

A Service Celebrating the Life of
F. John Adams '66, PhD '72

7 November 1944 - 24 May 2011

Conductor of the Holden Choruses 1970 - 1978



THE MEMORIAL CHURCH
HARVARD UNIVERSITY

Sunday, 25 September 2011

2:00 PM

*Please silence personal telephones and pagers
upon entering the Sanctuary of The Memorial Church*

*Ihr stürzt nieder, Millionen?
Ahnest du den Schöpfer, Welt?
Such' ihn über 'm Sternenzelt!
Über Sternen muß er wohnen.*

Friedrich Schiller (1759-1805)
Ode an die Freude (1785)

Do you bow down, you millions?
Do you sense the Creator, world?
Seek Him beyond the star-canopy!
Beyond the stars must He dwell.



F. John Adams

F. John Adams was Conductor of the Holden Choruses from 1970 to 1978, during which time he prepared choruses for Leonard Bernstein, Michael Tilson Thomas, Erich Leinsdorf, Mstislav Rostropovich, and William Steinberg. He served on the faculty of Harvard University as Lecturer on Music from 1972 to 1978. He co-founded and served as music director of the Boston Classical Orchestra from 1980 to 1983, and was assistant conductor of Boston Lyric Opera's Ring Cycle in 1983. In 1983 he joined the faculty of the New England Conservatory where he taught until 2007. He was assistant conductor of the Rhode Island Philharmonic from 1994 to 1996 and was also artistic director of its youth orchestra program. Adams was Leonard Bernstein's assistant conductor and performed as a guest pianist, harpsichordist, and organist with the Boston Symphony Orchestra under Seiji Ozawa and Michael Tilson Thomas. He also served as music director of the New Bedford Symphony for 18 years and conducted the Concord Chorus for 20 years.

Awards include a Tanglewood Fellowship, a medal from Pope Paul VI, an honorary membership in the Alpha Chapter of Phi Beta Kappa at Harvard University, and the Harvard Glee Club Medal. In addition, Adams edited motets of Josquin des Prez and Antoine Brumel for G. Schirmer and directed five recordings for the Musical Heritage Society.

F. John received his A.B., A.M., and Ph.D. from Harvard University and studied conducting with Frederik Prausnitz and Nadia Boulanger.

Gil Bliss, Correspondent, The Boston Globe, 16 June 2011

Reproduced with permission

F. John Adams enjoyed finer things: great music, fine food and wine, the company of interesting people.

Described by family, friends, and colleagues as brilliant and inquisitive, Dr. Adams was a gifted musician and conductor, leading both orchestra and choral ensembles to new heights while passing on his accumulated knowledge and enthusiasm to students at the New England Conservatory of Music, Harvard University, and Wellesley College.

"F. John," as many knew him, left an indelible impression on those he touched, as evidenced by memories expressed since he died May 24 of complications of early onset Alzheimer's disease at the Hearthstone at New Horizons facility in Marlborough. He was 66.

Born in Southampton, N.Y., Dr. Adams was trained in piano early on and quickly became proficient on that instrument, as well as the organ and the oboe, said his only sibling, younger brother Carl of New York City. "He played the organ at the church in town all through high school, and when our father died at age 48, John played at the funeral," his brother recalled.

He attended high school in Hastings, N.Y., and then went to Harvard University, graduating in 1966 with a degree in mathematics. He later earned advanced degrees in music at Harvard. His association with the Harvard Glee Club began during his undergraduate years. He was accompanist at first, and was director for eight years, beginning in 1970. One of his career highlights came in 1973, when the club toured and performed at the Vatican, celebrating the 10 years of Paul VI's papacy. Dr. Adams arranged and conducted choral works for the concert, which was under the direction of conductor Leonard Bernstein.

He was with the Glee Club until 1978, specializing in Renaissance music for male voices, which he researched in libraries and archives across Europe, using his ability to speak four additional languages.

In the dispute over mixing genders in the all male group, he formed the Harvard-Radcliffe Collegium Musicum, a coed group that still performs.

