

Hopkins Center for the Arts

at Dartmouth

presents

Dartmouth College Glee Club and Handel Society of Dartmouth College

Filippo Ciabatti, conductor

and

Erma Mellinger, assistant conductor and vocal coach

with

Elaine Daiber, soprano

Gene Stenger, tenor

Christopher Talbot, bass

Sunday, May 22, 1 pm

Spaulding Auditorium • Dartmouth College • 2022

Generously supported by the Gordon Russell 1955 Fund and the Friends of the Handel Society.

Program

Approximate duration: 130 minutes including intermission

The Creation, Hob. XXI:2

Joseph Haydn (1732–1802)

Part I

Part II

Intermission

Part II (continued)

Part III

Program Notes

Joseph Haydn

The Creation, Hob. XXI:2

Joseph Haydn was born on March 31, 1732, in Rohrau, Austria, and died on May 31, 1809, in Vienna. He wrote The Creation in 1797-98. Baron Gottfried van Swieten provided the libretto, drawing from the Books of Genesis and Psalms and John Milton's biblical epic Paradise Lost. The oratorio premiered in a private performance sponsored by the Gesellschaft der Assoziierten on April 30, 1798, and was first performed in public on March 19 of the following year in Vienna.

The score calls for soprano, tenor, and bass soloists with four-part chorus accompanied by a large orchestra (by 18th-century standards): three flutes,

two oboes, two clarinets, two bassoons, contrabassoon, two horns, two trumpets, three trombones, timpani, strings and keyboard continuo.

Joseph Haydn produced three oratorios, and while two of these (*The Seven Last Words of Christ* and *The Seasons*) are seldom performed today, *The Creation*, immensely successful during Haydn's lifetime, retains a cherished place in the choral-orchestral repertoire up to the present. Some of its popularity can be chalked up to the style: While the lyrics performed this afternoon are German, *The Creation* is stylistically an English oratorio of the sort invented and popularized by George Frideric Handel through works such as *Saul*, *Israel in Egypt*, and *Messiah*. As a genre, the oratorio is essentially opera (recitatives, arias, choruses, orchestral

accompaniment and all) stripped of its theatrical trappings for concert-hall performance, with text (most often) on Biblical themes. With the dramatic spectacle of costume, scenery, and acting trimmed away, the oratorio in its early history provided the ideal outlet for theater-starved audiences during the sober Lenten season when opera was prohibited. Handel's innovation was to raise the dramatic potential of the oratorio while preserving its pious attitude. In his English oratorios, fashionable Italian opera music is married with the choral tradition of the Anglican cathedral. The chorus, greatly expanded in size, takes center stage, heightening the tension in climactic moments of the narrative and conveying an overwhelming sense of glory throughout. Expanded too are the orchestral forces, providing a more varied and vibrant timbral color palette and intensifying the loud tutti passages. The English oratorio, as Handel defined it, is music for the (middle-class) masses, inviting broad amateur participation to bolster the ensemble ranks and ideally performed in the largest public theater available. For Haydn, whose music was near-exclusively intended for the private erudition of aristocratic patrons, an English-style oratorio like *The Creation*, then, was a dramatic departure from the norm. Indeed, Haydn recruited nearly 200 musicians for the oratorio's public premiere at the Burgtheater, and tickets reportedly sold out as soon as they went on sale.

The Creation follows the first two chapters of the Book of Genesis, from God's six-day creation of the cosmos out of the primordial void of chaos, through the creation of the first man and woman, and concluding with the pre-Fall Edenic bliss of Adam and Eve. Acting as archangelic narrators for the divine story are Gabriel, Uriel, and Raphael, sung by

the solo soprano, tenor, and bass, respectively. Part I, after a suitably harmonically unpredictable orchestral introduction for "The Representation of Chaos," concerns the first four days of creation: light, heaven and earth, sun and moon, land and water, and flora all are spoken into existence. Part II tells of the remaining two days: creatures of the air, sea, and land are brought forth, followed by the fashioning of humanity in God's image. In Part III, the joyous first days of Adam and Eve are told by Uriel, with the primordial pair offering their own love duets and prayers of thanksgiving. Each day here follows a pattern in its musical structure: An archangel narrates an act of creation in recitative, using text from Genesis or *Paradise Lost*; immediately afterwards, an aria or chorus marvels at God's work with a hymn of praise, usually drawn from Psalms. This narration-response back-and-forth repeats until the end of the demiurgic day, each concluding with a climactic chorus.

