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# CHORAL MUSIC AT HARVARD

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*The Radcliffe Choral Society*

*and*

*The Harvard Glee Club*

Andrew Clark, *Director of Choral Activities*

Beth Willer, *Resident Conductor*

Harris Ipock, *Resident Conductor*

*present the*

## *Junior Parents Weekend Concert*

Sanders Theatre

Harvard University

Friday, February 28, 2014

8:00pm

# RADCLIFFE CHORAL SOCIETY

Andrew Clark, *Conductor*

Beth Willer, *Resident Conductor*

Joseph Turbessi, *Pianist*

Haec Dies <i>from Grandualia (1610)</i>		William Byrd (c. 1540-1623)
Dorothy Poems 1. Don't Make Lists		Craig Hella Johnson (b. 1962)
A Prayer Before Sleep, Op. 816		Carson Cooman, '04 (b. 1982)
Dorothy Poems 2. I Cannot Tell You		Johnson
August 26, 1970 <i>World Première</i>		Stella Fiorenzoli, '15 (b. 1993)
Dorothy Poems 3. Order of Melchizedek		Johnson
The Water is Wide Michelle Chang '14, soprano and Rachel Johnston '14, alto, <i>soloists</i>		arr. Doug Andrews
Dorothy Poems 4. Until Even the Angels		Johnson
Danny Boy	*	Frederick E. Weatherly arr. Peter Knight, edited by Stella Fiorenzoli
Run to You		as performed by Pentatonix edited by Stella Fiorenzoli
Cups/When I'm Gone Mashup		arr. Hannah Mohd Amri
	<b>RCS 'Cliffe Notes</b>	
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The Lone, Wild Bird Veronica Behrens '15, soprano, <i>soloist</i>		Southern Folktune arr. David N. Johnson
Ride On, King Jesus Carol Meuth '14, soprano, <i>soloist</i>		American Spiritual arr. Moses Hogan
	Beth Willer, <i>conductor</i>	
	*	
Radcliffe, Now We Rise to Greet Thee		Emily Coolidge
R-A-D		Alice Hunnewell-Hemmens

~Intermission~

# HARVARD GLEE CLUB

Andrew Clark, *Conductor*  
Harris Ipock, *Resident Conductor*  
Bernard Kreger, *Pianist*

Exsultate justi in Domino		Lodovico Grossi da Viadana (c. 1560-1627)
Sicut Cervus		Giovanni Pierluigi da Palestrina (c. 1525-1594)
Laura Lee	*	Stephen Foster (1826-1864) arr. J.W. Jenkins
Gentle Annie		Foster arr. Alice Parker and Robert Shaw
Ode to Music	*	Robert Kyr, '89 (b. 1952)
<i>Commissioned by the Harvard Glee Club, 2013</i>		
Margot, labourez les vines		Jacques Arcadelt (c. 1507-1568)
Nicholas Lee, Keon Pearson, Michael Raleigh, and Felix Wu, <i>quartet</i>		
Down in the Valley	*	Kentucky Folk Tune arr. George Mead
Die Mainacht, Op. 43, No. 2		Johannes Brahms (1833-1897)
In the Still of the Night	*	arr. Z. Randall Stroope Five Satins
I'm in a Hurry		Alabama
December, 1963 (Oh, What a Night)		The Four Seasons
<b>Harvard Glee Club Lite</b>		
Shenandoah	*	Traditional Chantey arr. Marshall Bartholomew
What Shall We Do With a Drunken Sailor?		Traditional Chantey arr. Bartholomew
		Harris Ipock, <i>conductor</i>
Glorious Apollo	*	Samuel Webbe (1740-1816)
Got a Mind to Do Right		David Morrow (b. 1952)
Harvard Football Songs		Traditional

# TEXTS AND TRANSLATIONS

## Haec Dies

*Haec dies quam fecit Dominus:  
exultemus et laetemur in ea.  
Alleluia.*

*-text from Psalm 117:24*

This is the day that the Lord has made:  
let us be glad and rejoice in it.  
Alleluia.

## from Dorothy Poems

*-texts by Dorothy Walters*

### Don't Make Lists

Every day a new flower rises  
from your body's fresh soil.  
Don't go around looking  
for fallen petals  
in a fairy tale, when you've  
got the golden plant  
right here, now,  
shooting forth light from your eyes,  
your awakening crown.

Don't make lists, or explore ancient accounts.  
Forget everything you know  
and open.

## A Prayer Before Sleep

I am placing my soul and my body  
On thy sanctuary this night, O my protector.  
Turn not thy back upon me.  
For though, who art both kind and just,  
Be keeping me from harm this night and always.

*-text by Alexander Carmichael  
from Carmina Gadelica, Vol. I (1990)*

## August 26, 1970

*We Took to the Streets Like a River*  
We took to the streets like a river  
flowing into history. Women.

Women who have borne the world's children.  
Women who are jailed for whoring and for loving.  
Women who will not be fouled, fooled, or  
frightened anymore.

Women from the Grecian urn; truth and beauty  
made flesh.

Women like tribal queens.  
Women from the sounds of silence  
from the sun's first beam  
from the wind's hot advances  
and the sea's murmuring.

## from Dorothy Poems

### I Cannot Tell You

I do not know  
if god  
is a thing  
or a process,  
or a being  
or a presence.

I cannot tell you  
how the world was constructed,  
or when it began  
or by whom.

I cannot unravel  
the tables of meaning,  
the diagrams  
and the scales of comparison,  
the charts and the long explanations  
of everything  
that has ever been.

What I know is this:

this moment,  
this kiss,  
this infinite longing,  
endless loving and being loved  
by no one  
who has a name  
in a place  
that does not exist.

Women out of the earth's very beginning  
arose and walked arm in arm  
past stunned and jeering faces,  
and we will not know today  
nor yet in the blue tomorrow's wake  
what churned behind those faces.  
It was enough, being a woman, to be there,  
Demanding, by our numbers,  
our rightful place to make a better world.  
*-text by Anne Hazlewood Brady*

*from* **Dorothy Poems**

**Order of Melchizedek**

Know who you are.  
Do not debase the name.  
Carry it in your heart,  
a root flame of love.  
Walk through the world in silence.  
The moment will come.  
The sign will be a soft stirring of wings,  
a gold shimmer of air.

