



**HOPKINS CENTER**

presents

# **Handel Society of Dartmouth College**

Robert Duff, *conductor*

## ***Fire and Ice***

with special guests

Sally Pinkas *piano*

Elizabeth Keusch *soprano*

Erma Gattie Mellinger *mezzo-soprano*

Paul Shikany *tenor*

David Arnold *baritone*

Hanover Chamber Orchestra

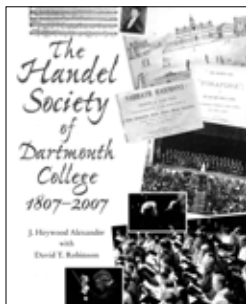
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This performance is made possible in part by generous support from the Friends of the Handel Society Fund; the Handel Society Foundation of New Hampshire; the Gordon Russell 1955 Fund; and the Gift of Gretchen '77 and Robert '76 Wetzel.

**Saturday, May 19, 2007 • 8 pm**

Spaulding Auditorium • Dartmouth College

## Handel Society's Bicentennial Commemoratives

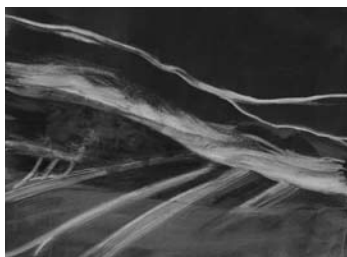


### ***The Handel Society of Dartmouth College 1807-2007***

By Heywood Alexander with David Robinson

This recently published history, complete with archival recordings, is available for purchase in the lobby at intermission and at the post-concert reception at the Top of the Hop.

*Proceeds support Handel Society.*



### ***Fire and Ice***

By Louise Clearfielda

*Fire and Ice* is not just the name of Andrea Clearfield's cantata commissioned for the Bicentennial, it's also the name of a watercolor created for the occasion by the composer's mother, artist Louise Clearfield. Signed reproductions of the artwork will be available for purchase at the Top of the Hop after tonight's performance.

*Proceeds support the newly established Handel Society Commissioning Fund, which will underwrite future commissions.*

# HANDEL SOCIETY OF DARTMOUTH COLLEGE

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## CELEBRATION FOR THE SEASON

**November 28, 2006 • 7 pm**

with special guests

Carla Chrisfield, soprano

Catherine Hedberg, mezzo-soprano

Ray Bauwens, tenor

Mark Andrew Cleveland, bass

and the Hanover Chamber Orchestra

## A SALUTE TO CHORAL ARTS WITHIN THE IVY LEAGUE

**March 3, 2007 • 7 pm**

with special guest

Yale Camerata

Dr. Marguerite Brooks, conductor

## ❧ WORLD PREMIERE ❧

### FIRE AND ICE

**May 19, 2007 • 8 pm**

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

Beethoven's Choral Fantasy

Brahms' *Nänie*

## HANDEL'S MESSIAH

**November 28 & 29, 2007 • 8 pm**

with special guest conductor Helmuth Rilling,

music director, Bachakademie Stuttgart

and artistic director, Oregon Bach Festival

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# CELEBRATING 200 YEARS

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# PROGRAM

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**Nänie, Op. 82**

**Johannes Brahms (1833-1897)**

**Choral Fantasy, Op. 80**

**Ludwig van Beethoven (1770-1827)**

Sally Pinkas *piano*

Elizabeth Keusch *soprano*

Erma Gattie Mellinger *mezzo-soprano*

Sue Neighbor *mezzo-soprano*

Paul Shikany *tenor*

Brandon Zeigler GR *tenor*

David Arnold *baritone*

**Presentation of the first annual Melinda O’Neal Award**

• **INTERMISSION** •

**Fire and Ice**

**Andrea Clearfield (b. 1960)**

*I. To The Thawing Wind*

*II. October, Fragmentary Blue, Going for Water*

*III. The Demiurge’s Laugh, Fire and Ice, Stars*

*IV. Pan With Us*

Elizabeth Keusch *soprano*

David Arnold *baritone*

This commission is made possible with generous support from Gretchen ’77 and Robert ’76 Wetzel, the Handel Society Foundation of New Hampshire, the Dartmouth College Office of the Provost, and the Hopkins Center for the Arts.

*The composer wishes to express her gratitude to Yaddo, The Virginia Center for the Creative Arts, The Blue Mountain Center and the Kimmel Harding Nelson Center for the Arts.*

# PROGRAM NOTES

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## **Nänie, Op. 82, Johannes Brahms**

*Johannes Brahms was born in Hamburg, Germany, on May 7, 1833, and died in Vienna on April 3, 1897. He composed Nänie in 1881, and the first performance took place in Zürich on December 6 that year. The score calls for four-part mixed chorus and an orchestra consisting of flutes, oboes, clarinets, bassoons and horns in pairs, three trombones, timpani, harp (doubled, if possible) and strings.*

*Nänie*, Op. 82 (from the Greek word *nenia*, or “song of lamentation”), is one of the least known of Brahms’s major works, and one of the most exquisitely beautiful in its balance and repose. Schiller’s poem, a lament that “Even Beauty must die,” was an ideal choice of text for a piece to memorialize the composer’s friend, the painter Anselm Feuerbach. Brahms may have first encountered the poem in a setting by Hermann Goetz, which happened to have been performed in Vienna in February 1880, within a month of Feuerbach’s death. He did not choose the text immediately, however. In July 1880 he wrote his friend Elisabet von Herzogenberg, assuring her that he was “quite willing to write motets or anything else for chorus (I am heartily sick of everything else!)”—but the problem was finding a text that could inspire his musical imagination. “They are not heathenish enough for me in the Bible. I have bought the Koran but can find nothing there either.” Elisabet’s suggestion that he look through the Psalms again bore no fruit. Instead, he remembered Schiller’s poem, filled with its classical Greek references—a perfect “heathenish” poem, especially as a memorial to Feuerbach, whose favorite subjects were drawn from classical mythology.

