



HOPKINS CENTER

presents

Handel Society of Dartmouth College

Dr. Robert Duff *conductor*

Music from a French Cathedral

Chris Lundell *Dartmouth College organist*

Jeanne Chambers *pianist*

Jennifer Hansen *mezzo-soprano*

Nikolas Sean-Paul Nackley *baritone*

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the Friends of the Handel Society Fund and the Handel Society Foundation of New Hampshire.

Saturday, March 5, 2005 • 3 pm & 8 pm

Rollins Chapel • Dartmouth College

PROGRAM

Chorale No. 3 in A-minor, Op. 40

Chris Lundell *organist*

César Franck (1822-1890)

Litanies à la Vierge Noire, Op. 82

Francis Poulenc (1899-1963)

Pie Jesu

Ave Maria

Jennifer Hansen *mezzo-soprano*

Lili Boulanger (1893-1918)

Marcel Dupré (1886-1971)

Quatre Motets pour un Temps de Pénitence, Op. 82

Francis Poulenc

Timor et tremor

Vinea mea electa

Tenebræ factae sunt

Tristis est anima mea

Concertato Singers of the Handel Society

Cantique de Jean Racine

Christopher Q. McMullen-Laird *student conductor*

Gabriel Fauré (1845-1924)

• INTERMISSION •

Requiem, Op. 9

Maurice Duruflé (1902-1986)

PROGRAM NOTES

Music in France is an institution as well as an art form, and this has frequently been used to promote French composers and French music. In 1871, Camille Saint-Saëns founded the Société Nationale de Musique to provide a venue for the music of younger composers, including Fauré, Franck, Dukas, Lalo and Chabrier. (Saint-Saëns later resigned because he felt the Société featured too much non-French music.) The prestigious Prix de Rome was established in 1803 by L'Académie des Beaux-Arts to provide a scholarship for the best young French composer to study at the Villa Medici in Rome.

This climate of sponsorship nurtured a remarkably large and close-knit community of French composers who counted their colleagues among their greatest influences. It also gave rise to a distinctively French musical style that is perhaps best reflected

in their choral music. There is an almost painterly fascination with color and image, typically applied in transparent layers by variously combining and recombining voices and groups of instruments, producing music of exceptional balance, brilliance and clarity.

Poulenc: *Litanies à la Vierge Noire* and *Quatre Motets pour un Temps de Pénitence*

Francis Poulenc (1899-1963) was born into a wealthy family of pharmaceutical manufacturers (their firm still exists as Rhône-Poulenc). Unlike the other composers in this concert, Poulenc had little formal training in music. He attracted great attention in 1917 with his first composition, *Rhapsodie nègre*, a novelty piece which he dedicated to Eric Satie. His association with Satie, Darius Milhaud, Arthur Honneger and Georges Auric earned him a place

PROGRAM NOTES CONTINUED

in Les Six, a group of young composers influenced by the irreverent Satie and the absurdist writer Jean Cocteau. During this period he wrote a great deal of theatrical and film music, often in collaboration with Cocteau. It was after the death of a close friend in an automobile accident in 1936 and a subsequent retreat at the Church of Our Lady of Rocamadour that Poulenc returned to his Catholic faith. The *Litanies à la Vierge Noire*, written only a week after his visit to Rocamadour, began the steady stream of sacred choral works that form a great part of his output. In the *Litanies*, Poulenc contrasts the lyrical three-part women's chorus with the more aggressive, dissonant interpolations by the organ.

From this same period is Poulenc's compilation *Quatre Motets pour un Temps de Pénitence* (1938-39), which is perhaps the most profound of his choral works set for unaccompanied choir. Poulenc's range of expression is immediately manifest in *Timor et tremor*: the unison chorus cries in fear to begin the motet, and ends it with a plaintive chromatic descent, lushly harmonized. In *Vinea mea*, the soothing, major tonality that underscores Jesus' address to his disciples is contrasted by the unresolved dissonance underlying the unanswerable question of his betrayal. In *Tenebrae factae sunt*, Poulenc sets a soaring melody and almost unbearably poignant harmonization to the final words of Jesus on the cross, and ends this movement in the traditional tonality of the most sacred, B minor. The set concludes in rich calm, as an ascending line emerges from an eight-part choral confirmation of the final words of *Tristis est anima mea*.