*from* **Dorothy Poems**

**Until Even the Angels**

What the heart wants  
is to follow its true passion  
to lie down with it  
near the reeds beside the river,  
to devour it in the caves  
between the desert dunes,  
to sing its notes  
into the morning sky  
until even the angels  
wake up  
and take notice  
and look around  
for their beloved.

**The Water is Wide**

The water is wide I can't cross o'er,  
And neither have I wings to fly,  
Build me a boat that can carry two,  
and both shall row, my love and I.

There is a ship and she sails the sea,  
She's loaded deep as deep can be,  
But not so deep as the love I'm in,  
And I know not how, I sink or swim.

Oh love is handsome, Oh love is fine,  
The sweetest flow'r when first it's new,  
But love grow old and waxes cold,  
And fades away like summer dew.

**The Lone, Wild Bird**

The lone, wild bird in lofty flight  
Is still with thee, nor leaves thy sight.  
And I am thine! I rest in thee.  
Great Spirit, come, and rest in me.

The ends of earth are in thy hand,  
The sea's dark deep and far off land.  
And I am thine! I rest in thee.  
Great Spirit, come, and rest in me.  
The lone, wild bird in lofty flight  
Is still with thee, nor leaves thy sight.

*-text by Henry Richard McFadyen, (1877-1964)*



# TEXTS AND TRANSLATIONS

## Ride On, King Jesus

Ride on, King Jesus  
Ride on, the conquerin' King.  
Oh, Ride on, King Jesus, ride on  
No man can a-hinder thee.

I was but young when I begun  
No man can a-hinder thee.  
But now my race is almost done.  
No man can a-hinder thee.

King Jesus rides a milk white horse.  
No man can a-hinder thee.  
The river of Jordan he did cross.  
No man can a-hinder thee.

He's the King, Lord of all.  
No man can a-hinder thee.  
Jesus is the first and he's the last.  
Jesus is the Lord, Lord of Lords.  
Jesus is the Prince, Prince of peace.  
No man can a-hinder thee.

## Exsultate justi in Domino

*Exsultate justi in Domino;  
rectos decet collaudatio.  
Confitemini Domino in cythara;  
in psalterio decem chordarum psallite illi.*

*Cantate ei canticum novum;  
bene psallite ei in vociferatione.  
Exsultate justi in Domino;  
rectos decet collaudatio.*

-Psalm 33: 1-3

Rejoice in the Lord, O ye just;  
praise befits the upright.  
Give praise to the Lord on the harp;  
sing to him with the psaltery,  
the instrument of ten strings.

Sing to him a new canticle,  
sing well unto him with a loud noise.  
Rejoice in the Lord, O ye just;  
praise befits the upright.

## Sicut Cervus

*Sicut cervus desiderat ad fontes aquarum  
ita desiderat anima mea Dominum*  
-text from Psalm 42:1

As the heart desires springs of water,  
so longs my soul for Thee, O God.

## Laura Lee

Why has thy merry face gone from my side,  
Leaving each cherish'd place cheerless and void?  
Why has the happy dream blended with thee  
Pass'd like a flitting beam, Sweet Laura Lee?  
When will thy winning voice breathe on mine ear?  
When will my heart rejoice, finding thee near?  
When will we roam the plain, joyous and free  
Never to part again, Sweet Laura Lee?

Far from all pleasure torn, sad and alone,  
How doth my spirit moan now that you're gone.  
How like a desert isle earth seems to me  
Robbed of thy sunny smile, Sweet Laura Lee.  
When shall we meet again joyous and free?  
Never to part again, Sweet Laura Lee?



# TEXTS AND TRANSLATIONS

## Down in the Valley

Down in the valley, valley so low,  
hang your head over, hear the wind blow.  
Hear the wind blow, love, hear the wind blow  
hang you head over, hear the wind blow.

Build me a castle, forty feet high,  
so I can see her as she goes by.  
As she goes by, dear, as she goes by,  
So I can see her as she goes by

If don't love me, love whom you please,  
but through your arms round me, give me heart  
ease.

Give my heart ease, dear, give my heart ease.  
Throw your arms round me, give my heart  
ease.

## Die Mainacht

Wenn der silberne Mond durch die Gesträuche  
blinkt,  
Und sein schlummerndes Licht über den Rasen  
streut,  
Und die Nachtigall flötet,  
Wandl' ich traurig von Busch zu Busch.

Überhüllet von Laub girret ein Taubenpaar  
Sein Entzücken mir vor; aber ich wende mich,  
Suche dunklere Schatten,  
Und die einsame Thräne rinnt.

Wann, o lächelndes Bild, welches wie Morgenrot  
Durch die Seele mir strahlt, find' ich auf Erden  
dich?

Und die einsame Thräne bebt mir heißer die Wang'  
herab!

*-text by Ludwig Christoph Heinrich Holty*

When the silver moon through the shrubs  
beams,  
And its slumbering light scatters on the grass,  
And the nightingale flutes [sings]  
I walk sadly from bush to bush.

Shrouded by foliage, coos a pair of doves  
To me their ecstasy; but I turn away,  
Seeking darker shadows.  
And a single tear flows [down my cheek].

When, o smiling image, that like as dawn  
Through my soul radiates, find you on the  
earth?

And the single tear trembling hot down my  
cheek.

## Shenandoah

O Shenandoah, I long to see you  
And hear your rolling river,  
O Shenandoah, I long to see you,  
'Way, We're bound away,  
Across the wide Missouri.

I long to see your smiling valley  
And hear your rolling river,  
I long to see your smiling valley,  
'Way, We're bound away,  
Across the wide Missouri.

'Tis sev'n long years since last I see thee,  
And hear your rolling river,  
'Tis sev'n long years since last I see thee,  
'Way, We're bound away,  
Across the wide Missouri.

When first I took a rambling notion  
To leave your rolling river;  
To sail across the briny ocean,  
'Way, We're bound away,  
Across the wide Missouri.



