



HOPKINS CENTER

presents

Handel Society of Dartmouth College

Dr. Robert Duff *conductor*

Celebration for the Season

with special guests

Carla Chrisfield *soprano*

Catherine Hedberg *mezzo-soprano*

Ray Bauwens *tenor*

Mark Andrew Cleveland *bass*

and the Hanover Chamber Orchestra

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.

Tuesday, November 28, 2006 • 7 pm

Spaulding Auditorium • Dartmouth College

HANDEL SOCIETY OF DARTMOUTH COLLEGE

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A SALUTE TO CHORAL ARTS WITHIN THE IVY LEAGUE

March 3, 2007 • 8 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

CELEBRATING 200 YEARS 1 8 0 7 - 2 0 0 7

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

Venite populi, KV 260 Wolfgang Amadeus Mozart
(1756-1791)

Ave Verum Corpus, KV 618 Mozart

Vesperae solennes de Confessore, KV 339 Mozart
Carla Chrisfield, *soprano*; Catherine Hedberg, *mezzo-soprano*;
Ray Bauwens, *tenor*; Mark Andrew Cleveland, *bass*

• INTERMISSION •

O Come, O Come Emmanuel Robert Shaw (1916-1999)
and Alice Parker (b. 1925)

Ave Maria Tómas Luis de Victoria
(1548-1611)

Alma Redemptoris Mater Giovanni Pierluigi da Palestrina
(1525-1594)

Fum, Fum, Fum! Robert Shaw and Alice Parker

Carol of the Bells Traditional, arr. Peter Wilhousky
The women of the Handel Society

Te Lucis Ante Terminum J. Aaron McDermid
(b. 1972)

O Nata Lux Morten Lauridsen
(b. 1943)

Wade in the Water Spiritual, arr. Moses Hogan
(1957-2003)

Ain't Got Time to Die Spiritual, arr. William L. Dawson
(1899-1990)

Terrence Wilson '08, *tenor*

PROGRAM NOTES

The Handel Society begins the celebration of its founding two hundred years ago with a tribute to musical genius of Mozart on the 250th anniversary of his birth.

Venite Populi, KV 260 is a rare example of Mozart's writing for two choruses. His "Great" *Missa in C minor* is perhaps one of the most familiar examples, though of much later vintage. The Venetian polychoral tradition of the Baroque was in vogue in Salzburg in the 1600s, and *Venite Populi* indulges in several Venetian hallmarks including antiphonal effects in the work's slower middle section, and highly contrasted counterpoint between the two choruses. The unusual offertory text is anonymous. While no one would argue that *Venite Populi* is a neglected masterwork, it is, in fact, neglected, but as of tonight, no longer.

Ave Verum Corpus, KV 618. One of the hallmarks of Mozart's music is its simplicity, which the pianist Artur Schnabel famously characterized as "too simple for children and too difficult for adults." Nowhere is this more evident than in his exquisite setting of the liturgical text *Ave verum corpus*. Mozart completed this short choral work (only 46 measures total) on June 17, 1791, and it was first presented as a Eucharistic hymn in Baden at the Feast of Corpus Christi that year. Mozart dedicated the work to his friend, Anton Stoll, who was chorus master of the parish church in Baden, where Mozart was visiting with his wife Constanze.

The simplicity of the work may have its roots in practicality; the singers in Stoll's parish choir were reportedly not first-rate musicians, and thus Mozart wrote an accessible piece of music for them. Or perhaps the plain language of the text itself suggested a more basic approach. The orchestra provides the barest introduction and functions mostly as a support to the chorus, which presents the text in a manner designed to draw attention to the text.

The original text of *Ave verum corpus* is based on a poem found in a 14th century manuscript from Reichenau, Switzerland. It praises the Catholic belief

in transubstantiation, in which the body and blood of Jesus are transformed into the bread and wine of the Eucharist, and reaffirms Catholic concepts of redemptive power of suffering.

Vesperae Solennes de Confessore, KV 339 is one of Mozart's most important compositions for the church. Composed in 1780, it was to be one of the last works produced by Mozart while still in the service of the Archbishop of Salzburg. Although the identity of the particular saint commemorated is not known, the five psalms presented here are those appointed for Vespers on the Feast of a Confessor. Invariably, the evening vespers service consisted of a number of psalms, the *Magnificat*, a lesson from scripture and a collect. The psalms, chapter and collect vary according to the day and season and embody a theme appropriate to the saint or occasion being observed. On the other hand the *Magnificat* remains unchanged declaring that the birth of Christ is at the source of every Christian observance.