L. Boulanger: *Pie Jesu*

Today we associate the name Boulanger with Nadia, the influential teacher of generations of American composers who made the pilgrimage to her Paris studio. Of special note to the Dartmouth community, it was also Nadia who, during her tour to America in 1938-39, served as the guest conductor of the Handel Society at Dartmouth College for one

term. In turn-of-the-century Paris, however, it was her younger sister Lili (1893-1918) who had garnered most of the acclaim.

The Boulanger sisters were born into a musical family. Their father, Ernest, was a professor of voice at the Conservatoire who had married one of his star pupils, and Fauré was a family friend and frequent visitor to their home. Lili was extraordinarily precocious. She astounded Fauré by sight reading some of his songs at the tender age of six. When Nadia entered the Conservatoire, Lili accompanied her, auditing Louis Vierne's organ class when she was six and Fauré's composition class when she was nine! She made her solo debut as a violinist at age eight and as a pianist at eleven.

At the age of 17, Lili set out on a determined course to win the Prix de Rome. (This was something of a family tradition: Ernest himself had won the award in 1835 and Nadia had placed second in 1908.) She undertook intensive private study with Paul Vidal and formally entered the Conservatoire two years later. She was forced to withdraw from the first competition due to the serious health problems that afflicted her all her life, but in 1913 she became the first woman to win the Prix de Rome, beating out older competitors including Marcel Dupré with her cantata *Faust et Hélène*.

The outbreak of World War I and Lili's poor health prevented her from studying in Rome but she maintained a steady stream of composition. She also found the time and strength to help Nadia with a humanitarian effort to take care of the families of musicians who had been conscripted into the army. Lili returned to Rome in 1916 to renew her studies, but her health failed and she returned to Paris, where she died tragically young two years later at the age of 25.

Pie Jesu, dictated by Lili to her sister during the winter of 1918, is one of the last compositions before her untimely death. Scored for mezzo-soprano, organ, string quartet and harp, *Pie Jesu* explores polytonal-

PROGRAM NOTES CONTINUED

ity, imaginative use of orchestral color, and typical of her music, tends to be more introspective and sparing in its use of fortissimos.

Fauré: *Cantique de Jean Racine*

Gabriel Fauré (1845-1924) was a pupil and protégé of Saint-Saëns, his piano and composition teacher at Louis Niedermeyer's École de Musique Classique et Religieuse. Fauré ultimately succeeded Saint-Saëns as choir director and later organist of the Madeleine, one of Paris's most fashionable churches. Fauré was named director of the Paris Conservatoire in 1905, a post he held for 15 years, and he had a profound influence on generations of French composers. He reformed the curriculum, emphasizing contemporary music. He resigned from the Société Nationale in 1909 to protest its musical conservatism, and founded the rival Société Musicale Indépendente with some of his former students, including Maurice Ravel.

The *Cantique de Jean Racine* is one of Fauré's early works, written as a graduation piece from the École Niedermeyer in 1865, where it won a first prize for him in composition. It already displays what became one of his stylistic characteristics, a fixed rhythmic pattern in the accompaniment which is not varied throughout the entire piece. While this earned him some criticism, it is a device which serves to unify the music, much like a ground bass. Fauré was evidently well satisfied with the *Cantique*, and he provided a version with string quartet in 1866, another for organ in 1876 and an orchestrated version in 1906.

Durufilé: *Requiem*, Op. 9

Marcel Durufilé (1902-1986) belongs to that improbably large group of major French composers who were also organists, including Saint-Saëns, Fauré, Franck, Dupré and Messiaën. Like Fauré, his early training was in church music, having studied at the Rouen Cathedral choir school until he was 16. After two years of private organ study with Vierne and Charles Tournemire, the most prominent organists of the day, he entered the Conservatoire in 1920, the

year Fauré retired. He was an outstanding student, winning first prizes in composition, harmony, organ, accompaniment and counterpoint and fugue. As a student he had obtained posts of assistant organist with Tournemire at St. Clothilde and with Vierne at Notre Dame Cathedral and after graduation became organist at St. Étienne-du-Mont, a post he held until the end of his life. He was a brilliant organist who had an extensive performing career. He premiered Poulenc's *Organ Concerto* in 1939, advising the composer on registrations. He joined the faculty of the Conservatoire in 1942, first substituting for Dupré in his organ class and the next year as Professor of Harmony. Between his demanding concert and teaching schedules and his extremely self-critical nature, he composed only about a dozen pieces. A serious automobile accident in 1975 ended his performing career, and Durufilé died in 1986.

