



HOPKINS CENTER  
FOR THE ARTS

*presents*

# DARTMOUTH COLLEGE GLEE CLUB

Louis Burkot *director*

## MONUMENTAL MOZART

with guest soloists

Alexandra Batsios *soprano*

Emily Geller *mezzo soprano*

Jesse Darden *tenor*

Kian Freitas *bass baritone*

and guest orchestra

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*This performance is made possible in part by the William D. 1905 and Besse M. Blatner Fund No. 1, Bruce F. Bundy 1916 Memorial Fund, Susan J. Marshall 1980 Memorial Fund, Isaacs Family Fund, Leo J. Malavasic 1942 Memorial Fund, David P. Smith 1935 Fund, Student Ensembles Fund, Paul R. Zeller Glee Club Fund and Friends of the Glee Club.*

**Sunday, November 1, 2015 • 2 pm**

Spaulding Auditorium • Dartmouth College

# PROGRAM

Prelude

Bogoroditse Devo (Rejoice O Virgin)

Sergei Rachmaninoff (1873-1943)

Dream

Brian Chalif '16 (b. 1994)

Monumental Mozart

Excerpts from *The Magic Flute*

Wolfgang Amadeus Mozart (1756–1791)

ACT 1

O zittre nicht, men lieber Sohn

Alexandra Batsios *soprano*

Quintet

Alyssa Gonzalez '17 *soprano*; Jordana Composto '16 *mezzo soprano*;

Susana Kwon '17 *mezzo soprano*; Nickhil Arora '16 *baritone*; David Clossey '16 *tenor*

ACT 2

Ach, ich fuehls!, Aria

Pa, pa, pa, pa, pa!

James Ragan '16 *baritone*

Justine Goggin '18 *soprano*

Finale

Brian Chalif '16 *bass*

## • INTERMISSION •

Requiem Mass in D minor

Wolfgang Amadeus Mozart (1756–1791)

I. Introitus: Requiem aeternam

II. Kyrie

III. Sequentia

Dies irae

Tuba mirum

Rex tremendae majestatis

Recordare, Jesu pie

Confutatis maledictis

Lacrimosa dies illa

IV. Offertorium: Domine Jesu Christe; Versus: Hostias et preces

V. Sanctus

VI. Agnus Dei

VII. Communio: Lux aeterna

# PROGRAM NOTES

## Excerpts from *The Magic Flute* Wolfgang Amadeus Mozart

### ACT 1

*O zittre nicht, men lieber Sohn*

In the aria, the Queen first quiets Tamino's fears and attempts to befriend him, then tells the sad tale of Pamina's abduction by Sarastro, and finally makes a stirring plea to Tamino to rescue her daughter. As the aria ends, the Queen and the Three Ladies leave the stage, leaving the astonished Tamino to ponder his task and gather his resolve.

### *Quintet*

The three ladies remove the padlock from Papageno's mouth placed there by the Queen of the Night with a warning not to lie any more. They give Tamino a magic flute which has the power to change sorrow into joy. They tell Papageno to go with Tamino, and give him (Papageno) magic bells for protection. The ladies introduce three child-spirits, who will guide Tamino and Papageno to Sarastro's temple

### ACT 2

*Ach, ich fuehls! Aria*

Tamino is in the midst of the trail of silence. Pamina is summoned and tries to speak with him, but Tamino, bound by this vow of silence, cannot answer her, and Pamina begins to believe that he no longer loves her.

*Pa, pa, pa, pa, pa!*

Papageno at last finds his beloved Papagena. She appears and, united, the happy couple stutter in astonishment. They plan their future and dream of the many children they will have together.

### *Finale*

Sarastro announces the sun's triumph over the

night. Everyone praises the courage of Tamino and Pamina, gives thanks to Isis and Osiris and hails the dawn of a new era of wisdom and brotherhood.

