HANDEL SOCIETY OF DARTMOUTH COLLEGE

Robert Duff artistic director and conductor

WOLFGANG AMADEUS MOZART
MASS IN C MINOR, KV 427

With special guests
Janinah Burnett soprano
Julia Steinbok soprano
Dann Coakwell tenor
David McFerrin baritone

These performances are made possible in part by generous support from the Choral Arts Foundation of the Upper Valley (choralartsuv.org), the Gordon Russell 1955 Fund, the Glick Family Student Ensemble Fund and Friends of the Handel Society.

Saturday, May 17 | 8 pm
Sunday, May 18 | 2 pm
2014 | Spaulding Auditorium | Dartmouth College
PROGRAM

Mass in C minor, KV 427

Wolfgang Amadeus Mozart (1756-1791)
completed and edited by Robert D. Levin

Kyrie
  1. Kyrie

Gloria
  2. Gloria
  3. Laudamus te
  4. Gratias
  5. Domine
  6. Qui tollis
  7. Quoniam
  8. Jesu Christe/Cum Sancto

Credo
  9. Credo
  10. Et incarnatus est
  11. Crucifixus
  12. Et resurrexit
  13. Et in Spiritum Sanctam
  14. Et unam sanctam
  15. Et vitam venturi

Sanctus
  16. Sanctus

Benedictus
  17. Benedictus

Agnus Dei
  18. Agnus Dei
  19. Dona nobis pacem
PROGRAM NOTES

**Mass in C minor, KV 427**

Wolfgang Amadeus Mozart, completed and edited by Robert D. Levin

While many people are familiar with the story of Wolfgang Amadeus Mozart’s *Requiem*, K. 626, which was left unfinished upon Mozart’s death, far fewer people are aware that Mozart left an even more ambitious vocal work, the “Great” *Mass in C minor*, K. 427 (K. 417a), incomplete as well. If the tale of the *Requiem* is the basis of great drama—as demonstrated in the 1984 Academy Award-winning film Amadeus—then the mystery of the *Mass in C minor* is its musical equivalent. After two hundred years of sleuthing and speculation, it remains unclear why Mozart composed the mass, as well as why he never completed it.

Although Mozart had written a number of masses while employed by the Prince-Archbishop of Salzburg, Hieronymus von Colloredo, he was gone from the prince’s court for over a year when he began to compose the *Mass in C minor* in the summer of 1782. Mozart’s single piece of correspondence concerning the mass only adds to the mystery. In a letter dated January 14, 1783, to his father Leopold, Mozart wrote elliptically that “the score of half of a mass, which is still lying here waiting to be finished, is the best proof that I really made the promise.” While the promise Mozart alluded to in the letter has traditionally been interpreted as an olive branch to his father, who had not approved of Mozart’s recent marriage, or as an ode of thanksgiving to his wife Constanze, recent research hints that Mozart had promised his father that he would reconcile with Archbishop Colloredo. According to this theory, the mass was meant as a peace offering.

However, this hypothesis raises more questions than provides answers. The reforms of Joseph II had severely curtailed the performances of large-scale, concerted church music. Even Mozart’s incomplete mass (the *Kyrie*, *Gloria* and *Sanctus*) would have exceeded the length of a typical, 45-minute service. Furthermore, the *Mass in C minor* was written in cantata style, which divided the text of the Mass into small individual movements split between soloists and chorus. Performances of such masses had become rare by the 1780s, with preference given to through-composed masses where the text is sung without interruption. Therefore, it is unlikely that the finished parts of the mass were premiered on October 26, 1783, as once believed. Indeed, available sources mention the performance of a mass by Mozart, but not necessarily a new one. Although there is a possibility that the *Mass in C minor* was written on a commission for a Viennese “musical congregation” that went defunct before Mozart completed the work, evidence for this has yet to come to light.