This work, then, is a setting of the Latin texts of five psalms (110, 111, 112, 113, 117) and the *Magnificat* taken from the Gospel according to St. Luke. Psalms 110 and 111 (*Dixit Dominus* and *Confitebor Tibi*) are here given a ceremonial treatment while psalm 112 (*Beatus Vir*) is much lighter in character. Following these are psalm 113 (*Laudate Pueri*), which harkens back to the old style of writing as promulgated by Palestrina. Perhaps the most recognizable movement of the work is psalm 117 (*Laudate Dominum*), a statement of such matchless eloquence that it is often performed separately from the rest of the work. A joyful and grandiose *Magnificat* closes the work. Though one of Mozart's lesser known works, *Vesperae solennes de Confessore* surely stands as one of the high points of his sacred output.

The second half of tonight's program features music that will be performed next month by members of the Handel Society on their bicentennial European tour. Venues include the United Nations Chapel in Vienna, the Cathedral in Salzburg and churches in Verona, Bologna and Florence, Italy.

PROGRAM NOTES CONTINUED

Choirs performing in Europe are expected to perform works from their native countries, and so many of the works are standards in the choral repertory, and may be familiar. Two recent works by American composers are included as well, *O Nata Lux* by Morten Lauridsen

and *Te Lucis Ante Terminum* by J. Aaron McDermid. These two compositions speak to the dispelling of darkness from the world, and represent the most recent generation of choral composers in America.

TEXTS AND TRANSLATIONS

Venite Populi

Venite, populi, venite
de longe venite,
et admiramini gentes.
Venite, populi, venite,
an alia natio tam grandis,
quae habet Deos appropinquantes sibi,
sicut Deus noster ad est nobis,
cujus in ara veram praesentiam
contemplamur jugiter per fidem vivam,
an alia natio tam grandis?

O sors cunctis beatior,
O sors sola fidelium,
quibus panis fractio
et calicis communio
est in auxilium.

Eja ergo epulemur
in azymis veritatis et sinceritatis,
eja ergo epulemur
et inebriemur vino laetitiae sempiternae;
an alia natio tam grandis?
Venite, populi, venite.

Ave Verum Corpus

Ave verum Corpus
natum de Maria Virgine:
Vere passum,
immolatum in cruce pro homine:

Cujus latus perforatum,
unda fluxit et sanguine:
Esto nobis praegustatum,
in mortis examine.

Come, O peoples, come;
come from afar,
and marvel, O races.
Come, O peoples, come;
is there any nation so great
that it has its gods so near to it
as our God is near to us,
whose true presence on his altar
we continually contemplate through living faith:
is there any nation so great?

O fate more blessed than all others,
O fate only of the faithful
for whom breaking bread
and sharing the cup
is a help.

Therefore let us feast
on the unleavened bread of truth and sincerity.
Let us feast, therefore,
and become drunk with wine of eternal joy;
is there any nation so great?
Come, O peoples, come.

Hail, true Body,
born of the Virgin Mary,
Who has truly suffered,
was sacrificed on the cross for mortals,

Whose side was pierced,
whence flowed water and blood:
Be for us a foretaste (of heaven)
during our final examining.

TEXTS AND TRANSLATIONS CONTINUED

Vesperae solennes de Confessore

Dixit Dominus

Dixit Dominus Domino meo:
Sede a dextris meis,
donec ponam inimicos tuos
scabellum pedum tuorum.

Virgam virtutis tuae
emittet Dominus ex Sion:
dominare in medio inimicorum tuorum.

Tecum principium in die virtutis tuae,
in splendoribus sanctorum:
ex utero ante
luciferum genui te.

Juravit Dominus,
et non poenitebit eum:
Tu es sacerdos in aeternum
secundum ordinem Melchisedech.

Dominus a dextris tuis,
confregit in die irae suae reges.

Judicabit in nationibus,
implebit ruinas,
conquasabit capita in terra multorum.

