



HOPKINS CENTER

presents

Handel Society of Dartmouth College

and

Concertato Singers

Melinda O'Neal *conductor*

Celebration for the Season

with

Kendra Colton *soprano*

Mark Andrew Cleveland *bass-baritone*

Jeanne Chambers *piano*

Christopher Lundell *organ*

Dale Correa '06 *oboe*

Carol Baum *harp*

and the

Hanover Chamber Orchestra

This performance is made possible in part by generous support from the Gordon Russell 1955 Fund; Friends of the Handel Society; and the Handel Society Foundation of New Hampshire.

Tuesday, December 2 • 7 pm

Spaulding Auditorium • Dartmouth College

PROGRAM

I.

The Sycamore Tree

Benjamin Britten (1913-1976)

Greensleeves 1958)

arr. Ralph Vaughan Williams (1872-

God is Gone Up

Gerard Finzi (1901-1956)

Christopher Lundell *organ*

HANDEL SOCIETY OF DARTMOUTH COLLEGE

II.

Nun wandre Maria (from *Spanishches Liederbuch*) Hugo Wolf (1860-1903) Kendra Colton *soprano* Jeanne Chambers *piano*

Lute Book Lullaby

Lloyd Pfautsch (1921-2003)

I Wonder as I Wander

arr. John Jacob Niles (1892-1980)

Mark Andrew Cleveland *bass-baritone* Jeanne Chambers *piano*

Gesu, Bambino

Pietro Yon (1886-1943)

Kendra Colton *soprano* Jeanne Chambers *piano*

III.

Three Nativity Carols

Stephen Paulus (b. 1949)

1. The Holly and the Ivy
2. This Endris Night
3. Wonder Tidings

Dale Correa '06 *oboe* Carol Baum *harp*
CONCERTATO SINGERS

• INTERMISSION •

Dona Nobis Pacem

Ralph Vaughan Williams (1872-1958)

- I. Agnus Dei
- II. "Beat! Beat! drums!—blow! bugles! blow!"
- III. Reconciliation
- IV. Dirge for Two Veterans
- V. "The Angel of Death has been abroad..."
- VI. "O man greatly beloved, fear not..."

Kendra Colton *soprano*

Mark Andrew Cleveland *bass-baritone*
HANDEL SOCIETY OF DARTMOUTH COLLEGE

PROGRAM NOTES

The Handel Society of Dartmouth College is pleased to bring you our annual fall “Celebration for the Season” concert, this year celebrating not only the time of year and its sacred associations for many faiths, but world peace as well. We open with three works by British composers: a Christmas carol, *The Sycamore Tree*, by Benjamin Britten, the folk song *Greensleeves* arranged by Ralph Vaughan Williams, and *God is Gone Up* by Gerald Finzi, a festive anthem for organ and voices written in honor of St. Cecilia, the patron saint of music. Our featured guest soloists share some wonderful holiday fare, and the Concertato Singers present American composer Stephen Paulus’ unique, sumptuous setting of three carols for voices, harp and oboe.

Dona Nobis Pacem

Ralph Vaughan Williams (1872-1958), British conductor, composer, musicologist and educator, drew his inspiration from numerous literary and musical sources, including English folk song, sixteenth-century music, the compositional style of Maurice Ravel with whom he studied in France, and the remarkable poetry of American Walt Whitman (1819-1892). Already a well-established, mature composer, Vaughan Williams served in the army from 1914 to 1919, stationed in France. Certainly his first-hand experiences with the tragedies he observed and experienced in World War I led him in 1936 to compose *Dona Nobis Pacem* as the issues igniting World War II were stirring.

In *Dona Nobis Pacem*, three Whitman poems, “Beat! Beat! Drums!”, “Reconciliation” and “Dirge for Two Veterans”, set as movements II, III and IV respectively, are framed by words from the Latin Mass (movements I and VI), Old Testament prophets (movements V and VI) and the famous House of Commons speech made during the Crimean War by John Bright (beginning of movement V). Vaughan Williams’ intermingling of Biblical, liturgical and poetic texts anticipates by 20 years Britten’s

interpolation of Wilfrid Owens’ poetry in his *War Requiem*. Vaughan Williams embraces Whitman’s poetry written during the American Civil War. Whitman, known most, perhaps, for his poem depicting Abraham Lincoln’s cross-country funeral convoy, “When Lilacs Last in the Dooryard Bloom’d” and the collection *Leaves of Grass*, served as a nurse in the Civil War from 1862 to 1864.

