



**HOPKINS CENTER
FOR THE ARTS**

presents

Handel Society of Dartmouth College
Robert Duff, conductor

Morten Lauridsen *Lux Aeterna*

Wolfgang Amadeus Mozart *Requiem*
as completed by Robert Levin

with special guests

Colleen Daly, soprano

Emily Marvosh, mezzo-soprano

Charles Blandy, tenor

Justin Hopkins, bass-baritone

Lebanon High School Chorus

Jonathan Verge, conductor

Stevens High School Chorus

Katja Kleyensteuber, conductor

Woodstock Union High School Chorus

Lisa Robar, conductor

and orchestra

Funded in part by the Glick Family Student Ensemble Fund, the Gordon Russell 1955 Fund, Friends of the Handel Society, the Choral Arts Foundation of the Upper Valley, and the Jack and Dorothy Byrne Foundation.

Tue • November 14, 2017 • 7 pm
Spaulding Auditorium • Dartmouth College

Program

Lux Aeterna

Morten Lauridsen (b. 1943)

1. Introitus
2. In Te, Domine, Speravi
3. O Nata Lux
4. Veni, Sancte Spiritus
5. Agnus Dei – Lux Aeterna

Intermission

Requiem in D minor, KV626

Wolfgang Amadeus Mozart (1756-1791)

Completed by Robert D. Levin (b. 1947)

Introitus

1. Requiem aeternam (choir and soprano solo)
2. Kyrie

Sequenz

3. Dies irae
4. Tuba mirum (solo quartet)
5. Rex tremendae
6. Recordare (solo quartet)
7. Confutatis
8. Lacrimosa – Amen

Offertorium

9. Domine Jesu (choir and solo quartet)
10. Hostias

Sanctus

11. Sanctus
12. Benedictus (choir and solo quartet)

Agnus Dei

13. Agnus Dei

Communio

14. Lux aeterna – Cum sanctis tuis (soprano solo and choir)

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Tonight's performance is dedicated to Charles Faulkner in celebration of his thirty-three years of singing with the Handel Society.

Through a generous grant from the Jack and Dorothy Byrne Foundation, Morten Lauridsen's Lux Aeterna will include forty-five singers from area high schools. We thank the Byrne Foundation, and each schools' music teachers, administrators and parents for supporting these young students in their pursuit of music.

Program Notes

WOLFGANG AMADÈ MOZART *Requiem in D minor, K.626* (completed by Robert Levin)

Joannes Chrisostomus Wolfgang Gottlieb Mozart, who began to call himself Wolfgang Amadeo about 1770 and Wolfgang Amadè in 1777, was born in Salzburg, Austria, on January 27, 1756, and died in Vienna on December 5, 1791. It is traditionally said that the first performance of the Requiem was given in the new monastery church at Wiener Neustadt on December 14, 1793, billed as a composition by Franz, Count Walsegg-Stuppach, who had commissioned it anonymously with the intention of passing it off as his own, for use on the occasion of a solemn Mass in memory of his wife. Yet Mozart's old friend Baron van Swieten performed a Requiem—presumably Mozart's own—at a concert given eleven months earlier as a benefit to support the composer's widow and two surviving children. Mozart's instrumentation is most unusual, though it fits the expressive needs of a Requiem: he omits all the brighter woodwind instrument—flutes and oboes—and replaces the clarinet with its darker relative, the basset horn. He also omits horns from the brass section. The resulting ensemble consists of solo vocal quartet (soprano, alto, tenor, and bass), mixed chorus, and an orchestra of basset horns, bassoons, high trumpets in pairs, three trombones, strings, and organ (as continuo instrument).

Sometime early in the summer of 1791, Mozart received a mysterious visitor, a "gray messenger," who offered him 50 ducats as the first half of a commissioning fee for the composition of a Requiem. Mozart accepted because he badly needed the money, but the oddity of the incident and his own depression and ill health conspired to make him unduly morbid. At times, he took the strange messenger to be an emissary of Death. Actually, the messenger was an agent for one Count Walsegg-Stuppach, who demanded secrecy because he intended to perform the Requiem in

memory of his wife Anna, who had died prematurely in February, and to pass it off as his own composition.

Mozart seems to have composed the Requiem in three stages interrupted by other responsibilities. He started in the mid summer period before going to Prague late in August to attend the premiere of *La clemenza di Tito*, which he had written at breakneck speed. Then, after returning to Vienna in mid September and completing *The Magic Flute* on the 25th and the Clarinet Concerto the following day, he worked on the Requiem until mid October, when his wife Constanze took the score away from him because she feared it would damage his now precarious health.

Mozart began to be obsessed with the notion that he was writing the work in preparation for his own death, and he even raved that he had poisoned himself. This is the basis from which the legend that his "rival" Salieri had in fact poisoned him was made. Mozart's fatal illness seems to have been rheumatic fever, which he had suffered in childhood and several times in his adult years. Eighteenth-century medicine was not yet aware of the connection between rheumatic fever and severe cardiac problems.

