

# HARVARD UNIVERSITY CHOIR



## *Music of* MYSLIVEČEK, MOZART & MICHAEL HAYDN

SUNDAY, NOVEMBER 13, 2022 • 4 PM  
THE MEMORIAL CHURCH SANCTUARY



# PROGRAM

## Josef Mysliveček (1737–1781) Symphony in G, ED. 1:G10 (1778)

(in three movements)

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## Wolfgang Amadeus Mozart (1756–1791) Missa solemnis in C, KV 337 (1780)

1. Kyrie
  2. Gloria (*soloists: Tara Guetzloe, Caitlin Paul, Rhys Moon, Judah Lampkin*)
  3. Credo (*Peggy Yin, Julia Paolillo, Isaac Kim, John Burton Rogers III*)
  4. Sanctus (*Maliya Ellis*)
  5. Benedictus
  6. Agnus Dei (*Olympia Hatzilambrou, Nelly Rousseau,  
Gavin Kramar, Sebastian Rojas*)
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## Michael Haydn (1737–1806) Requiem in C minor, MH 155 (1771)

### Introitus et Kyrie

1. Requiem aeternam (*Akhila Yalvigi, Sonja Johnson-Yu,  
Victor Quintas-Martinas, Christopher Ong*)

### Sequentia

2. Dies irae (*Sophie Choate, Ines Hynett, Arhan Kumar, Henrique Neves*)

### Offertorium

- 3a. Domine Jesu Christe (*Isabella Meyer, Will Flintoft,  
Fabim Ahmed, Dhruv Goel*)

3b. Quam olim Abrahae

4. Versus: Hostias et preces

### Sanctus

5. Sanctus (*Angela Eichhorst, Ari Cherian, Jonathan Caron, Soren Choi*)
6. Benedictus

### Agnus Dei et Communio

7. Agnus Dei (*Sophie Choate, Ines Hynett, Arhan Kumar, Henrique Neves*)
  8. Requiem aeternam
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Harvard University Choir and Orchestra  
Edward Elwyn Jones, conductor

**W**ELCOME to the Memorial Church of Harvard University, and to this afternoon's concert, which celebrates the ninetieth birthday of this building. A couple of weeks ago, the church hosted a reunion for alumni of the Harvard University Choir—a glorious occasion which celebrated the joy of communal singing. One highlight was a reading of the Mozart *Requiem* sung by the massed forces of alums and current choir members—an informative preparation for today's concert, considering the influence of Michael Haydn's earlier model on Mozart's last work.

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 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 member of our church staff. 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](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, Assistant University Organist David von Behren, and Composer in Residence Carson Cooman, for their support, friendship, and encouragement. To the Harvard University Choir secretaries, Sophie Choate and Soren Choi, 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 afternoon's concert, and for your enthusiasm for the music program here in the Memorial Church.

*Edward E. Jones*

*This concert is dedicated to the memory of  
Trevor Llewelyn Jones (1939 – 2022)*

# ABOUT THE MUSIC

This afternoon's concert focuses on 1770s Salzburg, placing Mozart in context with two composers that he admired and respected. Caught between Austrian and Bavarian political power, Salzburg had been—since Medieval times—an ecclesiastical principality and state of the Holy Roman Empire, ruled over by its Prince-Archbishop. Chronologically, our journey begins with the death of a great patron of the arts, Prince-Archbishop Schrattenbach, for whose funeral his court composer Michael Haydn composed—in great haste—the *Requiem in C minor*. Schrattenbach's successor, Prince-Archbishop Colloredo, introduced Enlightenment-inspired reforms which remodeled everyday life in Salzburg, including a substantial shortening of the Mass. Mozart's complaints about these changes are well-documented in a famous letter of 1776 to Padre Martini, and his *Missa solemnis*, KV 337, is the final Mass he wrote for Colloredo and Salzburg.