De torrente in via bibet,
propterea exaltabit caput.

Gloria Patri, et Filio, et Spiritui Sancto.
Sicut erat in principio, et nunc et semper,
et in saecula saeculorum. Amen.

Confitebor

Confitebor tibi, Domine,
in toto corde meo;
in consilio justorum, et congregatione.

Magna opera Domini,
exquisite in omnes voluntates ejus.

Confessio et magnificentia opus ejus;
et justitia ejus manet
in saeculum saeculi.

The Lord said unto my Lord:
Sit at my right hand
until I make your enemies
your footstool.

The scepter of your power
the Lord shall send forth from Zion:
rule thou in the midst of your enemies.

The power to rule is with you
in the splendor of the holy ones:
I have begotten you from the womb before
the rising of the day-star.

The Lord has sworn an oath,
and will not repent of it:
You are a priest for ever,
according to the order of Melchisedech.

The Lord at your right hand
destroys kings on the day of his wrath.

He shall judge among the heathen;
he shall pile up ruins
and scatter skulls on many lands.

He shall drink of the torrent in his way;
therefore he shall lift up his head.

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

I will praise you, O Lord,
with my whole heart;
in the council of the just, and in the congregation.

Great are the works of the Lord,
made excellent by all his choices.

His work is praiseworthy and magnificent;
and his justice continues
from generation to generation.

TEXTS AND TRANSLATIONS CONTINUED

Memoriam fecit mirabilium suorum,
misericors et miserator Dominus.
Escam dedit timentibus se.
Memor erit in saeculum testamenti sui.

Virtutem operum suorum
annuntiabit populo suo.
Ut det illis
hereditatem gentium:
eopera manuum ejus
veritas et iudicium.

Fidelia omnia mandata ejus,
confirmata in saeculum saeculi,
facta in veritate et aequitate.

Redemptionem misit Dominus populo suo;
mandavit in aeternum testamentum suum.
Sanctum et terribile nomen ejus:

Initium sapientiae timor Domini;
intellectus bonus omnibus facientibus eum.
Laudatio ejus manet in saeculum saeculi.

Gloria Patri, et Filio, et Spiritui Sancto.
Sicut erat in principio, et nunc et semper,
et in saecula saeculorum. Amen.

Beatus Vir

Beatus vir qui timet Dominum,
in mandatis ejus volet nimis.

Potens in terra erit semen ejus,
generatio rectorum benedicetur.

Gloria et divitiae in domo ejus,
et justitia ejus manet in saeculum saeculi.

Exortum est in tenebris lumen rectis,
misericors et miserator et justus.

Jucundus homo, qui miseretur et commodat,
disponet sermones suos in iudicio.

Quia in aeternum non commovebitur.

In memoria aeterna erit justus,
ab auditione mala non timebit.
Paratum cor ejus sperare in Domino.

He has made a remembrance of his wonders;
being a merciful and gracious Lord.
He provided food for those that fear him.
He will be forever mindful of his covenant.

The power of his works
he will make known to his people.
So that he may give them
the inheritance of the Gentiles:
The works of his hands
are truth and good judgment.

All his commandments are trustworthy,
confirmed from generation to generation,
created in truth and equity.

The Lord has sent salvation to his people;
he has mandated his covenant for ever.
holy and terrifying is his name:

The beginning of wisdom is the fear of the Lord;
all who practice this fear have a good understanding.
His praise endures from generation to generation.

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

Blessed is the man who fears the Lord,
who delights in his commandments.

His seed shall be mighty upon the earth;
the generation of the righteous shall be blessed.

Glory and prosperity shall be in his house;
and his justice endures from generation to generation.

A light has risen in the darkness for the upright:
one who is merciful, compassionate, and just.

Happy is the man who sympathizes and shares,
who chooses his words with discretion:

Because he will not be troubled for eternity.

The just man shall be in everlasting remembrance.
He shall fear evil tidings;
his heart is ready to hope in the Lord.

TEXTS AND TRANSLATIONS CONTINUED

Confirmatum est cor ejus;
Non commovebitur
donec dispiciat inimicos suos.

Dispersit, dedit pauperibus,
justitia ejus manet
in saeculum saeculi.
Cornu ejus exaltabitur in gloria.