A more lucid spell in November allowed him to work on the Requiem and even to make one final public appearance to direct the performance of his *Little Masonic Cantata* on November 18. Two days later he took to the bed that he never left. Mozart is supposed to have discussed his plans and sketches for the Requiem with his pupil Franz Xaver Süssmayer, who had recently assisted him in finishing *La clemenza di Tito* by composing all the recitatives, and presumably also with Joseph Eybler.

On December 3, he felt a little better, but the following day he took a serious turn for the worst. The still youthful composer died an hour after midnight, early on December 5, eight weeks short of his thirty sixth birthday.

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Constanze's first concern was that the torso of the Requiem be brought to completion; she needed the remainder of the commissioning fee and feared that, if the work was not completed, she would have to return the portion already spent. Mozart had completed only the opening Introit in full score, with the complete orchestration, but he had substantially completed the Kyrie. He had, with one exception, completed the long Sequence (the *Dies irae*, etc.) and the Offertory. These drafts consisted of his normal full sketch: the completed choral part, the orchestral bass line, and a few essential indications for the remainder of the orchestration. The final section of the Sequence, the *Lacrimosa*, was still just a fragment; Mozart had composed the vocal parts for the first eight measures—as far as the powerful crescendo on a rising chromatic line in the soprano—and then, as if the effort was too much for him, he broke off the manuscript entirely.

Constanze sought another composer who would be willing to finish the Requiem and pass the whole off as Mozart's for the purpose of fulfilling the commission. She first approached Joseph Eybler, who began work with devotion and insight. He first completed the orchestration of the finished passages of the *Dies irae* movements, entering the added instrumental parts directly into Mozart's manuscript. But when it came to composing original material from the point where Mozart dropped the work, he wrote out two measures of a soprano line in the *Lacrimosa* and decided to give up the attempt. Constanze evidently asked several other composers to undertake the work but was forced to settle, in the end, on Süssmayer.

Süssmayer recopied the entire completed part of the manuscript, wrote his own orchestration for the *Dies Irae* movements, and completed the rest of the Requiem, possibly on the basis of sketches left by Mozart. Mozart discussed the piece incessantly in his last days. And Süssmayer may well have taken notes which have not survived.

The remaining movements—*Sanctus*, *Benedictus*, *Agnus Dei*, *Communio* (*Lux aeterna*)—seem to be Süssmayer's work, though they are close enough to Mozart's style to make credible his assertion that he was working with notes from the master. By the time the Requiem was finally published as Mozart's in 1800, rumors had long circulated about the complicity of other composers in its completion. At the request of the publishers, Breitkopf & Härtel, Süssmayer described his role, explaining that everything from the verse "*judicandus homo reus*" (the third line of the *Lacrimosa*) was his own, though it had been his idea to repeat Mozart's *Kyrie* fugue in the closing Communion "to give the work greater uniformity." Whether or not this decision grew out of conversations with Mozart regarding the overall design of his score, it was, in any case, a normal procedure in Viennese Mass compositions of the day.

We shall probably never know to what degree Süssmayer made use of Mozart's sketches for later movements. Most sketches that may have existed seem to have been destroyed by Constanze in order to maintain the fiction that her husband actually completed the Requiem himself.

It is clear that Süssmayer was not Constanze's first or even her second choice to finish her husband's score, so not much stock should be given to his claims that he had special information that was not available to other musicians in the Mozart circle. Still it was Süssmayer's pious labors on behalf of his "unforgettable teacher" that have made it possible for us to hear performances of Mozart's last musical conception.

However much we may wish that Mozart had lived to complete the entire Requiem, we can be grateful for a performable version made possible through Süssmayer's assiduous devotion. Still, many musicians over the years have noted infelicities in detail and elements that simply do not correspond

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to Mozart's style, and several editors have undertaken to produce an improved version of the score. Among these, Robert Levin has studied every aspect of Mozart's work—harmonic usage, instrumentation, proportions in the planning of whole movements—for decades. Yet despite the sometimes-radical nature of his edition, it is also carefully conservative in retaining as much as possible of the familiar version. He has altered the *Lacrimosa* somewhat and takes it into a brief fugue (unlike Süssmayer's two simple chords) for Amen. He has corrected what he refers to as "tonal discrepancies" in the *Sanctus* and has reshaped the *Hosanna* fugue to follow the structural proportions of a genuine Mozart fugue as exemplified in his C-minor Mass. He has somewhat revised the later part of the *Benedictus* and the return to the *Hosanna* fugue, edited out what seem to be Süssmayer's oversights in the latter parts of the *Agnus Dei* and adjusted the layout of the text in the fugue *Cum sanctis tuis*.

Compared to Mozart's earlier Mass compositions, the *Requiem* is a work of somber and impressive beauty, darker in color. The great heights of power and drama, as in the first two lines of the *Lacrimosa*, probably the last notes he ever penned, combine with the commitment of immediate and urgent personal expression.

MORTEN LAURIDSEN

Lux Aeterna

Morten Lauridsen was born in 1943 in Colfax, Washington. The first performance of *Lux Aeterna* was given at the Walt Disney Concert Hall on April 13, 1997, the year of the death of the composer's mother. Lauridsen's instrumentation includes flute, oboe, horn, trombone and chamber string orchestra.