Born in Prague in 1737, Josef Mysliveček was the most prolific composer of Opera Seria—and a very important symphonist—during the young Mozart's travels to Italy. Settling there—where he was known as *Il Boemo*, due to the general difficulty of pronouncing his name—he first met the Mozarts in Bologna in 1770, and he provided the younger composer with models in the symphonic (over fifty-five) and operatic (over two dozen) forms. In 1777, he promised to secure an operatic commission for Mozart for the Teatro San Carlo in Naples, but when this didn't materialize, Leopold became suspicious, and relations soured. He died in abject poverty in Rome in 1781. Mozart held the composer in high regard, lifting motifs from specific works of Mysliveček, and even arranging one of his arias. It is unclear whether Mysliveček ever set foot in Salzburg—while there is no documentary evidence, it is quite possible given the city's location en route from Prague to Venice—but this afternoon's symphony does have a Salzburg connection. It comes from a set of twelve symphonies by Mysliveček that were sent to Salzburg in 1777 at the request of Prince-Archbishop Colloredo. This *Symphony in G major* is a standard one in the genre: deriving from opera overtures, Italian symphonies of the time were concise and followed a tripartite division of fast-slow-very fast movements. The craftsmanship throughout is of the highest order: Mysliveček was particularly noted for his slow movements, which often contain gorgeous, lyric solos for violin or oboe—as is the case in today's example.

From his return to Salzburg from Italy in 1773, to his departure for Vienna in 1781, Mozart composed mainly for the church, reaching his zenith in 1779-80, following his appointment as court organist. Complying grudgingly with Prince-Archbishop Colloredo's reforms, Mozart's liturgical settings of this period employ a simple and immediate declamation of the text with a minimum of repetition: unlike the Neapolitan church music—opera in thinly-veiled disguise—which Colloredo felt was infiltrating Austro-German sacred music. Mozart's operatic leanings, however, do shine through in his last works for Salzburg: the "Agnus Dei" of today's *Missa solemnis*, is surely the elder sibling of the Countess's sublime arias in *Le nozze di Figaro*. Mozart also incorporates stylistic influences learned on his recent travels—from the Mannheim style, abrupt changes of dynamics and more virtuosic orchestral writing: the afore-mentioned "Agnus Dei" features concertante winds (oboe and bassoon).

The *Missa solemnis in C major* for Easter Day 1780 is atypical amongst Mozart's mass settings, and points in a new compositional direction. The "Benedictus," usually set as a gentle solo quartet, is here in the form of an energetic *stile antico* choral fugue with vigorous counterpoint. The Mass is most closely related to the contemporaneous *Solemn Vespers for a Confessor*, K. 339 (which the Harvard University Choir performed a few years ago), and stylistically in the vein of the church music of the composer who had been closest to Colloredo's reforms, Michael Haydn.

Michael Haydn followed in the footsteps of his older brother, Joseph, by becoming a chorister at St. Stephen's Cathedral, Vienna, at the age of 8; anecdotally, he is said to have had an even more beautiful voice than his more famous brother—and to have been considerably smarter! Moving to Salzburg in 1762—to the position of court concertmaster—he remained in the employ of the Prince-Archbishops there for the next 44 years. Mozart and Michael Haydn seem to have enjoyed a friendly relationship, holding each other's works in very high esteem: Mozart even aided the ailing composer in the completion of a commission for the Prince-Archbishop. Indeed, Michael Haydn's reputation in Salzburg was very distinguished: one critic noted that "All connoisseurs of music know, and have known for some time, that as a composer of sacred music, Michael Haydn ranks amongst the finest of any age or nations."

