



**HOPKINS CENTER**

presents

# Handel Society of Dartmouth College

Robert Duff *conductor*

*A Salute to Choral Arts within the Ivy League*

with special guest

Yale Camerata

Marguerite Brooks *conductor*

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

**Saturday, March 3, 2007 • 7 pm**  
Spaulding Auditorium • Dartmouth College

Coming this May...

# Fire and Ice

A cantata on the poetry of Robert Frost



*Andrea Clearfield at the Robert Frost statue.  
Photo courtesy of Dartmouth College Public Affairs.*

For two hundred years, the Handel Society has committed itself to performing works of the world's most accomplished composers. This May, the Society rededicates its commitment by premiering a major new work by Dr. Andrea Clearfield in honor of the Society's Bicentennial.

Set to poetry by the inimitable Robert Frost, Andrea Clearfield's new work *Fire and Ice* is a stunning choral cantata for soprano and baritone soloists, chorus and orchestra. Her timely oratorios, hailed as "compositional wizardry" (*The Philadelphia Inquirer*), have garnered Dr. Clearfield international attention and numerous awards. Also on the Handel Society's program for this Anniversary concert are Beethoven's uplifting *Choral Fantasy* featuring Sally Pinkas, piano and Brahms' dark yet serene *Nänie*, for chorus and orchestra, with text by Schiller.

**Saturday, May 19, 2007 • 8 pm • Spaulding Auditorium**  
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HANDEL SOCIETY  
OF DARTMOUTH COLLEGE

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CELEBRATION FOR THE SEASON

**November 28, 2006 • 7 pm**

with special guests

Carla Chrisfield, soprano

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Ray Bauwens, tenor

Mark Andrew Cleveland, bass

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∞ A SALUTE TO CHORAL ARTS ∞  
WITHIN THE IVY LEAGUE

**March 3, 2007 • 7 pm**

with special guest

Yale Camerata

Dr. Marguerite Brooks, conductor

WORLD PREMIERE  
FIRE AND ICE

**May 19, 2007 • 8 pm**

A choral cantata for orchestra, chorus  
and soloists, based on the poetry of Robert Frost,  
commissioned from composer Andrea Clearfield

Beethoven's Choral Fantasy

Brahms' Nänie

HANDEL'S MESSIAH

**November 28 & 29, 2007 • 8 pm**

with special guest conductor Helmuth Rilling,

music director, Bachakademie Stuttgart

and artistic director, Oregon Bach Festival

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CELEBRATING  
200 YEARS  
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The Handel Society of Dartmouth College 1807-2007, by J. Heywood Alexander with David T. Robinson,  
complete with historic recordings, is available for purchase in the lobby at intermission and after  
tonight's performance.

# PROGRAM

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## The Yale Camerata

Marguerite Brooks *conductor*

- Friede auf Erden, Op. 13 Arnold Schönberg (1874-1951)
- Sanctus, Heilig ist der Gott Zebaoth Felix Mendelssohn (1809-1847)  
Ryan Brandau *conductor*
- Lord, now lettest thou thy servant depart in peace, Op. 69, No.1 Mendelssohn  
Chamber Chorus
- Psalm 43, Richte mich, Gott, Op. 78, No.2 Mendelssohn  
Holland Jancaitis *conductor*
- Verleih uns Frieden Mendelssohn  
Soo Hyun Sonia Kim *piano*  
Daniel Koh *conductor*

• INTERMISSION •

## The Handel Society of Dartmouth College

Robert Duff *conductor*

- Benedicta Es, Op. 163, No. 5 Josef Rheinberger (1839-1901)
- In Deo Speravit, Op. 163, No. 2 Rheinberger
- Abendlied, Op. 69, No. 3 Rheinberger
- Vier Nottornos, Op. 22 Heinrich von Herzogenberg (1843-1900)  
*Die Einsame*  
*Die Nacht*  
*Zwei Musikanten*  
*Wie schön, hier zu verträumen*  
Nadine Shank *piano*

# PROGRAM NOTES

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## *Friede auf Erden*, Op. 13

### Schönberg

As standard 20th-century music history books tell us continually, the Austro-Hungarian composer Arnold Schönberg (1874-1951) is widely known as the leader of the “Second Viennese School” of atonal composition. He is also commonly discussed as the father of the 12-tone system, thus solidifying his place in 20th-century Western musical development. The reality of Schönberg’s compositional life was, however, far more complex and varied. Few textbooks will mention, for example, his experience as a composer of cabaret songs, or the beautifully crafted vocal pieces he wrote when he was younger. *Friede auf Erden* is a particularly fascinating work, one that does not fit into the categories of atonal or 12-tone music. It is certainly no “minor” piece—on the contrary, it is perhaps Schönberg’s most well known choral work. Moreover, the date of its composition—the winter months of 1907—puts *Friede auf Erden* conspicuously close to the composer’s historic “break” from tonality, in 1908.

Some time after he had written this piece, Schönberg looked back and described it as something he had written when he believed in the illusion that “harmony among men” was still possible. This comment, reflecting a darkened view of humanity, can be contextualized through historical and personal events that unfolded after this piece was written. Schönberg, like Mendelssohn, was born into a Jewish family, and was also victimized by increasingly hostile anti-Semitism because of this. In 1898, Schönberg converted to Lutheranism. As he became increasingly engaged with religion as a way of thinking throughout his adult life, particularly during service in World War I, Schönberg’s religious identity became even more complex. In 1933, as anti-Semitic movements grew even more virulent, Schönberg was forced to leave his academic post in Berlin because of his Jewish roots. Very soon thereafter, he officially converted back to Judaism, in a

courageous move that reflected his ever-increasing sense of identification with his original faith, which continued for the rest of his life.