In any case, Brahms completed his setting in the summer of 1881. It is one of his most exquisite creations, yet is performed surprisingly rarely. A musical setting of a text that laments the transitory nature of all things, life, love, beauty and heroic glory might have turned out profoundly gloomy—but it is

not. Brahms makes it serene and accepting, quite in the spirit of Schiller’s poem and the gentle fatalism of Greek antiquity.

Schiller’s poem is cast in Greek hexameters—long lines that Brahms found challenging to set. They inspired him to create a long-breathed flowing melody in 6/4 first heard in the oboe, then forming the basis of a gentle canon in the voices, soaring, hovering and intertwining from part to part. At the mention of Achilles’ mother, Thetis, rising from the sea to lament the death of her son, the music moves to a bright and serene F sharp Major and a more homophonic texture. The final two lines round out the musical shape with a return to the home key of D Major and the opening material. Brahms chooses to pass rather quickly over Schiller’s final line, “For the Common go down to Orcus unsung,” and to draw out and emphasize the penultimate line, “To be even a song of lamentation in the mouth of the beloved is splendid.”

## **Choral Fantasy, Op. 80, Ludwig van Beethoven**

*Ludwig van Beethoven was baptized in Bonn, Germany, on December 17, 1770, and died in Vienna on March 27, 1827. He composed the Choral Fantasy late in 1808 to serve as the grand finale to his benefit concert at the Theater-an-der-Wien; the composer himself was the piano soloist in the first performance on December 22 that year. The Fantasy is scored for solo piano, six vocal soloists (two sopranos, alto, two tenors and bass), mixed chorus, and an orchestra including two each of flutes, oboes, clarinets, bassoons, two horns, two trumpets, timpani and strings.*

After having contributed both as composer and performer to a series of charity concerts in 1807 and 1808, Beethoven received permission to use the Theater-an-der-Wien for a concert for his own benefit (that is, one in which he would receive any profits that might accrue) on December 22, 1808. He chose this opportunity to reveal to the world some of his

# PROGRAM NOTES CONTINUED

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major new compositions in a program that consisted entirely of his own works in their first performances. Among the new works were such major pieces as the *Fourth Piano Concerto* (for which Beethoven himself was to be the soloist), and the *Fifth and Sixth Symphonies*, as well as the concert aria *Ah! perfido* and several movements from the *Mass in C*, Op. 86 (which had to be advertised as “hymns in the church style” because the censor did not allow liturgical music to be performed in theaters). That list of pieces would seem to be enough to exhaust an audience (not to mention an orchestra), especially when all of the works were utterly unfamiliar, difficult and performed with far too little rehearsal.

But Beethoven decided that it wasn't enough; he wanted a closing piece. He felt (with considerable justification) that it would not be fair to either the work or the audience to put the *Fifth Symphony* at the end of such a long program, although it would make a rousing conclusion, because people would simply be too tired to pay much attention to it. So he put the *Fifth* at the beginning of the second half (the *Pastoral Symphony* opened the evening) and quickly composed a work designed specifically as a concert-closer, employing all of the forces that he had gathered for the event (chorus, orchestra and piano soloist), arranged in a variation form designed for maximum variety of color and for “easy listening.” He went back to a song, *Gegenliebe* (WoO 118), that he had composed more than a dozen years previously, ordered a new text written in a hurry by the poet Christoph Kuffner, and set to work.

The piece was finished too late for a careful rehearsal. In any case, Beethoven and the orchestra, which was a pick-up group consisting of a heterogeneous mixture of professionals and reasonably advanced amateurs, had already had such a falling-out during rehearsals that the orchestra would not consent to practice with Beethoven in the room—he had to listen from an anteroom at the back of the theater

and communicate his criticisms to the concertmaster. When the time came for the performance, just about everything that could possibly go wrong did. The concert ran four hours in length, the hall was unheated and bitterly cold, and the soprano had already ruined the aria out of nervousness. To top it all off, the *Choral Fantasy* fell apart during the performance (apparently through some mistake in counting by the orchestra) and Beethoven stopped the performance to begin it again. The financial outcome of the evening is unknown, but it certainly had a psychological effect on him: he never played the piano in public again.

The overall structure of the *Choral Fantasy* is as bold as it is unusual: on the principle of gradually increasing the number of performers, Beethoven begins with an improvisatory introduction for solo piano, the finest written example that we have of what his own keyboard improvisations must have been like. Then the orchestral basses enter softly in a march rhythm, inaugurating a dialogue with the keyboard soloist hinting at the tune to come. Finally the pianist presents the melody which will be the basis for the remaining variations, and the finale is fully underway.

One of the most striking things about the tune is the way it hovers around the third degree of the scale (*mi*), moving away from it and then returning in smooth stepwise lines. Much the same description can be given of the main theme for the finale of the *Ninth Symphony*. Indeed, the *Choral Fantasy* is sometimes described as a kind of dry run for the *Ninth*, though that mighty work was still some fifteen years away. Still, at least the notion of variation treatment of a simple, almost hymn-like melody in the orchestra, followed by the unexpected appearance of voices, can be traced to this work.

But of course, the finale of the *Ninth* is the powerful culmination of an enormous symphonic edifice;

# PROGRAM NOTES CONTINUED

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the *Choral Fantasy* does not pretend to such impressive architectural power, yet it certainly provided Beethoven with a closing number that is at once lively and colorful, naively cheerful and original in form.

