

Harvard University Choir  
Harvard Baroque Chamber Orchestra



GEORGE FRIDERIC HANDEL

*CORONATION ANTHEMS (1727)*

HENRY PURCELL

*HAIL! BRIGHT CECILIA (1692)*

SATURDAY, APRIL 20, 2024 • 7:30 PM

HARVARD MEMORIAL CHURCH



# HARVARD

The Memorial Church



## MUSIC BY GEORGE FRIDERIC HANDEL AND HENRY PURCELL

Harvard University Choir  
Harvard Baroque Chamber Orchestra  
Edward Elwyn Jones, conductor  
April 20, 2024, 7:30 pm

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### Zadok the Priest, HWV 258 (1727)

*George Frideric Handel (1685–1759)*

Zadok, the Priest, and Nathan, the Prophet, anointed Solomon King; and all the people rejoic'd, and said:  
God save the King, long live the King, may the King live for ever! Amen! Alleluia!

*after the Gregorian antiphon Unxerunt Salomonem (after I Kings 1:38–40)*

### Let Thy Hand Be Strengthened, HWV 259 (1727)

Let thy hand be strengthened and thy right hand be exalted.  
Let justice and judgment be the preparation of thy seat!  
Let mercy and truth go before thy face.  
Let justice, judgment, mercy and truth go before thy face. Alleluia!

*Psalm 89:13–14*

### The King Shall Rejoice, HWV 260 (1727)

The King shall rejoice in thy strength, O Lord.  
Exceeding glad shall he be of thy salvation.  
Glory and worship hast thou laid upon him.  
Thou hast prevented him with the blessings of goodness and hast set a crown of pure gold upon his head  
Alleluia!

*Psalm 21:1–3, 5*

### My Heart Is Inditing, HWV 261 (1727)

My heart is inditing of a good matter:  
I speak of the things which I have made unto the King.  
Kings' daughters were among thy honorable women.  
Upon thy right hand did stand the Queen in vesture of gold; and the King shall have pleasure in thy beauty.  
Kings shall be thy nursing fathers and queens thy nursing mothers.

*adapted by Henry Purcell (1659–1695) from Psalm 45:1, 10, 12 and Isaiah 49:23*

1. Sinfonia

2. Hail! Bright Cecilia

*Hail! bright Cecilia, fill every heart  
With love of thee and thy celestial art,  
That thine, and Music's sacred love  
May make the British forest prove  
As famous as Dodona's vocal grove.*

3. Hark! Each Tree

*Hark, each tree its silence breaks,  
The box and fir to talk begin,  
This in the sprightly violin,  
That in the flute distinctly speaks.  
'Twas sympathy their list'ning brethren drew,  
When to the Thracian lyre with leafy wings they flew.*

4. 'Tis Nature's Voice

*'Tis nature's voice, through all the moving wood of creatures understood,  
The universal tongue, to none of all her numerous race unknown.  
From her it learned the mighty art  
To court the ear, or strike the heart,  
At once the passions to express and move,  
We hear, and straight we grieve or hate, rejoice or love.  
In unseen chains it does the fancy bind.  
At once it charms the sense and captivates the mind.*

5. Soul of the World

*Soul of the world, inspired by thee,  
The jarring seeds of matter did agree.  
Thou didst the scattered atoms bind  
Which by the laws of true proportion joined,  
Made up of various parts, one perfect harmony.*

6. Thou Tun'st This World

*Thou tun'st this world below, the spheres above,  
Who in the heavenly round to their own music move.*

7. With That Sublime Celestial Lay

*With that sublime celestial lay  
Can any earthly sounds compare?  
If any earthly music dare, the noble organ may.  
From heav'n its wondrous notes were given,  
Cecilia oft conversed with heaven.  
Some angel of the sacred quire.  
Did with his breath the pipes inspire,  
And of the notes above the just resemblance gave,  
Brisk without lightness, without dullness, grave.*

8. Wondrous Machine

*Wondrous machine, to thee the warbling lute,  
Though used to conquest, must be forced to yield,  
With thee unable to dispute.*

9. The Airy Violin

*The airy violin and lofty viol quit the field.  
In vain they tune their speaking strings  
To court the cruel fair or praise victorious kings.  
Whilst all thy consecrated lays  
Are to more noble uses bent.  
And every grateful note to heaven repays  
The melody it lent.*

10. In Vain the Amorous Flute

*In vain the amorous flute and soft guitar jointly labor  
To inspire wanton heat and loose desire  
Whilst thy chaste airs do gently move  
Seraphic flames and heavenly love.*

11. The Fife and All the Harmony

*The fife and all the harmony of war  
In vain attempt the passions to alarm,  
Which thy commanding sounds compose and charm.*

12. Let These Among Themselves Contest

*Let these amongst themselves contest  
Which can discharge its single duty best.  
Thou summ'st their differing graces up in one,  
And art a consort of them all within thyself alone.*

13. Hail! Bright Cecilia

*Hail! bright Cecilia, hail to thee!  
Great Patroness of us and Harmony!  
Who whilst among the quire above  
Thou dost thy former skill improve.  
With raptures of delight dost see  
Thy favorite art make up a part  
Of infinite felicity.*

*Nicholas Brady (1659–1726)*

*Soloists: Henrique Neves (mvt. 2); Isabella Meyer and Soren Choi (mvt. 3); AJ Yi (mvt. 4);  
Olympia Hatzilambrou (mvt. 6); Julia Paolillo, Shiva Ramkumar, Henrique Neves (mvt. 7);  
Henrique Neves (mvt. 8); Katie Burstein (mvt. 9); Sophia Lerebours, Lara Tan Rui Qui (mvt. 10);  
Ari Cheriyan (mvt. 11); Chung Hon Michael Cheng and John Burton Rogers III (mvt. 12)*