Notable in the arias and recitatives of *The Creation* is Haydn's liberal employment of word painting (something of a musical analogue to onomatopoeia); for example, listen to the churning violins as they evoke the sea "rolling in foaming billows" under Raphael's bass aria in Part I. In Part II, Haydn is even more vivid. One can imagine the aged master giggling at his own cleverness in Gabriel's avian aria (a new woodwind birdcall for each feathered flyer listed!) and Raphael's cetacean recitative, as the long legato lines in the violas and cellos suggest the titanic locomotion of whales in the deep. Most colorful of all is the animal parade of Raphael's long recitative—a veritable zoo of instrumental effects. Attentive readers—along of the libretto will notice countless such word-painting curios throughout the work; if you endeavor to find them all, keep in mind that in Haydn's word painting, the lyrical

Program Notes *continued*

statement of an image always comes *after* its depiction by the orchestra.

The real heart of *The Creation*, however, like all English oratorios, lies in its choruses. Few passages in the whole repertoire can compare to the sudden blinding radiance of the first choral material (“And there was Light”) with its glorious trumpet-led

orchestration. The magnificent choruses that conclude each of the three parts of *The Creation* (“The heavens are telling,” “Achieved is the glorious work,” and “Sing to the Lord, ye voices all!”) are proof that Haydn, if nobody else, could match the standard G. F. Handel set for the English oratorio sixty years earlier.

Program notes © 2022 Grant Cook '19

Libretto for *The Creation*

German text (performed in this concert) and English translation (provided below) by Baron Gottfried van Swieten (1733-1803).

PART I

Orchestral Introduction: *The Representation of Chaos*

Recitative and Chorus (Raphael, Uriel, Chorus)

RAPHAEL: In the beginning God created the heaven and the earth; and the earth was without form and void; and darkness was upon the face of the deep.

CHORUS: And the Spirit of God moved upon the face of the waters; and God said: Let there be Light, and there was Light.

URIEL: And God saw the Light, that it was good; and God divided the Light from the darkness.

Aria and Chorus (Uriel, Chorus)

URIEL: Now vanish before the holy beams the gloomy, dismal shades of dark; the first of days appears. Disorder yields to order the fair place. Affrighted fly hell's spirits black in throngs; down they sink in the deep abyss to endless night.

CHORUS: Despairing cursing rage attends their rapid fall. A new-created world springs up at God's command.

Recitative (Raphael)

And God made the firmament, and divided the waters which were under the firmament from the waters which were above the firmament.

And it was so.

Outrageous storms now dreadful arose; as chaff by the winds are impelled the clouds. By heaven's fire the sky is enflamed and awful roll the thunders on high. Now from the floods in steam ascend reviving showers of rain, the dreary wasteful hail, the light and flaky snow.

Solo and Chorus (Gabriel, Chorus)

GABRIEL: The marv'lous work beholds amaz'd
the glorious hierarchy of Heav'n;
and to th' ethereal vaults resound
the praise of God, and of the second day.

CHORUS: And to th' ethereal vaults resound
the praise of God, and of the second day.

Recitative (Raphael)

And God said: Let the waters under the heaven be gathered together unto one place, and let the dry land appear; and it was so. And God called the dry land: earth, and the gathering of waters called He seas; and God saw that it was good.

Aria (Raphael)

Rolling in foaming billows uplifted roars the boist'rous sea. Mountains and rocks now emerge; their tops into the clouds ascend. Thro' th' open plains outstretching wide in serpent error rivers flow. Softly purling glides on thro' silent vales the limpid brook.

Recitative (Gabriel)

And God said: Let the earth bring forth grass, the herb-yielding seed, and the tree yielding fruit after his kind, whose seed is in itself upon the earth; and it was so.