This complex work set for eight-part choir was written while Schönberg was officially Lutheran, and just before he shook the art music world with his foray into non-tonally centered music. In this piece, Schönberg loosely uncouples the many gestures and trappings of tonal music—triadic sonorities, suspensions, parallel thirds and sixths, and so on—from the harmonic ordering principles with which they are associated. But even with this uncoupling, the work’s tonal orientation is certainly not wholly banished—tonal centers (most conspicuously D Major, with which the work closes) are still identifiable, even if what generates the sense of tonal grounding is not always immediately clear. As a result, *Friede auf Erden* stands out as a particularly provocative piece.

### *Heilig ist der Gott Zebaoth* Mendelssohn

Felix Mendelssohn (1809-1847) excelled in many areas throughout his life, and the characteristics of his compositional output might best be viewed within the context of his experience and talent in a wide range of intellectual and creative fields. As a youth, Mendelssohn took lessons in drawing, history, geography, arithmetic, French, Greek and classics more broadly, and was said throughout to have a considerable aptitude for each subject. His musical studies as a child included violin, piano, organ, voice, music theory and eventually composition, in which he flourished. Mendelssohn brought these various talents to the university, where he continued to paint and pursue intellectual topics in addition to composing prolifically. It is clear that Mendelssohn was no insular, narrowly focused composer, but rather a man who was keenly aware of the multifaceted nature of the world around him, past and present—and his music reflects his ability

# PROGRAM NOTES CONTINUED

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to bring together different musical, theological, and intellectual traditions in a thoughtful and aesthetic way.

*Heilig ist der Gott Zebaoth* is a setting of the *Sanctus* of the Catholic Mass. This is particularly interesting, considering that Mendelssohn's relationship to earlier sacred music traditions in the increasingly secularized European world is also complicated by his complex personal religious history; though of Jewish descent, Mendelssohn and his three siblings were baptized in the Protestant faith in 1816, a move that was made by their parents to help them escape from growing anti-Semitism during the turbulent, war-torn, early 19th-century Prussian world. His parents converted from Judaism to Christianity a few years later, forever blurring the religious identities of their children. Appropriately, the pieces we hear by Mendelssohn in this concert display a consciousness of different religions and their musical traditions, sometimes drawing elements of Judaism and Christianity together in one piece. *Heilig ist der Gott Zebaoth*, in its Latin version, is one of the earliest texts of the mass for which we have evidence, and is itself a compilation of verses from Isaiah and Matthew, bringing together the Old and New Testaments. The powerful effect of both choirs singing together is most striking when the text proclaims "Alle Lande sind seiner Ehre voll" ("All nations are full of his glory").

***Lord, now lettest thou thy servant depart in peace,***  
**Op. 69, No. 1**

**Mendelssohn**

While *Verleih uns Frieden* centers textually on the theme of divinely granted peace, and is musically distinctive through Mendelssohn's opening exploration of canonic techniques, *Lord, now lettest thou thy servant depart in peace* explores these same elements—both the textual theme of peace and the musical technique of canonic composition—further still. Indeed, the staggered vocal entrances

at the fifth and octave clearly recall the long and venerable tradition (dating back to the Renaissance) of sacred composition. In this piece, which was completed just a few months before the composer's death in 1847, Mendelssohn's canonic technique is developed in all four voices of the choir from the very opening, allowing him to weave a complex yet delicate contrapuntal fabric throughout, punctuated with occasional moments of solo singing and homophonic declamation (as in the Doxology with which the work closes). *Lord, now lettest thou thy servant depart in peace* also shares the key of E-flat with *Verleih uns Frieden*, perhaps appropriate considering that this key in particular was associated with divine presence. Mendelssohn, who was well-read and linguistically gifted, first composed this piece in English, as it will be performed here.

***Richte mich, Gott, Op. 78, No. 2***

**Mendelssohn**

*Richte mich, Gott* is a setting of the 43rd psalm, which also subtly bridges elements of Judaism and Christianity (specifically Catholicism, though Mendelssohn himself was a member of the Protestant faith in the Lutheran tradition). Psalms play a central organizational role in Catholicism—the Catholic liturgical week was itself traditionally organized by the singing of psalms—and the psalm texts themselves originate in the Old Testament. Both this setting and *Heilig ist der Gott Zebaoth* call for double choirs, a choice that hearkens back to the centuries-old technique of using antiphonal choirs at opposite ends of the medieval cathedral, creating a "stereophonic" effect for the listener.

***Verleih uns Frieden***

**Mendelssohn**

Mendelssohn's hymn setting *Verleih uns Frieden* was a product of the composer's productive creative encounter with a Lutheran hymnal, the *Lutherisches Liederbüchlein*, which contained texts and music by Martin Luther himself. The book was given to

# PROGRAM NOTES CONTINUED

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Mendelssohn in 1830 by Franz Hauser, a baritone of Bohemian descent. During his career as a singer, Hauser spent time in many different European cities, most notably in German areas, and became an acquaintance of Mendelssohn's, even sending his young son to study music with the composer later in life. Though Mendelssohn retains Luther's text in *Verleih uns Frieden*, he also took the creative opportunity to produce his own music for its setting. The piece was completed by February 1831, and it finds Mendelssohn's choral technique in fine form. Particularly noteworthy is the instrumental canon that opens the piece, which explores the lower registers, creating a fitting sonic environment for the *piano e dolce* entry of the basses. Other voices soon follow on the same text, finally leading to the full four-voice texture after some anticipatory instrumental preparation. The four-minute setting ends in much the same way as it begins, in a reflective instrumental *piano*, perhaps signaling the sense of peace, so closely associated with Luther's words.