### *Requiem Mass in D minor*

#### **Wolfgang Amadeus Mozart (1756–1791)**

In early July of 1791, while he was busy composing *The Magic Flute*, Mozart received a letter testifying to the glories of his music and alerting him that he would be having a visitor with a proposal on the following day. The letter was unsigned. The visitor, "an unknown, grey stranger," according to Mozart, appeared on schedule and said that he represented the writer of the letter, who wanted to commission a new piece—a Requiem Mass—but added the curious provision that Mozart not try to discover the patron's identity. Despite the somewhat foreboding mystery surrounding this venture, Mozart was in serious financial straits just then, and the money offered was generous, so he accepted the commission, and promised to begin as soon as possible.

*The Magic Flute*, however, was pressing, and he also received at the same time another commission, one too important to ignore, for an opera to celebrate the September coronation in Prague of Emperor Leopold as King of Bohemia—*La Clemenza di Tito*, based on one of Metastasio's old librettos—that demanded immediate attention. As if these duties were not enough to fill his thoughts, Mozart's wife, Constanze, was due to deliver another baby at the end of the month. She had been in the local spa town of Baden since the beginning of June, trying to preserve what little health she had left after nine years of almost constant pregnancy since her marriage to Wolfgang in 1782, and Mozart went to bring her back to the city and to her doctors in mid-July. Just as he was entering the carriage for the trip, the "unknown, grey

# PROGRAM NOTES CONTINUED

stranger" approached him, inquired about the progress of the *Requiem*, was told that it was going well, and left, apparently satisfied.

On July 25, Constanze gave birth to Franz Xaver Wolfgang, who became a composer and music teacher. Mozart worked on the *Requiem* as time allowed. From mid-August until mid-September, he, Constanze and his pupil Franz Süssmayr, who composed the recitatives for *Tito*, were in Prague for the opera's premiere. When they returned to Vienna, Schickaneder pressed Mozart to put the final touches on *The Magic Flute*, which was first staged on September 30. Mozart's health had deteriorated alarmingly by October—he complained of swelling limbs, feverishness, pains in his joints and severe headaches. On November 17, with the *Requiem* far from finished, he took to his bed, and was treated by Dr. Thomas Closset, one of Vienna's best physicians, with the prescribed remedy for what was diagnosed as "miliary fever" (perhaps rheumatic fever or uraemia, though the evidence is inconclusive)—cold compresses and unremitting bleeding.

Mozart became obsessed with the *Requiem*, referring to it as his "swan-song," convinced that he was writing the music for his own funeral: "I cannot remove from my mind the image of the stranger. I see him continually. He begs me, exhorts me, and then commands me to work. I continue, because composition fatigues me less than rest. Moreover, I have nothing more to fear. I know from what I feel that the hour is striking; I am on the point of death; I have finished before I could enjoy my talent.... I thus must finish my funeral song, which I must not leave incomplete." Mozart managed to finish only the *Requiem* and *Kyrie* sections of the work, but sketched the voice parts and the bass and gave indications for scoring for the *Dies irae* through the *Hostias*. On December 4, he scrawled a few measures of the

*Lacrymosa*, and then asked three friends who had come to be with him to sing what he had just written. He tried to carry the alto part, but broke into tears as soon as they had begun, and collapsed. A priest was called to administer extreme unction; at midnight Mozart bid his family farewell, and turned toward the wall; at five minutes to one on the morning of December 5, 1791, he died. He never knew for whom he had written the *Requiem*.

