



**HOPKINS CENTER
FOR THE ARTS**

presents

Dartmouth College Glee Club

Louis Burkot, director

with guest soloists

Alyssa Gonzalez '17, soprano

Nathaniel Graves '13, tenor

James Ragan '16, baritone

Funded in part by the Bruce F. Bundy 1916 Memorial Fund, the Charles S. Fleet '53 Memorial Fund, the David P. Smith 1935 Fund, the Isaacs Family Fund, the Leo J. Malavasic 1942 Memorial Fund, the Paul R. Zeller Glee Club Fund, the Student Ensembles Fund, the Susan J. Marshall 1980 Memorial Fund, William D. 1905 and Besse M. Blatner Fund No. 1 and by Friends of the Glee Club.

Sun • November 5, 2017 • 2 pm

Rollins Chapel • Dartmouth College

Program

Excerpts from *Elijah*

Felix Mendelssohn (1809-1847)

1. Recitative: As God the Lord of Israel liveth
2. Chorus: Lord, bow thy ear to our prayer
3. Recitave and aria: Ye people rend your hearts...If with all your hearts
4. Recitative and Chorus: Elijah, get thee hence...For he shall give his angels charge over thee
Recitative and Duet: Now Cherith's brook is dried up...What have I to do with thee, o man of God
5. Song and Chorus: Lord God of Abraham!..O thou, who makes thine angels' spirits
6. Aria, Here Ye, Israel
7. Recit,Chorus and Recit: The Lord hath exalted thee...We heard it with our ears
8. Recit and Aria: Arise Elijah...O rest in the Lord
9. Chorus: He that shall endure to the end

Elijah	James Ragan '16
An Angel	Soomin Kim '20
Obadiah and Ahab	Nathaniel Graves '13
The Widow.....	Camilla Tassi GR
Queen Jezebel, soprano aria	Alyssa Gonzalez '17
An Angel	Caitlin McGrail '20

Intermission

Schaffe in mir, Gott, ein rein Herz

Johannes Brahms (1833-1897)

Ein Deutsches Requiem, Op. 48

Johannes Brahms (1833-1897)

Selig sind die Todt
Wie Liebliche sind deine Wohnungen

Text and Translations

Schaffe in mir, Gott, ein rein Herz

Johannes Brahms (1883-1897)

Create a pure heart within me, O God,
and grant me a new and sure spirit.
Comfort me once again with your assistance,
and sustain me with your joyful spirit.

Selig sind die Todt

Johannes Brahms (1883-1897)

Blessed are they that mourn,
for they shall be comforted.
They who sow in tears,
shall reap in joy.
Go forth and cry,

bearing precious seed,
and come with joy
bearing their sheaves

Wie Liebliche sind deine Wohnungen

How lovely are thy dwelling places,
O Lord of Hosts!
My soul requires and yearns for
the courts of the Lord;
My body and soul rejoice
in the living God.
Blessed are they that dwell in thy house;
they praise you forever

Program Notes

Born 24 years apart in Hamburg, Germany, Felix Mendelssohn and Johannes Brahms were prolific and successful composers of chamber music and symphony. Both were highly accomplished keyboard players, and both composers are inextricably linked to Johann Sebastian Bach. Mendelssohn was singularly responsible for a resurgence of interest in Bach's music through his performance of the long-forgotten *Saint Matthew Passion* in 1828. Brahms is considered by many musical scholars to be the third in the great hierarchy of the three Bs: Bach, Beethoven and Brahms (as they were called by musicologist Hans von Bülow). *Elijah* and *Ein Deutsches Requiem* are the two finest examples of 19th century German oratorio.

Elijah

Felix Mendelssohn (1809-1847)

The background of the oratorio's story is that God promised, in a covenant with the people of Israel, to protect them if they obeyed His commandments. He forbade the worship of other gods, but when Ahab, the king of Israel, took the foreign princess Jezebel as his queen, he also adopted her religion. He built idols to Baal and other gods for the people of Israel to worship. This broke the covenant.

Elijah prophesies a drought. The overture portrays the suffering from the famine that the drought brings to Israel. The people of Israel plead for relief in the chorus "Help, Lord!" and in the duet with chorus "Lord, bow thine ear."