Aria (Gabriel)

With verdure clad the fields appear delightful to the ravish'd sense; by flowers sweet and gay enhanced is the charming sight. Here vent their fumes the fragrant herbs; here shoots the healing plant. By loads of fruit th' expanded boughs are press'd; to shady vaults are bent the tufty groves; the mountain's brow is crown'd with closed wood.

Recitative (Uriel)

And the heav'nly host proclaimed the third day, praising God and saying:

Libretto for *The Creation* continued

Chorus

Awake the harp, the lyre awake! In shout and joy your voices raise! In triumph sing the mighty Lord!
For He the heavens and earth has clothed in stately dress.

Recitative (Uriel)

And God said: Let there be lights in the firmament of heaven to divide the day from the night, and to give light upon the earth; and let them be for signs and for seasons, and for days, and for years. He made the stars also.

Recitative (Uriel)

In splendor bright is rising now the sun and darts his rays; an am'rous joyful happy spouse, a giant proud and glad, to run his measur'd course. With softer beams and milder light steps on the silver moon through silent night. The space immense of th' azure sky innum'rous host of radiant orbs adorns. And the sons of God announced the fourth day in song divine, proclaiming thus His power:

Trio and Chorus

CHORUS: The heavens are telling the glory of God.

The wonder of his works displays the firmament.

GABRIEL, URIEL, RAPHAEL: To day, that is coming, speaks it the day;
the night, that is gone, to following night.

CHORUS: The heavens are telling the glory of God.

The wonder of His works displays the firmament.

GABRIEL, URIEL, RAPHAEL: In all the land resounds the word,
never unperceived, ever understood.

CHORUS: The heavens are telling the glory of God.

The wonder of His works displays the firmament.

PART II

Recitative (Gabriel)

And God said: Let the waters bring forth abundantly the moving creature that hath life, and fowl that may fly above the earth in the open firmament of heaven.

Aria (Gabriel)

On mighty pens uplifted soars the eagle aloft, and cleaves the air in swiftest flight to the blazing sun. His welcome bids to morn the merry lark, and cooing calls the tender dove his mate. From ev'ry bush and grove resound the nightingale's delightful notes. No grief affected yet her breast, nor to a mournful tale were tun'd her soft, enchanting lays.

Recitative (Raphael)

And God created great whales, and ev'ry living creature that moveth, and God blessed them, saying: Be fruitful all, and multiply! Ye winged tribes, be multiplied and sing on ev'ry tree! Multiply, ye finny tribes, and fill each wat'ry deep! Be fruitful, grow, and multiply! And in your God and Lord rejoice!

Recitative (Raphael)

And the angels struck their immortal harps and the wonders of the fifth day sung.

Trio and Chorus

GABRIEL: Most beautiful appear, with verdure young adorn'd, the gently sloping hills.

Their narrow sinuous veins distill in crystal drops the fountain fresh and bright.

URIEL: In lofty circles play and hover thro' the sky the cheerful host of birds. And in the flying whirl the glitt'ring plumes are dyed as rainbows by the sun.

RAPHAEL: See flashing thro' the deep in thronged swarms the fish a thousand ways around.

Upheaved from the deep, th' immense Leviathan sports on the foaming wave.

GABRIEL, URIEL, RAPHAEL: How many are thy works, O God?

Who may their numbers tell? Who, O God?

The Lord is great, and great His might.

His glory lasts for ever and evermore.

CHORUS: The Lord is great, and great His might.

His glory lasts for ever and evermore.

Recitative (Raphael)

And God said: Let the earth bring forth the living creature after his kind; cattle and creeping thing, and beasts of the earth after their kind.

Recitative (Raphael)

Straight opening her fertile womb, the earth obey'd the word, and teem'd creatures numberless, in perfect forms and fully grown. Cheerful, roaring, stands the tawny lion. In sudden leaps the flexible tiger appears. The nimble stag bears up his branching head. With flying mane and fiery look, impatient neighs the sprightly steed. The cattle in herds already seek their food on fields and meadows green. And o'er the ground, as plants, are spread the fleecy, meek and bleating flock. Unnumber'd as the sands in whirls arose the host of insects. In long dimension creeps with sinuous trace the worm.