Given the current dearth of information, we are left with one possibility: Mozart wrote the mass to demonstrate to himself his mastery of counterpoint, as practiced by George Frideric Handel and Johann Sebastian Bach. Shortly after Mozart moved to Vienna in 1781, he became acquainted with Baron Gottfried van Swieten, who introduced the young composer to the scores of Handel and Bach, including *Messiah* which Mozart would later reorchestrate and the *Mass in B minor*, BWV 232. Indeed, the *Mass in C minor* demonstrates a new breadth and subtlety in Mozart’s fugal writing.

But why did Mozart never complete the mass? While Mozart re-texted the *Kyrie* and *Gloria* for the sacred cantata *Davide penitente*, K. 469, he left the *Credo* unfinished before the crucifixion text and left only a few sketches for the *Agnus Dei*. In addition, the *Sanctus* is partially lost as well. If the *Mass in C minor* was written on commission, it would have made sense to abandon it after the commission was no longer forthcoming. Perhaps Mozart felt that he had mastered what he could from Bach and Handel.
and no longer was compelled finish the composition. Regardless, musicologists have tried to complete the work over the past 200 years. The fragmentary mass was first printed in 1840 by Johann Anton André, who had purchased Mozart’s estate in 1800; the Viennese conductor Joseph Drechsler performed a completion in 1847. The mass languished in relative obscurity until Alois Schmitt, a conductor from Dresden, and musicologist Ernst Lewicki published their completion of the mass in 1901. While Schmitt and Lewicki’s version became the standard edition for performances until the 1950s, it was criticized for bloating the orchestra to romantic proportions and clumsily adapting other Mozart works to fill in the missing sections. It was not until American musicologist H.C. Robbins Landon created a new edition of the surviving parts in 1956 for the publishing house Eulenberg that the supremacy of the Schmitt-Lewicki edition was challenged. Since then, a number of completions have come into circulation, including ones by Helmut Eder, Richard Maunder (for Oxford University Press), Philip Wilby (for Novello), Robert Levin (for Carus-Verlag which the Handel Society is performing this evening) and most recently Benjamin-Gunnar Cohrs (for Musikproduktion Höflich). While these completions differ greatly in musical material, all share a greater fidelity to Mozart’s style, as well as greater understanding and use of sketch and other source material.

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**TEXT AND TRANSLATION**

**KYRIE**

1. Kyrie
   Kyrie eleison.
   Christe eleison.
   Kyrie eleison.

2. Gloria
   Gloria in excelsis Deo.
   Et in terra pax
   hominibus bonæ voluntatis.

3. Laudamus te
   Laudamus te; benedicitum te;
   adoramus te; glorificamus te.

4. Gratias
   Gratias agimus tibi
   propter magnam gloriam tuam.

5. Domine
   Domine Deus, Rex coelestis,
   Deus Pater omnipotens.

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

   Glory be to God in the highest.
   And on earth peace
   to men of good will.

   We praise Thee; we bless Thee;
   we worship Thee; we glorify Thee.

   We give thanks to Thee
   for Thy great glory.

   O Lord God, Heavenly King,
   God the Father Almighty.
O Lord Jesus Christ, the only begotten Son.
Lord God, Lamb of God,
Son of the Father.

Thou that takest away the sins of the world,
have mercy upon us.
Thou that takest away the sins of the world,
receive our prayer.
Thou that sittest at the right hand of the Father,
have mercy upon us.

For Thou only art holy,
Thou only art the Lord,
Thou only art the most high,

Jesus Christ.
Together with the Holy Spirit
in the glory of God the Father.
Amen.

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,
true God of 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
descended from heaven.
10. *Et incarnatus est*
Et incarnatus est de Spiritu Sancto ex Maria Virgine: et homo factus est.

11. *Crucifixus*
Crucifixus etiam pro nobis sub Pontio Pilato, passus et sepultus est.

