



HOPKINS CENTER  
FOR THE ARTS

presents

**Handel Society of Dartmouth College**  
**Robert Duff, artistic director and conductor**

**Johann Sebastian Bach *St. John Passion*, BWV 245**

with special guests

Dann Coakwell, tenor (Evangelist)

MaryRuth Lown, soprano

Kim Anne Leeds, mezzo soprano

Gene Stenger, tenor

Richard Lippold, bass

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

**Sat • May 19, 2018 • 8 pm**  
**Spaulding Auditorium • Dartmouth College**

# Program

Johannes-Passion, BWV 245

Johann Sebastian Bach (1685-1750)

## Part I

1. Chorus: Herr, unser Herrscher (Lord, thou our master)
2. Recitative and Chorus
3. Chorale: O große Lieb (O mighty love)
4. Recitative
5. Chorale: Dein Will gescheh (Thy will be done)
6. Recitative
7. Aria: Von den Stricken (My Savior is fettered)
8. Recitative
9. Aria: Ich folge dir (I'll follow thee)
10. Recitative
11. Chorale: Wer hat dich so geschlagen (Who hath thee now so stricken)
12. Recitative and Chorus
13. Aria: Ach, mein Sinn (Ah, my mind)
14. Chorale: Petrus, der nicht denkt zurück (Peter, when he fails to think)

## Intermission

## Part II

15. Chorale: Christus, der uns selig macht (Christ, who hath made us blessed)
16. Recitative and Chorus
17. Chorale: Ach großer König (Ah King so mighty)
18. Recitative and Chorus
19. Arioso: Betrachte, meine Seel (Observe now, O my soul)
20. Aria: Erwäge, wie sein blutgefärbter Rücken (Consider how his back so stained with bleeding)
21. Recitative and Chorus
22. Chorale: Durch dein Gefängnis (Through this thy prison)
23. Recitative and Chorus
24. Aria: Eilt, ihr angefochtenen Seelen (Haste, ye, O sorely tempted spirits)
25. Recitative and Chorus
26. Chorale: In meines Herzens Grunde (Within my heart's foundation)
27. Recitative and Chorus
28. Chorale: Er nahm alles wohl (He did well take heed)
29. Recitative
30. Aria: Es ist vollbracht! (It is fulfilled!)
31. Recitative
32. Aria and Chorus: Mein teurer Heiland (My precious Savior)
33. Recitative
34. Arioso: Mein Herz, in dem die ganze Welt (My heart, since thus doth all the world)
35. Aria: Zerfließe, mein Herze (O melt now, my bosom)
36. Recitative
37. Chorale: O hilf, Christe, Gottes Sohn (O help, Christ, O Son of God)
38. Recitative
39. Chorus: Ruht wohl, ihr heiligen Gebeine (Rest well, ye holy bones and members)
40. Chorale: Ach Herr, laß dein lieb Engelein (Ah Lord, let thine own angels dear)

# Program Notes

## ***The Passion According to St. John, BWV 245*** **Johann Sebastian Bach (1685-1750)**

In the Lutheran church of Bach's time, the performance of a Passion on Good Friday was the most significant musical event of the year. All the musical resources of the church—choirs, soloists, organ and instrumentalists—and all the composer's powers of communication went into these large-scale compositions, which combined a dramatic retelling of the biblical narrative of Jesus's death with hymns and poetic arias on the meaning of His sacrifice.

Although J.S. Bach's obituary mentions five settings of the Passion, only two have come down to us in full, with their magnificent architecture and dramatic sweep intact. The setting based on the Gospel According to St. John was first performed on Good Friday 1724 and revised for subsequent presentations, while the *St. Matthew Passion* made its bow in 1729. The *St. John* was Bach's first large-scale choral work as music director of the city of Leipzig, for which he also composed and compiled his matchless three-year cycle of weekly church cantatas. It is also the more fiery and dramatic of the two Passions, at least during its narrative sections.

For what amounted to his Leipzig debut, Bach followed customary practice of the time and searched his catalogue for suitable previous compositions to incorporate in the new work, some dating back as far as his time as music director of the ducal court at Weimar, a decade or more earlier. He combined older music with new compositions to set the narrative from John 18-19 (with short insertions from St. Matthew) and devotional texts he supplied himself. Another layer to the musical experience was provided by settings of Lutheran chorale tunes familiar to the congregation, each one colored with subtle effects of counterpoint and harmony that tailor its mood to that moment in the Passion story. That the resulting work runs like a single compelling

composition from beginning to end is testimony to Bach's genius not only for composition, but for compilation and adaptation as well.

