

HOPKINS CENTER  
FOR THE ARTS

*presents*

**HANDEL SOCIETY  
OF DARTMOUTH COLLEGE**

Robert Duff *artistic director and conductor*

**BACH**

*Orchestral Suite No. 3 in D Major, BWV 1068*

*Magnificat, BWV 243*

**DVOŘÁK**

*Stabat Mater, Op. 58*

with special guests

Estelí Gomez *soprano*

Jazimina MacNeil *mezzo soprano*

Derek Chester *tenor*

Andrew Padgett *baritone-bass*

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**Saturday, May 20, 2017 • 8 pm**

Spaulding Auditorium • Dartmouth College

# PROGRAM

*Orchestral Suite No. 3 in D Major, BWV 1068*

Johann Sebastian Bach (1685-1750)

1. Overture
2. Air
3. Gavotte
4. Bourée
5. Gigue

*Magnificat in D Major, BWV 243*

Johann Sebastian Bach

1. Magnificat
2. Et exsultavit spiritus meus
3. Quia respexit humilitatem
4. Omnes generationes
5. Quia fecit mihi magna
6. Et Misericordia
7. Fecit potentiam
8. Deposuit potentes
9. Esurientes implevit bonis
10. Suscepit Israel
11. Sicut locutus est
12. Gloria Patri

• INTERMISSION •

*Stabat Mater, Op. 58*

Antonín Dvořák (1841-1904)

## PROGRAM NOTES

### *Suite No. 3 in D Major, BWV 1068*

**Johann Sebastian Bach (1685-1750)**

It's hard to imagine Germany taking a back seat to anyone where music is concerned, but the fact is that during Bach's youth it was the Italian and French styles that contended for dominance in Europe. Germany, politically splintered and groping for its identity, was like a blank slate for other countries to write on. An unenviable position except that, in the end, it was German

musicians like Telemann, Handel, and Bach who achieved a synthesis of the best things the era had to offer, and composed the works that would epitomize the Baroque for future generations.

Bach's four orchestral suites illustrate the *vermischter Geschmack*, the "mixed taste" of the German Baroque. Their movement titles are in French, and they open with splendid, extensive versions of the "French overture": in fact, Bach

## PROGRAM NOTES CONTINUED

himself called these works not suites but *Ouvertüren*. On the other hand, their *concertante* style—contrasting a small concertino of solo instruments with the larger orchestra—is of Italian origin.

Bach himself did not assign the numbers 1 through 4 to his orchestral suites, and historical evidence indicates that their sequence and approximate dates are no. 1 (1725), No. 3 (1725), No. 4 (1730) and no. 2 (1739). All are associated with the Leipzig Collegium Musicum, the semi-professional orchestra that Bach composed for, then led, from 1729 to the early 1740s. At that time, the late *roi soleil* Louis XIV (1638-1715) was still the model for rulers and arts patrons across Europe, and all of Bach's suites reflect the fashion for things French, both in their form—a long work made of many brief dance movements—and in the grace and wit of the music itself.

It is thought that Bach composed the Suite No. 3 either for a coffee house concert or (as the grand scoring, including three trumpets and timpani, suggests) for an important civic occasion. When Mendelssohn played the first movement on the piano for Goethe in 1830, the old poet said he could see "a procession of elegantly dressed people descending a vast flight of stairs." It is also a long flight, as the broad processional music alternates with not one but two dancing fugal sections, featuring the *concertante* solo violin.

Having run half its length in one movement, the Suite arrives at a still point, the famous Air, with its gently soaring Italianate melody from which it will gain momentum to the end. Gavotte I is decorous enough, but Gavotte II reveals that dance's peasant origins, with the help of some

horseplay among the trumpets. The propulsive Bourrée would make a strong finale itself; to top it, Bach raises the pace to a gallop in the concluding Gigue and sets the music ablaze with high, bright trumpet and oboe colors.

### ***Magnificat in D Major, BWV 243***

#### **Johann Sebastian Bach (1685-1750)**

According to the first chapter of the Gospel of St. Luke, the angel Gabriel appeared to the Virgin Mary and told her that she would bear a son who "will be called holy, the Son of God." Mary went to her kinswoman Elizabeth and confirmed that Elizabeth, too, was miraculously with child. The next words in the story are a hymn of praise to God, attributed to Mary, which has become known (from the first word of its Latin text) as the Magnificat.