## **Fire and Ice, Andrea Clearfield**

*Andrea Clearfield was born in Philadelphia on August 29, 1960, and lives in Philadelphia. The cantata Fire and Ice was commissioned by the Handel Society of Dartmouth College, directed by Dr. Robert Duff, on the occasion of its bicentennial anniversary, 2007. This is the first performance. The score calls for soprano and baritone soloists, mixed chorus and an orchestra consisting of two flutes (2nd doubling piccolo), two oboes (2nd doubling English horn), two clarinets (2nd doubling bass clarinet), two bassoons (2nd doubling contrabassoon), four horns, three trumpets, three trombones, percussion for two players, timpani, harp, piano/celesta and strings.*

When Handel Society conductor Robert Duff was looking ahead to the 200th anniversary of the founding of the ensemble, he invited a number of composers to propose a work that would be appropriate for the event. The composer chosen to receive the bicentennial commission was Andrea Clearfield, who researched prominent Dartmouth alumni for ideas and, upon learning that Robert Frost was one of the college's distinguished sons, proposed a cantata that would be a cycle of his poems.

Frost's poetry is a natural for music. It is compact, linguistically spare and straightforward, filled with images (especially of nature) that composers have always delighted in depicting in music, and profoundly layered with meanings that can resonate deeply, both through the words themselves and their musical setting. The critic Leonard B. Meyer once wrote an essay about Mozart's music in which he described its "grammatical simplicity and relational richness." Frost seems to work the same way. On the

surface it is New England homespun; but its immediacy conceals many layers of significance.

Andrea Clearfield has spent most of her life in and around Philadelphia, where she has studied (at Muhlenberg College in nearby Allentown, at the University of the Arts, where she received her master's degree in piano and at Temple University, where she earned a D.M.A. in composition as a student of Maurice Wright), but her music has been performed widely all over the United States and in Europe and Japan. Her large and growing list of works include pieces that range from solo or chamber works for instruments and sometimes voice, choral works, orchestral compositions to full-scale cantatas and oratorios. Her long experience with choral music—starting as an accompanist to her school chorus in fourth grade and extending to the composition of the oratorios *Women of Valor* (2000) and *The Golem Psalms* (2006)—make her an obvious choice to compose a work for the 200th anniversary of America's oldest town/gown choral organization.

Since she wanted to create a sense of place with this score, Clearfield visited the sites of Robert Frost's homes to get a feeling for the life that produced so many famous and much-loved poems—to see, for example, the actual stone wall that is the subject of "Mending Wall" (even though that particular poem plays no role in her cantata). She also found a specific musical inspiration on the Dartmouth campus in the form of the Baker Tower carillon, which provides a "thematic glue" in the form of the four separate phrases of the melody that signals the hours, each of which is used to suggest some of the musical material of one of the four movements in the cantata.

All of this—plus much reading of Frost's poems—was part of the pre-compositional process that is essential for any vocal work: establishing the text that is to be set to music. The aim was to celebrate Frost and the Handel Society. Inevitably, too, given the

# PROGRAM NOTES CONTINUED

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nature of Frost's poems, the cantata evokes many elements of New England weather. Clearfield chose her poems carefully and shaped them into four sections, which became the separate movements of the cantata in such a way as to embody universal themes in a structural arch. The outer movements are settings of a single poem; the two inner movements each set a group of three poems.

The first and last movements have to do with art, and the creative process. *To the Thawing Wind*, in the first movement, depicts clearly the spring winds that thaw the frozen world of winter, opening it up to new possibilities—here conceived as freeing the poet, the artist to new creation. One thematic element, the opening phrase of the Dartmouth carillon, is a descending major scale which becomes the falling rain figure that dies away at the end of the movement.

The second movement contains three poems—*October*, *Fragmentary Blue* and *Going for Water*, each of which emphasizes the ephemeral nature of time in human experience. In this second movement, Clearfield builds much of the harmonic language on the intervals of fourths and fifths that are prominent in the second phrase of the Dartmouth carillon. *October* calls upon nature to slow the inevitable process of change, of the autumnal shifts that have always symbolized the brief transit of human life. (The full Dartmouth carillon appears, with twelve strokes of the hour, in the chimes, when the poet speaks of noon and the slow change of autumn: "At noon release another leaf.") *Fragmentary Blue* is the brief scherzo in this section, evoking wonder at the power of momentary flashes of blue, which is spread out in the sky but appears only fleetingly in the world below. And the simple flowing line of *Going for Water* (the composer

directs the chorus to sing it "like a folksong") depicts a late autumn stroll to a brook that is still running, though the movement ends with shimmering anticipation of the frost to come.

The third movement embodies the struggle of the human spirit through the confrontation of opposites. The harmonic language is edgier, colored by a major seventh in the third phrase of the Dartmouth carillon. The three poems that make up the movement are *The Demiurge's Laugh*, *Fire and Ice* and *Stars*. The first of these is a wildly energetic outburst of animal spirits in a dialectic between man/God/demon, all apparently symbolized by the burgeoning life-force of a New England spring. *Fire and Ice*, the most famous poem chosen for the cantata, deals with man against himself, against his frequently violent emotions. The setting builds to an explosive outburst that transitions suddenly, in *Stars*, to what the composer calls "a dispassionate place" in which each choral line sings wordlessly (with the syllable "oh") on a gently undulating turn figure evoking the impassivity of nature, including the stars that distantly observe our sometimes crazed behavior.

