



HOPKINS CENTER

presents

Handel Society of Dartmouth College

Dr. Robert Duff *conductor*

with special guests

Anne Harley *soprano*

Erma Gattie Mellinger *mezzo-soprano*

William Hite *tenor*

Mark Andrew Cleveland *bass*

Cleopatra Mathis *narrator*

Peter Saccio *narrator*

and the Hanover Chamber Orchestra

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Saturday, May 20, 2006 • 8 pm & Sunday, May 21, 2006 • 2 pm
Spaulding Auditorium • Dartmouth College

PROGRAM

The Company of Heaven

Benjamin Britten (1913-1976)

Narrated by Peter Saccio, Leon D. Black Professor of Shakespearean Studies and Professor of English and Cleopatra Mathis, Frederick Sessions Beebe '35 Professor in the Art of Writing

Part One: Before the Creation

- I. *Chaos*
- II. *The morning stars*

Part Two: Angels in Scripture

- IIIa. *Jacob*
- IIIb. *Elisha*
- IIIc. *Hail, Mary!*
- IV. *Christ, the fair glory*
- V. *War in heaven*

Part Three: Angels in Common Life and at Our Death

- VI. *Heaven is here*
- VII. *A thousand thousand gleaming fires*
- VIII. *Funeral march for a boy*
- IX. *Whosoever dwelleth under the defence of the most High*
- X. *Lento maestoso*
- XI. *Ye watchers and ye holy ones*

• **INTERMISSION** •

Mass in C Major, Op. 86

Ludwig van Beethoven (1770-1827)

Kyrie
Gloria
Credo
Sanctus
Benedictus
Agnus Dei

PROGRAM NOTES

The Company of Heaven

Benjamin Britten (1913-1976)

Benjamin Britten began writing music about age five, almost as soon as he began playing the piano. His talent was such that by age 13 he began studying with a remarkable (and too-little-known) composer, Frank Bridge. Bridge's strict insistence that the boy be able to capture on paper exactly what he heard in his mind

developed an early and remarkable professionalism, to such a degree that when he won a scholarship to the Royal College of Music at 16 he was far beyond the elementary exercises that were offered to young composers. Moreover, the teachers at the College were far more conservative than Bridge, who had introduced his young charge to music by Stravinsky, Schoenberg and Berg that the faculty was unwilling to acknowledge.

PROGRAM NOTES CONTINUED

Having gained a solid technical basis for his composition as a youth, Britten found employment after graduation in a place that offered unlikely, but invaluable experience: working for the film unit of the General Post Office. He was required to write the scores for documentary films—a job that by its very nature allowed no time for “inspiration,” but rather taught him to write music that would match varied expressive purposes quickly, virtually on demand, as well as the enormously useful ability to write just as much as was needed. Timing, after all, is one of a composer’s greatest virtues (especially one with the bent for musical drama that Britten ultimately demonstrated). His ability to characterize in music was already becoming evident in his work.

In addition to contacts made in the job at the post office (one of whom, the poet W.H. Auden, would later become a collaborator with him), Britten had gotten some of his choral music performed on the radio, in March 1937, by the BBC Singers under the direction of Trevor Harvey.

During the 1936-37 season, Harvey had been working on a series of special BBC programs to mark the major religious festivals celebrated by the Church of England. These programs consisted of poetry and Biblical readings assembled by R. Ellis Roberts (who wrote some connecting text as well), interspersed with music. In the first programs of the series, Harvey had assembled passages from great oratorios and cantatas on the theme of the particular church feast. But he and the producers decided that it would be preferable to have original music rather than an anthology of existing work. Harvey suggested Britten, whose skill at choral writing he had so recently experienced.

Britten heard of the project on June 26, 1937, and in July he received a contract to compose a score for a program celebrating Michaelmas (the feast of St. Michael the Archangel), to be broadcast on September 29. He had just finished composing—at breakneck speed—what may be regarded as his earliest master-

piece, the *Variations on a Theme of Frank Bridge*, for string orchestra, when he turned to the new score in early August, completing it in full on September 22.

As with the previous BBC programs of this type, Ellis Roberts assembled the text of *The Company of Heaven*, combining biblical texts and verses of suitable hymns (mostly on the theme of angels in general, not just Michael) along with passages from Christina Rossetti, Emily Brontë, William Blake and John Bunyan. Britten had complete freedom to choose which parts he would set to music. Not surprisingly, perhaps, he left most of the narrative texts for readers unsupported by music and concentrated on the lyrical texts. These he set to varied orchestral colors and styles, starting with a somber single-line orchestral passage that wanders chromatically (to suggest the primordial chaos), building with timpani punctuation. But after the first spoken passage, Britten introduces a hint of the hymn tune *Lasst Uns Erfreuen*, which is traditionally sung to the words “Ye watchers and ye holy ones,” with which Britten will end the piece in a splendid peroration. For the rest, he treats the chosen texts in a wide range of moods and styles, projecting the English words directly and clearly, capturing the moods—dramatic, tense, sweet and brilliant—with an uncommon mastery of gesture and color.

The Company of Heaven is one of Britten’s least known pieces because he, no doubt, considered it merely “incidental music” in a less important category than his song cycles, orchestral works and operas. But it offers us a wonderful glimpse into the workshop of the very talented 24-year old composer just starting on a brilliant career and reveals that the composer we know from the later masterpieces is already fully present.

