

HARVARD UNIVERSITY CHOIR



REMEMBERING

A CONCERT COMMEMORATING THE
CENTENNIAL OF THE END OF WWI

NOVEMBER 11, 2018 • 4 PM

*As nature's healing through the years reclothes the stricken battlefields;
So mercy gives us joy for tears, and grief to proud remembrance yields,
And mindful hearts are glad to keep
A tryst of love with them that sleep.*

Above the south entrance to this church's Memorial Room—standing directly opposite the yard's other memorial edifice, Widener Library—reads the inscription, “In grateful memory of the Harvard men who died in the World War, we have built this Church.” Dedicated on Armistice Day, 1932, Harvard's church is a testament to sacrifice and service, its very walls the guardians of memory and hope. Today marks the 86th anniversary of this building's dedication and also the 100th anniversary of the Armistice of November 11, 1918, which brought to a close four years of incomprehensible carnage on the battlefields of Northern Europe.

The Memorial Room—surely one of Harvard's most poignant spaces—contains another inscription from then President Abbot Lawrence Lowell, “While a bright future beckoned, they freely gave their lives and fondest hopes for us and our allies that we might learn from them courage in peace to spend our lives making a better world for others.” Surrounding the names of the First World War dead are reliefs by the Italian-born sculptor Joseph Arthur Coletti, the only pupil of John Singer Sargent; the room's powerful centerpiece is the sculpture *Sacrifice* by the American sculptor and author Malvina Hoffman, which was originally housed in the Cathedral of St. John the Divine, New York City. This weekend the Memorial Room hosts a series of war etchings by the British artist James Alphege Brewer depicting scenes from war-torn Belgium and Northern France, an exhibition curated by Harvard University Choir alumnus Benjamin Dunham. The Memorial Church also houses one of four bronze casts of Daniel Chester French's *Benediction*, a model of a winged female figure with outstretched arms, proposed for the American Cemetery in St. Mihiel, France, but never completed. Alongside these physical memorials, the church's sonorous bell sings “in memory of voices that are hushed” providing an active, ongoing musical memorial to the war dead.

This afternoon, the Harvard University Choir presents its own musical memorial—a program of old and new works associated with the First World War. Sir Hubert Parry—whose hundredth death anniversary we also commemorate this fall—served as Director of London's Royal College of Music from 1895 to 1918. As one enters the Royal College one is confronted by a stone slab listing the quite considerable number of old collegians that perished *pro patria* in the Great War. Parry was deeply affected by seeing so many of his students marching to war, many never to return; in the words of one pupil, Herbert Howells, the war was “a scourge that cast a devastating shadow over Parry's mind and heart.” Today's program features works by Parry and several of his pupils: Herbert Howells and John Ireland, who were unable to fight due to pre-existing medical conditions, and George Dyson and Ralph Vaughan Williams, both of whom served in France. Our closing work is Welsh composer Gareth Tresseder's powerful new take on familiar World War One poetry, *In Flanders Fields*.

One final act of memorial, which will be observed in our program, is that of silence. A two-minute silence at 11 a.m. each November the 11th is observed in the UK and other Commonwealth countries: on the 1920 unveiling of the Cenotaph—London's memorial to the war dead—*The Times* newspaper reported the effect of the two-minute silence: “Big Ben ceased, and the very pulse of Time stood still.” In the center of Harvard's bustling campus, this monument to peace enables reflection and communion, commodities that are rare—but sorely needed—in our frenetic world. Archbishop John Darbyshire's tribute to the fallen of the First World War, which we will all sing later to Peter Gomes's stirring tune, provides an apt summation:

*O help us in the silence, Lord, to hear the whispered call of love,
And day by day thy strength afford our work to do our faith to prove.
So be thy blessing richly shed
On our communion with the dead.*

—Edward E. Jones

Notes on *In Flanders Fields*

The work takes World War I poems written chronologically from 1914–18 and 1922. The exception to this rule is the jazzy sixth movement: Ella Wheeler Wilcox's (1850–1919) "Gethsemane," the music of which serves to commemorate the introduction of jazz records to the troops in 1917.