Morten Lauridsen is Distinguished Professor of Composition at the Thornton School of Music at the University of Southern California (USC), where he

has taught for over thirty years. Raised in Portland, Oregon, Lauridsen attended Whitman College and worked as a Forest Service firefighter before traveling south to attend USC, where he studied composition with Ingolf Dahl, Halsey Stevens, Robert Linn and Harold Owen. Lauridsen chaired the composition department at USC Thornton School of Music from 1990 to 2002 and founded the School's Advanced Studies Program in Film Scoring. At USC he has received the Phi Kappa Phi Creative Writing Prize, the Thornton School Outstanding Alumnus Award, The Ramo Award, the Lambda Delta Citation for Teaching Excellence and the Dean's Award for Professional Achievement. In 2007, he won the National Medal of Arts.

Lux Aeterna was written for the Los Angeles Master Chorale—an ensemble for which Lauridsen held the position of Composer-in-Residence from 1994 to 2001. The work was premiered in April 1997 by the chorale, in the version for chorus and chamber ensemble; two weeks later, a choral/organ version was premiered by the ensemble Choral Cross-Ties of Portland, Oregon. Tonight's performance is the version for chamber ensemble.

Written in five movements, *Lux Aeterna* might appear to be a substitute title for "*Requiem*"—after all, *lux aeterna* is Latin for perpetual (eternal) light, and the opening movement is, indeed, a text from the Catholic *Requiem Mass*: "*requiem aeternam dona eis, Domine: et lux perpetua luceat eis*" (grant them eternal rest, O Lord, and let perpetual light shine upon them). But what connects the five movements is not a liturgy; rather it is the reference in each to light, and one might view the collective movements as moving the listener from darkness into light, from sorrow into healing. Nowhere will the listener find the bombastic death trumpets of Verdi or Mozart, nor the occasional but strong reminders of the overwhelming power of Death in the *Requiem* of Brahms. No, if you are looking for kinship between the requiem reference in Lauridsen and one of the

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many famous predecessors who have written a requiem, your best bet is Gabriel Fauré. Fauré saw his most beautiful Requiem as being a source of healing, as reflecting on the peace of death, not the tragedy of death; of welcoming death as the step towards eternal life. Indeed, Lauridsen's *Lux Aeterna* has been described as having "healing powers," and in sound, it is not dissimilar to that of Fauré, though with more modern harmonic and rhythmic language at the composer's disposal.

The following excerpt was written by Lauridsen himself, and appears on the inside cover of the published score (©1997, Southern Music Publishing Co., Inc.):

Lux Aeterna...is in five movements, played without pause. Its texts are drawn from sacred Latin sources, each containing references to light. The piece opens and closes with the beginning and ending of the Requiem Mass with the central three movements drawn respectively from the Te Deum (including a line from the Beatus Vir), O Nata Lux, and Veni, Sancte, Spiritus.

The instrumental introduction to the Introitus softly recalls fragments from two pieces especially close to my heart (my settings of Rilke's *Contre Qui, Rose*, from *Les Chansons des Roses*, and *O Magnum Mysterium*) which recur throughout the work in various forms. Several new themes in the Introitus are then introduced by the chorus, including an extended canon on "*et lux perpetua.*" *In Te, Domine, speravi* contains, among other music elements, the cantus firmus *Herzliebster Jesu*, from the *Nuremberg Songbook*, 1677) and a lengthy inverted canon one "*fiat Misericordia.*" *O Nata Lux* and *Veni, Sancte Spiritus* are paired songs, the former a central a cappella motet and the latter a spirited, jubilant canticle. A quiet setting of the Agnus Dei precedes the final *Lux Aeterna*, which reprises the opening section of the Introitus and concludes with a joyful Alleluia.

Steve Ledbetter

Texts and Translations

Lux Aeterna

Morten Lauridsen

I. Introitus

Requiem aeternam dona eis, Domine:
et lux perpetua luceat eis.
Te decet hymnus Deus in Zion,
et tibi redetur votum in Jerusalem:
exaudi orationem meam,
ad te omnis caro veniet.
Requiem aeternam dona eis, Domine:
et lux perpetua luceat eis.

*Rest eternal grant to them, O Lord,
and let perpetual light shine upon them.
A hymn befits thee, O God in Zion,
and to thee a vow shall be fulfilled in Jerusalem:
Hear my prayer,
for unto thee all flesh shall come.
Rest eternal grant to them, O Lord,
and let perpetual light shine upon them.*

II. In Te, Domine, Speravi

Tu ad liberandum suscepturus hominem
non horruisti Virginis uterum.
Tu devicto mortis aculeo,
aperuisti credentibus regna coelorum.
Exortum est in tenebris lumen rectis.
Miserere nostri, Domine,
miserere nostri.
Fiat misericordia tua, Domine, super nos
quemadmodum speravimus in te.
In te Domine, speravi:
non confundar in aeternum.

