Handel Society of Dartmouth College  
Robert Duff, conductor

Johannes Brahms  
*Ein Deutsches Requiem*, Op. 45

with  
Deborah Selig, soprano  
Sumner Thompson, bass  
and orchestra

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**Tue • November 13, 2018 • 7 pm**  
Spaulding Auditorium • Dartmouth College
Program

Ein Deutsches Requiem, Op. 45

I. Selig sind, die da Leid tragen
II. Denn alles Fleisch, es ist wie Gras
III. Herr, lehre doch mich
IV. Wie lieblich sind deine Wohnungen
V. Ihr habt nun Traurigkeit
VI. Denn wir haben hier keine bleibende Statt
VII. Selig sind die Toten

Program Notes

Ein Deutsches Requiem, Op. 45
JOHANNES BRAHMS
Born May 7, 1833, in Hamburg
Died April 3, 1897, in Vienna

Brahms’s musical personality, like a favorite uncle, is loved for different traits at different stages of his life. In his youth, he composed passionate, extravagant works like the piano sonatas and the Op. 8 Piano Trio, which glow with heart-on-sleeve emotion. Later, always striving to perfect his craft, he abandoned the broad brush for the jeweler’s chisel, producing closely reasoned music of calm reflection and deeper emotional rewards.

Composed at the noonday of Brahms’s career—and his longest work in any medium—Ein Deutsches Requiem seems to have a foot in both Brahms worlds. Its warm lyricism and direct emotional appeal look back to the younger composer, while the polish of its details and sure handling of large-scale form mark it as the work of a mature master. No wonder audiences from the 1869 premiere to the present have embraced it as they have few other Brahms works.

Even in the Romantic era, most works titled “Requiem” were settings of the ancient Latin Mass for the Dead. The idea of a specifically “German” Requiem might have originated with Brahms’s late friend Robert Schumann as early as 1856. Gradually, music intended for other projects such as Brahms’s First Piano Concerto began to cohere into a musical vision of comfort in time of loss, based not on a theology of sin and redemption but on the composer’s own selection of familiar and uplifting texts from the Bible.

As the movements accumulated over a decade, a symmetrical arch form began to emerge. The Requiem made its debut as a six-movement work in 1867, but composer and listeners agreed something was missing. Brahms then added the infinitely touching fifth movement, “Ihr habt nun Traurigkeit,” which not only expressed deeply personal feelings about Brahms’s own recently deceased mother, but was the key stone that perfected the arch. One would never know that this masterful work was not conceived from the beginning with its first movement corresponding to the last, and the second to the sixth, and the third to the fifth.
Similarly, Brahms’s mature feeling for orchestral color enriches every line of the text, and his contrapuntal weaving of the musical line is ever-present, sometimes barely noticeably, sometimes stirred up into a climactic, Handelian double fugue. For color, intimate sentiment, and expert pacing, there is no other work like it in Brahms’s catalogue, and its two hours’ duration seems to fly by. As Beethoven wrote in one of his scores, “From the heart...may it go to the heart.”

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**Texts and Translations**

I. Blessed are they that mourn, for they shall be comforted.  
[Matthew 5:4]

They that sow in tears shall reap in joy.  
They go forth and weep, and bear precious seed, and come again with rejoicing, and bring their sheaves with them.  
[Psalm 126:5–6]

II. For all flesh is as grass, and all the glory of man as the flowers of grass.  
The grass is withered, and the flower fallen away.  
[I. Peter 1:24]

Be patient, therefore, brethren, unto the coming of the Lord.  
Behold, the husbandman waiteth for the precious fruit of the earth, and hath long patience for it, until he receive the early rain and the latter rain.  
[James 5:7]

For all flesh is as grass, and all the glory of man as the flowers of grass.  
The grass is withered, and the flower fallen away.  
But the word of the Lord endureth forever.  
[I. Peter 1:24–25]
Die Erlösten des Herrn werden wieder kommen und gen Zion kommen mit Jauchzen; ewige Freude wird über ihrem Haupte sein; Freude und Wonne werden sie ergreifen, und Schmerz und Seufzen wird weg müssen.

