

# DARTMOUTH COLLEGE GLEE CLUB

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Louis Burkot *conductor*  
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Hallie Treadway '10  
Courtney L. Valentine '09  
Daniel van Deusen '11  
Matthew Wang '10  
Adele Wilhelm '08  
Rachel Winograd '09

## THE ARCADIA PLAYERS

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### Violin I

Lisa Rautenberg  
Kevin Bushee  
Colleen Jennings  
Elizabeth Sutton

### Violin II

Michelle Liechti  
Mark Rike  
Joe Jewett

### Viola

Marcia Cassidy  
Peter Sulski  
Laurie Rabut

### Cello

Alice Robbins  
Reinmar Seidler

### Bass

Helen Stevenson

### Trumpet

Fred Holmgren  
Vincent Monaco

### Timpani

Evan Lattimore

### Organ

Gregory Hayes

### HOPKINS CENTER MANAGEMENT STAFF

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DARTMOUTH  
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**HOPKINS CENTER**

presents

# **Dartmouth College Glee Club**

**Louis Burkot *conductor***

*Titans of the 18th Century*  
*In Praise and Contemplation*

**with special guests**

**Laura Choi Stuart '01 *soprano***

**The Arcadia Players**

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This performance is made possible in part by generous support from the William D. 1905 and Besse M. Blatner Fund No. 1; the Bruce F. Bundy 1916 Memorial Fund; the Charles S. Fleet 1953 Memorial Fund; the Isaacs Family Fund; the Leo J. Malavasic 1942 Memorial Fund; the David P. Smith 1935 Fund; and the Paul R. Zeller Glee Club Fund.

**Saturday, February 2, 2008 • 8 pm**

Spaulding Auditorium • Dartmouth College

# PROGRAM

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## Alma Dei creatoris

Courtney Valentine '09 *soprano*

Jenna Laffin '08 *mezzo-soprano*

Jonathan Lohse '10 *tenor*

Wolfgang Amadeus Mozart (1756-1891)

## Laudate Dominum

from *Vesperae solennes de confessore*

Laura Choi Stuart '01 *soprano*

Mozart

## Laudate Pueri

from *Vesperae solennes de confessore*

Mozart

### •INTERMISSION•

## Missa in Augustiis (Lord Nelson Mass)

Laura Choi Stuart '01 *soprano*

Aulden Kaye '09 *mezzo-soprano*

Jonathan Simpson '08 *tenor*

Tyler Putnam '09 *baritone*

Joseph Haydn (1732-1809)

# PROGRAM NOTES

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*Missa in Augustiis* (Lord Nelson Mass) is Joseph Haydn's largest mass, and one of his most well-known and beloved choral works. It is also his only minor-key mass, set in D minor at the opening, but leading to a victorious D Major finale. The orchestra does not include woodwind, and the use of three trumpets and timpani in the accompaniment creates a military feel (which perhaps contributed to the work's eventual name).

The mass is also notable for the "fireworks" demanded of the soprano soloist, in the tragic, war-torn *Kyrie* through the D Major *Gloria* and beyond. But while most contemporary mass settings make a clear distinction between arias and choral sections, in the manner of opera, the solos and ensemble passages in the *Nelson Mass* in the main remain closely

integrated with the chorus.

The "Qui tollis" section of the *Gloria* starts surprisingly in B-flat Major, where the bass is accompanied by some lovely scoring for the strings and organ. The soprano returns us to D Major for "Quoniam tu solus sanctus," and Part II ends with a choral fugue.

An extraordinary opening to the *Credo* has the sopranos and tenors competing in canon with the altos and basses to the sound of fanfaring trumpets. "Et incarnates" begins with a gorgeous aria for the soprano soloist, before the emotional center of the piece is taken up by the chorus who lead to a glorious D Major finish once again in "Et resurrexit."

