



Handel Society of Dartmouth College

Dr. Robert Duff *conductor*

*The Choral Circle:
Music of Our Community and Beyond*

with special guests

Daniel Weiser and Sara Shakliyan *piano*

The Concertato Singers

and members of the

Hanover Chamber Orchestra

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

Spaulding Auditorium's Hamburg Steinway concert grand piano was purchased with generous gifts from the Friends of the Hopkins Center and Hood Museum of Art; the class of 1942, in memory of Allan Dingwall '42; and anonymous donors.

Saturday, May 14 • 8 pm

Spaulding Auditorium • Dartmouth College

PROGRAM

Fanfare for a Festival	Ron Nelson (b. 1929)
A Spring Carol	Emma Lou Diemer (b. 1927)
Lark	Aaron Copland (1900-1990)
The Concertato Singers of the Handel Society	
She's Like the Swallow	Luigi Zaninelli (b. 1932)
A Red, Red Rose	Eleanor Daley (b. 1955)
Shenandoah	Traditional Chantey, arr. Marshall Bartholomew (1885-1978)
Have You Seen the White Lily Grow?	Irving Fine (1914-1962)
The Concertato Singers of the Handel Society	
There Will Be Rest	Frank Ticheli (b.1958)
The Promise of Living	Aaron Copland (1900-1990)

• INTERMISSION •

Symphony of Psalms	Igor Stravinsky (1882-1971)
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PROGRAM NOTES

This evening's performance of *The Choral Circle: Music of Our Community and Beyond* highlights 20th century choral music that has made an impact on the choral movement in our community and throughout America. The American choral tradition has been stimulated by the many singing societies (of which the Handel Society holds a unique place), the collegiate choirs and glee clubs, and the professional choral ensembles such as the Robert Wagner Chorale, the Dale Warland Singers and the Robert Shaw Chorale. The impact of these societies continues to influence new generations of choral enthusiasts, singers, composers and audience alike.

All members of these generations join to make the Choral Circle. From the choral miniatures of Aaron Copland, new works by Frank Ticheli, to the exuberant *Symphony of Psalms* by Igor Stravinsky, we

gain new perspectives into the American choral traditions and styles that comprise tonight's program, *The Choral Circle*.

Fanfare for a Festival* and *A Spring Carol

Over 45 years ago both *Fanfare for a Festival* and *A Spring Carol* were added to the American choral repertory by Ron Nelson (b. 1929) and Emma Lou Diemer (b. 1927), respectively. At the time, these two midwesterners came to the east coast to pursue degrees; Nelson at the Eastman School of Music and Diemer at Yale School of Music and the Eastman School of Music. Nelson continued his training through post-graduate work in Paris at L'Ecole Normale de Musique (1954-1955) while Diemer furthered her studies in composition in Brussels on a Fulbright Scholarship (1952-53) and at the Berkshire Music Center (summers of 1954, 1955).

PROGRAM NOTES CONTINUED

Although these two composers took similar paths in pursuit of honing their skills, there are striking differences in their musical styles. Nelson's *Fanfare for a Festival*, scored for eight-part chorus, brass septet and timpani, is idiomatic of a fanfare; its square rhythms and static tonality underscore the celebratory call for all to praise music.

Diemer's treatment of fanfare in *A Spring Carol* is quite different. Although it employs a similar ternary structure as *Fanfare for a Festival*, *A Spring Carol*, scored for chorus and piano, progresses through various tonal centers to give a sense of forward movement and urgency to welcome the spring. Additionally, pictorialism abounds in the accompaniment, echoing the references to birds awaking to greet the new morn.

Both composers enjoyed prolific careers, contributing greatly to the choral and orchestral repertory in America in the late 20th century. Nelson's later commissions include those by the National Symphony Orchestra, The Aspen Music Festival, Eastman Kodak, Columbia Pictures and NBC. Diemer's recognitions include a Kennedy Center Friedheim award for her *Concerto in One Movement for Piano* and the American Guild of Organists Composer of the Year Award in 1994.