Mass in C Major, Op. 86

Ludwig van Beethoven (1770-1827)

With a handful of exceptions, we do not think of Beethoven as a choral composer. Certainly one cannot consider his output without the finale of the *Ninth Symphony* or the *Missa Solemnis*, both among

PROGRAM NOTES CONTINUED

the supreme masterpieces of Beethoven's last period, to say nothing of all of western music. But the fame of these two works has rather cast into the shadows two compositions created during an earlier period in which Beethoven involved himself with choral music: the 1803 oratorio *Christ on the Mount of Olives* and the 1807 *Mass in C Major*. No doubt one reason the later works are better known and more frequently performed is that they project Beethoven the great innovator of 19th-century music, whereas the earlier pieces are more clearly part of a long standing tradition. But sheer novelty has never been the only requirement for musical interest, and the earlier works are fascinating and beautiful compositions in their own right. And as we think of the two centuries of historical distance that now separates us from Beethoven, it is worth recalling that he was alive and young and active when the Handel Society was formed in 1807. Indeed, if only express mail and internet connections had existed then, the brand-new Handel Society might have given the American premiere of the *Mass in C* in the same year as its world premiere!

With the *Mass in C*, Beethoven was explicitly following in the most distinguished footsteps—those of Haydn, who was still alive, though retired, and widely regarded as the greatest living composer. During the years 1796 to 1802, Haydn had been charged with composing a full-scale setting of the *Mass Ordinary* to be performed each year on the Sunday after the name day (September 8) of the Princess Maria Hermendegilde, the wife of Prince Nikolaus Esterházy, who was himself the grandson of Haydn's long-time patron. The new prince did not make as many musical demands on Haydn as his grandfather had done; the composition of the annual Mass was the only substantial requirement in those years. From 1803 onwards, Haydn was fully in retirement and essentially stopped composing entirely, and the tradition of the name-day mass was handed to his successor, Johann Nepomuk Hummel (a student of Mozart's

best known for a fine trumpet concerto). But during those six years, Haydn had composed six magnificent choral liturgical works that rank with the London symphonies and the two great oratorios as capstones of his career.

In 1807, Prince Nikolaus commissioned the annual mass setting from Beethoven, who naturally knew what shoes he was being asked to fill. He took very seriously this first opportunity to set the liturgical text to music. He thought of the work as something special: "I believe I have treated the text as it has seldom been treated," he wrote. After the performance, the Esterházy asked him, "My dear Beethoven, what have you done this time?" It is perfectly possible that the prince recognized the novelty of the piece and wished to discuss with Beethoven how and why he had used the particular effects he had chose. But Hummel, hearing the remark, laughed, and Beethoven understood it to be a criticism of the piece. He stormed out of the house and back to Vienna, rededicating it upon publication to one of his patrons there. In his own lifetime the work had a number of performances. E.T.A. Hoffmann, that teller of romantic tales who was also a competent composer, wrote an enthusiastic review.

Today, though, we tend to think of the *Mass in C* as somehow "typical" of its time—but that is because we see it through the veil cast by the astonishing and gigantic *Missa Solemnis*, which followed it by some 15 years. Certainly one of the most surprising elements of the piece to most listeners was its sense of personal participation in the prayers. The very first notes come as a surprise—because the *Kyrie* begins with voices alone, emphasizing human agency, not the impersonal wood and metal of the instruments. Moreover the tenderness of the opening phrases would have surprised the first audiences as much as it does us, because Beethoven had already begun composing the works we think of as "middle period," which had a tendency to be two-fisted and assertive. (Of course

PROGRAM NOTES CONTINUED

there was a fair amount of music that does not fall into that stereotype, including the opening passages of both the *Violin Concerto* and the *Fourth Piano Concerto*.) The next surprise is the bright harmony of E Major, which Beethoven reaches in the “Christe”; this is three steps farther away from the home key than would be expected. This is a relationship that meant much to Haydn and to later romantic composers; appearing here, at the beginning of a fairly short movement in what ought to be a formal and traditional piece, it announces that this work is going to be a on a larger scale than normal and will make use of more daring harmonic architecture.

The *Gloria* traditionally begins with a strong and energetic outpouring of praise, and Beethoven follows suit. In the *Kyrie* he had moved harmonically to the bright keys on the sharp side of his home key; in the *Gloria* he moves in the other direction, also four steps, as far as the key of F minor at “Qui tollis peccata mundi.” The pleas for mercy are by turns tenderly longing and urgent. The return to praise brings back the home key of C Major and an extended fugue on “Cum sancto spiritu” (here Beethoven follows a centuries-old tradition in settings of the mass text—though one highly original touch is his bringing back the introduction to this section, “Quoniam tu solus,” in a compressed form just before the “Amen”).

The *Credo* is generally regarded as an expression of the bedrock of faith: “I believe!” asserts the first word, and the rest of the text summarizes the elements of that belief. Beethoven’s opening is fresh, original, daring: a hushed rumbling in the orchestra brings in the chorus, equally hushed, with the opening word. This rises, grows louder, as if the very faith itself is being discovered and accepted right before us; finally the chorus shouts: “I believe in one God...” Great shouts define the nature of God. This leads to what is traditionally the quietest part of the setting, representing the great mysteries. The soloists enter with “Et

incarnatus”—the mystery of the incarnation—with hushed and tender music. The chorus the suffering, crucifixion, and burial of Christ in brief but intense musical images. Then the silent pause expressing the moment of Christ’s death on the cross passes to the energy of the final section, starting with the resurrection (here announced by the solo bass), another quiet and tender passage to adumbrate the Holy Spirit, and—again highly traditional—a fugue that closes the *Credo* with an announcement of the life to come, and thunderous reiterations of “Amen.”

Beethoven’s opening for the *Sanctus* is again wonderfully hushed and mysterious as the angels call their “holy, holy, holy,” but they explode into a propulsive celebration for “Osanna.” The next section is perhaps the most exquisitely tender passage in the entire work. The solo quartet sings with burgeoning lyricism while underneath the chorus murmurs chant-like at first. The movement seems rooted in the key of E, unwilling to move far from home until, gloriously, it brightens to D Major in a hushed passage with the chorus singing quietly on repeated notes and the flute and first violin bearing in the sunshine. The section finally fades away to stillness back in E, but immediately the chorus begins a repetition of the earlier “Osanna.”