Growing up in the Rouen Cathedral choir, Durufilé was immersed in Gregorian chant, and he frequently worked it into his later compositions. Gregorian chant dates back to the eighth century and was used for the liturgical texts in the celebration of the Latin Mass and in the Divine Office, a set of prayers said daily by priests and those in monastic communities. Chant was monophonic, i.e., having a single vocal line, without harmonization or accompaniment. The underlying text was the most important element in chant and dictated its actual form. Rather than having a fixed metrical pattern to which the text was fit, chant was sung in continuous phrases, with breaks reflecting the natural phrasing of the text. There was generally one note per syllable, with all notes given equal value. Important words or syllables would be emphasized by being stretched over multiple notes. The uneven length of each line of text coupled to the regular pronunciation of Latin words, with the accent on the penultimate syllable, produced the characteristic irregular cadence of chant.

Durufilé composed his *Requiem*, Op. 9 in 1947, providing both an orchestral and organ version. Concerning the *Requiem*, Durufilé wrote:

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"This *Requiem* is entirely composed on the Gregorian themes of the *Mass for the Dead*. Sometimes the musical text was completely respected, the orchestral part intervening only to support or comment on it; sometimes I was simply inspired by it or left it completely, for example in certain developments suggested by the Latin text, notably in the *Domine Jesu Christe*, the *Sanctus* and the *Libera*. In general, I have sought above all to enter into the characteristic style of the Gregorian themes. Therefore, I have done my best to reconcile, as far as possible, Gregorian rhythm as it has been established by the *Benedictines of Solesmes* with the demands of modern meter.

"As for the musical form of each of these pieces, it is generally inspired by the same form presented in the liturgy. The organ's role is merely episodic: it intervenes, not to support the chorus, but solely to underline certain accents or to replace temporarily the sonorities of the orchestra which sound all too human. It represents the idea of peace, of faith and hope."

Duruflé uses a number of techniques in setting the Gregorian chant. He often begins a vocal line on an off beat or with a syncopation, and he continually changes the meter from measure to measure, all of which diffuses the "strong beat-weak beat" feeling of strict metrical music. Some chant melodies are harmonized; others are presented as canons, and some are given countermelodies.

The *Introit* opens with a murmuring like flowing water, giving the feeling that the listener has come upon a work already in progress. The chant is initially presented by the men's voices with the women offering a wordless countermelody. The *Introit* flows seamlessly into the *Kyrie*, where the chant is presented as a canon, joined by the organ playing a beautiful chorale-like melody. Perhaps the most characteristic feature of the traditional *Requiem* is the setting of the *Dies irae* (days of wrath) text, depicting the cataclysmic Day of Judgment at the end of the world. Many composers have taken advantage of the dramatic possibilities of this text; just consider the

Requiems of Mozart or Verdi. By contrast, Duruflé is quite restrained in his setting of this text. He omits the bulk of the text, setting only a few verses in which deliverance is sought. This is the most graphic music of the *Requiem*, with the wide chords of the text "deliver us from the lion's mouth" and the dissonant phrase "cast us not into darkness." The mood calms as the text changes to one of more reassurance, entreating God to remember his promise of deliverance made to Abraham and his descendants, ending with a beautiful duet in the women's voices.

The *Sanctus* opens quietly but continuously builds in intensity. The *hosannas* have an unusual, Middle Eastern flavor, with the syncopated vocal line contrasting with a march-like beat. The *Benedictus* is undoubtedly the most concise setting of this text, appended as a single line to the end of the *Sanctus*. The *Pie Jesu* may be the emotional high point of the *Requiem*. Set for mezzo-soprano, it demonstrates the wonderful possibilities for harmonization that Gregorian melody can provide.

The *Agnus Dei* opens with the chant in the vocal line and a lush countermelody in the organ. It ends with an incredibly beautiful harmonization of the final phrase "grant them rest." The *Lux aeterna* opens with a statement of the chant melody in the lower register of the organ, which is then picked up by the soprano line, with the other voices providing a wordless accompaniment as in the opening *Introit*. The movement ends with unison voices set over moving, lullaby-like block chords. The *Libera me* is traditionally sung after the mass as the casket is sprinkled with holy water before being taken out of the church. It returns to the *Dies irae* text briefly, but the overall mood is one of supplication. Like Fauré, Duruflé divides this text between baritone solo and chorus. The *Requiem* ends with *In Paradisum*, traditionally sung at graveside. It opens quietly with an angelic chorus of sopranos, moving to a divisi chorus of slightly dissonant chords, ending quietly on the text "may they have eternal rest."