Lark* and *The Promise of Living

The greeting of spring continues in a setting of Genevieve Taggard's poem *Lark* and is fulfilled in *The Promise of Living* from Copland's opera, *The Tender Land*. Copland, whose fame lies in the development of a distinctively American style, is one of many American composers who forged the path to study of composition in Paris, a path that would be followed by later generations of American composers. While in Paris, Copland first pursued studies at the American Conservatory, Fontainebleau in 1921, and then later with the great conductor and composer Nadia Boulanger (1887-1979). Boulanger influenced Copland with her sensitivity to clarity in composition and by the formal continuity of

structure. It was also through Boulanger's promotion of Stravinsky (she conducted the premiere of *Dumbarton Oaks* in 1938) that Copland was exposed to Stravinsky's neo-classicism.

Lark, written by Copland in 1938 and premiered three years later by Robert Shaw in New York, is an early work written for unaccompanied chorus and baritone soloist. In its opening line, "O Lark, from great dark arise!," Copland energetically supports the text through an ascending vocal line that mimics the fluttering of the great lark as it takes flight in the morning air. The urgency of the text is heightened through a polyrhythmic ostinato, which may reflect the influence of Copland's early exposure to jazz in New York.

The Promise of Living is drawn from his only opera, *The Tender Land*. Copland wrote this work for television in 1954, on a commission from Richard Rogers and Oscar Hammerstein II to commemorate the 30th anniversary of the League of Composers. Inspired by James Agee and Walker Evans' book, *Let Us Now Praise Famous Men*, Copland looked at the heartland of America during the Great Depression. Set on a Kansas farm, the opera tells the coming of age story of the life and times of a midwestern farm family and the sense of continuity that binds their lives together. In *The Promise of Living*, which is the *finale* from Act One, five adults share their perspectives on the promises of life with a young girl as she becomes the family's first high school graduate.

In both works, Copland's melodic writing is dynamic and employs frequent skips and leaps, which is typical of his style. Also typical is the unusual frequent use of unison and two-voice writing that creates a transparent texture when combined with the open intervals of the fourths and fifths. These traits, combined with the declamatory settings of text (made possible by the many types of accents and articulations found in his music), distinguish Copland's brilliance as a composer of choral music.

PROGRAM NOTES CONTINUED

Choral Music for Women's and Men's Choruses

She's Like the Swallow is a distinctive Newfoundland folk song about the yearning for and remembrance of love. This folk song is a popular subject for Canadian composers, and many arrangements exist for both mixed and women's ensembles. The setting performed tonight, featuring the women of the Handel Society in four-part harmony and piano, is by Luigi Zaninelli (b. 1932). A native of New Jersey, Zaninelli was discovered at an early age by Gian-Carlo Menotti who brought him to the Curtis Institute of Music in Philadelphia to pursue studies. His studies at Curtis culminated in his appointment to the faculty there. Since then, Zaninelli has been the conductor and arranger for Metropolitan Opera soprano Anna Moffo, composer-in-residence at the University of Calgary, Banff School of Fine Arts and, since 1973, the composer-in-residence at the University of Southern Mississippi.

A *Red, Red Rose* is one of the most famous ballads that Robert Burns (1759-1796) ever wrote. First published in 1794, this ballad was set by Eleanor Daley in 2003 for the 30th anniversary of the Oriana Singers, a premiere women's ensemble in Toronto, Canada. In her setting, Daley follows closely the structure of this traditional ballad and its four verses of four lines each. For three-part women's chorus, Daley establishes an *ostinato* in the right hand of the piano that is accompanied by a descending harmonic progression in the left hand that, in turn, serves as the support for each of the verses.

Canadian composer Eleanor Daley received her Bachelor of Music Degree in Organ Performance from Queen's University in Kingston, Ontario, and holds diplomas in both organ and piano from the Royal Conservatory of Music in Toronto and Trinity College in England. Ms. Daley's *Requiem* was awarded the National Choral Award for Outstanding Choral Composition of the Year in 1994 by the Association of Canadian Choral Conductors (ACCC).

Marshall Bartholomew's legacy in the area of American men's music is unrivaled. His name

appears on countless well-known glees, spirituals, sea chanteys and other titles that define glee club repertoire in the 20th century and beyond. His work includes such standards as *Shenandoah*, *What Shall We Do with a Drunken Sailor?*, *Away to Rio!* and *Little Innocent Lamb*. The much beloved chantey *Shenandoah* completes this portion of the program, and is sung by the men of the Handel Society. Arranged by Marshall Bartholomew (1885-1978) for unaccompanied four-part men's glee club, this arrangement received its premiere by the Yale Glee Club in 1925. Bartholomew served as the director of the Yale Glee Club from 1921-1953, and his work was responsible for challenging other groups to expand and diversify its repertoire to include classical works from the Renaissance the Romantic period along side lighter fare.

