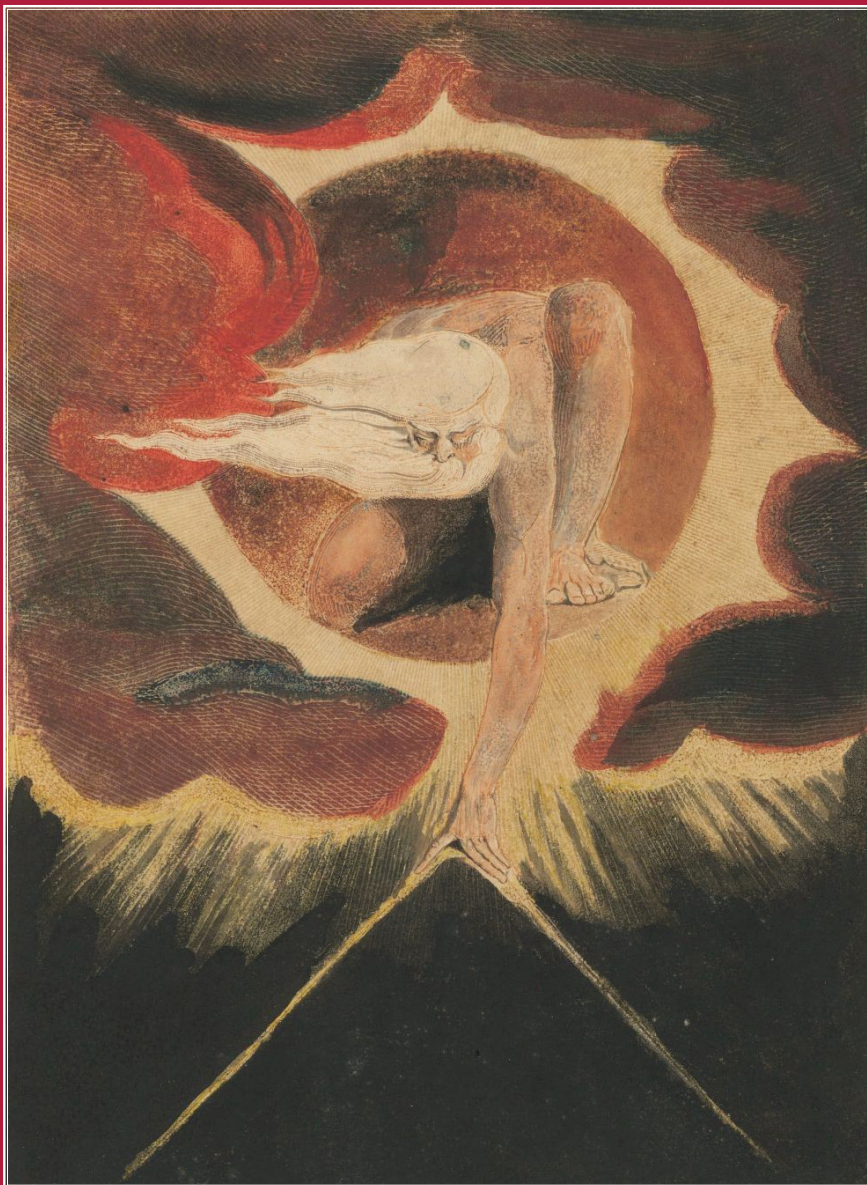


HARVARD UNIVERSITY CHOIR & GRAND HARMONIE
HAYDN * THE CREATION



SATURDAY, APRIL 29, 2017 ♦ 7:30 PM

WELCOME to the Memorial Church at Harvard University, and to this evening's performance of Haydn's *The Creation*, given as part of Harvard's twenty-fifth ARTS FIRST celebrations. This concert is the culmination of a glorious season for the Harvard University Choir, both inside and outside the walls of the Memorial Church. In the fall, the group performed Stephen Paulus's church opera *The Three Hermits* in First Church, Cambridge; welcomed guest conductor Nicholas McGegan to Sanders Theatre for Handel's setting of Milton, *L'Allegro, il Penseroso ed il Moderato*; and concluded with a pair of carol services in the beautiful surroundings of St. Paul Church. This semester began with a tour to Iceland, followed by a residency with guest director Dr. Barry Rose, and a reopening concert of contemporary American choral music.

