

Hopkins Center for the Arts

at Dartmouth

presents

Dartmouth College Glee Club & Handel Society

Le Roi David

Filippo Ciabatti, conductor

Erma Mellinger, assistant conductor and vocal coach

with

Jamie Horton, narrator

Kristina Bachrach, soprano

Emily Marvosh, contralto & witch of Endor

Sumner Thompson, tenor

Wednesday, May 8, 8 pm

Rollins Chapel • Dartmouth College • 2024

Funded in part by the Glick Family Student Ensemble Fund, the Leo J. Malavasic Memorial Fund, the Isaacs Family Fund, the Bruce F. Bundy 1916 Memorial, the Susan J. Marshall 1980 Memorial Fund, the David P. Smith 1935 Fund, the Student Ensemble Fund and gifts from Friends of the Dartmouth College Glee Club and the Friends of the Handel Society.

We thank Mrs. Selma Bornstein for her generous donation of the Petrof Concert Grand Piano, given in loving memory of her husband Dr. Murray Bornstein and used for tonight's concert.

Program

Approximate duration: 90 minutes

King David, H. 37

First Part

1. Introduction
2. The Song of David, the shepherd
3. Psalm: “All praise to Him,” Fanfare and Entry of Goliath
4. Song of Victory
5. March
6. Psalm: “In the Lord I put my faith”
7. Psalm: “O! had I wings like a dove”
8. Song of the Prophets
9. Psalm: “Pity me, Lord!”
10. Saul’s Camp
11. Psalm: “God the Lord shall be my light”
12. Incantation of the Witch of Endor
13. March of the Philistines
14. Lament of Gilboa

Second Part

15. Song of the Daughters of Israel
16. The Dance before the Ark

Third Part

17. Song: “Now my voice in song up-soaring”
18. Song of the Handmaid
19. Psalm of Penitence
20. Psalm: “Behold in evil I was born”
21. Psalm: “Oh, shall I raise my eyes?”
22. The Song of Ephraim
23. March of the Hebrews
24. Psalm: “Thee will I love, o Lord”
25. Psalm: “In my distress”
26. The Crowning of Solomon
27. The Death of David

Arthur Honegger (1892–1955)

Program Notes

Arthur Honegger

King David: Symphonic psalm in three parts after a drama by René Morax, H. 37

Arthur Honegger was born to Swiss parents in Le Havre, France, on March 10, 1892, and died in Paris on November 27, 1955. He wrote Le roi David, initially as incidental music for René Morax’s biblical drama of the same name, in just two months between February and April 1921. Morax’s Mézières village theater group premiered the play on June 11 of that year. Favorable reception encouraged Morax and Honegger to develop a concert version in 1923. Upon its publication, this version was dedicated to Honegger’s parents.

Performed tonight is the concert version, presented, using the original 1921 instrumentation, unstaged as an oratorio or “symphonic psalm” in its English translation by Edward Agate. The score calls for narrator, solo soprano, alto, and tenor, mixed chorus, and a chamber wind ensemble: 2 flutes (2nd doubling piccolo), 1 oboe (doubling English horn), 2 clarinets (2nd doubling bass clarinet), 1 bassoon, 1 horn, 2 trumpets, 1 trombone, timpani, snare drum, bass drum, cymbals, tambourine, tam-tam, piano, harmonium, celesta, and double bass.

With *Le roi David*, Arthur Honegger pulled off something extraordinary—a feat of musicianship seemingly transported from some heroic age of great composers. Tall tale-style, we hear of Bach and his weekly Thomaskirche cantatas, of Mozart’s effortless daily masterpieces, of songs leaping from Schubert’s pen by the hundreds. Honegger’s plight was something more grounded, more familiar and modern: a big gig and a too-soon deadline. The job was incidental music for an epic four-hour biblical pageant by René Morax. Daunted by the assignment, Morax’s first composer hire had bailed; Honegger filled in at the last minute. Opening night loomed mere months away, with vocal scores for rehearsal needed posthaste. Meanwhile, the Swiss Parisian’s mother was gravely ill with stomach cancer. But, writing much of it on the long train rides to and from her bedside, Honegger finished the twenty-seven-movement score with time to spare. The

staged version was an instant success; for three full months the narrated concert edition was performed nightly in Paris. Honegger found himself catapulted to international fame.