Have You Seen the White Lily Grow?

Another student of Nadia Boulanger, Irving Fine (1914-1962) was an American composer with a remarkable gift for lyricism. *Have You Seen the White Lily Grow?* is excerpted from *The Hour Glass*, a song cycle based on texts by Ben Jonson. Of Fine, Aaron Copland wrote that "his music wins us over through its keenly conceived sonorities and its fully realized expressive content," praising it for "elegance, style, finish and a convincing continuity." Virgil Thomson has cited an "unusual melodic grace." This beautiful setting was composed in 1949 while Fine served on the faculty at Harvard University where he became a close associate of Copland, Stravinsky, Koussevitzky and Leonard Bernstein.

There Will Be Rest

Composed in 1999 by Frank Ticheli for eight-part chorus, *There Will Be Rest* is one of the most recent works to enter into the American choral repertoire. The work is based on one of the last poems of Sara Teasdale. Teasdale (1884-1933) is regarded as one of the great American lyric poets who was haunted by depression in later years and, eventually, took her own life at the age of 48. Many of her poems address the despair of her condition, but her final poems

PROGRAM NOTES CONTINUED

seem to draw strength and hope from the stars and their enduring radiance.

Ticheli, in setting this poem, writes “It is dedicated to the memory of the son of my dear friend, conductor Carl St. Clair. His boy died tragically at 18 months of age in a drowning accident, and the dedication was my way of offering some kind of comfort to my friend and his wife in 1999.” About the poem he writes: “Sara Teasdale’s *There Will Be Rest* is a perfect summary of her lifelong concern for the stars and their ancient promise of peace. This choral setting is designed to capture the poem’s purity of spirit and delicate lyricism.”

Ticheli is Professor of Composition at the University of Southern California. The premiere of this work by the Pacific Chorale (John Alexander, conductor) was made possible through the generosity of the Pacific Chorale Guild–Premiere Chapter.

Symphony of Psalms

“It is not a symphony in which I have included *Psalms* to be sung. On the contrary, it is the singing of the *Psalms* that I am symphonizing.”

—Igor Stravinsky

Tonight’s performance of Stravinsky’s *Symphony of Psalms* commemorates the 75th anniversary of the composition of this much beloved choral and orchestral work. Dedicated to the Boston Symphony Orchestra (BSO), this work was commissioned in 1930 by the BSO’s conductor Serge Koussevitzky to celebrate the orchestra’s 50th anniversary. Stravinsky, having reignited his relationship with the Orthodox Church four years earlier, begins his dedication: “*Cette Symphonie composée à la gloire de Dieu...*” There is no doubt that Stravinsky’s faith was central to his need to write *Symphony of Psalms*.

The idea to compose a symphony had been on the composer’s mind since 1926, when he abandoned this idea in favor of *Oedipus Rex*. When the commission for a symphony arrived in 1930, Stravinsky was anxious to begin (since he had already sketched out the texts over Christmas 1929). Both Stravinsky’s

publisher and the BSO hoped for a traditional orchestral work without chorus. Stravinsky, however, had something else in mind. As Stravinsky recounts, “[I] had had the psalm symphony idea in mind for some time and this is what I insisted on composing.”

Stravinsky was given artistic license on orchestration and form, and chose to feature in his *Symphony of Psalms* a full symphonic chorus (he requested children’s chorus and men as the ideal), as well as woodwinds in groups of up to five, plus two pianos, full brass, percussion and lower strings only. Most noticeably omitted in Stravinsky’s orchestration are the violins and violas, which helps with his intent that the chorus and orchestra “be on an equal footing, neither of them outweighing the other.”

The structure of *Symphony of Psalms* is divided into three movements that are to be played without a break. The structure of the work is based on the texts he chose from the Vulgate: Psalm 38: 13-14 for the first movement, Psalm 39: 2-4 for the second movement and Psalm 150 in its totality for the concluding movement. In describing his settings of Psalms 38, 39 and 150, Stravinsky hoped that this music would serve as a “form of communion with our fellow man and the Supreme Being.”