TEXTS AND TRANSLATIONS

Litanies à la Vierge Noire, Op. 82

Francis Poulenc

Seigneur, ayez pitié de nous,
Jésus-Christ, ayez pitié de nous.
Jésus-Christ, écoutez nous,
Jésus-Christ exaucez nous.

Dieu le père, créateur, ayez pitié de nous.
Dieu le fils, rédempteur, ayez pitié de nous.
Dieu le Saint-Esprit, sanctificateur, ayez pitié,
ayez pitié de nous.

Trinité Sainte, qui êtes un seul Dieu,
ayez pitié de nous.
Sainte Vierge Marie, priez pour nous.
Vierge, reine et patronne, priez pour nous.

Vierge que Zachée le publicain
nous a fait connaître et aimer,
Vierge à qui Zachée ou Saint Amadour
eleva ce sanctuaire, priez pour nous.

Reine du sanctuaire, que consacra Saint Martial
et où il célébra ses saints mystères,
Reine, près de laquelle S'agenouilla Saint Louis
vous demandant le bonheur de la France,
priez pour nous, priez pour nous.

Reine à qui Roland consacra son épée,
priez pour nous.
Reine, dont la bannière gagna les batailles,
priez pour nous.
Reine, dont la main délivrait les captifs,
priez pour nous.

Notre Dame, dont le pèlerinage est
enrichi de faveurs spéciales.
Notre Dame, que l'impiété et la haine
ont voulu souvent détruire.
Notre Dame, que les peuples visitent
comme autrefois;
Priez pour nous, priez pour nous.

Agneau de Dieu, qui effacez les péchés du monde,
pardonnez nous.
Agneau de Dieu, qui effacez les péchés du monde,
exaucez nous.
Agneau de Dieu, qui effacez les péchés du monde,
ayez pitié de nous.

Lord, have mercy on us,
Jesus Christ, have mercy on us.
Jesus Christ, hear us,
Jesus Christ, grant our prayer.

God the Father, creator, have mercy on us.
God the Son, savior, have mercy on us.
God the Holy Spirit, sanctifier, have mercy,
have mercy on us.

Holy Trinity who are all one God,
have mercy on us.
Holy Virgin Mary, pray for us.
Virgin, Queen and patron, pray for us.

Virgin, whom Zacchaeus the publican
caused us to know and love,
Virgin, to whom Zacchaeus or Saint Amadour
raised this sanctuary, pray for us.

Queen of this sanctuary, which Saint Martial
consecrated, where he celebrated his holy mysteries,
near to whom Saint Louis kneeled
asking you for the happiness of France,
pray for us, pray for us.

Queen to whom Roland consecrated his sword,
pray for us.
Queen whose banner won battles,
pray for us.
Queen, whose hand delivered the captives,
pray for us.

Our Lady, who enriches our pilgrimages
with special gifts.
Our Lady, whom impiety and hate
often wanted to destroy.
Our Lady, whom the people of the world visit
as they always have;
Pray for us, pray for us.

Lamb of God, who takes away the sins of the world,
pardon us.
Lamb of God, who takes away the sins of the world,
grant our prayers.
Lamb of God, who takes away the sins of the world,
have mercy on us.

TEXTS AND TRANSLATIONS CONTINUED

Notre Dame, priez pour nous afin que
nous soyons dignes de Jésus-Christ.

Pie Jesu

Pie Jesu, Domine, dona eis requiem.
Pie Jesu, Domine, dona eis requiem sempiternam.

Ave Maria

Ave Maria, gratia plena,
Dominus tecum.
Benedicta tu in mulieribus,
et benedictus fructus ventris tui, Jesus.

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

Quatre Motets pour un Temps de Pénitence, Op. 82

Timor et tremor

Timor et tremor venerunt super me,
et caligo cecidit super me.

Miserere mei, Domine, miserere,
quoniam in te confidit anima mea.

Exaudi Deus deprecationem meam,
quia refugium meum es tu adjutor fortis;

Domine, invocavi te,
non confundar.

Vinea mea electa

Vinea mea electa, ego te plantavi:
quomodo conversa es in amaritudinem,
ut me crucifigeres et Barabbam dimitteres?
Sepivi te et lapides elegi
ex te, et aedificavit turrim.

