



HOPKINS CENTER

presents

Handel Society of Dartmouth College

Dr. Daniel R. Perkins *guest conductor*

with special guests

Erma Gattie-Mellinger *mezzo-soprano*

Jacob Lenz *boy soprano*

and the

Hanover Chamber Orchestra

Dedication

Tonight's concert is dedicated to Melinda O'Neal, who recently stepped down from conducting the Handel Society. With great affection and deep gratitude for her 25 years of musical leadership, we wish her well in all her future ventures.

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

Saturday, May 15, 2004 • 8 pm
Spaulding Auditorium • Dartmouth College

PROGRAM

Serenade to Music

Ralph Vaughan Williams (1872-1958)

Text by William Shakespeare

Isabel McCarthy, Brian Clancy, Joel Lazar, Robert Wetzler
Linda Westbom, Tyler Harwell, Matthew Hawkins, Daniel Meerson
David Keane, Meg Williams, Catherine Bue, Sue Neighbor

St. Paul's Suite, Opus 29, No. 2

Gustav Holst (1874-1934)

- I. Jig: Vivace
- II. Ostinato: Presto
- III. Intermezzo: Andante con moto
- IV. Finale (The Dargason): Allegro

Fern Hill

John Corigliano (b. 1938)

Text by Dylan Thomas

Erma Gattie Mellinger *mezzo-soprano*
Cara Haberman *soprano*, Dianne Pellegrini *alto*
Brian Clancy *tenor*, Matthew Hawkins *baritone*

• INTERMISSION •

Ariettes Oubliées

Claude Debussy (1862-1918)

- I. C'est l'Extase
- II. Il pleure dans mon coeur
- III. L'Ombre des Arbres
- IV. Chevaux de Bois

Erma Gattie Mellinger *mezzo-soprano*

How Can I Keep From Singing?

Arr. Ronald Staheli

The Battle of Jericho

Arr. Moses Hogan (1957-2003)

Chichester Psalms

Leonard Bernstein (1918-1990)

- I. Psalm 108, vs. 2; Psalm 100
- II. Psalm 23; Psalm 2, vs. 1-4
- III. Psalm 131; Psalm 133, vs. 1

Jacob Lenz *soprano*
Cara Haberman *soprano*, Sue Neighbor *alto*
Robert Wetzler *tenor*, Tyler Harwell *baritone*

Special thanks to:

Friends of the Handel Society, the Handel Society Foundation, Inc.,
William Pahl, and Hopkins Center Management Staff.

PROGRAM NOTES

“Here will we sit, and let the sounds of music creep in our ears: Soft stillness and the night become the touches of sweet harmony.”

Composed for and dedicated to Sir Henry J. Wood for his support of music and the arts, Vaughan Williams’ *Serenade to Music* uses text from Shakespeare’s *The Merchant of Venice* (Act V, Scene I). The soloists for our performance are all regular members of Handel Society.

Gustav Holst (a close friend of Vaughan Williams) often wrote music for his students, and the cheerful *St. Paul’s Suite* is one such work, composed for the Morley College orchestra (London) in 1912-13. Holst calls the fourth movement a “Dargason,” which is a traditional English country dance.

Dylan Thomas’s *Fern Hill* is rich in pastoral imagery of childhood, childhood’s end, and the approach of death. John Corigliano’s 1961 setting of the poem is dedicated to his high school music teacher, Bella Tillis, who conducted the first performance. *Fern Hill* is the first part of a Dylan Thomas trilogy, which includes *Poem for October* and *Poem on His Birthday*.

Erma Gattie Mellinger begins the second half of the concert with four movements from Debussy’s first great masterpiece *Ariettes Oubliées* (1888) on poems by Paul Verlaine. The lush imagery of the poetry is captured perfectly in Debussy’s harmonic language, which proved quite influential on his contemporaries, including Holst and Vaughan Williams.

