

JUDAS MACCABAEUS

Oratorio in Three Parts, HWV 63 (1746)

Music by George Frideric Handel (1685–1759)

Libretto by Thomas Morell (1703–1784)



Judas Maccabaeus: Gene Stenger

Israelites: Isabella Kopits, Arianna Paz, Faith Pak, Angela Eichhorst,
Benjamin Wenzelberg, Claire Dickson, Kath Courtemanche, Elizabeth Wu,
Clare Duncan, Katherine Lazar, May Wang, Ethan Craigo,
Elba Alonso Monsalve, Theodora Mautz, Evelynne Fulda, Hugh Strike,
Rena Cohen, Rebecca Stewart

Simon: Andrew Jing, Sean Telford, Adrian Cho, Freddie MacBruce, Jasper Schoff

Eupolemus (the Jewish Ambassador to Rome): Richard Tong



Harvard Baroque Chamber Orchestra



Harvard University Choir



Edward Elwyn Jones, *conductor*



Opening remarks by Rabbi Jonah Chanan Steinberg



A ten-minute intermission will follow each of the first and second parts.

WELCOME to the Memorial Church at Harvard University, and to this evening's *Visitas* weekend presentation of George Frideric Handel's *Judas Maccabaeus*. Begun in 1745—a turbulent year for both Handel (financial woes led to ill-health) and England itself (Bonnie Prince Charlie's invasion)—the work uses a libretto by Thomas Morell, a fellow of King's College, Cambridge, who would become one of Handel's regular collaborators.

Premiered in the Covent Garden Theatre, London, on April 1, 1747, Handel's victory oratorio was an immediate success and went on to have at least fifty-four performances during the composer's lifetime, of which thirty-three were conducted by the composer. As was Handel's wont, subsequent performances received various revisions and additions and, consequently, several performing versions exist: this evening's is based closely on the original 1747 score, with the addition, however, of what is now the work's most famous music—which Handel later recycled from his oratorio *Joshua*—"See, the conqu'ring hero comes" (sung in English-speaking churches worldwide during Eastertide to the text "Thine be the glory, risen, conquering Son"). Handel's score contains a rich variety of musical styles—thrilling choruses, inventive orchestration, novel instrumental effects, and vivid characterizations abound, in a tautly-constructed, fast-flowing work.

It has been a thrill to prepare this work with such an enthusiastic group of singers and instrumentalists. Handel wrote the title role for the young tenor John Beard (not yet 30 at the time of the premiere), and it is a pleasure to present the wonderful tenor Gene Stenger to perform this role tonight. All of the other 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. 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. It is also a pleasure to present tonight's work during the Memorial Church's annual Advisory Board meeting, and to welcome our dear friend and colleague, Rabbi Jonah Steinberg, to give introductory remarks contextualizing this narrative.

My sincere thanks go to my colleagues in the church, and in particular to Professor Jonathan Walton, Thomas Sheehan, and Carson Cooman, for their support and encouragement. To the Harvard University Choir secretaries, Theodora Mautz and May Wang, I give my endless 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 ORATORIO

In August 1745, a national crisis began to develop in England with the landing of Prince Charles Edward—a Stuart otherwise known as “Bonnie Prince Charlie”—who threatened the Hanoverian succession to the throne. Following an anxious autumn and winter, however, the Duke of Cumberland secured victory for the loyalists by defeating the Jacobites in April of 1746 at the battle of Culloden. In the aftermath of this crisis, Handel spent the summer completing the score of a celebratory oratorio, *Judas Maccabaeus*, and had it ready to perform by early August. When it premiered the following March, the performance was the first at which Handel made tickets available to any and all of the middle classes, not just to his aristocratic subscribers. The result was a financial and public relations triumph that went far toward cementing Handel’s reputation as the national composer of England. In an age of growing empire, English audiences took pleasure in depictions of God’s providence and protection for his chosen people, the Israelites, since it was becoming increasingly clear (at least to some) that the new Chosen People were living on English soil. They saw reflected in the Old Testament stories of the Israelites a vision of who they believed themselves to be in the eyes of God.