Tenebræ factæ sunt

Tenebræ factæ sunt,
dum crucifixissent Jesum Judæi,
et circa horam nonam
exclamavit Jesus voce magna:
“Deus meus, ut quid me dereliquisti?”
Et inclinato capite emisit spiritum.

Our Lady, pray for us so that
we may be worthy of Jesus Christ.

Lili Boulanger

Blessed Jesus, O Lord, grant them rest.
Blessed Jesus, O Lord, grant them eternal rest.

Marcel Dupré

Hail Mary, full of grace,
the Lord is with thee.
Blessed are you among women,
and blessed is the fruit of your womb, Jesus.

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

Francis Poulenc

Fear and trembling have taken hold of me,
and darkness has descended upon me.

Have mercy upon me, O Lord, have mercy,
for my soul has trusted in thee.

Hear, O God, my supplication,
for you are my refuge and strength;

O Lord, I have called upon you,
let me never be confounded.

O vineyard, my chosen one, I planted you:
How have you been changed into bitterness,
that you would crucify me and set Barabbas free?
I build a fence around you and picked the stones
from you and built a watchtower.

Darkness covered the earth
when the Jews had crucified Jesus,
and about the ninth hour
Jesus cried out with a loud voice:
“My God, why have you forsaken me?”
And with his head inclined, he gave up his spirit.

TEXTS AND TRANSLATIONS CONTINUED

Exclamans Jesus voce magna, ait:
“Pater, in manus tuas commendo spiritum meum.”

Tristis est anima mea

Tristis est anima mea usquæ ad mortem;
sustinete hic, et vigilate mecum.
Nunc videbitis turbam, quæ circumdabit me.
Vos fugam capietis,
et ego vadam immolari pro vobis.

Ecce appropinquat hora,
et Filius hominis tradetur
in manus peccatorum.

Cantique de Jean Racine

Verbe égal au Très-Haut, notre unique espérance,
jour éternel de la terre et des cieux,
de la paisible nuit nous rompons le silence.
Divin Sauveur, jette sur nous les yeux!

Répands sur nous le feu de ta grâce puissante,
que tout l'enfer fuie au son de ta voix.
Dissipe le sommeil d'une âme languissante,
qui la conduit à l'oubli de tes lois!

Ô Christ, sois favorable à ce peuple fidèle
pour te bénir maintenant rassemblé.
Reçois les chants qu'il offre,
à ta gloire immortelle, et de tes dons,
qu'il retourne comblé!

Requiem, Op. 9

Introit

Requiem æternam dona eis, Domine;
et lux perpetua luceat eis.
Te decet hymnus, Deus, in Sion,
et tibi reddetur votum in Jerusalem.
Exaudi orationem meam; ad Te omnis caro veniet.

Kyrie

Kyrie eleison,
Christe eleison,
Kyrie eleison.

Domine Jesu Christe

Domine Jesu Christe, Rex gloriæ,

Jesus, crying out again with a loud voice, said:
“Father, into your hands I commend my spirit.”

My soul is sorrowful even unto death;
stay here and watch with me.
Now you shall see the mob that will surround me.
You shall take flight,
and I shall go to be sacrificed for you.

Behold the hour approaches,
and the Son of man will be betrayed
into the hands of sinners.

Gabriel Fauré

Word equal to the Most High, our only hope,
eternal day of the earth and of the heavens,
we break the silence of the quiet night.
Divine Saviour, cast your glance on us.

Pour the fire of your powerful mercy upon us,
so that all of hell flees at the sound of your voice.
Dispel the sleep of a languishing soul,
which was straying from your laws!

O Christ, be merciful to these faithful people
who are now gathered to praise you.
Receive the hymns which they offer
to your immortal glory and to your gifts,
so that they may return fulfilled!

Maurice Duruflé

Grant them eternal rest, O Lord;
and may perpetual light shine upon them.
A hymn, O God, becometh Thee in Zion,
and a vow shall be paid to Thee in Jerusalem.
Hear my prayer; to Thee all flesh shall come.

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

O Lord Jesus Christ, King of Glory,

TEXTS AND TRANSLATIONS CONTINUED

libera animas omnium fidelium defunctorum
de pœnis inferni et de profundo lacu.

Libera eas de ore leonis,
ne absorbeat eas tartarus,
ne cadant in obscurum.

Sed signifer sanctus Michael
repræsentet eas in lucem sanctam, quam olim
Abrahæ promisiste et semini ejus.