Obadiah, who has stayed faithful to God, reminds the people that the drought is to punish them for worshipping idols. His aria "If with all your hearts," advises them to be true to God.

An angel advises Elijah to hide in a small valley east of the Jordan to avoid Ahab's wrath, and the angels sing "For He shall give His angels charge over thee."

Later, the angel returns to tell Elijah to go back to Zarephath by the sea, where a widow takes him in.

When her son falls ill and dies, Elijah prays three times to God, and the boy revives.

After three years of drought, Elijah presents himself before King Ahab and proposes a test to show that God is the true God and Baal is not. The people of Israel assemble around Mount Carmel to observe the contest on its summit.

Elijah and the prophets of Baal each place sacrificial steers on their altars but do not burn them. Instead, Baal's prophets appeal to Baal to set their offering on fire as answer. But nothing happens. Elijah prays to God ("Lord God of Abraham") and the people of Israel see how God answers Elijah's prayers in "The fire descends from heaven."

At the start of part two of the oratorio, the soprano advises the people to obey God's laws and regain His protection in the aria "Hear ye, Israel." The chorus echoes her with "Be not afraid." Ahab and Jezebel persist in worshipping Baal, and the Queen whips the people into a frenzy until they vow to kill Elijah.

A desperate Elijah asks God to let him die. As he sleeps, the angels sing "He, watching over Israel." An angel appears to send Elijah far south to Mount Horeb, also known as Mount Sinai. When he still despairs that his prophesies to the people of Israel have been in vain, the angel comforts him with the aria "O rest in the Lord," and an angel chorus sings "He that shall endure."

The angels tell Elijah to return to Israel and after triumphs over Ahab's successor, Azariah, Elijah mounts a fiery ascent into heaven.

Schaffe in mir, Gott, ein rein Herz

Johannes Brahms (1883-1897)

We use Brahms' short motet, *Schaffe in mir, Gott* as a prelude to our two movements from *Ein Deutsches Requiem*. Based on a verse from Psalm 51, it is scored for five voice parts and conveys a great spirit of renewal and transformation.

Program Notes continued

Ein Deutsches Requiem, Op. 48 **Johannes Brahms (1883-1897)**

Brahms' German Requiem was composed between 1865-1866. Both movements performed today—"Selig sind die da Leid tragen (Blessed are they

that mourn)" and "Wie Liebliche sind deine Wohnungeng (How lovely are God's dwellings)"—are from 1865, in the year in which Brahms had completed four of the six original movements of the Requiem.

About the Artists

Alyssa Gonzalez '17 soprano is from McAllen, TX. She was a sociology major with a minor in international studies at Dartmouth. Outside of the classroom she spent most of her time singing with various groups and ensembles across campus. Gonzalez was the president of The Dartmouth Dodecaphonics (the Dodecs), the college's oldest co-ed *a cappella* group. She was also a member of the Dartmouth College Glee Club, participated in various small classical student led ensembles, was a soprano student in Erma Mellinger's vocal studio, and a finalist for Dartmouth Idol 2017. Music has always been her passion, and over her four years at Dartmouth she was committed to continuing her studies in all genres of music—classical to pop. Gonzalez moved to Boston after graduation where she is currently working for Wayfair.

Nathaniel Graves '13 tenor is a vocalist based in New York who received his BA in music from Dartmouth in 2013. Having spent a significant amount of time in New Hampshire and Vermont, Graves has worked with many Dartmouth and non-Dartmouth related artistic groups in the Upper Valley. While at Dartmouth, he studied classical-contemporary vocal music with Louis Burkot and gospel soul music with Walt Cunningham, director of the Dartmouth Gospel Choir and of Dartmouth Idol producer. He focused his academic studies on the cultural and sociopolitical development of Black American music forms, stemming from chain gang songs to freedom songs to contemporary gospel music today. As a fierce advocate for student artistic education and development he has worked extensively with the music ensembles of

the Hopkins Center, particularly with the production team of Dartmouth Idol. In New York, Graves sings with Esnti, a neo-soul and gospel vocal trio he founded with two of his childhood friends. Esnti performs in art and cultural festivals and private company venues throughout the New York metropolitan region. Currently Graves is finishing up a post-baccalaureate program for medicine and performs with his aforementioned group to spread music of love, faith and inspiration.