The final movement is a setting of Frost's *Pan With Us*, which, to Andrea Clearfield, "questions what the art of the future should be." A fragment of the fourth carillon phrase evokes Pan in the orchestral introduction, and the melody at the choral entrance begins with the final notes of the carillon phrase, singing of the mythical Pan, who appears only to learn that his powers have faded with the millennia and that it is time to seek a new song to play. This idea spreads through the entire ensemble, and all set up a kind of dance song to ask the eternal question of art, "What should he play?"

Steven Ledbetter © 2007



# TEXTS AND TRANSLATIONS

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## *Nänie, Op. 80*

*Poetry by Friedrich Schiller*

Auch das Schöne muß sterben!  
Das Menschen und Götter bezwinget,  
nicht die eherne Brust  
rührt es des stygischen Zeus.  
Einmal nur erweichte die Liebe  
den Schattenbeherrscher,  
und an der Schwelle noch, streng,  
rief er zurück sein Geschenk.

Nicht stillt Aphrodite  
dem schönen Knaben die Wunde,  
die in den zierlichen Leib grausam  
der Eber geritzt.  
Nicht errettet den göttlichen Held  
die unsterbliche Mutter,  
wenn er, am skäischen Thor fallend,  
sein Schicksal erfüllt.

Aber sie steigt aus dem Meer  
mit allen Töchtern des Nereus,  
und die Klage hebt an  
um den verherrlichten Sohn.  
Siehe, da weinen die Götter,  
es weinen die Göttinnen alle,  
daß das Schöne vergeht,  
daß das Vollkommene stirbt.

Auch ein Klaglied zu sein  
im Mund der Geliebten ist herrlich,  
denn das Gemeine  
geht klanglos zum Orkus hinab.

Even Beauty must die!  
That which overcomes men and gods,  
does not touch the breast  
of Stygian Zeus.  
Only once did love soften  
the ruler of shadows,  
and then, at the very threshold,  
he sternly called back his gift.

Aphrodite could not staunch  
the wound of the beautiful youth  
which the boar savagely ripped  
in his delicate body.  
Nor could the immortal mother  
save the godlike hero,  
when he, falling at the Scaean gate,  
fulfilled his destiny.

But she ascends from the sea  
with all the daughters of Nereus,  
and raises the lament  
for her glorified son.  
Behold, the gods weep,  
and all the goddesses, too,  
that Beauty must pass away,  
that the Perfect must die.

Even to be a song of lamentation  
in the mouth of the beloved is splendid,  
For that which is common  
goes down to Orcus unsung.

# TEXTS AND TRANSLATIONS CONTINUED

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## Choral Fantasy, Op. 80

*Poetry by Christoph Kuffner*

Schmeichelnd hold und lieblich  
klingen unsres Lebens Harmonien,  
und dem Schönheitssinn entschwingen  
Blumen sich, die ewig blüh'n.  
Fried' und Freude gleiten freundlich  
wie der Wellen Wechselspiel;  
was sich drängte rauh und feindlich,  
ordnet sich zu Hochgefühl.

Wenn der Töne Zauber walten  
und des Wortes Weihe spricht,  
muß sich Herrliches gestalten,  
Nacht und Stürme werden Licht.  
Äuss're Ruhe, inn're Wonne  
herrschen für den Glücklichen.  
Doch der Künste Frühlingssonne  
läßt aus beiden Licht entstehn.

Großes, das ins Herz gedrunken,  
blüht dann neu und schön empor,  
hat, ein Geist sich aufgeschwungen,  
hallt ihm stets ein Geisterchor.  
Nehmt denn hin, ihr schönen Seelen,  
froh die Gaben schöner Kunst.  
Wenn sich Lieb' und Kraft vermählen,  
lohnt den Menschen Göttergunst.

Beguiling, gracious and lovely  
sound our life's harmonies,  
and awareness of beauty begets  
flowers which bloom eternally.  
Peace and joy move in concord  
like the rhythm of waves;  
all the harsh and hostile tumult  
is resolved into delight.

When the magical sound holds sway,  
consecrated by the word,  
beauty must emerge,  
night and tempest turn to light.  
Outer peace and inner bliss  
reign for the lucky one.  
Yet the spring sunshine of the arts  
draws light from both.

The greatness which permeates the heart  
blooms again with fresh beauty,  
when the spirit exalts,  
a spirit chorus reverberates forever.  
Receive then, all noble souls,  
with joy the gifts of high art.  
When love and power unite,  
then god's favor rewards mankind.

# TEXTS AND TRANSLATIONS CONTINUED

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## Fire and Ice

*Poetry by Robert Frost*

I.

### *To the Thawing Wind*

Come with rain, O loud Southwester!  
Bring the singer, bring the nester;  
Give the buried flower a dream;  
Make the settled snowbank steam;  
Find the brown beneath the white;  
But whate'er you do tonight,  
Bathe my window, make it flow,  
Melt it as the ices go;  
Melt the glass and leave the sticks  
Like a hermit's crucifix;  
Burst into my narrow stall;  
Swing the picture on the wall;  
Run the rattling pages o'er;  
Scatter poems on the floor;  
Turn the poet out of door.

II.

### *October*

O hushed October morning mild,  
Thy leaves have ripened to the fall;  
Tomorrow's wind, if it be wild,  
Should waste them all.  
The crows above the forest call;  
Tomorrow they may form and go.  
O hushed October morning mild,  
Begin the hours of this day slow.  
Make the day seem to us less brief.  
Hearts not averse to being beguiled,  
Beguile us in the way you know.  
Release one leaf at break of day;  
At noon release another leaf;  
One from our trees, one far away.  
Retard the sun with gentle mist;  
Enchant the land with amethyst.  
Slow, slow!