12. *Et resurrexit*
Et resurrexit tertia die secundum Scripturas. Et ascendit in coelum: sedet ad dexteram Patris. Et iterum venturus est cum gloria, judicare vivos et mortuos: cujus regni non erit finis.

13. *Et in Spiritum Sanctam*
Credo in Spiritum Sanctum, Dominum, et vivificantem: qui ex Patre Filioque procedit. Qui cum Patre et Filio simul adoratur et conglorificatur: qui locutus est per Prophetas.

14. *Et unam sanctam*

15. *Et vitam venturi*
et vitam venturi sæculi. Amen.

**SANCTUS**

16. *Sanctus*

And was incarnate by the Holy Ghost, of the Virgin Mary, and was made man.

He was crucified also for us, suffered under Pontius Pilate, and was buried.

And on the third day He rose again according to the Scriptures: and ascended into heaven. He sitteth at the right hand of the Father; and He shall come again with glory to judge the living and the dead; and His kingdom shall have no end.

I believe in the Holy Ghost, the Lord and giver of life, Who prodeedeth from the Father and the Son, Who with the Father and the Son together is worshipped and glorified; as it was told by the Prophets.

And I believe in one holy catholic and apostolic Church. I acknowledge one baptism for the remission of sins. And I await the resurrection of the dead and the life of the world to come. Amen.

Janinah Burnett soprano has received rave reviews for her timeless vocal quality and poignant portrayals in signature roles such as Pamina in Die Zauberflöte, described as “heart-rendingly touching” by The Sunday Times (London). The Montreal Gazette agrees, exclaiming she “brought a storytelling quality as well as soprano pyrotechnics to Violetta [in La traviata].” As Mimì in Baz Luhrman’s adaptation of Puccini’s La bohème, Burnett received acclaim winning the Ovation Award with a record 82 consecutive sold-out shows.

This past season, she saw performances of Leila in John Adams’ I was looking at the ceiling and suddenly I saw the sky with Théâtre du Châtelet; Leïla in Les Pêcheurs de Perles with Opera Carolina; a Porgy and Bess concert suite with Teatro Nacional de Sao Carlos in Lisbon, Portugal; as well as concerts with the Plainfield Symphony and American Spiritual Ensemble. She next returns to the Met for The Enchanted Island, will join the Erie Chamber Orchestra for excerpts from Ragtime and Treemonisha, will sing the role of Marguerite in Toledo Opera’s production of Faust, and sings a holiday concert with Cantus Firmus Music in Bulgaria.

Ms. Burnett joined the Metropolitan Opera roster in 2008 for their productions of Carmen and La bohème, and has since returned for Parsifal, Le nozze di Figaro, La Rondine, and Iphigénie en Tauride.

Noted previous engagements include Lucy in Treemonishia in her debut at the Théâtre du Châtelet in Paris; Margrue in Amistad at the Spoleto Festival USA; Micaëla in Carmen with the Michigan Opera Theatre and Arizona Opera; Mimì in La bohème with Arizona Opera, Baltimore Opera, Manitoba Opera, and Nashville Opera; Susanna in Le nozze di Figaro with Lyric Opera Baltimore; Donna Anna in Don Giovanni with Opera Cleveland; Violetta in La traviata with Opera Columbus; Claire in William Grant Still’s Troubled Island in concert with New York City Opera; and Bess in Porgy and Bess at the Deutsche Oper Berlin, as well as with Cape Town.
Opera, Michigan Opera Theatre, Opera Grand Rapids, and in concert with The Israel Symphony Orchestra in Tel Aviv and Rishon LeZion with Mo. Asher Fisch.

Burnett was named Artist of the Year in 2011 at Syracuse Opera for her revered role debut as Leïla in *Les Pêcheurs de Perles*. She was also a member of the sister group to Three Mo’ Tenors entitled Three Mo’ Divas, and toured to Austria, Sweden, and Japan with the New York Harlem Productions (NYHP) company performing the roles of Clara and Bess in *Porgy and Bess*. Additionally, Burnett has performed with Ray Charles, Dr. Billy Taylor, the Atlanta Symphony Orchestra, and at Oprah Winfrey’s personal birthday celebration at the home of Maya Angelou, while attending Spelman College for her graduate degree. She was also the winner of a 2008 Sullivan Foundation Award.