The *Benedictus* in Part IV is a world away from the

# PROGRAM NOTES CONTINUED

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serene, prayerful setting that might be expected. This is typically set as a quiet meditation, but Haydn's setting begins with a stormy orchestral introduction, moves through a series of exchanges between soloists and chorus, and culminates in a strikingly dissonant passage. The G Major *Agnus Dei* provides the chorus a little respite as the soloists take center stage, before "Dona nobis pacem" returns triumphantly to D Major in a joyous finale.

Amongst his other court duties, Joseph Haydn was required to produce a new mass each year for the name-day of Princess Esterhazy. Two years previously, in the summer of 1798, Haydn had composed a mass in the key of D minor. He could not have known of the Battle of the Nile until weeks after the mass was finished, so the mass was certainly not written for that Nelson victory. The original manuscript of that mass has neither title nor motto, and bears nothing but the pious formulae "In nomine Domini" at the start and "Laus Deo" at the end.

However, both the Mass in D minor (probably) and the Te Deum (certainly) were performed to honor Nelson during his visit, together with a brief cantata, *Lines from the Battle of the Nile*, which Haydn composed for Lady Hamilton. Nelson and Haydn apparently became friends—some accounts (or perhaps legends) tell that Nelson gave Haydn a gold watch he had won at Aboukir Bay, in return for the pen that was used to compose Lady Hamilton's cantata. Haydn's own title for this mass, *Missa in Augustis*, would lead one to expect a dark piece, with an undercurrent of fear. Certainly the opening *Kyrie* features dark and dramatic fanfares, and belongs to the sound world of Mozart's *Requiem*, which was written in the same decade. However there are also contemplative and joyful movements and a jubilant finale. Remember that Haydn wrote this mass and others for the name-day of Princess Esterhazy. It would not do to celebrate such an important event with sombre music!

*Courtesy of Aylesbury Choral Society*

# TEXTS AND TRANSLATIONS

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## **Alma Dei creatoris**

The kind mother of God the Creator  
Sits as the guilty sinner's most merciful mother.  
You, in your mercy, do what we ask  
For us who are prone to conflict.

## **Laudate Dominum**

O Praise the Lord our God.  
O Praise the Lord all ye nations.  
Praise Him, all ye people.  
For the Lord showeth evermore unto us  
His mercy and loving kindness,  
And lo, the truth of the Lord shall endure for ever.

## **Laudate Pueri**

Praise the Lord, O sons,  
Praise the name of the Lord.

May the name of the Lord be blessed  
From henceforth and forevermore.  
From the rising of the sun to its setting,  
The name of the Lord is praiseworthy.  
The Lord is exalted above all people,  
And His glory is above the heavens.  
Who is like the Lord our God,  
Who dwells on high  
And regards the lowly in heaven and on earth?  
Supporting the needy on the earth,  
And raising up the poor from the dust;  
In order to place him  
With the princes of His people.  
Who makes the barren one to dwell  
In a house as the happy mother of children.  
Glory to the Father and to the Son  
And to the Holy Spirit,

# TEXTS AND TRANSLATIONS CONTINUED

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As it was in the beginning, is now, and forever,  
And for generations of generations.  
Amen.

## **Missa in Augustiis**

### *Kyrie*

Lord have mercy;  
Christ have mercy;  
Lord have mercy.

### *Gloria*

Glory to God in the highest,  
and on earth peace to men of good will.  
We praise You, we bless You,  
We adore You, we glorify You,  
We give thanks to You for Your great glory,  
Lord God, heavenly King, almighty God the Father.  
Lord Jesus Christ, only begotten Son,  
Lord God, Lamb of God, Son of the Father,  
Who taketh away the sins of the world,  
Have mercy on us;  
You who take away the sins of the world,  
Hear our prayers.  
Who sits at the right hand of the Father,  
Have mercy upon us.  
For You are the only Holy One,  
The only Lord, the only Most High, Jesus Christ,  
With the Holy Spirit in the glory of God the Father,  
Amen.