In the Leipzig of J.S. Bach, German chorales and cantatas were normally the order of the day in church. But on special occasions, the old Latin texts were revived in new musical settings. For his first Christmas in Leipzig, in 1723, Bach composed a new cantata for each of the three feast days, a splendid Magnificat in E flat major for the vespers service, and still another large work for New Year's Day. In this first Bach setting of the Magnificat, the Latin text was interrupted by motets and songs, some of them in German, on Christmas themes. In about 1730, Bach rewrote the work, transposing it to the "trumpet key" of D major and deleting the Christmas material so that the work would be appropriate to all festive occasions.

It is not hard to see why the Magnificat has been irresistible to congregations and composers over the centuries. Among the most vigorous and optimistic of all biblical hymns, it contains specific images that evoke every sort of musical

## PROGRAM NOTES CONTINUED

and dramatic effect in the composer's repertoire. When that composer is J.S. Bach, heaven is the limit. Bach's musical responses to this text are so vivid and accessible to the listener that it would be redundant to enumerate them all here. A few examples will suffice: the great babble of all humanity bursting in on the soprano soloist with the chorus "Omnes generationes" (All generations [shall call me blessed]); the aria "Esurientes implevit bones" (He hath filled the hungry with good things), which so tastily depicts all those "good things" while unmistakably sending the rich people "empty away"; the penultimate chorus "Sicut locutus est," which demonstrates how "He spake to our fathers" in sober counterpoint that was already antique in 1723, and which serves as a musical foil to the splendid final chorus.

Structurally, it's not surprising to find the movements arranged in three groups, each beginning with an aria and ending with a chorus. Bach revered the Trinity of Father, Son and Holy Spirit, and his music is full of elements involving the number three. The bookends to this scheme are the opening and closing choruses, one setting the all-important word "Magnificat" and the other the traditional Gloria Patri ("Glory be to the father"). Both choruses revel in the full resources of orchestra and choir. In the final chorus, at the words "Sicut erat in principio" (As it was in the beginning), Bach recalls the music of the opening, thus closing the circle of this work and linking Mary's humble room to the great churches that came after.

### ***Stabat Mater, Op. 58*** **Antonín Dvořák**

It is a common fallacy that the emotional content of a piece must reflect the mood the composer was in when he or she wrote it. Still, there's no

escaping the fact that Antonín Dvořák began setting the *Stabat Mater*, a medieval hymn inspired by a vision of the Virgin Mary watching her son die on the cross, a few months after the death of his infant daughter Josefa in 1875, and returned to complete the work in 1877, following the deaths of two more of his children.

On the other hand, this text that combines devotional content with profound human sentiment has proved irresistible to composers in every age, ranging from Palestrina and Pergolesi to Haydn, Schubert, Rossini, Verdi, Poulenc and Pärt. Traditionally ascribed to the Franciscan monk Jacopone da Todi (c. 1230-1306), it joined the Roman Catholic liturgy in the 14th century, was suppressed by the reforms of the Council of Trent in the mid-1500s, and was reinstated by Pope Benedict XIII in 1727.

Although Dvořák is remembered today largely for symphonic works, chamber music and operas, it was the *Stabat Mater* that was his first calling card abroad. The work's London premiere in March 1883, about two years after it was introduced in Prague, was such a success that the composer was invited there the following year to conduct the piece himself. In the vast space of the Royal Albert Hall, Dvořák faced a chorus of 840 singers and a massive orchestra that included 16 double basses. "The impact of such a strong ensemble," he wrote to a friend back home, "was indeed exhilarating. I can hardly describe it."

For its part, the English public eagerly embraced this butcher's son from Nehalozeves with his direct, heartfelt way of communicating. The thunderous ovation from audience and performers alike that greeted the *Stabat Mater*

## PROGRAM NOTES CONTINUED

was Dvořák's first success abroad, but far from his last. Later in that same letter to his friend, the composer wrote: "I couldn't have wished for a better outcome. All this has given me the conviction that a new and, God willing, more auspicious time has come for me here in England which, I hope, will bear good fruit for Czech music and culture in general." Dvořák was to make eight more invited visits to England, receiving an honorary degree from the University of Cambridge in 1891.

All this despite—or maybe because of—the fact that Dvořák's *Stabat Mater* in no way imitates the great English oratorios of Handel, Haydn and the rest. Musical metaphors and text-painting are excluded, as are sharp contrasts and dramatic thunderbolts. In their place is a profoundly meditative mood that persists unbroken till almost the end of the piece.

Despite its slow, steady tempo and unrelieved falling chromatic lines, vividly evocative of grief, the long first movement ("*Stabat mater dolorosa*") has the departure-and-return shape of a symphonic sonata-form movement. In its gentle, unhurried way, this section introduces first the sensitively-scored orchestra, then the chorus wafting in from afar, and finally each of the four soloists before recapitulating its opening material. The unexpected turn to a major key at the end seems to put the "good" in Good Friday.