The *Agnus Dei*, a prayer for mercy, begins with a swelling outcry in the chorus. The brass instruments intone a quiet fanfare that will become louder as the invocations of the “lamb of God” continue and become more urgent—a prayer for peace in the world at large as well as within the soul of the individual. The dark shadows of C minor make the pleas particularly heart-rending. But gradually the darkness lightens and, for the final sentence, we find ourselves back in C Major, and back at the fresh tenderness of the opening of the *Kyrie*. The ending projects a mood of serene confidence in the final prayer: “Grant us peace.”

TEXTS AND TRANSLATIONS

Please turn pages quietly.

The Company of Heaven Benjamin Britten

Words selected by R. Ellis Roberts

Part One: Before the Creation

I. Chaos

He maketh his angels spirits:
And his ministers a flame of fire.
O ye Angels of the Lord, bless ye the Lord:
praise him and magnify him for ever.

Who is this who commands the angels...
and leads the armies of heaven?

Who is this whose feast
all the powers of heaven celebrate?

It is Michael, the exalted!

Michael, the Archangel!

Who is this who ruleth the heavenly hosts,
to whose orders they pay obedience?

It is Michael, who obeyed the law of God:
Michael who conquered and cast out the rebel,
the slanderous one!

*(Theodosius: An Encomium on
St. Michael the Archangel)*

When all the sons of God shouted for joy, Lucifer would not take part, but sang his own song. This song of Lucifer's was a dwelling on his own beauty, an in-stressing of his own inscape, and like a performance on the organ and instrument of his own being; it was a sounding, as they say, of his own trumpet and a hymn in his own praise. Moreover it became an incantation: others were drawn in; it became a concert of voices, a concerting of selfpraise, an enchantment, a magic, by which they were dizzied, dazzled and bewitched. They would not listen to the note which summoned each to his own place and distributed them here and there in the liturgy of the sacrifice; they gathered rather closer and closer home under Lucifer's lead and drowned it, raising a countermusic and countertemple and altar, a counterpoint of dissonance and not of harmony.

(Gerard Manley Hopkins, 1844-1889)

Hell heard th'unsufferable noise, Hell saw
Heav'n ruining from Heav'n, and would have fled
Affrighted; but strict Fate had cast too deep
Her dark foundations, and too fast had bound.
Nine dayes they fell; confounded Chaos roard,
And felt tenfold confusion in their fall
Through his wilde Anarchie, so huge a rout
Incumbered him with ruin: Hell at last
Yawning receavd them whole, and on them clos'd,
Hell their fit habitation fraught with fire
Unquenchable, the house of woe and paine.
Disburd'nd Heav'n rejoic'd, and sun repaired
Her mural breach, returning whence it rowld.

(John Milton, 1608-1674)

II. The morning stars

The morning stars who, ere light was, were light,
Heaven's light, heaven's radiance, in adoration,
There when the day shines, still unstained by night,
Cry Holy, Holy, Holy, in exultation!

Guards, sentries, Captains of the celestial places,
Thrones, pryncedoms, Virtues, powers,
They praise him,

Whom the four living ones,
Whom angels with veiled faces adore
And the Cherubim and Seraphim.

"Who is like God?" Michael the captain saith;
Raphael, God's cure, sends comfort in distress,
And Gabriel, who winged once to Nazareth,
Gabriel, the light of God, brings peace!

They sing as when the new earth first was hung
Dizzy in space,

And the planets and stars were young;

Creation was over...

Six nights and six days.

The sons of God for joy

Shouted God's praise!

*(Adapted from St. Joseph
the Hymnographer, 810-886)*

TEXTS AND TRANSLATIONS CONTINUED

Part Two: Angels in Scripture

Angels were the first creatures God made, created pure as the light, ordained with the light to serve God, who is the Lord of Light. They have charge to conduct us, wisdom to instruct us and grace to preserve us. They are the Saints' tutors, Heaven's heralds, and the Bodies' and Souls' guardians. [Furthermore as Origen saith, Every one's Angel that hath guided him in this life, shall at the last day produce and bring his charge forth whom he hath governed.]

(Thomas Heywood, 1574-1641)

IIIa. Jacob

Jacob! Jacob!

And Jacob went out from Beer-sheba, and went toward Haran.

And he lighted upon a certain place, and tarried there all night, because the sun was set; and he took of the stones of that place, and put them for his pillows, and lay down in that place to sleep. And he dreamed, and behold a ladder set up on the earth, and the top of it reached to heaven: and behold the angels of God ascending and descending on it.

And Jacob awaked out of his sleep, and he said, Surely the LORD is in this place; and I knew it not.

And he was afraid, and said, How dreadful is this place! this is none other but the house of God, and this is the gate of heaven.

(Genesis XXVIII 10-12, 16-17)

And when the servant of Elisha was risen early, and gone forth, behold, an host compassed the city both with horses and chariots. And his servant said to him, Alas, my master! How shall we do?

And he answered, Fear not: for they that be with us are more than they that be with them. And Elisha prayed, and said, LORD, I pray thee, open his eyes, that he may see. And the LORD opened the eyes of the young man, and he saw: and, behold, the mountain was full of horses and chariots of fire round about Elisha.

(2 Kings VI 15-17)

IIIb. Elisha

Elisha! Elisha!

And is there care in heaven? And is there love
In heavenly spirits to these creatures base,
That may compassion of their evils move?
There is: else much more wretched were the case
Of men than beasts. But O th' exceeding grace
Of highest God, that loves his creatures so,
And all his works with mercy doth embrace,
That blessed Angels he sends to and fro,
To serve to wicked men, to serve his wicked foe.