“John had very high ethical and moral standards and didn’t bend to popular will,” recalled glee club member and longtime friend David Steinhaus, a Minneapolis physician. “Feminists and liberals at the time didn’t want a strictly men’s group. Princeton and Yale decided to have coed groups, but they regretted it later. Ultimately, John was right, and now there are three groups at Harvard, men’s, women’s and mixed groups. The scene is very vibrant now. He was an amazing guy, really smart, and he absolutely loved music,” Steinhaus said. “In his classes, he made classical music come alive, become relevant, beautiful, and really appealing.”

Bernard Kreger of Norwell, a primary care physician at Boston Medical Center, was in the Harvard Glee Club before, during, and after Dr. Adams’s tenure. He said Dr. Adams was also resident music tutor at one of the upper-class residence houses at Harvard. “His gift in teaching was that he knew the context of the music being sung,” said Kreger, who is still a glee club member. “He could make a presentation for an hour on court music during the era of Louis XIV a wonderful experience. His was not a flamboyant style, but it was multidimensional,” he said.

At the New England Conservatory, where he taught from 1983 until 2007, Dr. Adams was known as “a warm, beloved person who had a smile for everyone on campus,” said librarian Jean Morrow of Belmont. “The students adored him, and he often had them at his apartment for supper and afterward, they gathered around to act out Shakespeare plays. While many [music] teachers are extremely focused on the notes, he had a great breadth of knowledge and helped open students’ eyes to the world around them,” she said. Dr. Adams also taught at Wellesley College from 1979 to 1988 and in 1992-93.

His impact on the many performing groups with which he worked was significant. He conducted the New Bedford Symphony Orchestra for nearly two decades, ending in the late 1990s. He founded and led the Boston Classical Orchestra from 1980 to 1983, was assistant conductor of the Rhode Island Philharmonic in the early 90s, was guest performer with the Boston Symphony under Seiji Ozawa and Michael Tilson-Thomas, and led the Concord Chorus from 1982 until 2001. Katherine Torren of Acton was chief fund-raiser for the Concord Chorus under Dr. Adams and also sang. “He could conduct with those steely blue eyes, just looking over at you for a cue,” she recalled. “When he left us, we were a full, capable chorus,” Torren said. “He left us a wonderful legacy, and I will continue to carry his spirit.”

Longtime collaborator Donna Roll, director and chair of the opera faculty at the Longy School of Music in Cambridge, cherished his friendship. “We lived at the same building in Boston,” she said. “He was a fabulous friend, and we were always there for each other. I was lucky to have known him. We did 32 concerts together, both opera and oratorio, and his knowledge of opera was extensive. He championed young singers and helped lay the groundwork for their future efforts. John loved the combination of voice and orchestra, and he loved the bigness and lushness of the big pieces. The Verdi *Requiem* was just heaven to him.”

Carl Adams said his brother also loved nature, not only for physical challenges, but as “a mental clearing of the mind, a spiritual reconnecting.” In addition to the music, Steinhaus also shared his love of the outdoors, and they often hiked together in New Hampshire’s White Mountains and then in Colorado when he and his wife would invite Dr. Adams to their mountain cabin. “He loved to read music in the mountains, and he would take scores with him,” said Steinhaus. “He was all about the life of the mind. One year, he took one of the operas of the Wagner Ring Cycle and memorized it out on the back porch of our cabin. He lived life large,” Steinhaus said. “I revered and admired the guy.”

Order of Service

PRELUDE

Sonata II in C Minor, Op. 65, No. 2 *Felix Mendelssohn*
I. Grave (1809-1847)
II. Adagio

Schmücke dich, o liebe Seele, Op. 122, No.5 *Johannes Brahms*
O wie selig seid ihr doch, ihr Frommen, Op. 122, No. 6 (1833-1897)

Pie Jesu (1918) *Lili Boulanger*
(1893-1918)

Linden (Vicki) Smith '71, soprano

Improvisation (1911) *Nadia Boulanger*
(1887-1979)

David H. Smith '69, organ

INTROIT

O rubor sanguinis *Hildegard von Bingen*
(1098-1179)

Ave regina caelorum *Guillaume Dufay*
(c. 1397-1474)