**Baritone solo:**

**Baritone, then chorus:**
Ach, wie gar nichts sind alle Menschen, die doch so sicher leben! Sie gehen daher wie ein Schemen und machen ihnen viel vergebliche Unruhe; sie sammeln, und wissen nicht wer es kriegen wird. Nun, Herr, wes soll ich mich trösten? Ich hoffe auf dich.

**Chorus:**
Der Gerechten Seelen sind in Gottes Hand, und keine Qual rühret sie an.

**Soprano and Chorus:**
Ihr habt nun Traurigkeit; aber ich will euch wieder sehen, und euer Herz soll sich freuen, und eure Freude soll niemand von euch nehmen.

Ich will euch trösten, wie einen seine Mutter tröstet.

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And the ransomed of the Lord shall return, and come to Zion with songs; everlasting joy shall be upon their heads; they shall obtain joy and gladness, and pain and sighing shall be made to flee. [Isaiah 35:10]

**III.** Lord, make me to know that there must be an end of me, and that my life has an aim, and that I must hence. Behold, thou hast made my days as an handbreadth; and mine age is as as nothing before thee;

Verily, every man at his best state is altogether vanity. Surely every man walketh in a vain shew; surely they are disquieted in vain; he heapeth up riches, and knoweth not who shall gather them. And now, Lord, what is my hope! My hope is in thee. [Psalm 39:4–7]

The souls of the righteous are in the hands of God, and there shall no torment touch them. [Wisdom of Solomon 3:1]

**IV.** Ye now have sorrow; but I will see you again, and your heart shall rejoice, and your joy no man taketh from you. [John 16:22]

I will comfort you as one whom his mother comforteth. [Isaiah 66:13]

\textit{Soprano and Chorus:}
Ihr habt nun Traurigkeit; aber ich will euch wieder sehen, und euer Herz soll sich freuen, und eure Freude soll niemand von euch nehmen.

Ich will euch trösten, wie einen seine Mutter tröstet.


\textit{Chorus:}
Denn wir haben hier keine bleibende Statt, sondern die zukünftige suchen wir.

\textit{Baritone:}
Siehe, ich sage euch ein Geheimnis: Wir werden nicht alle entschlafen, wir werden aber alle verwandelt werden; und dasselbige plötzlich, in einem Augenblick, zur Zeit der letzten Posaune.

\textit{Chorus:}
Denn es wird die Posaune schallen, und die Toten werden auferstehen unverweslich, und wir werden verwandelt werden.

\textit{V.}
Ye now have sorrow; but I will see you again, and your heart shall rejoice, and your joy no man taketh from you.

I will comfort you as one whom his mother comforteth.

\textit{VI.}
For here we have no continuing city, but we seek one to come.

Behold I shew you a mystery: We shall not all sleep, but we shall all be changed, in a moment, in the twinkling of an eye, at the last trump:

For the trumpet shall sound, and the dead shall be raised incorruptible, and we shall be changed.
Baritone:
Dann wird erfüllt werden das Wort, das geschrieben steht:

Chorus:
“Der Tod ist verschlungen in den Sieg.
Tod, wo ist dein Stachel?
Hölle, wo ist dein Sieg?
Herr, du bist würdig zu nehmen Preis und Ehre und Kraft, denn du hast alle Dinge geschaffen, und durch deinen Willen haben sie das Wesen und sind geschaffen.

Selig sind die Toten, die in dem Herrn sterben, von nun an. Ja, der Geist spricht, daß sie ruhen von ihrer Arbeit; denn ihre Werke folgen ihnen nach.

Then shall be brought to pass the saying that is written:

Death is swallowed up in victory.
O death, where is thy sting?
O grave, where is thy victory?
[I. Corinthians 15:54-55]
Thou art worthy, Lord, to receive glory and honor and power: for thou hast created all things, and for thy pleasure they are and were created.
[Revelation 4:11]

VII. Blessed are the dead which die in the Lord from henceforth: Yea, saith the Spirit, that they may rest from their labors; and their works do follow them.
[Revelation 14:13]

About the Artists

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.

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.
About the Artists continued

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.