## ***Benedicta Es*, Op. 163, No. 5**

### **Rheinberger**

Joseph Rheinberger (1839-1901) developed his musical talents from an early age, and by the age of seven he took his first professional position as organist in his hometown of Vaduz, in Liechtenstein (he also composed a mass with organ accompaniment then). He was critical of all his early music, however, not issuing his Opus 1 until 1859, the year he joined the staff of the Munich Conservatory, which he had entered as a student eight years earlier. He remained in Munich for the rest of his life, active as an organist and conductor as well as a teacher for several generations of important musicians, including Engelbert Humperdinck and Horatio Parker, who served as Professor of Music at Yale University from 1893-1919. Hans von Bülow, who conducted many of Rheinberger's works during his career said, "Rheinberger is a truly ideal teacher of composition, unrivalled in the whole of Germany and beyond in

skill, refinement, and devotion to his subject; in short, one of the worthiest musicians and human beings in the world."

Rheinberger composed in every genre of music, from comic opera through chamber music, but he is best known today for his two organ concertos and 20 organ sonatas. Although he was a coach at the court opera during Richard Wagner's tumultuous stay in Munich and the premiere of *Tristan und Isolde*, Rheinberger's own music was essentially conservative, rooted in Bach, Mozart and the early German Romantics. His polyphonic orientation is evident in the affectionate nickname his pupils gave him: Fugenseppel (Joe Fugue).

Rheinberger's *Benedicta es*, along with *In Deo Speravit*, is excerpted from *Fünf Motteten*, Op. 163, dating from 1885. The text is from the Graduale for the Feast of the Immaculate Conception, the Marian feast within the Roman Church begun by Pope Pius IX in 1854. In the encyclical *Ineffabilis Deus*, Pius IX pronounced that the Blessed Virgin Mary "in the first instance of her conception, by a singular privilege and grace granted by God, in view of the merits of Jesus Christ, the Savior of the human race, was preserved exempt from all stain of original sin."

## ***In Deo Speravit*, Op. 163, No. 2**

### **Rheinberger**

Rheinberger's setting of the Graduale text for the 19th Sunday of Ordinary time, *In Deo Speravit*, illustrates the direct compositional approach forged by Rheinberger in his latter years. Scored for five-part chorus, this setting opens with a simple homophonic statement "*In Deo speravit cor meum*" (In God hath my heart trusted), and then continues in concerted style.

Rheinberger's conservative approach to this setting is influenced by his study of the Renaissance and

# PROGRAM NOTES CONTINUED

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Baroque masters. Twenty years earlier, Rheinberger received the first of many prestigious honors, the conductorship of the Munich Oratorienverein, a post he held until 1877. During this period he proved himself an able choral conductor, especially of works by Handel.

## ***Abendlied, Op. 69, No. 3***

### **Rheinberger**

Perhaps the best-known sacred composition of Rheinberger is his six-part motet *Bleib bei uns, Herr* the so-called *Abendlied*, which had its origins in a student piece of 1855. From the beginning, the shift from F Major to A minor and the imploring melodic line provide examples of the subtle compositional skills which even the young Rheinberger had at his command.

The strength of this early work lies in the indisputable mastery and the planned coherence of his compositional style, which is imbued with the spirit of polyphonic thinking and tempered by the harmonic language of his day. The survival of his work is thus tied to a fusion of inherited compositional techniques and the musical development of Rheinberger's time, the product of which is a lively intensity of expression.

## ***Vier Nottornos, Op. 22***

### **Herzogenberg**

Heinrich von Herzogenberg (1843-1900) was born in Graz, Austria and came of a noble family. He began to study law and philosophy in 1861 at the University of Vienna, but in the next year gave up his law studies to become a composition pupil of Felix Otto Dessoff, a professor at the Conservatory. In the same year (1862), Brahms left his birthplace, Hamburg, and came to live in Vienna. Herzogenberg occasionally encountered Brahms at Dessoff's house, and soon devoted himself to the promotion of Brahms' music. Herzogenberg, who in some early compositions followed the lead of Wagner and the

New German School, soon felt he was on the wrong path. He embarked upon a daunting course of theoretical study, taking J.S. Bach as his model. For four years, he worked in Graz as a freelance composer, but then moved to Leipzig, where he founded in 1875 the Leipzig Bach Society, along with Philipp Spitta and several others. In 1885 he was appointed professor of composition at the Berlin Hochschule für Musik. His finest sacred works were composed in the last years of his life: *Die Geburt Christi*, Op. 90; *Die Passion*, Op. 93; and the *Erntefeier*, Op. 104. He died at Wiesbaden in 1900, having survived Brahms by three years.

## ***Die Einsame, Op. 22, No. 1***

### **Herzogenberg**

The poem *Die Einsame* by Joseph von Eichendorff has a curious history. It appeared first in Eichendorff's short story *Das Schloss Dürande* (The Castle of Dürande), where it is sung by the hunter Renald, who is waiting in the forest to take revenge against his master, the count of Dürande, for his supposed dishonoring of Renald's sister Gabriele. When the poem was published in the 1841 edition of the collected poems, it became the third poem in the four-poem cycle *Die Einsame*, and was completely transformed in meaning. It now described the secret thoughts of a woman, thoughts which are revealed only in the last poem as thoughts of unrequited love.

Eichendorff's poem is typical of the romantic poet's obsession with the symbol of "night." According to Edward F. Kravitt, "the role of night in German romanticism is crucial. Romanticists equated day with reason and society's conventions, and night with romance and escape from those conventions."

Herzogenberg's setting is dominated by rippling 16th-note figuration in the piano part, which surely is meant to evoke the rustling forest, the swaying treetops, and the running brooks.