For the grapes' sake, if they were all,  
Whose leaves already are burnt with frost,  
Whose clustered fruit must else be lost—  
For the grapes' sake along the wall.

### *Fragmentary Blue*

Why make so much of fragmentary blue  
In here and there a bird, or butterfly,  
Or flower, or wearing-stone, or open eye,  
When heaven presents in sheets the solid hue?

Since earth is earth, perhaps, not heaven (as yet)—  
Though some savants make earth include the sky;  
And blue so far above us comes so high,  
It only gives our wish for blue a whet.

### *Going for Water*

The well was dry beside the door,  
And so we went with pail and can  
Across the fields behind the house  
To seek the brook if still it ran;

Not loth to have excuse to go,  
Because the autumn eve was fair  
(Though chill), because the fields were ours,  
And by the brook our woods were there.

We ran as if to meet the moon  
That slowly dawned behind the trees,  
The barren boughs without the leaves,  
Without the birds, without the breeze.

But once within the wood, we paused  
Like gnomes that hid us from the moon,  
Ready to run to hiding new  
With laughter when she found us soon.

Each laid on other a staying hand  
To listen ere we dared to look,  
And in the hush we joined to make  
We heard, we knew we heard the brook.

# TEXTS AND TRANSLATIONS CONTINUED

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A note as from a single place,  
A slender tinkling fall that made  
Now drops that floated on the pool  
Like pearls, and now a silver blade.

III.

## *The Demiurge's Laugh*

It was far in the sameness of the wood;  
I was running with joy on the Demon's trail,  
Though I knew what I hunted was no true god.  
It was just as the light was beginning to fail  
That I suddenly heard— all I needed to hear:  
It has lasted me many and many a year.

The sound was behind me instead of before,  
A sleepy sound, but mocking half,  
As one who utterly couldn't care.  
The Demon arose from his wallow to laugh,  
Brushing the dirt from his eye as he went;  
And well I knew what the Demon meant.

I shall not forget how his laugh rang out.  
I felt as a fool to have been so caught,  
And checked my steps to make pretense  
It was something among the leaves I sought  
(Though doubtful whether he stayed to see).  
Thereafter I sat me against a tree.

## *Fire and Ice*

Some say the world will end in fire,  
Some say in ice.  
From what I've tasted of desire  
I hold with those who favor fire.  
But if it had to perish twice,  
I think I know enough of hate  
To say that for destruction ice  
Is also great  
And would suffice.

## *Stars*

How countless they congregate  
O'er our tumultuous snow,  
Which flows in shapes as tall as trees  
When wintry winds do blow!—

As if with keenness for our fate,  
Our faltering few steps on  
To white rest, and a place of rest  
Invisible at dawn, —

And yet with neither love nor hate,  
Those stars like some snow-white  
Minerva's snow-white marble eyes  
Without the gift of sight.

IV.

## *Pan With Us*

Pan came out of the woods one day—  
His skin and his hair and his eyes were gray,  
The gray of the moss of walls were they—  
And stood in the sun and looked his fill  
At wooded valley and wooded hill.

He stood in the zephyr, pipes in hand,  
On a height of naked pasture land;  
In all the country he did command  
He saw no smoke and he saw no roof.  
That was well! and he stamped a hoof.

His heart knew peace, for none came here  
To this lean feeding save once a year  
Someone to salt the half-wild steer,  
Or homespun children with clicking pails  
Who see so little they tell no tales.

He tossed his pipes, too hard to teach  
A new-world song, far out of reach,  
For a sylvan sign that the blue jay's screech  
And the whimper of hawks beside the sun

# TEXTS AND TRANSLATIONS CONTINUED

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Were music enough for him, for one.  
Times were changed from what they were:  
Such pipes kept less of power to stir  
The fruited bough of the juniper  
And the fragile bluets clustered there  
Than the merest aimless breath of air.

They were pipes of pagan mirth,  
And the world had found new terms of worth.  
He laid him down on the sun-burned earth  
And raveled a flower and looked away.  
Play? Play? — What should he play?

## ABOUT THE ARTISTS

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**HANDEL SOCIETY OF DARTMOUTH COLLEGE** is the oldest student, faculty, staff and community organization in the United States devoted to the performance of choral-orchestral major works. The Society was founded in 1807 by Dartmouth faculty and students to “promote the cause of true and genuine sacred music.” Led by John Hubbard, Dartmouth Professor of Mathematics and Philosophy, the Society sought to advance the works of Baroque masters through performance. Members of the Society believed the grand choruses of Georg Frideric Handel exemplified their goals and thus adopted his name for their group. Since its inception, the Handel Society has grown considerably in size and in its scope of programming. Today with 85 members drawn from the Dartmouth student body, faculty and staff, and the Upper Valley community, the Society performs three concerts a year of major works both old and new.

For more information about the Handel Society, including how to audition for it or support it, call 603.646.3414 or visit our website, [handelsociety.org](http://handelsociety.org).

**Dr. Robert Duff** *conductor* is the director of the Handel Society of Dartmouth College and the Dartmouth Chamber Singers and teaches courses in music theory in the Music Department.

Before coming to Dartmouth in 2004, Dr. Duff served on the faculties of Pomona College, Claremont Graduate University and Mount St. Mary's

College, and as the Director of Music for the Roman Catholic Archdiocese of Los Angeles, where he directed the music programs for nearly 300 parishes. He holds degrees in conducting, piano and voice from the University of Massachusetts at Amherst, Temple University and the University of Southern California, where he earned a doctorate of musical arts in 2000.

An active commissioner of new music, Robert Duff has given several world premieres of works for both orchestral and choral forces. He has been appointed by Governor John Lynch as Councilor to the New Hampshire Council on the Arts, and he sits on the executive board of the Eastern Division of the American Choral Directors Association.