Constanze, worried that she might lose the commission fee, asked Joseph Eybler, a student of Haydn and a friend of her late husband, to complete the score. He filled in the instrumentation that Mozart had indicated for the middle movements of the piece, but became stuck where the music broke off in the *Lacrymosa*. Franz Xaver Süssmayr, to whom Mozart had given detailed instructions about finishing the work, took up the task, revising Eybler's orchestration and supplying music for the last three movements. Süssmayr recopied the score so that the manuscript would show one rather than three hands, and it was collected by the stranger, who paid the remaining commission fee. The person who commissioned Mozart's *Requiem* was Count Franz von Walsegg, a nobleman of musical aspirations who had the odious habit of anonymously ordering music from established composers and then passing it off as his own. This *Requiem* was to commemorate Walsegg's wife, Anna, who died on February 14, 1791. The "grey stranger" was Walsegg's valet, Anton Leitgeb, the son of the mayor of Vienna. Even after Mozart's death, Walsegg went ahead with a performance of the *Requiem*, which was given at the Neukloster in the suburb of Wiener-Neustadt on December 14, 1793; the title page bore the legend, "Requiem composito del Conte Walsegg." A few years later, when Constanze was trying to have her late husband's works published, she implored Walsegg to

# PROGRAM NOTES CONTINUED

disclose the *Requiem's* true author. He did, and the score was first issued in 1802 by Breitkopf und Härtel. Buried away in Otto Erich Deutsch's *Mozart: A Documentary Biography* is a fascinating but virtually unknown tidbit of information that may (or may not) have been a factor in Walsegg's commission: one of Mozart's brothers in Freemasonry was Michael Puchberg, who earned many fond footnotes in the composer's biography for his generous financial support of the composer (Mozart euphemistically called these emoluments "loans") during Wolfgang's last years. Puchberg lived and managed a textile firm at Hoher Markt 522. This address, it seems, just happened to be located in the Viennese house of Franz von Walsegg, and it is certainly not impossible that Puchberg encouraged Walsegg, in his curious way, to help Mozart in his time of distress.

It is difficult, and perhaps not even advisable, to dissociate Mozart's *Requiem* from the circumstances of its composition—the work

bears the ineradicable stamp of other-worldliness. In its sublimities and its sulfur, it appealed mightily to the Romantic sensibility of the 19th century, and continues to have a hold on the imagination of listeners matched by that of few other musical compositions. (Perhaps it is significant that the *Requiem* is performed annually in Vienna for the Feast of All Saints, the day after Halloween.) Manifold beauties of varied and moving expression abound throughout the *Requiem*: the ethereal strains of the *Recordare*; the vehemence of the *Confutatis*; the bitter plangency of the *Lacrymosa*; the old-fashioned, Bachian profundity of the fugal *Kyrie*; the feigned joy, so quickly terminated, of the *Hosanna*. The words of Lili Kraus, the Hungarian pianist closely associated throughout her career with the music of Mozart, apply with special poignancy to the wondrous *Requiem*: "There is no feeling—human or cosmic, no depth, no height the human spirit can reach—that is not contained in his music."

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## TEXT AND TRANSLATIONS

### *Bogoroditse Devo (Rejoice O Virgin)*

Sergei Rachmaninoff (1873-1943)

Rejoice o Virgin, full of grace.

Blessed are you among women,

and blessed is the fruit of your womb.

### *Requiem Mass in D minor*

Wolfgang Amadeus Mozart (1756–1791)

#### I. INTROITUS: REQUIEM AETERNAM

##### **Chorus, Soprano Solo**

Requiem aeternam dona eis, Domine,

et lux perpetua luceat eis.

Te decet hymnus, Deus, in Sion,

##### **Chorus, Soprano Solo**

Grant them eternal rest, Lord,

and let perpetual light shine on them.

You are praised, God, in Zion,

# TEXT AND TRANSLATIONS CONTINUED

et tibi reddetur votum in Jerusalem.  
Exaudi orationem meam,  
ad te omnis care veniet.  
Requiem aeternam dona eis, Domine,  
et lux perpetua luceat eis.

and homage will be paid to You in Jerusalem.  
Hear my prayer,  
to You all flesh will come.  
Grant them eternal rest, Lord,  
and let perpetual light shine on them.