Stravinsky’s root idea of the entire symphony is the sequences of two minor thirds joined by a major third. The melodic and harmonic material in the first movement, created from these two sequences, forms the basis of the entire work. The sequence of the two minor thirds is derived from an octatonic scale (a scale that follows the sequence of intervals: whole step-half step-whole step-half step-whole step-half step-whole step-half step).

Stravinsky also uses this octatonic scale in other ways throughout the work to achieve harmonic and structural unity. In the first movement, Stravinsky extracts traditional “chords” from this octatonic pitch collection, as well as the descending thirds used to accompany the first entrance of the full chorus.

PROGRAM NOTES CONTINUED

The second movement, in the form of a double fugue, opens with a carefully worked-out initial subject that is based on the pitches derived from the descending thirds of the first movement. After the presentation of the four fugal entries in this entirely instrumental opening, an episode leads to the entry of the choir, which introduces an entirely different fugue subject, accompanied now by the instrumental fugue subject. Elliott Antokoletz notes that the clear stratification of the two key areas presented by the choral and orchestral forces may be seen as a “dramatic polarity between Man and God.” The text in this movement has moved away from Man’s plea for intercession to his statement that God has given him faith—“he set my feet upon a rock, and established my goings. And he hath put a new song in my mouth.”

This new song must surely be the “Alleluia” and “Laudate” of Psalm 150 that follow in the final movement. The movement opens with a beautiful phrase of calming devotion and is followed by an unrelenting chant that extols all of creation to praise (at this point the horns join in creation and loudly

pronounce the rhythm of the text that the chorus is singing, “Laudate Dominum.”) A brief interjection to this psalm comes in the restatement of the “Alleluia” that opened the movement, reasserting the inward prayerfulness that opened and will shortly close the movement. The scherzo-like material that follows presents a powerful melodic figure that Stravinsky confessed is a depiction “of Elijah’s chariot climbing into the Heavens. Never before had I written anything quite so literal as the triplets for horns and piano to suggest the horses and chariot.”

After this thrilling orchestral ascent, the chorus and woodwinds join in sonority over a serene ostinato in the harp and piano parts. This devotional calmness answers the pleading of the first movement, and the covenant granted in the second. Stravinsky, in the final setting of the word “Dominum,” breaks the word between syllables. By this very act, Stravinsky may be suggesting that as beautiful as we see creation, humanity can never present the fullness of Stravinsky’s view of his creator.

Dr. Robert Duff

TEXTS AND TRANSLATIONS

Fanfare For A Festival

Ron Nelson

All praise! All praise to music!
Heaven sent
the voice that lifts all hearts in perfect melody,
and leaves the soul fulfilled with joy and peace.

All praise! All praise to music!
Heaven sent in open song!

A Spring Carol

Emma Lou Diemer

Sound the flute! Now it’s mute!
Birds delight Day and night;
nightingale in the dale,
lark in sky, lark in sky,
merrily to welcome in the year.

Little boy, full of joy;
little girl, sweet and small;
merry voice, infant noise,

Merrily to welcome in the year.

For lo, the winter is past,
the rain is over and gone;
the flowers appear on the earth,
the time of the birds is come
and the voice of the turtle is heard in our land.

Little lamb, here I am;
come and lick my white neck;
let me pull your soft wool;
kiss your soft face,
merrily to welcome in the year.

William Blake, Song of Solomon

Lark

Aaron Copland

O Lark, O Lark, from great dark arise!
O Lark of Light, from great dark arise!
O Lark of Light, O lightness like a spark,

TEXTS AND TRANSLATIONS CONTINUED

Shock ears and stun our eyes
singing the dayrise, the great dayrise!

O Believer, Rejoicer, Say, before
Evidence of Day, The Sun is risen!
Where no Sun is, Come loudly in the air!
Let ear and eye prepare truly to see and hear,
to hear thy three-fold welcome in the air,
to see all dazzle after long despair,
O Lark of Light, Lark, Rise!
To see what none may see now,
singer, so fair!