Peccator videbit et irascetur,
dentibus suis fremet et tabescet:
desiderium peccatorum peribit.

Gloria Patri, et Filio, et Spiritui Sancto.
Sicut erat in principio, et nunc et semper,
et in saecula saeculorum. Amen.

Laudate Pueri

Laudate pueri Dominum,
laudate nomen Domini.

Sit nomen Domini benedictum ex hoc
nunc et usque in saeculum.

A solis ortu usque et ad occasum,
laudabile nomen Domini.

Excelsus super omnes gentes Dominus,
et super coelos gloria ejus.

Quis sicut Dominus Deus noster,
qui in altis habitat.
Et humilia respicit in coelo et in terra?

Suscitans a terra inopem
et de stercore erigens pauperem:
Ut collocet eum
cum principibus populi sui.

Qui habitare facit sterilem
in domo, matrem filiorum laetantem.

Gloria Patri, et Filio, et Spiritui Sancto.
Sicut erat in principio, et nunc et semper,
et in saecula saeculorum. Amen.

His heart is strengthened;
he shall not be shaken
until he looks down upon his enemies.

He disperses, he gives to the poor;
his justice endures
from generation to generation.
His horn shall be exalted with honor.

The wicked will see, and be angered;
he will gnash with his teeth, and waste away.
The desire of the wicked shall perish.

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

O praise the Lord, ye children,
praise the name of the Lord.

Blessed be the name of the Lord
from henceforth now and for ever.

From the rising of the sun even unto its setting,
the name of the Lord is praiseworthy.

The Lord is high above all nations,
his glory is above the heavens.

Who is like the Lord our God,
who dwells on high,
and yet he considers the lowly in heaven and on earth?

Lifting up the needy from the dust,
and raising the poor from the dunghheap,
so that he may place him
with the princes of his people.

Who makes the sterile woman
to dwell in her house, the joyful mother of children.

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

TEXTS AND TRANSLATIONS CONTINUED

Laudate Dominum

Laudate Dominum omnes gentes;
laudate eum, omnes populi.

Quoniam confirmata est
super nos misericordia ejus,
et veritas Domini manet in aeternum.

Gloria Patri, et Filio, et Spiritui Sancto.
Sicut erat in principio, et nunc et semper,
et in saecula saeculorum. Amen.

Magnificat

Magnificat anima mea Dominum.
Et exultavit spiritus meus in Deo salutari meo.

Quia respexit humilitatem ancillae suae:
ecce enim ex hoc beatam
me dicent omnes generationes.

Quia fecit mihi magna
qui potens est:
et sanctum nomen ejus.

Et misericordia ejus a progenie
in progenies timentibus eum.

Fecit potentiam in brachio suo:
dispersit superbos mente cordis sui.

Deposuit potentes de sede,
et exaltavit humiles.

Esurientes implevit bonis:
et divites dimisit inanes.

Suscepit Israel puerum suum,
recordatus misericordiae suae.

Sicut locutus est ad patres nostros,
Abraham et semini ejus in saecula.

Gloria Patri, et Filio, et Spiritui Sancto.
Sicut erat in principio, et nunc et semper,
et in saecula saeculorum. Amen.

O Come, O Come, Emmanuel

O Come, O Come, Emmanuel,
And ransom captive Israel,
That mourns in lonely exile here

O praise the Lord, all ye nations;
praise him, all ye peoples.

For his loving kindness
has been bestowed upon us,
and the truth of the Lord endures for ever.

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

My soul magnifies the Lord.
And my spirit has rejoiced in God my savior.

For he has regarded the low estate of his handmaiden.
For behold, henceforth all generations
shall call me blessed.

For he who is mighty
has done great things to me,
and holy is his name.

And his mercy is on them
who fear him from generation to generation.

He has shown strength with his arm;
he has scattered the proud in their conceit.

He has deposed the mighty from their seats,
and exalted the humble.

The hungry he has filled with good things,
and the rich he has sent away empty.

He has helped his servant Israel,
in remembrance of his mercy.

As it was spoken to our fathers,
to Abraham and his seed for ever.

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

Until the son of God appear.
Rejoice! Rejoice!
Emmanuel shall come to thee, O Israel.