Vaughan Williams’ orchestration is alternately spare, lush and shockingly jarring, employing a full complement of woodwinds, brass, percussion and strings. There are similarities to Verdi’s *Requiem* in his plaintive treatment of the text “Dona nobis pacem” at the opening and close, and the “Beat! Beat! Drums” parallels Verdi’s “Dies irae” (Day of Wrath) as a horrifying, thunderous invasion of noise. The pre-existing music for *Dirge for Two Veterans*, composed in 1911, is incorporated into *Dona Nobis Pacem* as the fourth movement, and its bugle call and ominous drum rolls are predicted in the second movement’s “Beat! Beat! Drums!” as a unifying device. Inclusion of John Bright’s words, sung by the baritone soloist, makes unequivocal Vaughan Williams’ opposition to the persecution of Jews: “There is no one as of old ... to sprinkle with blood the lintel and the two side-posts of our doors, that he may spare and pass on.”

The close of *Dona Nobis Pacem* is begun by the bass voices singing *molto sostenuto* and *piano* the Old Testament text, “Nation shall not lift up a sword against nation, neither shall they learn war any more.” There is clear resemblance of this theme to Handel’s final “Amen” fugue subject from the close of *Messiah*. Vaughan Williams then moves, tonal center by new tonal center, new orchestral color by color, into a radiant dance of jubilation: “Glory to God in the highest, and on earth peace, good will toward men.”

—Melinda O’Neal

TEXTS AND TRANSLATIONS

The Sycamore Tree

As I sat under a sycamore tree,
I look'd me out upon the sea
On Christ's Sunday at morn.

I saw three ships a-sailing there,
Jesu, Mary and Joseph they bare
On Christ's Sunday at morn.

Joseph did whistle and Mary did sing,
And all the bells on earth did ring
For joy! Our Lord was born.

O they sail'd into Bethlehem,
Saint Michael was the steersman,
Saint John sat in the horn prow of a boat.

And all the bells on earth did ring:
Welcome be thou Heaven's King,
On Christ's Sunday at morn!

—*Traditional carol text*

Greensleeves

Alas my love, you do me wrong
To cast me off, discourteously
And I have loved you so long,
Delighting in your company.

REFRAIN:

Greensleeves was all my joy,
Greensleeves was my delight,
Greensleeves was my heart of gold,
And who but my lady Greensleeves.

I have been ready at your hand
To grant whatever you would crave
I have both waghered life and land,
Your love and goodwill more to have. REFRAIN

I bought thee petticoats of the best,
The cloth so fine as it might be
I gave thee jewels for the chest,
And all this cost I spent on thee. REFRAIN

Well I will pray to God on high,
That thou my constancy may'st see,
For I am still thy lover true:
Come once again and love me. REFRAIN

—*Text from an old English air*

God is Gone Up

God is gone up with a triumphant shout!
The Lord with sounding Trumpets' melodies;
Sing praise, sing praises out
Unto our King, sing praise seraphic-wise
Lift up your heads, ye lasting Doors, they sing,
And let the King of Glory enter in.

Me thinks I see Heaven's sparkling courtiers fly,
In flakes of Glory down him to attend,
And hear heart-ramping notes of Melody
Surround his chariot as it did ascend;
Mixing their music, making every string
More to enravish as they this tune sing.

God is gone up with a triumphant shout
The Lord with sounding Trumpets' melodies
Sing praise, sing praises out
Unto our King, sing praise seraphic-wise
Lift up your heads, ye lasting Doors, they sing
And let the King of Glory enter in.

—*Text by Edward Taylor (1646-1729)*

The Holly and the Ivy

The Holly and the ivy,
When they are both full grown,
Of all the trees that are in the wood,
The holly bears the crown:

REFRAIN: The rising of the sun
And the running of the deer,
The playing of the merry organ,
Sweet singing in the choir.

The holly bears a blossom,
As white as the lily flower,
And Mary bore sweet Jesus Christ,
To be our sweet Savior! REFRAIN.

The holly bears a berry,
As red as any blood,
And Mary bore sweet Jesus Christ,
To do poor sinners good: REFRAIN.