How oft do they their silver bowers leave,
To come to succour us, that succour want?
How oft do they with golden pinions cleave
The flitting skies, like flying Pursuivant,
Against foul fiends to aid us militant?
They for us fight, they watch and duly ward,
And their bright Squadrons round us plant,
And all for love, and nothing for reward:
O why should heavenly God to men
have such regard?

(Edmund Spencer, 1552-1599)

It was the rebel angel, Lucifer who fell from heaven,
that tempted Eve in the garden, and brought darkness and death into our world.

It was Gabriel, the light of God, who brought the promise to Mary, and so restored life and light to mankind.

(R. Ellis Roberts, 1879-1953)

IIIc. Hail, Mary!

Hail, Mary! Hail, Mary!

And in the sixth month the angel Gabriel was sent from God unto a city of Galilee, named Nazareth, to a virgin espoused to a man whose name was Joseph, of the house of David; and the virgin's name was Mary.

And the angel came in unto her, and said, Hail, thou that art highly favoured, the Lord is with thee: blessed art thou among women.

TEXTS AND TRANSLATIONS CONTINUED

And, behold, thou shalt conceive in thy womb, and bring forth a son, and shalt call his name JESUS. And Mary said, Behold the handmaid of the Lord; be it unto me according to thy word. And the angel departed from her.

(*Luke I 26-28, 31, 38*)

IV. Christ, the fair glory

Christ, the fair glory of the holy Angels,
Thou who hast made us, thou who o'er us rulest,
Grant of thy mercy unto us servants
Steps up to heaven.

Send thy Archangel, Gabriel, the mighty;
Herald of heaven, may he from us mortals
May he Spurn the old serpent,
Watching over the temples,
Where thou art worshipped.
May the blest Mother of our God and Saviour,
May the assembly of the Saints in glory,
May the celestial companies of Angels
Ever assist us.

(*Rabamus Maurus, translated by Athelstan Riley*)

Angels came to minister to Jesus, who was among his friends as one that served. They succoured him after his temptation; and when he endured the agony in the garden, they strengthened him. The angels glorified his birth; and when he comes again to judge the world, all the holy angels will accompany the Son of Man. They are his witnesses before whom he will acknowledge those who confess him before men. And those who do wrong to the childlike and simple must beware of their angels who do always behold the face of the Father which is in heaven.

(*R. Ellis Roberts*)

I go from earth to heaven
A dim uncertain road,
A houseless pilgrim through the world
Unto a sure abode:
While evermore an Angel
Goes with me day and night,
A ministering spirit
From the land of light,

My holy fellow-servant sent
To guard my steps aright.

(*Christina Rossetti, 1830-1894*)

And as it was in the beginning,
so shall it be in the end.
Once more darkness shall rise to overcome light, and
the light shall triumph.

(*R. Ellis Roberts*)

V. War in heaven

And there was war in heaven:
Michael and his angels
fought against the dragon;
and the dragon fought, and his angels.
And prevailed not;
neither was their place found anymore in heaven.

And the great dragon was cast out,
that old serpent, called the Devil,
and Satan, which deceiveth the whole world:
he was cast out into the earth,
and his angels were cast out with him.

And after these things I saw another angel
come down from heaven,
having great power,
and the earth was lightened with his glory.
And death and hell were cast into the lake of fire.

(*Revelation XII 7-9, XVIII 1-2*)

Part Three: Angels in Common Life and at Our Death

VI. Heaven is here

Heaven is here, and the angels of Heav'n,
It is given to them to guard, guide,
Warn, and conduct us on earth;
Many winged, many eyed, mighty in love,
They stand watch at our birth,
Stand watch at our death,
Bringing us along the road,
Bringing us peace,
Bringing us brotherhood.

TEXTS AND TRANSLATIONS CONTINUED

Ear may not hear,
Eye may not see,
But about us, around us,
In town and in temple,
At our work, at our play, as a cloud, as a light,
In the night, in the day
The angels assemble,
Praying, fighting, singing, rejoicing,
For you, for me, for all of the children of God.

(Anonymous)

...suppose that over Ludgate Hill the sky had indeed suddenly become blue instead of black; and that a flight of twelve angels, 'covered with silver wings, and their feathers with gold,' had alighted on the cornice of the railroad bridge, as the doves alight on the cornices of St. Mark's at Venice; and had invited the eager men of business below, in the centre of a city confessedly the most prosperous in the world, to join them for five minutes in singing the first five verses of such a psalm as the 103rd – 'Bless the Lord, oh my soul, and all that is with me,' (the opportunity now being given for the expression of their most hidden feelings) 'all that is within me, bless his holy name, and forget not all His benefits.' Do you not even thus, in mere suggestion, feel shocked at the thought, and as if my now reading the words were profane? And cannot you fancy that the sensation of the crowd at so violent and strange an interruption of traffic, might be somewhat akin to... the feeling attributed by Goethe to Mephistopheles at the song of the angels: 'Discord I hear, and intolerable jingling?'

(John Ruskin, 1819-1900)

Not where the wheeling systems darken,
And our benumbed conceiving soars!–
The drift of pinions, would we hearken,
Beats at our clay-shuttered doors.

The angels keep their ancient places;–
Turn but a stone, and start a wing!
'Tis ye, 'tis your estrangéd faces,
That miss the many-splendoured thing.

Yea, in the night, my Soul, my daughter,
Cry,—clinging Heaven by the hems;
And lo, Christ walking on the water,
Not of Gennesareth, but Thames!

(Francis Thompson, 1859-1907)

There are those, not only Christians, but men of many different faiths, who believe that the world we see is but a cloak of the invisible; that flowers and rivers and mountains, and the very stars themselves, all have their guardian spirits.