James (Jimmy) Ragan '16 bass-baritone is excited to return to the Dartmouth stage to sing with the Glee Club once again. A proud graduate of the Dartmouth Class of 2016, Ragan received a BA in music with a minor in education. During his time at Dartmouth, Ragan studied voice with Erma Mellinger, focusing on Romantic art song and oratorio repertoire. He was a member of many college vocal organizations, singing in the Handel Society, the Glee Club, and the Dartmouth Dodecaphonics, where he served as musical director, as well as participating in numerous ad hoc vocal projects. In 2016, Ragan was a finalist in the Dartmouth Idol solo vocal competition, singing songs from rock band The Eagles, *The Phantom of the Opera* and country band Lady Antebellum. Awards for his contribution to music at Dartmouth include the 2015 Marcus Heiman–Martin R. Rosenthal '56 Achievement Award for Vocal Ensembles, the 2016 Eugene Roitman 1943 Memorial Award and the 2016 Handel Society Chorus Award. In the past year since graduating from Dartmouth, Ragan received his elementary education certificate from the College's Teacher

About the Artists continued

Education Program and continued to sing in multiple vocal projects, including Camilla Tassi's *Pen e Tormenti* (2017), a Byrd octet in collaboration with the Dartmouth Dance Ensemble (2017), and multiple performances with the Glee Club (2016-2017). Ragan currently lives in Littleton, NH, and works nearby as an elementary school teacher.

Louis Burkot director received Dartmouth College's Distinguished Lecturer award in the spring of 2000 for his work in vocal instruction in the Department of Music. Richard Dyer of the *Boston Globe* has praised Burkot's work as an operatic conductor 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 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 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 during spring break.

Dartmouth College Glee Club

Louis Burkot, director

Douglas Tallmadge '18 and Myung Chang Lee '18, presidents

SopranoIsabelle Brick '20, Leah Casey '21, Tara Gallagher '19, Brenda Garcia '21, Soomin Kim '20, Esther Omene '21, Angela Potier '21, Camilla Tassi GR, Sophie Wolhltjen GR, Alice Zhang '21, Cecilia Zugel '21

Mezzo sopranoAbigail Bresler '21, Abigail Buckley '19, Emily Choate '18, Emily Golitzin '18, Sofia Greimal-Garza '18, Caitlin McGrail '20, Elizabeth Nguyen '20, Sarah Petroni '18, Darya Romanova '21, Amanda Royek '19, Jenna Slayton '21

TenorNoah Drazen '20, James Flood '20, Kevin Hoffer-Hawlik '19, John Kotz '19, Connor Regan '18, Minkeun Song '21, Evan Strauss GR, Douglas Tallmadge II '18


Baritone/BassZeke Baker '20, Joshua Cetron '16, Emmanuel Howze-Warkie '18, Benjamin Nesselrodt '19, Xaioqui Li '21, Myung Chang Lee '18, Graham Rigby '17, Rory Schadler '21, Tianhao Zhang '20

GR=Arts & Sciences Graduate Student

Orchestra

Violin.....Owen Lenz, Laura Markowitz, Marcia Cassidy, Katherine Wee '19
 Viola..... Marcia Cassidy, Rodger Ellsworth, Ana Ruesink
 Cello..... Edward Pyun '18, David Runion
 Bass..... Paul Horak
 Flute..... Heidi Baxter, Chery Chang '18
 Oboe..... Camden Ward
 Clarinet..... Grant Cook '19
 Bassoon..... Kyu Hyeon Kim '18, Kevin Yang '20
 French Horn..... Patrick Kennelly, Joy Worland

Upcoming Events






Dartmouth Theater Department

Cabaret

November 3-12

A stunningly relevant musical about the loves and losses of artists and performers struggling to live in a world on the brink of fascism.

For tickets or more info, call the Box Office at 603.646.2422 or visit hop.dartmouth.edu. Share your experiences! #HopkinsCenter

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