## What Shall We Do With a Drunken Sailor?

What shall we do with a drunken sailor,  
What shall we do with a drunken sailor,  
What shall we do with a drunken sailor,  
Early in the morning?

Hoo-ray and up she rises,  
Hoo-ray and up she rises,  
Hoo-ray and up she rises  
Early in the morning

## Glorious Apollo

Glorious Apollo from on high beheld us  
Wandering to find a temple for his praise;  
Sent Polyhymnia hither to shield us,  
While we ourselves such a structure might  
raise.

Thus then combining, hands and hearts joining  
Sing we, in harmony, Apollo's praise.

## Got a Mind to Do Right

Got a mind to do right, my Lord,  
I got a mind to do right every day.  
Jesus gave me this mind to do right.  
I got a mind to pray do every day.

I got a mind to sing right, my Lord,  
I got a mind to sing right every day.  
Jesus gave me this sing to pray right.  
I got a mind to sing right every day.

Put him in the long boat till he's sober.  
Pull out the plug and wet him all over  
Put him in the scuppers with a hosepipe on him  
Put him in the long-boat and make him bail her.

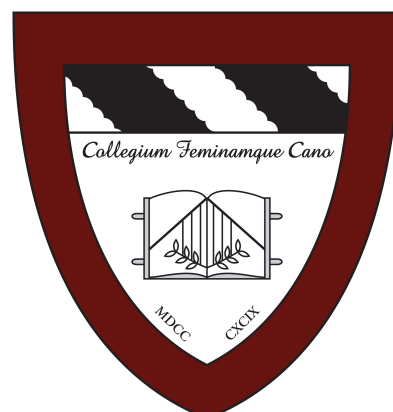
Here ev'ry gen'rous sentiment awaking,  
Music inspiring unity and joy;  
Each social pleasure giving and partaking,  
Glee and good humor our hours employ.  
Thus then combining, hands and hearts  
joining,

Long may continue our unity and joy;  
Our unity and joy, and unity and joy!

*-text by Samuel Webbe*

I got a mind to pray right, my Lord,  
I got a mind to pray right every day.  
Jesus gave me this mind to pray right.  
I got a mind to pray right every day.

I got a mind to love right, my Lord,  
I got a mind to love right every day.  
Jesus gave me this mind to love right.  
I got a mind to love right every day.



# RADCLIFFE CHORAL SOCIETY

Andrew Clark, *Conductor*

Beth Willer, *Resident Conductor*

Joseph Turbessi, *Pianist*

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*President*.....Rachel Johnston '14  
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*Historian*.....Chloe Volkwein '17

*Publicity Manager*.....Rebecca Ellis '15  
*Asst. Publicity Manager*.....Abby Westover '15  
*Stage Managers*.....Chloe Volkwein '17  
Lexi Ding '17

*Tour 2014 Co-Managers*...Claire Fitzgerald '14  
Carol Meuth '14

*Tour 2015 Manager*.....Xinlan Li '15  
*Asst. Tour Manager 2015*.....Kelly Zhang '17

*'Cliffe Notes Conductor*.....Claire Fitzgerald '14  
*'Cliffe Notes Asst. Cond*...Stella Fiorenzoli '15  
*'Cliffe Notes Manager*.....Xinlan Li '15

## SOPRANO I

Veronica Behrens  
Jahnnavi Curlin  
Claire Fitzgerald\*  
Xinlan Li\*  
Carol Meuth\*  
Veri Seo\*  
Jennifer Walsh  
Abby Westover  
Kitty Yeung

## SOPRANO II

Michelle Chang  
Christie Cheng  
Katie Cohen  
Kaat De Corte  
Lexi Ding  
Deanna Emery  
Vivian Hemmelder  
Caroline Murphy  
Alice Newkirk  
Joule Voelz  
Caroline Williams  
Kelly Zhang

## ALTO I

Talia Boylan  
Claire Atwood  
Heather desJardins-Park  
Gabriela Diaz  
Molly Dillaway\*  
Rebecca Ellis  
Mari Georgiadis  
Rachel Johnston\*  
Linh Pham  
Arielle Rabinowitz  
Hannah Umansky-Castro  
Chloe Volkwein  
Stella Wong

## ALTO II

May Barakat\*  
Kristin Barclay  
Annahleah Ernst\*  
Stella Fiorenzoli\*  
Samantha Heinle  
Marta Stevanovic  
Jamie Tanzer\*  
Cydney Van Dyke\*  
Julie Yen

\* Denotes a member of 'Cliffe Notes

# HARVARD GLEE CLUB

Andrew Clark, *Conductor*

Harris Ipock, *Resident Conductor*

Bernard Kreger, *Pianist*

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*President*.....Emmet Jao '14      *Tech Manager*.....Brian Shin '15  
*Vice President*.....Henry Wang '15      *Historian*.....Nelson Barrette '17  
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*Sales Manager*.....Jacob Mueller '17      *HGC Lite Conductor*.....Henry Wang '15  
*Programs Manager*.....Ben Garber '17      *HGC Lite Manager*.....Henry Wang '15

## TENOR I

Jamaal Barnes  
Eduardo Cabral  
David Coletti  
Rob Harrington  
Ernest Julius Mitchell II  
Mike Raleigh  
Alex Rohe  
Bo Yarabe

## TENOR II

Quincy Cason  
Billy Gardner\*  
John Griffin  
Ray Lamotta  
Daniel Leichus\*  
Jason Li  
Jason Mahr  
Patrick Moran\*  
Hugh Strike\*  
Felix Wu

## BASS I

Benjamin Barnett  
Nelson Barrette  
Taylor Carol  
Drew Chamberlain  
Jeffery Durand\*  
Nathan Hipsman  
Ben Kelly\*  
Bernard E. Kreger  
Benjamin Lopez-Barba  
Max Lu  
Adam Martin\*  
Gianmarco Massameno  
Cesar Monarrez  
Jacob Mueller  
Daniel Park\*  
Michael Patterson  
Chris Stauss  
Elmer Tan  
Will VanKoughnett\*  
Matthew Vegari  
Henry Wang\*