His repeated use of the same music for short choral utterances by the crowd suggests a similar sort of recycling, until a closer look at the piece reveals that these segments are symmetrically distributed throughout the score, functioning as musical fence posts for the whole structure.

Although John's is considered the most mystical of the four gospels, its Passion narrative has exceptionally fierce and violent elements, notably the wild behavior of the crowd, vividly depicted in this work's choruses. That the people involved are Jews rejecting their own leader has led to allegations of anti-Semitism on the part of Bach, his congregation, and this work itself. Those questions won't be settled in a program note, but it should be noted that, in Christian theology and in Bach's other works, the sin of turning one's back on Christ belongs to all human beings, as symbolized by St. Peter's three denials.

It is in fact Peter's remorse, imported here from Matthew's gospel, that brings on one of the most compelling sequences of the work's Part One, as the narrating Evangelist bursts into a wild melisma on the phrase *weinete bitterlich* (wept bitterly), followed by an arioso depicting Peter's tears and a tenor aria that eloquently generalizes this dramatic moment into humanity's desolate condition of sin and confusion.

Part Two, which originally followed the pastor's Good Friday sermon, contains many a fine sermon itself, as arias begin to predominate, from the hushed meditation on the Crucifixion "Es ist vollbracht" for soprano and viola da gamba to the excited bass aria "Eilt, ihr angefochtenen Seelen," punctuated by choral shouts of "Wohin?" (where?). The narrative also takes a crucial turn with the

# Program Notes continued

entrance of the Roman governor Pontius Pilate, whose very human outward arrogance, inner doubt and eventual withdrawal from the fray are captured in Bach's music. His confrontation with the mysterious figure of Jesus, who responds to questions in riddles, can seem like a dialogue between this world and the next.

Later revisions saw Part Two elevated by two memorable additions. In the arioso and aria "Erwäge, wie sein blutgefärbter Rücken," reflecting on how spiritual joy arises from earthly pain, the

tenor combines with two *viole d'amore* (later changed by Bach to muted violins) to create an exquisitely intimate moment that dwindles to a mere shimmer of "the most beautiful rainbow...God's sign of grace." And Bach replaced a complex final chorus with another vision of grace, the chorale "Ach Herr, lass dein lieb' Engelein" (O Lord, send your dear little angel), a wonderfully gentle resolution to an intensely dramatic Passion setting.

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## About the Artists

**Dann Coakwell (tenor)** has been praised as a "vivid storyteller" (*The New York Times*), with "a gorgeous lyric tenor that could threaten or caress on the turn of a dime" (*Dallas Morning News*). Coakwell can be heard as a soloist on the Grammy-winning *The Sacred Spirit of Russia* (2014), the two Grammy-nominated albums *Considering Matthew Shephard* by composer/director Craig Hella Johnson (2016), which peaked at number three on the Billboard Classical chart, and *Conspirare: A Company of Voices* (2009). All three collaborations joined *Conspirare* on Harmonia Mundi records. Coakwell also appeared on the 2016 Naxos release of composer Mohammed Fairouz's *Zabur* (role: Jibreel), with the Indianapolis Symphonic Choir and Orchestra.

He has performed as a soloist internationally under additional such acclaimed conductors as Helmuth Rilling, Masaaki Suzuki, William Christie, María Guinand, Nicholas McGegan, Matthew Halls, Julian Wachner and the late John Scott. Coakwell has performed at Carnegie Hall (Stern/Perelman and Zankel stages) and Lincoln Center (Alice Tully and David Geffen/Avery Fisher halls), as well as Saint Thomas Church Fifth Avenue and Trinity Church

Wall Street in New York. He has appeared as a soloist with organizations such as Internationale Bachakademie Stuttgart in Germany, Bach Collegium Japan (across Europe, Mexico and Japan), Orquesta Sinfónica de Venezuela, Philharmonia Baroque Orchestra in San Francisco, Oregon Bach Festival, Indianapolis Baroque Orchestra, as well as the Charlotte, Indianapolis, Kansas City, Nashville and Quad City symphony orchestras. He has also shared the solo stage with such celebrated singers as Thomas Quasthoff, Rufus Müller, Nicholas Phan and Robin Blaze.