Julia Steinbok soprano, hailed by critics as “dramatic,” “a crisp, brilliantly colored voice,” and “absolutely stunning,” has performed widely in the US early and contemporary music scenes. Recent appearances have included performances of music by Shostakovich, Berezovsky and Tchaikovsky as part of the International Rachmaninoff Russian Music Festival, the US premier of Georg Muffat’s *Missa in labore requies*, and performances before the Dalai Lama with acclaimed vocal ensemble Blue Heron. She has performed with groups including the Folger Consort, La Donna Musicale, Exsultemus, Boston Baroque, Cappella Clausura, Baltimore Concert Artists, and American Opera Theater. Steinbok has presented recitals as part of the Boston Early Music Fringe Festival and in the Society for Historically Informed Performance (SoHIP) series. She was featured in Newton Baroque’s year-long collaboration with Exsultemus, presenting Telemann’s complete *Harmonischer Gottesdienst* cantata cycle, and on their recording of vocal and instrumental works by Philipp Heinrich Erlebach, to be released next year through Naxos. Steinbok can also be heard on Blue Heron’s ongoing recording project presenting works of 16th-century English polyphony from the Peterhouse Partbook. Volume IV of the five-part project will be released later this year.

Born in Moscow, Steinbok pursued graduate studies at the Peabody Institute in Baltimore, and now makes her home in Boston. She is thrilled to be singing with the Handel Society of Dartmouth College for the first time.

Dann Coakwell tenor has been praised by *The New York Times* as a “clear-voiced and eloquent…vivid storyteller”; *Stark Insider* of San Francisco has complimented his “rare warmth and depth”; and *The Dallas Morning News* has commended him as projecting “a gorgeous lyric tenor that could threaten or caress on the turn of a dime.” Much sought after as a performer of Bach, Handel and their contemporaries, Coakwell specializes in the Evangelist roles of J.S. Bach. Also an enthusiast of Benjamin Britten and other composers within the last century, he actively seeks out opportunities to collaborate with modern composers and perform new music.

Internationally, Coakwell has sung under Masaaki Suzuki as Evangelist in J.S. Bach’s *St. Matthew Passion* on tour in Italy; he joined celebrated countertenor Robin Blaze under Suzuki in the Netherlands in February 2014 to perform concerts of Bach and Buxtehude with the award-winning Bach Collegium Japan; and rejoins Suzuki and BCJ in September and October of 2014 for Bach concerts in Germany, Belgium and Mexico City. He has served as a soloist in Germany under Helmuth Rilling for several Bach cantatas, and will rejoin Rilling in August 2014 in Weimar for performances of Bach’s *Weimar cantatas*. In Caracas, Venezuela, he has performed the role of Evangelist and tenor arias.
in Bach’s *Christmas Oratorio* under Maria Guinand with the Schola Cantorum and Symphony Orchestra of Venezuela, and in 2015 he will appear in Osaka and Tokyo, Japan, with rising star conductor Kathleen Allan for productions of Bach’s *Christmas Oratorio* and Handel’s *Messiah*.