The Handel Society’s skill with a cappella music is showcased in the American folk hymn *How Can I*

Keep From Singing? and the African-American spiritual *The Battle of Jericho*, setting the stage for Leonard Bernstein’s compelling prayer for peace, *Chichester Psalms*. Bernstein described his feelings about the work (composed for the 1965 Chichester Festival while he was on sabbatical) in an article which appeared in the *New York Times* of 24 October 1965. Most of the article appeared in verse, as in the following short excerpt:

*Of time to think as a pure musician
and ponder the art of composition.*

*For hours on end I brooded and mused
on materiae musicae, used and abused;*

On aspects of unconventionality,

Over the death in our time of tonality,

Over the fads of Dada and Chance,

The serial strictures, the dearth of romance,

“Perspective in Music” the new terminology,

Physiomathematomusicology;

Pieces called “Cycles” and “Sines”

and “Parameters”—

Titles too beat for these homely tetrameters;

Pieces for nattering, clucking sopranos

*With squadrons of vibraphones, fleets of pianos
played with the forearms, the fists and the palms*

—And then I came up with the Chichester Psalms.

These psalms are a simple and modest affair.

Tonal and tuneful and somewhat square,

Certain to sicken a stout John Cager

With its tonics and triads in E flat major.

But there it stands the result of my pondering,

Two long months of avant-garde wandering—

My youngest child, old-fashioned and sweet.

And he stands on his own two tonal feet.

—Program Notes by Daniel Perkins

TEXTS AND TRANSLATIONS

Ariettes Oubliées (Forgotten Airs)

I. *This is Ecstasy*

This is languorous ecstasy,

This is sensual weariness,

This is all the rustling of forests

In the embrace of the breezes.

This is, through the gray boughs,

The chorus of little voices.

Oh, the faint cool murmur,

It twitters and whispers,

It resembles the gentle cry

Which the ruffled grass exhales.

You might call it, —under the water which eddies—

The muted rolling of pebbles!

This soul which is lamenting

In this subdued plaint,

It is ours, is it not?

Say that it is mine and yours

Which breathes this humble hymn,

So softly, on this mild evening.

TEXTS AND TRANSLATIONS CONTINUED

II. *Tears Fall in My Heart*

Tears fall in my heart
Like the rain upon the city.
What is this languor
That penetrates my heart?
Oh, gentle sound of the rain,
On the ground and on the roofs!
For a heart that is weary,
Oh, the sound of the rain!
Tears fall without reason
In this anguished heart.
What! No betrayal?
This mourning has no reason.
This is truly the keenest pain,
To know no why,
Without either love or hate,
My heart bears so much pain.

III. *The Shadow of the Trees*

The reflection of the trees in the misty river
Is vanishing like smoke,
While, in the air, amidst the real branches,
The turtle doves lament.
How much, O traveler, this palled landscape
Mirrored your own pale self,
And how sadly, in the high boughs, they wept, –
Your drowned hopes!

IV. *Wooden Horses*

Turn round, keep turning, good wooden horses,
Turn a hundred times, turn a thousand times.
Turn often and do not stop,
Turn round, turn to the tune of the oboes.
The child quite red and the mother white,
The boy in black and the girl in rose,
Each one doing as he pleases,
Each one spending his Sunday penny,
Turn round, turn, horses of their choice,
While at all your turning
The sly rogue casts a surreptitious glance.
Keep turning to the tune of the victorious trumpet!
It is astounding how it intoxicates you,
To move thus in this foolish circus,
With empty stomachs and dizzy heads,
Feeling altogether badly, yet happy in the crowd;
Turn, hobby horses, without needing
Ever the aid of spurs
To make you gallop on.
Turn round, turn, without any hope of hay,

And hurry, horses of their fancy,
Here, already the supper bell is sounded
By night, which falls and disperses the crowd
Of gay drinkers,
whose thirst has made them famished.
Turn, turn round! The velvet sky
Arrays itself slowly with golden stars.
The church tolls a mournful knell.
Turn to the gay tune of the drums, keep turning.

Chichester Psalms

Part I

Psalm 108, verse 2

Urah, hanevel, v'chinor!
A-irah shahar!

Awake, psaltery and harp!
I will rouse the dawn!