Aria (Raphael)

Now heav'n in fullest glory shone; earth smiles in all her rich attire. The room of air with fowl is fill'd; the water swell'd by shoals of fish; by heavy beasts the ground is trod. But all the work was not

Libretto for *The Creation* continued

complete. There wanted yet that wond'rous being that grateful should God's pow'r admire, with heart and voice His goodness praise.

Recitative (Uriel)

And God created man in His own image. In the image of God created He him.
Male and female created He them. He breathed into his nostrils the breath of life, and man became a living soul.

Aria (Uriel)

In native worth and honor clad, with beauty, courage, strength adorn'd, to heav'n erect and tall, he stands a man, the Lord and King of nature all.

The large and arched brow sublime of wisdom deep declares the seat. And in his eyes with brightness shines the soul, the breath and image of his God. With fondness leans upon his breast a partner for him form'd, a woman fair and graceful spouse. Her softly smiling virgin looks, of flow'ry spring the mirror, bespeak him love, and joy, and bliss.

Recitative (Raphael)

And God saw ev'ry thing that He had made; and behold, it was very good; and the heavenly choir in song divine thus closed the sixth day.

Chorus and Trio

CHORUS: Achieved is the glorious work; the Lord beholds it and is pleas'd. In lofty strains let us rejoice! Our song let be the praise of God.

GABRIEL, URIEL: On thee each living soul awaits;
from thee, O Lord, they beg their meat.

Thou openest thy hand, and sated all they are.

RAPHAEL: But as to them thy face is hid, with sudden terror they are struck. Thou tak'st their breath away; they vanish into dust.

GABRIEL, URIEL, RAPHAEL: Thou let'st thy breath go forth again, and life with vigor fresh returns.
Revived earth unfolds new force and new delights.

CHORUS: Achieved is the glorious work. Our song let be the praise of God. Glory to His name forever; He sole on high exalted reigns, alleluia.

PART III

Recitative (Uriel)

In rosy mantle appears, by tunes sweet awak'd, the morning young and fair. From the celestial vaults pure harmony descends on ravished earth. Behold the blissful pair, where hand in hand they go! Their flaming looks express what feels the grateful heart. A louder praise of God their lips shall utter soon. Then let our voices ring, united with their song!

Duet and Chorus (Eve and Adam)

EVE AND ADAM: By thee with bliss, O bounteous Lord, the heav'n and earth are stor'd. This world, so great, so wonderful, thy mighty hand has fram'd.

CHORUS: For ever blessed be His pow'r!
His name be ever magnified!

ADAM: Of stars the fairest, O how sweet thy smile at dawning morn! How brighten'st thou, O sun, the day, thou eye and soul of all!

CHORUS: Proclaim in your extended course
th' almighty pow'r and praise of God!

EVE: And thou that rul'st the silent night, and all ye starry host, spread wide and ev'rywhere his praise in choral songs about.

ADAM: Ye strong and comb'rous elements who ceaseless changes make, ye dusky mists and dewy streams that rise and fall thro' th' air,

ALL: Resound the praise of God our Lord!
Great is His name, and great His might.

EVE: Ye purling fountains tune his praise, and wave your tops ye pines! Ye plants exhale, ye flowers breathe at him your balmy scent!

ADAM: Ye that on mountains stately tread, and ye that lowly creep, ye birds that sing at heaven's gate, and ye that swim the stream

ALL: Ye living souls, extol the Lord! Him celebrate, Him magnify!

ADAM, EVE: Ye vallies, hills, and shady woods, our raptur'd notes ye heard; from morn till eve you shall repeat our grateful hymns of praise!

CHORUS: Hail, bounteous Lord! Almighty, hail!
Thy word call'd forth this wond'rous frame.

Thy pow'r adore the heav'n and earth;
we praise thee now and evermore.

Recitative (Adam and Eve)

ADAM: Our duty we performed now in off'ring up to God our thanks. Now follow me, dear partner of my life! Thy guide I'll be, and ev'ry step pours new delight into our breast, shows wonders

Libretto for *The Creation* continued

ev'rywhere. Then may'st thou feel and know the high degree of bliss the Lord allotted us, and with devoted heart His bounty celebrate. Come, follow me! Thy guide I'll be.