The holly bears a prickle,
As sharp as any thorn,
And Mary bore sweet Jesus Christ
On Christmas Day in the morn.
The holly bears a bark,
As bitter as any gall,
And Mary bore sweet Jesus Christ
For to redeem us all: REFRAIN.

TEXTS AND TRANSLATIONS CONTINUED

Nun wandre Maria

Nun wander, Maria, nun wander nur fort.
Schon krähen die Hähne und nah ist der Ort.
Nun wander, Geliebte, du Kleinod mein,
Und balde wir werden in Bethlehem sein.
Dann ruhest du fein und schlummerst dort.
Schon krähen die Hähne und nah ist der Ort.
Wohl seh ich, Herrin, die Kraft dir schwinden;
Kann deine Schmerzen, ach, kaum verwinden.
Getrost! wohl finden wir Herberg dort;
Schon krähen die Hähne und nah ist der Ort.
Wär erst bestanden, dein Stündlein, Marie,
Die gute Botschaft gut lohnt ich sie.
Das Eselein hie gäb ich drum fort!
Schon krähen die Hähne und nah ist der Ort.

—Translated into German

from Spanish by Emmanuel Geibel and Paul Heyse

Nun wandre Maria

Now journey on, Mary, journey on.
Already the cocks are crowing and the goal is near.
Journey on, my beloved, my treasure, and soon we
shall be in Bethlehem.
You will rest well and sleep there.
I see clearly, my Mistress, that your strength is failing.
Oh, I can hardly bear your suffering.
Have courage! We will surely find a shelter there.
If only your hour were past, Mary,
I would give a reward for the good news.
I would give our donkey here for it!
Already the cocks are crowing, come!
The goal is near.

—Translation by Kendra Colton

This Endris Night

This Endris Night I saw a sight,
A star as bright as day;
And ever among, a maiden sung,
“Lullay, by by, lullay.”
This lovely lady sat and sung,
And to her child did say:
“My son, my brother, father, dear,
Why liest thou thus in hay?”

The child then spake in his talking
And to his mother said:
“Yea, I am known as heaven-king,
In crib though I be laid.”

“Now sweet son, since thou art a king,
Why art thou laid in stall?
Why dost not order thy bedding
In some great kinges hall?”

“Mary mother, I am thy child,
Though I be laid in stall;
For lords and dukes shall worship me,
And so shall kinges all.”
“And in thy arm thou hold me warm,
And keep me night and day,
And if I weep and may not sleep,
thou sing, by by, lullay.”

Wonder Tidings

REFRAIN:

What tidings bringest thou, messenger,
Of Christes birth this jolly day?

A babe is born of high nature,
The Prince of Peace that ever shall be;
Of heav'n and earth he hath the cure:
His lordship is eternity:
Such wonder tidings ye may hear,
That man is made now Goddes peer,
Whom sin had made but fiendes prey. REFRAIN

A wonder thing is now befall;
That King that formed star and sun,
Heaven and earth and angels all,
Now in mankind is new begun:
Such wonder tidings ye may hear,
An infant now of but one year,
That hath been ever and shall be ay. REFRAIN

That loveliest gan greet her child,
“Hail, son! Hail, brother! Hail, father dear!
Hail, daughter! Hail sister! Hail, mother mild!”
This hailing was on quaint mannere:
Such wonder tidings ye may hear,
That hailing was of such good cheer
That mannes pain is turned to play.

II. “Beat! Beat! drums!—blow! bugles! blow!”

TEXTS AND TRANSLATIONS

Dona nobis pacem

I. Agnus Dei

Agnus Dei

qui tollis peccata mundi

Dona nobis pacem.

Beat! beat! drums!—blow! bugles! blow!
Through the windows—through the doors—
burst like a ruthless force,
Into the solemn church,
and scatter the congregation,
Into the school where the scholar is studying;
Leave not the bridegroom quiet—
no happiness must he have now with his bride,
Nor the peaceful farmer any peace,
ploughing his field, or gathering in his grain,
So fierce you whirl and pound you drums—
so shrill you bugles blow.

Beat! beat! drums! – blow! bugles! blow!
Over the traffic of cities—over the rumble
of wheels in the streets;
Are beds prepared for the sleepers
at night in the houses?
No sleepers must sleep in those beds,
No bargainers' bargains by day —
would they continue?
Would the talkers be talking?
would the singers attempt to sing?
Then rattle quicker, heavier drums—
you bugles wilder blow.