## BASS II

Bryan Baek  
Joshua Chi\*  
Ben Garber  
Desmond Green  
Emmet Jao  
David Jeong\*  
Michael Kennedy-Yoon\*  
Jared Lucky  
Trevor Nash  
Keon Pearson  
Aaron Pelz  
Martin Reindl\*  
Sean Rodan  
Brian Shin  
Conrad Shock  
Andrew Snyder

\* Denotes a member of Harvard Glee Club Lite

# RADCLIFFE CHORAL SOCIETY

The Radcliffe Choral Society was founded in 1899 by Radcliffe President Elizabeth Cary Agassiz and is one of the oldest collegiate women's choruses in the country. In 1917, under the leadership of Dr. Archibald T. Davison, RCS and the Harvard Glee Club established a fifty-year tradition of collaboration with the Boston Symphony Orchestra. When Wallace G. Woodworth assumed conductorship in 1925, he began the group's tradition of domestic and international tours, and the Choral Society grew into a select and distinguished ensemble.

Elliot Forbes became conductor in 1958, bringing the Choral Society great critical acclaim for performances around the world. Among other honors, RCS participated in the Grammy-nominated performance of Mozart's Requiem at President John F. Kennedy's funeral. F. John Adams became the conductor of the Choral Society and the Glee Club in 1971, one year after the Harvard–Radcliffe merger. F. John dissolved the Choral Society to form the mixed-voice Harvard–Radcliffe Collegium Musicum. Many people were then dissatisfied with the limited opportunities for female choral singers on campus, and there was soon a call for the re-establishment of RCS as a choir in its own right. Priscilla Chapman became the conductor of the newly reformed Radcliffe Choral Society in 1974. Under the direction of Chapman's successor, Beverly Taylor, RCS further established its international reputation by touring around the world, winning prizes at international competitions, and commissioning new works.

In 1995, Jameson Marvin became the conductor of the Radcliffe Choral Society and continued to build its standing as one of the premier collegiate choruses in the United States. RCS hosts a quadrennial Festival of Women's Choruses and has continued its distinguished touring tradition by traveling on domestic tours each spring and on an international tour every fourth summer, most recently to the Eastern Mediterranean, Western Europe, South America, and South Africa. Under the current leadership of Andrew Clark, the Choral Society continues to perform a rich and distinctive repertoire, embracing nine centuries of choral literature. One of only five Harvard organizations to still bear the Radcliffe name, the Radcliffe Choral Society is proud to honor its history and legacy by celebrating excellence in women's choral music and the extraordinary community formed through its music-making.

# HARVARD GLEE CLUB

The Harvard Glee Club is the oldest collegiate men's chorus in America. Founded by students in 1858 to sing college songs and glees, it was not until 1912, under the leadership of Professor Archibald T. Davison, that the Glee Club developed a repertoire of distinction and gained a distinguished inter-national reputation through numerous concert tours, recordings, and collaborations with renowned ensembles and performing artists.

Throughout its history, the Glee Club has drawn its repertoire from the music of ten centuries, with a particular emphasis on the performance of present-day American music, sacred repertory of the Renaissance, and folk songs of the world. Summer tours of North America (1954, '64, '78, '08), Asia ('61, '67, '82, '93), Europe ('21, '56, '73, '87, '05), Australia ('98), and Scandinavia ('02); ninety-two annual spring tours within the United States; and fifty years of collaboration with the Boston Symphony Orchestra illustrate the Glee Club's commitment to sharing the tradition of male choral music with audiences around the world. The ensemble has performed at five National Conventions of the American Choral Directors Association and in prestigious venues, including the Musikverein (Vienna), Carnegie Hall, Lincoln Center, and Symphony Hall (Boston), among others. The Glee Club has had six conductors during the past century: Archibald T. Davison, G. Wallace Woodworth, Elliot Forbes, F. John Adams, Jameson N. Marvin, and Andrew G. Clark.

Many of the foremost composers of the twentieth century have penned works for the Harvard Glee Club, including Darius Milhaud, Francis Poulenc, Gustav Holst, Randall Thompson, and Irving Fine. Since 1978, the Glee Club has commissioned new works for male chorus by Toru Takemitsu, John Harbison, Virgil Thomson, Sir John Tavener, Morten Lauridsen, Stephen Paulus, Carol Barnett, Steven Sametz, Paul Moravec, Dan Locklair, and Dominick Argento. This year, the Glee Club will premiere new pieces by Robert Kyr, Nancy Galbraith, Jonathan Wild, and John Muehleisen. Since 1990, the ensemble has released seven recordings, hosted twelve Men's Chorus Festivals, and performed major symphonic-choral works for men's chorus to critical acclaim: Stravinsky's *Oedipus Rex*, Schoenberg's *Survivor from Warsaw*, Brahms's *Alto Rhapsody*, and Dominick Argento's *The Revelation of Saint John the Divine*.

## Andrew Clark, *Director of Choral Activities*

Andrew Clark is the Director of Choral Activities at Harvard University, conducting the men's Harvard Glee Club, the women's Radcliffe Choral Society, and the mixed Harvard–Radcliffe Collegium Musicum. He serves as a Senior Lecturer in the Department of Music, teaching courses in conducting, music theory, and choral literature.

Choirs under his direction have performed at Carnegie Hall, Lincoln Center, and the Kennedy Center and in 2012 earned the Grand Prize and two gold prizes at the International Competition for Chamber Choirs in Petrinja, Croatia. Dr. Clark has organized Harvard residencies with distinguished conductors, composers, and ensembles, including Sweet Honey in the Rock, Harry Christophers, and Maria Guinand and developed the Archibald T. Davison Fellowship Program, a community partnership with the Ashmont Boys Choir in inner city Boston. In 2011, he conducted the Boston premiere of John Adams's Pulitzer Prize–winning *On the Transmigration of Souls* with the composer present.