EVE: O thou for whom I am! My help, my shield, my all! Thy will is law to me. So God our Lord ordains, and from obedience grows my pride and happiness.

Duet (Adam and Eve)

ADAM: Graceful consort! At thy side softly fly the golden hours. Ev'ry moment brings new rapture; ev'ry care is put to rest.

EVE: Spouse adored! At thy side purest joys o'erflow the heart. Life and all I am is thine; my reward thy love shall be.

ADAM: The dew-dropping morn, O how she quickens all!

EVE: The coolness of ev'n, O how she all restores!

ADAM: How grateful is of fruits the savor sweet!

EVE: How pleasing is of fragrant bloom the smell!

ADAM, EVE: But without thee, what is to me the morning dew, the breath of even, the sav'ry fruit, the fragrant bloom? With thee is ev'ry joy enhanced, with thee delight is ever new; with thee is life incessant bliss; thine it whole shall be.

Recitative (Uriel)

O happy pair, and happy still might be, if not misled by false conceit; ye strive at more than granted is, and more to know than know ye should!

Chorus

Sing to the Lord, ye voices all! Utter thanks ye all His works! Celebrate His pow'r and glory! Let His name resound on high! The Lord is great; His praise shall last for aye. Amen!

About the Artists

A native of Florence, Italy, **Filippo Ciabatti** is the Music Director of the Dartmouth Symphony Orchestra, the Dartmouth Opera Lab and the Interim Music Director of the Dartmouth's Choral Ensembles. He is also the Artistic Director of the Upper Valley Baroque professional choral and instrumental ensembles. He is the recipient of the 2020 American Prize in Conducting (college/university division).

He has appeared as a guest conductor with opera companies and orchestras including Opera North (New Hampshire), Lyric Theatre at Illinois, Aurora Festival Orchestra (Stockholm, Sweden), Vermont Symphony Orchestra, Orchestra Toscana dei Conservatori (Italy), ICM Orchestra and the Universidad Central Orchestra (Bogota, Colombia). He served as assistant conductor for the Portland Symphony Orchestra (Maine) and as chorus master and vocal coach for the Middlebury Opera (Vermont). In 2020, he also conducted a project with the Martha Graham Dance Company.

Artists with whom he has collaborated include the concertmaster of the Philadelphia Orchestra David Kim, American opera star Nathan Gunn, pianist Sally Pinkas, flutist Luciano Tristaino, mandolinist Carlo Aonzo and cellist Gabriel Cabezas. A passionate advocate for contemporary music and collaborations between musical genres, he has premiered a secular oratorio composed by the renowned jazz composer Taylor Ho Bynum and commissioned a cello concerto by the composer Noah Luna, aired during the NPR show *From The Top*. In 2018, he led the Dartmouth Symphony Orchestra in an Italian tour in collaboration with the Orchestra Toscana dei Conservatori in prominent venues and festivals, including the

Puccini Days in Lucca.

During the summer of 2018, he was invited to be a Conducting Fellow at the Aurora Music Festival in Stockholm, under the direction of Jukka-Pekka Saraste. During the festival, he conducted Hannah Kendall's 2017 composition, "The Spark Catchers", in a concert that also featured legendary cellist Mischa Maisky in the Konserthuset Stockholm.

As a pianist and vocal coach, Mr. Ciabatti is on the faculty of Camerata de' Bardi, the Young Artists Program of Teatro Grattacielo in New York City, and of the summer opera programs "Opera Viva!" in Verona (Italy) and "Scuola Italia per Giovani Cantanti Lirici" in Sant'Angelo in Vado (Italy). He has played for masterclasses of Renée Fleming, Nathan Gunn, Isabel Leonard, William Matteuzzi, and Donald George. In Italy, he worked as vocal coach for the Cherubini Conservatory, Maggio Musicale Fiorentino and Florence Opera Academy.

Mr. Ciabatti holds degrees in piano, choral conducting and orchestral conducting from Italy and the United States.