Michael Haydn enjoyed a close relationship with his first employer, Prince-Archbishop Schrattenbach, whose death, in December 1771, was preceded by the death of Haydn's beloved daughter Aloysia earlier that year. The *Requiem in C minor* (with its dark-hued orchestration) was written at great speed for the funeral masses at the beginning of January 1772, services which required the participation of all the court musicians, including Leopold and Wolfgang Mozart. The memory of that occasion would linger in the mind of the younger Mozart while writing his own *Requiem* some twenty years later—unmistakable points of comparison include the "Domine Jesu", "Quam olim Abrahae" fugue, and the closing "Cum sanctis tuis." Poignantly, Michael Haydn's work also formed the musical centerpiece of the funeral for the composer's older brother, Joseph, in 1809.

*Edward E. Jones*

# Mozart: *Missa solemnis in C*, KV 337 (1780)

## 1. Kyrie

Kyrie eleison.  
Christe eleison.  
Kyrie eleison.

*Lord, have mercy.  
Christ, have mercy.  
Lord, have mercy.*

## 2. Gloria

Gloria in excelsis Deo.  
Et in terra pax  
hominibus bonæ voluntatis.

*Glory be to God in the highest.  
And in earth peace  
to men of good will.*

Laudamus te; benedicimus te;  
adoramus te; glorificamus te.  
Gratias agimus tibi  
propter magnam gloriam tuam.

*We praise Thee; we bless Thee;  
we worship Thee; we glorify Thee.  
We give thanks to Thee  
for Thy great glory.*

Domine Deus, Rex coelestis,  
Deus Pater omnipotens.  
Domine Fili unigenite Jesu Christe.  
Domine Deus, Agnus Dei,  
Filius Patris.

*O Lord God, Heavenly King,  
God the Father Almighty.  
O Lord Jesus Christ, the only begotten Son.  
Lord God, Lamb of God,  
Son of the Father.*

Qui tollis peccata mundi,  
miserere nobis.  
Qui tollis peccata mundi,  
suscipe deprecationem nostram.  
Qui sedes ad dextram Patris,  
O miserere nobis.

*Thou that takest away the sins of the world, have  
mercy upon us.  
Thou that takest away the sins of the world, receive  
our prayer.  
Thou that sittest at the right hand of the Father,  
have mercy upon us.*

Quoniam tu solus Sanctus,  
tu solus Dominus,  
tu solus Altissimus, Jesu Christe.  
Cum Sancto Spiritu  
in gloria Dei Patris.

*For thou only art holy,  
thou only art the Lord,  
thou only art the most high, Jesus Christ.  
Together with the Holy Ghost  
in the glory of God the Father.*

Amen.

*Amen.*

### 3. Credo

Credo in unum Deum;  
Patrem omnipotentem,  
factorem coeli et terrae,  
visibilibus omnium et invisibilibus.

*I believe in one God;  
the Father almighty,  
maker of heaven and earth,  
and of all things visible and invisible.*

Credo in unum Dominum Jesum Christum,  
Filium Dei unigenitum,  
Et ex Patre natum ante omnia saecula.  
Deum de Deo, lumen de lumine,  
Deum verum de Deo vero,  
Genitum non factum,  
consubstantialem Patri:  
per quem omnia facta sunt.  
Qui propter nos homines,  
et propter nostram salutem  
descendit de caelis.  
Et incarnatus est de Spiritu Sancto  
ex Maria Virgine: et homo factus est.

*And in one Lord Jesus Christ,  
the only begotten Son of God,  
begotten of the Father before all worlds;  
God of God, light of light,  
true God of true God,  
begotten not made;  
being of one substance with the Father,  
by Whom all things were made.  
Who for us men  
and for our salvation  
descended from heaven;  
and was incarnate by the Holy Ghost,  
of the Virgin Mary, and was made man.*

Crucifixus etiam pro nobis  
sub Pontio Pilato,  
passus et sepultus est.  
Et resurrexit tertia die  
secundum Scripturas.  
Et ascendit in caelum:  
sedet ad dexteram Patris.  
Et iterum venturus est cum gloria,  
judicare vivos et mortuos:  
cujus regni non erit finis.  
Credo in Spiritum Sanctum,  
Dominum, et vivificantem:  
qui ex Patre Filioque procedit.  
Qui cum Patre et Filio simul  
adoratur et conglorificatur:  
qui locutus est per Prophetas.

