



The Memorial Church of Harvard University
Sunday, November 17, 2024
Harvard University Choir
Harvard-Radcliffe Collegium Musicum
Harvard Baroque Chamber Orchestra
with Daniel R. Melamed '82, PhD '89

Music of Johann Sebastian Bach (1685–1750)

Mache dich, mein Geist, bereit, BWV 115

(for the 22nd Sunday after Trinity, first performed November 5, 1724)

1. Chorale
2. Aria *(Larissa Barth, soprano)*
3. Recitative *(Rafael Jacobsen, bass)*
4. Aria *(Anastasia Leladze, alto)*
5. Recitative *(Sam Lyczkowski, tenor)*
6. Chorale

*Harvard-Radcliffe Collegium Musicum and Harvard Baroque Chamber Orchestra
Andrew G. Clark, conductor*

Schmücke dich, o liebe Seele, BWV 180

(for the 20th Sunday after Trinity, first performed October 22, 1724)

1. Chorale
2. Aria *(Tom Hillman, tenor)*
3. Recitative and Chorale *(Lara Tan Rui Qi, soprano)*
4. Recitative *(Sophia Lerebours, alto)*
5. Aria *(Carolyn Hao, soprano)*
6. Recitative *(Henrique Neves, bass)*
7. Chorale

*Harvard University Choir and Harvard Baroque Chamber Orchestra
Edward Elwyn Jones, conductor*

Ich lasse dich nicht, du segnest mich denn, BWV 1165 (Anh. 159)

*Harvard University Choir and Harvard-Radcliffe Collegium Musicum
Daniel R. Melamed, conductor*

Welcome to the Memorial Church of Harvard University, and to this afternoon's celebration of Johann Sebastian Bach, given by the Harvard-Radcliffe Collegium Musicum, the Harvard University Choir, and the Harvard Baroque Chamber Orchestra.

In 1724—the second year of his appointment as Leipzig's Thomaskantor—Johann Sebastian Bach embarked upon an enormous project: to compose new cantatas for each Sunday and Feast Day of the liturgical calendar. The cantatas themselves are based upon existing Lutheran chorales (hymns), and the cycle itself perhaps pays homage to the very first Lutheran hymnals of 1524. This afternoon's concert celebrates the three-hundredth anniversary of this "Chorale-Cantata Cycle," which is the subject of our course, *Music 123: Performing Bach Cantatas*. Week by week we mirror Bach's calendar—300 years removed—by placing the appropriate cantata in context: liturgically, musically, and logistically. Many of Bach's performers (students in Leipzig's Thomasschule) were of a similar age to our undergraduates, which further deepens the connections between these two worlds.

We have been fortunate to receive the help and mentorship of several friends and colleagues who are world authorities on Bach: Michael Marissen, Christoph Wolff, and one of his former students, Daniel R. Melamed. Today's proceedings will conclude with Professor Melamed leading our combined choirs in a performance of Bach's motet, *Ich lasse dich nicht, du segnest mich denn*, BWV 1165 (Anh. 159), a work whose authorship was still in question until the research of our guest conductor established convincingly that it was indeed by the young Johann Sebastian Bach.

It has been a pleasure to prepare this program in collaboration with the instrumentalists of the Harvard Baroque Chamber Orchestra, led by Phoebe Carrai and Sarah Darling. Our thanks go to our student leaders, and to the Reverend Matthew Ichihashi Potts and the staff of the Memorial Church. These free concerts would not be possible without the support of so many benefactors, and we would like to thank all of our patrons for their ongoing generosity; donations to each of these musical groups—and to the work of the Memorial Church—can be made online. Thank you and enjoy the concert.

Andrew Clark and Edward Jones

**1. Mache dich, mein Geist, bereit,
Wache, fleh und bete,
Dass dich nicht die böse Zeit
Unverhofft betrete;
Denn es ist
Satans List
Über viele Frommen
Zur Versuchung kommen.**

2. Ach schläfrige Seele, wie? ruhest du noch?
Ermuntre dich doch!
Es möchte die Strafe dich plötzlich erwecken
Und, wo du nicht wachest,
Im Schläfe des ewigen Todes bedecken.