*To deliver us, you became human,
and did not disdain the Virgin's womb.
Having blunted the sting of death,
You opened the kingdom of heaven to all believers.
A light has risen in the darkness for the upright.
Have mercy upon us, O Lord,
have mercy upon us.
Let thy mercy be upon us, O Lord,
as we have trusted in thee.
In thee, O Lord, I have trusted:
let me never be confounded.*

III. O Nata Lux

O nata lux de lumine,
Jesu redemptor saeculi,
dignare clemens supplicum
laudes preces que sumere.
Qui carne quondam contegi
dignatus es pro perditis.
Nos membra confer effici,
tui beati corporis.

*O born light of light,
Jesus, redeemer of the world,
mercifully deem worthy and accept
the praises and prayers of your supplicants.
Thou who once deigned to be clothed in flesh
for the sake of the lost ones,
grant us to be made members
of your holy body.*

IV. Veni, Sancte Spiritus

Veni, Sancte Spiritus,
Et emitte coelitus Lucis tuae radium.
Veni, pater pauperum,
Veni, dator munerum,
Veni, lumen cordium.

*Come, Holy Spirit,
Send forth from heaven the ray of thy light.
Come, Father of the poor,
Come, giver of gifts,
Come, light of hearts.*

Texts and Translations continued

Consolator optime.
Dulcis hospes animae,
Dulce refrigerium.
In labore requies,
In aestu temperies,
In fletu solatium.

*Thou best of Consolers,
Sweet guest of the soul,
Sweet refreshment.
In labor, thou art rest,
In heat, the tempering,
In grief, the consolation.*

O lux beatissima,
Reple cordis intima
Tuorum fidelium.
Sine tuo numine,
Nihil est in homine,
Nihil est innoxium.

*O Light most blessed,
Fill the inmost heart
Of all thy faithful.
Without your grace,
There is nothing in us,
Nothing that is not harmful.*

Lava quod est sordidum,
Riga quod est aridum,
Sana quod est saucium.
Flecte quod est rigidum,
Fove quod est frigidum,
Rege quod est devium.

*Cleanse what is sordid,
Moisten what is arid,
Heal what is hurt.
Flex what is rigid,
Fire what is frigid,
Correct what goes astray.*

Da tuis fidelibus,
In te confidentibus,
Sacrum septenarium.
Da virtutis meritum,
Da salutis exitum,
Da perenne gaudium.

*Grant to thy faithful,
Those trusting in thee,
Thy sacred seven-fold gifts.
Grant the reward of virtue,
Grant the deliverance of salvation,
Grant everlasting joy.*

V. Agnus Dei – Lux Aeterna

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

*Lamb of God,
who takes away the sins of the world,
grant them rest.*

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

*Lamb of God,
who takes away the sins of the world,
grant them rest.*

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

*Lamb of God,
who takes away the sins of the world,
grant them rest everlasting.*

Texts and Translations continued

Lux aeterna luceat eis, Domine:
Cum sanctis tuis in aeternum:
quia pius es.

*May light eternal shine upon them, O Lord,
in the company of thy Saints for ever and ever;
for thou art merciful.*

Requiem, KV 626

**W.A. Mozart
Robert Levin**

1. Requiem aeternam

Requiem aeternam dona eis, Domine:
et lux perpetua luceat eis.

*Rest eternal grant to them, O Lord,
and let perpetual light shine upon them.*

Te decet hymnus Deus in Zion,
et tibi redetur votum in Jerusalem:
Exaudi orationem meam,
ad te omnis caro veniet.

*A hymn befits thee, O God in Zion,
and to thee a vow shall be fulfilled in Jerusalem:
Hear my prayer,
for unto thee all flesh shall come.*

2. Kyrie

Kyrie, eleison.
Christe, eleison.
Kyrie, eleison.

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

3. Dies irae

Dies irae, dies illa,
Solvat saeculum in favilla:
Teste David cum Sibylla.

*Day of wrath, that day
shall dissolve the world into embers,
as David prophesied with the Sibyl.*

Quantus tremor est futurus,
Quando iudex est venturus,
Cuncta stricte discussurus!

*How great the trembling will be,
when the Judge shall come,
the rigorous investigator of all things!*

4. Tuba Mirum

Tuba mirum spargens sonum
Per sepulchral regionum,
Coget omnes ante thronum.

*The trumpet, spreading its wondrous sound
through the tombs of every land,
will summon all before the throne.*

Mors stupebit, et natura,
Cum resurget creatura,
Judicanti responsura.

*Death will be stunned, likewise nature,
when all creation shall rise again
to answer the One judging.*

Liber scriptus proferetur,
in quo totum continetur,
Unde mundus judicetur.

*A written book will be brought forth,
in which all shall be contained,
and from which the world shall be judged.*

Texts and Translations continued

Judex ergo cum sedebit,
Quid-quid latet apparebit:
Nil inultum remanebit.

*When the accursed are confounded,
consigned to the fierce flames:
call me to be with the blessed.*

Quid sum miser tunc dicturus?
Quem patronum rogaturus?
Cum vix Justus sit securus.