Beat! beat! drums!—blow! bugles! blow!
Make no parley—stop for no expostulation,
Mind not the timid—mind not the weeper or
prayer,
Mind not the old man beseeching the young man,
Let not the child's voice be heard,
nor the mother's entreaties,
Make even the trestles to shake the dead
where they lie awaiting the hearses,
So strong you thump O terrible drums—
so loud you bugles blow.

—Walt Whitman

Lamb of God
who takest away
the sins of the world,
Grant us peace.

—from the Mass

III. Reconciliation

Word over all, beautiful as the sky,
Beautiful that war and all its deeds of carnage must
in time be utterly lost,
That the hands of the sisters
Death and Night incessantly,
softly, wash again and ever again this soiled world;
For my enemy is dead, a man divine as myself is
dead,
I look where he lies white-faced and still in the coffin
—I draw near,
Bend down and touch lightly with my lips
the white face in the coffin.

—Walt Whitman

IV. Dirge for Two Veterans

The last sunbeam
Lightly falls from the finished Sabbath,
On the pavement here, and there beyond it is look-
ing
Down a new-made double grave.

Lo, the moon ascending
Up from the east the silvery round moon,
Beautiful over the house-tops,
ghastly, phantom moon,
Immense and silent moon.

I see a sad procession,
And I hear the sound of coming full-keyed bugles,
All the channels of the city streets they're flooding
As with voices and with tears.
I hear the great drums pounding,
And the small drums steady whirring,
And every blow of the great convulsive drums
Strikes me through and through.
For the son is brought with the father,
In the foremost ranks of the fierce assault they fell,
Two veterans, son and father, dropped together,
And the double grave awaits them.

TEXTS AND TRANSLATIONS CONTINUED

Now nearer blow the bugles,
And the drums strike more convulsive,
And the daylight o'er the pavement quite has faded,
And the strong dead-march enwraps me.

In the eastern sky up-buoying,
The sorrowful vast phantom moves illumined
'Tis some mother's large transparent face,
In heaven brighter growing.

O strong dead-march you please me!
O moon immense with your silvery face
you soothe me!
O my soldiers twain!
O my veterans passing to burial!
What I have I also give you.

The moon gives you light,
And the bugles and the drums give you music,
And my heart, O my soldiers, my veterans,
My heart gives you love.

—Walt Whitman

V. "The Angel of Death has been abroad..."

The Angel of Death has been abroad throughout the land; you may almost hear the beating of his wings. There is no one as of old.... To sprinkle with blood the lintel and the two side-posts of our doors, that he may spare and pass on.

—John Bright

Dona nobis pacem.

Grant us peace.

We looked for peace, but no good came;
and for a time of health, and behold trouble!
The snorting of his horses was heard from Dan;
the whole land trembled at the sound
of the neighing of his strong ones;
for they are come, and have devoured the land....
And those that dwell therein....

The harvest is past, the summer is ended,
and we are not saved....
Is there no balm in Gilead?
is there no physician there?
Why then is not the health

of the daughter of my people recovered?

—Jeremiah VIII. 15-22.

VI. "O man greatly beloved, fear not..."

'O man greatly beloved, fear not, peace be unto thee,
be strong, yea, be strong.'

—Daniel V. 19.

'The glory of this latter house shall be greater than of
the former.... And in this place will I give peace.'

—Haggai II. 9.

Nation shall not lift up a sword against nation,
neither shall they learn war any more.
And none shall make them afraid,
neither shall the sword go through their land.
Mercy and truth are met together;
righteousness and peace have kissed each other.
Truth shall spring out of the earth,
and righteousness shall look down from heaven.
Open to me the gates of righteousness,
I will go into them.

Let all the nations be gathered together,
and let the people be assembled;
and let them hear, and say, it is the truth.
And it shall come, that I will gather
all nations and tongues.

And they shall come and see my glory.
And I will set a sign among them,
and they shall declare my glory among the nations.
For as the new heavens and the new earth,
which I will make, shall remain before me,
so shall your seed and your name remain for ever.

Glory to God in the highest, and on earth peace,
good-will toward men.