O Lark, alert, O Lark, alive,
O lovely, lovely, chanting, arrow lark,
Sprung like an arrow from the bow of dark,
O Lark, arise!
Sing the dayrise, the great dayrise!

Genevieve Taggard

She's Like the Swallow

Luigi Zaninelli

She's like the swallow that flies so high,
she's like the river that never runs dry,
she's like the sunshine on the lee shore:
I love my love and my love is no more.

'Twas out in the garden this fair maid did go,
a'picking the beautiful primrose;
the more she plucked the more she pulled
until she got her apron full.

It's out of these roses she made a bed.
A stony pillow for her head,
she laid down no word she spoke
until this fair maid's heart was broke.

She's like the swallow that flies so high,
she's like the river that never runs dry,
she's like the sunshine on the lee shore:
I love my love and my love is no more.

A Red, Red Rose

Eleanor Daley

O my Luve's like a red, red rose
that's newly sprung in June:
O my Luve's like the melodie
that's sweetly play'd in tune!
As fair art thou, my bonnie lass,

so deep in luvè am I:
and will luvè thee still, will luvè thee my dear,
till a'the seas gang dry:

Till a' the seas gang dry, my dear,
and the rocks melt wi' the sun;
and I will love thee still, my dear,
while the sands o' life shall run.

And fare thee well, my only Luve,
and fare thee well a while!
and I will come again my Luve,
tho' 'twere ten thousand mile.

Shenandoah

Traditional Sea Chantey

O Shenandoah, I long to see you
and hear your rolling river.
O Shenandoah, I long to see you,
'aay, We're bound away,
across the wide Missouri.

I long to see your smiling valley
And hear your rolling river,
I long to see your smiling valley,
'Way, We're bound away,
Across the wide Missouri.

'Tis sev'n long years since last I see thee,
and hear your rolling river,
'tis sev'n long years since last I see thee,
'way, We're bound away,
across the wide Missouri.

When first I took a rambling notion
to leave your rolling river;
to sail across the briny ocean,
'way, We're bound away,
across the wide Missouri.

Have You Seen the White Lily Grow?

Irving Fine

Have you seen the white lily grow,
before rude hands have touched it?
Have you seen the fall of the snow
before the soil hath smutched it?
Have you felt the wool of beaver
or swan's-down ever?
Have you tasted the bag of the bee?

TEXTS AND TRANSLATIONS CONTINUED

O so fair, so soft, so sweet is she!
Have you heard?
Have you seen the white lily grow?
Have you seen?

There Will Be Rest

Frank Ticheli

There will be rest, and sure stars shining
over the roof-tops crowned with snow,
a reign of rest, serene forgetting,
the music of stillness holy and low.

I will make this world of my devising,
out of a dream in my lonely mind,
I shall find the crystal of peace,
above me stars I shall find.

Sara Teasdale (1884-1933)

The Promise of Living

Aaron Copland

The promise of living
with hope and thanksgiving
is born of our loving
our friends and our labor.

The promise of growing
with faith and with knowing
is born of our sharing
our love with our neighbor.

The promise of living,
the promise of growing
is born of our singing
in joy and thanksgiving.

For many a year we've known these fields
and known all the work that makes them yield.

Are you ready to lend a hand?
We're ready to work, we're ready to lend a hand.
By working together we'll bring in the harvest,
we'll bring in the harvest, the blessings of harvest.

We plant each row with seeds of grain,
and Providence sends us the sun and the rain,
by lending a hand, by lending an arm
bring out, bring out from the farm,
bring out the blessings of harvest.

O let us be joyful,
O let us let us be grateful.
Come join us in thanking
the Lord for His blessing.
O let us sing our song,
and let our song be heard.
Let's sing our song with our hearts,
and find a promise in that song.

Give thanks there was sunshine,
give thanks there was rain,
give thanks that we have hands
to deliver the grain.

The promise of ending
in right understanding
is peace in our own hearts
and peace with our neighbor.

The promise of living,
the promise of growing,
the promise of ending
is labor and sharing and loving.

SYMPHONY OF PSALMS

I

Exaudi orationem meam, Domine,
et deprecationem meam.
auribus percipe lacrimas meas.
Ne sileas, quoniam advena ego sum apud te,
et peregrinus, sicut omnes patres mei.
Remitte mihi, ut refrigerer prius quam abeam
et amplius non ero.