A true child of the Enlightenment, Haydn's paean to God's creation is encyclopedic in approach and style: it is indeed a summation of Haydn's rich musical universe. A synthesis of baroque rhetoric, classical architecture, and romantic tone painting, its 1798 premiere caused a sensation, and it has delighted ever since with its evocative orchestration, lyrical solo movements, and ebullient choruses. Handel's influence looms large over the work, particularly in the choruses (Haydn had heard performances of *Israel in Egypt* and *Messiah* during his sojourn in London); similarly, Mozart's *The Magic Flute* is an important sonic forebear. But Haydn's masterpiece casts its own long shadow: Beethoven's *Missa solemnis* (and, for that matter, his opera *Fidelio*) seems unimaginable without *The Creation*; even upon Wagner, whose famous *Tristan Prelude* contains several remarkable similarities to the opening depiction of chaos, in which Haydn subverts and frustrates all the expectations of the classical style (harmony, meter, voice leading, instrumentation, timbre, tessitura, dynamics, and phrase-length).

It has been a joy to prepare this work with such wonderful young soloists (two of whom are Harvard University Choir alums), the fine players of the period ensemble Grand Harmonie, and the excellent students of the Harvard University Choir. Once again Alexandra Amati-Camperi (PhD '94) has generously provided informative program notes, and earlier this week members of the choir were treated—thanks to reference librarian and Uchoir alum James Capobianco '99—to a selection of Houghton Library's rich collection of holdings concerning *The Creation*, some of which have been reprinted in these pages.

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 to our free concert series.

My sincere thanks go to my colleagues in the church, and in particular to Professor Jonathan Walton, Alanna Sullivan, Thomas Sheehan, Carson P. Cooman '04, Frank Kelley, and Shannon Larkin for their support and encouragement. To the Harvard University Choir secretaries, Andrew Troska '17 and Cara Jacobson '18, 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 afternoon's concert, and for your enthusiasm for the music program here in the Memorial Church.

—Edward E. Jones

DIE SCHOEPFUNG

Ein
Oratorium

In Musik gesetzt
von

JOSEPH H. HAYDN

*Doctor der Theologie, der k. k. Schwaebischen Universität, der
Musik Majestätliche Kapellmeister in w. k. k. Diensten
seiner Durchlaucht des Herrn Fürsten von Esterházy.*

(THE CREATION)

An
Oratorio

Composed
by

JOSEPH HAYDN

*Doctor of Music and Member of the royal Society of
Music in Sweden in actual service of his highness
the Prince of Esterházy.*

*Vienna
1800*



THE CREATION, HOB. XXI:2

an oratorio (1796–98)

Music by Joseph Haydn (1732–1809)
Libretto by Gottfried van Swieten (1733–1803)
English adaptation by Vincent Novello (1781–1861)



Liv Redpath '14, *soprano, representing Gabriel and Eve*
Jonas Budris '06, *tenor, representing Uriel*
Edmund Milly, *bass-baritone, representing Raphael and Adam*



Grand Harmonie



Harvard University Choir



Edward Elwyn Jones, *conductor*

ABOUT THE MUSIC

Joseph Haydn (1732–1809) worked most of his life for a Hungarian prince, often secluded in the Versailles-like Eszterháza estate. He is probably the last great composer to spend most of his creative life in the service of an aristocratic household. The arrangement had pros and cons. The positive sides included the steady work and the access to great resources, including what amounted to his own orchestra and opera company, as well as multiple private performance halls and chambers. The negative side, besides the somewhat limited freedom, was the isolation, which he took in stride, arguing that it forced him to become original. In the 1790s, after the death of his music-loving patron, Haydn found himself with a pension of sorts, but with a new patron who disliked music, had disbanded orchestra and company, and had no use for Haydn's service. The aging composer took the opportunity to reinvent himself yet again with gusto. He accepted multiple invitations to visit and compose for the London public, under the auspices of the impresario Johann Peter Salomon (1745–1815). To his work for London we owe his last 12 symphonies and many other great compositions, including *Die Schöpfung* (*The Creation*).

The most obvious difference between Haydn's earlier works and those of his last decade and a half is the size: in Eszterháza he composed music for private consumption, with small forces (often chamber size) and in relatively small halls. His London audience was a large paying public, with habits, expectations, and a long tradition of large-scale concerts. On the plus side, Haydn could count on much larger professional ensembles (both vocal and instrumental), and on a very long and prestigious choral tradition. However, this brought challenges as well—he had to learn to work with musicians who were not servants of the same household he served, with whom he lived and shared meals, and he had to write works that would appeal to a knowledgeable paying public.