Specializing in the Evangelist and tenor roles of J.S. Bach, Coakwell frequently performs the composer's major oratorios—*St. Matthew Passion*, *St. John Passion*, *Christmas Oratorio* and *Mass in B-Minor*—as well as many of Bach's cantatas. An enthusiast of Benjamin Britten, Coakwell has appeared in several productions of Britten's *Canticles*, *Serenade for Tenor, Horn, and Strings* and *St. Nicolas*. Other prominent solo and titular roles performed also include: Rameau's *Pigmalion*; Handel's *Samson*, *Judas Maccabaeus*, *Israel in Egypt*, *Alexander's Feast* and *Messiah*; Haydn's *Creation* and *Missa in Angustiis*; Mozart's *Requiem*

# About the Artists continued

(Levin, Beyer, and Süssmayr completions) and Mass in C (original incomplete work and Levin completion); Medelsohn's *Elijah*; and Beethoven's *Missa Solemnis*.

Coakwell also serves as Assistant Professor of Voice at Ithaca College, and has made guest teaching artist residencies at institutions such as Yale University, El Teatro Teresa Carreño in Venezuela, University of Missouri Kansas City, Dartmouth College, Texas State University and University of Idaho. He holds an Artist Diploma from the Yale School of Music and Institute of Sacred Music, a Doctor of Musical Arts and Master of Music degree from Texas Tech University and a Bachelor of Music from the University of Texas at Austin

**MaryRuth Lown (soprano)** is a graduate of Boston University (MM, historical performance) where she studied with Aaron Sheehan, Peter Sykes and Martin Pearlman. Praised by *The Boston Musical Intelligencer* for her "clear soprano" and "tasteful dramatic interpretation," Lown is most often found performing early and new music as a concert soloist and chorister.

In her third season as a choral scholar with Music at Marsh Chapel under the direction of Scott Allen Jarrett, Lown has most recently been featured as a soloist in the "Bach Experience" cantata series, Bach's *Passions*, Handel's *Judas Maccabaeus* and *Israel in Egypt*, and the recently released recording of James Kallembach's *Most Sacred Body* (Gothic Records). She can also be heard as the soprano soloist in the Boston Modern Orchestra Project's 2017 recording of Jeremy Gill's *Before the Wrestling Tides*. She made her solo *Messiah* debut in 2017 with Arcadia Players under the direction of Ian Watson and, in June, makes her solo debut with Bach Akademie Charlotte in Bach's Mass in B Minor, with director Scott Allen Jarrett. Other solo engagements for the 2017-2018 season have included Telemann's

*St. John Passion* with the Harvard Early Music Society, theater music with the Henry Purcell Society of Boston, and multiple roles in Cavalli's *Erismena* with the Amherst Early Music Festival.

In addition to her work as a concert soloist, Lown sings regularly with the Handel and Haydn Society Chorus. She has been developing her sound as a choral artist through the US VOCES8 Scholars Program (2017-2019), and will attend the Seraphic Fire Professional Choral Institute at the Aspen Music Festival this summer. A native of South Carolina and a resident of Boston, she received a BME (K-12, Choral) from Winthrop University in 2014, where she studied with Dr. Jennifer Hough.

**Kim Leeds (mezzo soprano)** engages audiences in her exploration of life's essence through music. As a soloist, she has sung with the Bach Society of St. Louis, the Tafelmusik Baroque Chamber Orchestra and Choir and American Bach Soloists Academy, and has performed with the Carmel Bach Festival as a Virginia Best Adams Fellow. Leeds has performed a wide range of repertoire from Zelenka and Barbara Strozzi, to Janacek, Irving Fine and Poulenc as well as sung premieres of works by Ronnie Reshef and James Kallembach.

As a choral artist, Leeds has toured with Helmuth Rilling in Eastern Germany as a member of the Weimar Bach Academy and toured Northern Italy and Southern Germany with the Junges Stuttgart Bach Ensemble. In the US, she has performed with the Oregon Bach Festival and this season joins the Handel and Haydn Society under the direction of Harry Christophers.

Elsewhere in the Boston area, Leeds has appeared as a soloist with the Commonwealth Chorale, Cantata Singers, Music at Marsh Chapel, and can be heard on the 2017 Boston Modern Orchestra Project's recording of Jeremy Gill's "Before the

# About the Artists continued

Wrestling Tides." She holds degrees from Mannes School of Music and the Boston Conservatory. Upcoming performances include Bach's B Minor Mass with the Bach Akademie of Charlotte, *Herr, gehe nicht ins Gericht mit deinem Knecht* (BWV 105) with the Oregon Bach Festival, and Bach's *St. Matthew Passion* with the Ad Astra Music Festival.