The opening movement incorporates pre-established songs and soldiers' parodic ditties, underlined by "The Rouse" in the organ, to depict the sentiments of those brave men who left their families and home to fight for our country. "Upon Receiving News of the War" conveys the servicemen singing a simple melody (which subsequently becomes a round) to overcome the drudgery of marching, before realising the full horrors of the sacrifices required to "give back the universe its pristine bloom." In the titular third movement, John McCrae (1872–1918) immerses us in the terror-filled reality of war, with the dreadful stillness shattered by screaming and guns ablaze. In writing the poem, McCrae knows that he will likely give his life for the cause—"We are the dead!"—and be buried "In Flanders Fields" so that we who remain can "hold (the torch) high" in remembrance of those who perished. The fourth movement portrays a soldier's brief jollity in the midnight "Rain" before the realization that his death is certain. What follows is a hymn-like choral blessing upon the dead. The fifth movement, written in the manner of a part-song, shows an idyllic, tranquil "Evening in England" free from sorrows, for which the poet longs. The sixth movement is presented as a sermon from a Gospel preacher about "Gethsemane," the place that hosted the early stage of Jesus' ultimate sacrifice, dying so that we may live. The seventh movement is a simple and understated chorale underlined by "The Last Post." This is followed by a bombastic final movement which means to suggest the glory one felt as a "Soldier from the Wars Returning" to their loved ones. There is a brief organ interlude between the two verses that incorporates music from previous movements to portray the irrevocable impact on the victor from such a traumatic experience.

The inclusion of a concluding "Amen" is that of the composer, not the poet. I hope that this War Cantata will be viewed as a respectful homily and prayer that we should never forget those men and women of the last and current century who fought, and continue to fight, for us.

—Gareth Treseder

from **Songs of Farewell** (1916)

C. Hubert H. Parry (1848–1918)

I. My Soul, There Is a Country

My soul, there is a country
Far beyond the stars,
Where stands a wingèd sentry
All skillful in the wars:
There, above noise and danger,
Sweet Peace sits crown'd with smiles,
And One born in a manger
Commands the beauteous files.
He is thy gracious Friend,
And—O my Soul awake!—

Did in pure love descend
To die here for thy sake.
If thou canst get but thither,
There grows the flower of Peace,
The Rose that cannot wither,
Thy fortress, and thy ease.
Leave then thy foolish ranges;
For none can thee secure
But One who never changes—
Thy God, thy life, thy cure.

Henry Vaughan (1621–1695), [Peace], edited Arthur Quiller-Couch (1863–1944)

Rhapsody No. 3 in C-sharp minor, Op. 17, No. 3 (1918)

Herbert Howells (1892–1983)

Lauds (1935)

George Dyson (1883–1964)

Ye that have spent the silent night
In sleep and quiet rest,
And joy to see the cheerful light
That riseth in the east;
Now lift your hearts, your voices raise,
Your morning tribute bring,
And pay a grateful song of praise
To Heaven's Almighty King.

For as this gloomy night did last
But for a little space;
As heavenly day, now night is past,
Doth show his pleasant face;
So let us hope, when faith and love
Their work on earth have done,
God's blessed face to see above,
Heaven's better, brighter sun.

George Gascoigne (ca. 1535–1577)

Greater Love Hath No Man (1912)

John Ireland (1879–1962)

Angela Eichhorst, soprano; Freddie MacBruce, baritone

Many waters cannot quench love, neither can the floods drown it.
Love is strong as death.
Greater love hath no man than this, that a man lay down his life for his friends.
Who, his own self bare our sins in his own body on the tree,
That we, being dead to sins, should live unto righteousness.
Ye are washed, ye are sanctified, ye are justified in the name of the Lord Jesus;
Ye are a chosen generation, a royal priesthood, a holy nation; that ye should show forth the
praises of him who hath called you out of darkness into his marvelous light.
I beseech you brethren, by the mercies of God, that ye present your bodies, a living sacrifice,
holy, acceptable unto God, which is your reasonable service.