Elaine Daiber earned a Bachelor of Music degree from the Oberlin Conservatory of Music in Vocal Performance with an emphasis in Theater and is a recent graduate of the Bard Conservatory Graduate Vocal Arts Program. Most recently, she received her Artist Diploma in Opera Studies at the New England Conservatory. Recent engagements have seen the versatile soprano in a variety of performances, including Paquette in Bernstein's *Candide* with The Orchestra Now, conducted by James Bagwell, as well as her debut with the Albany Symphony excerpting the Countess in

About the Artists *continued*

Mozart's *Le Nozze Di Figaro*. A vocal fellow at the Tanglewood Music Center in 2017, highlights included performing in a concert of Ella Fitzgerald songs alongside Mezzo-Soprano Stephanie Blythe and Soprano Dawn Upshaw and selections from Berg's *Sieben Frühe Lieder* with the Tanglewood Music Center Orchestra.

Mezzo-soprano **Erma Gattie Mellinger** has been a principal artist with many opera companies across the United States including the Cleveland Opera, the Florida Grand Opera (Miami), the Dallas Opera, the Pittsburgh Opera Theater, the Fresno International Grand Opera, Opera Maine and the Chautauqua Opera. Her roles, in over 30 operas, include Donna Elvira in *Don Giovanni*, Dorabella in *Così Fan Tutte*, Cherubino in *Le Nozze Di Figaro*, Ottavia in *L'incoronazione Di Poppea*, and Preziosilla in *La Forza Del Destino*. She has performed with Sherrill Milnes, James Morris, Diana Soviero and David Daniels and has sung masterclasses with Frederica Von Stade and Mignon Dunn. Conductors with whom she has worked include Harry Bicket, Stephen Lord, John DeMain and Willie Waters.

Hailed for her "rich, vibrant, creamy voice," Ms. Mellinger is also at home on the concert stage appearing as soloist with the Vermont Symphony Orchestra, the Rochester Philharmonic Orchestra, the Monterey Symphony and the Florida Symphony Orchestra. Ms. Mellinger appeared as soloist with the Handel Society of Dartmouth College in tours of England, France, Germany and Italy, performing in venues including Notre Dame Cathedral in Paris and St. Peter's Basilica in Rome.

Ms. Mellinger has been a member of the Dartmouth College faculty since 1996. In addition to her duties

as Voice Instructor, she serves as the Assistant Director and Vocal Coach of the Handel Society and the Glee Club and Co-Director of the Dartmouth Opera Lab. Ms. Mellinger presents solo recitals and chamber music concerts on campus through the ChamberWorks series. Ms. Mellinger is a former Director of Cantabile, a Women's chorus based in Vermont and New Hampshire. In addition, Ms. Mellinger has directed church choirs and has served as both Stage Director and Music Director for numerous community theater productions. She is a sought-after clinician in the field of vocal production, having most recently worked with the University Chorus and the Chamber Singers of Brandeis University.

Ms. Mellinger earned her Bachelor of Music Degree with Highest Distinction (*First in Class*) from Northwestern University. She received the Performer's Certificate and the Opera Certificate as well as a Teaching Excellence Award while at the Eastman School of Music of the University of Rochester where she earned her Master of Music Degree and began her Doctor of Music Arts Degree before embarking on her singing career.

Originally from Pittsburgh, Pennsylvania, **Gene Stenger** holds degrees from Yale University's School of Music, and Institute of Sacred Music, Colorado State University, and Baldwin Wallace University Conservatory of Music. Recent discography credits include tenor soloist in Schmelzer's *Le Memorie Dolorose* with TENET Vocal Artists and ACRONYM, and tenor soloist on Yale Schola Cantorum's album *Fauré Requiem and other sacred music* led by David Hill released on Hyperion Records. In 2017, Gene was a Virginia Best Adams vocal fellow with the Carmel Bach Festival, and was a prize winner in the annual Handel Aria

Competition in Madison, WI. He currently resides in New Haven, CT, where he serves as instructor of voice at Yale University.