With this firm foundation, the work can continue by viewing the immovable object of grief from various angles, almost never departing from the prevailing mood and tempo. It is fascinating to observe the master symphonist creating music that contrasts with and comments on itself in a symphonic way, but within a far narrower

expressive compass than any symphony ever had to work with.

The poem's 20 stanzas fall into two sections, the first seven verses observing the figure of the grieving mother and the remainder addressing her directly in prayer. Dvořák marks the shift not with some grand gesture, but with a choral movement ("*Eia, mater*") in a slow, inexorable rhythm, as if all the faithful were joining in this appeal to the Virgin.

Dvořák's gift for simple yet memorable melodies, often gently lifted by lilting rhythms, is everywhere evident in this music. His familiar musical personality, so disarmingly frank and warmhearted, shines through every bar. Homophonic choral writing—i.e., all singers pronouncing the same syllable at the same time—is the rule, the better to convey the words to the listener. Carried along by these outwardly simple expressions of faith and pious aspiration, one could easily forget what a master is at work in the music's subtle harmonic shifts and orchestral coloration.

Among major composers, Dvořák stands out for the fundamental optimism that underlies even his most melancholy or agitated music. One feels its presence deep in the background throughout the *Stabat Mater*, but it emerges explicitly only in the final movement ("*Quando corpus morietur*"), specifically with the swell to *fortissimo* on the phrase "*Paradisi gloria*" (the glory of Paradise). Although Handel at his most exuberant seems to have been the model for the closing "Amen," the music eventually winds down to a soft conclusion amid recollections of the first movement's falling phrases, a reminder that sometimes the deepest joy comes through tears.

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# TEXTS AND TRANSLATIONS

## *Magnificat in D Major, BWV243*

Luke 1:46-55

### 1. MAGNIFICAT ANIMA MEA DOMINUM (chorus)

Magnificat anima mea Dominum

My soul extols the Lord

### 2. ET EXSULTAVIT SPIRITUS MEUS (soprano aria)

Et exsultavit spiritus meus  
in Deo salutari meo,

And my spirit has rejoiced  
in God my savior,

### 3. QUIA RESPEXIT HUMILITATEM (soprano aria)

Quia respexit humilitatem  
ancillae suae.  
Ecce enim ex hoc  
beatam me dicent

Because he looked on his servant  
in her lowliness.  
For behold from now on  
will call me fortunate

### 4. OMNES GENERATIONES (chorus)

Omnes generationes.

All generations.

### 5. QUIA FECIT MIHI MAGNA (bass aria)

Quia fecit mihi magna  
qui potens est,  
et sanctum nomen eius,

Because he who is strong  
has done great things for me,  
and his name is holy,

### 6. ET MISERICORDIA (alto and tenor duet)

Et misericordia  
a progenie in progenies  
timentibus eum.

And his mercy extends  
from generation to generation  
to those who fear him.

### 7. FECIT POTENTIAM (chorus)

Fecit potentiam in brachio suo,  
dispersit superbos  
mente cordis sui.

He has used the power of his arm,  
he has scattered the haughty  
in their prideful thoughts.

### 8. DEPOSUIT POTENTES (tenor aria)

Deposuit potentes  
de sede  
et exaltavit humiles.

He has cast down the mighty  
from their thrones  
and raised high the lowly.

# TEXTS AND TRANSLATIONS CONTINUED

## 9. ESURIENTES IMPLEVIT BONIS (alto aria)

Esurientes implevit bonis  
et divites dimisit inanes.

He has filled the hungry with good things  
and sent the rich away empty.

## 10. SUSCEPIT ISRAEL (chorus)

Suscepit Israel puerum suum  
recordatus misericordiae suae,

Mindful of his mercy,  
he has helped Israel his servant,

## 11. SICUT LOCUTUS EST (chorus)

Sicut locutus est  
ad patres nostros,  
Abraham et semini eius in saecula.

As he promised

to our forefathers  
Abraham and his descendants forever.

## 12. GLORIA PATRI (chorus)

Gloria Patri, gloria Filio,  
gloria et Spiritui Sancto,  
Sicut erat in principio  
et nunc et semper  
et in saecula saeculorum.  
Amen.

Glory be to the Father, glory to the Son  
and glory to the Holy Spirit,  
as it was in the beginning,  
is now and will be always,  
even for ages of ages.  
Amen.

## *Stabat Mater, Op. 58*

### 1. STABAT MATER DOLOROSA (Chorus)

Stabat Mater dolorosa  
Juxta crucem lacrimosa,  
Dum pendebat Filius.