(Soprano) Deborah Selig’s recent operatic highlights include Micaela in Carmen with Dayton Opera, Pamina in The Magic Flute with Boston Lyric Opera, and Musetta in La Bohème with Central City Opera. Symphonic work has included the Brahms Requiem with Buffalo Philharmonic, Bach Cantatas with Handel and Haydn Society, Haydn’s Creation with Harvard University Choirs, and Handel’s Messiah with Rhode Island Philharmonic. She earned an Artist Diploma and Master of Music from Cincinnati College-Conservatory of Music and a BM/BA in Voice and English summa cum laude from the University of Michigan. She spent two seasons each as an apprentice artist with Chautauqua Opera, Santa Fe Opera and Pittsburgh Opera; was a fellow at both the Ravinia Festival Steans Institute and Tanglewood Music Center. Selig is currently on voice faculty at Brown University, Wellesley College and the summer Boston University Tanglewood Institute.

Sumner Thompson (baritone), described as possessing “power and passion” and “stylish elegance,” is in high demand on the concert and opera stage across North America and Europe. He has appeared as a soloist with many leading ensembles and orchestras including the Britten-Pears Orchestra, the National Symphony, the Boston Early Music Festival Orchestra, Apollo’s Fire, Pacific Baroque Orchestra, Portland Baroque Orchestra, Les Voix Baroques, the Handel and Haydn Society, Tafelmusik, the Orpheus Chamber Orchestra, Gli Angeli Genève, and the orchestras of Cedar Rapids, Phoenix, Richmond, Memphis, Indianapolis, Buffalo, and Charlotte.

Recent engagements included a repeat performance of Handel’s Messiah with Boston’s Handel and Haydn Society, Monteverdi’s 1610 Vespers with the critically acclaimed Green Mountain Project, Britten’s War Requiem with the Boston Philharmonic, Bach’s St. John Passion at the National Cathedral, and the title role in Britten’s Saint Nicolas with Philadelphia Choral Arts. On the operatic stage he performed the role of El Dancaïro in Carmen with the Cincinnati Opera, and the role of Siegmund in a concert version of Act I of Wagner’s Die Walküre in Boston. He performed the title role in Monteverdi’s L’Orfeo in Juneau, Alaska in the spring of 2016.

Thompson can be heard on the Boston Early Music Festival’s Grammy nominated recording of Lully’s Psyché on the CPO label, with the Handel and Haydn Society on their recording of Handel’s Messiah on the Coro label, and also with Les Voix Baroques on Canticum Canticorum, Carissimi Oratorios, and Humori, all on the ATMA label. In addition to his musical pursuits, he spends his time restoring his 1885 Stick-style Victorian home, building various types of bass guitars, and entertaining his 4-year-old daughter.

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 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, McLane won first prize in accompaniment at the Dutch National competition Young Music Talent Nederland. She was praised for her touch and coloring. In 1997 she was first prize winner for Music Student of the Year for her final recital. The jury report wrote, “She shows great intellect in music pedagogy and is a sensible, great performer, with well-balanced programs.” In 2001 she was a finalist in Paris at the international Nadia and Lili Boulanger competition. A Vermont resident since 2004, she played for St. Michael’s College Chorale for 11 years, Nathaniel Lew, conductor; was pianist for the VYO Choruses, Jeff Buettner, conductor; was a founding member of the Heliand Consort; played for the Vermont Contemporary Music Ensemble; and was pianist for the Thetford Chamber Singers. She has been the pianist for the Handel Society since 2013 and has played for musical theater classes in the Dartmouth Department of Theater since 2015. She teaches privately in her own studio and at the Upper Valley Music Center and is music director of the United Church of Strafford, where she also performs monthly Friday-evening concerts. In 2018 she performed 14 commissioned works by contemporary composers for Professor Susan Summerfield’s retirement concert at St. Michael’s College and performed as a solo pianist in the Central Vermont Chamber Music Festival, including giving a masterclass. She has performed in The Netherlands, Switzerland, Italy, Poland, France, the US and Quebec as a soloist and as one-half of the Cassotto Duo with accordionist Jeremiah McLane, her husband; with 8 Cuerdas (Sarah Cullins and Daniel Gaviria); and with musicians including cellist Emily Taubl, soprano Julie Ness and clarinetist Matthew Marsit. She has recorded the following CDs: Toccare (2009), Danse (2012) with Jeremiah McLane, and Birds and Beethoven (2016).
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.

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:

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Handel Society of Dartmouth College

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The Brooklyn Youth Chorus gives voice to the forests that once filled the Dartmouth campus in this premiere by Kihlstedt, the Hop’s latest STEM Arts composer.

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