### *Credo*

I believe in one God, the Father Almighty  
Maker of heaven and earth,  
And of all things visible and invisible:  
And in one Lord Jesus Christ,  
The only-begotten Son of God,  
Begotten of the Father before all worlds;  
God of God, Light of Light,  
Very [true] God of very [true] God;  
Begotten, not made,  
Being of one substance with the Father,  
By Whom all things were made;

Who for us men and for our salvation  
Came down from Heaven, and became man.  
And was incarnate by the Holy Ghost  
Of the Virgin Mary, and was made man:  
And was crucified also for us under Pontius Pilate;  
He suffered and was buried:  
And the third day he rose again  
According to the Scriptures:  
And ascended into Heaven,  
And sitteth on the right hand of the Father:  
And he shall come again, with glory,  
To judge both the living and the dead:  
Whose Kingdom will have no end;  
And I believe in the Holy Ghost the Lord,  
And Giver of Life,  
Who proceedeth from the Father and the Son  
Who with the Father and the Son  
Together is worshipped and glorified,  
Who spake by the Prophets.  
And I believe in One Holy, Catholic,  
And Apostolic Church,  
I acknowledge one Baptism  
For the remission of sins.  
And I look for the Resurrection of the Dead:  
And the Life of the world to come.  
Amen.

### *Sanctus, Benedictus*

Holy, Holy, Holy,  
Lord God of Hosts;  
Heaven and earth are full of Your glory.  
Blessed is he who comes in the name of the Lord.

### *Agnus Dei*

Lamb of God,  
Who take away the sins of the world,  
Have mercy upon us.  
Lamb of God,  
Who take away the sins of the world,  
Give us peace.

# ABOUT THE ARTISTS

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The **Dartmouth College Glee Club** is an outstanding group of serious choral singers, led by Louis Burkot since 1981. Our ever-increasing repertoire spans four centuries, with a distinguished performance history including many of the masterworks of choral/orchestral literature, fully-staged Gilbert and Sullivan operettas with all-student casts, large and small a cappella choral works, and the cherished songs of Dartmouth College.

**Laura Choi Stuart '01 soprano** has been hailed as “a lyric soprano of ravishing quality” by the *Boston Globe*. In 2007, she appeared as Musetta in *La Boheme* with Lake George Opera, and created the title role of Pocahontas in a new opera by Linda Tutas Haugen for the Virginia Arts Festival. She has performed with Boston Lyric Opera as Elvira in *L'Italiana in Algeri* and as The Rose in Rachel Portman's *The Little Prince*. Other performances include Anna Gomez in Opera Boston's *The Consul*, Giannetta in Berkshire Opera's *L'Elisir d'Amore*, and Pamina with both Opera New England and The New England Conservatory. Laura has been a finalist in the New England Region of the Metropolitan Opera National Council Auditions and the Portland Opera Eleanor Lieber Competition, and a semi-finalist in the Houston Grand Opera Eleanor McCollum Competition. She received her training at The Santa Fe Opera Apprentice Program for Singers, Opera North and Berkshire Opera, as well as The New England Conserva-

tory and Dartmouth College, where she sang all four years as a member and soloist with the Dartmouth Glee Club. She grew up in Carlisle, Pennsylvania.

Founded in 1989 by Margaret Irwin-Brandon, **Arcadia Players** is a professional ensemble of musicians whose repertoire is focused on the music of the 17th and 18th centuries, and whose instruments and performance practices reflect the spirit and style of the period in which the music was composed. Now in their 17th season, Arcadia Players continues its mission to develop a regional ensemble of musicians and a broad audience for live musical performance, and to communicate the spirit of the Baroque in performance, programming and educational outreach.

Arcadia Players presents a series of concerts each year in several communities in western Massachusetts, performing chamber music, opera, orchestral and choral repertoire, including annual highly acclaimed performances of Handel's *Messiah*. The group regularly collaborates with vocal ensembles throughout western New England, at institutions such as Dartmouth College, Mount Holyoke College, Yale University, and the Hartt School. Arcadia Players is in residence at the Massachusetts Center for Renaissance Studies at the University of Massachusetts in Amherst.