At the Cross her station keeping,  
stood the mournful Mother weeping,  
close to Jesus to the last.

Cuius animam gementem,  
Contristatam et dolentem,  
Pertransivit gladius.

Through her heart, His sorrow sharing,  
all His bitter anguish bearing,  
now at length the sword has passed.

O quam tristis et afflicta  
Fuit illa benedicta  
Mater unigeniti!

O how sad and sore distressed  
was that Mother, highly blest,  
of the sole-begotten One.

Quae moerebat et dolebat,  
Pia Mater, dum videbat  
Nati poenas incliti.

Christ above in torment hangs,  
she beneath beholds the pangs  
of her dying glorious Son.

# TEXTS AND TRANSLATIONS CONTINUED

## 2. QUI EST HOMO QUI NON FLERET (Solo Quartet)

Quis est homo qui non fleret,  
Matrem Christi si videret  
In tanto supplicio?

Who is the man who would not weep,  
if he saw the Mother of Christ  
in such distress?

Quis non posset contristari,  
Christi matrem contemplari  
Dolentem cum Filio?

Who could not feel sorrow,  
for Christ's pious Mother  
grieving for her Son?

Pro peccatis suae gentis  
Vidit Jesum in tormentis,  
Et flagellis subditum.

For the sins of His people  
she saw Jesus in torment  
and submitting to the scourges.

Vidit suum dulcem natum  
Morientem desolatum  
Dum emisit spiritum.

She saw her sweet Child  
dying, abandoned,  
as He yielded up His spirit.

## 3. EJA MATER, FONDS AMORIS (Chorus)

Eja Mater, fons amoris,  
Me sentire vim doloris  
Fac, ut tecum lugeam.  
Oh, Mother, fountain of love,

I feel the power of pain,  
let me grieve with you.

## 4. FAC, UT ARDEAT COR MEUM (Bass solo and Chorus)

Fac, ut ardeat cor meum  
In amando Christum Deum,  
Ut sibi complaceam.

Pierce my heart, God  
with the love of Christ,  
that I may please Him too.

Sancta Mater, istud agas,  
Crucifixi fige plagas  
Cordi meo valide.

Holy Mother, grant me this,  
fix the wounds of the Crucified  
firmly against my heart.

## 5. TUI NATI VULNERATE (Chorus)

Tui nati vulnerati,  
Tam dignati pro me pati,  
Poenas mecum divide.

Let me share the wounds  
of Your Son,  
Who deigned to suffer for me.



# TEXTS AND TRANSLATIONS CONTINUED

## 6. FAC ME TECUM, PIE, FLERE (Tenor solo and Chorus)

Fac me tecum, pie, flere,  
Crucifixo condolere,  
Donec ego vixero.

Let me sincerely weep with you,  
to grieve for the Crucified,  
as long as I live.

Juxta crucem tecum stare,  
Et me tibi sociare  
In planctu desidero.

To stand with you by the Cross,  
and to join you  
in mourning.

## 7. VIRGO VIRGINUM PRAECLARA (Chorus)

Virgo virginum praeclara,  
Mihi jam non sis amara,  
Fac me tecum plangere.

Virgin supreme among virgins,  
be not bitter with me,  
make me weep with you.

## 8. FAC, UT PORTEM CHRISTI MORTEM (Soprano and Tenor duet)

Fac, ut portem Christi mortem,  
Passionis fac consortem  
Et plagas recolere.

Let me bear the death of Christ,  
allow me to be a partner in His Passion  
and to remember His wounds.

Fac me plagis vulnerari,  
Fac me cruce inebriari,  
Ob amorem Filii.

Make me stricken with His wounds  
from the cross  
for the love of your Son.

## 9. INFLAMMATUS ET ACCENSUS (Alto solo)

Inflammatum et accensum  
Per te, Virgo, sim defensum  
In die iudicii.

Burning and consumed with flames  
through you, Virgin, may I be defended by you  
in the Day of Judgment.

Fac me cruce custodiri,  
Morte Christi praemunire,  
Confoveri gratia.

Let me be guarded by the cross,  
strengthened by the death of Christ,  
cherished by grace.

## 10. QUANDO CORPUS MORIETUR (Solo quartet and Chorus)

Quando corpus morietur,  
Fac, ut animae donetur  
Paradisi gloria.

When my body dies,  
let my soul be granted  
the glory of Paradise.

Amen.

Amen.

