Dartmouth College Glee Club
Louis Burkot, director

*Jepthe*, by Carissimi, with animated projections, and madrigals of the Italian Renaissance

with Noriko Yasuda, organ
Perri Morris, cello

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Artistic Team

Director ................................................................................................................................................. Louis Burkot
Animated projections .............................................................................................................................. Camilla Tassi G
Lighting Design ...................................................................................................................................... Todd Campbell

Program

Fa Una Canzona
Dolcissime ben mio
Su, su su pastorali, vezzosi
Come dolce oggi l’auretta
Lamenta della Ninfa
Amor, io sento l’alma

Orazio Vecchi (1550–1605)

Intermission

Jepthe, from the Book of Judges
with animated projections

Historicus (recitative): Cum vocasset in proelium filios
James Flood ‘20, tenor

Jepthe (recitative): Si tradiderit Dominus fileos Ammon
Connor Regan ‘18, tenor

Chorus (narrative): Transivit ergo Jephte ad filios Ammon

Chorus (narrative): Et clangebant tubae et personabant tympana

Solo (arioso): Fugite, cedite, impii, perite gentes
Myung Chang Lee ‘18, baritone

Chorus (address): Fugite, cedite, impii, corrui
e

Historicus (recitative): Et percussit Jephte viginti civitates Ammon
James Flood ‘20, tenor

Chorus (narrative): Et ululantes filii Ammon, facti sunt

Historicus (recitative): Cum autem victor Jephte in domum suam
Graham Rigby ‘17, bass

Giachomo Carissimi (1605–1674)
Program continued

Filia (aria): *Incipite in tympanis, et psallite in cymbalis*
Tara Gallagher ’19, soprano

Duet (response): *Hymnum cantemus Domino, et modulamur canticum*
Marielle Brady ’17, soprano, Soomin Kim ’20, soprano

Filia (aria): *Cantate mecum Domino, cantate omnes populi*
Tara Gallagher ’19, soprano

Chorus (response): *Cantamus omnes Domino*

Historicus (recitative): *Cum vidisset Jephte, qui votum Domino voverat*
James Flood ’20, tenor

Jepthe (arioso): *Heu mihi! Filia mea*
Connor Regan ’18, tenor

Filia (recitative): *Cur ergo te pater, decipi*
Camilla Tassi G, soprano

Jepthe (arioso): *Aperui os meum ad Dominum*
Connor Regan ’18, tenor

Filia (arioso): *Pater mi, si vovisti votum Domino*
Camilla Tassi G, soprano

Jepthe (arioso): *Quid poterit animam tuam, quid poterit te*
Connor Regan ’18, tenor

Filia (arioso): *Dimitte me, ut duobus mensibus*
Camilla Tassi G, soprano

Jepthe (arioso): *Vade, filia mia unigenita*
Connor Regan, 18, tenor

Chorus (narrative): *Abiit ergo in montes filia Jephte*

Filia (aria accompagnata): *Plorate colles, dolete montes*
Camilla Tassi G, soprano

Chorus (response): *Prorate filii Israel*
Program Notes

To understand what the composers of music in the early 17th century were thinking, it is important to know what musical influences were upon them. Madrigals were a popular style of poem from before the beginning of the 17th century, using a free rhyme scheme and meter, such as an alteration of seven- and eleven-syllable lines. Madrigals written in this time are difficult to classify, because aside from their poetic structure there was no set standard for these songs. They could be written with or without instrumental accompaniment, in strophic verse form, in a polyphonic or monophonic style, or any other way a composer decided.

At the turn of the century, the biggest influence on music was that of the Florentine Camerata, a group of scholars, poets, musicians and amateurs in Florence, Italy, who formed an academy to study and establish musical practice at the end of the 16th century. They decided that much of the music of the time was obscuring the text. This style, labeled the "prima prattica" or "first practice," eventually led to madrigals composed in the "second practice" where, like Greek drama, the words and their clarity through the music is paramount. We have chosen tonight to present madrigals in the style that highlights the text, with a leaner, sparser musical texture. Of particular note is his "Lamenta della Ninfa," an important composition that uses a "ground" or repeated bass, which was also used to great effect by Henry Purcell and other Baroque composers throughout the 17th century. We conclude the first half with Morten Lauridsen's "Amor, io sento l'alma," which recreates in modern musical language a Renaissance madrigal in form and spirit.

An important composer for his influence in developing the sounds and style of the Early Baroque, Carissimi was a proponent of the "second prattica." Over the course of his life, Carissimi composed sixteen oratorios. Most of the subjects for his works were taken from the Old Testament, and consist of strong choral sections, detailed rhythmic writing and a surprisingly simple harmony. These works would provide inspiration in France and Germany, and Handel himself would be aware of Carissimi's writings when he composed his great works.