3. Gott, so vor deine Seele wacht,
Hat Abscheu an der Sünden Nacht;
Er sendet dir sein Gnadenlicht
Und will vor diese Gaben,
Die er so reichlich dir verspricht,
Nur offne Geistesaugen haben.
Des Satans List ist ohne Grund,
Die Sünder zu bestrecken;
Bricht du nun selbst den Gnadenbund,
Wirst du die Hilfe nie erblicken.
Die ganze Welt und ihre Glieder
Sind nichts als falsche Brüder;
Doch macht dein Fleisch und Blut hiebei
Sich lauter Schmeichelei.

**4. Bete aber auch dabei
Mitten in dem Wachen!**
Bitte bei der grossen Schuld
Deinen Richter um Geduld,
Soll er dich von Sünden frei
Und gereinigt machen!

5. Er sehnet sich nach unserm Schreien,
Er neigt sein gnädig Ohr hierauf;
Wenn Feinde sich auf unsern Schaden freuen,
So siegen wir in seiner Kraft:
Indem sein Sohn, in dem wir beten,
Uns Mut und Kräfte schafft
Und will als Helfer zu uns treten.

**6. Drum so lasst uns immerdar
Wachen, flehen, beten,
Weil die Angst, Not und Gefahr
Immer näher treten;
Denn die Zeit
Ist nicht weit,
Da uns Gott wird richten
Und die Welt vernichten.**

**1. Prepare yourself, my soul;
Watch, plead, and pray
So that the evil time [just before your death]
Does not unexpectedly meet you.
For Satan's cunning
Has come over
Many of the pious
In temptation.**

2. Up, drowsy soul; what? do you still rest?
Just animate yourself.
Punishment may suddenly rouse you,
And if you do not wake/watch,
[Will] cover you in the sleep of eternal death.

3. God, who watches over your soul,
Disdains the night of sin;
He sends his light of grace
And [in return] for this gift
That he so richly promises you
Wants only the soul's open eyes.
Satan's cunning is without limit
In ensnaring sinners;
If you yourself now break the pact of grace
You will never see salvation.
The whole world and its parts
Are nothing but false brothers;
Yet your flesh and blood
Does nothing but flatter itself here.

**4. But also pray as well
As you watch/wake.**
Ask your judge,
In your great guilt, for patience,
That he might make you
Free of sin, and purified.

5. He longs for our calling out;
He inclines his merciful ear here to it.
When enemies anticipate our misfortune,
We triumph in his [God's] strength;
In that his son, in whom we pray,
Sends us courage and strengths
And desires to come to us as helper/savior.

**6. Thus let us constantly
Watch, plead, pray,
For fear, distress, and danger
Come ever closer;
For the time
Is not distant
When God will judge us
And destroy the world.**

1. **Schmücke dich, o liebe Seele,
Lass die dunkle Sündenhöhle,
Komm ans helle Licht gegangen,
Fange herrlich an zu prangen;
Denn der Herr voll Heil und Gnaden
Lässt dich itzt zu Gaste laden.
Der den Himmel kann verwalten,
Will selbst Herberg in dir halten.**

2. Ermuntre dich: dein Heiland klopft,
Ach, öffne bald die Herzenspforte!
Ob du eist in entzückter Lust
Nur halb gebrochne Freudenworte
Zu deinem Jesu sagen eist.

3. Wie teuer sind des heiligen Mahles Gaben!
Sie finden ihresgleichen nicht.
Was sonst die Welt
Vor kostbar hält,
Sind Tand und Eitelkeiten;
Ein Gotteskind wünscht diesen Schatz zu haben
Und spricht:
**Ach, wie hungert mein Gemüte,
Menschenfreund, nach deiner Güte!
Ach, wie pfleg ich oft mit Tränen
Mich nach dieser Kost zu sehnen!
Ach, wie pfleget mich zu dürsten
Nach dem Trank des Lebensfürsten!
Wünsche stets, dass mein Gebeine
Mich durch Gott mit Gott vereine.**

4. Mein Herz fühlt in sich Furcht und Freude;
Es wird die Furcht erregt
Wenn es die Hoheit überlegt
Wenn es sich nicht in das Geheimnis findet,
Noch durch Vernunft dies hohe Werk ergründet.
Nur Gottes Geist kann durch sein Wort uns lehren,
Wie sich allhier die Seelen nähren,
Die sich im Glauben zugeschiedt.
Die Freude aber wird gestärket,
Wenn sie des Heilands Herz erblickt
Und seiner Liebe Grösse merket.