*I pray, suppliant and kneeling,
my heart contrite as if it were ashes:
protect me in my final hour.*

5. Rex tremendae

Rex tremendae majestatis,
Qui salvandos salvas gratis,
Salva me fons pietatis.

*King of terrifying majesty,
who freely saves the saved:
Save me, fount of pity.*

6. Recordare

Recordare Jesu pie,
Quod sum causa tuae viae,
Ne me perdas illa die.

*Remember, merciful Jesus,
that I am the cause of your sojourn;
do not cast me out on that day.*

Quaerens me, sedisti lassus:
Redemisti crucem passus:
Tantus labor non sit cassus.

*Seeking me, you sat down weary;
having suffered on the Cross, you redeemed me.
May such great labor not be in vain.*

Juste judes ultionis,
Donum fac remissionis,
Ante diem rationis.

*Just Judge of vengeance,
grant the gift of remission
before the day of reckoning.*

Ingemisco, tanquam reus:
culpa rubet vultus meus:
Supplicanti parce Deus.

*I groan, like the one who is guilty;
my face blushes with guilt.
Spare thy supplicant, O God.*

Qui Mariam absolvisti,
Et latronum exaudisti,
Mihi quoque spem dedisti.

*You who absolved Mary Magdalene,
and heeded the thief,
have also given hope to me.*

Preces meae non sunt dignae:
Sed tu bonus fac benigne,
Ne perenni cremer igne.

*My prayers are not worthy,
but Thou, good one, kindly grant
that I not burn in the everlasting fires.*

Inter oves locum praesta,
Et ab haedis me sequestra,
Statuens in partem extra.

*Grant me a favored place among thy sheep,
and separate me from the goats,
placing me at thy right hand.*

Texts and Translations continued

7. Confutatis

Confutatis maledictis,
Flammis acribus addictis,
Voca me cum benedictis.

Oro supplex et acclinis,
Cor contritum quai cinis:
Gere curam mei finis.

*When the accursed are confounded,
consigned to the fierce flames:
call me to be with the blessed.*

*I pray, suppliant and kneeling,
my heart contrite as if it were ashes:
protect me in my final hour.*

8. Lacrimosa – Amen

Lacrimosa dies illa,
Qua resurget ex favilla,
Judicandus homo reus.
Huic ergo parce Deus.

Pie Jesus Domine,
dona eis requiem.
Amen.

*O How tearful that day,
on which the guilty shall rise
from the embers to be judged.
Spare them then, O God.*

*Merciful Lord Jesus,
grant them rest.
Amen.*

9. Domine Jesu

Domine Jesu Christe, Rex gloriae,
libera animas defunctorum
de poenis inférni et de profundo lacu:
libera eas de ore leonis,
ne absorbeat eas tartarus,
ne cadant in obscurum.

*Lord Jesus Christ, King of glory,
liberate the souls of all the departed
from the pains of hell and from the deep pit:
Deliver them from the lion's mouth;
let not hell swallow them up,
let them not fall into darkness.*

10. Hostias

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

*Sacrifices and prayers of praise,
O Lord, we offer to thee.
Receive them, Lord on behalf of those souls
we remember this day:
Grant them, O Lord, passage from death unto life,
which once you promised to Abraham and to his seed.*

11. Sanctus

Sanctus, Sanctus, Sanctus, Dominus Deus Sabaoth.
Pleni sunt coeli et terra gloria tua.
Hosanna in excelsis.

*Holy, Holy, Holy, Lord God of Hosts.
Heaven and earth are full of your glory.
Hosanna in the highest.*

Texts and Translations continued

12. **Benedictus**

Benedictus qui venit
in nomine Domini.
Hosanna in excelsis.

*Blessed is he who comes
in the name of the Lord.
Hosanna in the highest.*

13. **Agnus Dei**

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

*Lamb of God,
who takes away the sins of the world,
grant them rest.*

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

*Lamb of God,
who takes away the sins of the world,
grant them rest.*

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

*Lamb of God,
who takes away the sins of the world,
grant them rest everlasting.*

14. **Lux aeterna**

Lux aeterna luceat eis, Domine:
Cum sanctis tuis in aeternum:
quia pius es.

*May light eternal shine upon them, O Lord,
in the company of thy Saints for ever and ever;
for thou art merciful.*

Requiem aeternam dona eis, Domine,
et lux perpetua luceat eis,
cum sanctis tuis in aeternum.

*Rest eternal grant to them, O Lord,
and let perpetual light shine upon them,
with thy saints for ever.*

About the Artists

Colleen Daly soprano, has been hailed as a “dramatically powerful” (The *Washington Post*) young singer. In the 2016-2017 season, Daly appeared in Julian Wachner’s *Rev.23* with the Friends of Madame White Snake in Boston; the title role in Floyd’s *Susannah* with the Baltimore Concert Opera; Martin’s *In Terra Pax* with the Grant Park Festival; Dvořák’s *Te Deum* with the Washington Cathedral Choral Society; and *Carmina Burana* with the Washington Chorus. In 2018, she joins the Windsor Symphony as Countess Almaviva in a concert version of *Le nozze di Figaro*, appears as the soprano soloist in Mahler’s *Symphony No. 2* with the Bozeman Symphony and makes her role debut as Violetta in *La traviata* with Annapolis Opera.