*from Song of Solomon 8:7,6; John 15:13; 1 Peter 2:24
1 Corinthians 6:11; 1 Peter 2:9; Romans 12:1 (KJV)*

from **Dona nobis pacem** (1936)

Ralph Vaughan Williams (1872–1958)

VI. “O Man Greatly Beloved, Fear Not”

Christopher Talbot, bass-baritone; Arianna Paz, soprano

O man greatly beloved, fear not, peace be unto thee, be strong, yea, be strong.
The glory of this latter house shall be greater than the former, and in this place will I give peace.
Nation shall not lift up a sword against nation, neither shall they learn war any more.
And none shall make them afraid, neither shall the sword go through their land.
Mercy and truth are met together; righteousness and peace have kissed each other.
Truth shall spring out of the earth; and righteousness shall look down from heaven.
Open to me the gates of righteousness, I will go into them.
Let all the nations be gathered together, and let the people be assembled;
And let them hear, and say, It is the truth.
And it shall come, that I will gather all nations and tongues;
And they shall come, and see my glory.
And I will set a sign among them; and they shall declare my glory among the nations.
For as the new heavens and the new earth, which I will make, shall remain before me,
So shall your seed and your name remain for ever.
Glory to God in the highest, and on earth peace, good will toward men.
Dona nobis pacem. (Grant us peace.)

*Daniel 10:19a, Haggai 2:9, Isaiah 2:4, Leviticus 26:6, Psalms 85:10–11 and 118:19
Isaiah 43:9, 66:18–19, 22, Luke 2:14 (KJV), alt.*

Two-minute Silence

Congregational Hymn No. 88, “O Lord of Life, Whose Power Sustains”

Armistice

In Flanders Fields: War Cantata (2015)

Gareth Treseder (b. 1985)

North American premiere

I. The Rouse

Goodbye, Piccadilly!
Farewell, Leicester Square!
Are we downhearted? No! No! No!
Are we downhearted? No! No! No!
Hush! Here comes a whizz-bang,
And it’s making straight for you:
And you’ll see all the wonders of No Man’s Land
If a whizz-bang hits you.
Good-bye-ee! Good-bye-ee!
Wipe the tear, baby dear, from your eye-ee!

*from “It’s a Long, Long Way to Tipperary”
by Jack Judge (1872–1938)
and Harry Williams (1873–1924)
from “Are We Downhearted?”
by Robert Harkness (1880–1961)
from “Hush! Here Comes a Whizz-Bang”
Anonymous
from “Good-bye-ee!”
by R. P. Weston (1878–1936)
and Bert Lee (1880–1946)*

II. On Receiving News of the War

Snow is a strange white word;
No ice or frost
Has asked of bud or bird
For Winter's cost.

Yet ice and frost and snow
From earth to sky
This Summer land doth know,
No man knows why.

In all men's hearts it is.
Some spirit old
Hath turned with malign kiss
Our lives to mould.

Red fangs have torn His face.
God's blood is shed.
He mourns from His lone place
His children dead.

O! ancient crimson curse!
Corrode, consume.
Give back this universe
Its pristine bloom.

Isaac Rosenberg (1890–1918)

III. In Flanders Fields

In Flanders fields the poppies blow
Between the crosses, row on row,
That mark our place, and in the sky,
The larks, still bravely singing, fly,
Scarce heard amid the guns below.

We are the dead; short days ago
We lived, felt dawn, saw sunset glow,
Loved and were loved, and now we lie
In Flanders fields.

Take up our quarrel with the foe!
To you from failing hands we throw
The torch; be yours to hold it high!
If ye break faith with us who die
We shall not sleep, though poppies grow
In Flanders fields.