Vulgata: Psalmus 38, 13-14

Hear my prayer, O Lord,
and give ear unto my cry.
Hold not thy peace at my tears:
for I am a stranger with thee,
and a sojourner, as all my fathers were.
O spare me, that I may recover my strength,
before I go hence, and be no more.

Psalm 38 (39), 12-13

SYMPHONY OF PSALMS CONTINUED

II

Expectans expectavi Dominum,
et intendit mihi.
Et exaudivit preces meas,
et eduxit me de lacu miseriae et de luto faecis.
Et statuit super petram pedes meos:
et direxit gressus meos.
Et immisit in os meum canticum novum,
carmen Deo nostro.
Videbunt multi, et timebunt,
et sperabunt in Domino.

Vulgata: Psalmus 39, 2-4

I waited patiently for the Lord;
and he inclined unto me,
and heard my cry.
He brought me up also out of an horrible pit,
out of the miry clay, and set my feet upon a rock,
and established my goings.
And he hath put a new song in my mouth,
even praise unto our God:
many shall see it, and fear,
and shall trust in the Lord.

Psalm 39 (40), 1-3

III

Alleluia.
Laudate Dominum in sanctis ejus;
laudate eum in firmamento virtutis ejus.
Laudate eum in virtutibus ejus;
laudate eum secundum multitudinem
magnitudinis ejus.
Laudate eum in sono tubae;
laudate eum in psalterio et cithara.
Laudate eum in tympano et choro;
laudate eum in chordis et organo.
Laudate eum in cymbalis benesonantibus;
laudate eum in cymbalis jubilationibus.
Omnis spiritus laudet Dominum!
Omnis spiritus laudet eum.
Alleluia.

Vulgata: Psalmus 150

Alleluia.
Praise God in his sanctuary:
praise him in the firmament of his power.
Praise him for his mighty acts:
praise him according to
his excellent greatness.
Praise him with the sound of the trumpet;
praise him with the psaltery and the harp.
Praise him with the timbrel and dance:
praise him with stringed instruments and organs.
Praise him upon the loud cymbals:
praise him upon the high sounding cymbals.
Let every thing that hath breath
praise the Lord.
Alleluia.

Psalm 150

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 100 voices, giving an annual *Celebration for the Season* fall concert, plus two major works with professional orchestra and soloists each year.

ABOUT THE ARTISTS CONTINUED

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 as far away as Boston, New Haven and Montreal, as well as all parts of northern New England. The orchestra appears regularly at the Hopkins Center for the Performing Arts in collaboration with such ensembles as the Handel Society of Dartmouth College and the Dartmouth College Glee Club. It has also performed at the Lebanon Opera House, Plymouth State University and Carnegie Hall.

Dr. 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. 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. 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. 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.

Daniel Weiser *piano* 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 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 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. 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.

Dr. Sara Shakliyan *piano* was born in Plovdiv, Bulgaria. A graduate of the Bulgarian State Conservatory of Music, she studied with Anna Belceva. In Bulgaria, she won numerous competitions and performed annually with the Philharmonic Orchestras of Sliven and Burgas. Dr. Shakliyan's interest in the American choral school brought her to the U.S. to study at the University of Southern California. At USC, she earned a masters of music degree and the doctorate of musical arts degree with an emphasis in choral conducting (with William Dehning), collaborative piano (with Alan Smith) and choral arranging (with Morten Lauridsen). As a conductor and accompanist, she has worked for USC, Mount St. Mary's College and the Church of the Blessed Sacrament in Hollywood, CA. She is frequently requested to accompany special choral festivals. Notable performances include the American Choral Directors Association national convention, the International Grand Prix Choral Competition and, most recently, a performance of the St. Matthew Passion under the baton of Helmut Rilling. Actively pursuing a career in composition, her works are published by Santa Barbara Music.