**David Arnold** *baritone* has appeared as principal soloist with Seiji Ozawa and the Boston Symphony, Sir Georg Solti and the Chicago Symphony, Leonard Bernstein in a world premiere of David Diamond's *Ninth Symphony for Baritone and Orchestra* at Carnegie Hall, Roger Norrington and the St. Luke's Chamber Orchestra and also with the orchestras of Philadelphia, San Francisco, Baltimore, Detroit, St. Louis, Atlanta, Houston, Pittsburgh, Amsterdam and The Israel Philharmonic. In May 2003 at the Kennedy Center in Washington, D.C., he sang the premiere of James Grant's *Such Was the War, A Choral Symphony for Baritone, Chorus and Orchestra*, the baritone solos of which were written for Mr. Arnold. In 2004, Mr. Arnold stepped in on three days' notice

# ABOUT THE ARTISTS CONTINUED

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to sing a demanding role in the world premiere of *Gaian Variations* with the Brooklyn Philharmonic in Avery Fisher Hall at Lincoln Center in New York.

Mr. Arnold has sung leading roles with the Metropolitan Opera, the English National Opera, The Opera Company of Boston, New York City Opera, L'Opera de Montreal, L'Opera de Quebec and has performed leading baritone roles with Berlin's famed Komische Oper. Also abroad, Mr. Arnold has appeared with the Spoleto and Holland Festivals, the Concertgebouw Orchestra, the Singapore Symphony and has toured Austria and Yugoslavia in concert. In the summer of 2004, he performed two concerts in American music at the Concert Hall in Beijing's Forbidden City and served as voice professor in the Beijing Festival and School of Music.

He has recorded Mendelssohn's *Walpurgisnacht*, John Harbison's opera *Full Moon in March*, Zaimont's *The Magic World*, Mozart's *Requiem* (Levin completion), Haydn's *Lord Nelson Mass*, Mendelssohn's *Elijah* and Schoenberg's *Gurrelieder*.

David Arnold's awards include the New York City Opera Gold Debut Award, as well as honors from the Sullivan and Shoshana Foundation and a career grant from the National Opera Institute.

**Andrea Clearfield composer** has had her music for instrumental and vocal soloists, mixed chamber ensembles, chorus, orchestra and dance performed by noted artists internationally. She has received numerous grants and awards from organizations such as ASCAP, the Leeway Foundation, the National Endowment for the Arts, the American Music Center, the American Composers Forum, the Independence Foundation, the Pennsylvania Council on the Arts and the International Alliance for Women in Music. She has been in residence at Yaddo (where she was awarded the Aaron Copland Residency for an American Composer), the MacDowell Colony, the

Ucross Foundation, Blue Mountain Center, Virginia Center for the Creative Arts, Ragdale Foundation, the Millay Colony and the Tyrone Guthrie Center and was awarded a residency at the Helene Wurlitzer Foundation this summer in Taos.

Her hour-long cantata on breast cancer, *The Long Bright*, commissioned by David Wolman, who also wrote the libretto, was premiered at the Kimmel Center in 2004 with soprano Hila Plitmann, the Temple University Music Prep Children's Chorus and Orchestra 2001. Her oratorio on the women of the Bible, *Women of Valor*, was premiered at Royce Hall in Los Angeles in 2000, and portions of the work were broadcast nationally on NPR's *All Things Considered*. Her cantata, *The Golem Psalms*, to texts by Ellen Frankel, commissioned and premiered by the Mendelssohn Club with baritone Sanford Sylvan and the Chamber Orchestra of Philadelphia, had its world premiere in 2006 in Philadelphia. Recently her violin concerto *Romanza* was commissioned and premiered by Orchestra 2001 with soloist Gloria Justen. *Sonic Circuits* for cello and film with interactive technology, commissioned by Chamber Music Now, premieres May 19, 2007 at the Annenberg Center, Philadelphia, and a new work for the Debussy Trio, the Los Angeles Master Chorale and organist Cherry Rhoades premieres at Disney Hall in Los Angeles in 2008.

A native of Philadelphia, Dr. Clearfield received a Doctor of Musical Arts in Composition from Temple University, where she studied with Maurice Wright, an MM in Piano from The Philadelphia College of the Performing Arts (now The University of the Arts) as a student of Susan Starr, and a BA in Music from Muhlenberg College, where she studied with her mentor, Margaret Garwood. She serves on the composition and interarts faculty at The University of the Arts and is the pianist in the Relâche Ensemble for Contemporary Music. A strong believer in creating community through music, Clearfield is

# ABOUT THE ARTISTS CONTINUED

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also the host and founder of the Philadelphia SALON Concert Series which features contemporary, classical, jazz, electronic and world music and is now celebrating its 20th year.

**Elizabeth Keusch soprano** is rapidly emerging as “an artist to watch.” She has performed recently with the Los Angeles Philharmonic and composer/conductor Thomas Ades and with Helmuth Rilling of the Oregon Bach Festival and Internationale Bachakademie Stuttgart. The soprano gave the world premiere of Matthias Pintscher’s *L’espace dernier* in her debut with Opéra National de Paris in January 2005. During 2006-07 she makes her debut with the National Arts Centre Orchestra in Oliver Knussen’s *Songs for Sue* under the composer’s direction, collaborates again with Helmuth Rilling and the Internationale Bachakademie Stuttgart as Merab in Handel’s *Saul* and sings under Norman Scribner and the DC Choral Arts Society in Poulenc’s *Stabat Mater* and Amy Beach’s *Canticle to the Sun*. Appearances with the Florida Orchestra in Schubert’s *Mass No. 6* under Stephan Sanderling and the Xalapa Symphony with Haydn’s *Jahreszeiten* under Carlos Miguel Prieto round out the season.