# PROGRAM NOTES CONTINUED

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## *Die Nacht*, Op. 22, No. 2

### Herzogenberg

Eichendorff's poem *Die Nacht* was first published in 1837 as *Nachtblume* (The Night Flower). The poem symbolizes the interconnectedness of the night, the sea, the sailing clouds and the human heart. It is clear that Brahms knew Herzogenberg's setting of *Die Nacht*. Brahms wrote, in a letter to Elisabeth von Herzogenberg (Dec. 12, 1877), "I will not insult your intelligence by offering to explain the little jest I am sending, and need hardly say that I strongly advocate the exploitation of other people's motifs." Brahms refers here to the manuscript of his *O schöne Nacht*, Op. 92, No. 1, composed in 1877, which is heavily indebted to Herzogenberg's Op. 22, No. 2. Herzogenberg's quietly arpeggiated piano introduction, the key of E Major, the slow tempo and the general import of the poetry were all consciously imitated by Brahms, who wrote his "little jest" only one year after the appearance of Herzogenberg's *Nottornos*.

## *Zwei Musikanten*, Op. 22, No. 3

### Herzogenberg

The two musicians portrayed in *Zwei Musikanten* refer to Fortunat and his friend Walter, who travel, sing, write poetry and fall in love. Fortunat wins the hand of Fiametta and Walter marries Florentine.

Herzogenberg's setting is a masterly evocation of

youthful good spirits. The composer originally called this piece an *intermezzo*; its lighthearted mood functions as a respite from the severity and profundity of the other three settings in *Vier Nottornos*. Only the reference to *Waldrauschen* (forest murmurs)—Eichendorff's most ubiquitous symbol—provides a connection to the other poems.

## *Wie schön, hier zu verträumen*, Op. 22, No. 4

### Herzogenberg

The last poem in this setting was first published in the 1837 of the collected poems of Eichendorff under the title *Nacht*, and was written shortly after the death of Eichendorff's young child. A number of references in the poem seem to point to the poet's grief, e.g., *Und durch verworr'ne Trümmer die Quellen klagend gehn* (And through entangled ruins, the springs flow mournfully); and, especially in the following stanza, *Denn müd' ging auf den Matten/ die Schönheit nun zur Ruh'/ es deckt mit kühlen Schatten/ die Nacht das Liebchen zu* (For tired on the meadows, Beauty now rests, and with her cooling shadows, night covers the beloved).

Herzogenberg evidently considered this poem to be the most important of the four, since he placed it as the last of the *Vier Nottornos*, and lavished upon it music both ecstatic and profound. Emotionally and musically it forms the climax of this Romantic cycle.

# TEXTS AND TRANSLATIONS

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## *Friede auf Erden*, Op. 13

### Schönberg

Da die Hirten ihre Herde  
Ließen und des Engels Worte  
Trugen durch die niedre Pforte  
Zu der Mutter mit dem Kind,  
Fuhr das himmlische Gesind  
Fort im Sternenraum zu singen,

When the shepherds left their flocks  
and carried the angel's words  
through the lowly doorway  
to the mother with the child,  
the heavenly hosts came forth  
to sing in the starry expanse,

# TEXTS AND TRANSLATIONS CONTINUED

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Fuhr der Himmel fort zu klingen:  
“Friede, Friede auf der Erde!”

Seit die Engel so geraten,  
O wie viele blut'ge Taten  
Hat der Streit auf wildem Pferde,  
Der geharnischte, vollbracht!  
In wie mancher heil'gen Nacht  
Sang der Chor der Geister zingend,  
Dringlich flehend, leis verklagend:  
“Friede, Friede auf der Erde!”

Doch es ist ein ew'ger Glaube,  
Daß der Schwache nicht zum Raube  
Jeder frechen Mordgebärde  
Werde fallen allezeit:  
Etwas wie Gerechtigkeit  
Webt und wirkt in Mord und Grauen  
Und ein Reich will sich erbauen,  
Das den Frieden sucht der Erde.

Seines heil'gen Amtes walten,  
Mählich wird es sich gestalten,  
Waffen schmieden ohne Fährde,  
Flammenschwerter für das Recht,  
Und ein königlich Geschlecht  
Wird erblüht mit starken Söhnen,  
Dessen helle Tuben dröhnen:  
“Friede, Friede auf der Erde!”

## ***Heilig ist der Gott Zebaoth Mendelssohn***

Heilig, heilig, heilig  
ist Gott der Herr Zebaoth.  
Alle Lande sind seiner Ehre voll!  
Hosianna in der Höh!

Gelobt sei, der da kommt  
im Namen des Herrn!  
Hosianna in der Höh!

and heaven resounded with the words:  
“Peace, peace on earth!”

Since the angels thus appeared,  
oh how many bloody deeds has  
strife, the armored one, committed  
while riding his wild horse!  
In how many holy nights  
has the choir of spirits sung timidly,  
urgently imploring, quietly accusing:  
“Peace, peace on earth!”

Yet it is an eternal belief  
that the weak will not always fall prey  
to insolent, murderous conduct.  
Something like justice  
weaves and works amid murder and horror  
and wants to build a kingdom  
that seeks peace for the earth.

Gradually it will be formed  
and carry out its holy duty;  
weapons will be forged without danger,  
and flaming swords for justice,  
and a royal line  
will blossom forth with strong sons  
whose ringing trumpets will proclaim:  
“Peace, peace on earth!”

*Conrad Ferdinand Meyer*

Holy, holy, holy  
is God, the Lord of hosts!  
All nations are full of his glory!  
Hosanna in the highest!

Blessed be he who comes  
in the name of the Lord!  
Hosanna in the highest!

# TEXTS AND TRANSLATIONS CONTINUED

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*Lord, now lettest thou thy servant depart in peace, Op. 69 No. 1*

**Mendelssohn**

Lord, now lettest thou thy servant depart in peace,  
according to thy word.

For mine eyes have seen  
thy salvation,  
which thou hast prepared  
before the face of all people,

To be a light, to lighten the Gentiles,  
and to be the glory of thy people Israel.

Glory be to the Father, and to the Son,  
and to the Holy Ghost,  
as it was in the beginning, is now,  
and ever shall be,  
world without end. Amen.