Psalm 100

Hariu l'Adonai kol haarets.
Iv'du et Adonai b'simha.
Bo-u l'fanav bir'nanah.
D'u ki Adonai Hu Elohim.
Hu asanu, v'lo anahnu.
Amo v'tson mar'ito.
Bo-u sh'arav b'todah,
Hatseirotav bit'hilah,
Hodu lo, bar'chu sh'mo.
Ki tov Adonai, l'olam has'do,
V'ad dor vador emunato.

Make a joyful noise unto the Lord all ye lands.
Serve the Lord with gladness.
Come before his presence with singing.
Know ye that the Lord, He is God.
It is He that hath made us, and not we ourselves
We are His people and the sheep of His pasture.
Enter into His gates with thanksgiving,
And into His courts with praise.
Be thankful unto Him, and bless His name.
For the Lord is good, His mercy is everlasting.
And His truth endureth to all generations.

Part II

Psalm 23, entire

Adonai ro-i, lo ehsar.
Bin'ot deshe yarbitseini,
Al mei m'nuhot y'nahaleini,

TEXTS AND TRANSLATIONS CONTINUED

*Naf'shi y'shovev,
Yan'heini b'ma'aglei tsedek,
L'ma'an sh'mo.
Gam ki eilech
B'gei tsalmavet,
Lo ira ra,
Ki Atah imadi.
Shiv't'cha umishan'techa
Hemah y'nahamuni.
Ta'aroch l'fanai shulchan
Neged tsor'rai
Dishanta vashemen roshi
Cosi r'vayah.
Ach tov vahesed
Yird'funi kol y'mei hayai
V'shav'ti b'veit Adonai
L'orech yamim.*

The Lord is my shepherd, I shall not want.
He maketh me to lie down in green pastures,
He leadeth me beside the still waters,
He restoreth my soul,
He leadeth me in the paths of righteousness,
For His name's sake.
Yea, though I walk
Through the valley of the shadow of death,
I will fear no evil,
For Thou art with me.
Thy rod and Thy staff
They comfort me.
Thou preparest a table before me
In the presence of mine enemies,
Thou annointest my head with oil,
My cup runneth over.
Surely goodness and mercy
Shall follow me all the days of my life,
And I will dwell in the house of the Lord
Forever.

*Psalm 2, verses 1-4
Lamah rag'shu goyim
U'umim yeh'gu rik?
Yit'yats'vu malchei erets,
V'roznim nos'du yahad
Al Adonai v'al m'shiho.
N'natkah et mos'roteimo,
Yoshev bashamayim
Yis'hak, Adonai
Yil'ag lamo!*

Why do the nations rage,
And the people imagine a vain thing
The kings of the earth set themselves,
And the rulers take counsel together
Against the Lord and against His anointed.
Saying, let us break their bonds asunder,
He that sitteth in the heavens
Shall laugh, and the Lord
Shall have them in derision!

*Part III
Psalm 131, entire
Adonai, Adonai,
Lo gavah libi,
V'lo ramu einai,
V'lo hilachti
Big'dolot uv'niflaot
Mimenu.
Im lo shiviti
V'domam'ti,
Naf'shi k'gamul alei imo,
Kagamul alai naf'shi.
Yahel Yis'rael el Adonai
Me'atah v'ad olam.*

Lord, Lord,
My heart is not haughty,
Nor mine eyes lofty,
Neither do I exercise myself
In great matters or in things
Too wonderful for me to understand.
Surely I have calmed
And quieted myself,
As a child that is weaned of his mother,
My soul is even as a weaned child.
Let Israel hope in the Lord
From henceforth and forever.

*Psalm 133, verse 1
Hineh mah tov,
Umah nayim,
Shevet ahim
Gam yahad.*

Behold how good,
And how pleasant it is,
For brethren to dwell
Together in unity.

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. Under the direction of Melinda O’Neal for the past twenty-five years, the Handel Society has grown considerably. 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 orchestral 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 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 Glee Club. It has also performed at the Lebanon Opera House, Plymouth State University, and Carnegie Hall.