Clark has commissioned numerous composers and conducted important contemporary and rarely heard pieces as well as regular performances of choral-orchestral masterworks. His choirs have been hailed as “first rate” (Boston Globe), “cohesive and exciting” (Opera News), and “beautifully blended” (Providence Journal), achieving performances of “passion, conviction, adrenaline, [and] coherence” (Worcester Telegram). He has collaborated with the National Symphony, the Pittsburgh and New Haven Symphonies, the Boston Pops, the Rhode Island Philharmonic, the Boston Philharmonic, the Boston Modern Orchestra Project, the Trinity Wall Street Choir, the Washington Chorus, Stephen Sondheim, and Dave Brubeck, among others.

Prior to his appointment at Harvard, Clark was Artistic Director of the Providence Singers, and served as Director of Choral Activities at Tufts University for seven years. He previously held conducting posts with the Worcester Chorus, Opera Boston, and Clark University. Clark currently serves as a founding faculty member of the *Notes from the Heart* music program near Pittsburgh, a summer camp for children and young adults with disabilities and chronic illness. He earned degrees from Wake Forest, Carnegie Mellon, and Boston Universities, studying with Ann Howard Jones, David Hoose, and Robert Page. He lives in Medford, MA, with his wife Amy Peters Clark, and their daughter, Amelia Grace.

## Joseph Turbessi, *Pianist*

Joseph Turbessi is active in the greater Boston area as a solo and collaborative pianist, organist, and chamber musician. He received his Master's in piano performance from the Boston Conservatory. He is a regular recitalist and has performed piano recitals at the Boston Conservatory and on the Jamaica Plain and Equilibrium concert series. As an ensemble performer, he has appeared with Boston-based ensembles Lorelei, the Boston New Music Initiative, the Fifth Floor Collective, and Juventas. He is a strong advocate for the music of living composers and has performed in new music festivals in Oregon and Italy.

Mr. Turbessi is a staff accompanist at the Boston Conservatory, the accompanist for the Harvard-Radcliffe chorus, and director of music at the First Parish of Sherborn (UU). He currently lives in Medford, Massachusetts.

## **Beth Willer, *Resident Conductor***

Recognized for her work with women's voices, Beth Willer was Assistant Conductor of the Radcliffe Choral Society from 2008-2012, and has served as the choir's Resident Conductor since 2012. As Founder and Artistic Director of Boston's Lorelei Ensemble, she has collaborated with numerous composers from the U.S. and abroad since the launch of her Boston career. Committed to the expansion of repertoire for women's voices, ensembles under Ms. Willer's direction have delivered numerous World, U.S. and regional premières, while working to expose lesser-known works from the Medieval, Renaissance and Baroque periods. Additionally, Ms. Willer serves as conductor of the Women's Chorus at The Boston Conservatory.

A candidate for the D.M.A. in conducting at Boston University, Ms. Willer holds degrees from Boston University (M.M.) and Luther College (B.A.). Ms. Willer has studied with Ann Howard Jones, David Hoose, Bruce Hangen, and Weston Noble. During the summer of 2007 she studied conducting with Mark Shapiro of Mannes, and counterpoint with Phillip Lasser of Juilliard at the European American Music Alliance in Paris, France. As a member of the Boston music scene, Ms. Willer has served as conductor of the New England Conservatory Youth Chorale and Youth Camerata, the Walnut Hill School Chorus, and as conductor and vocal music staff at the Boston Arts Academy. Additionally, Ms. Willer has conducted the Boston University Concert Choir and Women's Chorale, and has served as a teaching fellow with the Boston Children's Chorus. An active church musician, Ms. Willer directed choirs at First Church in Wenham, Massachusetts from 2006-2008 and has sung with choirs at Boston's Church of the Advent and Boston University's Marsh Chapel. Previous to her career in Boston, Ms. Willer served as a conductor of the Memorial High School Choirs and the Chippewa Valley Youth Choirs in Eau Claire, Wisconsin.

## **Harris Ipock, *Resident Conductor***

Harris Ipock joined the Harvard Glee Club as resident conductor after having completed his doctoral coursework at the Eastman School of Music, where he studied choral conducting with William Weinert. While at Eastman, he also served on the faculty of Hobart and William Smith Colleges, where he conducted the Colleges Community Chorus, and worked as organist and choir director at Lakeville United Church of Christ. He also taught beginning conducting courses at Eastman, and was a finalist for the 2012 Eastman TA Prize for teaching. His doctoral project features a modern transcription of a collection of five-voice motets by Tobias Michael, cantor at St. Thomas church in Leipzig from 1632 to 1657.

Mr. Ipock enjoys an active career as a soloist and professional chorister. He currently is a member of *Conspirare*, a five-time Grammy-nominated ensemble conducted by Craig Hella Johnson. He has also performed with *Publick Musick, Voices, Virginia Chorale, Norfolk Chamber Consort, TodiSingers*, and the *North Carolina Symphony Baroque Choir*. His recent credits as a soloist include Bach's *St. John Passion, Cantata 56 and 140, Rossini's Petite Messe Solennelle, Mozart's Requiem, and Handel's Messiah*. His opera roles include *Count Almaviva in Le Nozze di Figaro, John Sorel in Menotti's The Consul, Corcoran in HMS Pinafore, Sharpless in Madama Butterfly, and Cephale in Jacquet de la Guerre's Cephale et Procris*.

# SANDERS THEATRE

Sanders Theatre in Memorial Hall is operated by the Office for the Arts at Harvard. All inquiries should be addressed to:

Memorial Hall/Lowell Hall Complex  
45 Quincy Street  
Cambridge, MA 02138  
Phone: 617-496-4595  
Fax: 617-495-2420

## THE HARVARD BOX OFFICE

Ticketing, Sanders Theatre events, and more.  
Phone: 617-496-2222, TTY: 617-495-1642

## ADVANCE SALES

Holyoke Center Arcade, Harvard Square  
1350 Massachusetts Avenue  
Open Tuesday-Sunday, 12pm-6pm.  
Closed Mondays, some holidays.  
Limited summer hours.

## CALENDAR OF EVENTS

Available at the Harvard Box Office website:  
[www.boxoffice.harvard.edu](http://www.boxoffice.harvard.edu)

## PRE-PERFORMANCE SALES

Sanders Theatre at Memorial Hall  
Open performance days only at 12pm for matinees and 5pm for evening performances.  
Open until half an hour after curtain.