Hostias et preces tibi, Domine,
laudis offerimus. Tu suscipe pro
animabus illis quarum hodie memoriam facimus.
Fac eas, Domine, de morte transire ad vitam,
quam olim Abrahæ promisisti
et semini ejus.

Sanctus

Sanctus, sanctus, sanctus,
Dominus Deus Sabaoth.
Pleni sunt cœli et terra gloria Tua.
Hosanna in excelsis.
Benedictus qui venit in nomine Domini.
Hosanna in excelsis.

Pie Jesu

Pie Jesu, Domine, dona eis requiem.
Pie Jesu, Domine, dona eis requiem sempiternam.

Agnus Dei

Angus Dei, qui tollis
peccata mundi, dona eis requiem.
Agnus Dei, qui tollis
peccata mundi, dona eis requiem sempiternam.

Lux Æterna

Lux æterna luceat eis, Domine,
cum sanctis tuis in æternam; quia pius es.
Requiem æternam dona eis, Domine,
et lux perpetua luceat eis,
quia pius es.

Libera Me

Libera me, Domine, de morte æterna.
In die illa tremenda
quando cœli movendi sunt et terra;
dum veneris judicare sæculum per ignem.

deliver the souls of all the faithful departed
from the pains of hell and from the bottomless pit.
Save them from the lion's jaws,
that hell may not engulf them,
that they may not fall into darkness.
But let Saint Michael the standard-bearer
lead them into the holy light, which Thou of old
didst promise to Abraham and to his seed.

Sacrifices and prayers of praise to Thee, O Lord,
we offer. Do Thou receive them on behalf
of those souls whom this day we commemorate.
Grant them, O Lord, to pass from death unto life,
which Thou of old didst promise to Abraham
and to his seed.

Holy, holy, holy,
Lord God of the Sabbath.
Heaven and earth are full of Thy glory.
Hosanna in the highest.
Blessed is he who comes in the name of the Lord.
Hosanna in the highest.

Blessed Jesus, O Lord, grant them rest.
Blessed Jesus, O Lord, grant them eternal rest.

O Lamb of God, that takest away
the sins of the world, grant them rest.
O Lamb of God, that takest away
the sins of the world, grant them eternal rest.

Let everlasting light shine on them, O Lord,
with Thy Saints forever; for Thou art merciful.
Grant them eternal rest, O Lord,
and may perpetual light shine upon them,
for Thou art merciful.

Deliver me, O Lord, from everlasting death.
On that dread day
when the heavens and earth shall quake;
when Thou shalt come to judge the world by fire.

TEXTS AND TRANSLATIONS CONTINUED

Tremens factus sum ego,
et timeo, dum discussio venerit
atque ventura ira,
quando cœli movendi sunt et terra.

Dies illa, dies iræ, calamitatis et miseriæ,
dies magna et amara valde,
dum veneris judicare sæculum per ignem.

Requiem æternam dona eis Domine,
et lux perpetua luceat eis.

In Paradisum

In paradisum deducant te angeli,
in tuo adventu suscipiant te martyres,
et perducant te in civitatem sanctam Jerusalem.
Chorus angelorum te suscipiat
et cum Lazaro, quondam paupere
æternam habeas requiem.

I am seized with trembling
and am afraid until the day of reckoning shall arrive
and the wrath to come,
when the heavens and earth shall quake.

That day, a day of wrath, calamity and misery,
a great and exceedingly bitter day,
when Thou shalt come to judge the world by fire.

Grant them eternal rest, O Lord,
and may perpetual light shine upon them.

May the angels receive thee in paradise,
at thy coming may the martyrs receive thee,
and bring thee into the Holy city Jerusalem.
May the choir of angels receive thee
and with Lazarus, once a beggar
may thou have eternal rest.

ABOUT THE ARTISTS

The 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 Upper Valley community, the membership today consists of 100 voices, giving an annual Celebration for the Season fall concert, plus two major works with professional orchestra and soloists each year.

Dr. Robert Duff *conductor* is the director of the Handel Society and Chamber Singers of Dartmouth

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

Since 2000, Dr. Duff has premiered several West Coast performances of numerous choral works and a new realization of Vivaldi’s *Gloria* for women’s voices. He has also been active in commissioning new works for both choral and instrumental forces. In addition to his work with choirs nationally, Dr. Duff is on the executive board of the Eastern Division of the American Choral Directors Association, and is

ABOUT THE ARTISTS CONTINUED

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.