—(Adapted from Micah IV. 3, Leviticus XXVI. 6,
Psalms LXXXV. 10 and CXVIII. 19, Isaiah XLIII. 9
and LXVI. 18-22, and Luke II. 14.)

Dona nobis pacem.

Grant us peace.

ABOUT THE ARTISTS

THE HANDEL SOCIETY OF DARTMOUTH COLLEGE, founded in 1807, is the first college and community music organization in the United States dedicated to preserving and promoting music of great European composers through performance. As Dartmouth's student, faculty, staff and Upper Valley community oratorio ensemble, the Handel Society has continued and expanded on this venerable tradition, performing extended major works of the choral-orchestral repertoire from the 18th century to the present such as Brahms' *Ein deutsches Requiem*, Berlioz' *L'enfance du Christ*, Bach's *b minor Mass*, *Weihnachts Oratorium* and *St. Matthew Passion*, Verdi's *Requiem*, Arvo Pärt's *Te Deum* and John Adams' *Harmonium*. The 110-voice ensemble, conducted by Melinda O'Neal since 1979, made its Carnegie Hall debut as guests of the New York Pops Orchestra and has collaborated with the New Hampshire Symphony Orchestra to perform Poulenc's *Gloria*, Brahms' *Schicksalslied* and Mahler's Symphony No. 2. "Vive la France!—Music of Hector Berlioz" in Windsor and Lebanon was presented as part of the Handel Society Foundation's outreach program in 2002. Thirty Handel Society singers concertized in Germany and Austria in 1999 and 2002. Berlioz's *Roméo et Juliette*, a work rarely offered in its complete version, was performed March 2003 as a part of Dartmouth College's celebration of Berlioz's 200th anniversary.

The **CONCERTATO SINGERS**, a 20-voice ensemble associated with the Handel Society, performs independently and with the Handel Society in smaller venues throughout the region.

The **HANOVER CHAMBER ORCHESTRA** was founded in 1976 as an ensemble for some of the area's finest amateur musicians under the leadership of music director James Yannatos. Today it is a highly respected professional orchestra, drawing players from Boston, Burlington, Portland, and Montreal, as well as from the Upper Valley. Guided by principal guest conductor Melinda O'Neal, the orchestra performs regularly at the Hopkins Center in collaboration with several Dartmouth ensembles. The orchestra has also appeared at Lebanon Opera House, Plymouth State University and Carnegie Hall.

American soprano **KENDRA COLTON** is a versatile singer and highly praised artist. Trained in the United States and Europe, she appears regularly in solo recital, with symphony orchestras, and often at major music festivals on both continents. She has developed a niche for herself in the oratorios and sacred works of Bach, Brahms, Haydn, Handel, Mendelssohn, Mozart and Schubert. Acclaimed not only for her performances of Handel and Mozart operas, she is also recognized for her skill as an interpreter of contemporary chamber music and has given numerous premieres. Ms. Colton has been a featured soloist with such organizations as the Los Angeles Philharmonic, Boston Symphony Orchestra, San Francisco Symphony, Minnesota Orchestra, Houston Symphony, Pittsburgh Symphony, Brooklyn Academy of Music, Indianapolis Symphony, Milwaukee Symphony, Casals Festival in Puerto Rico, Göttingen Handel Festival, Internationale Bach Akademie Stuttgart, Santa Fe Chamber Music Festival, Bach Aria Group, Carmel Bach Festival, and Boston Lyric Opera. Among the conductors with whom Ms. Colton has worked are Helmuth Rilling, Bernard Haitink, Seiji Ozawa, John Nelson, Nicholas McGegan, Paul Goodwin, Harry Bicket, and Bruno Weil. Kendra Colton is a graduate of Oberlin College and the University of Cincinnati College-Conservatory of Music with Master of Music degrees in singing and piano. Ms. Colton's discography includes recordings for Koch, Boston Records, and Stereophile labels. She also recorded two solo CD's - *Le Charme*, a collection of French art songs and *He Brought Me Roses*, 25 Lieder by Joseph Marx.