(R. Ellis Roberts)

VII. A thousand thousand gleaming fires

A thousand thousand gleaming fires
Seem'd kindling in the air;
A thousand thousand silvery lyres
Resounded far and near.

Me-thought the very breath I breath'd
Was full of sparks divine,
And all my heather couch was wreath'd
By that celestial shine.

And while the whole earth echoing rung
To their strain minstrelsy,
The little glittering Spirits sung,
Or seem'd to sing, to me:

"O mortal! Let them die,
Let time and tears destroy,
That we may overflow the sky
With universal joy!

"To thee the world is like a tomb,
A desert's naked shore;
To us, in unimagi'd bloom
It brightens more and more.

"And could we lift the veil and give
One brief glimpse to thine eye,
Thou wouldst rejoice for those that live,
Because they live to die!"

The little glittering Spirits sung,
Or seem'd to sing to me.

(Emily Brontë, 1818-1848)

TEXTS AND TRANSLATIONS CONTINUED

In the reign of Queen Victoria lived a priest, who was occasionally granted a vision of the unseen witnesses who surround us. [One of this man's sons told me of a remarkable experience his father had.]

One summer day he was walking along a country road which led, over a bridge, to a small town. As he approached the curve of the road that led to the bridge, he heard a confused shouting, and the noise of a horse's hoofs. He turned the corner and saw that a butcher's cart, driverless, was hurtling down the hill toward the bridge, drawn by its terrified and stampeding horse. Just as the horse and cart approached the bridge, a young boy, whose parents lived in the toll-cottage, ran out of the gate directly in the way of the runaway. The old priest looked in horror, still hurrying towards the bridge, and shouting a warning to the child. Then as he gazed he saw, clear in the sunlight, a figure clad in light, and with an incredible atmosphere of brightness. The figure stooped, gathered the child in his arms, looking down on the delighted and laughing face. Then, swiftly as it had come, the vision passed; there was the wreck of the cart against the buttress of the bridge, the stayed and panting horse, and, in the road, a silent motionless figure, with dirty and bloodstained clothes and the mark of the horse's hoof on his forehead.

VIII. Funeral march for a boy

Whether the vision was that of the child's guardian angel, or of the Angel of Death, the old priest did not know. All he knew with unspeakable certainty, was, that it was well with the child.

(*R. Ellis Roberts*)

Golden-winged, silver-winged,
Winged with flashing flame,
Such a flight of birds I saw,
Birds without a name:
Singing songs in their own tongue—
Song of songs—they came.

On wings of flame they went and came
With a cadenced clang:

Their silver wings tinkled,
Their golden wings rang;
The wind it whistled through their wings
Where in heaven they sang.

Where the moon riseth not
Nor sun seeks the west,
There to sing their glory
Which they sing at rest,
There to sing their love-song
When they sing their best:—

Not in any garden
That mortal foot hath trod,
Not in any flowering tree
That springs from earthly sod,
But in the garden where they dwell,
The Paradise of God.

(*Christina Rossetti*)

IX. Whosoever dwelleth under the defence of the most High

Whoso dwelleth under
the defence of the most High:
shall abide under the shadow of the Almighty.
For thou, Lord, art my hope:
thou hast set thine house of defence very high.

There shall no evil happen unto thee:
neither shall any plague come nigh thy dwelling.
For he shall give his angels charge over thee:
to keep thee in all thy ways.

They shall bear thee in their hands:
that thou hurt not thy foot against a stone.
Thou shalt go upon the lion and adder,
The young lion and the dragon
shalt thou tread under thy feet.

(*Psalm 91 vv 1, 9-13, translated by Myles Coverdale*)

Farewell, green fields and happy groves,
Where flocks have took delight,
Where lambs have nibbled, silent moves
The feet of Angels bright:
Unseen they pour blessing
And joy without ceasing

TEXTS AND TRANSLATIONS CONTINUED

On each bud and blossom,
And each sleeping bosom.

When wolves and tygers howl for prey,
They pitying stand and weep;
Seeking to drive their thirst away,
And keep them from the sheep;
But if they rush dreadful,
The angels most heedful,
Receive each mild spirit,
New worlds to inherit.

(William Blake, 1757-1827)

X. Lento maestoso

There came out also at this time to meet them, several of the King's trumpeters, clothed in white and shining raiment, who, with melodious noises, and loud, made even the heavens to echo with their sound. These trumpeters saluted Christian and his fellow with ten thousand welcomes from the world; and this they did with shouting and sound of trumpet.

This done, they compassed them round on every side; some went before, some behind, and some on the right hand, some on the left (as it were to guard them through the upper regions), continually sounding as they went, with melodious noise, in notes on high; so that the very sight was to them that could behold it, as if heaven itself were come down to meet them...

And now were these two men, as it were, in heaven, before they came at it, being swallowed up with the sight of angels, and with hearing of their melodious notes.

(John Bunyan, 1628-1688)

But they which shall be accounted worthy to obtain that world, and the resurrection from the dead, neither marry, nor are given in marriage:

Neither can they die any more: for they are equal to the angels; and are the children of God, being the children of the resurrection.

(Luke XX 35-36)

I think they laugh in heaven. I know last night
I dreamed I saw into the garden of God,
Where women walked whose painted images
I have seen with candles round them in the church.
They bent this way and that, one to another,
Playing; and over the long golden hair
Of each there floated like a ring of fire
Which when she stooped stooped with her,
And when she rose
Rose with her. Then a breeze flew in among them,
As if a window had been opened in Heaven
For God to give His blessing from, before
This world of ours should set; (for in my dream
I thought our world was setting, and the sun
Flared, a spent taper;) and beneath that gust
The rings of light quivered like forest-leaves.
Then all the blessed maidens who were there
Stood up together, as it were a voice
That called them; and they threw their tresses back,
And smote their palms, and all laughed up at once,
For the strong heavenly joy they had in them
To hear God bless the world.