Jennifer Carol Hansen *mezzo-soprano* has performed as soloist throughout northern New England with choral societies such as the Manchester Choral Society, the Handel Society of Dartmouth College, the Dartmouth College Glee Club, the Concord Community Chorus, the Brattleboro Music Center Community Chorus, the Maine Music Society and the Middlebury Festival Chorus, and with the Vermont Symphony Orchestra. She has performed over twenty oratorio roles, including the *Requiem Masses* of Duruflé, Dvořák, Mozart and Verdi, Mendelssohn's *Elijah*, works of Handel including the beloved *Messiah*, and the Brahms *Alto Rhapsody*. She has a special interest in the works of J. S. Bach, having performed in his *St. John Passion*, *St. Matthew Passion*, *Magnificat* and *Mass in B minor* as well as numerous cantatas. She has also performed in recent years with the Boston Vocal Artists and in recitals presented by Dartmouth College, Middlebury College, the University of Maine at Farmington, the Canterbury Shaker Village Summer Music Series and the Concord Music Club. Jennifer is a magna cum laude graduate of Dartmouth College. She has been a semifinalist in the Oratorio Society of New York Annual Solo Competition and has been a New England finalist in the National Association of Teachers of Singing Artist Award Auditions. She has performed with Vermont Opera Theater and with Opera North. She lives and teaches voice privately in Lebanon, New Hampshire.

Nikolas Sean-Paul Nackley *baritone* has been a featured soloist on both the opera and concert stages in the Greater Boston Area as well as in California and abroad. Having recently completed his Masters of Music degree at the New England Conservatory of Music, Mr. Nackley performed numerous roles with the Conservatory's Opera Department including

Papageno in *The Magic Flute*, Mercurio in Cavalli's *La Calisto* and Pangloss in *Candide*. Most recently he has essayed the role of Alfred with Opera Boston in *La Vie Parisienne* and was heard in the world premiere of Roger Rudenstein's *Grace* with the orchestra of Emanuel Music as well as the title role in *Don Giovanni* with Opera Aperta. Last summer he performed with the Carmel Bach festival where he will be returning to sing again this July. Later this month Mr. Nackley will perform the bass arias as well as the role of Pilate in Bach's *St. John's Passion*. Operatically, he has been heard in various New England venues including Granite State Opera, Boston Lyric Opera, Opera Boston and Opera Aperta. He performs regularly with the Handel and Haydn society and will be singing the bass solos in Purcell's *Come Ye Sons of Art* and *Jubilate Deo* in their upcoming Youth Concert this spring. Nikolas is a native of Oakland, California and currently resides in Boston.

Chris Lundell *organist* earned the D.Mus. from the Indiana University School of Music, internationally recognized as one of the leading institutions for advanced musical study. He was appointed Dartmouth College organist this year, and is also organist at the Lyme Congregational Church. Having pursued a professional musical career, Chris is now a UNIX Networking Engineer. He plays regularly with the Handel Society, the Plymouth State Chamber Singers, Cantabile, and the Hanover Chamber Orchestra. Future musical engagements include playing continuo in two performances of J.S. Bach's *St. John Passion* with the New Hampshire Master Chorale at the end of March, and appearing with Cantabile in May in Rollins Chapel.

Jeanne Chambers *piano* is the esteemed accompanist for the Handel Society of Dartmouth College. 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.

HANDEL SOCIETY OF DARTMOUTH COLLEGE

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Jeanne Chambers *collaborative pianist*
Robert Wetzler '05 and Sarah Ball '06 *student managers*
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David A. Johnson VII, Rangi Keen, Allen Newton*,
John Bang Nguyen, Jeffrey Parsonnet, David Robinson*,
Andrew Rozier-Smolten, Stanley J. Stys G '97*, David P. Wagner G,
Robert L. Wetzler, Jr. '05*, Brandon Zeigler G

BASS

Paul Belaski, David Bossard*, Steve Campbell,
Charles Faulkner II, Jonathan Fisher '86, Martin Habermehl,
Tyler Harwell, Thomas Ho '07, Alan Kono DMS '81,
John Mackenzie, Christopher McMullen-Laird '05*, Daniel Meerson*,
Thomas Noel, David M. Pierce, Timothy K. Price,
Eccles Pridgen, Andrew T. Scales '08, Steve Springer,
Thomas T. Wang '07, Edward Wei, Ben Williams,
Tom Willis, Austen Wilson

* Membership Board Member

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.