*He was crucified also for us,  
suffered under Pontius Pilate,  
and was buried.  
And on the third day He rose again  
according to the Scriptures:  
and ascended into heaven.  
He sitteth at the right hand of the Father;  
and He shall come again with glory  
to judge the living and the dead;  
and His kingdom shall have no end.  
I believe in the Holy Ghost,  
the Lord and giver of life,  
Who proceedeth from the Father and the Son,  
Who with the Father and the Son together  
is worshipped and glorified;  
as it was told by the Prophets.*

Credo in unam sanctam  
catholicam et apostolicam Ecclesiam.

*And I believe in one holy  
catholic and apostolic Church.  
I acknowledge one baptism  
for the remission of sins.*

Confiteor unum baptisma,  
in remissionem peccatorum.

*And I await the resurrection of the dead  
and the life of the world to come.*

Et expecto resurrectionem mortuorum  
et vitam venturi saeculi.

*Amen.*

Amen.



#### 4. Sanctus

Sanctus, Sanctus, Sanctus, Dominus Deus Sabaoth.  
Pleni sunt coeli et terra gloria tua.  
Osanna in excelsis.

*Holy, Holy, Holy, Lord God of Hosts.  
Heaven and earth are full of Thy glory.  
Hosanna in the highest.*

#### 5. Benedictus

Benedictus qui venit  
in nomine Domini.  
Osanna in excelsis.

*Blessed is He that cometh  
in the name of the Lord.  
Hosanna in the highest.*

#### 6. Agnus Dei

Agnus Dei,  
qui tollis peccata mundi,  
miserere nobis.  
Agnus Dei.  
Dona nobis pacem.

*Lamb of God,  
Who takest away the sins of the world,  
have mercy upon us.  
Lamb of God.  
Grant us peace.*

### M. Haydn: *Requiem in C minor*, MH 155 (1771)

#### 1. Introitus et Kyrie

Requiem aeternam dona eis, Domine.  
Et lux perpetua luceat eis.  
Te decet hymnus, Deus, in Sion,  
Et tibi reddetur votum in Jerusalem  
Exaudi orationem meam  
Ad te omnis caro veniet.

*Eternal rest give unto them, O Lord  
And let perpetual light shine upon them  
A hymn, O God, becometh Thee in Zion  
And a vow shall be paid to thee in Jerusalem  
Hear my prayer  
All flesh shall come before you.*

Kyrie eleison.  
Christe eleison.  
Kyrie eleison.

*Lord, have mercy.  
Christ, have mercy.  
Lord, have mercy.*

## 2. Sequentia

Dies irae, dies illa  
Solvat saeculum in favilla,  
Teste David cum Sibylla.

*This day, this day of wrath  
shall consume the world in ashes,  
as foretold by David and the Sibyl.*

Quantus tremor est futurus,  
Quando iudex est venturus,  
Cuncta stricte discussurus!

*What trembling there will be  
When the judge shall come  
to weigh everything strictly!*

Tuba mirum spargens sonum  
Per sepulcra regionum,  
Coget omnes ante thronum.

*The trumpet, scattering its awful sound  
Across the graves of all lands  
Summons all before the throne.*

Mors stupebit et natura,  
Cum resurget creatura,  
Iudicanti responsura.

*Death and nature shall be stunned  
When mankind arises  
To render account before the judge.*

Liber scriptus proferetur,  
In quo totum continetur,  
Unde mundus iudicetur.

*The written book shall be brought  
In which all is contained  
Whereby the world shall be judged*

Iudex ergo cum sedebit,  
Quidquid latet apparebit.  
Nil inultum remanebit.

*When the judge takes his seat  
all that is hidden shall appear  
Nothing will remain unavenged.*

Quid sum miser tunc dicturus?  
Quem patronum rogaturus,  
Cum vix iustus sit securus?