## ABOUT THE ARTISTS

**Estelí Gomez soprano** received praise from *The New York Times* for her "clear, bright voice" and by the Kansas City *Metropolis* for "artistry that belies her young years." Gomez is quickly gaining recognition as a stylish interpreter of early and contemporary repertoires. In January 2014 she was awarded a Grammy with contemporary octet Roomful of Teeth, for best chamber music/small ensemble performance, and in November 2011 she received first prize in the Canticum Gaudium International Early Music Vocal Competition in Poznan, Poland. An avid performer of early and new music, Gomez can be heard on the Juno-nominated recording *Salsa Baroque* with Montréal-based Ensemble Caprice, as well as Roomful of Teeth's self-titled debut album, for which composer Caroline Shaw's *Partita* was awarded the 2013 Pulitzer Prize.

Highlights of 2016-17 include her solo debut with the Seattle Symphony in Nielsen's Symphony No. 3, the role of Francesca Cuzzoni in a concert of Handel arias with Mountainside Baroque, the world premiere of a song cycle by Andrew McIntosh with piano/percussion quartet Yarn/Wire, soprano solos in Haydn's *Lord Nelson Mass* with Bach Collegium San Diego, performances of Craig Hella Johnson's new oratorio *Considering Matthew Shepard* in Boston and Austin, solo teaching residencies at University of Oregon, Eugene and University of Missouri, Kansas City, and tours with Roomful of Teeth across North America and Europe.

Originally from Santa Cruz, Calif., Estelí received her Bachelor of Arts with honors in music from Yale College, and Master of Music from McGill University, studying with Sanford Sylvan.

**Jazimina MacNeil mezzo soprano** has been ailed as "fulminant" by the *Berliner Morgenpost* and "clearly a singer to watch" by *The New York Times*. MacNeil is a versatile artist whose recent and upcoming performances include the role of

the Subdominant Chord in Steven Stucky's new opera *The Classical Style* with the Aspen Music Festival, the alto soloist in Mahler's Second Symphony at Carnegie Hall with the New York Youth Symphony, concerts of John Harbison's music with the Pro Arte Quartet, chamber music collaborations with the Aureole Trio, Electric Earth and the Apple Hill Quartet, a solo recital with the Sideman Projekt in Berlin, a Verdi Requiem with the Brattleboro Concert Choir, a Mozart Requiem with the Albany Symphony, a solo recital at the Curt Sachs Saal in the Berlin Philharmonic, and recitals at Tanglewood, Ravinia and Marlboro Music. Jazimina received her Bachelors from the Manhattan School of Music and Masters from the Curtis Institute of Music.

**Andrew Padgett baritone-bass** is praised for his "powerful baritone and impressive vocal range" (*Boston Music Intelligencer*), and is an accomplished interpreter of both Baroque and medieval vocal music. He has collaborated with early music luminaries such as Masaaki Suzuki, Nicholas McGegan and Benjamin Bagby, and has been featured as a soloist in concert venues worldwide, including Alice Tully Hall at Lincoln Center and the Esplanade Concert Hall in his hometown, Singapore.

This season Padgett performed the role of Huascar in The American Classical Orchestra's performance of Rameau's *Les Indes Galantes*, under the direction of Thomas Crawford. Other highlights include a series of concerts with Pegasus Early Music, directed by Deborah Fox, featuring the music of Barbara Strozzi and her contemporaries, as well as a concert of works by Guillaume de Machaut with TENET, directed by Jolle Greenleaf.

Padgett holds a BS in physics and an MM in voice from UC Santa Barbara, and an MM in early music, oratorio and chamber ensemble from Yale University's Institute of Sacred Music. He is

## ABOUT THE ARTISTS CONTINUED

based in New York City, where he sings with the Saint Thomas Choir of Men and Boys under the direction of Daniel Hyde.

**Derek Chester tenor** is praised by *The New York Times* for his "beautifully shaped and carefully nuanced singing" and is steadily making a name for himself in the world of classical music. Chester received his bachelor's degree in vocal performance from the University of Georgia, where he studied with Gregory Broughton. As a student of renowned American tenor James Taylor, he completed his master's degree in vocal performance of oratorio, early music, song and chamber music on full scholarship from the Yale School of Music and Institute of Sacred Music. As a Fulbright scholar, he spent a year in Germany working as a freelance musician and furthering his training with acclaimed German tenor Christoph Prégardien. While maintaining an active performing career, Chester received his doctorate in musical arts in Voice Performance and Opera Studies from the University of North Texas, studying under Jennifer Lane and working as a doctoral teaching fellow with a dissertation on the early education and juvenilia vocal works of American composer Samuel Barber.