The story of *Judas Maccabaeus* comes primarily from the first book of Maccabees, in the Apocrypha to the English Bible. In 169 BC, the Syrians attempted to conquer Judea; their King Antiochus Epiphanes attacked and desecrated the Temple in Jerusalem and suppressed the Jewish people, their customs, and their religion. Under the leadership of Mattathias of the Maccabees, the Jews resisted and gained periodic victories against their oppressors. Upon the death of Mattathias in 161 BC, however, a new leader was needed to continue the fight. This leader was Mattathias’s son, Judas. A dedication in the word-book from the first performance of the oratorio reads as follows: “To His Royal Highness Prince William, Duke of Cumberland, this faint portraiture of a truly wise, valiant, and virtuous Commander, as to the possessor of the like Noble Qualities, is, with most profound respect and Veneration, inscribed by His Royal Highness’s most obedient, and most devoted servant, The Author.” Thus, should anyone attending this first performance have missed the comparison being drawn between the Duke of Cumberland, savior of the Hanoverian monarchy, and Judas Maccabaeus, hero of the Jewish people, this dedication makes it explicit. The author in this case was the Reverend Thomas Morrell, fellow of King’s College, Cambridge, who was collaborating with Handel for the first time. His verse has not met with unqualified praise in subsequent generations, but Handel’s music serves to enhance what is admirable and render the infelicities less bothersome. As so often happens in Handel’s oratorios, particularly those concerned with military pursuits, the key events in the drama occur offstage and must be narrated either by messengers or by the principal participants themselves upon their return. In consequence, much of the music is devoted to the reaction of the crowd (praise, thanksgiving, sorrow, fear) to whatever reports come from offstage.

One aspect of *Judas Maccabaeus* that makes it feel a bit flat, dramatically speaking, is that never at any point are there two people “onstage” who are *not* on the same side: there is no crucial confrontation between Judas and Nicanor, nor between Judas and Antiochus; the chorus is never called upon to represent the Syrians, in order to present the other side of the story. Consequently, we experience what might best be described as a series of vignettes in which the Israelites express their feelings (including anxiety and fear) and receive news about conflict that is taking place in some remote location. We are never allowed to see it.

—Mark Risinger PhD ’96

SYNOPSIS OF THE ORATORIO

First Part

The Israelites mourn the death of Mattathias, their leader. However, his son Simon tries to restore confidence by reminding them that they are the people chosen by God. Following prayer their hopes are revived, and Simon calls them to arms. Simon's brother Judas Maccabaeus takes on the role of leader and inspires thoughts of liberty through victory by the power of God.

Second Part

The people are full of joy for their country, but Judas is conscious that it is easy for them to claim victory all for themselves. When news arrives to the Seleucid commander Gorgias of his army's own defeat by the Israelites, he prepares retaliation. When the Israelites learn of this, the sounds of victory give way to wailing and dejection, but Simon again tries to restore their morale. Judas takes up the battle cry, but Simon brings the people's attention again to the power of their God. The polluted altars must be destroyed, and the lure of false religions must be resisted.

Third Part

The Israelites celebrate with cries of victory and a hymn of praise to God. When Judas's fortunes are at their lowest point, Eupolemus announces that Rome, ever willing to discomfort the Seleucid empire, is willing to form an alliance with Judas. The people sing praise to God and are confident that peace at last will come to their country.

First Part

Overture

Chorus

Israelites

Mourn, ye afflicted children, the remains
Of captive Judah; mourn in solemn strains.
Your sanguine hopes of liberty give o'er;
Your hero, friend, and father is no more.

Recitative

Israelitish Man

Well may your sorrows, brethren, flow
In all th'expressive signs of woe:
Your softer garments tear,
And squalid sackcloth wear;
Your drooping heads with ashes strew,
And with the flowing tear your cheeks bedew.