## USHERING

To inquire about ushering opportunities, contact the Production Office: 617-495-5595

## PARKING

There is no parking at Sanders Theatre. Free parking for Sanders Theatre events is available at the Broadway Garage, at the corner of Broadway and Felton Streets, from one hour pre-performance to one hour post-performance. For some student events, patrons will be asked to park at 38 Oxford Street.

## LATECOMERS

Latecomers will be seated at the discretion of the management.

## SMOKING

Smoking is not permitted in Memorial Hall.

## RESTROOMS/PUBLIC TELEPHONE

Restrooms and telephone are located on the Lower Level.

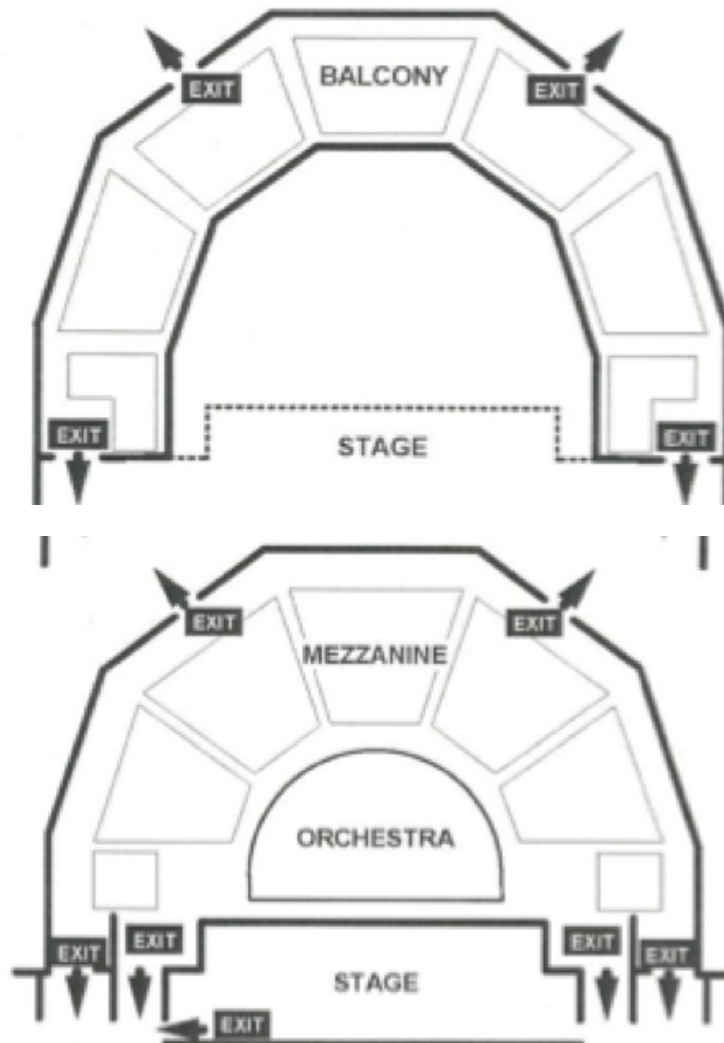
## PHOTOGRAPHY AND RECORDING

Use of cameras and audio and video recording equipment is prohibited. Film and tape will be confiscated.

## ACCESS FOR PATRONS WITH DISABILITIES

Wheelchair-accessible seating is available through the Harvard Box Office by telephone at 617-496-2222, TTY 617-495-1642, or in person. Sanders Theatre is equipped with Assistive Listening Devices which are available at the Box Office half an hour before performance time. For information about parking for disabled patrons, call the University Disability Coordinator at 617-495-1859, TTY 617-495-4801, Monday through Friday, 9am-5pm. Please call at least two business days in advance.

**For your safety, please note the location of the nearest emergency exit.**





# GREATER BOSTON CHORAL CONSORTIUM

[www.bostonsings.org](http://www.bostonsings.org)

Visit our website for a complete Concert Calendar,  
Chorus directory, and links for all our member groups.