TEXTS AND TRANSLATIONS CONTINUED

O come, Thou Day-Spring come and cheer
our spirits by Thine advent here;
disperse the gloomy clouds of night,
and death's dark shadows put to flight.
Rejoice! Rejoice!
Emmanuel shall come to thee, O Israel.

O come, Thou Key of David, come,
and open wide our heav'nly home;
make safe the way that leads on high,
and close the path to misery.
Rejoice! Rejoice!
Emmanuel shall come to thee, O Israel.

Ave Maria

Ave Maria, gratia plena, Dominus tecum;
benedicta tu in mulieribus,
et benedictus fructus ventris tui, Jesus [Christus].

Sancta Maria, Mater Dei,
ora pro nobis peccatoribus,
nunc et in hora mortis nostrae. Amen.

Alma Redemptoris Mater

Alma Redemptoris Mater,
quae pervia caeli porta manes,
et stella maris, succurre cadenti,
surgere qui curat populo;
Tu quae genuisti natura mirante,
tuum sanctum Genitorum,
Virgo prius ac posterius,
Gabrielis ab ore sumens illud Ave,
peccatorum miserere.

Fum, Fum, Fum!

On December five and twenty, Fum, Fum, Fum!
Oh, a child was born this night,
so rosy white, so rosy white.
Son of Mary, Virgin Holy,
in a stable mean and lowly, Fum, Fum, Fum!

On December five and twenty, Fum, Fum, Fum!
Comes a most important day,
Let us be gay, let us be gay!
We go first to church and then
we have the sweetest buns and candy, Fum, Fum, Fum!

Hail Mary, full of grace, the Lord is with thee,
blessed art thou among women,
and blessed is the fruit of thy womb, Jesus [Christ].

Holy Mary, Mother of God,
pray for us sinners,
now and at the hour of our death. Amen.

Loving Mother of the Redeemer,
who remains the accessible Gateway of Heaven,
and Star of the Sea, give aid
to a fall people that strives to rise;
O Thou who begot thy holy Creator,
while all Nature marvelled,
Virgin before and after
receiving the "Ave" from the mouth of Gabriel,
have mercy on sinners.

TEXTS AND TRANSLATIONS CONTINUED

God will send us days of feasting, Fum, Fum, Fum!
Both in hot months and in cold,
for young and old, for young and old.
Ever singing of His glory, Fum, Fum, Fum!

Carol of the Bells

Hark! How the bells, sweet silver bells,
all seem to say, “throw cares away.”
Christmas is here bringing good cheer,
to young and old, meek and the bold.
Ding, dong, ding, dong, that is their song,
with joyful ring, all caroling.

One seems to hear words of good cheer
from everywhere, filling the air.
Oh, how they pound, raising the sound
O’er hill and dale, telling their tale.
Gaily they ring, while people sing,
songs of good cheer, Christmas is here!

Ding, dong, ding, dong, that is their song,
with joyful ring, all caroling.
On, on they send, on without end,
their joyful tone to every home.
Hark! How the bells, sweet silver bells,
all seem to say, “throw cares away.”
On, on they send, on without end,
their joyful tone to every home.

Te Lucis Ante Terminum

Te lucis ante terminum,
rerum Creator, poscimus,
ut pro tua clementia,
sis praesul et custodia.

Procul recedant somnia,
et noctium phantasmata:
hostemque nostrum comprime,
ne pollutantur corpora.

Praesta, Pater omnipotens
per Jesu Christum Dominum
qui tecum perpetuum
regnat cum Sancto Spiritu. Amen.

To You before the day’s end
we pray, creator of all things,
that by your clemency
you might be our grand keeper.

Put nightmares far from us,
and night terrors,
and restrain our enemies
that our bodies may not know pollution.

Grant this, Father almighty
through Jesus Christ our Lord,
who through all ages reigns
with the Holy Spirit. Amen.

TEXTS AND TRANSLATIONS CONTINUED

O Nata Lux

O nata lux de lumine,
Jesu redemptor saeculi,
dignare clemens supplicum
laudes precesque sumere.

Qui carne quondam contegi
dignatus es pro perditis.
Nos membra confer effici,
tui beati corporis.

Wade in the Water

God's a gonna trouble the water.
Wade in the water, wade in the water, children.
God's gonna trouble the water, Oh children.
All God's children gonna wade in the water,
wade in the water, children.