*Nunc dimittis*

*Richte mich, Gott, Op. 78, No. 2*

**Mendelssohn**

Richte mich, Gott, und führe meine Sache  
wider das unheilige Volk und errette mich  
von den falschen und bösen Leuten!  
Denn du bist der Gott meiner Stärke;  
warum verstößest du mich?  
Warum lässest du mich so traurig gehn,  
wenn mein Feind mich drängt?

Sende dein Licht und deine Wahrheit,  
daß sie mich leiten  
und bringen zu deinem heiligen Berge  
und zu deiner Wohnung,  
daß ich hineingehe zum Altar Gottes,  
zu dem Gott, der meine Freude und Wonne ist,  
und dir, Gott, auf der Harfe danke, mein Gott.

Judge me, O God, and lead my cause  
against the unholy nation, and deliver me  
from the deceitful and malicious people!  
For you are the God of my strength.  
Why do you cast me away?  
Why do you let me be so sorrowful  
when my foe oppresses me?

Send your light and your truth,  
that they might lead me  
and bring me to your holy mountain  
and to your dwelling,  
that I might enter unto the altar of God,  
to the God who is my joy and my delight,  
and give thanks to you, my God, on the harp.

# TEXTS AND TRANSLATIONS CONTINUED

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Was betrübst du dich, meine Seele,  
und bist so unruhig in mir?

Harre auf Gott!  
Denn ich werde ihm noch danken,  
daß er meines Angesichts Hülfe  
und mein Gott ist.

## *Verleih uns Frieden* **Mendelssohn**

Verleih uns Frieden gnädiglich,  
Herr Gott, zu unsern Zeiten.  
Es ist doch ja kein anderer nicht,  
der für uns könnte streiten,  
Denn du, unser Gott alleine.

Gib unsern Fürsten und aller Obrigkeit  
Fried und gut Regiment,  
daß wir unter ihnen  
ein geruhig und stilles Leben führen mögen  
in aller Gottseligkeit und Ehrbarkeit. Amen.

## *Benedicta es, Op. 163, No. 5* **Rheinberger**

Benedicta es tu, Virgo Maria,  
a Domino Deo excelso,  
prae omnibus mulieribus super terram.

Tu Gloria Jerusalem, tu laetitia Israel,  
tu honorificentia populi nostri.  
Alleluja.

## *In Deo Speravit, Op. 163, No. 2* **Rheinberger**

In Deo speravit cor meum,  
et adjutus sum:  
et refloruit caro mea:  
ex voluntate mea confitebor illi.

Why are you so troubled, my soul,  
and why are you so restless within me?

Hope in God!  
For I will still give thanks to him,  
because he is the salvation of my countenance  
and my God.

Mercifully grant us peace,  
Lord God, during our life on earth.  
There is indeed no other  
who could fight for us  
than you, our God, alone.

Give our princes and authorities  
peace and good government,  
so that under them we  
may lead a calm and quiet life  
in all devotion and worthiness. Amen.  
*Martin Luther*

Blessed are you, Virgin Mary,  
to God you are lifted most high,  
above all women around the earth.

You are the Glory of Jerusalem, you grace Israel,  
You give honor to our people.  
Alleluia.

In God my heart has hoped  
and has been helped:  
and refreshed is my heart.  
With good will I will give thanks to Thee.

# TEXTS AND TRANSLATIONS CONTINUED

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## *Abendlied, Op. 69, No. 3*

### **Rheinberger**

Bleib bei uns,  
denn es will Abend werden,  
und der Tag hat sich geneiget.

Remain with us,  
for it will become evening,  
and the day has ended.

## *Die Einsame, Op. 22, No. 1*

### **Herzogenberg**

Wär's dunkel, ich läge im Walde,  
im Walde rauscht's so sacht,  
mit ihrem Sternenmantel  
bedeckt mich da die Nacht.

Were it dark, I would lie in the forest,  
where the woods are softly rustling,  
and the night would cover me  
with its cloak of stars.

Da kommen die Bächlein gegangen,  
ob ich schon schlafen thu?

Where all the rills come running:  
am I already slumbering?

Ich schlaf' nicht, ich höre noch lange  
den Nachtigallen zu,  
wenn die Wipfel über mir schwanken,  
es klingt die ganze Nacht!

I am not asleep, I listen  
to the nightingales' song awhile;  
when the treetops are swaying above me  
it sounds the whole night long.

Das sind im Herzen die Gedanken,  
die singen, wenn Niemand wacht!

Like the thoughts in my heart,  
singing when no one is awake.

*Joseph von Eichendorff*

## *Die Nacht, Op. 22, No. 2*

### **Herzogenberg**

Nacht ist wie ein stilles Meer!  
Lust und leid und Liebesklagen  
kommen so verworren her  
in dem linden Wellenschlagen.

Night is like a quiet sea!  
Pleasure and pain and love's lament  
seeming all entangled  
In the gentle breaking of the waves.

Wünsche wie die Wolken sind,  
schiffen durch die stillen Räume,  
wer erkennt im lauen Wind,  
ob's Gedanken oder Träume?

Wishes are like the clouds,  
drifting through silent space.  
Who can tell in mild breezes  
whether they be thoughts or dreams?

Schliess' ich nun auch Herz und Mund,  
die so gern den Sternen klagen,  
leise doch im Herzensgrund  
bleibt das linde Wellen schlagen.

Should I close now heart and mouth,  
so fond of lamenting to the stars,  
softly in my innermost heart  
the gentle waves will keep breaking.

*Joseph von Eichendorff*

# TEXTS AND TRANSLATIONS CONTINUED

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## *Zwei Musikanten, Op. 22, No. 3*

### **Herzogenberg**

Zwei Musikanten zieh'n daher  
vom Wald aus weiter Ferne,  
der eine ist verliebt gar sehr,  
der and're wär' es gerne.