John McCrae (1872–1918)

IV. Rain

Rain, midnight rain, nothing but the wild rain
On this bleak hut, and solitude, and me
Remembering again that I shall die
And neither hear the rain nor give it thanks
For washing me cleaner than I have been
Since I was born into solitude.
Blessed are the dead that the rain rains upon:
But here I pray that none whom once I loved

Is dying tonight or lying still awake
 Solitary, listening to the rain,
 Either in pain or thus in sympathy,
 Like a cold water among broken reeds,
 Myriads of broken reeds all still and stiff,
 Like me who have no love which this wild rain
 Has not dissolved except the love of death,
 If love it be towards what is perfect and
 Cannot, the tempest tells me, disappoint.

Edward Thomas (1878–1917), alt.

V. Evening in England

From its blue vase the rose of evening drops;
 Upon the streams its petals float away.
 The hills all blue with distance hide their tops
 In the dim silence falling on the grey.
 A little wind said "Hush!" and shook a spray
 Heavy with May's white crop of opening bloom;
 A silent bat went dipping in the gloom.

Night tells her rosary of stars full soon,
 They drop from out her dark hand to her knees.
 Upon a silhouette of woods, the moon
 Leans on one horn as if beseeching ease
 From all her changes which have stirred the seas.
 Across the ears of Toil, Rest throws her veil.
 I and a marsh bird only make a wail.

Francis Ledwidge (1887–1917)

VI. Gethsemane

Christopher Talbot, bass-baritone

In golden youth, when seems the earth,
 A Summer land for singing mirth,
 When souls are glad, and hearts are light,
 And not a shadow lurks in sight.
 We do not know it, but there lies
 Somewhere, veiled under evening skies,
 A garden which we all must see,
 The Garden of Gethsemane.

With joyous steps we go our ways,
 Love lends a halo to our days,
 Light sorrows sail like clouds afar,
 We laugh and say how strong we are.
 We hurry on, and, hurrying, go
 Close to the borderland of woe
 That waits for you and waits for me;
 The Garden of Gethsemane.

Down shadowy lanes, across strange streams,
 Bridged over by our broken dreams,
 Behind the misty caps of years,
 Beyond the great salt fount of tears
 The garden lies; strive as you may,
 You cannot miss it on your way.
 All paths that have been, or shall be
 Pass somewhere through Gethsemane.

All those who journey soon or late,
 Must pass within the garden's gate ;
 Must kneel alone in darkness there,
 And battle with some fierce despair.
 God pity those who cannot say :
 "Not mine, but thine;" who only pray,
 "Let this cup pass;" and cannot see
 The purpose in Gethsemane.

Ella Wheeler Wilcox (1850–1919), alt.

VII. As Bronze May Be Much Beautified

As bronze may be much beautified
By lying in the dark damp soil,
So men who fade in dust of warfare fade
Fairer, and sorrow blooms their soul.

Like pearls which noble women wear
And, tarnishing, awhile confide
Unto the old salt sea to feed,
Many return more lustrous than they were.

But what of them buried profound,
Buried where we can no more find.
Who
Lie dark for ever under abysmal war?

Wilfrid Owen (1893–1918)

VIII. Soldier from the Wars Returning

Christopher Talbot, bass-baritone

Soldier from the wars returning,
Spoiler of the taken town,
Here is ease that asks not earning;
Turn you in and sit you down.

Peace is come and wars are over,
Welcome you and welcome all,
While the charger crops the clover
And his bridle hangs in stall.

Now no more of winters biting,
Filth in trench from fall to spring,
Summers full of sweat and fighting
For the Kaiser or the King.

Rest you, charger, rust you, bridle;
Kings and kaisers, keep your pay;
Soldier, sit you down and idle
At the inn of night for aye.

Amen.

A. E. Housman (1859–1936), alt.

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

Theodora Mautz and May Wang, Choir Secretaries

Italics denote members of the Choral Fellows.