Most recently, Daly made her international concert debut with the Calgary Philharmonic Orchestra as Madeline in Philip Glass’ setting of *The Fall of the House of Usher*; and returned to the Kennedy Center Concert Hall as a soloist in the Washington Chorus’ presentation of Ralph Vaughan Williams’ *A Sea Symphony*. She appeared with the Bozeman Symphony in Verdi’s *Requiem* just before returning to Calgary as a soloist in their presentation of Mahler’s *Symphony No. 8*.

Notable roles include Musetta in *La Bohème* with Annapolis Opera, Lyric Opera of Baltimore and Des Moines Metro Opera; Violetta in Opera Delaware’s production of *La traviata*, which she also covered at New York City Opera; Fiordiligi in *Così fan tutte* with Intermountain Opera; Micaëla in both *La Tragédie de Carmen* with Syracuse Opera and in *Carmen* with Baltimore Concert Opera; the Countess in Annapolis Opera’s production of *Le nozze di Figaro*; and the title role of *Thaïs* at Opera Company of Middlebury. In the winter of 2016, she returned to one of her signature roles, Micaëla, in the Maryland Symphony Orchestra’s presentation of *Carmen*, and was later presented in her role debut as Fidelia in Puccini’s masterpiece *Edgar* with the Baltimore Concert Opera.

Daly’s work as a concert and recital soloist has been widely recognized in performing such works as Mozart, Brahms, Fauré, and Rutter Requiem Masses, Mendelssohn’s *Elijah*, Beethoven’s Ninth Symphony, Händel’s *Messiah*, Haydn’s *Creation*, *Lord Nelson Mass* and *Missa Solemnis*, Poulenc’s *Gloria*, Mozart’s *Davide Penitente* and Stravinsky’s *Les Noces*. She has appeared with Opera Delaware, the Columbus Symphony, the Mid-Atlantic Symphony, the Master Chorale of Washington in her Kennedy Center debut, Washington Concert Opera, the Washington Chorus, the Cathedral Choral Society in her National Cathedral debut, the Post-Classical Ensemble, the New Dominion Chorale, the Maryland Philharmonic Orchestra, and the Handel Society of Dartmouth College. The 2015 season was marked by her professional recital debut; she presented a program of art song inspired by works in the permanent collection at the Phillips Collection, and reprised a portion of her program at the Kennedy Center, which was streamed live worldwide.

Emily Marvosh contralto, has been gaining recognition for her “sterling voice” and “graceful allure” on the stages of Carnegie Hall, Jordan Hall, Disney Hall, Lincoln Center, Prague’s Smetana Hall and Vienna’s Stefansdom. Following her solo debut at Boston’s Symphony Hall in 2011, she has been a frequent soloist with the Handel and Haydn Society under the direction of Harry Christophers. Other recent solo appearances include the American Bach Soloists (*Messiah*), Charlotte Symphony (*Messiah*), Tucson Symphony Orchestra (Mahler’s Third Symphony), Chorus Pro Musica (Stravinsky’s *Les Noces*), Music Worcester (Beethoven’s Ninth Symphony), L’academie (Vivaldi’s *Nisi Dominus*), Back Bay Chorale (Bach *Magnificat*), the Brookline Symphony (*Sea Pictures*), the Boston Early Music Festival Fringe, and the Chorus of Westerly (Dvořák *Stabat Mater*), and she is often featured on the Music at Marsh Bach Cantata Series. Awards include the prestigious Adams Fellowship at the Carmel Bach Festival (2013), the American Prize in the

About the Artists continued

Oratorio and Art Song divisions (2013), and second place in the New England Regional NATSAA competition (2014).

Marvosh's contributions to 21st-century repertoire and performance include world premiere performances with Juventas New Music and the Manchester Summer Chamber Music Festival; and in 2013, she created the roles of Viviane and the Mother in the world premiere of Hugo Kauder's *Merlin* with the Hugo Kauder Society. She is a founding member of the Lorelei Ensemble, which promotes innovative new music for women. With Lorelei, she has enjoyed collaborations with composer David Lang, the Boston Modern Orchestra Project and the Boston Symphony Orchestra. Of a recent Lorelei performance, one critic wrote, "Marvosh, whose stage presence was a joy to behold, offered a tone that had the velvety soulfulness of a cello...and lent a refreshing pious solemnity to this more joyful of Mass texts."

A frequent recitalist and proud native of Michigan, Marvosh has created a chamber recital that celebrates the history and culture of her home state. The Michigan Recital Project features commissions by emerging composers and performances by fellow Michiganders. The recital, for which she won a St. Botolph Club Foundation Emerging Artist Award, has ongoing performances across the country.

Ensemble appearances in the past and upcoming seasons include the Oregon Bach Festival under the direction of Helmuth Rilling, the Bachakademie Stuttgart, Portland Baroque Orchestra, True Concord Voices and Orchestra, Boston Camerata, the Skylark Chamber Ensemble, the Yale Choral Artists and Cambridge Concentus. Marvosh can be heard on two recent Gammy-nominated recordings: Brahms's *Ein Deutsches Requiem* with Seraphic Fire, and *Prayers and Remembrances* with True Concord Voices and Orchestra. She holds degrees from Central Michigan University and Boston University.