Israelitish Woman

Daughters, let your distressful cries
And loud lament ascend the skies;
Your snowy bosoms beat, and tear,
With hands remorseless, your dishevell'd hair.
For pale and breathless Mattathias lies,
Sad emblem of his country's miseries.

Duet

Israelitish Woman and Man

From this dread scene, these adverse pow'rs,
Ah! whither shall we fly?
O Solyma! thy boasted tow'rs
In smoky ruins lie.

Chorus

Israelites

For Sion lamentation make,
With words that weep and tears that speak.

Recitative

Simon

Not vain is all this storm of grief;
To vent our sorrows gives relief.
Wretched indeed! But let not Judah's race
Their ruin with desponding arms embrace.
Distractful doubt and desperation
Ill become the chosen nation,
Chosen by the great I AM,
The Lord of hosts, who, still the same,
We trust, will give attentive ear
To the sincerity of pray'r.

Air

Israelitish Woman

Pious orgies, pious airs,
Decent sorrow, decent pray'rs,
Will to the Lord ascend, and move
His pity and regain his love.

Chorus

Israelites

O Father, whose Almighty pow'r
The heav'ns and earth and seas adore!
The hearts of Judah, thy delight,
In one defensive band unite.
And grant a leader bold and brave,
If not to conquer, born to save.

Accompagnato

Simon

I feel the Deity within,
Who (the bright cherubim between)
His radiant glory erst display'd;
To Israel's distressful pray'r
He hath vouchsafed a gracious ear
And points out Maccabaeus to their aid.
Judas shall set the captive free
And lead us on to victory.

Air and Chorus

Simon

Arm, arm, ye brave; a noble cause,
The cause of heav'n, your zeal demands.
In defense of your nation, religion, and laws,
Th'almighty Jehovah will strengthen your hands.

Israelites

We come, we come in bright array,
Judah, thy scepter to obey.

Recitative

Judas Maccabaeus

'Tis well, my friends; with transport I behold
The spirit of our fathers, fam'd of old
For their exploits in war. Oh, may their fire
With active courage you, their sons inspire:
As when the mighty Joshua fought,
And those amazing wonders wrought,
Stood still, obedient to his voice, the sun,
Till kings he had destroy'd, and kingdoms won.

Air

Judas Maccabaeus

Call forth thy pow'rs, my soul, and dare
The conflict of unequal war.
Great is the glory of the conqu'ring sword
That triumphs in sweet liberty restor'd.

Recitative

Israelitish Woman

To heav'n's immortal King we kneel
For blessings on this exemplary zeal.
Bless him, Jehovah, bless him, and once more
To thy own Israel liberty restore.

Air

Israelitish Woman

Come, ever-smiling liberty,
And with thee bring thy jocund train.
For thee we pant, and sigh for thee
With whom eternal pleasures reign.

Recitative

Israelitish Man

O Judas, may these noble views inspire
All Israel with thy true heroic fire!

Air

Israelitish Man

'Tis liberty, dear liberty alone,
That gives fresh beauty to the sun;
That bids all nature look more gay
And lovely life with pleasure steal away.

Duet

Israelitish Woman and Man

Come, ever-smiling liberty,
And with thee bring thy jocund train.
For thee we pant, and sigh for thee
With whom eternal pleasures reign.

Chorus

Israelites

Lead on, lead on, Judah disdains
The galling load of hostile chains.

Recitative and Accompanato

Judas Maccabaeus

So will'd my father, now at rest
In the eternal mansions of the blest:
"Can ye behold," said he, "the miseries
In which the long-insulted Judah lies?
Can ye behold their sore distress
And not, at least, attempt redress?"
Then, faintly, with expiring breath,—
"Resolve, my sons, on liberty, or death."
We come; oh, see, thy sons prepare
The rough habiliments of war;
With hearts intrepid and revengeful hands,
To execute, O sire, thy dread commands.

Semi-chorus

Israelitish Men

Disdainful of danger, we'll rush on the foe,
That thy pow'r, O Jehovah, all nations may know.