DR. DANIEL R. PERKINS *guest conductor* is Professor of Music and Director of Choral Activities at Plymouth State University. He holds the degrees Doctor of Musical Arts and Master of Music in Choral Music from the University of Southern California, and Bachelor of Music in Piano Performance from Brigham Young University. Dr. Perkins continued his studies as a Fulbright scholar in Helsinki, Finland. While there, he worked as the Associate Conductor of the Finnish Chamber Choir and Associate Conductor of the Savonlinna Opera Festival Chorus. Prior to his move to New Hampshire, Dr. Perkins worked as the Assistant Conductor for the Colorado Symphony Chorus. He is active as a guest conductor and clinician throughout the United States. He has been a

guest conductor of the Manchester Choral Society, interim conductor of the Dartmouth Concertato Singers, and is a frequent guest conductor with the Hanover Chamber Orchestra. He is Music Director of the New Hampshire Master Chorale, a newly established regional chamber choir. He conducted the New Hampshire Friendship Chorus on their tours to Eastern Europe and Southeast Asia, has been invited to return to Vietnam to conduct for the Vietnamese National Opera and Ballet, and will conduct the NHFC on their tour to Brazil in July of 2004. Under his direction, the Plymouth State University Chamber Singers have garnered high praise for their performances in the U.S. and abroad, most recently in South Africa during June of 2003. Perkins is also a co-founder of the award-winning Educational Theatre Collaborative, pianist for the Ruggieri Chamber Soloists, and Director of Music at Plymouth Congregational Church.

ERMA GATTIE MELLINGER *mezzo-soprano* has been a principal artist with many opera companies across the United States including the Cleveland Opera, Florida Grand Opera, Dallas Opera, Chautauqua Opera, Opera Theater of Pittsburgh, Lake George Opera Festival, Greater Buffalo Opera, Opera North, Shreveport Opera, Aspen Opera Theater and the Fresno International Grand Opera. Her roles in over 30 operas include Dorabella in *Così fan Tutte*, Cherubino in *Le Nozze di Figaro*, Donna Elvira in *Don Giovanni*, Empress Ottavia in *L’incoronazione di Poppea*, Preziosilla in *La Forza del Destino*, Prince Charming in *Cendrillon*, Nicklausse in *Les Contes d’Hoffmann* and Prince Orlofsky in *Die Fledermaus*. An active recitalist and concert performer, Ms. Mellinger has appeared with several major orchestras including the Rochester Philharmonic Orchestra, the Florida Symphony Orchestra, the Fort Wayne Philharmonic, the Monterey Symphony, the Westfield (NJ) Symphony and the New Hampshire Philharmonic Orchestra. Most recently, Ms. Mellinger returned to the Vermont Symphony Orchestra as the mezzo-soprano soloist in *A Night at the Opera*. Ms. Mellinger graduated with highest distinction from Northwestern University. She earned her Master of Music degree from the Eastman School of Music where she received honors in performance and teaching. Ms. Mellinger is currently in her eighth year as lecturer in voice at Dartmouth College.

ABOUT THE ARTISTS CONTINUED

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

JACOB LENZ *soprano* is ten years old and lives in Meriden, NH with his parents and sister, Lauren. In addition to singing in the school chorus and church choir, Jacob also performs with the Upper Valley Music Center Youth Chorus. Jacob performed in Opera North's *Carmen* in the children's chorus when he was eight. He loves to play soccer and baseball and is an avid Red Sox fan.

HANDEL SOCIETY OF DARTMOUTH COLLEGE

DR. DANIEL R. PERKINS

Jeanne Chambers
Robert Wetzler '05
Kyle Polite '05

GUEST CONDUCTOR

collaborative pianist
student manager
student conductor

SOPRANO

Aimee Boegle 'G, Eugenia Braasch, Catherine Bue 'G, Miriam Glaser '06, Cara Haberman 'G, Mardy High, Juli Hincks '93, Jenna Hott, Amy Kono, Eleanor Lewis, Isabel McCarthy, Shelly Parker, Mary Quinton-Barry, Elizabeth Sensenig, Christine Schott '05, Cassandra Welch '04, Linda Westbom, Meg Darrow Williams