MARK ANDREW CLEVELAND *bass-baritone*, has performed extensively in the United States. A versatile performer, his repertoire ranges from chant to contemporary works, oratorio to opera. Mr. Cleveland has performed frequently in Boston with many distinguished organizations including Cantata Singers, Boston Baroque, Boston Cecilia, Spectrum Singers, Masterworks Chorale, and Brookline Chorus. He was the soloist in the premiere of Earl Kim's *Scenes from a Movie, Part 3: The 26th Dream*, with the Cantata Singers and created the role of Tennyson in the premiere of Andy Vores' opera, *Freshwater* while

ABOUT THE ARTISTS CONTINUED

an Artist Diploma candidate at Boston University. He premiered the song cycle *Cynthia*, a commissioned work written for him by nationally acclaimed composer, Marilyn Ziffrin. Recent solo performances include Beethoven's *Missa solemnis* with Cantata Singers, Bach's Cantata BWV 213 with Boston Baroque, *Musicalische Exequien* by Schütz with Spectrum Singers and Haydn's *The Creation*. In addition, Mr. Cleveland made his Granite State Opera debut in *The Barber of Seville* by Rossini. Mr. Cleveland has recorded with Boston Baroque in Gluck's *Iphigenie en Tauride* and participated in the Grammy award winning recording of Barber's opera, *Anthony and Cleopatra*, with the Spoleto Festival Orchestra and Westminster Choir. He has given recitals in the Young Artist Series at the Isabella Stewart Gardner Museum, Boston University's Tsai Performance Center, Chromatic Club of Boston and with La Donna Musicale.

CHRISTOPHER LUNDELL *organ* holds music degrees from Southern Methodist University and the Indiana University School of Music, where he earned the D.Mus. Mr. Lundell developed an extensive metropolitan music program at a large Lutheran parish in downtown San Antonio, Texas and taught music courses at Texas Lutheran College. He is now a computer network engineer for a major retail company and is the organist at the Congregational Church in Lyme. Mr. Lundell plays organ regularly for Handel Society performances, accompanies Concertato Singer rehearsals and is active in the musical life of the community.

JEANNE CHAMBERS *piano* is the esteemed accompanist for the Handel Society. She performs frequently in the Upper Valley region. Prior to moving to the Upper Valley, Ms. Chambers was a computer analyst in New York; she received her masters in piano performance from the Julliard School.

CAROL BAUM *harp* has performed with nearly every significant orchestra in the East Coast and mid-Western states. The Handel Society is fortunate indeed to have her join us as a soloist this evening.

DALE CORREA '06 *oboe* was born and raised in St.

Petersburg, Florida. At Dartmouth she is studying Arabic and Middle Eastern studies to pursue a career in international law and Arab-American government affairs. A student of the oboe for nine years, she has studied with Amy Collins (West Coast Symphony of Florida), Martin Hebert (The Florida Orchestra), and Neil Boyer (Portland Symphony Orchestra) and plays in the Dartmouth Symphony Orchestra.

MELINDA O'NEAL *conductor* is professor of music and conductor/artistic director of the Handel Society of Dartmouth College, the college's community and student oratorio society. In addition to teaching conducting and studies in vocal performance, courses she designed for Dartmouth, O'Neal founded and has lead four times the Music Department's Foreign Study Program in London, founded and administered the Dartmouth Conducting Institute, and she conducted the Dartmouth College Chamber Singers for 17 years. O'Neal currently is conductor of the newly formed professional vocal ensemble, Boston Vocal Artists—ten singers concentrating of performance of 19th century to the present repertoire. She has been visiting professor at Indiana University and University of Georgia, guest conductor of the Seattle Symphony Chorus, and has served on advisory panels for the National Endowment for the Arts and the NH State Council on the Arts. She is a recipient of an Individual Artist Fellowship from the NH State Council on the Arts, and of the Julius Herford Award from the American Choral Director's Association for her doctoral paper on Berlioz's *L'enfance du Christ*. O'Neal holds D.Mus. and M.M. degrees in choral-orchestral conducting from the Indiana University School of Music. Her continuing research interests include the relationship of text and music, historical performance practices, and the music of Hector Berlioz.