Die steh'n all hier im kalten Wind,  
und singen schön und geigen,  
ob nicht ein süß verträumtes Kind  
am Fenster sich wollt' zeigen?

Und durch das Fenster steigenein  
Waldrauschen und Gesänge,  
da bricht der Sänger mit herein  
in seligen Gedränge.

Two musicians passing by,  
coming from far away woods.  
One is very much in love,  
which the other would like to be.

They stand here in the freezing wind  
and sing and play their violins;  
to entice a sweet and dreamy maid  
to show herself at a window.

And through the window enter the  
rustling woods and songs,  
while the singer joins the blissful throng.  
*Joseph von Eichendorff*

## *Wie schön, hier zu verträumen, Op. 22, No. 4*

### **Herzogenberg**

Wie schön hier zu verträumen  
die Nacht im stillen Wald,  
wenn in den dunklen Bäumen  
das alte Märchen hallt!

Die Berg' im Mondesschimmer  
wie im Gedanken steh'n  
und durch verworr'ne Trümmer  
die Quellen klagend geh'n.

Denn müd' ging auf den Matten  
die Schönheit nun zur Ruh',  
es deckt mit kühlen Schatten  
die Nacht das Liebchen zu.

Das ist das irre Klagen  
in stiller Waldespracht,  
die Nachtigallen schlagen  
von ihr die ganze Nacht.

How lovely to dream away the night  
here in the quiet woods,  
when among the dark trees  
the ancient fairytale resounds!

The mountains in the moonlight's glow  
stand as in contemplation,  
and through tumbled ruins  
the fountains flow in lament.

For on the meadows, weary,  
beauty has gone to rest.  
With cooling shadows  
night protects my love.

That is the mad lament  
in the silent splendor of the woods;  
the nightingales sing of her  
all through the night.

# TEXTS AND TRANSLATIONS CONTINUED

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Die Stern' geh'n auf und nieder;  
wann kommst du Morgenwind,  
und hebst den Schleier wieder  
von dem verträumten Kind?

Schon rührt sich in den Bäumen,  
die Lerche weckt sie bald!  
So will ich treu verträumen  
die Nacht im stillen Wald.

The stars rise and fall;  
morning breeze, when will you come  
to lift the veil of sleep again  
from the dreamy child?

Already the trees are stirring;  
the lark will soon wake her.  
Thus will I faithfully dream away  
the night in the quiet woods.

*Joseph von Eichendorff*

## ABOUT THE ARTISTS

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**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.

**Robert Duff conductor** is the director of the Handel Society of Dartmouth College and the Dartmouth Chamber Singers, and teaches courses in music theory within the Music Department. Before coming to Dartmouth College in 2004, Dr. Duff served

on the faculties of Pomona College, Claremont Graduate University and Mount St. Mary's College. Prior to his academic appointments, 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. Robert holds degrees in conducting, piano and voice from the University of Massachusetts at Amherst, Temple University and the University of Southern California, where he earned the doctorate of musical arts degree in 2000.

An active commissioner of new music, Dr. Duff has given several world premieres of works for both orchestral and choral forces and will premiere a new work by Andrea Clearfield with the Handel Society this spring as part of the Handel Society's bicentennial anniversary season. In addition to his work with choirs nationally, he 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.

# ABOUT THE ARTISTS CONTINUED

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**Nadine Shank** *collaborative pianist* made her concert debut at age 15 with the World Youth Orchestra of Interlochen as winner of their prestigious concerto competition. She was an award winner in the MTNA, Mason and Hamlin and National Federation of Music Clubs competitions. Ms. Shank earned degrees at the Oberlin Conservatory, receiving the Rudolph Serkin Piano Award and the Pi Kappa Lambda Piano Prize, and at Indiana University (Bloomington), where she performed with the University Philharmonic as winner of their Concerto Competition. Her teachers have included Menahem Pressler, Karen Shaw, Sanford Margolis and John Wustman.

Nadine Shank has performed at such prestigious venues as the Phillips Collection, Washington, D.C.; Jordan Hall and the Tsang Performance Center, Boston; Weill Recital Hall, Merkin Hall and the 92nd Street Y, New York City; the Cleveland Orchestra's Blossom Chamber Festival; and the Monadnock Festival, New Hampshire. She has appeared in Festivals in Germany, England, Holland and the Virgin Islands. In a duo with violinist Charles Treger for over 10 years, she has performed extensively and has toured in the United States and Poland, most recently playing the cycle of Sonatas for violin and piano by Beethoven. Ms. Shank's performances have been recorded on the CRI, Gaspari, New World and Spectrum labels. For Centaur, she recorded *American-Jewish Art Songs* with soprano Paulina Stark, and on the Open Loop label, Shank and saxophonist Lynn Klock recorded three CDs. She has recorded numerous "Play-Along" CDs of saxophone and clarinet literature for Open Loop.

Ms. Shank is the Principal Orchestral Pianist with the Springfield Symphony Orchestra (Massachusetts), and is Professor of Music in Piano and Director of the Piano and Collaborative Piano Programs at the University of Massachusetts at Amherst.