The Creation, Hob. XXI:2, of 1796–8 is one of the two oratorios Haydn composed in the London style, the other being *The Seasons* (*Die Jahreszeiten* Hob. XXI:3, of 1799–1801). The first performance was a private one, sponsored by Vienna's Society of Associates, under the composer's direction in April of 1798, at the Schwarzenberg Palace. The public premiere was in Vienna on 19 March 1799, and the work was published in 1800 with both German and English texts. It is scored for solo soprano, tenor, and bass; a 4-part chorus; and an expanded orchestra, which includes 3 flutes and contrabassoon.

The text was put together by Gottfried, Baron van Swieten, a well known proponent and supporter of music, who had introduced Mozart to the music of Bach and Handel. According to the Baron himself, his work on *The Creation* consisted only of translating the text rather than writing it: in an article penned in 1799, he reports that the original text

was written in English by a Mr. Lidley (scholars now believe it was actually Mr. Thomas Linley, Sr.). In fact, he reworked and polished the text more than he takes credit for and gave Haydn some compositional advice too (he was a composer as well). The original source of most of the words is John Milton's *Paradise Lost*, with parts from the Psalms and the Book of Genesis.

The vocal solos represent the biblical characters of Raphael, Uriel, and Gabriel in the first parts, and then Eve and Adam. The work is subdivided into three parts: Part 1 depicts the creation of light, land and sea, plant life, and heavenly bodies in the first four days; Part 2 concerns days five and six, featuring the creation of animals, birds, fish, and man and woman; Part 3 continues the story of Adam and Eve and includes a stirring hymn of praise. Each of the six days in Parts 1 and 2 starts with a recitative using a text from Genesis; the subsequent aria or ensemble comments on the biblical text, and is followed by another recitative leading into a closing chorus of praise. Haydn explores novel techniques, and does not eschew word or scene painting: for example, the opening is based on Immanuel Kant's 1755 Nebular Hypothesis of creation—there is a nebula of sound in uncertain keys, finally settling on C minor, until the choir proclaims "...and there was light" with the last word set to a glorious, sunny, C major chord, *forte*. Other remarkable examples include the emergence of oceans and mountains, the sunrise and moonbeams, birds and beasts, etc. The audience might even have laughed when hearing the sounds of animals like the lion in the contrabassoon and trombones, the tiger snarling, and the imitation of the worm slowly crawling in Raphael's description. This optimistic and brilliant oratorio, so beloved during Haydn's lifetime, continues to provide astounding pleasure to performers and listeners alike.

—Alexandra Amati-Camperi AM '91, PhD '94

Professor and Music Program Coordinator, University of San Francisco

Einleitung *Largo*. Die Vorstellung des Chaos. 1

Clarinett I.
in C. II.

Trompino
in C.

Trombone
I.

Trombone
II.

Trombone
III.

Clarinetto I.

Clarinetto II.

Corno I.
in Es. II.

Oboe I.

Oboe II.

Flauto I.
II.

Fagotto I.
II.

Contra Fagotto

Violino I.

Violino II.

Viola

Violoncello

Baſſo

Largo

11

pp

Violin I

Violin II

Viola

Voice

And the Spirit of God moved upon the face of the water
 Und der Geist Gottes schwebte auf der Flä - che des

Und der Geist Gottes schwebte auf der Flä - che des

Und der Geist Gottes schwebte auf der Flä - che des

Und der Geist Gottes schwebte auf der Flä - che des

Und der Geist Gottes schwebte auf der Flä - che des

pp

Violin I

Violin II

Viola

Voice

was - ters, and God said: Let there be Light, and there was
 Was - ter, und Gott sprach: Es wer - de Licht, und es ward

Was - ter, und Gott sprach: Es wer - de Licht, und es ward

Was - ter, und Gott sprach: Es wer - de Licht, und es ward

Was - ter, und Gott sprach: Es wer - de Licht, und es ward

Was - ter, und Gott sprach: Es wer - de Licht, und es ward

pp

Part the First

1. Introduction

Representation of Chaos

2. Recitative

Raphael:

In the beginning God created the heaven and the earth; and the earth was without form, and void; and darkness was upon the face of the deep.