(Dante Gabriel Rossetti, 1828-1882)

XI. Ye watchers and ye holy ones

O ye Angels of the Lord, bless ye the Lord:
Praise him and magnify him forever.

O Ye watchers and ye holy ones,
Bright Seraphs, Cherubim and Thrones,
Raise the glad strain,
Alleluya!
Cry out Dominions, Princedoms, Powers,
Virtues, Archangels, Angels' choirs,
Alleluya!

O higher than the Cherubim,
More glorious than the Seraphim,
Lead their praises,
Alleluya!

Thou Bearer of th' eternal Word,
Most gracious, magnify the Lord,
Alleluya!

TEXTS AND TRANSLATIONS CONTINUED

O friends in gladness let us sing,
Supernal anthems echoing,
Alleluya!
To God the Father, God the Son,
And God the Spirit, Three in One,
Alleluya!

Heaven is here,
And the angels of Heav'n.
Amen!

(Athelstan Riley, 1858-1945)

Mass in C Major, Op. 86

Ludwig van Beethoven

Kyrie

Kyrie eleison,
Christe eleison,
Kyrie eleison.

Lord have mercy,
Christ have mercy,
Lord have mercy.

Gloria

Gloria in excelsis Deo.
Et in terra pax
Hominibus bonae voluntatis.
Laudamus te. Benedicimus te.
Adoramus te. Glorificamus te.
Gratias agimus tibi
propter magnam gloriam tuam.
Domine Deus, Rex coelestis,
Deus Pater omnipotens.
Domine Fili unigenite, Jesu Christe.
Domine Deus, Agnus Dei,
Filius Patris.
Qui tollis peccata mundi,
miserere nobis.
Qui tollis peccata mundi,
suscipe deprecationem nostram.
Qui sedes ad dexteram Patris,
miserere nobis.
Quoniam tu solus sanctus.
Tu solus Dominus.
Tu solus Altissimus, Jesu Christe.

Glory to God in the highest.
And on earth peace
to all those of good will.
We praise thee. We bless thee.
We worship thee. We glorify thee.
We give thanks to you
according to thy great glory.
Lord God, Heavenly King,
God the Father Almighty.
Lord Jesus Christ, the only begotten Son.
Lord God, Lamb of God,
Son of the Father.
Thou who takest away the sins of the world,
have mercy upon us.
Thou who takest away the sins of the world,
receive our prayer.
Thou who sittest at the right hand of the Father,
have mercy on us.
For Thou alone art holy.
Thou alone art the Lord.
Thou alone art the most high, Jesus Christ.

TEXTS AND TRANSLATIONS CONTINUED

Cum Sancto Spiritu
in gloria Dei Patris. Amen.

Credo

Credo in unum Deum,
Patrem omnipotentem,
factorem coeli et terrae,
visibilium omnium, et invisibilium.

Et in unum Dominum Jesum Christum,
Filium Dei unigenitum.

Et ex Patre natum ante omni saecula.

Deum de Deo, lumen de lumine,

Deum verum de Deo vero.

Genitum, non factum,

consubstantialem Patri:

per quem omnia facta sunt.

Qui propter nos homines,

et propter nostram salutem

descendit de coelis.

Et incarnatus est de Spiritu Sancto

ex Maria virgine. ET HOMO FACTUS EST.

Crucifixus etiam pro nobis sub Pontio Pilato:
passus, et sepultus est.

Et resurrexit tertia die,
secundum Scripturas.

Et ascendit in caelum:

sedet ad dexteram Patris.

Et iterum venturus est cum Gloria,

judicare vivos et mortuos:

cujus regni non erit finis.

Et in Spiritum Sanctum

Dominum, et vivificantem:

qui ex Patre Filioque procedit.

Qui cum Patre, et Filio

simul adoratur et conglorificatur:

qui locutus est per Prophetas.

Et unam, sanctam, catholicam

et apostolicam Ecclesiam.

Confiteor unum baptisma

in remissionem peccatorum.

With the Holy Spirit
in the glory of God the Father. Amen.

I believe in one God,
The Father Almighty,
maker of heaven and earth,
and of all things visible and invisible.

And I believe in one Lord, Jesus Christ,
the only begotten Son of God,

born of the Father before all ages.

God from God, Light from Light,

True God from true God.

Begotten, not made,

of one substance with the Father:

by whom all things were made.

Who for us

and for our salvation

Came down from Heaven.

And was incarnate by the Holy Spirit

of the Virgin Mary. And was made man.

Crucified also for us under Pontius Pilate:
He suffered, and was buried.

And on the third day he rose again,
according to the Scriptures.

He ascended into heaven and

he sits at the right hand of the Father.

He shall come again with glory

to judge the living and the dead;

and of his kingdom there will be no end.

And I believe in the Holy Spirit,

the Lord and Giver of life,

who proceeds from the Father and the Son.

Who together with the Father and the Son

is adored and glorified,

who spoke to us through the Prophets.

And I believe in one, holy, catholic

and Apostolic Church.

I confess one baptism

for the remission of sins.

TEXTS AND TRANSLATIONS CONTINUED

Et expecto resurrectionem mortuorum.
Et vitam venturi saeculi. Amen.

Sanctus/Benedictus

Sanctus, Sanctus, Sanctus,
Dominus Deus Sabaoth.

Pleni sunt coeli et terra
gloria tua.

Hosanna in excelsis.

Benedictus qui venit
in nomine Domini.

Hosanna in excelsis.

Agnus Dei

Agnus Dei,
qui tollis peccata mundi:
miserere nobis.

Agnus Dei,
qui tollis peccata mundi:
miserere nobis.

Agnus Dei,
qui tollis peccata mundi:
dona nobis pacem.