*What shall I, a wretch, say then?  
To which protector shall I appeal  
When even the just man is barely safe?*

Rex tremendae majestatis  
qui salvandos salvas gratis  
salva me, fons pietatis

*King of awful majesty  
You freely save those worthy of salvation  
Save me, fount of pity.*

Recordare, Jesu pie,  
Quod sum causa tuae viae:  
Ne me perdas illa die.

*Remember, gentle Jesus  
that I am the reason for your time on earth,  
do not cast me out on that day*

Quaerens me, sedisti lassus;  
Redemisti crucem passus;  
Tantus labor non sit cassus.

*Seeking me, you sank down wearily,  
you saved me by enduring the cross,  
such travail must not be in vain.*

Iuste Iudex ultionis,  
Donum fac remissionis  
Ante diem rationis.

*Righteous judge of vengeance,  
award the gift of forgiveness  
before the day of reckoning.*

Ingemisco tamquam reus,  
Culpa rubet vultus meus;  
Supplicanti parce, Deus.

Qui Mariam absolvisti,  
Et latronem exaudisti,  
Mihi quoque spem dedisti.

Preces meae non sunt dignae,  
Sed tu, bonus, fac benigne,  
Ne perenni cremer igne.

Inter oves locum praesta,  
Et ab haedis me sequestra,  
Statuens in parte dextra.

Confutatis maledictis  
Flammis acribus addictis,  
Voca me cum benedictus.

Oro supplex et acclinis,  
Cor contritum quasi cinis,  
Gere curam mei finis.

Lacrimosa dies illa,  
Qua resurget ex favilla  
Judicandus homo reus.

Huic ergo parce, Deus:  
Pie Jesu Domine:  
Dona eis requiem. Amen

*I groan as one guilty,  
my face blushes with guilt;  
spare the suppliant, O God.*

*Thou who didn't absolve Mary [Magdalen]  
and hear the prayer of the thief  
hast given me hope, too.*

*My prayers are not worthy,  
but Thou, O good one, show mercy,  
lest I burn in everlasting fire,*

*Give me a place among the sheep,  
and separate me from the goats,  
placing me on Thy right hand.*

*When the damned are confounded  
and consigned to keen flames,  
call me with the blessed.*

*I pray, suppliant and kneeling,  
a heart as contrite as ashes;  
take Thou my ending into Thy care.*

*That day is one of weeping,  
on which shall rise again from the ashes  
the guilty man, to be judged.*

*Therefore spare this one, O God,  
merciful Lord Jesus:  
Give them rest. Amen.*

### 3. Offertorium

Domine, Jesu Christe, Rex gloriae,  
libera animas omnium fidelium defunctorum  
de poenis inferni  
et de profundo lacu.  
Libera eas de ore leonis  
ne absorbeat eas tartarus,  
ne cadant in obscurum;  
Sed signifer sanctus Michael  
repraesentet eas in lucem sanctam,  
Quam olim Abrahae promisisti  
et semini eius.

*Lord Jesus Christ, king of glory,  
deliver the souls of all the faithful departed  
from the pains of Hell  
and the bottomless pit.  
Deliver them from the jaws of the lion,  
lest hell engulf them,  
lest they be plunged into darkness;  
but let the holy standard-bearer Michael  
lead them into the holy light,  
as once you promised to Abraham  
and to his seed.*

#### 4. Versus

Hostias et preces tibi, Domine  
laudis offerimus  
tu suscipe pro animabus illis,  
quarum hodie memoriam facimus.  
Fac eas, Domine, de morte  
transire ad vitam.  
Quam olim Abrahae promisisti  
et semine eius.