In New York’s Lincoln Center, Coakwell made his Alice Tully Hall solo debut as Evangelist in Bach’s *St. Matthew Passion* in March 2014, and he debuts at Avery Fisher Hall in May 2014, in the premiere of Brad Ellingboe’s new oratorio, *Star Song*. At Carnegie Hall’s Zankel Hall in New York, Coakwell has enjoyed collaborations as a soloist with celebrated early music specialist William Christie, Prokofiev scholar and piano virtuoso Boris Berman, and with horn player William Purvis in a non-conducted performance of Britten’s *Serenade for Tenor, Horn, and Strings*. Under Helmuth Rilling and Matthew Halls at the Oregon Bach Festival, Coakwell has appeared numerous times, where he has shared the solo stage with such luminaries as internationally acclaimed German baritone Thomas Quasthoff and rising-star American tenor Nicholas Phan. Coakwell has appeared with Philharmonia Baroque Orchestra in the San Francisco Bay area, under both artistic director Nicholas McGegan and guest conductor Masaaki Suzuki. In 2013, he performed the tenor arias alongside renowned English-German Evangelist Rufus Müller in Bach’s *St. Matthew Passion* at Saint Thomas Fifth Avenue in New York, and has returned as the featured tenor soloist in Handel’s *Messiah*. With award-winning conductor Craig Hella Johnson, Grammy Award-nominated ensemble Conspirare in Austin, and the Victoria Bach Festival, Coakwell has enjoyed countless collaborations, including having served as a featured soloist in numerous major works by composers such as Bach, Handel and Beethoven. Coakwell can be heard as a soloist on the 2009 Grammy-nominated album, *Conspirare: A Company of Voices*, and on Conspirare’s February 2014 release, *The Sacred Spirit of Russia* (Harmonia Mundi).

Originally from the Austin area in Texas, Coakwell currently lives in New Haven, Connecticut, with his wife, Melissa Rooklidge, who is the artistic director of the Waterbury Youth Chorus. Between performances, he serves as an instructor of voice at Yale University, through the Institute of Sacred Music and the Glee Club. He holds an artist diploma in vocal performance from Texas Tech University, and a Bachelor of Music degree from the University of Texas at Austin.

**David McFerrin baritone**, praised by *The New York Times* for his “appealingly textured sound,” is achieving critical acclaim in a wide variety of repertoire. Featured for a second season as an Emerging Artist with Boston Lyric Opera, this year McFerrin appears as Captain MacFarlane in Jack Beeson’s *Lizzie Borden*. Other upcoming roles include Noah in Britten’s *Noye’s Fludde* with Boston’s Trinity Church, and Will Hutchinson in the premiere of Dan Shore’s *Anne Hutchinson* for Intermezzo Opera. Past opera credits include Santa Fe Opera, Seattle Opera, Florida Grand Opera, Boston Midsummer Opera and the Rossini Festival in Germany, in roles such as Guglielmo in *Così fan tutte*, Sam in *Trouble in Tahiti* and Taddeo in *L’Italiana in Algeri*. Concert engagements this season include McFerrin’s soloist debut with the Handel and Haydn Society in Bach’s *B Minor Mass*, an all-Purcell program at the Casals Festival in Puerto Rico, and performances around the country with the Blue Heron Renaissance Choir. Past concert highlights include a Carnegie Hall debut with Gustavo Dudamel and the Israel Philharmonic, a performance of Monteverdi’s *Vespers of 1610* at St. Mark’s Basilica in Venice, and appearances
ABOUT THE ARTISTS CONTINUED

with the Boston Pops. McFerrin has also performed at the Blossom, Caramoor and Ravinia Festivals, and completed three summer residencies at the Marlboro Music Festival in Vermont.

Robert Duff conductor is the artistic director of the Handel Society of Dartmouth College, and teaches courses in music theory and musicianship in the Music Department. Before coming to Dartmouth in 2004, he 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, Dr. Duff has given several world premieres of works for both orchestral and choral forces. He was appointed by Governor John Lynch as Councilor to the New Hampshire Council on the Arts, and is currently President of the Eastern Division of the American Choral Directors Association.

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 George 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 comprising 100 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, call 603-646-3414 or visit our website at www.handelsociety.org.

Erma Mellinger 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 Pittsburough Opera Theater, and the Shreveport Opera. Her roles, in over thirty 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,” 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, Chamber Works at Dartmouth College and Classicopia.