Recitative

Judas Maccabaeus

Ambition! if e'er honor was thine aim,
Challenge it here:
The glorious cause gives sanction to thy claim.

Air

Judas Maccabaeus

No unhallow'd desire
Our breasts shall inspire,
Nor lust of unbounded pow'r.
But peace to obtain,
Free peace let us gain,
And conquest shall ask no more.

Chorus

Israelites

Hear us, O Lord, on thee we call,
Resolv'd on conquest, or a glorious fall.

Second Part

Chorus

Israelites

Fall'n is the foe. So fall thy foes, O Lord,
Where warlike Judas wields his righteous sword.

Recitative

Israelitish Man

Victorious hero! Fame shall tell,
With her last breath, how Apollonius fell
And all Samaria fled, by thee pursued
Through hills of carnage and a sea of blood.
While thy resistless prowess dealt around,
With their own leader's sword, the deathful wound.
Thus, too, the haughty Seron, Syria's boast,
Before thee fell with his unnumber'd host.

Air

Israelitish Man

So rapid thy course is,
Not numberless forces
Withstand thy all-conquering sword.

Though nations surround thee,
No pow'r shall confound thee,
Till freedom again be restor'd.

Recitative

Israelitish Woman

Oh, let eternal honors crown his name;
Judas! first worthy in the rolls of fame.
Say, "He put on the breast-plate as a giant
And girt his warlike harness about him.
In his acts he was like a lion
And like a lion's whelp roaring for his prey."

Air

Israelitish Woman

From mighty kings he took the spoil
And with his acts made Judah smile.
Judah rejoiceth in his name
And triumphs in her hero's fame.

Duet and Chorus

Israelites

Hail, hail, Judea, happy land!
Salvation prospers in his hand.

Recitative

Judas Maccabaeus

Thanks to my brethren. But look up to heav'n;
To heav'n let glory and all praise be giv'n;
To heav'n give your applause
Nor add the second cause,
As erst your fathers did in Midian,
Saying, "The sword of God and Gideon."
It was the Lord that for his Israel fought
And this our wonderful salvation wrought.

Air

Judas Maccabaeus

How vain is man who boasts in fight
The valor of gigantic might.
And dreams not that a hand unseen
Directs and guides this weak machine.

Recitative

Israelitish Messenger

O Judas, O my brethren!
New scenes of bloody war
In all their horrors rise.
Prepare, prepare,
Or soon we fall a sacrifice
To great Antiochus; from th'Egyptian coast
(Where Ptolemy hath Memphis and Pelusium lost)
He sends the valiant Gorgias, and commands
His proud, victorious bands
To root out Israel's strength and to erase
Ev'ry memorial of the sacred place.

Air and Chorus

Israelites

Ah! wretched, wretched Israel! fall'n, how low,
From joyous transport to desponding woe.

Recitative

Simon

Be comforted. Nor think these plagues are sent
For your destruction, but for chastisement.
Heav'n oft in mercy punisheth, that sin
May feel its own demerit from within
And urge not utter ruin. Turn to God,
And draw a blessing from his iron rod.

Air

Simon

The Lord worketh wonders
His glory to raise.
And still, as he thunders,
Is fearful in praise.

Recitative

Judas Maccabaeus

My arms! Against this Gorgias will I go.
The Idumean governor shall know
How vain, how ineffective his design,
While rage his leader, and Jehovah mine.

Air and Chorus

Judas Maccabaeus

Sound an alarm. Your silver trumpets sound,
And call the brave, and only brave, around.
Who listeth, follow; to the field again.
Justice with courage is a thousand men.

Chorus

We hear, we hear the pleasing, dreadful call:
And follow thee to conquest; if to fall,
For laws, religion, liberty, we fall.

Recitative

Simon

Enough! To heav'n we leave the rest.—
Such gen'rous ardor firing ev'ry breast,
We may divide our cares.— The field be thine,
O Judas, and your sanctuary mine.
For Sion, holy Sion, seat of God,
In ruinous heaps, is by the heathen trod;
Such profanation calls for swift redress,
If e'er in battle Israel hopes success.