God's gonna trouble the water.
All God's children gonna see that host
all dressed in white.
The leader looks like an Israelite.
God's gonna trouble the water, Oh children.
Wade in the water, wade in the water, children.

Ain't Got Time to Die

Lord, I keep so busy praisin' my Jesus.
Keep so busy praisin' my Jesus,
keep so busy praisin' my Jesus,
ain't got time to die.

Refrain

'Cause it takes all o' ma time to praise my Jesus,
all o' ma time to praise my Lord.
If I don' praise Him de rocks a gonna cry out,
"Glory an' honor, glory an' honor!"
Ain't got time to die.

Lord, I keep so busy workin' fer de Kingdom;
(When I'm feedin' de po.)
Keep so busy workin' fer de Kingdom,
ain't got time to die.

Refrain

O born light of light,
Jesus, redeemer of the world,
mercifully deem worthy and accept
the praises and prayers of your supplicants.

Thou who once deigned to be clothed in flesh
for the sake of the lost ones,
grant us to be made members
of your holy body.

God's gonna trouble the water.
All God's children gonna see that band
all dressed in red.
Well it looked like the band that Moses led.
God's gonna trouble the water.
Wade in the water, wade in the water, children.

God's gonna trouble the water.
Wade in, go wade in, children,
go and and wade, wade in the water, children.
God's gonna trouble the water.

Lord, I keep so busy servin' my Master;
(When I'm givin' my all.)
Keep so busy servin' my Master,
ain't got time to die.

Refrain

Now, won't you git out o' ma way,
lemme praise my Jesus?
Out o' ma way! Lemme praise my Lord.
If I don' praise Him de rocks a gonna cry out,
"Glory an' honor, glory an' honor!"
Ain't got time to die!

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 collaboration with the Handel Society of Dartmouth College, 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.

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.

Before coming to Dartmouth College, Dr. Duff served on the faculties of Claremont Graduate University, Pomona College and Mount St. Mary’s Col-

lege. 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 Bielefelt, William Dehning and John Barnett.

Dr. Duff has premiered numerous choral works and a new realization of Vivaldi’s *Gloria* for women’s voices. He is 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

Ray Bauwens tenor is well known to audiences through New England. Mr. Bauwens’ recent performances have included such roles as Jean in Massenet’s *Le Jongleur de Notre Dame*, Cavaradossi in *Tosca*, Dick Johnson in *La Fanciulla del West*, Riccardo in *Un Ballo in Maschera*, Enzo in *La Gioconda* and Turiddu in *Cavalleria Rusticana*. He is equally at home in oratorio and concert works, as his performances of Beethoven’s *Ninth Symphony*, Bach’s *St. Matthew Passion*, Verdi’s *Requiem* and Benjamin Britten’s *War Requiem*, among others, will attest.

Mr. Bauwens has performed with the National Symphony of the Ukraine, the Mexico State Symphony Orchestra, Boston Academy of Music, Connecticut Concert Opera, Opera Providence, Boston Landmarks Orchestra, Warren Symphony, the New Bedford Symphony, the Rhode Island Civic Chorale and Orchestra, Wellesley Symphony Orchestra, Boston

ABOUT THE ARTISTS CONTINUED

Civic Orchestra, the Rhode Island Philharmonic, the Concord Orchestra, the New Philharmonia Orchestra and the Handel and Haydn Society.

His operatic roles have also included Anatol in Samuel Barber's *Vanessa*, Rinuccio in *Gianni Schicchi*, Edgardo in *Lucia di Lammermoor*, Matteo in Strauss' *Arabella*, the title role in Donizetti's *Roberto Devereux*, Canio in *I Pagliacci*, Don Alvaro in Giuseppe Verdi's original St. Petersburg version of *La Forza Del Destino*, Leicester in Donizetti's *Maria Stuarda*, Pollione in *Norma*, Ferrando in Mozart's *Così fan tutte* and Don Jose in Bizet's *Carmen*.

Mr. Bauwens' concert and oratorio performances include *Elijah*, *Messiah*, the *Petite Messe Solennelle* of Rossini, J.S. Bach's *B-Minor Mass*, Mozart's *Solenn Vespers*, *Requiem* and *Mass in C*, *La Vida Breve* by Manuel de Falla, Hector Berlioz' *Romeo et Juliette*, *St. Paul* by Felix Mendelssohn and the Evangelist in Bach's *St. John Passion*.