PERSONNEL

THE HANDEL SOCIETY OF DARTMOUTH COLLEGE

Melinda O'Neal conductor and artistic director

Jeanne Chambers	<i>accompanist</i>
Sarah Ball '06	<i>conducting assistant</i>
Robert L. Wetzler '05	<i>manager</i>
Catherine LaTouche	<i>ensemble administrator</i>
William Pahl '82	<i>assistant accompanist</i>

Soprano: Sarah Ball '06, Aimee Boegle 'G, Eugenia Braasch, Catherine Bue 'G, Kate Conley, Abberley DeBellis '07, Karen Endicott, Meredith Esser '03, Miriam Glaser '06, Cara Haberman 'DMS, Mardy High, Juli Hincks-Babcock '93, Jenna Hott, Jennifer Jaggi '03, Amy Kono, Jenny Land-Mackenzie '96, Eleanor T. Lewis, Isabel McCarthy, Maureen Ragan '86, Elizabeth Sensenig, Carole Stashwick, Cassandra H. Welch '04, Linda Westbom **Alto:** Carol Barr, Carroll Barrett, Emily Bryant, Katharine Christie, Joanne Coburn, Jane Conklin, Joan Cooke, Laetitia Fodor, Ridie Ghezzi, Cally Gilbert, Erica Hamer, Kristin Kehler, Barbara Kline-Schoder, Kristi Medill, Rosemary Orgren, Kathy Parsonnet, Dianne Pellegrini, Judy Pond, Bonnie Robinson, Margaret Robinson, Nancy Serrell-Coonley, Jacqueline Smith, Susan Thorpe, Damaris Tyler, Elizabeth Wallis 'DMS, Lisa Warren '07 **Tenor:** Richard Bothfeld, Glenn Buchberger '04, Oliver Caplan '04, Brian Clancy, Scot Drysdale, Justin DuMoulin, John Hill, David Johnston, Lavan Khandan '04, Joel Lazar, Gordon McKusick, Allan Newton, John Bang Nguyen, Jeffrey Parsonnet, David Robinson, Kevin Shannon, Stan Stys, Michael Swift '05, David Thron, David Wagner 'G, Robert Wetzler '05, Brandon Zeigler 'G **Bass:** Paul Belaski, David Bossard, William Braasch, Stephen Campbell, Mark W. Farnham '77, Charles Faulkner, Jonathan Fisher '86, Charles Freeman, Robert Reed Gray '43, Tyler Harwell, Matthew Hawkins, Thomas Ho '07, Christopher Hwang '04, David Keane, Alan Kono DMS '81, Andrew Kraebel '06, John Mackenzie, Daniel Meerson, Kofi Mills '05, Thomas M. Noel, Timothy Price, Marvin Rogers, Jay Sames, Edward Wei '03

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CONCERTATO SINGERS OF THE HANDEL SOCIETY OF DARTMOUTH COLLEGE

Christopher Lundell *accompanist*

Soprano: Sarah Ball '06, Catherine Bue 'G, Jenny Land-Mackenzie '96, Maureen Ragan '86 **Alto:** Carroll Barrett, Christine Chung '99, Danielle Derocher '04, Jenn Jaggi '03, Elizabeth Wallis DMS **Tenor:** Ryan Baker, Brian Clancy, David Johnston, Brandon Zeigler 'G **Bass:** Paul Belaski, Jonathan Fisher '86, Matthew Hawkins, John Mackenzie, Zachary Vaughan '05 **Steering Committee:** Paul Belaski, Maureen Ragan '86

HANOVER CHAMBER ORCHESTRA

First Violin: John Lindsey *concertmaster*, Marla Rathbun, Elizabeth Clendenning, Scott Knopf, Stephani Bell, Wilson Pedrazas, Jacob Lutoff, Carolyn Lukancic **Second Violin:** Bozena O'Brien *principal*, Davetta Faria, Svetlana Wishengrad, Lisa Meyer, Alexa Adams, Sue Ann Erb, Joseph Kabat, Michelle Liechti **Viola:** Marilyn Johnson *principal*, Harold Lieberman, Rodger Ellsworth, Elisa Birdseye, Roy Feldman, Ana Ruesink **Cello:** Linda Galvan *principal*, Dieuwke Davydov, John Dunlop, Stephen Packer, Cameron Sawzin, Erin Yeaman **Bass:** Daniel Gorn *principal*, John Hunter, David Wysocki, Jeremy Hill **Piccolo:** Berta Frank **Flute:** Karen Kevra *principal*, Heidi Baxter **Oboe:** Margaret Herley *principal*, Ann Greenawalt **Clarinet:** Chester Brezniak *principal*, Margo McGowan **Bassoon:** Janet Polk *principal*, Rebecca Eldredge, Jonathan Ranney (contrabassoon) **Horn:** John Boden *principal*, Dale Camara, Dana Christensen, Jim Mosher **Trumpet:** Fred Holmgren *principal*, Charles Gasque, Greg Gettel, Daniel Farina **Trombone:** Peter Bouchard *principal*, John Mead, Michael Epstein, Jim Bennet, Gabriel Langfur (bass trombone) **Tuba:** Robert Eliason **Timpani:** Bill Hanley **Percussion:** Nathan Davis *principal*, Bill Manley, Ryan Bishop **Harp:** Carol Baum **Organ:** Chris Lundell **Orchestra Manager:** Deborah Solomon