Air

Simon

With pious hearts, and brave as pious,
O Sion, we thy call attend.
Nor dread the nations that defy us,
God our defender, God our friend.

Recitative

Israelitish Man

Ye worshipers of God!
Down, down with the polluted altars, down.
Hurl Jupiter Olympius from his throne,
Nor reverence Bacchus with his ivy crown
And ivy-wreathed rod.
Our fathers never knew
Him, or his beastly crew,
Or, knowing, scorn'd such idol vanities.

Israelitish Woman

No more in Sion let the virgin throng,
Wild with delusion pay their nightly song
To Ashtoreth, yclept the queen of heav'n.
Hence, to Phoenicia be the goddess driv'n;
Or be she, with her priests and pageants, hurl'd
To the remotest corner of the world,
Ne'er to delude us more with pious lies.

Duet and Chorus

Israelitish Woman and Man

Oh never, never bow we down
To the rude stock or sculptur'd stone.
But ever worship Israel's God,
Ever obedient to his awful nod.

Israelites

We never, never will bow down
To the rude stock or sculptur'd stone.
We worship God, and God alone.

Third Part

Air

Israelitish Priest

Father of heav'n, from thy eternal throne,
Look with an eye of blessing down;
While we prepare with holy rites,
To solemnize the feast of lights.
And thus our grateful hearts employ;
And in thy praise
This altar raise,
With carols of triumphant joy.

Accompagnato

Simon

See, see yon flames, that from the altar broke,
In spiry streams pursue the trailing smoke.
The fragrant incense mounts the yielding air;
Sure presage that the Lord hath heard our pray'r.

Recitative

Israelitish Woman

Oh grant it, heav'n, that our long woes may cease,
And Judah's daughters taste the calm of peace;
Sons, brothers, husbands to bewail no more,
Tortur'd at home, or havock'd in the war.

Air

Israelitish Woman

So shall the lute and harp awake,
And sprightly voice sweet descant run;
Seraphic melody to make,
In the pure strains of Jesse's son.

Recitative

Israelitish Messenger

From Capharsalama, on eagle wings I fly,
With tidings of impetuous joy.
Came Lysias, with his host, array'd
In coat of mail; their massy shields
Of gold and brass, flash'd lightning o'er the fields,
While the huge tow'r-back'd elephants display'd
A horrid front; but Judas, undismay'd,
Met, fought, and vanquish'd all the rageful train.
Yet more; Nicanor lies with thousands slain;
The blasphemous Nicanor, who defied
The living God, and, in his wanton pride,
A public monument ordain'd
Of victories yet ungain'd.
But lo! the conqueror comes; and on his spear,
To dissipate all fear,
He bears the vaunter's head and hand,
That threaten'd desolation to the land.

Chorus

Israelites

See, the conqu'ring hero comes,
Sound the trumpet, beat the drums.
Sports prepare, the laurel bring,
Songs of triumph to him sing.

See the godlike youth advance,
Breathe the flutes, and lead the dance.
Myrtle wreaths, and roses twine,
To deck the hero's brow divine.

Marche

Soli & Chorus

Israelites

Sing unto God, and high affections raise,
To crown this conquest with unmeasur'd praise.

Recitative

Judas Maccabaeus

Sweet flow the strains, that strike my feasted ear.
Angels might stoop from heav'n to hear
The comely songs ye sing,
To Judah's Lord and King.
But pause awhile—due obsequies prepare
To those who bravely fell in war.
To Eleazar special tribute pay.
Through slaughter'd troops he cut his way
To the distinguish'd elephant, and, whelm'd beneath
The stabbed monster, triumph'd in a glorious death.

Air

Judas Maccabaeus

With honor let desert be crown'd,
The trumpet ne'er in vain shall sound;
But, all attentive to alarms,
The willing nations fly to arms,
And, conquering, or conquer'd, claim the prize
Of happy earth, or far more happy skies.