Le roi David tells the life of the biblical hero in three parts. The first part concerns David’s shepherd-boy youth, his anointing at God’s command by the prophet Samuel, his battles with the Philistines, his fraught relationship with Saul, and his lament for Saul and Jonathan. In the second, David is crowned king of Judah, conquers Jerusalem, and unites the tribes of Israel. The third part tells of his kingship, adultery, lamentation for Absalom, and death.

The music, though united by thematic coherence and a basically tonal language, is stylistically eclectic. We hear an expert pastiche of techniques—wide-ranging imitations that reveal Honegger’s debt to other composers’ music while demonstrating his skillful versatility. Most directly, *Le roi David* evokes Baroque oratorios, Impressionist vocal music, medieval plainchant, Stravinsky’s primitivism, Orientalist exotica, and, in the finale, the Lutheran chorale. But there are other, more original strains: a flowing, piano-driven modernism, a fresh take on heart-on-sleeve operatic pathos, and some meticulously crafted (often downright challenging) vocal polyphony. Ancient or modern, cribbed or original, this is exquisitely vivid music from beginning to end.

In the opening numbers, listen for the dire fanfare at the entry of Goliath—one of the great trombone solos—and the richly orchestrated psalm settings for tenor (“In the Lord I put my faith”) and soprano (“O! had I wings like a dove”). Part I continues with more standouts: shadowy and ancient atmospheres from the men’s chorus (“Song of the Prophets”); the tenor’s despondent psalm featuring English horn (“Pity me, Lord!”); and the climactic choral psalm (“God the Lord shall be my light”)—all deep sacred knowledge, known faithfully. Colored by Stravinskyesque textures, the Witch’s incantation offers the work’s fiercest drama, while the concluding lament for Saul and Jonathan,

with its rolling piano arpeggios and soprano-alto vocables, speaks not to a pathetic sadness but a dignified mystery.

The heart of Part II is its “Dance before the Ark”—by far the work’s longest and most complex movement, full of polyphonic dialogue, primitivist grooves, and splendid pentatonicism. In the third part, listen especially for the heavy, sin-burdened plainchant of the “Psalm of Penitence,” the solo tenor’s exquisite psalm of hope-turned-faith (“Oh, shall I raise my eyes?”), and the

strange and frantic solo song for soprano (“The Song of Ephraim”). The penultimate number (“The Crowning of Solomon”), is no mere instrumental interlude: its trumpet solo is nothing short of sublime. A slow, dignified valediction, the finale basks in gleaming glory with the sparkle of celesta accompaniment. As trumpeted Alleluias punctuate the foursquare march of unison chorales, a long crescendo builds, proudly and purposefully, to the highest celestial vowel.

Program notes © 2024 Grant Cook ’19

Performance Text

King David

First Part

Introduction

The Song of David, the Shepherd

(Contralto solo)

God shall be my shepherd kind,
He will shield me from the wind,
Lead his lamb to pastures cool,
Guide me to the quiet pool.

He shall be my staff and rod,
Restore my spirit again;
E’en the darkest vale I trod
Shall not be travelled in pain.

He will keep me from alarm,
Though the lightning play around,
Save me with His mighty arm,
The while, shelter me from harm;
Comfort I have found.

Psalm (Chorus)

All praise to him, the Lord of glory,
The everlasting God, my helper,
He has avenged all my wrongs and my woes,
And by his hand my people are made safe.

When hordes of heathens arose up against me,
By his right hand I felt myself sustained,
His thunder pealed on the heads of the foe,
Who in their malice sought my end.
(Words after Clément Marot)

Song of Victory (Chorus)

David is great!
The Philistines o’er-thrown.
Chosen of God is he,
Succoured and unafraid;
Saul hath slain his thousands,
And ten thousands, David!
March

Psalm (Tenor Soto)

In the Lord I put my faith, I put my trust.
How say ye unto my soul: “flee like any bird
unto the mountain”?
For behold, evil is here,
And the wicked bend their bow,
That they may privily shoot them that are clean
and upright.