## II. KYRIE

### Chorus

Kyrie, eleison.  
Christe, eleison.  
Kyrie, eleison.

### Chorus

Lord, have mercy on us.  
Christ, have mercy on us.  
Lord, have mercy on us.

## III. SEQUENTIA

### 1. *Dies Irae*

#### Chorus

Dies irae, dies illa  
Solvat saeculum in favilla,  
teste David cum Sibylla.  
Quantus tremor est futurus,  
quando iudex est venturus,  
cuncta stricte discussurus!

#### Chorus

Day of wrath, day of anger  
will dissolve the world in ashes,  
as foretold by David and the Sibyl.  
Great trembling there will be  
when the Judge descends from heaven  
to examine all things closely.

### 2. *Tuba Mirum*

#### Solo Quartet

Tuba mirum spargens sonum  
per sepulcra regionum,  
coget omnes ante thronum.

#### Solo Quartet

The trumpet will send its wondrous sound  
throughout earth's sepulchres  
and gather all before the throne.

Mors stupebit et natura,  
cum resurget creatura,  
judicanti responsura.  
Liber scriptus proferetur,  
in quo totum continetur,  
unde mundus iudicetur.

Death and nature will be astounded,  
when all creation rises again,  
to answer the judgement.  
A book will be brought forth,  
in which all will be written,  
by which the world will be judged.

Judex ergo cum sedebit,  
quidquid latet, apparebit,  
nil inultum remanebit.

When the judge takes his place,  
what is hidden will be revealed,  
nothing will remain unavenged.

# TEXT AND TRANSLATIONS CONTINUED

Quid sum miser tunc dicturus?  
quem patronum rogaturus,  
cum vix justus sit securus?

### 3. *Rex tremendae majestatis*

#### **Chorus**

Rex tremendae majestatis,  
qui salvandos savas gratis,  
salve me, fons pietatis.

### 4. *Recordare, Jesu pie*

#### **Solo Quartet**

Recordare, Jesu pie,  
quod sum causa tuae viae;  
ne me perdas illa die.  
Quaerens me, sedisti lassus,  
redemisti crucem passus;  
tantus labor non sit cassus.  
Juste judex ultionis,  
donum fac remissionis  
ante diem rationis.  
Ingemisco, tamquam reus:  
culpa rubet vultus meus;  
supplicanti parce, Deus.  
Qui Mariam absolvisti,  
et latronem exaudisti,  
mihi quoque spem dedisti.  
Preces meae non sunt dignae,  
sed tu, bonus, fac benigne,  
ne perenni cremer igne.  
Inter oves locum praesta,  
Et ab haedis me sequestra,  
Statuens in parte dextra.

### 5. *Confutatis maledictis*

#### **Chorus**

Confutatis maledictis,  
flammis acribus addictis,  
voca me cum benedictus.  
Oro supplex et acclinis,

What shall a wretch like me say?  
Who shall intercede for me,  
when the just ones need mercy?

#### **Chorus**

King of tremendous majesty,  
who freely saves those worthy ones,  
save me, source of mercy.

#### **Solo Quartet**

Remember, kind Jesus,  
my salvation caused your suffering;  
do not forsake me on that day.  
Faint and weary You have sought me,  
redeemed me, suffering on the cross;  
may such great effort not be in vain.  
Righteous judge of vengeance,  
grant me the gift of absolution  
before the day of retribution.  
I moan as one who is guilty:  
owning my shame with a red face;  
suppliant before you, Lord.  
You, who absolved Mary,  
and listened to the thief,  
give me hope also.  
My prayers are unworthy,  
but, good Lord, have mercy,  
and rescue me from eternal fire.  
Provide me a place among the sheep,  
and separate me from the goats,  
guiding me to Your right hand.

#### **Chorus**

When the accused are confounded,  
and doomed to flames of woe,  
call me among the blessed.  
I kneel with submissive heart,

# TEXT AND TRANSLATIONS CONTINUED

cor contritum quasi cinis,  
gere curam mei finis.

my contrition is like ashes,  
help me in my final condition.

