DARTMOUTH COLLEGE GLEE CLUB
Louis Burkot director

THE SPLENDOR OF HANDEL,
HAYDN AND MORE

Sunday, May 7, 2017 • 2 pm
Rollins Chapel • Dartmouth College
PROGRAM

As Torrents in Summer     Edward Elgar (1857-1934)

Four English Folksongs     Ralph Vaughan Williams (1872-1958)

The Dark-Eyed Sailor
The Springtime of the Year
Just as the Tide was Flowing
The Lover’s Ghost

Hark, all Ye Lovely Saints Above     Thomas Wilkes (1576-1623)

Marielle Brady ‘17 and Alyssa Gonzalez ‘17 soprano; Alanna Kane ‘17 mezzo soprano;
Ryan Schiller ‘17 tenor; Ben Rutan ‘17 bass baritone

• INTERMISSION •

Excerpts from Semele     George Frederic Handel (1685-1759)

Jupiter, King of the Gods, takes the mortal Princess Semele to a secret hiding place on a mountain
to be his mistress. When Jupiter’s wife, Juno, hears of her husband’s adultery she is enraged, and
plots to ensure Semele’s downfall. In disguise, Juno appeals to the girl’s vanity and persuades
her to insist on seeing her lover in his divine form. Jupiter reluctantly agrees but his thunderbolts burn and
consume Semele. From her ashes, though, arise her unborn child by Jupiter-Bacchus, god of wine and ecstasy.

Endless pleasure, endless love

Min Jee Kim ‘17 soprano; Chorus

As Act I ends, Semele enjoys her new role as Jupiter’s mistress.

Awake, Saturnia, from thy lethargy…With adamant, the gates are barr’d….Iris, hence away

Min Ji Kwon ‘17 mezzo soprano; Camilla Tassi GR soprano

The outraged Juno swears to have revenge. Iris warns her it will not be an easy task—the palace is
guarded by dragons that never sleep. Juno decides that she and Iris will pay a visit to the god of sleep in his
cave, in order to get magical assistance to put the dragons to sleep (Iris, hence away).

Oh sleep why dost thou leave me?

Min Jee Kim ‘17 soprano

Semele wakes and regrets the dream she was having of being with her lover has ended.

Nature to each allots his proper sphere

Chorus

Semele’s wishes to see Jupiter in his true god-like form; Jupiter reluctantly agrees but his thunderbolts
burn and consume Semele.
Te Deum No. 2 in C
Franz Joseph Haydn (1732-1809)

This Te Deum was the result of a commission from the Empress Marie-Thérese, the wife of the Holy Roman Emperor, Francis the Second. The Empress was an enthusiastic admirer of Haydn's music who did all she could to promote it at court.

TEXT

Te Deum No. 2 in C
Franz Joseph Haydn (1732-1809)

We praise thee, O God: we acknowledge thee to be the Lord.
All the earth doth worship thee: the Father everlasting.

To thee all Angels cry aloud: the Heavens, and all the Powers therein.
To thee Cherubin and Seraphin: continually do cry,

Holy, Holy, Holy: Lord God of Sabaoth;
Heaven and earth are full of the Majesty: of thy glory.

The glorious company of the Apostles: praise thee.
The goodly fellowship of the Prophets: praise thee.
The noble army of Martyrs: praise thee.
The holy Church throughout all the world: doth acknowledge thee;
The Father: of an infinite Majesty;
Thine honourable, true: and only Son;
Also the Holy Ghost: the Comforter.

Thou art the King of Glory: O Christ.
Thou art the everlasting Son: of the Father.
When thou tookest upon thee to deliver man: thou didst not abhor the Virgin’s womb.
When thou hadst overcome the sharpness of death:
thou didst open the Kingdom of Heaven to all believers.
Thou sittest at the right hand of God: in the glory of the Father.
We believe that thou shalt come: to be our Judge.

We therefore pray thee, help thy servants: whom thou hast redeemed with thy precious blood.
Make them to be numbered with thy Saints: in glory everlasting.
O Lord, save thy people: and bless thine heritage.
Govern them: and lift them up for ever.
Day by day: we magnify thee; And we worship thy Name: ever world without end.