Chorus

And the Spirit of God moved upon the face of the waters. And God said, "Let there be light;" and there was light.

Recitative

Uriel:

And God saw the light, that it was good; and God divided the light from the darkness.

3. Air

Now vanish before the holy beams the gloomy shades of ancient night; the first of days appears. Now chaos ends, and order fair prevails. Affrighted fly hell's spirits back in throngs; down they sink in the deep abyss to endless night.

Chorus

Despairing, cursing rage attends their rapid fall. A new-created world springs up at God's command.

4. Recitative

Raphael:

And God made the firmament, and divided the waters which were under the firmament from the waters which were above the firmament: and it was so.

Now furious storms tempestuous rage, like chaff, by the winds impelled are the clouds, by sudden fire the sky is inflamed, and awful thunders are rolling on high. Now from the floods in steam ascend reviving showers of rain, the dreary, wasteful hail, the light and flaky snow.

5. Solo

Gabriel:

The marvelous work behold amazed the glorious hierarchy of heaven; and to the ethereal vaults resound the praise of God, and of the second day.

Chorus

And to the ethereal vaults resound the praise of God, and of the second day.

6. Recitative

Raphael:

And God said, "Let the waters under the heaven be gathered together to one place, and let the dry land appear," and it was so. And God called the dry land earth, and the gathering of waters called he seas; and God saw that it was good.

7. Air

Rolling in foaming billows, uplifted, roars the boisterous sea. Mountains and rocks now emerge, their tops among the clouds ascend. Through the open plains, outstretching wide, in serpent error rivers flow. Softly purling, glides on through silent vales the limpid brook.

8. Recitative

Gabriel:

And God said "Let the earth bring forth grass, the herb yielding seed, and the fruit-tree yielding fruit after his kind, whose seed is in itself, upon the earth;" and it was so.

9. Air

With verdure clad the fields appear, delightful to the ravished sense; by flowers sweet and gay enhanced is the charming sight. Here fragrant herbs their odors shed; here shoots the healing plant. With copious fruit the expanded boughs are hung; in leafy arches twine the shady groves; o'er lofty hills majestic forests wave.

10. Recitative

Uriel:

And the heavenly host proclaimed the third day,
praising God, and saying:

11. Chorus

Awake the harp, the lyre awake, and let your joyful song resound. Rejoice in the Lord, the mighty God; for he both heaven and earth has clothed in stately dress.

12. Recitative

Uriel:

And God said "Let there be lights in the firmament of heaven, to divide the day from the night, and to give light upon the earth; and let them be for signs, and for seasons, and for days, and for years." He made the stars also.

13. Recitative

In splendor bright is rising now the sun, and darts his rays; a joyful, happy spouse, a giant proud and glad to run his measured course. With softer beams, and milder light, steps on the silver moon through silent night; the space immense of the azure sky a countless host of radiant orbs adorns. And the sons of God announced the fourth day in song divine, proclaiming thus his power:

14. Chorus

The heavens are telling the glory of God, the wonder of his work displays the firmament;

Trio

Gabriel, Uriel, and Raphael:

To day that is coming speaks it the day, the night that is gone to following night.

Chorus

The heavens are telling the glory of God, the wonder of his work displays the firmament.

Trio

Gabriel, Uriel, and Raphael

In all the lands resounds the word, never unperceived, ever understood.

Chorus

The heavens are telling the glory of God, the wonder of his work displays the firmament.

Part the Second

15. Recitative

Gabriel:

And God said, "Let the waters bring forth abundantly the moving creature that hath life, and fowl that may fly above the earth in the open firmament of heaven."

16. Air

On mighty pens uplifted soars the eagle aloft, and cleaves the air in swiftest flight to the blazing sun. His welcome bids to morn the merry lark, and cooing calls the tender dove his mate. From every bush and grove resound the nightingale's delightful notes; no grief affected yet her breast, nor to a mournful tale were tuned her soft, enchanting lays.

17. Recitative

Raphael:

And God created great whales, and every living creature that moveth; and God blessed them, saying,

"Be fruitful all, and multiply; ye winged tribes, be multiplied, and sing on every tree; multiply, ye finny tribes, and fill each watery deep; be fruitful, grow, and multiply, and in your God and Lord rejoice."