*Lord, in praise we offer you  
Sacrifices and prayers,  
accept them on behalf of those  
who we remember this day:  
Lord, make them pass  
from death to life,  
as once you promised to Abraham  
and to his seed.*

#### 5. Sanctus

Sanctus, Sanctus, Sanctus, Dominus Deus Sabaoth.  
Pleni sunt coeli et terra gloria tua.  
Osanna in excelsis.

*Holy, Holy, Holy, Lord God of Hosts.  
Heaven and earth are full of Thy glory.  
Hosanna in the highest.*

#### 6. Benedictus

Benedictus qui venit  
in nomine Domini.  
Osanna in excelsis.

*Blessed is He that cometh  
in the name of the Lord.  
Hosanna in the highest.*

#### 7. Agnus Dei et Communio

Agnus Dei,  
qui tollis peccata mundi,  
miserere nobis.  
Agnus Dei.  
Dona nobis pacem.

*Lamb of God,  
Who takest away the sins of the world,  
have mercy upon us.  
Lamb of God.  
Grant us peace.*

Lux aeterna luceat eis, Domine.

*Let everlasting light shine upon them, Lord.*

Cum sanctis tuis in aeternum,  
quia pius es.

*With Thy saints forever,  
for Thou art merciful.*

#### 8. Requiem aeternam

Requiem aeternam dona eis Domine,  
et lux perpetua luceat eis.  
Cum sanctis tuis in aeternum,  
quia pius es.

*Grant them eternal rest, Lord,  
and let perpetual light shine upon them.  
With Thy saints forever,  
for Thou art merciful.*

# 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  
Sophie Choate and Soren Choi, Choir Secretaries  
Maliya Ellis, Social Secretary

## **Sopranos**

Elizabeth Bennett  
*Sophie Choate*  
Tara Guetzloe  
Angela Eichhorst  
Maliya Ellis  
*Olympia Hatzilambrou*  
Sophia Lerebours  
*Isabella Meyer*  
*Nicole Newell*  
Akhila Yalvigi  
*Peggy Yin*

## **Altos**

*Ari Cheriyani*  
*Rosie Du*  
Will Flintoft  
*Inés Hynett*  
*Sonja Johnson-Yu*  
Nina Kapoor  
Harvey Lin  
Julia Paolillo  
Caitlin Paul  
Nelly Rousseau  
Roseanne Strategos  
Angela Wu

## **Tenors**

*Fabim Ahmed*  
Jonathan Caron  
*Ian Chan*  
Jonathan D'Souza  
*Isaac Kim*  
Gavin Kramar  
*Arhan Kumar*  
Eusung Rhys Moon  
V́ctor Quintas-Martínez

## **Basses**

*Lucas Amory*  
*Soren Choi*  
Dhruv Goel  
*Judah Lampkin*  
Henrique Neves  
*Christopher Ong*  
Luis Pabón Rico  
Lucas Reccitelli  
John Burton Rogers III  
Sebastian Rojas  
Caleb Shi  
Moritz von Brescius

*Italics denote members of the Ferris Choral Fellows.*

# ORCHESTRA

## **Violin 1**

Heidi Braun-Hill \*  
Sophia Bernitz  
Shaw Pong Liu  
Lisa Brooke

## **Violin 2**

Yeolim Nam \*  
Michael Hustedde  
Justin Ouellet

## **Viola**

Sergio Muñoz Leiva \*  
Madelina Stewart  
Maureen Heflinger

## **Cello**

Francesca McNeeley \*  
Timothy Paek

## **Bass**

Anne Trout

## **Oboe**

Ben Fox \*  
Mary Kausek

## **Bassoon**

Lisa Chisholm \*  
Allen Hamrick

## **Trumpet**

Steve Banzaert \*  
Katie Driscoll  
Jon-Michael Taylor  
Robinson Pyle

## **Trombone**

Bob Couture \*  
Tommy Chiu  
Chris Beaudr

## **Timpani**

Nicholas Tolle

## **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 Enigma Chamber Opera, 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.





**HARVARD**  
The Memorial Church

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