Recitative

Eupolemus (*the Jewish ambassador to Rome*)

Peace to my countrymen; peace and liberty.—
From the great senate of imperial Rome,
With a firm league of amity, I come.
Rome, whate'er nation dare insult us more,
Will rouse, in our defense, her vet'ran pow'r,
And stretch her vengeful arm, by land or sea
“To curb the proud, and set the injur'd free.”

Chorus

Israelites

To our great God be all the honor giv'n,
That grateful hearts can send from earth to heav'n.

Recitative

Israelitish Woman

Again to earth let gratitude descend,—
Praiseworthy is our hero and our friend.
Come, then, my daughters, choicest art bestow,
To weave a chaplet for the victor's brow;
And in your songs for ever be confess'd
“The valor that preserv'd, the pow'r that bless'd,
Bless'd you with hours, that scatter, as they fly,
Soft quiet, gentle love, and boundless joy.”

Duet

Israelitish Woman and Man

O lovely peace, with plenty crown'd,
Come, spread thy blessings all around;
Let fleecy flocks the hills adorn,
And valleys smile with wavy corn.
Let the shrill trumpet cease, nor other sound
But nature's songsters wake the cheerful morn.

Air and Chorus

Simon

Rejoice, O Judah, and, in songs divine,
With cherubim and seraphim harmonious join.

Israelites

Hallelujah! Amen.

HARVARD UNIVERSITY CHOIR

Edward Elwyn Jones, Gund University Organist and Choirmaster
Thomas Sheehan, Associate University Organist and Choirmaster
Carson Cooman, Research Associate in Music and Composer in Residence
Frank Kelley, Vocal Instructor
Theodora Mautz and May Wang, Choir Secretaries

Soprano

Sophie Choate
Rena Cohen
Kath Courtemanche
Angela Eichhorst
Faith Pak
Madeleine Snow
Rebecca Stewart
May Wang
Benjamin Wenzelberg
Elizabeth Wu

Alto

Elba Alonso Monsalve
Claire Dickson
Clare Duncan
Evelynne Fulda
Isabella Kopits
Katherine Lazar
Theodora Mautz
Arianna Paz
Camille Sammeth

Tenor

Patrick Braga
Jake Corvino
Ethan Craigo
Michael Giles
Gregory Lipson
Adam Mombru
Hugh Strike

Bass

Trevor Bishai
Nik Boström
Christian Carson
Adrian Cho
Joseph Gauvreau
Alexander Hunt
Andrew Jing
Freddie MacBruce
Thomas Michaels
Jasper Schoff
Sean Telford
Richard Tong

Italics denote members of the Choral Fellows.

HARVARD BAROQUE CHAMBER ORCHESTRA

Phoebe Carrai, Director
Sarah Darling, Assistant Director

Violin

Albano Berberi
Emily Bieker
Danilo Bonina
Silvia Casacuberta Puig
Sarah Darling
Carmen Johnson-Pajaro
William Lundell
Olivia Manickas-Hill
Nivedita Sarnath
Amelia Sie
Johanna Staples-Ager
Gabriel Walker

Viola

Ken Allen
Arita Acton
Rebecca Hallowell
Veronica Koven-Matasy
Anthony Zhu
Cello
Thomas Barth
Phoebe Carrai
David Cohn
Andrew Koutroubas
Judah Lampkin
Violeta Mura

Bass

John Stajduhar

Flute

Sarah Paysnick
Perry Emerson

Oboe

Fiona Last
Ellen Exner

Bassoon

Kate van Orden
Allen Hamrick

Trumpet

Robinson Pyle
Chris Belluscio
Paul Perfetti

Timpani

Robert Schulz

Keyboards

Thomas Sheehan

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*. This season's offerings include a tour to the United Kingdom, Composer in Residence Carson Cooman's *The Acts of the Apostles*, and Handel's *Judas Maccabaeus*. 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 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.