Bass-Baritone **Christopher Talbot** is a sought-after soloist and ensemble singer specializing in renaissance, baroque, and 21st-century repertoire. Appearances during the 2021-2022 season include a vocal fellowship with Bach Akademie Charlotte, the finals of the 2021 Bethlehem Bach Aria Competition, and Handel's *Messiah* with Apollo's Fire and the New York Philharmonic. Christopher recently received his M.M. from the Yale School of Music and Institute of Sacred Music, where his teachers included tenor James Taylor, mezzo-soprano Bernarda Fink, and harpsichordist Jeffrey

Grossman. Highlights of his time at Yale include Telemann's *Der Tag des Gerichts* at Alice Tully Hall with Masaaki Suzuki and Julliard415 (where he was hailed by Parterre Box for his "suave baritone") and Schoenberg's *Friede auf Erden* with the Danish National Vocal Ensemble under conductor Marcus Creed. He earned a dual degree in Music and Spanish from Drew University, and studied opera, early music, and composition for a term at IUNA, a national conservatory in Buenos Aires. Prior to Yale, Christopher lived in Boston where he appeared as a soloist and ensemble singer with the Harvard University Choir, Boston Choral Ensemble, Canto Armonico, and Carduus. A native of Worcester, Massachusetts, he began singing as a treble in the choirs of All Saints Church.

Dartmouth College Glee Club and Handel Society of Dartmouth College

Filippo Ciabatti, director

Soprano

Jennifer Bates
Alice Bennett
Miranda Bergmeier
Breanna Boland '23 *
Eugenia Braasch
Kathleen Caldwell
Susan Cancio-Bello +
Melissa Dillier
Jennifer Eastman
Ella Grim '25
Julianne Harden
Elizabeth Harley
Katherine Kalata Rusch
Erin Kelly
Isabelle Lust '25
Aurora Martin
Donna Ron
Eva Roux

Tenor

Jason Carenz '25
Brian Clancy +
Scot Drysdale
Stephen Dunn
Jon Felde
Jonah Felde
Edward Felstead
Peter Flanagan
Thaddeus Goratowski '23
Bruce Graver
Terry Guo '23
Gregert Johnson
Joel Lazar
Nicolas Macri '24
Rick Read
David Thron
Ashton Todd

Alto

Emma Ambrogio
Sabrina Barton '24
Kate Chamberlin
Katharine Christie
Elizabeth Cornell
Anne Felde +
Linda Fowler
Anna Gado
Felicia Gavilanes '05
Melissa Herman
Mary MacVey
Kristi Medill
Erma Mellinger
Rosemary Orgren
Catharine Randall
Bonnie Robinson
Jo Shute
Leah Todd

Bass

Wynter Alford '22 *
Gregory Bazylewicz
Samuel Bonasso '24
William Braasch
Matthew Dempsey '23
Charles Freeman
Tyler Harwell
Paul Hecht
Henry Higgs
David Hoffer
Wesley Liao '24
Colby Lish '25
Mark Parrino '22
David Robinson
Peter Scalise '22
Christopher Smith '25
Jack Van Hoff
Allan Wieman +
Andrea Zoller

+ Denotes Section Leader

* Denotes Student Manager

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Violin

Omar Chen Guey, Concertmaster
Emmalee Holmes-Hicks
Kathy Andrew
Benjamin Carson
Hanna Zhdan
Jane Kittredge
David Horak
Emma Powell

Violin II

Sean Larkin, Principal
Leah Zelnick
Jessica Amidon
Owen Lenz
Danilo Bonina
Tessa Sacramone
Ryan Shannon
Onur Dilisen

Viola

Marcia Cassidy, Principal
Carrol Lee
Noralee Walker
Rebecca Hallowell
Leslie Sonder

Cello

Reinmar Seidler, Principal
Kate Jensik
Stephen Marotto
Jacob McKay

Bass

Nicholas Browne, Principal
Evan Runyon
Paul Horak

Flute

Laura del Sol Jimenez, Principal
Zuoliang Liu
Alison Hale

Oboe

Andrea Heyboer, Principal
Izumi Sakamoto

Clarinet

Sangwon Lee, Principal
Peter Bianca

Bassoon

Janet Polk, Principal
Wren Saunders
Stephanie Busby

Horn

Nicholas Rubenstein, Principal
Joy Worland

Trumpet

Kevin Tracy, Principal
Justin Ploskonka

Trombone

Michael Tybursky, Principal
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