Radcliffe Choral Society
Andrew G. Clark, Conductor

INVOCATION

Nathaniel P. Katz M.Div. '10
Epps Fellow, The Memorial Church
Harvard University

HYMN

Once to ev'ry man and nation EBENEZER
verses 1-4 *Thomas John Williams, 1890*
(music in back of program)

REMINISCENCE

Professor Robert D. Levin
Dwight P. Robinson, Jr. Professor of the Humanities
Harvard University

ANTHEM

O quam gloriosum est regnum *Tomás Luis de Victoria*
(1548-1611)
Harvard-Radcliffe Collegium Musicum
Dr. Kevin C. Leong, Conductor

REMINISCENCE

Dr. Robert S. McKelvey III '66

RESPONSIVE READING

Psalm 147:1-11 (NRSV)

Mr. Katz

*Praise the Lord!
How good it is to sing praises to our God;
for he is gracious, and a song of praise is fitting.*

**The Lord builds up Jerusalem;
he gathers the outcasts of Israel.**

*He heals the brokenhearted,
and binds up their wounds.*

**He determines the number of the stars;
he gives to all of them their names.**

*Great is our Lord, and abundant in power;
his understanding is beyond measure.*

**The Lord lifts up the downtrodden;
he casts the wicked to the ground.**

*Sing to the Lord with thanksgiving;
make melody to our God on the lyre.*

**He covers the heavens with clouds,
prepares rain for the earth,
makes grass grow on the hills.**

*He gives to the animals their food,
and to the young ravens when they cry.*

**His delight is not in the strength of the horse,
nor his pleasure in the speed of a runner;**

*but the Lord takes pleasure in those who fear him,
in those who hope in his steadfast love.*

REMINISCENCE

Dr. David M. Steinhaus '73

CONGREGATIONAL ANTHEM

Let Us Now Praise Famous Men
(music in back of program)

*Ralph Vaughan Williams
(1872-1958)*

REMINISCENCE

Ms. Donna Roll
Conservatory Chair of Opera
Longy School of Music of Bard College

ANTHEM

Alma redemptoris mater

Josquin des Prez
(c. 1450-1521)

Harvard Glee Club
Andrew G. Clark, Conductor

REMINISCENCE

Mr. Carl B. Adams

ANNOUNCEMENTS and WORDS OF WELCOME

CONGREGATIONAL ANTHEM

Ave Verum Corpus, K 618
(music in back of program)

Wolfgang A. Mozart
(1756-1791)

BENEDICTION

Mr. Katz

CHORAL RESPONSE

Zum Schluss
No. 15 from Neue Liebeslieder, Opus 65

Johannes Brahms
(1833-1897)

Alumni Ensemble

*Nun, ihr Musen, genug!
Vergebens strebt ihr zu schildern,
wie sich Jammer und Glück
wechseln in liebender Brust.
Heilen könnet die Wunden
ihr nicht, die Amor geschlagen,
aber Linderung kommt einzig,
ihr Guten, von euch.*

Now, you Muses, enough!
In vain you strive to describe
how misery and happiness
alternate in a loving breast.
You cannot heal the wounds
that Amor has inflicted,
but comfort can come,
Kindly Ones, only from you.

Johann Wolfgang von Goethe
(1749-1832)

POSTLUDE

Pièce d'orgue (Fantasia) in G major, BWV 572
I. Très vitement
II. Gravement
III. Lentement

Johann Sebastian Bach
(1685-1750)

David H. Smith '69, organ

~ A reception follows at the Northwest Science Building, 52 Oxford Street ~

Service Participants

Officiating Clergy

Nathaniel P. Katz, M.Div. '10
Epps Fellow
The Memorial Church
Harvard University

Choral Participants

Andrew G. Clark
Director of Choral Activities
Harvard University

Dr. Kevin C. Leong
Associate Conductor
Harvard-Radcliffe Choruses

and members of
The Harvard Glee Club
The Harvard-Radcliffe Collegium Musicum
The Radcliffe Choral Society

Organist

David H. Smith '69

Service Organizers

Thomas W. Bridge '79
Adam M. Finkel '79
James E. Giessler
Thomas E. Hubbard '76
Dr. Bernard E. Kreger '59
Elisabeth Winterkorn Lyczkowski '98
Logan S. McCarty '96
Frederick W. Spencer '75
Albert K. "Nick" Webster '59
John L. Whitlock '68
Jennifer J. Wolahan '07

Announcements

Members of the congregation and service participants are invited to a reception at the Northwest Science Building, 52 Oxford Street, following the service. Campus maps are available at the entrances.