Psalm (Soprano Solo)

O had I wings like a dove,
Then would I fly away and be at rest.

Save in the tomb alone is there no comfort?
Is there no balm to heal this woe of mine?

Where shall I find for my head some safe shelter?
Morning and eve I pray and cry aloud.
The storm of my distress blows like the tempest,
Bearing to God my cries and my prayer.

Song of the Prophets

Man that is born of woman lives but a little while.
Which-ever way he turn, the path he must pursue
Is heavy to his feet.
He cometh up like grass, which in time shall
be mowed down.
He fleeth as a shadow,
And the place that once he knew remembers
him no more.

Psalm (Tenor Solo)

Pity me, Lord, for I am weak!
A refuge and harbour I seek,
My weary head thy wings shall cover;
When will the endless night be over?
Pity me, Lord, for I am weak!

My heart upraise
To hymn thy bounty all my days!
O sun, arise to lead me on,
That with my harp, the victory won,
I may return to sing a joyful song of praise!
Saul’s Camp

Psalm (Chorus)

God, the Lord shall be my light and my salvation;
What cause have I to fear?
God, the Lord shall be my strength in tribulation;
His help is ever near.

Though wicked enemies came,
My foes who my flesh would fain devour,
Bright sword and lance they might claim,
Vet they stumble and fall upon that hour.

E’en though an host against me should rise,

I shall not be afraid;
From field of war the Lord will hear my cries,
And their arm shall be stayed

Incantation of the Witch of Endor

By fire, by water, by speech and by wind, by
sight and by sound; break thy chains, burst the
locks which bind thee! Appear! ‘Tis time! I call
thee from Sheol’s darkness. Return, and enter into
the temple of nine doors! Appear! Give thy blood!
Let the breath of life return to thy nostrils; come
from the depths of the earth! Appear!
The fire burns me; the fire below I it enters
into me, it searches the marrow of my bones. It
pierces me, like a sharp sword. Arise! Appear!
O, why hast thou deceived me? for thou art
Saul!

The Shade of Samuel

Why hast thou disquieted me, to bring me up?

March Of The Philistines

Lament Of Gilboa

Chorus and Soll

The daughters of Israel

Ha! Ha!

Second Part

The Dance Before The Ark

Song of the daughters of Israel

Sister, oh sing thy song!
Never hath God forsaken us,
E’en in captivity,
Or in adversity.
Chosen of him above,
On us now lights his love.
God the Lord comes to bless Israel.

Chorus

Mighty God!

Performance Text *continued*

Jehovah be with us!
O radiance of the morn,
And the splendour of noon!
Mighty God, be with us!

Priests (before the Ark)
Ope wide those doors that lead to Heaven!
Ope wide those gates that lead to justice!
for the righteous alone enter therein,
In those precious portals of God the Lord.

Soldiers
Many nations brought me to war,
Yet in Jehovah's name they were destroyed;
Compassed me round like bees that swarm,
Yet in Jehovah's name they were destroyed.
Each withered bush I set on fire;
In great Jehovah's name it was destroyed.
for he has shielded me from harm,
And his right hand has led me on,
Lord above, show thyself, and scatter all our foes!

Maidens
Sing to the Lord, sing loud and long!
Play on your instruments and dance!
Give to the Lord glory and strength!
Let the sea roar in its fullness,
Yea, let the fields rejoice for gladness
And the trees of the forest sing praises!
In eternal light he abides,
He hovers on wings of the wind,
And his robe the roof of the earth.
Hidden by clouds, there lies his dwelling,
And 'mid the tempest, he hath spoken.
Then magnify the Lord Creator!
Praise to the holiest,
Saviour of Israel!

Chorus
Mighty God!
Jehovah be with us!

The Angel (Soprano Solo)
Give ear, 'tis not for thee as king

To build a house unto my name.
Behold, a child is born to thee,
And I will set him on thy throne.
An he shall be my Son,
And I will be his Father.
Then shall he build a house for my name,
And Solomon he shall be called,
That over Israel peace may reign.

Choir of Angels
Alleluia I Alleluia!