## **6. *Lacrimosa dies illa***

### **Chorus**

Lacrimosa dies illa,  
qua resurget ex favilla  
judicandus homo reus.  
Huic ergo parce, Deus,  
pie Jesu Domine,  
dona eis requiem. Amen.

### **Chorus**

That day of tears and mourning,  
when from the ashes shall arise,  
all humanity to be judged.  
Spare us by Your mercy, Lord,  
gentle Lord Jesus,  
grant them eternal rest. Amen.

## **IV. OFFERTORIUM**

### ***Domine Jesu Christe***

#### **Chorus, Solo Quartet**

Domine Jesu Christe, Rex gloriae,  
libera animas omnium fidelium  
defunctorum de poenis inferni  
et de profundo lacu.  
Libera eas de ore leonis,  
ne absorbeat eas tartarus,  
ne cadant in obscurum.

#### **Chorus, Solo Quartet**

Lord Jesus Christ, King of glory,  
liberate the souls of the faithful,  
departed from the pains of hell  
and from the bottomless pit.  
Deliver them from the lion's mouth,  
lest hell swallow them up,  
lest they fall into darkness.

Sed signifer sanctus Michael  
repraesentet eas in lucem sanctam.

Let the standard-bearer, holy Michael,  
bring them into holy light.

Quam olim Abrahae promisisti  
et semini ejus.

Which was promised to Abraham  
and his descendants.

### ***Versus: Hostias et preces***

#### **Chorus**

Hostias et preces tibi, Domine,  
laudis offerimus.  
Tu suscipe pro animabus illis,  
quaram hodie memoriam facimus.  
Fac eas, Domine,  
de morte transire ad vitam,  
Quam olim Abrahae promisisti  
et semini ejus.

#### **Chorus**

Sacrifices and prayers of praise, Lord,  
we offer to You.  
Receive them in behalf of those souls  
we commemorate today.  
And let them, Lord,  
pass from death to life,  
which was promised to Abraham  
and his descendants.



# TEXT AND TRANSLATIONS CONTINUED

## V. SANCTUS

### **Chorus**

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

Benedictus qui venit  
in nomine Domini.  
Osanna in excelsis.

### **Chorus**

Holy, holy, holy,  
Lord God of hosts,  
Heaven and earth are full of your glory,  
Hosanna in the highest.

Blessed is he who comes  
in the name of Lord,  
Hosanna in the highest

## VI. AGNUS DEI

### **Chorus**

Agnus Dei, qui tollis  
peccata mundi,  
dona eis requiem.  
Agnus Dei, qui tollis  
peccata mundi,  
dona eis requiem.  
Agnus Dei, qui tollis  
peccata mundi,  
dona eis requiem sempiternam.

### **Chorus**

Lamb of God, who takes away the sins  
of the world,  
grant them eternal rest.  
Lamb of God, who takes away  
the sins of the world,  
Grant them eternal rest.  
Lamb of God, who takes away  
the sins of the world,  
grant them eternal rest forever.

## VII. COMMUNIO

### **Lux Aeterna**

#### **Chorus, Soprano Solo**

Lux aeterna luceat eis, Domine,  
cum sanctis tuis in aeternum,  
quia pius es.  
Requiem aeternum dona eis, Domine,  
et Lux perpetua luceat eis,  
cum Sanctus tuis in aeternum,  
quia pius es.

#### **Chorus, Soprano Solo**

Let eternal light shine on them, Lord,  
as with Your saints in eternity,  
because You are merciful.  
Grant them eternal rest, Lord,  
and let perpetual light shine on them,  
as with Your saints in eternity,  
because You are merciful.