In addition, we offer our warmest thanks to Hilary Pridgen of The Trumbull House Bed & Breakfast for providing accommodations for guest soloists. The Trumbull Bed & Breakfast, 40 Etna Road, Hanover, NH 03755; phone (603) 643-2370 or toll-free (800) 651-5141; web: www.trumbullhouse.com.

If you would like more information about the Friends of the Handel Society or the Handel Society Foundation of New Hampshire, please send a letter, including your name and address, to:

Friends of the Handel Society of Dartmouth College
6187 Hopkins Center
Dartmouth College
Hanover, NH 03755-3599

Handel Society Foundation of New Hampshire
P.O. Box 716
Hanover, NH 03755
hsfnh@valley.net

COMING EVENTS

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

Handel Society of Dartmouth College

The Choral Circle: Music of Our Community and Beyond

Choral music by a circle of 20th-century composers including Bernstein, Copland and Stravinsky.

Saturday, May 14 • 8 pm • Spaulding Auditorium

\$18 • Dartmouth students \$3

Coyote Tales

Dallas Children's Theater

A theatrical fiesta of music, dance and puppetry starring the mischief-maker Coyote.

Thursday, March 10 • 7 pm • The Moore Theater

\$18 • Dartmouth Students \$5 • Children 12 & under \$12

★ *Spotlight discussion with members of the cast immediately following the performance*

HopStop

From the Page to the Stage

Learn the tricks of the trade in this seriously fun look at the world of theater.

Saturday, March 26 • 11 am • Alumni Hall

Free and open to the public

Recommended for ages 3 - 3rd grade

New Hampshire Exclusive

André Gingras

The Sweet Flesh Room

New dance theater work from Holland's most innovative young choreographer.

Tuesday, March 29 & Wednesday, March 30

7 pm • Warner Bentley Theater

\$28 • Dartmouth students \$5

★ *Spotlight discussion with André Gingras immediately following each performance*

Brown Bag Lunch Discussion:

The Sweet Flesh Room Revealed

Choreographer André Gingras gives an inside look at his art and his research into the effects of mental illness

Tuesday, March 29 • 12:30 pm • Faculty Lounge • Free

For more info call Hop Outreach at 603.646.2010

COMING EVENTS

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

Twelfth Night by William Shakespeare

Aquila Theatre Company

Globally acclaimed British/American company offers a fresh take on this compelling comedy.

Thursday, March 31 • 7 pm & Friday, April 1 • 8 pm
The Moore Theater • \$28 • Dartmouth students \$5

★ Pre-performance discussion with members of the company
at 6 pm on March 31 and at 7 pm on April 1, Faculty Lounge

Physical Theater Master Class with Aquila

For experienced actors, this class focuses on ensemble acting including movement and vocal exercises from the Aquila canon.

Wednesday, March 30 • 5:30 pm

Collis Common Ground • \$10

Limited to 25. To register call the Hop Box Office at 603.646.2422

Mariza

Accompanied by guitars, Portuguese *fado* singer sensation Mariza may be the world's next great *fadista*.

Saturday, April 2 • 8 pm • Spaulding Auditorium
\$26 • Dartmouth students \$5

Chamberworks

Flutist Alex Ogle, pianist Gregory Hayes and guests in a program that includes Schoenberg's *Chamber Symphony Op. 9*.

Sunday, April 3 • 4 pm

Rollins Chapel • Free admission

A Solo Evening with

Bobby McFerrin

With a four-octave range and unmatched vocal techniques, McFerrin has extended the range of the human voice.

Tuesday, April 5 • 7 pm • Spaulding Auditorium

\$40 • Dartmouth students \$5

★ Spotlight discussion with Bobby McFerrin immediately following the performance

HopStop

The Singing, Ringing Tree

Sarah Salerno-Thomas of Imagine That! presents this heartfelt fairy tale about the transformative power of love.

Saturday, April 9 • 11 am • Alumni Hall

Free and open to the public

Recommended for ages 3 - 3rd grade

NEW HOP WEBSITE DESIGN

Visit hop.dartmouth.edu, and come back often!

New features include downloadable program notes about a week before most performances, and QuickTime or MP3 music samples for several artists—especially helpful in the case of artists whose work is unfamiliar to you.

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Assistive Listening Devices available in the lobby.



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