Chester began his professional international career in Germany as a member of the Gächinger Kantorei and was heard as soloist in Bach Cantatas 22 and 23 with the Bach Collegium Stuttgart. He has also appeared as soloist at the 2006 and 2008 Oregon Bach Festivals under Helmuth Rilling; as Evangelist in Bach's St. John Passion during Bach Woche 2007 in Stuttgart and at the 2007 Toronto Bach Festival, also under Maestro Rilling; and in Monteverdi's *Vespers* with Martin Pearlman and Boston Baroque. He is frequently featured as guest soloist with Jeffrey Thomas' American Bach Soloists and is featured as an ensemble singer and soloist on the rosters of Miami's professional chamber choir Seraphic Fire, directed by Patrick Quigley, and Austin's

Conspirare, directed by Craig Hella Johnson. Chester's 2006 recording of Bach's St. John Passion (1725 version, ReZound), with Simon Carrington conducting the Yale Schola Cantorum, has received many accolades including rave reviews from *Early Music* and *Choir and Organ* magazines.

Recent concert appearances include Haydn's *Creation* with the Fort Worth Symphony; Bach's St. John Passion at Chicago's Beethoven Festival; Beethoven's *Missa Solemnis* at the Berkshire Choral Festival; Britten's *War Requiem* with the Korean Broadcasting System Symphony Orchestra, Mendelssohn's *Symphony No. 2* (the "Lobgesang") with the Buffalo Philharmonic Orchestra and Chorus; Handel's *St. John Passion*, Monteverdi's *Book Seven Madrigals*, and Purcell's *Dido and Aeneas* with the Dallas Bach Society; Howell's *Hymnus Paradisi* with the Highland Park Chorale; Handel's *Messiah* at St. Thomas Fifth Avenue, the San Antonio Symphony Orchestra and the South Dakota Chorale; Handel's *Theodora* with the Bach Collegium San Diego; Handel's *Acis and Galatea* with Ars Lyrica, Houston; the Evangelist in Bach's St. Matthew Passion with the Handel Society of Dartmouth and the Richmond Symphony Orchestra; and all of the major works of Bach with American Bach Soloists in the San Francisco Bay Area. Chester is the 2009 recipient of Carmel Bach Festival's prestigious Adam's Fellowship, and has participated in professional training workshops at Carnegie Hall.

Though his career in concert work concentrated primarily in concert work, Chester holds his doctorate degree in opera studies and has excelled in opera and musical theater roles spanning nearly five centuries of repertoire. His theater and opera credits include Ferrando in *Così fan tutte*, Belmonte in *Die Entführung aus dem Serail*, Nemorino in *L'Elisir d'Amore*, Peter Quint in *Turn of the Screw*, Oronte in *Alcina*, Simon Stimson in

*Our Town*, *Acis and Damon* in *Acis and Galatea*, and *Abel/Japheth* in *Children of Eden*.

Chester is assistant professor of voice at the University of Northern Colorado. He is a featured soloist at the Staunton Music Festival and the Colorado Bach Festival. He continues his worldwide career as a sought-after interpreter of concert and recital repertoire.

**Handel Society of Dartmouth College** is the oldest student, faculty, staff and community organization in the United States devoted to the performance of choral-orchestral major works. The Society was founded in 1807 by Dartmouth faculty and students to promote the cause of true and genuine sacred music." Led by John Hubbard, Dartmouth Professor of Mathematics and Philosophy, the Society sought to advance the works of Baroque masters through performance. Members of the Society believed the grand choruses of George Frideric Handel exemplified their goals and thus adopted his name for their group. Since its inception, the Handel Society has grown considerably in size and in its scope of programming. Today comprising 100 members drawn from the Dartmouth student body, faculty and staff and the Upper Valley community, the Society performs two concerts a year of major works both old and new. For more information about the Handel Society, call (603) 646-3414 or visit our website at [www.handelsociety.org](http://www.handelsociety.org).

**Robert Duff conductor** is in his twelfth year as the artistic director of the Handel Society of Dartmouth College. Duff is also on the faculty at Brandeis University, where he oversees the vocal program, conducts the Brandeis University Chamber Singers and University Chorus and teaches conducting. He has served on the faculties of Pomona College, Claremont Graduate University and Mount St. Mary's

College. He holds degrees in conducting, piano and voice from the University of Massachusetts at Amherst, Temple University and the University of Southern California, where he earned a doctorate of musical arts in 2000.

An active commissioner of new music, Duff has given several world premieres of works for both orchestral and choral forces. He has served as Councilor to the New Hampshire Council on the Arts, and is the past President of the Eastern Division of the American Choral Directors Association.