# ABOUT THE ARTISTS

**Alexandra Batsios soprano** sang to great acclaim the role of Constanze in Mozart's *The Abduction from the Seraglio* this past summer with Opera North. She made her debut as Queen of Shamakha in a new production of Rimsky-Korsakov's *The Golden Cockerel* at Sarasota Opera. In addition she has sung several roles with the Palm Beach Opera. Her concert repertoire includes Mozart *Requiem*, *Mass in C minor*, *Carmina Burana* and Bach's *Magnificat*. She looks forward to performances as Delibes' Lakme with Minnesota Concert Opera.

**Emily Geller mezzo soprano** has performed a wide range of repertoire including opera, operetta and music theater. This past season Geller received strong reviews for her performance of Ma Moss in Copland's *The Tender Land* with Opera North. She also has performed many roles with the Natchez Festival of Music and Tri-Cities Opera where she was resident artist for two years. She has been praised for her comic timing as an actress.

**Jesse Darden tenor** is in his second year as a singer in the professional Boston University Opera Institute. In addition to performances this summer with Opera North as Martin in *The Tender Land*, Darden has been an award winning apprentice artist with the Chautauqua Opera and was a regional finalist in the 2015 Metropolitan Opera Competition. He was also the 3rd prize winner in the 2015 Gerda Lisner competition. His repertoire ranges from many Mozart hero to Don Jose in *La Tragedie de Carmen*, and roles in many contemporary operas.

**Kian Freitas bass-baritone** has a wide repertoire that ranges from Olin Blich in *Susannah*, Escamillo in *Carmen* and roles in many Mozart operas. He sang Grandpa Moss in Opera North's 2015 production of Copland's *The Tender Land*. He has been praised for his "excellent" performances "with a voice that

soars easily over the orchestra." Freitas began his training as a baritone and recently made the successful transition to the bass-baritone repertoire.

**Brian Chalif '16 bass** is a senior music and computer science double major. On campus, Chalif is primarily a singer. He takes individual instruction in both classical voice and vocal jazz. He is president of the Glee Club, as well as a member of the Dartmouth Aires and the Gospel Choir. Chalif has toured Europe with the Long Island Youth Orchestra (as a violinist) and China with the Dartmouth Aires. Outside of performance and composition, he was a presidential scholar, where he conducted research for two books under professor Steve Swayne. He has also combined his two majors with research on digital music information retrieval with Professor Michael Casey.

**Louis Burkot conductor** received Dartmouth College's Distinguished Lecturer award in the spring of 2000 for his work in vocal instruction in the Department of Music. As an operatic conductor, Richard Dyer of the *Boston Globe* has praised Burkot's work as "first-rate, capable, and stylish" and *Opera North News* has noted that his conducting "sparkles with verve and sensitivity to the needs of singers." Under Mr. Burkot's tutelage, many Dartmouth students have continued their musical studies at New England Conservatory, Boston University, Indiana University, Cincinnati Conservatory and others. Burkot's conducting studies included the Yale School of Music, the Aspen Music Festival and the Houston Grand Opera. He is also artistic director of Opera North. In addition, he gives master classes in vocal repertoire at music schools and conservatories throughout the United States.

The **Dartmouth College Glee Club** is a group of 40+ serious choral singers, led by Louis Burkot

# ABOUT THE ARTISTS CONTINUED

since 1981. Its ever-increasing repertory spans four centuries, with a distinguished performance history including many of the masterworks of choral-orchestral literature, fully staged Gilbert and Sullivan operettas with all-student casts, large and small *a cappella* works, and the cherished songs of Dartmouth College. Performances have included many of the most

important choral/orchestral masterworks performed with orchestra, *Six Madrigali* of Morten Lauridsen, and a fully staged and choreographed performance of Purcell's *Dido and Aeneas* performed with the Arcadia Players, a baroque period instrument orchestra. In addition, the Glee Club regularly tours each spring break.

## DARTMOUTH COLLEGE GLEE CLUB

Louis Burkot *director*

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\*=Faculty



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