Mr. Bauwens traveled to Kiev in order to record Samuel Barber's *Vanessa*, which has been released by Naxos Records.

Carla Chrisfield soprano enjoys an active musical life as a soloist, recitalist and chamber musician, and has been praised by soprano Elly Ameling as "a singer with sincere and fresh musicianship, great insight into the musical and textual issues, and a warm way of communicating the essence of compositions." She has appeared as soloist with the Nevada Symphony Orchestra, the Ohio Chamber Orchestra, the Colenso Consort of Amsterdam, the Masterworks Chorale and the Mastersingers of Worcester. A dedicated recitalist, she has presented more than 50 song recitals in collaboration with her recital partner, pianist William Merrill, appearing at Museum of Fine Arts/Boston, the Goethe Institute, the Isabella Stewart Gardner Museum, Baldwin-Wallace College, Brandeis University, the Stadthaus-Ulm (Germany) and under the

auspices of the Aldeburgh Festival in England and the International Darius Milhaud Society. She has premiered works by Gene Young and Andy Vores, and is featured on a highly-regarded recording of French chamber music for Boston Records, in collaboration with oboist Alfred Genovese, bassoonist David McGill and pianist Peter Serkin.

Ms. Chrisfield holds degrees and honors from the University of Massachusetts/Amherst and the Cleveland Institute of Music. She attended the Britten-Pears School for Advanced Musical Studies in England, and furthered her private studies in *lieder* and French song with soprano Elly Ameling in The Netherlands. Ms. Chrisfield maintains a private voice studio at her home in Cambridge, Massachusetts.

Mark Andrew Cleveland bass has performed extensively on the East Coast to enthusiastic audiences, 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, and Schumann's *Scenes*

ABOUT THE ARTISTS CONTINUED

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 Tauride* 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 *Psalm 101, Seigneur qui vois mes pleurs* in collaboration with La Donna Musicale for a soon-to-be released 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 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.

Catherine Hedberg *mezzo-soprano* is an active performer in recital, oratorio and chamber music. Recent solo engagements include the role of Dameta in Caldara's *Amarilli Vezzosa* with Musicians of the Old Post Road, a program of Bach cantatas with the Newport Baroque Orchestra and Bach's *Cantata No. 146* under the direction of Ton Koopman in Carnegie Hall's Zankel Hall. She has also appeared with

organizations including Cantata Singers, Assabet Valley Mastersingers, Symphony Pro Musica, Masterworks Chorale, Lawrence Choral Arts Society, Andover Choral Society and Emmanuel Music. In recital, Ms. Hedberg's repertoire spans from music of the Spanish Renaissance to new music by American composers. She has appeared in the Cantata Singers Chamber Series, King's Chapel Noontime Series and Harvard Business School Concert Series.

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, which 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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+Bozena O'Brien, Mary Gibson,
Scott Knopf, Davetta Faria,
Carolyn Lukancic, Jessica Helie

Cello

+Linda Galvan, Tim Roberts,
Nancy Hair, Shay Rudolph

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+Tony D'Amico, Bob Lynam

Bassoon

+Janet Polk,
Jonathan Ranney (contrabassoon)

**concertmaster; + principal*

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+Vincent Monaco, Charlie Gasque;

Trombone

+Brian Diehl, John Faieta, Jim Bennet

Timpani

Dov Schiller

Organ

Chris Lundell

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:

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in this sparkling musical review.

Thursday, November 30 • 7 pm • The Moore Theater
\$18 • Dartmouth students \$5 • 18 & under \$14
Recommended for ages 4 and up.

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If You Give A Kid A Cookie

Get your milk and cookies after the show!

Thursday, November 30 • Top of the Hop • Free

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An Appalachian Celebration of the Winter Solstice

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Friday, DECEMBER 15 • 7:30 pm

Saturday, DECEMBER 16 • 2 pm & 7:30 pm

Sunday, DECEMBER 17 • 1 pm & 5 pm

Spaulding Auditorium • \$22.50 • Dartmouth students \$5 • 18 & under \$10

* Children's tickets 1/2 price this show!

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