I await the resurrection of the dead,
and the life of the world to come. Amen.

Holy, Holy, Holy,
Lord God of Hosts.

Heaven and earth are full
of thy glory.

Hosanna in the highest.

Blessed is He who comes
in the name of the Lord.

Hosanna in the highest.

Lamb of God,
who takest away the sins of the world:
have mercy upon us.

Lamb of God,
who takest away the sins of the world:
have mercy upon us.

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

ABOUT THE ARTISTS

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 Georg 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 scope of

programming. Drawn from the Dartmouth student body, faculty and staff, and the Connecticut Upper Valley community, the membership today consists of 85 voices, giving an annual Celebration for the Season fall concert, plus two major works with professional orchestra and soloists each year.

HANOVER CHAMBER ORCHESTRA was founded in 1976 as an ensemble for some of the area’s finest amateur players. Today it is a highly respected professional chamber orchestra, drawing musicians from Boston, New York and Montreal, as well as throughout northern New England. The orchestra appears regularly at the Hopkins Center for the Arts in col-

ABOUT THE ARTISTS CONTINUED

laboration with the Handel Society of Dartmouth, and at the Silver Performing Arts Center with the Plymouth State University Chorale and Chamber Singers. It has also performed at the Lebanon Opera House and at Carnegie Hall.

ROBERT DUFF *conductor* is the director of the Handel Society and Chamber Singers of Dartmouth College. A native of Massachusetts, Dr. Duff comes to Hanover from Los Angeles, California, where he earned his Doctor of Musical Arts from the University of Southern California in 2000.

Before coming to Dartmouth College, Dr. Duff served on the faculties of Claremont Graduate University, Pomona College and Mount St. Mary's College. Before starting his career in academia, he served for two years as the Director of Music for the Roman Catholic Archdiocese of Los Angeles, where he directed the music programs for nearly 300 parishes. Dr. Duff earned his bachelor's degree at the University of Massachusetts at Amherst, his master's degree at Temple University, and his doctorate at the University of Southern California. He has studied conducting with E. Wayne Abercrombie, Alan Harler, Lynn Bielefeldt, William Dehning and John Barnett.

Since 2000, Dr. Duff has premiered several West Coast performances of numerous choral works and a new realization of Vivaldi's *Gloria* for women's voices. He has also been active in commissioning new works for both choral and instrumental forces. In addition to his work with choirs nationally, Dr. Duff is on the executive board of the Eastern Division of the American Choral Directors Association, and is a member of the American Musicological Society, Choral Conductors Guild, Chorus America, the College Music Society, Music Educator's National conference, Kappa Phi Honor Society and Pi Kappa Lambda Music Society.

MARK ANDREW CLEVELAND *bass* has performed extensively on the east coast to enthusiastic audi-

ences and critical acclaim, and was recognized in *The Boston Globe's* "Arts & Entertainments—The Best of 2002." A versatile performer, his repertoire ranges from chant to contemporary works and from oratorio to opera. Mr. Cleveland made his Boston debut with The Cantata Singers and has performed subsequently with The Boston Cecilia, Spectrum Singers, Masterworks Chorale, Musica Sacra and The Brookline Chorus. He was the soloist in the premier of Earl Kim's *Scenes from a Movie, Part 3: The 26th Dream* with The Cantata Singers and he premiered the song cycle *Cynthia*, a commissioned work written for him by Marilyn Ziffrin. Performances last season included Bach's *St. John Passion* with the Bach Choir of Bethlehem, *Judas Maccabaeus* with The Back Bay Chorale, Bach's *St. Matthew's Passion* with The Cantata Singers and Mendelssohn's *Elijah* with the Keene Chorale. In addition, Mr. Cleveland toured with Boston Baroque's performances of Monteverdi's *Vespro della Beata Vergine* (1610) at Tanglewood, Ravinia and in Los Angeles. This season, Mr. Cleveland's scheduled performances include *Symphony No. 9* by Beethoven with the Vermont Symphony, Schumann's *Scenes from Goethe's Faust* and Bach's *St. John's Passion* with The Cantata Singers.

Mr. Cleveland's recording credits include an appearance with Boston Baroque in Gluck's *Iphigénie en Taureide* and participation in the Grammy award winning recording of Barber's opera, *Antony and Cleopatra*, with the Spoleto Festival Orchestra and Westminster Choir. He recently recorded Antonia Bembo's *Psalms 101, Seigneur qui vois mes pleurs* in collaboration with La Donna Musicale for an upcoming biography of the composer from Oxford University Press. Mr. Cleveland's opera credits include performances with The Spoleto Festival, New Jersey June Opera Festival, Monadnock Music, Granite State Opera, Prism Opera, Salisbury Lyric Opera Company and Opera Burlington. He has given recitals of Schubert's *Winterreise* on tour in the Netherlands and has appeared in the Young Artist Series at the Isabella Stewart Gardner

ABOUT THE ARTISTS CONTINUED

Museum, at Boston University's Tsai Performance Center and Chromatic Club of Boston. As a respected collaborative artist he has performed with La Donna Musicale, Sarasa and with many other artists at New England colleges, universities and music schools. In addition to Mr. Cleveland's varied performing engagements he is the Director of Music at Grace Episcopal Church in Manchester, NH and is a member of the voice faculties at the University of Massachusetts, Lowell and at St. Paul's School.

ERMA GATTIE MELLINGER *mezzo-soprano* has been a principal artist with many opera companies across the United States, 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 30 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 Flaudermas*, 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," Ms. Gattie 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 Adirondack Ensemble, Chamber Works at Dartmouth College and Classicopia.

Ms. Gattie 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, having performed regularly with the Handel Society, the Chamber Singers, the Wind Symphony and the Orchestra. Ms. Gattie Mellinger began teaching voice at Dartmouth College in 1996.