18. Recitative

And the angels struck their immortal harps, and the wonders of the fifth day sung.

19. Terzetto

Gabriel:

Most beautiful appear, with verdure young
adorned, the gently sloping hills; their narrow,
sinuous veins distill, in crystal drops, the fountain
fresh and bright.

Uriel:

In lofty circles play, and hover, in the air, the
cheerful host of birds; and as they flying whirl,
their glittering plumes are dyed as rainbows by
the sun.

Raphael:

See flashing through the deep in thronging
swarms the fish a thousand ways around. Up-
heaved from the deep, the immense leviathan
sports on the foaming wave.

Gabriel, Uriel, and Raphael:

How many are thy works, O God! Who may
their number tell?

20. Trio and Chorus

The Lord is great, and great his might, his glory
lasts for ever and for evermore.

Intermission (15 minutes)

21. Recitative

Raphael:

And God said, "Let the earth bring forth the
living creature after his kind, cattle, and creeping
thing, and beast of the earth, after his kind."

22. Recitative

Straight opening her fertile womb, the earth
obeyed the word, and teemed creatures number-
less, in perfect forms, and fully grown.

Cheerful, roaring, stands the tawny lion. With
sudden leap the flexible tiger appears. The nimble
stag bears up his branching head. With flying
mane, and fiery look, impatient neighs the noble
steed. The cattle, in herds, already seek their
food on fields and meadows green. And o'er the

ground, as plants, are spread the fleecy, meek,
and bleating flocks. Unnumbered as the sands, in
swarms arose the host of insects. In long dimen-
sion creeps, with sinuous trace, the worm.

23. Air

Now heaven in fullest glory shone; earth smiled
in all her rich attire; the room of air with fowl is
filled; the water swelled by shoals of fish; by heavy
beasts the ground is trod: but all the work was not
complete; there wanted yet that wondrous being,
that, grateful, should God's power admire, with
heart and voice his goodness praise.

24. Recitative

Uriel:

And God created man in his own image, in the
image of God created he him; male and female
created he them.

He breathed into his nostrils the breath of life,
and man became a living soul.

25. Air

In native worth and honor clad, with beauty,
courage, strength, adorned, erect, with front
serene, he stands a man, the lord and king of
nature all. His large and arched brow sublime,
of wisdom deep declares the seat; and in his eyes
with brightness shines the soul, the breath and
image of his God. With fondness leans upon his
breast the partner for him formed, a woman, fair
and graceful spouse. Her softly smiling, virgin
looks, of flowery spring the mirror, bespeak him
love, and joy, and bliss.

26. Recitative

Raphael:

And God saw every thing that he had made, and
behold, it was very good. And the heavenly choir,
in song divine, thus closed the sixth day:

27. Chorus

Achieved is the glorious work; the Lord beholds
it, and is well pleased. In lofty strains let us re-
joice, our song let be the praise of God.

Trio

Gabriel and Uriel:

On thee each living soul awaits; from thee, O Lord, all seek their food; thou openest thy hand, and fillest all with good:

Raphael:

But when thy face, O Lord, is hid, with sudden terror they are struck; thou takest their breath away, they vanish into dust:

Gabriel, Uriel, and Raphael:

Thou sendest forth thy breath again, and life with vigor fresh returns; revived earth unfolds new strength and new delights.

Chorus

Achieved is the glorious work; our song let be the praise of God. Glory to his name for ever. He sole on high exalted reigns. Hallelujah.

Part the Third

28. Introduction

Morning

Recitative

Uriel:

In rosy mantle appears, by music sweet awaked, the morning, young and fair. From heaven's angelic choir pure harmony descends on ravished earth. Behold the blissful pair, where hand in hand they go: their glowing looks express the thanks that swell their grateful hearts. A louder praise of God their lips shall utter soon; then let our voices ring, united with their song.

29. Duet

Adam and Eve:

By thee with bliss, O bounteous Lord, both heaven and earth are stored; this world so great, so wonderful, thy mighty hand has framed.

Chorus

For ever blessed be his power, his name be ever magnified.

Adam:

Of stars the fairest, pledge of day, that crown'st the smiling morn; and thou, bright sun, that cheer'st the world, thou eye and soul of all:

Chorus

Proclaim, in your extended course, the almighty power and praise of God.