5. Lebens Sonne, Licht der Sinnen,
Herr, der du mein alles bist!
Du wirst meine Treue sehen
Und den Glauben nicht verschmähen,
Der noch schwach und furchtsam ist.

6. Herr, lass an mir dein treues Lieben,
So dich vom Himmel abgetrieben,
Ja nicht vergeblich sein!
Entzünde du in Liebe meinen Geist,
Dass er sich nur nach dem, was himmlisch heist,
Im Glauben lenke
Und deiner Liebe stets gedenke.

1. Adorn yourself [as for a wedding], O dear soul,
Leave the dark cave of sin.
Come, process into the bright light;
Begin to shine forth gloriously.
For the Lord, full of salvation and mercy,
Invites you now as [a wedding] guest.
He who can command heaven
Himself wishes to make his dwelling in you.

2. Rouse yourself; your savior knocks.
Ah, quickly open your heart's door.
Even if in enraptured joy you must
Utter only half broken words of joy
To your Jesus.

3. How dear are the gifts of the holy meal [communion];
You will not find their equal.
What the world otherwise
Considers valuable
Are baubles and vanities;
A child of God desires to have this treasure
And says:
**Ah, how my spirit hungers,
You friend of humankind, for your goodness.
Ah, how often I am wont
To long with tears for this sustenance.
Ah, how I am wont to thirst
For the drink of the prince of life.
[I] wish always that my body
Might be united through God with God.**

4. My heart feels fear and joy;
Fear is aroused
When it considers [God's] loftiness;
When it cannot find its way in this mystery,
Nor fathom by reason this lofty work.
Only God's spirit can teach us by his word
How souls here are nourished
Who are prepared [to receive it] in faith.
But joy is strengthened
When it glimpses the savior's heart
And perceives the greatness of his love.

5. My life's sun, light of my disposition,
Lord, you who are my all.
May you see my devotion
And not spurn my faith,
Which is nonetheless weak and timid.

6. Lord, let your devoted love
That drove you from heaven
Indeed not be wasted on me.
May you kindle my spirit in love
That it might be disposed only to what is called "heavenly"
In faith,
And always recall your love.

7. Jesu, wahres Brot des Lebens,
Hilf, dass ich doch nicht vergebens
Oder mir vielleicht zum Schaden
Sei zu deinem Tisch geladen.
Lass mich durch dies Seelenessen
Deine Liebe recht ermessen,
Dass ich auch, wie itzt auf Erden,
Mög ein Gast im Himmel werden.

7. Jesus, true bread of life,
Help [me], so that I indeed am not
Invited to your table in vain
Or perhaps [even] to my harm.
Let me, through this meal of the soul,
Correctly take the measure of your love,
So that I, as now on earth,
Might become a guest in heaven, too.

BWV 1166 (Anh. 159)

*Ich lasse dich nicht, du segnest mich denn,
mein Jesu.*

I will not let you go unless you bless me, my Jesus.

Weil du mein Gott und Vater bist,
Dein Kind wirst du verlassen nicht,
Du väterliches Herz!
Ich bin ein armer Erdenkloss,
Auf Erden weiss ich keinen Trost.

Because you are my God and father,
You will not forsake [me,] your child,
You paternal heart.
I am a wretched clump of earth;
On earth I know no comfort.

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
Ari Cheriyan and Tara Guetzloe, Choir Secretaries
Katie Burstein, Social Secretary

Soprano	Alto	Tenor	Bass
Amelia Barnum	Katie Burstein	<i>Fahim Ahmed</i>	Kieran Chung
<i>Elizabeth Bennett</i>	<i>Ari Cheriyan</i>	<i>Jonathan Caron</i>	Will Flowers
Leyna Blume	<i>Carolyn Hao</i>	Soren Cowell-Shah	Joseph Gauvreau
<i>Tara Guetzloe</i>	<i>Sonja Johnson-Yu</i>	Tom Hillman	Soren James
<i>Sophia Lerebours</i>	<i>Julia Kim</i>	Johannes Magdowski	<i>Sam Lyczkowski</i>
Louisa Rossano	Katherine McPhie	<i>Luis Pabón Rico</i>	Michael McPhie
<i>Lara Tan Rui Qi</i>	Kiesse Nanor	Eusung Rhys Moon	<i>Henrique Neves</i>
Lea Wang	Shiva Ramkumar	Steven Su	<i>Isaac Newman</i>
Elizabeth Stevens	Roseanne Strategos	<i>AJ Yi</i>	<i>Ian Svetkey</i>
Linda Wnetrzewska	Avi Zimmerman	Livingston Zug	Matthew Yar
	Charlotte Stokes		
	Angela Wu		