Third Part

Chorus
Now my voice in song upsoaring
Shall loud proclaim my king afar.
His wealth of splendour fast outpouring
Shall put to nothing e'en the loveliest of star.

Pride of Adam's race that bore thee,
A simple shepherd, wont to sing,
And yet surpassing all before thee,
Thou hast been chosen by the Lord to be
our king.

God will send thee sons to cherish,
Who shall inherit in their turn;
Thy name, in glory shall not perish,
And all the people as their pastor
Shall announce thee Master.

Song of the Handmaid
Oh my love, take my hand,
Let us wander the vale,
Where the vine-leaves so frail,
Promise fruit for the land!

Nay, fair one, in this bower,
As yet, no grape to cull,
But see, in splendour full
The mandrake is in flower!

Psalm of Penitence (Chorus)
Pity me, God, in my distress!
Turn not away, but heal me again!
Wash me of sin and cleanse me of shame
And in thy hot displeasure, O chasten me not!

Psalm (Chorus)
Behold, in evil I was born,
And in iniquity conceived.
for thou desirest truth and goodness,
And in the hidden part great wisdom.
I have sinned, yea heavily transgressed.
I have been shown the path to follow,
And I have wandered from thy footsteps.
Pity me, God, in my distress!
Pardon, Lord, the evil I have done!

Psalm (Tenor Solo)
O shall I raise mine eyes unto the mountains,
from whence should come my help?
The Lord shall guide thy steps, going and coming,
from henceforth, ever more.
He will not suffer thy foot to be moved,
For he is on high, watching above;
The Lord who is thy keeper neither slumbers
nor sleeps.

The Song of Ephraim
(Soprano Soto and Chorus)
O thou forest of grief,
Where ravens seek their prey,
The fruit is gathered in
That hung upon thy boughs.

Thy fruit, fiery as blood,
Was plucked by envious hands;
And must this be the price
And forfeit of a kiss?

March Of The Hebrews

End Of The March

Psalm (Chorus)

Thee will I love, O Lord, who art my fortress,
Thou art my shield, the horn of my salvation.
God. is my refuge safe, I trust in him,
My rock, my strength, my tower and my deliverer.

In him I find the solace that I long for;
He guideth my steps, that I may walk in comfort.
I call on him and invoke his aid,
And I am saved from my strong enemy.

When waves of death encompassed me,
And snares of men made me afraid,
Then did he send, and take me from above,
And drew me forth out of many waters.
(Words after Clément Marot)

Psalm (Chorus)
In my distress then I cried to my God.
Sorrows of Hell did so compass me round.
Out of his temple he listened and heard,
E'en to his throne came my voice to his ears.

Suddenly, the earth did shake in its foundations,
The very hills moved and trembled, and broke,
From summit above to the foot of the vale,
So great the anger and wrath of the Lord!

The Crowning Of Solomon

The Death Of David

The Angel (Soprano Solo)
And God said: The day shall dawn
To bring a flower, newly born;
from thy stem in fulness growing,
In fragrance sweet, night and morn,
All my people shall adorn,
With breath of life bestowing.

Choir of Angels
Alleluia, Alleluia!

The End

About the Artists

Praised for his “sensitive and nuanced” musicianship and for delivering performances “with admirable sweep and tension,” **Filippo Ciabatti** is a dynamic and versatile conductor who enjoys a multifaceted career. A native of Florence, Italy, Mr. Ciabatti has appeared as a guest conductor with numerous orchestras in Europe and the Americas. He regularly serves as cover conductor for the Portland Symphony Orchestra (Maine) and will make his guest conducting debut for them in 2024. This year, he will also make his guest conducting debut with the Macon-Mercer Symphony Orchestra and the San Angelo Symphony (Texas).

Mr. Ciabatti has collaborated with artists including Philadelphia Orchestra concertmaster David Kim, baritone Nathan Gunn, cellist Gabriel Cabezas, pianist Sally Pinkas, flutist Luciano Tristaino and mandolinist Carlo Aonzo. An advocate for contemporary music and collaborations between musical genres, he premiered a secular oratorio composed by renowned jazz composer Taylor Ho Bynum, and commissioned a cello concerto by composer Noah Luna that was aired on NPR’s *From the Top*.