BASS

Paul Belaski, David Bossard '67, William Braasch, Mark Farnham '77, Charles Faulkner, Jonathan Fisher '86, Charles Freemon, Tyler Harwell, Matthew Hawkins, Thomas Ho '07, David Keane, Alan Kono, Andrew Kraebel '06, John Mackenzie, Daniel Meerson, Thomas M. Noel, Kyle Polite '05, Timothy Price, Marvin Rogers, Jay Sames, Edward Wei '03, Ben Williams

ALTO

Carol Barr, Caroll Barrett, Jan Bass, Emily Bryant, Cami Su Buster, Katharine Christie, Joanne Coburn, Jane Conklin, Joan Cooke, Gwen Dunn, Karen Endicott, Ridie Ghezzi, Cally Gilbert, Deborah Hall, Erica Hamer, Kristin Kehler, Barbara Kline-Schoder, Kristi Medill, Sue Neighbor, Rosemary Orgren, Linda Papademas, Kathy Parsonnet, Dianne Pelligrini, Judy Pond, Bonnie Robinson, Margaret Robinson, Nancy Serrell, Jacqueline Smith, Damaris Tyler, Elizabeth Wallis, Lisa Warren '07, Janet Watton

TENOR

Glenn Buchberger '04, Oliver Caplan '04, Brian Clancy, Scot Drysdale, David Johnston, Lavan Khandan '04, Joel Lazar, Gordon McKusick, John Bang Nguyen, David Robinson, David Thron, David Wagner 'G, Robert Wetzler '05

HANOVER CHAMBER ORCHESTRA

First Violin: John Lindsey *concertmaster*, Marla Rathbun, Elizabeth Clendenning, Scott Knopf, Ann Cooper, Matthew Green, Carolyn Lukancic, Cornelia Schwartz, Peter Stickel; **Second Violin:** Bozenna O'Brien *principal*, Mary Gibson, Davetta Faria, Svetlana Wishengrad, Lisa Meyer, Hilary Hatch, Joseph Kabat, Julie Dougal; **Viola:** Marilyn Johnson *principal*, Harold Lieberman, Joni Hill, Peter Sulski, Paul Reynolds, Svetlana Javakhyan; **Cello:** Linda Galvan *principal*, Joan Esch, Dieuwke Davydov, John Dunlop, Erin Yeaman; **Bass:** Andy Wilson *principal*, David Wysocki, Mike Hopkins; **Trumpet:** Fred Holmgren *principal*, Charles Gasque, Dan Farina; **Trombone:** Nick Orovich *principal*, Peter Bouchard, John Mead; **Timpani:** Bill Hanley; **Percussion:** Tom Toner *principal*, Ryan Bishop, Dov Schiller, Karl Seyferth, Marc Whitman; **Harp:** Heidi Soons *principal*, Ralph Thomas; **Piano:** Jeanne Chambers; **Manager:** Deborah Solomon

COMING EVENTS

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

Dartmouth Department of Theater

The Apple Tree

Bill Fennelly *guest director*

Wednesday-Friday, May 19-21 • 8 pm

Saturday, May 22 • 2 pm

\$14 • Dartmouth students \$3 • all other students \$5

★ *Spotlight discussion with members of the cast and artistic staff immediately following the Friday, May 14 performance*

Barbary Coast Jazz Ensemble

Senior Feature Concert

Thursday, May 20

7 pm • Spaulding Auditorium

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

Dartmouth Chamber Singers

Paeon to Spring

Friday, May 21

8 pm • Rollins Chapel

\$10 • Dartmouth students \$3

World Music Percussion Ensemble

Taste of Nigeria: A Tribute to Babatunde Olatunji

Saturday, May 22

8 pm • Spaulding Auditorium

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

Sally Pinkas, piano

Tuesday, May 25

7 pm • Spaulding Auditorium

\$16 • Dartmouth students \$5

Dartmouth Glee Club Commencement Concert

Friday, June 11

9:15 pm • Spaulding Auditorium

General admission \$10 • Dartmouth students \$3

Other students, Dartmouth employees, & children \$5

HOPKINS CENTER MANAGEMENT STAFF

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