Tenor **Gene Stenger** has been praised for creating "the most lasting moments" (*The Virginia Gazette*) of the performance and for singing with "sweet vibrancy" (*The Cleveland Plain Dealer*).

A specialist in the oratorio repertoire, Mr. Stenger's solo concert engagements include Handel's *Messiah* with the Virginia Symphony Orchestra and Wisconsin Chamber Orchestra, evangelist in Bach's *St. Matthew Passion* with the Northeast Pennsylvania Bach Festival, evangelist in both *St. Matthew Passion* and *St. John Passion* with Bach Collegium at St. Peter's (NYC), evangelist and tenor arias in Bach's *Christmas Oratorio* with Colorado Bach Ensemble, tenor arias in *St. John Passion* with Voices of Ascension and the Yale Schola Cantorum led by Masaaki Suzuki at Lincoln Center, Uriel in Haydn's *Creation* at Colgate

University, C. P. E. Bach's *Magnificat* with the American Classical Orchestra, a solo quartet performance of David Lang's *the little match girl passion* at the Metropolitan Museum of Art, Bernstein's *Mass* with the Yale Symphony Orchestra at Carnegie Hall, and the title role in Handel's *Judas Maccabeus* with the Yale Schola Cantorum led by David Hill, for which he was interviewed by PBS for the "Religion and Ethics NewsWeekly" series. His performance of the tenor arias in *St. Matthew Passion* with Helmuth Rilling's Internationale Bachakademie Stuttgart in both Germany and South America was featured in a documentary about Rilling's life entitled *Ein Leben mit Bach* (A Life with Bach).

Equally at home in chamber music, Gene has performed with numerous professional ensembles, including TENET Vocal Artists, Apollo's Fire, the Handel and Haydn Society, the GRAMMY-nominated True Concord Voices and Orchestra, the GRAMMY-nominated choir of Trinity Wall Street, Yale Choral Artists, the Oregon Bach Festival Berwick Chorus, and Clarion Society.

Originally from Pittsburgh, PA, Gene holds degrees from Yale University School of Music, the Yale Institute of Sacred Music, Colorado State University, and Baldwin Wallace University Conservatory of Music. In 2017, Gene was a Virginia Best Adams vocal fellow with the Carmel Bach Festival and was a prize winner in the annual Handel Aria Competition in Madison, WI. He currently resides in New Haven, CT, where he serves as instructor of voice at Yale University.

Born in Canada and raised in downtown Toronto and in Vienna, Austria, Harvard Hillel Executive Director and Jewish Harvard Chaplain **Rabbi Jonah Chanan Steinberg** received his B.A. at Brown University, and M.A., M.Phil, and Ph.D. degrees at Columbia. He served as Visiting Instructor of Talmud and Rabbinics at the Jewish Theological Seminary of America, taught at the Ziegler School of Rabbinic Studies of the American Jewish University, and headed the program in Rabbinic Literature and Civilization at the Reconstructionist Rabbinical College before becoming Associate Dean of the Rabbinical School of Hebrew College. Jonah has received the New Scholar Award from Harvard's Journal of Feminist Studies in Religion. He writes and teaches about rabbinic sources and traditions and ways in which this legacy can inspire us today.

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.

HARVARD UNIVERSITY CHOIR ARTS FIRST CONCERT

Saturday, May 4, 1 PM

Jesu, meine Freude by J. S. Bach and *Stabat Mater* by Francis Poulenc

ORGAN RECITAL

Sunday, May 5, 4 PM

Carson Cooman, Composer in Residence and Research Associate in Music, performs music by Thomas Åberg (Sweden), Andreas Willscher (Germany), and world premieres of new works by Carlotta Ferrari (Italy), Flemming Chr. Hansen (Denmark), and Lynn Trapp (USA).

CHORAL EVENSONG

Sunday, May 12, 3 PM

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

ORGAN RECITAL

Tuesday, May 21, 7:30 PM

Thomas Sheehan, Associate University Organist and Choirmaster, performs works from the 20th and 21st centuries.