Charles Blandy tenor, has been praised as "a versatile tenor with agility, endless breath and vigorous high notes" (*Goldberg Early Music Magazine*), and "breathtaking" and "unfailingly, tirelessly lyrical" by the *Boston Globe*.

In 2017, Blandy sang the role of Evangelist in Bach's *St. Matthew Passion* with Emmanuel Music. He regularly appears in Emmanuel's ongoing Bach Cantata series. He appeared with Music of the Baroque in Mozart's C-minor Mass; with the Apollo Chorus of Chicago in Bach's B-minor Mass; and with Orchestra Iowa, again in the B-minor Mass.

In recent years, he has sung Handel's *Messiah* with the Saint Paul Chamber Orchestra, Portland Baroque Orchestra and American Bach Soloists. With Emmanuel Music, he has also appeared in John Harbison's *The Great Gatsby*; and he sang leading roles in Stravinsky's *Rake's Progress*, Mozart's *Abduction from the Seraglio* and *Magic Flute*, and Handel's *Ariodante*. He has appeared with the American Classical Orchestra, Rhode Island Philharmonic, Bach Choir of Bethlehem, Handel and Haydn Society, Boston Baroque, Exsultemus and the Charlotte Symphony.

In the field of contemporary music, this season he sings Ronald Perera's Cycle *Crossing the Meridian* with Boston Musica Viva. He premiered Rodney Lister's chamber song cycle *Friendly Fire*, appeared in Ricardo Zohn-Muldoon's *Comala*, and gave the US premiere of Rautavaara's cycle to poems of Rilke, *Die Liebenden*.

He studied at Tanglewood, Indiana University, and Oberlin College. He is originally from Troy, New York.

Justin Hopkins bass-baritone, is a young performer in increasing demand nationally and internationally. Hailed by Mark Swed of the *Los Angeles Times* for his "stirring voice and commanding presence," he

About the Artists continued

has been featured in such concert halls and theaters as Carnegie Hall, Symphony Hall, Boston, Queen Elizabeth Hall (London) and Théâtre Royal de la Monnaie (Brussels). This season, he will perform Brahms' *Ein Deutsches Requiem* with the Los Angeles Master Chorale at Walt Disney Hall, Los Angeles; and Oroveso in Bellini's *Norma* with Opera Southwest; and will be the featured soloist with Philly POPS for *A Philly POPS Christmas*. Last season, he made his Los Angeles debut with the Los Angeles Chamber Orchestra in Beethoven's Symphony No. 9, as well as critically acclaimed performances of Kurt Weill's *Lost In The Stars*. He also made his German debut with the Leipzig Radio Symphony Orchestra in Kurt Weill's *Die Verheissung*. A favorite guest of the Boston Pops, Hopkins has sung over 40 performances with the famed orchestra. He was featured nationally on PBS in their 2016 broadcast, *Happy Holidays With The Boston Pops*. Hopkins has performed operatic roles ranging from Mozart to Philip Glass, as well as concert repertoire including Britten's *War Requiem* and Mendelssohn's *Elijah*. He has performed under the distinguished batons of conductors such as Charles Dutoit, Valery Gergiev, Jeffrey Kahane and Keith Lockhart with orchestras including the Philadelphia Orchestra, BBC Concert Orchestra, Verbier Festival orchestras and the Boston Pops. He took second place in the 2012 Lotte Lenya Competition.

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 the scope of its programming. Today comprising 100 members drawn from the Dartmouth student body, faculty and staff and the Upper Valley community, the Society performs two 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 handelsociety.org.

Robert Duff conductor is the artistic director of the Handel Society of Dartmouth College and is Associate Professor of the Practice of Choral Music at Brandeis University. At Brandeis University, he oversees the vocal program, conducts the Brandeis choral ensembles and teaches conducting. He has served on the faculties of Pomona College, Claremont Graduate University and Mount St. Mary's College. He holds degrees in conducting, piano and voice from the University of Massachusetts at Amherst, Temple University and the University of Southern California.

An active commissioner of new music, Duff has given several world premieres of works for both orchestral and choral forces. He served as Council to the New Hampshire Council on the Arts, and is the Past President of the Eastern Division of the American Choral Directors Association.

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 Pittsburgh 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*

About the Artists continued

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. She began teaching voice at Dartmouth in 1996.

Annemieke McLane 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 21, Spoelstra was first-prize winner for best accompanist at the Dutch National competition Young Music Talent Nederland and 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 her studio, and coaches vocalists and instrumentalists for auditions, competitions and performance. Spoelstra has served as accompanist for the chorale at St. Michael’s College, where she also taught piano and coached vocalists, and has accompanied the Vermont Youth Orchestra Choruses and the Thetford Chamber Singers. She has performed concerts in the Netherlands, Belgium, Germany, France, Italy, Austria, Switzerland, Poland and the US.