**Richard Lippold (bass)** has performed in Paris, Athens, Köln, Moscow, Brussels, the UK, Italy and throughout the US at Carnegie Hall, Lincoln Center, Le Poisson Rouge and the Baryshnikov Arts Center, among others. Highlights: "Joe" in scenes from *Dead Man Walking* (with Joyce DiDonato and Frederica von Stade), Jesus in Pärt's *Passio* for the Tribeca Film Festival, and productions with OperaOmnia, String Orchestra of Brooklyn and others. With opera companies of Chattanooga, Portland, Utah, Idaho, St. Louis and many others, he has presented leading roles in standard repertoire from Monteverdi, Purcell, Mozart, Rossini, Puccini, Bizet, Verdi, Britten and Barber, along with premieres of newer works.

Concert work includes the American Composers Orchestra, Riverside Choral Society, New York Early Music Festivals and regional orchestras and choral societies, in cantatas and major works of Bach, Handel, Telemann, Britten, Vaughan Williams, Orff; the Requiem Masses of Brahms, Fauré and Duruflé; all of Haydn's Masses (recorded on Naxos) and others. Broadcasts include WQXR, WNYC, WWFM, and for NPR, the west coast premiere of Pärt's *Passio* with Paul Hillier. Conductors include Jane Glover, Andrew Parrott, Simon Carrington, Mark Morris, the late John Scott, Julian Wachner, Stefan Parkman, Richard Sparks, Andrew Megill and Patrick Gardner.

Choral highlights: Grammy nominee with the Choir of Trinity Wall Street, Gramophone Award nominee with St. Thomas Fifth Avenue, Grammy winner as an

Extra Chorister with The Metropolitan Opera, (Ring Cycle DVD), Big Apple Baroque, New York Collegium, The New York Philharmonic, Clarion Choir and with numerous other prestigious ensembles in New York and Oregon.

**Gene Stenger (tenor)** has been praised for "effortlessly mastering the many coloratura embellishments in his arias..." (*Bergsträsser Anzeiger*) and his "sweet vibrancy" (*Cleveland Plain Dealer*). Stenger's solo concert engagements include Evangelist in Bach's *St. Matthew Passion* with the 33rd annual Northeast Pennsylvania Bach Festival; Evangelist in both *St. Matthew Passion* and *St. John Passion* with St. Peter's Baroque Orchestra (NYC); Evangelist, and tenor arias in Bach's *Christmas Oratorio* (complete work) with Colorado Bach Ensemble; tenor arias in *St. John Passion* with Voices of Ascension, and the Yale Schola Cantorum led by Masaaki Suzuki at Lincoln Center; tenor arias in *St. Matthew Passion* with Helmuth Rilling's Internationale Bachakademie Stuttgart with performances in both Germany and South America, which were featured in a documentary about Helmuth Rilling's life entitled *Ein Leben mit Bach* (A Life with Bach); Bernstein's Mass with the Yale Symphony Orchestra at Carnegie Hall; Bach's BWV 80 with Virginia Symphony Orchestra and Bach Society of St. Louis; Handel's *Messiah* with Handel Society of Dartmouth College; the title role in Handel's *Judas Maccabeus* with the Yale Schola Cantorum led by David Hill, which was featured on the PBS program *Religion and Ethics NewsWeekly*; Beethoven's Mass in C with the Yale Schola Cantorum led by David Hill, with a live performance broadcast worldwide on BBC 3 Radio. He holds degrees from Yale University's School of Music and the Institute of Sacred Music, Colorado State University and Baldwin Wallace University Conservatory of Music. He currently resides in New Haven, Connecticut, where he serves as instructor of voice at Yale University.

# About the Artists continued

**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](http://www.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 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 Ensemble and the Dartmouth Symphony Orchestra. Mellinger began teaching voice at Dartmouth in 1996.

# About the Artists continued

**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, McLane was first-prize winner at the Dutch National competition Young Music Talent Nederland for best accompanist 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 home studio in Sharon, Vermont, after teaching for 11 years at St. Michael's College; and coaches vocalists and instrumentalists for auditions, competitions and performance. McLane has accompanied the chorale at St. Michael's College, the Vermont Youth Orchestra Choruses and the Thetford Chamber Singers. Since 2013-2014 she has been pianist for the Handel Society of Dartmouth College. In addition, she is part of Cassotto Duo, with her husband Jeremiah McLane on accordion, performing their own arrangements for piano and accordion. She also collaborates with soprano Julie Ness, clarinetist Matthew Marsit and cellist Emily Taubl. 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  
Alicia Breer  
Kate Caldwell\*  
Susan Cancio-Bello  
Sara Chari  
Coco Chu '21  
Meg Darrow Williams  
Elsee Drooff '18  
Laura Elliott  
Karen Endicott  
Marietta Formanek  
Tara Gallagher '19  
Rebekah Guevara GR  
Julianne J. Harden  
Mardy High  
Kendall Hoyt  
Xanthe Kraft GR  
Stephanie Lewia  
MaryKate Milway '21  
Katie Price  
Mary Quinton-Barry  
Katie Kalata Rusch  
Heidi Ruth  
Rebekah Schweitzer  
Camilla Tassi GR  
Gretchen Twork  
Valerie Wiersma  
Sandra Wiese  
Sophie Wohltjen