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
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 Wind Symphony and the Dartmouth Symphony Orchestra. Mellinger began teaching voice at Dartmouth in 1996.

Annemieke Spoelstra collaborative pianist was born in Kampen, The Netherlands, and started piano lessons with Joke Venhuizen at age seven. She studied classical piano at the Conservatory in Zwolle, The Netherlands, with Rudy de Heus, earning her degrees Docerend and Uitvoerend Musicus (Bachelor and Masters as Performing Artist) for soloist, chamber music and art song accompaniment. She later studied art song accompaniment at the Sweelinck Conservatory in Amsterdam as a duo with German tenor Immo Schröder. She has often been invited to serve as collaborative artist at conservatories and national and international competitions. At age twenty-one, Spoelstra was First Prize winner at the Dutch National competition Young Music Talent Nederland for best accompanist. She was praised for her touch and coloring. In 1997 she was First Prize winner for Music Student of the Year for her final recital. The jury report wrote, “She shows great intellect in music pedagogy and is a sensible, great performer, with well-balanced programs.” In 2001 she was a finalist in Paris at the international Nadia and Lili Boulanger competition. Since January 2004, she has been a US resident living in Vermont. She performs solo, teaches piano at St. Michael’s College and at her studio, and coaches vocalists and instrumentalists for auditions, competitions and performance. Spoelstra serves as accompanist for the chorale at St. Michael’s College, and has accompanied the Vermont Youth Orchestra Choruses. Since 2011, she has been the pianist for the Thetford Chamber Singers. She has performed concerts in the Netherlands, Belgium, Germany, France, Italy, Austria, Switzerland, Poland and the US.

ACKNOWLEDGMENTS

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 Choral Arts Foundation of the Upper Valley and the Friends of the Handel Society (Dartmouth College alumni, past and present community Handel Society members, and regional audience supporters of the Handel Society) for the financial support of the Handel Society’s concert season.

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

For information on the Choral Arts Foundation of the Upper Valley, please contact:

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John Cofer ‘15 student manager

Soprano
Peggy Baum
Alice Bennett
Eugenia Braasch
Meg Darrow Williams◊
Karen Endicott
Skye Herrick ‘17
Mardy High
Kendall Hoyt*
Ling Jing ‘15
Olivia Kang GR*
Ashley Kolste
Serena Liu ‘14
Bronwyn Lloyd ‘17
Elaine McIntyre
Grace Mermel ‘16
Mary Quinton-Barry*
Rebekah Schweitzer
Gretchen Twork

Alto
Elizabeth Adams
Anna Alden
Carissa Aoki GR*
Carol Barr*
Kathy Christie
Helen Clark
Joanne Coburn*
Linda L. Fowler
Ridie Wilson Ghezzi
Ellen Irwin ‘14
Nicole Johnson◊
Amelia Mann
Jonathan May ‘14*
Kristi Medill
Cathleen E. Morrow
Rosemary Orgren
Bonnie Robinson*
Margaret Robinson
Jacqueline Smith*
Elisebeth Sullivan
Averill Tinker*
Ulrike G.K. Wegst*

Tenor
Gary E. Barton
Peter Butler ‘14
Michael Cukan
Scot Drysdale
Rob Howe*
Joel Lazar
Gregory Marshall ‘68
Jeffrey Parsonnet
David Thron
Richard Waddell
Adam Weinstein ‘98*
Benjamin Weinstock ‘17
Patrick Yukman ‘14◊

Bass
John Archer◊
Kenneth Bauer*
William Braasch
John Brighton
Stephen Campbell
David C. Clark
John Cofer ‘15*
Raul Del Cid ‘17
Charles Faulkner
Robert Fogg
Tom Gray
Tim Hansen
Ethan Klein ‘16
Daniel Meerson
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Sam Stratton ‘15
Nicholas Tacke

◊=Section leader
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