**Erma Mellinger vocal coach** has been a principal artist with many opera companies across the US, including the Cleveland Opera, the Florida Grand Opera, the Dallas Opera, the Sarasota Opera, the Chautauqua Opera, the Fresno International Grand Opera, Opera North, the Pittsburgh Opera Theater and the Shreveport Opera. Her roles, in over thirty operas, include: Cherubino in *Le Nozze di Figaro*, Dorabella in *Così fan tutte*, Donna Elvira in *Don Giovanni*, Idamante in *Idomeneo*, Empress Ottavia in *L'incoronazione di Poppea*, Nicklausse in *Les contes d'Hoffmann*, Preziosilla in *La Forza del Destino*, Prince Orlofsky in *Die Fledermaus*, Prince Charming in *Cendrillon*, Martha in *Faust*, Tisbe in *La Cenerentola* and Berta in *Il barbiere di Siviglia*.

Hailed for her "rich, vibrant, creamy voice," Mellinger is also at home on the concert and recital stage. She has appeared as soloist with many major orchestras, including the Fort Wayne Philharmonic, the Monterey Symphony, the Rochester Philharmonic Orchestra, the Florida Symphony Orchestra, the Westfield Symphony, the New Hampshire Philharmonic Orchestra and the Vermont Symphony Orchestra. She has given solo recitals sponsored by the Buffalo Opera, the

## ABOUT THE ARTISTS CONTINUED

Adirondack Ensemble, ChamberWorks at Dartmouth College and Classicopia.

Mellinger graduated first in her class from Northwestern University, where she received her bachelor of music degree in vocal performance. She earned her master of music degree from Eastman School of Music, where she also received honors in performance and teaching. She is a frequent guest artist on the Dartmouth campus, performing regularly with the Handel Society, the Wind Ensemble and the Dartmouth Symphony Orchestra. Mellinger began teaching voice at Dartmouth in 1996.

**Annemieke McLane collaborative pianist** was born in Kampen, The Netherlands, and started piano lessons with Joke Venhuizen at age seven. She studied classical piano at the Conservatory in Zwolle, The Netherlands, with Rudy de Heus, earning her degrees Docerend and Uitvoerend Musicus (bachelor and masters as performing artist) for soloist, chamber music and art song accompaniment. She later studied art song accompaniment at the Sweelinck Conservatory in Amsterdam as a duo with German tenor

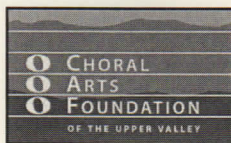
Immo Schröder. She has often been invited to serve as collaborative artist at conservatories and in national and international competitions. At age twenty-one, Spoelstra was first-prize winner at the Dutch National competition Young Music Talent Nederland for best accompanist. She was praised for her touch and coloring. In 1997, she was first-prize winner for Music Student of the Year for her final recital. The jury report wrote, "She shows great intellect in music pedagogy and is a sensible, great performer, with well-balanced programs." In 2001 she was a finalist in Paris at the international Nadia and Lili Boulanger competition. Since January 2004, she has been a US resident living in Vermont. She performs solo, teaches piano at St. Michael's College and at her studio, and coaches vocalists and instrumentalists for auditions, competitions and performance. Spoelstra serves as accompanist for the chorale at St. Michael's College, and has accompanied the Vermont Youth Orchestra Choruses and the Thetford Chamber Singers. She has performed concerts in the Netherlands, Belgium, Germany, France, Italy, Austria, Switzerland, Poland and the US.

## ACKNOWLEDGMENTS

Many thanks are extended to the Board of Directors of the Handel Society and the numerous members-at-large of the organization, community and student, for their fine work on behalf of the Handel Society.

We thank the Choral Arts Foundation of the Upper Valley and the Friends of the Handel Society (Dartmouth College alumni, past and present community Handel Society members, and regional audience supporters of the Handel Society) for the financial support of the Handel Society's concert season.

Additional thanks to Hilary Pridgen of The Trumbull House for providing accommodations for guest soloists. The Trumbull Bed & Breakfast, 40 Etna Road, Hanover, NH 03755; (603) 643-2370 or toll-free (800) 651-5141; [www.trumbullhouse.com](http://www.trumbullhouse.com)



For information on the Choral Arts Foundation of the Upper Valley, please contact:

Choral Arts Foundation of the Upper Valley  
P.O. Box 716, Hanover, NH 03755  
[info@ChoralArtsUV.org](mailto:info@ChoralArtsUV.org)