**The Yale Camerata**, founded in 1985 by its conductor, Marguerite L. Brooks, is a vocal ensemble sponsored by the Yale Institute of Sacred Music. The group's approximately 80 singers are Yale graduate and undergraduate students, faculty, staff and experienced singers from the New Haven community. The Camerata performs a wide spectrum of choral literature, with a special commitment to choral music of the 20th and 21st centuries. The Camerata has collaborated with the Yale Glee Club, Yale Philharmonia, Yale Schola Cantorum, Yale Symphony, Yale Band, Yale Chamber Players, Yale Collegium Musicum, the New Haven Chorale and the symphony orchestras of Hartford, New Haven and Norwalk. The ensemble has also performed for Yale Music Spectrum and New Music New Haven. The chamber chorus of the Yale Camerata has performed at the Yale Center for British Art and at Lincoln Center's Alice Tully Hall. In 1999 they traveled to Germany to perform the Berlioz *Requiem* with choirs from Germany, Japan, the Netherlands, Israel, Great Britain and the Ukraine, and, in 2001, spent a week in residence at Saint Paul's Cathedral in London, England. The Camerata has been heard on Connecticut Public Radio and on national broadcasts of National Public Radio's program *Performance Today*. Guest conductors have included Neville Marriner, Robert Shaw, Jaap Schröder, Sir David Willcocks and Krzysztof Penderecki. With the Institute of Sacred Music, the Camerata has commissioned and premiered works of Martin Bresnick, Daniel Kellogg, Stephen Paulus, Daniel Pinkham and Ellen Taaffe Zwilich, among others. The chorus has sung first performances of works by many composers, including Francine Trester, Julia Wolfe, Tawnie Olson and Kathryn Alexander.

The **Yale Institute of Sacred Music** is a distinct and autonomous graduate center within Yale University. Dedicated to the interdisciplinary study of worship, theology, music and the related arts, the Institute has operated since its founding in conjunction

# ABOUT THE ARTISTS CONTINUED

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with Yale School of Music and Yale Divinity School to provide common ground for scholarship and practice.

The Institute trains students for service as musicians, as leaders of communities of faith and as scholars and teachers. It sponsors several performing groups, including the Yale Camerata and the Yale Schola Cantorum. As an interdisciplinary center and major arts presenter in greater New Haven, the ISM offers a full schedule of concerts, drama, art exhibitions, films, literary readings, lectures and multimedia events during the year.

**Marguerite L. Brooks** *conductor* holds degrees from Mount Holyoke College and Temple University. She has served on the faculties of Smith and Amherst Colleges, and was also director of choral music at the State University of New York at Stony Brook. Ms. Brooks joined the Yale faculty in 1985 as chair of the choral conducting program at the School of Music and the Institute of Sacred Music and director of choral music at the Institute of Sacred Music. She is also director of music at the Church of the Redeemer in New Haven.

**Ryan Brandau** *principal assistant conductor* attended Princeton University, graduating magna cum laude in 2003 with a bachelor's degree in music and certificates in conducting and gender studies. At Princeton, he was associate conductor of the Princeton Sinfonia, music director for the Princeton Katzenjammers (co-ed a cappella), assistant conductor of the Glee Club and a pit orchestra conductor for the Princeton University Players. In the spring of 2003, he was awarded the Gates Cambridge Scholarship for postgraduate study at Cambridge University in the UK. While obtaining a Master of Philosophy degree in historical musicology at Cambridge, he sang with choirs of Jesus College, Clare College, King's college and the University Chamber Choir, and founded and con-

ducted an all-female chamber choir, Conspiratio. He completed his Master of Music in choral conducting at Yale last spring and is now pursuing the Master of Musical Arts degree. At Yale, Ryan serves as the music director of the Episcopal Church at Yale, co-principal assistant conductor of the Yale Camerata and manager of the Yale Schola Cantorum. He also conducts the United Girls Choir School choirs of North Haven and sings in the professional choir of Christ Church New Haven.

**Holland Jancaitis** *principal assistant conductor* also directs the Battell Chapel Choir at Yale and sings with the Yale Schola Cantorum. Formerly, he was assistant director of music at Westminster Presbyterian Church in Pittsburgh, PA, and was a member of the professional core of the Mendelssohn Choir of Pittsburgh. Mr. Jancaitis grew up in St. Johnsbury, Vermont, earned a BFA in piano from Carnegie Mellon University in 2000, his MM in choral conducting from Yale in 2005 and anticipates receiving the MMA from Yale in 2007.

**Daniel Koh** *assistant conductor* is a Master of Musical Arts candidate in choral conducting at the Yale School of Music. He received his Master of Music in choral conducting from the Yale School of Music and his Bachelor of Arts in Music and Biology from Westmont College, California. Between his undergraduate and graduate training, Mr. Koh returned to his home country of Singapore where he served as the assistant conductor of the Singapore Youth Choir and the musical co-ordinator of the Singapore Armed Forces Music and Drama Company Choir. While at Yale, Mr. Koh has served as assistant conductor of the Yale Glee Club, director of the Yale Glee Club Chamber Singers, co-director of the Marquand Chapel Choir and co-director of the Yale Recital Chorus and Yale Repertory Chorus. He has studied conducting with Marguerite Brooks, Simon Carrington, Jeffrey Douma, Steven Hodson and Jennifer Tham; he has also conducted in master

# ABOUT THE ARTISTS CONTINUED

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classes led by Helmuth Rilling, Stefan Parkman and Stephen Layton.

**Soo Hyun Sonia Kim** *collaborative pianist* is pursuing the degree of Master of Musical Arts in organ performance at Yale University. A very active performer in the field of church music with an expertise in organ performance, she served as an associate organist/music intern at Peachtree Presbyterian Church in Atlanta, GA and as the organist at Hyde Park Community United Methodist Church in

Cincinnati, OH. Currently, she is serving as one of the assistant organists at Trinity Episcopal Church in New Haven, CT. Ms. Kim was the winner of Fort Wayne National Organ Competition in 2001 as well as a finalist of Dallas International Organ Competition in 2003. Recordings of Ms. Kim's include organ works of a Korean church music composer Myung Whan Kim and songs of Hanns Eisler on a CD sponsored by Hugo Wolf Akademie in Stuttgart, Germany.