ACKNOWLEDGEMENTS

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

We thank the Friends of the Handel Society (Dartmouth College alumni, past and present community Handel Society members, and regional audience supporters of the Handel Society), the Gordon Russell Endowment, the Bentley Fund, and the Handel Society Foundation of New Hampshire for financial support of the Handel Society's concert season.

In addition, we offer warmest thanks to Hilary Pridgen of The Trumbull House Bed & Breakfast for housing our guest vocal soloists. The Trumbull House Bed & Breakfast, 40 Etna Road, Hanover NH 03755; phone 603.643.2370; fax 800.651.5141; www.trumbullhouse.com. Thank you also to the many members of the Handel Society and Hanover Chamber Orchestra for housing our out-of-town orchestral players.

INVITATION

**If you would like more information about the Friends of the Handel Society
or the Handel Society Foundation of New Hampshire,
please send a letter, including your name and address, to:**

Friends of the Handel Society of Dartmouth College
6187 Hopkins Center
Dartmouth College
Hanover, NH 03755-3599

Handel Society Foundation of New Hampshire
P.O. Box 716
Hanover, NH 03755
nhfnh@valley.net

Handel Society CDs are for sale in the lobby during the intermission and after our concert tonight.
Available are Bach's *Christmas Oratorio* recorded live at our Celebration for the Season concert in 2001,
and a new collection entitled *Christmas with the Handel Society* featuring some of the best
shorter works from ten years of Carol Sing concerts.

CDs are \$12 each or two for \$20.

Help keep choral-orchestral music alive in the Upper Valley with your purchase of our recordings.

The Handel Society cordially invites you to our next concert:
Music by Leonard Bernstein, Ralph Vaughan Williams, John Corigliano and Gustav Holst
Saturday, May 15, 2003
8 pm, Spaulding Auditorium
Daniel Perkins *guest conductor*

COMING EVENTS

For tickets or information call the Box Office at 603.646.2422 or visit www.hop.dartmouth.edu

Shona Reppe Puppets

Cinderella

Wednesday, December 3

Thursday, December 4

Friday, December 5

7 pm • Warner Bentley Theater

\$18 • Dartmouth students \$5

Children 12 & under \$12

The Christmas Revels

Thursday & Friday, December 18 & 19 • 7:30 pm

Saturday, December 20 • 2 pm & 7:30 pm

Sunday, December 21 • 2 pm & 7 pm

Spaulding Auditorium

\$18 • Dartmouth students \$5 • Children 16 & under \$9

Laurie Anderson

New Work-in-Progress

Friday, January 9 & Saturday, January 10

8 pm • The Moore Theater

\$26 • Dartmouth students \$5

Eroica Trio

Saturday, January 10

8 pm • Spaulding Auditorium

\$26 • Dartmouth students \$5

Jazz Double Bill

Bill Frisell Trio/Brad Mehldau Trio

Friday, January 16

8 pm • Spaulding Auditorium

\$24 • Dartmouth students \$5

Doug Varone and Dancers

Friday, January 16 & Saturday, January 17

8 pm • The Moore Theater

\$28 • Dartmouth students \$5

HOPKINS CENTER MANAGEMENT STAFF

Lewis A. Crickard Director

Associate Director/General Manager

Business and Administrative Officer

Director of Programming

Director of Marketing and Publicity

Marga Rahmann

Jay Cary

Margaret Lawrence

Rolf E. Olsen

Director of Hopkins Center Film

Coordinator of Student Performances

Bill Pence

Joshua Price Kol



If you do not wish to keep your playbill, please discard it in the recycling bin provided in the lobby. Thank you.