HANDEL SOCIETY OF DARTMOUTH COLLEGE

Dr. Robert Duff *conductor*
Jeanne Chambers *collaborative pianist*
Robert Wetzler '05 and Sarah Ball '06 *student managers*
Christopher McMullen-Laird '05 *student conductor*

SOPRANO

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Juli Hincks-Babcock*, Barb Kline-Schoder*, Jenny Land Mackenzie '96, Isabel McCarthy, Elaine McIntyre,
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Jane Conklin, Joan Cooke*, Alison Ellsworth, Linda L. Fowler, Ridie Ghezzi,
Cally Gilbert, Deborah Hall, Erica Hamer, Bonnie Hennessee '08, Emily G. Jones,
Kristin McLane Kehler, Rubina Kwon '07, Kristi Medill, Sue Neighbor, Rosemary Orgren,
Linda Papademas, Ruth Parlin, Judy Pond, Bonnie Robinson, Margaret Robinson*,
Melissa Rudd '08, Nancy Serrell Coonley, Jacqueline Channon Smith, Lisa Warren '07, Janet Watton

TENOR

Michael Cukan, Scot Drysdale*, John Hill, David A. Johnson VII, Rangi Keen,
Allen Newton*, Jeffrey Parsonnet, David Robinson*, David P. Wagner GR, Brandon Zeigler GR

BASS

Paul Belaski, David Bossard*, William Braasch, Charles Faulkner II, Jonathan Fisher '86,
Martin Habermehl, Tyler Harwell, Thomas Ho '07, Jon Jacobson '06, John Mackenzie,
Christopher McMullen-Laird '05*, Daniel Meerson*, Thomas Noel, David M. Pierce,
Timothy K. Price, Marvin Rogers*, Steve Springer, Zachary Vaughan '05,
Edward Wei, Ben Williams, Tom Willis, Austen Wilson

** membership board member*

HANOVER CHAMBER ORCHESTRA

Cello: Linda Galvan (Concertmaster),
Sandi Jo Malmon, Colleen McGary-Smith,
Philip Helzer, Perri Zimmerman, Paul Kirkpatrick;
Bass: Daniel Gorn*, David Wysocki,
Michael Hopkins, Randy Zigler;
Flute: Karen Kevra*, Berta Frank, Aubrey Dionne,
Daniel Stein, Heidi Baxter (Piccolo);
Oboe: Margaret Herlehy*, Stefani Burk,
Julianne Verret, Sandy Flesher,
Ann Greenawalt (English Horn);

Bassoon: Janet Polk*, Rebecca Eldredge,
Rachael Elliott, Jonathan Ranney (Contrabassoon);
Horn: John Boden*, James Baker,
Dana Christensen, Dale Camara;
Trumpet: Robinson Pyle*, Charles Gasque,
Steven Banzaert, Daniel Farina, James Boccia;
Trombone: Nick Orovich*, Peter Bouchard,
John Mead; **Tuba:** Bob Eliason;
Timpani: Dov Schiller; **Percussion:** Karl Seyferth;
Harp: Virginia Crumb **Manager:** Deborah Solomon

ACKNOWLEDGEMENTS

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.

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
hsfnh@valley.net

COMING EVENTS

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

The Handel Society cordially invites you to join us in two sing-alongs this summer!

SummerSing 2005

Wednesday, July 13 • 7-9:30 pm • Faulkner Auditorium

Wednesday, August 17 • 7-9:30 pm • Faulkner Auditorium

World Music Percussion Ensemble

Evolution of Rhythm Series

Part I: Sketches of the Caribbean

With special guest Bala Bala, the ensemble plays contemporary and traditional music from Trinidad, Jamaica and Haiti.

Friday, May 20 • 8 pm • Spaulding Auditorium

\$10 • Dartmouth students \$3 • All other students \$5

Barbary Coast Jazz Ensemble

Senior Feature Concert

Celebrate graduating Coast seniors with this jazz super send-off.

Saturday, May 21 • 8 pm • Spaulding Auditorium

\$10 • Dartmouth students \$3 • All other students \$5

HOPKINS CENTER MANAGEMENT STAFF

Lewis A. Crickard Director

Associate Director/General Manager Marga Rahmann

Business and Administrative Officer Jay Cary

Director of Programming Margaret Lawrence

Director of Marketing and Publicity Rolf E. Olsen

Director of Hopkins Center Film Bill Pence

Director of Student Performance Programs Joshua Price Kol



Please turn off your cell phone inside the auditorium.

Assistive Listening Devices available in the lobby.



DARTMOUTH
RECYCLES

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