Eve:

And thou that rul'st the silent night, and all ye starry hosts, spread wide and everywhere his praise in choral songs about.

Adam:

Ye mighty elements, by his power your ceaseless changes make; ye dusky mists, and dewy steams, that rise and fall through their air:

Chorus

Resound the praise of God our Lord. Great his name, and great his might.

Eve:

Ye purling fountains, tune his praise, and wave your tops, ye pines. Ye plants, exhale, ye flowers, breathe to him your balmy scent.

Adam:

Ye that on mountains stately tread, and ye that lowly creep; ye birds that sing at heaven's gate, and ye that swim the stream:

Duet and Chorus

Ye creatures all, extol the Lord! Him celebrate, him magnify.

Adam and Eve:

Ye valleys, hills, and shady woods, made vocal by our song, from morn till eve you shall repeat our grateful hymns of praise.

Chorus

Hail, bounteous Lord! Almighty, hail! Thy word called forth this wondrous frame, the heavens and earth thy power adore; we praise thee now and evermore.

30. Recitative

Adam:

Our duty we have now performed, in offering up to God our thanks. Now follow me, dear partner of my life: thy guide I'll be; and every step pours new delights into our breasts, shows wonders everywhere. Then may'st thou feel and know the high degree of bliss the Lord allotted us, and with devoted heart his bounties celebrate.

Eve:

O thou for whom I am, my help, my shield, my all, thy will is law to me: so God our Lord ordains; and from obedience grows my pride and happiness.

31. Duet

Adam:

Graceful consort, at thy side softly fly the golden hours; every moment brings new rapture, every care is lulled to rest.

Eve:

Spouse adored, at thy side purest joys o'erflow the heart; life and all I have is thine; my reward thy love shall be.

Adam:

The dew-dropping morn, O, how she quickens all!

Eve:

The coolness of even, O how she all restores!

Adam:

How grateful is of fruits the savor sweet!

Eve:

How pleasing is of fragrant bloom the smell!

Adam and Eve:

But, without thee, what is to me the morning dew, the breath of even, the savory fruit, the fragrant bloom? With thee is every joy enhanced, with thee delight is ever new, with thee is life incessant bliss; thine, thine it all shall be.

32. Recitative

Uriel:

O happy pair! And happy e'er to be, if not, misled by false conceit, ye strive at more than granted is, and more desire to know, than know ye should.

33. Chorus with Quartet

Sing the Lord, ye voices all! Magnify his name though all creation, celebrate his power and glory, let his name resound on high. Praise the Lord. Utter thanks. Jehovah's praise for ever shall endure. 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 and Shannon Larkin, Vocal Instructors

Andy Troska and Cara Jacobson, Choir Secretaries

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.

GRAND HARMONIE

Violin 1

Farkhad Abdikadirov
Emily Dahl*
Katherina Radlberger
Sarah Titterington-Ibbett

Violin 2

Marjorie Gere
Joy Grimes
Emily Hale
Zoe Kemmerling*

Viola

Georgina McKay-Lodge*
Lauren Nelson
Emily Rideout

Cello

Sarah Freiburg
Colleen McGary-Smith
Josh Packard*

Bass

Julie Russell*
Nathan Varga

Oboe

Allison Gangler
Kristin Olson*

Flutes

Andrea LeBlanc
Na'ama Lion
Sarah Paysnick*

Clarinet

Elise Bonhivert
Thomas Carroll*

Bassoon

Allen Hamrick*
Melissa Schoenack

Contrabassoon

Sally Merriman

Horns

Elisabeth Axtell
Yoni Kahn*

Trumpets

Christopher Belluscio*
Robinson Pyle

Trombones

Motoaki Kashino
Brian Kay
Liza Malamut*

Timpani

Gary DiPerna

Fortepiano

Thomas Sheehan

() Asterisks denote principal players.*

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 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.

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.

Soprano **Liv Redpath** is currently in her first year of residency as a Domingo-Colburn-Stein Young Artist at LA Opera. This past season, she had her debut, as an apparition in *Macbeth*, was the soloist with Matt Aucoin for his curation of *Nosferatu*, sang Olympia in *Les contes d'Hoffmann*, covered Konstanze and Blonde in *Die Entführung aus dem Serail*, and will again join Aucoin in an "after hours" concert in May. She will join the Santa Fe Opera for their 2017 season as an Apprentice Singer, covering the Queen of Shemakha in *The Golden Cockerel*. Next season, she will sing L'amour in *Orphée et Eurydice* and Frasquita in *Carmen* at LA Opera.