*This concert is dedicated to Jack Megan, in honor of his retirement,  
and in thanks for his years as director of Harvard's Office for the Arts (2001–2024).*

*This concert is made possible with the support of the Mary Reiss Nelson Memorial Concert Fund.*

# 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

Soren Choi and Ari Cheryan, Choir Secretaries

Tara Guetzloe, Social Secretary

## Sopranos

Elizabeth Bennett  
Leyna Blume  
Tara Guetzloe  
Carolyn Hao  
*Olympia Hatzilambrou*  
Hanabi Ito  
*Isabella Meyer*  
*Nicole Newell*  
Caitlin Paul  
Lara Tan Rui Qi  
*Akhila Yalvigi*  
*Peggy Yin*  
Lea Wang

## Altos

Katie Burstein  
*Ari Cheryan*  
*Maliya Ellis*  
*Sonja Johnson-Yu*  
Julia Kim  
*Sophia Levebours*  
Katherine McPhie  
Kiesse Nanor  
Julia Paolillo  
Shiva Ramkumar  
Roseanne Strategos  
Angela Wu

## Tenors

*Fabim Ahmed*  
*Jonathan Caron*  
*Dhruv Goel*  
Sam Lyczkowski  
*Luis Pabón Rico*  
Ian Svetkey  
AJ Yi  
Livingston Zug

## Basses

*Lucas Amory*  
*Chung Hon Michael Cheng*  
*Soren Choi*  
*Henrique Neves*  
Christopher Ong  
*John Burton Rogers III*  
Moritz von Brescius  
Jordan Woods

*Italics denote members of the Ferris Choral Fellows.*

# HARVARD BAROQUE CHAMBER ORCHESTRA

Phoebe Carrai, Director

Sarah Darling, Assistant Director

## Violin

Farkhad Abdikadirov  
Hilary Chan  
Sarah Darling\*  
Morgen Heissenbuettel  
Sarah Kiel  
Patricia Ku  
Armando Ortiz  
Ambrose Philipek\*  
Madeleine Riskin-Kutz  
Clara Ross  
Nikhil Seshadri  
Zev Shapiro  
Maureen Sheehan  
Meghan Titzer

## Viola

Julian Bernal  
Teresa Bloemer  
Zoe Chau  
Veronica Koven-Matasy  
Hayley Murks-Abdikadirova\*  
Amy Sexauer

## Cello

Phoebe Carrai\*  
Paul Clayton  
Judah Coffman  
Itzel Orellana Sierra

## Bass

Isabel Atkinson

## Oboe/Recorder

Gaia Saetermoe-Howard  
Andrew Blanke

## Bassoon

Allen Hamrick  
Kate van Orden

## Trumpet

Steven Marquardt  
Paul Perfetti  
Vincent Monaco

## Timpani

Robert Schulz

## Harpsichord

Adrian Cho

## Organ

David von Behren  
Edward Elwyn Jones

\* Principal

## NOTES

Welcome to the Memorial Church of Harvard University, and to this evening's spring concert, given by the Harvard University Choir and the Harvard Baroque Chamber Orchestra. It is a joy to dedicate this musical offering to Jack Megan, tireless Director of Harvard's Office for the Arts for over twenty years, who retires at the end of this semester.

The pomp and pageantry of a British coronation might be encapsulated in the opening sequence of the most famous of all coronation anthems, Handel's *Zadok the Priest*. Written for the coronation of George II in Westminster Abbey on October 11, 1727, it has been used in every subsequent coronation. Handel, however, wrote three other anthems for this occasion: the English composer Maurice Greene, whose appointment as organist of the Chapel Royal should have secured him the rights to these compositions, was snubbed in favor of a German composer famous in London for his Italian operas! Majestic and stately—as befits such an occasion—the anthems also contain more lyrical, intimate, and reflective passages that would all inform Handel's later compositional style found in his English oratorios.

In 1683, the newly formed “Musical Society of London” commissioned Henry Purcell to compose an ode in honor of music's patron saint, Cecilia. Nine years later, Purcell's fourth and final ode is his grandest and most ambitious essay in the genre. Nicholas Brady's libretto—which extols the virtues and power of music and her patron saint—elicits a grand paean from Purcell, that combines celebratory, contrapuntal choruses with sequences of airs with obbligato instruments, which employ a variety of contemporaneous dance forms.

It has been a pleasure to prepare this program with such an enthusiastic group of young singers alongside the Harvard Baroque Chamber Orchestra's instrumentalists, led by Phoebe Carrai and Sarah Darling. 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. In addition, I encourage you to join our email list by visiting our website, [memorialchurch.harvard.edu](http://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 the Pusey Minister, Professor Matthew Ichihashi Potts, Vocal Instructor, Frank Kelley, Assistant University Organist, David von Behren, and Composer in Residence, Carson Cooman, for their support, friendship, and encouragement. To the Harvard University Choir secretaries, Soren Choi and Ari Cheriyan, 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 Elwyn Jones*

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, Mark Miller, Tarik O'Regan, Alice Parker, Daniel Pinkham, Craig Phillips, John Rutter, and Gwyneth Walker.

**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.



## Harvard University Choir Alumni Shared Interest Group Board

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