- A Cappella Singers, [www.theacappellasingers.org](http://www.theacappellasingers.org)  
Andover Choral Society, [www.andoverchoral.org](http://www.andoverchoral.org)  
The Apollo Club of Boston, [www.apolloclub.org](http://www.apolloclub.org)  
Arlington-Belmont Chorale, [www.psarlington.org](http://www.psarlington.org)  
Back Bay Chorale, [www.bbcoboston.org](http://www.bbcoboston.org)  
Belmont Open Sings, [www.powersmusic.org](http://www.powersmusic.org)  
Boston Boy Choir, [www.bostonboychoir.org](http://www.bostonboychoir.org)  
The Boston Cecilia, [www.bostoncecilia.org](http://www.bostoncecilia.org)  
Boston Choral Ensemble, [www.BostonChoral.org](http://www.BostonChoral.org)  
Boston Gay Men's Chorus, [www.bgmc.org](http://www.bgmc.org)  
Boston Saengerfest Men's Chorus, [www.saengerfest.org](http://www.saengerfest.org)  
Braintree Choral Society, [www.braintreesings.org](http://www.braintreesings.org)  
Broadmoor Chamber Singers, [www.broadmoorsingers.org](http://www.broadmoorsingers.org)  
Brookline Chorus – see Metropolitan Chorale Calliope,  
[www.calliopemusic.org](http://www.calliopemusic.org)  
Cambridge Chamber Singers,  
[www.cambridgechambersingers.org](http://www.cambridgechambersingers.org)  
Cambridge Community Chorus, [www.cambridgechorus.org](http://www.cambridgechorus.org)  
Cantata Singers, [www.cantatasingers.org](http://www.cantatasingers.org)  
Cantemus Chamber Chorus, [www.cantemus.org](http://www.cantemus.org)  
Cantilena, [www.cantilena.org](http://www.cantilena.org)  
Cappella Clausura, [www.clausura.org](http://www.clausura.org)  
Capriccio Chorus at Rivers,  
[www.riversschoolconservatory.org](http://www.riversschoolconservatory.org)  
Choral Art Society, [www.choralartsociety.org](http://www.choralartsociety.org)  
Chorus pro Musica, [www.choruspromusica.org](http://www.choruspromusica.org)  
Concord Chorus, [www.concordchorus.org](http://www.concordchorus.org)  
Concord Women's Chorus,  
[www.concordwomenschorus.org](http://www.concordwomenschorus.org)  
Convivium Musicum, [www.convivium.org](http://www.convivium.org)  
Coolidge Corner Community Chorus, [www.cccchorus.org](http://www.cccchorus.org)  
Coro Allegro, [www.coroallegro.org](http://www.coroallegro.org)  
Coro Stella Maris, [www.corostellamaris.org](http://www.corostellamaris.org)  
Dedham Choral Society, [www.dedhamchoral.org](http://www.dedhamchoral.org)  
Exsultemus, [www.exsultemus.org](http://www.exsultemus.org)  
Fine Arts Chorale, [www.fineartschorale.org](http://www.fineartschorale.org)  
Golden Tones, [www.goldentones.org](http://www.goldentones.org)  
Greater Boston Intergenerational Chorus,  
[www.bostonchorus.net](http://www.bostonchorus.net)  
Halalisa Singers, [www.halalisa.org](http://www.halalisa.org)  
Handel & Haydn Society, [www.handelandhaydn.org](http://www.handelandhaydn.org)  
Harvard Pro Musica, [www.harvardpromusica.org](http://www.harvardpromusica.org)  
Harvard-Radcliffe Choral Groups,  
[www.fas.harvard.edu/~holchoir/](http://www.fas.harvard.edu/~holchoir/)  
Heritage Chorale, [www.heritagechorale.org](http://www.heritagechorale.org)  
Highland Glee Club, [www.highlandgleeclub.com](http://www.highlandgleeclub.com)  
In Choro Novo, [www.inchoronovo.com](http://www.inchoronovo.com)  
King's Chapel Concert Series, [www.kings-chapel.org](http://www.kings-chapel.org)  
Koleinu, [www.koleinu.org](http://www.koleinu.org)  
Lexington Pops Chorus,  
[www.LexingtonPopsChorus.org](http://www.LexingtonPopsChorus.org)  
The Master Singers of Lexington,  
[www.themastersingers.org](http://www.themastersingers.org)  
Metropolitan Chorale, [www.metropolitanchorale.org](http://www.metropolitanchorale.org)  
Musica Sacra, [www.musicasacra.org](http://www.musicasacra.org)  
Nashoba Valley Chorale, [www.nashobachorale.org](http://www.nashobachorale.org)  
Neponset Choral Society, [www.ncschorus.org](http://www.ncschorus.org)  
New England Classical Singers,  
[www.newenglandclassical.org](http://www.newenglandclassical.org)  
Newton Choral Society, [www.newtonchoral.org](http://www.newtonchoral.org)  
Newton Community Chorus,  
[www.newtoncommunitychorus.org](http://www.newtoncommunitychorus.org)  
The Newton Singers,  
[www.geocities.com/newton\\_singers](http://www.geocities.com/newton_singers)  
The Oriana Consort, [www.theorianaconsort.org](http://www.theorianaconsort.org)  
The Orpheus Singers, [www.orpheussingers.org](http://www.orpheussingers.org)  
PALS Children's Chorus, [www.palschildrenschorus.org](http://www.palschildrenschorus.org)  
Paul Madore Chorale, [www.paulmadorechorale.org](http://www.paulmadorechorale.org)  
Polymnia Choral Society, [www.polymnia.org](http://www.polymnia.org)  
Quincy Choral Society, [www.quincychoral.org](http://www.quincychoral.org)  
Reading Community Singers,  
[www.readingcommunitysingers.org](http://www.readingcommunitysingers.org)  
Revels, [www.revels.org](http://www.revels.org)  
Schola Amicorum, [www.uvboston.org](http://www.uvboston.org) (Schola)  
Seraphim Singers, [www.seraphimsingers.org](http://www.seraphimsingers.org)  
Sharing A New Song, [www.sharinganewsong.org](http://www.sharinganewsong.org)  
Somerville Community Chorus,  
[www.somervillechorus.com](http://www.somervillechorus.com)  
The Spectrum Singers, [www.spectrumsingers.org](http://www.spectrumsingers.org)  
Stambandet–The Scandinavian Vocal Ensemble,  
[www.stambandet.org](http://www.stambandet.org)  
Stow Festival Chorus & Orchestra,  
[www.soundsofstow.com](http://www.soundsofstow.com)  
Treble Chorus of New England, [www.treblechorus.com](http://www.treblechorus.com)  
Voices Rising, [www.voicesrising.org](http://www.voicesrising.org)  
Wakefield Choral Society,  
[www.wakefieldchoralsociety.org](http://www.wakefieldchoralsociety.org)  
Wellesley Choral Society,  
[www.WellesleyChoralSociety.org](http://www.WellesleyChoralSociety.org)  
WomenSong, [www.WomenSong.org](http://www.WomenSong.org)  
Youth pro Musica, [www.youthpromusica.org](http://www.youthpromusica.org)  
Zamir Chorale of Boston, [www.zamir.org](http://www.zamir.org)