Handel Society of Dartmouth College

Robert Duff, conductor
Erma Mellinger, vocal coach
Annemieke McLane, collaborative pianist
Tara Gallagher '19, student manager

Soprano

Shoshana Belisle
Alice Bennett
Eugenia Braasch
Kate Caldwell*
Susan Cancio-Bello †
Leah Casey '21
Sara Chari
Coco Chu '21
Meg Darrow Williams
Laura Elliott
Karen Endicott
Marietta Formanek
Lydia Freehafer '18
Tara Gallagher '19*
Rebekah Guevara GR
Mikilena Hall
Julianne J. Harden
Mardy High
Kendall Hoyt
Xanthe Kraft GR
Stephanie Lewia
Katie Price
Mary Quinton-Barry
Katie Kalata Rusch*
Heidi Ruth
Rebekah Schweitzer
Camilla Tassi GR*
Gretchen Twork
Julia Waswo
Valerie Wiersma
Sandra Wiese
Sophie Wohltjen

Alto

Emma Ambroggi
Carissa Aoki
Carol Barr
Jennifer Bodenweber
Andrea N. Brown
Jinqi Chen '21
Kathy Christie*
Helen Clark
Alicia Dale
Johanna Evans '10*
Anne Felde
Linda L. Fowler
Ridie Wilson Ghezzi
Jill Heaps
Nicole Johnson †
Jennifer Karr
Mary MacVey
Cathleen E. Morrow
Rosemary Orgren
Isabella Pesavento '20
Bonnie Robinson
Jo Shute*
Jacqueline Smith
Katharine Strong
Elisebeth Sullivan*
Averill Tinker
Rose Webster

Tenor

Gary E. Barton
Brian Clancy †
Michael Čukan
Scot Drysdale
Jon Felde
Lucas James '21
Jamie King
Joel Lazar
Aaron Samuels '20
David Thron
Richard Waddell*
Adam Weinstein '98*

Bass

Jonathan Alter '21
John Archer
Kenneth Bauer
William Braasch
Stephen Campbell
David C. Clark
Tucker Evans '19
Robert Fogg
Charles Freeman
Thom Healy
Henry Higgs
Rob Howe
Steven King
Rich Kramer
Daniel Meerson
David T. Robinson
Erland Schulson
Jack Van Hoff*
Allan Wieman †

GR=Graduate Student
*Member, Board of Directors
† Section leader

Lebanon High School

Lebanon, New Hampshire

Jonathan Verge, conductor

Victoria Nooe, collaborative pianist

Soprano

Emilee Duplin
Audrey Elder
Hannah Falcone
Fiona Greenough
Anna Hill
Sabrina Lawrence
Emma Nichols

Alto

Jill Anderson
Emily Cheevers
Emma Doyle
Ella Falcone
Sophia Kiernan
Audrey Lytle
Sneha Magadi

Tenor

Jonathan Brennan
Ryan Hart
Keenan Leuthauser
William Tanski

Bass

Zachariah Herndon
Alexander Hill
Logan LaJoie
Noel Vorachak

Stevens High School

Claremont, New Hampshire

Katja Kleyensteuber, conductor

Soprano

Hannah Lee
Chelsea Melna
Adelyn Nelson
Alex Perez

Alto

Mercedes Allain
Taylor Baldwin
Lexie Grenier
Sam Hagar
Sarah Ruest
Autumn Stickney

Woodstock Union High School

Woodstock, Vermont

Lisa Robar, conductor

Soprano

Skylee Gadapee
Max Hambsch
Laura Niez
Angel Smith
Etta Warren

Alto

Eve Cole
Antonio Lopez
Abigail Merseal
Madison Niez
Natasha Springer
Hayden Taylor
Cerridwynn Wimett

Orchestra

Flute

David Ordovsky

Oboe

Margaret Herlehy

Clarinet

Matthew Marsit, principal
Marguerite Levin

Bassoon

Becky Eldredge, principal
Rachel Juszucak

Trombone

Robert Hoveland, principal
Kristoffer Danielsen

Bass Trombone

Travis Dobson

Trumpet

Chris Scanlon, principal
Adam Gautille

Horn

Mike Lombardi, principal
Patrick Kennelly

Timpani

Jeremy Levine

Violin I

Angelia Cho, concertmaster
Jane Kittredge
Sean Larkin
Jessica Amidon
Kay Rooney-Matthews
Louisa Stonehill

Violin II

Leah Zelnick, principal
Nivedita Sarneth
Marcio Candido
Marcia Lehninger
Bozena O'Brien
Jessica Helie

Viola

Noralee Walker, principal
Jason Fisher
Elizabeth Reid
Leslie Sonder

Cello

John Dunlop, principal
Nelly Rocha

Bass

Dan Gorn, principal
Paul Horak

Organ

Gregory Hayes

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.

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: trumbullhouse.com.



If you would like more information about the Choral Arts Foundation of the Upper Valley please send a request, with your name and address, to:

Choral Arts Foundation of the Upper Valley, P.O. Box 716, Hanover, NH 03755
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