Italics denote members of the Ferris Choral Fellows

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 of 1610*, Haydn's *The Creation*, J. S. Bach's *Mass in B minor* and *Magnificat*, 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*, Alfred V. Fedak's *The Web of Life*, Carson Cooman's *The Revelations of Divine Love*, Sarah Rimkus's *Babylon*, and Judith Weir's *The Big Picture*. Committed to the presentation of new music, the choir has premiered works by today's most prominent composers, including David Conte, Emma Lou Diemer, Mark Miller, Tarik O'Regan, Eurydice V. Osterman, Alice Parker, Daniel Pinkham, Craig Phillips, John Rutter, and Gwyneth Walker.

Edward Elwyn Jones is the Gund University Organist and Choirmaster at Harvard University, a post he has held since 2003. Mr. Jones directs the music program in the Memorial Church in the midst of Harvard Yard, where he leads the 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), Enigma Chamber Opera, and is a frequent collaborator with Yale's Schola Cantorum. He has led opera productions with Iceland's Reykjavik Summer Opera Festival, New England's Intermezzo Opera, Lowell House Opera, Enigma Chamber Opera, and the Harvard Early Music Society. During his time at Harvard, Mr. Jones has overseen the publication of a new university hymnal, the installation of two new pipe organs in the Memorial Church, and he has commissioned works from some of America's most prominent contemporary composers. 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.

Daniel R. Melamed '82, PhD '89 is professor emeritus of musicology at the Indiana University Jacobs School of Music. He is the author of *Hearing Bach's Passions* and *Listening to Bach: The Mass in B Minor and the Christmas Oratorio*, both for general readers, as well as *J. S. Bach and the German Motet* and (with Michael Marissen) *An Introduction to Bach Studies*. He is the past president of the American Bach Society, and director of the Bloomington Bach Cantata Project. With Michael Marissen he is co-author of BachCantataTexts.org, a historically informed translation project.

Harvard-Radcliffe Collegium Musicum

Spencer Lee, President; Andrea Lanza & Raymond Zheng, Vice President
Julie Alisma, Secretary; Gissell Chapa, Manager; Thomas King, Assistant Manager
Sam Lyczkowski, Financial Manager; Talia Hanley, Assistant Financial Manager
Avinashi Bhandari, Librarian; Alex Heuss, Sales Manager; Alex Heuss, Publicity Manager
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Soprano I

Caroline Benestad
Hendicott
Andrea Lanza
Antonia Kolb
Christina Hu
Daria-Teodora Harabor
Elisa Paravino
Larissa Barth
Natalie Cooper
Sophie Sharum
Teresa Zhou

Alto I

Alexandra Heuss
Avi Zimmerman
Charlye Allen
Chelsea Bohn-Pozniak
Coco Crombie
Jennifer Song
Iris Ryu
Jaehee Lee
Milan Dinh
Sammy Tin

Tenor I

Ashwin Pillai
Georg Sparwasser
Kieran Chung
Raymond Zheng

Bass I

Anthony Cimino
Christopher Schwarting
Connor Lee
Freddie Sparke
Jack Mann
Rafaello Sanna
Luke Williams
Rafael Jacobsen

Soprano II

Anastasia Cipko
Anna Gamburd
Avinashi Bhandari
Fieke vanderKamp
Gissell Chapa
Iris Xue
Maria Alejandra Cuervo
Rachel Cutler

Alto II

Anastasia Leladze
Emily Ma
Ihechikarageme Munonye
Julia Kim
Julie Alisma
Kseniia Burdiuzha
Lillie Cooper
Madison Webb
Raquel Segars