Special thanks to Andrew G. Clark, Director of Choral Activities, Harvard University; Dr. Kevin C. Leong, Associate Conductor, Harvard-Radcliffe Choruses; and the members of the Holden Choruses for their participation in this service.

Special thanks also to David H. Smith '69 for his participation as organist and for all his assistance in organizing today's Holden Choruses alumni sings.

The New Bedford Symphony Orchestra performance of the Johannes Brahms *Ein Deutsches Requiem*, dedicated to the memory of F. John Adams, will be at 3:00 PM on Sunday, 16 October 2011, at St. Anthony of Padua Parish, New Bedford. Please visit www.nbsymphony.org for more information.

The Harvard-Radcliffe Collegium Musicum will be presenting a performance of Rachmaninoff's *All-Night Vigil (Vespers)* in memory of F. John Adams, at 8:00 PM on 18 February 2012, in Sanders Theatre. Please visit www.hrcm.net for more information.

We are grateful for the participation of representatives of the Concord Choral Society, the New Bedford Symphony Orchestra, and the New England Conservatory, all of which formed an important part of F. John Adams's musical life.

We also wish to express our gratitude to The Reverend Dr. Wendel W. Meyer, Acting Pusey Minister; Richard D. Campbell, Sexton; Edward E. Jones, Gund University Organist and Choirmaster & Curator of the University Organs; Christian Lane, Associate University Organist and Choirmaster; and the staff of The Memorial Church for hosting this service today.

This service is made possible in part through the generosity of the Harvard Glee Club Foundation, the Harvard-Radcliffe Collegium Musicum Foundation, and the Radcliffe Choral Society Foundation.

We are indebted to Carl Adams for his guidance and involvement in the preparation of this service to celebrate the life of his brother.

In Memoriam

Donations in memory of F. John Adams may be made to any of the following:

Alzheimer's Disease Genetic Variation Research

Brigham and Women's Hospital
c/o Erin Drake
41 Avenue Louis Pasteur
EC Alumnae Building, Suite 301
Boston, MA 02215

(make checks payable to Brigham and Women's Hospital, and please include on the memo line: "Dr. Robert Green Research Fund")

PALS Children's Chorus

c/o Jill Carrier, Executive Director
PO Box 470411
Boston, MA 02447
www.palschildrenschorus.org

The Harvard Glee Club Foundation

1753 Massachusetts Avenue, 3rd Floor
Cambridge, MA 02140
www.hgcfoundation.org

The Harvard-Radcliffe Collegium Musicum Foundation

P.O. Box 381987
Cambridge, MA 02238
www.hrcmf.org

The Radcliffe Choral Society Foundation

Holden Chapel, Harvard Yard
Cambridge, MA 02138
www.hcs.harvard.edu/~rcs/alumnae.html

Once to ev'ry man and nation

EBENEZER (TON-Y-BOTEL)

THOMAS JOHN WILLIAMS, 1890

In unison, slowly, with dignity

1 Once to ev - 'ry man and na - tion Comes the mo - ment
2 Then to side with truth is no - ble, When we share her
3 By the light of burn - ing mar - tyrs Je - sus' bleed - ing

to de - cide, In the strife of truth with false - hood, For the
wretch - ed crust, Ere her cause bring fame and prof - it And 'tis
feet I track, Toil - ing up new Cal - varies ev - er With the

good or e - vil side; Some great cause, God's new Mes - si - ah,
pros - p'rous to be just; Then it is the brave man choos - es,
cross that turns not back; New oc - ca - sions teach new du - ties,

Of - f'ring each the bloom or blight, And the choice goes
While the cow - ard stands a - side Till the mul - ti -
Time makes an - cient good un - couth; They must up - ward

by for ev - er 'Twixt that dark - ness and that light.
tude make vir - tue Of the faith they had de - nied.
still and on - ward Who would keep a - breast of truth.