# CHORAL MUSIC AT HARVARD UNIVERSITY

## CHORAL LEADERSHIP

ANDREW CLARK

*Director of Choral Activities*

EDWARD JONES

*Gund University Organist and Choirmaster*

*Music Director, Harvard-Radcliffe Chorus*

JOSEPH FORT

*Resident Conductor, Harvard-Radcliffe Collegium Musicum*

HARRIS IPOCK

*Resident Conductr, Harvard Glee Club*

BETH WILLER

*Resident Conductor, Radcliffe Choral Society*

MICHAEL PFTZER

*Choral Associate*

BETH CANTERBURY

*Director, Skills for Singing*

SHELDON K. X. REID

*Director, Kuumba Singers*

JAMES BLASINA

*Director, Dudley House Choir*

## CHORAL ENSEMBLES

HARVARD-RADCLIFFE COLLEGIUM MUSICUM

*Mixed Chorus*

HARVARD GLEE CLUB

*Men's Chorus*

RADCLIFFE CHORAL SOCIETY

*Women's Chorus*

HARVARD-RADCLIFFE CHORUS

*Symphonic Community Chorus*

UNIVERSITY CHOIR

*Mixed Choir of the Memorial Church*

SKILLS FOR SINGING

*Training Choir*

KUUMBA SINGERS

*Mixed Choir celebrating Black Creativity and Spirituality*

DUDLEY HOUSE CHOIR

*Chamber Chorus made up primarily of Graduate Students*

HARVARD SUMMER CHORUS

*Student and Community Symphonic Chorus*

There are over 500 students singing in choral ensembles at Harvard University. Nine faculty-directed choruses are part of a collegiate arts environment that includes eight orchestras, five bands, over sixty student-led operatic and theatrical productions, sixteen student-led a cappella groups, and many spontaneously formed vocal and instrumental chamber ensembles. Collectively, the professional and student-led ensembles at Harvard produce upwards of 500 concerts annually. Nearly one-half of Harvard undergraduates participate in more than 750 music, drama, and dance performances each year.

Recognized together as the Holden Choruses, the Harvard-Radcliffe Collegium Musicum, Harvard Glee Club, Radcliffe Choral Society, and the Harvard Radcliffe Chorus annually perform with professional orchestras and soloists, regularly present world premiers, and collaborate with community and campus organizations. The ensembles present master classes with world-renowned artists, carry out community service projects, and tour internationally and throughout the United States. Choral singers are drawn from an array of undergraduate and graduate disciplines. Almost all of the singers are headed for non-musical professions, although many are talented and experienced musicians. All student auditionees are accepted into at least one chorus.

Andrew Clark serves as the chief director of the Glee Club, Choral Society, and Collegium, sharing the directorship of each with Resident Conductors Harris Ipock, Beth Willer, and Joseph Fort. The Resident Conductor program was launched in 2012. This post-doctoral professional fellowship provides collegiate teaching, performing, and leadership experience for outstanding and emerging conductors, training the next generation of leaders in the choral art. In addition, undergraduate conducting opportunities abound: student conductors choose the repertoire and rehearse and conduct frequent concerts with small ensembles drawn from each of the Holden Choruses.

The Harvard University Choir is under the direction of Edward Jones, Gund University Organist and Choirmaster of the Memorial Church; Jones also conducts the Harvard-Radcliffe Chorus, a symphonic choir of 180 singers drawn from the larger Harvard community and the Cambridge area. The Holden Voice Program, led by six distinguished faculty, offers private lessons for choral members each year with generous financial aid.

Undergraduates in the Harvard Music Department may pursue an A.B. degree with a concentration in music, and graduate students complete a Ph.D. program in historical musicology, ethnomusicology, theory, or composition. There is also an A.M. program in the Performance Practice designed for a small number of specialized students engaged in careers as performers and teachers, and a dual-degree program run jointly with New England Conservatory.

# 2013-2014 HOLDEN CHORAL SEASON

## AT HARVARD UNIVERSITY

Andrew Clark, *Director of Choral Activities*

Joseph Fort, Harris Ipock, and Beth Willer, *Resident Conductors*

Edward Jones, *Artistic Director, Harvard-Radcliffe Chorus*

Michael Pfitzer, *Choral Associate*

All concerts take place in Sanders Theatre at 8pm, unless otherwise indicated.

Final dates, repertoire and locations will be updated frequently  
as the concert season is finalized.

**Saturday**  
**April 26**

### **Visitas Concert | Verdi: Requiem**

Harvard Glee Club, Radcliffe Choral Society, Harvard-Radcliffe Collegium Musicum & Harvard-Radcliffe Orchestra  
Federico Cortese, *conductor* | Tickets: \$30, \$25, \$20

**Friday**  
**May 2**

### **Hayden: Paukenmesse & C.P.E. Bach: Magnificent**

Harvard-Radcliffe Chorus  
*with professional soloists and orchestra*  
Edward Jones, *conductor* | Tickets: \$20

## **ALICE PARKER & JOYFUL NOISE RESIDENCY**

Harvard University | April 11-12, 2014

Exploring the neurological, therapeutic, and social benefits of community singing

### **CONCERT: "BOUNDLESS REALMS OF JOY"**

Friday, April 11, 2014

Sanders Theatre, 8pm

Harvard-Radcliffe Collegium Musicum | Joseph Fort, conductor

Joyful Noise | Allison Fromm, conductor

Brattle Street Chamber Players

Alice Parker, guest conductor

Celebrated chorus Joyful Noise, composed of adults with significant physical and/or neurological disabilities, joins the Harvard-Radcliffe Collegium Musicum and the Brattle Street Chamber Players in Sanders Theatre on Friday, April 11. Renowned conductor, composer, and educator Alice Parker will lead the choruses and audience in works that speak to the power of music for wellness and community.

Buy tickets from a member of the Collegium or through the Harvard Box Office: Holyoke Arcade from 12-6pm, Tuesday-Sunday; for information, call 617-496-2222 or visit [www.ofa.fas.harvard.edu/boxoffice](http://www.ofa.fas.harvard.edu/boxoffice).

"Boundless Realms of Joy" continues on Saturday morning with a symposium featuring widely acclaimed participants, speakers, and the Joyful Noise chorus itself.

### **SYMPOSIUM: BEYOND THE CONCERT HALL**

Saturday, April 12, 2014

Lowell Lecture Hall, 9am-4pm

Celebrating the choral art and its role in society, featuring distinguished speakers and the Joyful Noise chorus in conversation with Andrew Clark, Director of Choral Activities, Harvard.

Musicians, researchers, and disability advocates will explore the intersections of music and disability, neuroscience, wellness, and community. Alice Parker and Joyful Noise will lead symposium attendees in song.

For more information, visit the event website at

<http://www.music.fas.harvard.edu/choral.html>  
and Facebook event page at

<https://www.facebook.com/events/579488498810041>.