Tenor II

Jonas Raedler
Jonathan Wu
Richard Hu
Spencer Lee
John Gehman
Thomas King

Bass II

Jason Urgiles Vasques
Jonas Iskander
Peter Luo
Sam Lyczkowski
Sanghoon Jung

The Harvard-Radcliffe Collegium Musicum, Harvard's nationally acclaimed mixed-voice choir, performs dynamic and innovative repertoire ranging from classical masterpieces to new compositions by renowned, emerging, and student composers. Collegium has served as a joyful and vibrant community on Harvard's campus since 1971, uniting students of all backgrounds and academic interests through their shared love of exceptional and meaningful choral singing. Uniquely situated as an accredited course at Harvard College and a student-run 501(c)(3) non-profit organization, Collegium fosters a passionate community of student musicians through collaborative projects, tours, and community engagement. Collegium studies, develops, and performs works from the fifteenth century to the present both on-campus and across the globe. Additionally, Collegium frequently partners with the other Harvard Choruses—the Harvard Glee Club and the Radcliffe Choral Society—to perform large-scale choral-orchestral works. Though the sixty members of the ensemble span the full range of academic concentrations at Harvard, they are united by the joy of singing in community and the desire to sustain and advance the choral art through dynamic performances, adventurous collaborations, and thoughtful music-making.

Andrew G. Clark is the Director of Choral Activities and Senior Lecturer on Music at Harvard University. He serves as the Music Director and Conductor of the Harvard-Radcliffe Collegium Musicum, the Harvard Glee Club, the Radcliffe Choral Society, the Harvard Summer Chorus, Cambridge Common Voices, and teaches courses in conducting, choral literature, and music and disability studies in the Department of Music. Prior to his appointment at Harvard, Clark was Artistic Director of the Providence Singers and served as Director of Choral Activities at Tufts University. Clark continues his work as a founding faculty member of the Notes from the Heart music program near Pittsburgh, a summer camp for children and young adults experiencing disabilities and chronic illness. He earned degrees from Wake Forest, Carnegie Mellon, and Boston Universities, studying with Ann Howard Jones, David Hoose, and the late Robert Page. He lives in Medford, MA, with his wife Amy Peters Clark, and their daughters, Amelia Grace and Eliza Jane.

Harvard Baroque Chamber Orchestra

Phoebe Carrai, Director
Sarah Darling, Assistant Director



Office for the Arts at Harvard
Harvard Baroque Chamber Orchestra

Violin

Farkhad Abdikadirov
Sarah Darling*
Maya Jen
Sarah Kiel*
Armando Ortiz
Ambrose Philipek*
Krishna Rajagopal
Madeleine Riskin-Kutz
Clara Ross
Nikhil Seshadri
Zev Shapiro
Meghan Titzer

Viola

Zoe Chau
Nicolas Kraay
Hayley Murks-
Abdikadirova*
Amy Sexauer

Cello

Max Adams
Phoebe Carrai*
Emi Doi
Itzel Orellana Sierra

Bass

Isabel Atkinson

Harpsichord

John Burton Rogers III

Organ

Justin Blackwell
David von Behren

Oboe

Emily Ostrom
Remy Libbrecht

Flute

Thomas Conrad

Recorder

Jung Hyun Yoo
Camilo Gutierrez-Lara

*** = Principal**

Awarded the prestigious Erwin Bodky Prize for excellence in early music, the Harvard Baroque Chamber Orchestra is dedicated to bringing back to life the vivid rhetoric and dancing rhythms of baroque music. It was founded by Robert Mealy '85, now the director of the Juilliard School's Historical Performance Program, and Murray Forbes Somerville. The orchestra rehearses each week in the sanctuary of Harvard's Memorial Church, using the church's set of baroque bows and instruments from the Early Instrument Collection of the Music Department. HBCO's Harvard members are joined by students and recent graduates of the New England Conservatory, the Boston Conservatory, Boston University and the Longy School of Music. Guest directors have included John Eliot Gardiner, Christopher Hogwood, William Christie, Joel Cohen, Andrew Parrot, Ton Koopman, Anne Azema, Nicholas McGeegan, and Bobby McFerrin. The group has also sponsored masterclasses by Elizabeth Blumenstock, Masaaki Suzuki, and Judy Tarling. HBCO has twice been featured by the Cambridge Early Music Society on its Chamber Music by Candelight series, bringing Vivaldi concerti and a program of new music for old instruments to Greater Boston venues.