Widely recognized for her remarkable musicianship, Ms. Keusch is an avid champion of chamber music and new music. In 2006 she toured Portugal with the Ensemble Contrapunctus performing Schoenberg’s *Pierrot Lunaire* and Shostokovich’s *Seven Black Songs*. Keusch has had successive collaborations on Los Angeles Philharmonic’s Green Umbrella Series and with Boston Musica Viva and the Kammerensemble Neue Musik Berlin. In 2005 she debuted at the Lincoln Center Chamber Music Society in Alice Tully Hall with the Pacifica Quartet in Osvaldo Golijov’s *Tenebre* and *How Slow the Wind*.

Elizabeth Keusch holds a Master of Music degree from the New England Conservatory, where she was named the 2001 Presidential Scholar for the Conser-

vatory. She resides in Worcester, Massachusetts.

**Erma Gattie Mellinger mezzo-soprano and vocal coach** has been a principal artist with many opera companies across the United States, including the Cleveland Opera, the Florida Grand Opera, the Dallas Opera, the Sarasota Opera, the Chautauqua Opera, the Fresno International Grand Opera, Opera North, the Pittsburgh Opera Theater and the Shreveport Opera. Her roles, in over 30 operas include Cherubino in *Le Nozze di Figaro*, Dorabella in *Così fan tutte*, Donna Elvira in *Don Giovanni*, Idamante in *Idomeneo*, Empress Ottavia in *L’incoronazione di Poppea*, Nicklausse in *Les contes d’Hoffmann*, Preziosilla in *La Forza del Destino*, Prince Orlofsky in *Die Fledermaus*, Prince Charming in *Cendrillon*, Martha in *Faust*, Tisbe in *La Cenerentola* and Berta in *Il barbiere di Siviglia*.

Hailed for her “rich, vibrant, creamy voice,” Ms. Gattie Mellinger is also at home on the concert and recital stage. She has appeared as soloist with many major orchestras, including the Fort Wayne Philharmonic, the Monterey Symphony, the Rochester Philharmonic Orchestra, the Florida Symphony Orchestra, the Westfield Symphony, the New Hampshire Philharmonic Orchestra and the Vermont Symphony Orchestra. She has given solo recitals sponsored by the Buffalo Opera, the Adirondack Ensemble, ChamberWorks at Dartmouth College and Classicopia.

Ms. Gattie Mellinger graduated first in her class from Northwestern University, where she received her Bachelor of Music Degree in Vocal Performance. She earned her Master of Music Degree from the Eastman School of Music, where she also received honors in performance and teaching. She is a frequent guest artist on the Dartmouth campus, performing regularly with the Handel Society, the Chamber Singers, the Wind Symphony and the Dartmouth Symphony Orchestra. Ms. Gattie Mel-

# ABOUT THE ARTISTS CONTINUED

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linger began teaching voice at Dartmouth in 1996.

**Sally Pinkas** *pianist-in-residence* of the Hopkins Center at Dartmouth College, pursues an active performing career as both a soloist and a chamber musician. Among her credits are solo recitals at London's Wigmore Hall, Villa Serbelloni (Bellagio) and Villa Aurelia (Rome) in Italy, Israel Radio "Etnachta" Series in Jerusalem, The Phillips Collection in Washington, D.C., and Jordan Hall in Boston. Ms. Pinkas has participated in summer festivals at Marlboro, Tanglewood, Aspen, Kfar Blum (Israel), Lucerne (Switzerland), Rocca di Mezzo (Italy) and Pontlevoy (France). She has appeared as the concerto soloist with the Boston Pops, Aspen Philharmonia, Jupiter Symphony and the Tallahassee Symphony Orchestra, among others.

An avid chamber musician, Ms. Pinkas has collaborated with Cuarteto Latinoamericano, the Ciompi, Leontovych and Lydian String Quartets, the Adaskin Trio and flutist Fenwick Smith. Since 1992 she has also been active as part of the Hirsch-Pinkas Piano Duo, with her husband, Evan Hirsch. The two have performed throughout the U.S. as well as in Nigeria, Israel, Italy and Russia. In 2003-2004 they made their first appearances in Bulgaria and France, and most recently they performed and taught in Beijing and Xian, China. The Duo has commissioned, premiered and recorded major works by George Rochberg, Daniel Pinkham, Thomas Oboe Lee and Peter Child for the Gasparo and Arsis labels.

Ms. Pinkas' extensive repertoire ranges from the traditional to the contemporary, and includes many works written for her. In 1996 she was awarded a Howard Fellowship by Brown University for a 2-CD recording of George Rochberg's solo piano works, which was later released by Gasparo. Other solo discography includes Debussy's *Twelve Etudes and Estampes* (Centaur), *Bread and Roses: Piano works by Christian Wolff* (Mode) and Fauré's *Thirteen*

*Nocturnes* (Musica Omnia), which was named one of 2002's best CDs by Richard Dyer of the *Boston Globe*. Her 3-CD recording of Philippe Gaubert's *Complete Chamber Works for Flute and Piano* (with Fenwick Smith) was recently released by Naxos. Current projects include Fauré's two *Piano Quartets* (with the Adaskin Trio) and a solo Schumann disc.

Born and raised in Israel and educated in the U.S., Sally Pinkas holds performance degrees from Indiana University and the New England Conservatory of Music, and a Ph.D. in Composition and Theory from Brandeis University. Her major teachers were Russell Sherman, George Sebok, Luise Vosgerchian and Genia Bar-Niv (piano), Sergiu Natra (composition) and Robert Koff (chamber music). A dedicated teacher, she serves as Professor of Piano at Dartmouth's Music Department and is an Artist-teacher at the Longy School of Music in Cambridge, Massachusetts.