# HANDEL SOCIETY OF DARTMOUTH COLLEGE

Robert Duff *conductor*

Erma Mellinger *vocal coach*

Annemieke McLane *collaborative pianist*

Benjamin Weinstock '17 *student manager*

## Soprano

Alice Bennett  
Eugenia Braasch  
Kate Caldwell  
Susan Cancio-Bello †  
Meg Darrow Williams  
Laura Elliott  
Karen Endicott  
Marietta Formanek  
Tara Gallagher '19  
Joyce Han  
Julianne J. Harden  
Mardy High  
Xanthe Kraft GR  
Emma Mazzuchi '19  
Sharon McMonagle  
Katie Price  
Mary Quinton-Barry  
Katie Kalata Rusch  
Heidi Ruth  
Rebekah Schweitzer  
Camilla Tassi 'GR  
Gretchen Twork  
Valerie Wiersma  
Sandra Wiese  
Sophie Wohltjen

## Alto

Carissa Aoki GR  
Carol Barr  
Andrea N. Brown  
Kathy Christie  
Helen Clark\*  
Elizabeth Cornell  
Alicia Dale  
Johanna Evans '10\*  
Anne Felde  
Linda L. Fowler  
Anna Gado '90  
Kim Genzer '91  
Ridie Wilson Ghezzi  
Nicole Johnson †  
Jennifer Karr  
Mary MacVey  
Kristi Medill  
Cathleen E. Morrow  
Rosemary Orgren\*  
Isabella Pesavento '20  
Bonnie Robinson  
Jo Shute\*  
Jacqueline Smith  
Katharine Strong  
Elisebeth Sullivan\*  
Averill Tinker

## Tenor

Gary E. Barton\*†  
Brian Clancy  
Michael Cukan  
Scot Drysdale  
Jon Felde  
Dan Gottsegen\*  
Jeffrey Iler  
Jamie King  
Joel Lazar  
Aaron Samuels '20  
David Thron  
Richard Waddell\*  
Marshall Ward  
Adam Weinstein '98\*  
Benjamin Weinstock '17\*

## Bass

John Archer\*†  
Kenneth Bauer  
William Braasch  
Stephen Campbell  
David C. Clark  
Tucker Evans '19  
Charles Faulkner  
Robert Fogg  
Charles Freeman  
Thom Healy  
Henry Higgs  
Rob Howe  
Jonathan Kenkel  
Ethan Klein '16  
Daniel Meerson  
David T. Robinson  
Erland Schulson  
Ryan Spector '19  
Jack Van Hoff  
Allan Wieman

GR=Graduate Student

\*Member, Board of Directors

† Section leader

# ORCHESTRA

## Flute

David Ordovsky *principal*  
Rebecca Schifilliti

## Oboe

Margaret Herlehy *principal*  
Ann Greenawalt

## Clarinet

Matthew Marsit *principal*  
Kevin Price

## Bassoon

Janet Polk *principal*  
Becky Eldredge

## Trumpet

Renee Hagelberg *principal*  
Douglas Amos  
Jim Lake

## Horn

Michael Lombardi *principal*  
Patrick Kennelly  
Joy Worland  
Lucy Colwell

## Trombone

Brittany Lasch *principal*  
Kristoffer Danielsen  
Caroline Cardiasmenos

## Tuba

Conrad Shaw

## Timpani

Jeremy Levine *principal*

## Violin I

Amy Sims *concertmaster*  
Jane Kittredge  
Colleen Jennings  
Kay Rooney

## Violin II

Leah Zelnick *principal*  
Nina Bush  
Owen Lenz

## Viola

Marcia Cassidy *principal*  
Liz Reid  
Leslie Sonder  
Jessica Helie

## Violoncello

John Dunlop *principal*  
Jake Charkey  
Jacob Mackay  
Caroline Reiner-Williams

## Bass

Dan Gorn *principal*  
Evan Premo



## DARTMOUTH DANCE ENSEMBLE

fri & sat MAY 26 & 27 • 8 pm • THE MOORE THEATER

Emphasizing dance performed to live music, the 19-member ensemble performs original works by John Heginbotham, Rebecca Stenn, ensemble member Philip Montana and Beyoncé collaborator Darrell Grand Moultrie.



## DARTMOUTH SYMPHONY ORCHESTRA

sat MAY 27 • 8 pm • SPAULDING AUDITORIUM

Program includes Beethoven's *Piano Concerto No. 2* (with soloist Jessica Tong '17), Debussy's *La Mer* and Ravel's *Boléro*.

Pre-show Talk: 7 pm, Faulkner Recital Hall



For tickets or more info, call the Box Office at 603.646.2422 or visit [hop.dartmouth.edu](http://hop.dartmouth.edu). Share your experiences! #HopkinsCenter

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Please turn off your cell phone inside the theater.



Assistive Listening Devices available in the lobby.



DARTMOUTH RECYCLES

Recycling bin provided in the lobby. Thank you.