Thou art the King of Glory: O Christ.
Thou art the everlasting Son: of the Father.
TEXT CONTINUED

When thou tookest upon thee to deliver man: thou didst not abhor the Virgin’s womb.
When thou hadst overcome the sharpness of death:
thou didst open the Kingdom of Heaven to all believers.
Thou sittest at the right hand of God: in the glory of the Father.
We believe that thou shalt come: to be our Judge.

We therefore pray thee, help thy servants: whom thou hast redeemed with thy precious blood.
Make them to be numbered with thy Saints: in glory everlasting.
O Lord, save thy people: and bless thine heritage.
Govern them: and lift them up for ever.
Day by day: we magnify thee; And we worship thy Name: ever world without end.

Vouchsafe, O Lord: to keep us this day without sin.
O Lord, have mercy upon us: have mercy upon us.
O Lord, let thy mercy lighten upon us: as our trust is in thee.
O Lord, in thee have I trusted: let me never be confounded.

ABOUT THE ARTISTS

Louis Burkot director received Dartmouth College’s Distinguished Lecturer award in the spring of 2000 for his work in vocal instruction in the Department of Music. Richard Dyer of the Boston Globe has praised Burkot’s work as an operatic conductor as “first-rate, capable, and stylish,” and Opera North News has noted that his conducting “sparkles with verve and sensitivity to the needs of singers.” Under Burkot’s tutelage, many Dartmouth students have continued their musical studies at New England Conservatory, Boston University, Indiana University, Cincinnati Conservatory and others. Burkot’s conducting studies included the Yale School of Music, the Aspen Music Festival and the Houston Grand Opera. He is also artistic director of Opera North. In addition, he gives master classes in vocal repertoire at music schools and conservatories throughout the United States. This year, he has served as acting director of opera studies at Longy Conservatory of Bard College, where he recently directed Les contes d’Hoffmann.

The Dartmouth College Glee Club is a group of 40+ serious choral singers, led by Louis Burkot since 1981. Its ever-increasing repertory spans four centuries, with a distinguished performance history including many of the masterworks of choral-orchestral literature, including Leonard Bernstein’s Candide and Gilbert and Sullivan operettas with all-student casts, large and small a cappella works and the cherished songs of Dartmouth College. Performances have included many of the most important choral/orchestral masterworks performed with orchestra, and a fully staged and choreographed performance of Purcell’s Dido and Aeneas performed with the Arcadia Players, a Baroque period instrument orchestra. In addition, the Glee Club regularly tours during spring break.
DARTMOUTH COLLEGE GLEE CLUB
Louis Burkot director
Min Jee Kim ’17, Min Ji Kwon ’17 presidents

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Kevin A. Hoffer-Hawlik ’19
John P. Kotz ’19
Connor J. Regan ’18
Ryan P. Schiller ’17
Owen W. Stoddard ’18
Douglas H. Tallmadge II ’18
Guangyu Xia GR
Tianho Zhang ’20

Baritone/Bass
Zeke M. Baker ’20
Joshua Satya Cetron ’16
Myung Chang Lee ’18
Benjamin C. Nesselrodt ’19
Alexander W. Petros ’19
Benjamin W. Rutan ’17

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An insider’s view of the Hop,
by Dartmouth students and staff
hopbackstage.org

GR=Graduate Student
HANDEL SOCIETY OF DARTMOUTH COLLEGE

sat MAY 20 • 8 pm • SPAULDING AUDITORIUM

Celebrating the town-gown choral society’s 210th anniversary with Dvořák’s poignant Stabat Mater, Op. 58, plus Bach.

DARTMOUTH DANCE ENSEMBLE

fri & sat MAY 26 & 27 • 8 pm • THE MOORE THEATER

The ensemble performs original works by John Heginbotham, Rebecca Stenn and ensemble member Philip Montana, plus one by Beyoncé collaborator Darrell Grand Moultrie—with the music of Bartók, Byrd and Biber sung and played by Dartmouth musicians.

For tickets or more info, call the Box Office at 603.646.2422 or visit hop.dartmouth.edu. Share your experiences! #HopkinsCenter

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