**Paul Shikany** *tenor* is a versatile performer whose talents have afforded him opportunities ranging from baroque opera through musical theater and modern composition. He recently appeared as Pedrillo in *Die Entführung aus dem Serail* with the Opera Company of Brooklyn and took on numerous character roles in Opera Pacific's production of *Candide*. Other recent opera roles have included Léon in Pasatieri's *Signor Deluso* and Ali in a recording of Spohr's *Zemire und Azor*.

He is an enthusiastic interpreter of oratorio and sacred music; his repertoire includes Bach's *St. John Passion* and *St. Matthew Passion*, Handel's *Messiah*, Haydn's *Die Schöpfung*, Mendelssohn's *Elijah* and Mozart's *Requiem*. He has performed a wide variety of recital repertoire and is particularly fond of song cycles, including Schubert's *Winterreise* and *Die schöne Müllerin*, Schumann's *Dichterliebe* and *Liederkreis Op. 39*, Beethoven's *An die ferne Geliebte*, Poulenc's *Tel jour telle nuit*, Faure's *La bonne chanson*



# ABOUT THE ARTISTS CONTINUED

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and Britten's *Winter Words*.

Mr. Shikany is a frequent collaborator with instrumental ensembles in the presentation of chamber music. Performances have included Stravinsky's *In memoriam Dylan Thomas*, the world premiere of Erik Lindsey's *Vaivén*, Britten's *Canticles* and *Serenade for Tenor, Horn, and Strings* and the Monte-

verdi chamber opera *Il combattimento di Tancredi et Clorinda*.

A native of Danville, California, Paul Shikany attended the University of Southern California and the Manhattan School of Music. He and his wife, soprano Anne Shikany, have a one-year-old son, Isaiah, and reside in New York City.

## ACKNOWLEDGEMENTS

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Many thanks are extended to the Board of Directors of the Handel Society and the numerous members-at-large of the organization, community and student, for their fine work on behalf of the Handel Society.

We thank the Friends of the Handel Society (Dartmouth College alumni, past and present community Handel Society members and regional audience supporters of the Handel Society) and the Handel Society Foundation of New Hampshire for financial support of the Handel Society's concert season.

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](http://www.trumbullhouse.com).

We also thank the many members of the Handel Society and Hanover Chamber Orchestra for housing our out-of-town orchestral players.

If you would like more information about the Friends of the Handel Society or the Handel Society Foundation of New Hampshire, please visit our table at the post-concert reception or send a request, with your name and address, to:

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# HANDEL SOCIETY OF DARTMOUTH COLLEGE

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Daniel Weiser *collaborative pianist*  
Erma Gattie Mellinger *vocal coach*  
Johanna Evans '10 *student manager*

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Mardy High  
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# HANOVER CHAMBER ORCHESTRA

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## **1st Violin**

John Lindsey, *concertmaster*  
Marla Rathbun  
Betty Clendenning  
Ann Cooper  
Julie Baker Goldberg  
Lino Tanaka

## **2nd Violin**

Bozena O'Brien, *principal*  
Scott Knopf  
Davetta Faria  
Jessica Helie  
Gianna Messier  
Alex Romanul

## **Viola**

Marilyn Johnson, *principal*  
David Auerbach  
Rodger Ellsworth  
Russell Wilson  
Elizabeth Reid  
Claude Richter

## **Cello**

Linda Galvan, *principal*  
Tim Roberts  
John Bumstead  
Perri Zimmerman

## **Bass**

Andy Wilson, *principal*  
Daniel Gorn

## **Flute**

Berta Frank, *principal*  
Heidi Baxter (*flute/piccolo*)

## **Oboe**

Margaret Herlehy, *principal*  
Ann Greenawalt (*oboe/English horn*)

## **Clarinet**

Chester Brezniak, *principal*  
Rebecca Leonard  
(*clarinet/bass clarinet*)

## **Bassoon**

Rachael Elliott, *principal*  
Sally Merriman  
(*bassoon/contrabassoon*)

## **Horn**

George Sullivan, *principal*  
Jennifer Larsen  
David Rufino  
Nina Miller

## **Trumpet**

Vincent Monaco, *principal*  
Charles Gasque  
Jim Boccia

## **Trombone**

Nicholas Orovich, *principal*  
James Bennet  
John Mead

## **Timpani**

Dov Schiller

## **Percussion**

Douglas Perkins, *principal*  
Nathan Davis

## **Piano**

Daniel Weiser

## **Harp**

Marilinda Garcia

# COMING EVENTS

## DARTMOUTH CHAMBER SINGERS

### Spring Fever

Buoyant program celebrating the renewal of life in springtime.

**Friday, May 25 • 8 pm • Rollins Chapel**

\$16 • Dartmouth students \$3 • All other students \$6 • General admission



## DARTMOUTH SYMPHONY ORCHESTRA

Gershwin's *Cuban Overture*, Bernstein's symphonic dances from *West Side Story* and Lalo's *Symphonie Espagnole in D minor*, with guest violinist Tereza Stanislav.

**Saturday, May 26 • 8 pm • Spaulding Auditorium**

\$20 • Dartmouth students \$3

★ *Pre-performance discussion with Anthony Princiotti, 7 pm, Faulkner Recital Hall*



## SALLY PINKAS, PIANO

An elegant and diverse recital of both classic and contemporary music.

**Tuesday, May 29 • 7 pm • Spaulding Auditorium**

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



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