Carissimi's oratorio sets an adaptation of the Latin Vulgate text (Judicum 11:28-40) of Jepthe's war with Ammon. Jepthe swears that if the Lord helps him to overthrow Ammon, he will offer to the Lord as a sacrifice the first person that greets him when he returns home. He leads Gilead to victory over Ammon, and there is much rejoicing. However, the first person to greet Jepthe home is his only child, a virgin daughter. Jepthe rues his impetuous oath, but must carry it out. He grants his daughter's last request, to go into the mountains and bewail her fate. (In Biblical times, all Hebrew women strove to bear children, in the hopes that one of them might be the Messiah. Thus, Jepthe's daughter will die in shame, because she must die childless.) The daughter sings a moving lament, and the oratorio ends with the chorus echoing this sorrowful lament.

Though his works remain staples of the religious music from the time, Carissimi lived to see secular music begin to rise in Italy. He devoted his entire life to composing in Italy, never leaving despite the fact that he had offers to work in countries as far away as Germany and England.

– Louis Burkot

In my background as an early music singer and computer scientist, I find myself asking questions regarding performance of early repertoire in the contemporary age. Carissimi's Jepthe was first performed in 1648 at the S.S. Crocifisso oratory in Rome. Its audience was surrounded by the architectural and visual elements/frescos of the venue, which are missing from today's concert performances. At present, we are hundreds of years, and miles, away from the composer's intended location of the piece's performance, we do not speak the language of the work, and we may not come from its cultural and religious environment. The music speaks to us, but we lack a layer of accessibility to the composition that can help us understand it at a fuller, more complete, level. This role provides the chance for design and movement to evoke the missing layers.

In designing the projections for this work, I took a musical grounding: each prevalent musical key area is represented by a color. For example, blue is for G major, red for F major (often associated with Jephe), A minor as white (a key introduced during the most tragic portion of the story's prophecy), and so on. On the other hand, for the more representational imagery, the inspiration came from the text and narrative. This is seen in the battle of Ammon, which includes an image depicted by 17th-century baroque painter Nicolas Poussin, who spent most of his life working in Rome. At times, the musical writing's density was of interest: the single vertical line for the narrator's voice is contrasted by a large number of intersecting lines relating to the SATB texture during the first full chorus "Transivit ergo Jepthe." In bringing the audience to the venue where Jepthe was first performed, photography of the S.S. Crocifisso oratory interior is also incorporated—
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.

Camilla Tassi projections was born in Florence, Italy, and has been described by Third Coast Percussion as “sharing passion for meaningful cross-disciplinary collaboration.” She is a musician and designer interested in the production of interdisciplinary classical performances and their re-contextualization with a contemporary audience. As a director and producer, her most recent, grant-funded, projects include G.F. Handel’s “La Resurrezione" HWV 47 and If This is a Man: music, science, and humanity, an interdisciplinary project and tribute to Italian chemist and author Primo Levi—which included the US Premiere of Ennio Morricone’s “Se questo e’ un uomo” for chamber orchestra, soprano, and reciting voice. Other productions include an original multimedia presentation on Giacomo Carissimi’s music, “Pen e tormenti” at Dartmouth College, and she has directed opera scenes and assistant directed Handel’s “Serse” for the Oberlin Arezzo Opera Festival.

As a production designer, she will work on Apollo’s Fire’s 2018 Monteverdi “L’Orfeo” tour, and she has designed animated projections for staged works such as Offenbach’s “Les contes d’Hoffmann” for Longy School of Music and “Journeying la Divina Commedia” for the University of Notre Dame, as well as for recitals and theater.

She is also an Italian coach and translator (Carnegie Hall; Apollo’s Fire) and coloratura soprano. She holds bachelor’s degrees in computer science and music (with a minor in Italian studies) from the University of Notre Dame and is pursuing a master of arts in digital musics at Dartmouth College.

Program Notes continued

particularly in the final movement, thanks to animation by Marielle Brady ’17.

Language is wedded to the music. As a result, translations are incorporated as part of the set, not as separate elements. I was interested in avoiding program note translations or supertitles, which are located away from the performers, in order to instead keep language as part of the central narrative action.

The relationship across mediums (audio and visual) is one that continues to raise questions and provide various interpretations. Dartmouth’s campus and collaborations across art forms provides the platform for experimentation in performance. Projection is similar in properties to light in movement, color, intensity and distribution—all areas that one comes across in this production, particularly in transitions and animated imagery. In this work, the staging and projections work in conjunction to bring the dramatic narrative and music of Jepthe to a secular performance space—all in the spirit of the baroque period’s spectacle and history.

– Camilla Tassi GR
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