Liv received her Master of Music from The Juilliard School, where she was a Kovner Fellow, and her Bachelor of Arts from Harvard College in English. Roles at Juilliard include Thérèse in *Les mamelles de Tirésias*, Königin der Nacht in *Die Zauberflöte*, Barbarina in *Le nozze di Figaro*, and Diane in *Iphigénie en Aulide* with MET + Juilliard. Liv was also recently invited to sing Sophie in *Der Rosenkavalier* for the scenes workshop with James Levine and the Met Orchestra at the end of last year's Lindemann Young Artists season. In the summer of 2016, she sang Echo in *Ariadne on Naxos* with Opera Theatre of Saint Louis and Héro in *Béatrice et Bénédicte* with Aspen Opera Center. In her time at Harvard, Liv sang Cunégonde in *Candide*, Tytania in *A Midsummer Night's Dream*, the title role in *Lakmé*, Susanna in *Le nozze di Figaro*, Adele in *Die Fledermaus*, La Fée in *Cendrillon* and Belinda in *Dido and Aeneas*. She received the Louis Sudler Prize in the Arts upon graduation. Liv made her Carnegie Hall debut in Poulenc's *Gloria* and returned for her first *Messiah*. She made her Alice Tully Hall debut with William Christie singing the Angelo in Handel's *La resurrezione*.

Tenor **Jonas Budris** is a versatile soloist and small-ensemble singer, engaging new works and early music with equal passion. He is a featured soloist in Boston Baroque's GRAMMY®-nominated recording of Monteverdi's opera *Il ritorno d'Ulisse in patria*. He performs frequently with the Handel and Haydn Society as a soloist and choral singer. Mr. Budris also enjoys performing in more intimate musical settings; he recently made his debut with Blue Heron, and he is a longstanding member of the Skylark Vocal Ensemble. Mr. Budris is a Lorraine Hunt Lieberman Fellow at Emmanuel Music, where he performs regularly in the Bach Cantata and evening concert series. On the opera stage, he has performed principal and supporting roles with numerous musical organizations, including Opera Boston, OperaHub, Guerilla Opera, and Odyssey Opera. Originally from Martha's Vineyard, Mr. Budris holds a degree in Environmental Sciences & Engineering from Harvard College.

Edmund Milly brings "perfect diction" (*Los Angeles Times*) and "mellifluous" tone (*San Francisco Chronicle*) to every performance. Based in Brooklyn, he sings with the GRAMMY®-nominated Choir of Trinity Wall Street, and is a founding member of Trident Ensemble. Equally at home as a soloist or in ensembles of the highest caliber, he has recently performed with the Mark Morris Dance Group, the Clarion Choir, Spire Chamber Ensemble, Antico Moderno, and the Thirteen, and has contributed solos to various international radio broadcasts on BBC and CBC. An alumnus of the American Boychoir School, McGill University, and the Yale Institute of Sacred Music, Edmund interprets music both ancient and modern with an expressivity founded in scholarly rigor.

Edmund's musical education began with cello lessons at age 3. While at the American Boychoir School in Princeton, New Jersey, he amassed formative musical experiences under the batons of Seiji Ozawa, Kurt Mazur, James Levine, and André Previn, and gained early exposure to pieces which remain in his repertoire to this day. As a graduate student in English Literature at McGill, Edmund refined the critical skills which inform his vocal interpretation of a text. These eclectic experiences ultimately led Mr. Milly to the Yale Institute of Sacred Music, where he completed his M.M. as a member of the elite Yale Voxtet and a student of James Taylor. Yale Schola Cantorum provided the perfect proving ground to hone his craft under the direction of David Hill, Simon Carrington, and Masaaki Suzuki, under whom he portrayed an "authoritative and confident" (*Seen and Heard International*) Jesus in Bach's *St. John Passion* at Lincoln Center.

UPCOMING PERFORMANCES

All concerts are free and open to the public.

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

*Cover image: William Blake (1757-1827). Europe, a prophecy. Lambeth : Printed by Will. Blake, 1794.
Typ 6500.41 (B). Houghton Library, Harvard University, Cambridge, Mass.*



HARVARD
The Memorial Church

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