## Alto

Emma Ambrogi  
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  
Anna Gado '90  
Ridie Wilson Ghezzi  
Jill Heaps  
Nicole Johnson  
Jennifer Karr  
Mary MacVey  
Kristi Medill  
Bonnie Robinson  
Katharine Strong  
Elisebeth Sullivan\*  
Averill Tinker

## Tenor

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

## Bass

Jonathan Alter '21  
John Archer  
William Braasch  
Stephen Campbell  
David C. Clark  
Tucker Evans '19  
Robert Fogg  
Charles Freeman  
Grant Gutierrez GR  
Thom Healy  
Henry Higgs  
Rob Howe  
Rich Kramer  
Robert Moore  
Jimmy Ragan '16  
David T. Robinson  
Erland Schulson

GR = Graduate Student

\*Member, Handel Society Board of Directors

# Orchestra

## Violin I

Angelia Cho,  
concertmaster  
Sean Larkin  
Kathryn Aldous  
Owen Lenz  
Nivedita Sarnath

## Violin II

Leah Zelnick, principal  
Melanie Dexter  
Jessica Helie  
Andrew Salo  
Bozena O'Brian

## Viola

Marcia Cassidy,  
principal  
Emily Rideout  
Ana Ruesnick

## Cello

Jamie Clark, principal  
Caroline Reiner-Williams

## Bass

Daniel Gorn, principal

## Flute

Allison Parramore,  
principal  
Alex Conway

## Oboe

Margaret Herlehy,  
principal  
Ann Greenawalt

## Bassoon

Janet Polk, principal

## Viola da gamba

Jane Hershey, principal

## Organ

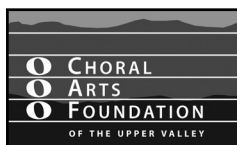
Gregory Hayes,  
principal

## 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: [www.trumbullhouse.com](http://www.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  
[info@ChoralArtsUV.org](mailto:info@ChoralArtsUV.org)

# Upcoming Events



## The Petrushka Project

**Filippo Ciabatti, conductor**  
**John Heginbotham, director**  
**Rebecca Stenn, choreographer-in-residence**

Fri & Sat • May 25 & 26 • 8 pm

Joined by simulcast technology from opposite ends of the Hop, the Dartmouth Dance Ensemble and Dartmouth Symphony Orchestra together perform an iconic Stravinsky work.



## Dartmouth College Glee Club Commencement Concert

**Louis Burkot, director**

Fri • Jun 8 • 9:30 pm

The Dartmouth College Glee Club is a group of 40+ serious choral singers, led by Louis Burkot since 1981.



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### Gina Adams

*Its Honor Is Hereby Pledged*  
Wed • Jun 27

### Mark Morris Dance Group

*Pepperland*  
Thu–Sat • Jun 28–30

Plus films curated by Mark Morris

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**Sarah Heimann**, Assistant Ceramics Instructor  
**Karen Henderson**, Programming Assistant  
**Todd Hendricks**, Master Technician  
**John Heginbotham**, Dance Artist-in-Residence  
**Michelle Kekevia**, Business & Facilities Assistant  
**Ingrid Knudsen**, Business Specialist  
**Stephen Langley**, Ensembles Assistant  
**Kevin Malenda**, Master Technician  
**Matthew M. Marsit**, Director, Wind Ensemble/Marching Band  
**Patti Moffitt**, Executive Assistant to the Director  
**Christen O'Connor**, Senior House Manager  
**Stephanie Pacheco**, Outreach Manager  
**Sally Pinkas**, Pianist-in-Residence  
**Jean Reichert**, Operations Assistant  
**Ashlee Robinson**, Graphic Design Coordinator  
**Colin Roebuck**, Master Technician  
**Hafiz Shabazz**, Director, World Music Percussion Ensemble  
**Jenny Swanson**, Ceramics Instructor/Director  
**Brandea Turner**, Senior Events Manager  
**Sarah Westney**, Production Office Business Coordinator  
**Milena Zuccotti**, Theater Department Academic Assistant



*Please turn off your cell phone inside the theater.*



*Assistive Listening Devices available in the lobby.*



*If you do not wish to keep your playbill, please discard it in the recycling bin provided in the lobby. Thank you.*