Soprano

Marina Connelly

Elizabeth Corbus

Kath Courtemanche

Angela Eichhorst

Faith Pak

Madeleine Snow

Rebecca Stewart

May Wang

Benjamin Wenzelberg

Elizabeth Wu

Alto

Elba Alonso Monsalve

Sophie Choate

Claire Dickson

Clare Duncan

Evelynne Fulda

Isabella Kopits

Katherine Lazar

Theodora Mautz

Arianna Paz

Camille Sammeth

Tenor

Colton Carter

Jake Corvino

Ethan Craig

Michael Giles

Gregory Lipson

Adam Mombro

Hugh Strike

Angus Woods

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

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.

Thomas Sheehan is the Associate University Organist and Choirmaster at the Memorial Church at Harvard University. Prior to this position, he served on the music staff of Saint Mark's Church in Philadelphia, PA and Trinity Episcopal Church in Princeton, NJ. In July 2019, he will begin a position as Cathedral Organist and Associate Director of Music at the National Cathedral in Washington, D.C. Tom is a graduate of the Curtis Institute of Music, where he received diplomas in organ and harpsichord, studying with Alan Morrison and Leon Schelhase. He received both the Master of Music and Bachelor of Music degrees from Westminster Choir College in Princeton, NJ, as a student of Ken Cowan. He is currently pursuing doctoral studies in organ at Boston University as a student of Peter Sykes. Tom has also studied improvisation with Matthew Glandorf, Ford Lallerstedt, and Bruce Neswick.

In 2016 he was named one of *The Diapason's* "20 under 30," a list of rising artists in the field of organ playing. In 2009 he was awarded first prize in both the Arthur Poister National Competition in Organ Playing and the AGO/Quimby Regional Competition for the Mid-Atlantic Region (Region III). In July 2010 Tom was a performer at the National Convention of the American Guild of Organists in Washington, DC. He has performed as an organist throughout the United States and in Europe.

Bass-baritone **Christopher Talbot** began his career as a boy chorister at All Saints Church, Worcester, MA, where he performed around the Northeast as well as at the Three Choirs Festival in England. As an undergraduate at Drew University he pursued both vocal performance and composition, with an emphasis on early music performance. A student of Spanish, he studied opera and early music for a term at IUNA—a national conservatory in Buenos Aires, Argentina. Recently he traveled to Germany with Canto Armonico, where they recorded music of Schütz and Praetorius under the direction of Ulf Wellner. He performs actively around Boston and has sung with The Harvard Early Music Society, Boston Choral Ensemble, and the choir of First Lutheran Church, Boston.

UPCOMING PERFORMANCES

All concerts are free and open to the public.

HARVARD BAROQUE CHAMBER ORCHESTRA CONCERT “EVERYTHING NEW IS OLD AGAIN”

Sunday, November 18, 4 PM

New compositions for Baroque orchestra paired with classic works
that inform their style and structure.

Music of Erlebach, Lully, Geminiani, J. C. Bach, J. S. Bach, Benjamin P. Wenzelberg, and Carson Cooman

TACTUS ENSEMBLE PRESENTS “SONGS OF FAREWELL”

Tuesday, December 4, 8 PM

Tactus Ensemble presents choral music from the Renaissance to the 20th Century, in a program commemorating the end of the First World War and the death of the composer C. H. H. Parry.

Also works of Casulana, Schütz, Campion, and Tomkins

108TH CHRISTMAS CAROLS SERVICES

Sunday, December 9, 5 PM

Tuesday, December 11, 8 PM

CARSON COOMAN'S ORATORIO *THE ACTS OF THE APOSTLES*

Sunday, March 3, 4 PM

Featuring Christopher Talbot, bass-baritone, and the Harvard University Choir

HARVARD UNIVERSITY CHOIR SPRING CONCERT: HANDEL'S *JUDAS MACCABAEUS*

Saturday, April 27, 7:30 PM

Featuring the Harvard University Choir and the Harvard Baroque Chamber Orchestra



HARVARD
The Memorial Church

The Memorial Church of Harvard University
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