ANNE HARLEY *soprano* is an avid performer of contemporary and early music, appearing across North America and Europe, with ensembles such as Opera Boston, The American Repertory Theatre, The Handel & Haydn Society, Boston Baroque and Boston Camerata. In 1999, she debuted in Europe at Amsterdam's Concertgebouw as the lead in Handel's *Acis and Galatea*, and has since toured in Europe several times. *The London Times* praised her performance in Monteverdi's *Vespers* with the Handel & Haydn Society as "sublimely sensual" and *The Boston Globe* lauded her performance as Madame Mao in Opera Boston's 2004 production of *Nixon in China*: "Soprano Anne Harley offers a spitfire Mme. Mao, machine-gunning high D's." The ground-breaking early Russian music ensemble, TALISMAN, which she cofounded with Oleg Timofeyev in 2000, was featured at the Boston Early Music Festival 2005 with the program: *A Tribute to Stesha: Russian Gypsy Diva*. Gramophone dubbed her voice "sumptuous" in their rave review of TALISMAN's first CD: *Music of Russian Princesses from the Court of Catherine the Great*. She has taught at Longy Conservatory and Boston University and, several years ago, founded The Voice Institute, an interdisciplinary institute for voice training, which hosts workshops in extended voice performance training and voicework for actors. This spring, she was invited to join an international voicework exchange at the Moscow Art Theatre and San Diego State University. In the fall, she will join the music faculty of University of North Carolina at Charlotte as assistant professor.

ABOUT THE ARTISTS CONTINUED

WILLIAM HITE *tenor* has earned the reputation as an engaging and expressive artist and has performed with the American Symphony Orchestra, San Diego Symphony, Washington Bach Consort, New York City Ballet, National Arts Center Orchestra (Ottawa), Boston Baroque, Emmanuel Orchestra, Tafelmusik and Philharmonia Baroque under the direction of Seiji Ozawa, Rafael Frübeck de Burgos, Nicholas McGegan, Christopher Hogwood, Robert Spano, Grant Llewellyn, Leon Botstein, John Harbison, Craig Smith and Peter Schreier.

Mr. Hite's engagements include appearances with the Boston Symphony in Belioz' *L'Enfance du Christ*, Beethoven's *Ninth Symphony* with The Vermont Symphony, *Messiah* with the Handel & Haydn Society, Bernard Rands' *Canti del sole* with the Boston Modern Orchestra Project, Bach solo cantatas with the Louisville Bach Society, Tippett's *A Child of our Time* with the Pioneer Valley Symphony and Mattheson's *Boris Goudenow* with The Boston Early Music Festival.

His operatic credits include title roles in *The Rake's Progress*, *Acis and Galatea*, Handel's *Jephtha*, *Il ritorno d'Ulisse in patria* and Cavalli's *L'Ormindo*, as well the role of Roderick Usher in the world premiere of Philip Glass' opera *The Fall of the House of Usher* at American Repertory Theater and the Kentucky Opera. He performed the role of Orfeo in Peri's *Euridice* with the Long Beach Opera and has been a regular at the Boston Early Music Festival in period stagings of Monteverdi and Rossi's *Orfeo*, Cavalli's *Ercole amante* and *King Arthur*.

Mr. Hite's discography contains over 30 recordings spanning a wide spectrum of musical idioms. His most recent release is *The Astronaut's Tale* by Charles Fussell on Albany Records. On the Koch label he may be heard in the *St. John Passion* with Emmanuel Music. He has also recorded the Mozart *Requiem* with Andrew Parrott for Denon and Handel's *The Tri-*

umph of Time and Truth for Centaur. He is featured on numerous CDs with the Boston Camerata as well as with the medieval ensemble *Sequentia*.

William Hite has sung in music festivals at Tanglewood, Santa Fe, Monadnock, Banff and Vancouver as well as the Vermont Mozart Festival. In Europe he has performed at the Athens Festival, Academie Musicale in Sainte, Aix-en-Provence and the Holland Early Music Festival. He is head of the voice faculty at the University of Massachusetts in Amherst and Guest Artist at the Yale Institute of Sacred Music.

DANIEL WEISER *collaborative pianist* is currently on the music faculty of Dartmouth College and St. Paul's School. He is the co-founder and Artistic Director of Classicopia, a chamber music organization based in Hanover, NH that performs monthly concerts and runs a summer chamber music camp for all ages. He also co-founded the Upper Valley Duo, a violin and piano team that served as the 1996 U.S. Artistic Ambassadors Abroad on a two-month, eleven-country tour of the Middle East and Asia. Mr. Weiser was also a founding member of the Adirondack Ensemble, which won a Chamber Music America award for inventive programming and outreach.

He has participated in the New Hampshire Music Festival, Musicorda and the Apple Hill Chamber Music Festival. He has been the Music Director of the Da Corneta Opera Ensemble, the Opera North Young Artist program and Opera New England. A Phi Beta Kappa graduate of Columbia University with a degree in American History, he also spent a year at Harvard Law School. Mr. Weiser has a Doctorate in Piano from the Peabody Conservatory, where he studied with Samuel Sanders and Robert MacDonald and won the Richard Franko Goldman prize for outstanding contribution to musical and education life. He now lives in Quechee, Vermont with his wife, Dr. Kisha Weiser.

HANDEL SOCIETY OF DARTMOUTH COLLEGE

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Many thanks are extended to the Membership Board 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 Friends of the Handel Society (Dartmouth College alumni, past and present community Handel Society members, and regional audience supporters of the Handel Society) and the Handel Society Foundation of New Hampshire, Inc. for financial support of the Handel Society's concert season.

In addition, the Handel Society thanks William John Summers, Associate Professor, Department of Music for his pre-performance lecture on Beethoven's *Mass in C Major*.

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:

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