# HANDEL SOCIETY OF DARTMOUTH COLLEGE

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Robert Duff *conductor*

Daniel Weiser *collaborative pianist*

Erma Gattie Mellinger *vocal coach*

Kaan Senaydin '09 *student manager*

Carol Barr  
Paul Belaski  
Alan J. Bergeron  
William Braasch  
Eugenia Braasch  
Andrea N. Brown  
Emily Bryant  
Catherine Bue GR  
Katharine Christie  
Joanne Coburn  
Jane Conklin  
Joan Cooke  
Michael Cukan  
Scot Drysdale  
Karen Endicott\*  
Johanna Evans '10  
Charles Faulkner II  
Linda L. Fowler  
Charlie Freeman  
Anna Gado '90  
Kristina Garcia

Cally Gilbert  
Marie Gouba  
Debby Hall  
Douglas G. Harp  
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Alan W. Hess '09  
Mardy High  
Linda M. Hoover  
Rob Howe  
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Jamie King\*  
Barb Kline-Schoder\*  
Emily Koepsell '09  
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Kristi Medill  
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Sue Neighbor\*  
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Rosemary Orgren  
Shelly Parker  
Jeffrey Parsonnet  
Kathy Parsonnet  
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David M. Pierce  
Judy Pond  
Mary Quinton-  
Barry  
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David Robinson  
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Marvin Rogers\*  
Melissa F. Rudd '08  
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Senaydin '09\*  
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Meghan Wendland '08  
Robert L. Wetzler, Jr. '05  
Claire Wiley '09  
Ben Williams\*  
Alison B. Willis  
Tom Willis  
Ricker Winsor  
Brandon Zeigler GR\*

\*Member, Handel Society  
Board of Directors

# YALE CAMERATA

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Marguerite L. Brooks *conductor*

Ryan Brandau and Holland Jancaitis *principal assistant conductors*

Douglas Dickson *accompanist*

Elizabeth Auld	Dayna Drake	Patricia King	Will Sawyer
Jessie Barnes	Rebecca Duren †	Sarah Koenig †	Chase Skorburg †
Katherine Barnes	Emily Eisenlohr	Daniel Koh*†	Mara Eve Stahl †
Helen Barnstable †	Clare Eng	Donald Kohn	Chun-yi Sun †
Carol Beckwith	Frank Farach †	Ronald Krauss	Martha Swartz
Kirsten Block	Louis Ferland	Kit-ying Law †	Hank Sykes
Katherine Blossom-	Faith Ferry	Michel Ledizet†	Edwin Taylor
Mascagna†	William Gassman	Sooyeon Lee*†	Ellen Tilton
Robert Bolyard*†	Richard Ford	Dan Leistra†	Teresa Treat
Ryan Brandau *†	Richard Gard	Catherine Miller	Neil Vasan †
Katherine Brewer	Evelyn Gard	Elizabeth Miller	Mark Vuorinen*†
Rebecca Bruccoleri	Steven Gearhart*†	Amanda Martinez	Danielle Ward-
Abigail Bunce †	Jorge Gomez-Tejada	Francois Minaux	Griffin †
Julie Button	Jan Gurniak	Esther Morgan-Ellis †	Benjamin Warfield†
Matthew Cabeen†	Ming Hammond	Brian Mummert †	Erin Westmaas
Mark Caprio	Bonnie Havery	Alden Rockwell Murphy	Dianne Witte
Nick Clarey	Robert Havery	Tawnie Olson	Sandra Yannielli
Karen Clute	Andrew Hudson	Laurie Ongley	Kevin Zakresky*†
Chris Crick	Michael Hwang	Amanda Poholek	
Andrew Davis †	Holland Jancaitis*†	Julia Prest †	<i>*assistant conductor</i>
Lori Davis†	Blake Johnson	Laura Rais	† <i>member of the</i>
Dominick DiOrio*†	Karen Jones †	Sarah Reed †	<i>Chamber Chorus</i>

## ACKNOWLEDGEMENTS

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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 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

TheatreworksUSA

## SEUSSICAL

Dr. Seuss' best-loved characters cavort in an unforgettable musical caper.

**Tuesday, March 27 • 7 pm • Spaulding Auditorium**

\$18 • Dartmouth students \$5 • 18 & under \$14

*Recommended for ages 4 and up.*



## HAUNTING ACTS: AN EVENING OF CONTEMPORARY JAPANESE THEATER

AOI/KOMACHI by Takeshi Kawamura

Two haunting plays by one of Japan's most provocative playwrights.

**Friday, March 30 & Saturday, March 31 • 8 pm • The Moore Theater**

**\$24 • Dartmouth students \$5**

*Performance is in Japanese with English supertitles.*

*Contains adult language and themes.*

★ *Post-performance discussion with company members, The Moore Theater*



### IN CONVERSATION: DIRECTOR TAKESHI KAWAMURA

**Wednesday, March 28 • 7 pm • Faculty Lounge • Free**

Join the director and Dartmouth Professor of Japanese and Comparative Literature Dennis Washburn for a discussion of Kawamura's artistic vision. Includes video clips and Q&A.

*For more info, call Hop Outreach at 603.646.2010.*

### READING THE ARTS: HOP AT THE HOWE BOOK DISCUSSION, ASLEEP by Banana Yoshimoto

**Thursday, March 22 • 7 pm • Murray Room, Howe Library • Free**

A discussion of *Asleep*—a collection of three short stories evoking the timeless themes of sleep, love and death—by one of Japan's most popular authors. *A limited number of books are available for checkout from the Howe library. For more info, call 603.643.4120 or visit howelibrary.org.*

For tickets or information call the Box Office at 603.646.2422 or visit [hop.dartmouth.edu](http://hop.dartmouth.edu)

### HOPKINS CENTER MANAGEMENT STAFF

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Please turn off your cell phone inside the theater.



Assistive Listening Devices available in the lobby.



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RECYCLES**

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