4 Though the cause of evil prosper,
Yet 'tis truth alone is strong;
Though her portion be the scaffold,
And upon the throne be wrong,

Yet that scaffold sways the future,
And, behind the dim unknown,
Standeth God within the shadow
Keeping watch above his own.

JAMES RUSSELL LOWELL, 1845

Let Us Now Praise Famous Men

Ecclesiasticus XLIV

Ralph Vaughan Williams

Andante con moto, mf
Let us now praise fa-mous men, and our fa-thers that be-gat us;
Such as did bear rule in their king-doms, men re-nown-ed for their
power; Lead-ers of the peo-ple by their coun-sels, and by their
know-ledge; Such as found out mu-si-cal tunes, and re-ci-ted ver-ses in
wri-ting; All these were hon-ored in their gen-er-a-tions, and were the
glo-ry of their times. *largamente ff* And some there be, which have
no me-mo-ri-al; who are per-ished, as though they had ne-ver been.
pp cresc. Their bo-dies are bu-ried in peace; but their
name liv-eth for e-ver-more.

Motet, Ave verum corpus

K 618, Baden, June 17 1791

Wolfgang Amadé Mozart
(1756-1791)

Adagio
sotto voce

Soprano
Alto
Tenore
Basso

Reductio partiturae

A - ve, a - ve ve - rum cor - pus, na - tum

This system contains the vocal staves for Soprano, Alto, Tenor, and Bass, along with the piano accompaniment. The tempo is marked 'Adagio' and the dynamics are 'sotto voce'. The lyrics are 'A - ve, a - ve ve - rum cor - pus, na - tum'. The piano part features a flowing accompaniment with arpeggiated chords.

8

de Ma - ri - a vír - gi - ne, ve - re pas - sum im - mo - lá - tum in cru -

de Ma - ri - a vír - gi - ne, ve - re pas - sum im - mo - lá - tum in

de Ma - ri - a vír - gi - ne, ve - re pas - sum im - mo - lá - tum in

de Ma - ri - a vír - gi - ne, ve - re pas - sum im - mo - lá - tum in

This system continues the vocal staves and piano accompaniment. The lyrics are 'de Ma - ri - a vír - gi - ne, ve - re pas - sum im - mo - lá - tum in cru -'. The piano part continues with its characteristic accompaniment.

16

- ce pro hó - mi - ne. Cu - jus la - tus

cru - ce pro hó - mi - ne. Cu - jus la - tus

cru - ce pro hó - mi - ne. Cu - jus la - tus

cru - ce pro hó - mi - ne. Cu - jus la - tus

This system concludes the vocal staves and piano accompaniment. The lyrics are '- ce pro hó - mi - ne. Cu - jus la - tus'. The piano part continues with its characteristic accompaniment.

24

per - fo - rá - tum un - da flu - xit et sán - gui - ne, es - to

per - fo - rá - tum un - da flu - xit et sán - gui - ne, es - to

per - fo - rá - tum un - da flu - xit et sán - gui - ne,

per - fo - rá - tum un - da flu - xit et sán - gui - ne,

31

no - bis_ præ - gu - stá - tum in mor - - tis ex - á - mi - ne, in mor -

no - bis_ præ - gu - stá - tum in mor - - tis ex - á - mi - ne, in

es - to no - bis_ præ - gu - stá - tum in mor - tis ex - á - mi - ne, in

es - to no - bis_ præ - gu - stá - tum in mor - tis ex - á - mi - ne, in

39

- - - - - tis ex - á - mi - ne.

mor - - - - - tis ex - á - mi - ne.

mor - - - - - tis ex - á - mi - ne.

mor - - - - - tis ex - á - mi - ne.

tr

F. John Adams

1944 - 2011



Photo Credit: Adam Finkel '79; taken September 1983 on Mt. Washington, NH, with the Lakes of the Clouds in the background.