Since October 2023, he has been serving as Assistant Conductor of Boston Baroque. He is the founding Artistic Director of Upper Valley Baroque.

Also at ease on the opera stage, Mr. Ciabatti has recently been named Music Director of the Opera Company of Middlebury and has also conducted many full operatic productions while serving as guest conductor at Opera North (New Hampshire) and Lyric Theatre at Illinois.

Mr. Ciabatti is the Director of Orchestral and Choral Programs at the Hopkins Center for the Arts at Dartmouth College. Since the beginning of his tenure, he has been invested in working on innovative and cross-disciplinary projects that provide exceptional opportunities for both students and audiences.

As a collaborative pianist and vocal coach, Mr. Ciabatti has been on the faculty of Camerata de’ Bardi in New York City, and Scuola Italia per Giovani Cantanti Lirici in Sant’Angelo in Vado (Italy). He is currently on faculty at the summer opera program Opera Viva! in Verona (Italy).

Mr. Ciabatti holds advanced degrees in piano, choral conducting and orchestral conducting from Italy and the United States. He is the winner of the 2021 American Prize in Conducting (college/university division). In 2018, he served as a Conducting Fellow at the Aurora Music Festival (Sweden), under the direction of Jukka-Pekka Saraste.

Mezzo-soprano **Erma Mellinger** 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 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 and Diana Soviero and has sung Master Classes 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 (Senior Lecturer), she serves as the Assistant Director and Vocal Coach of the Handel Society and the Glee Club. 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 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 and the Opera Certificates 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 Musical Arts Degree before embarking on her singing career.

Soprano **Kristina Bachrach** has distinguished herself as a dynamic artist, capable of tackling a vast array of repertoire. Recent seasons have seen her debut in Hong Kong performing Arnold Schoenberg’s *Pierrot lunaire* and her Off-Broadway debut, co-starring in a 39-show run of *Because I Could Not Stop: An Encounter with Emily Dickinson*. She has graced the main operatic stages of Opera Philadelphia, Nashville Opera, Opera Naples and Gotham Chamber Opera, among others. She appeared in the New York premiere of *To Be Sung* by Pascal Dusapin with the Center of Contemporary Opera, and created the role of Lucinda in the world premiere of *Dark Sisters* by Nico Muhly. A concert veteran, Ms. Bachrach has been featured in nearly 100 recitals of art song and chamber music across the country and around the world with such organizations as Musicians from Marlboro, Brooklyn

Art Song Society, Lyric Fest and the Grossman Ensemble. She recently performed in the premiere of *Upon Wings of Words* by Augusta Read Thomas on the Ravinia Festival’s main stage. She is a Grand Prize winner of the Artist Presentation Society of St. Louis Competition, the Ziering Conlon International Art Song Competition and American Prize in Vocal Performance.

Before joining Dartmouth as Associate Professor of Theater in 2006, **Jamie Horton** was a principal actor and director with the Tony Award-winning Denver Center Theatre Company for 23 years. He played over 80 leading roles on the DCTC stages and was an active part of the company’s new play development program. Directing and acting work have taken him to other theaters around the country, including the Creede Repertory Theatre, the Commonwealth Theatre Company, the Mark Taper Forum, the Cleveland Play House and, closer to home, the New London Barn Playhouse and Northern Stage, where he played George Orwell in the world premiere of *Orwell in America*. That production went on to an Off-Broadway run at 59E59 Theaters in New York City in October 2016. He had a 20-year association with the National Theatre Conservatory’s MFA program as adjunct teacher, leading master classes in acting, directing student projects and mentoring dozens of young actors making their transition into the professional theater. He has worked extensively in film, television and radio—as actor, screenwriter and producer. He played a small role in Steven Spielberg’s *Lincoln* and was the recipient of a Fox Foundation Fellowship in 2003. Professor Horton teaches acting and directing, and is the current Director of Theater. Directing credits at Dartmouth include *Julius Caesar*, *Stop Kiss*, *The Liar*, *Spring Awakening*, *In the Next Room* and *Urinetown*.

American contralto **Emily Marvosh** has established a reputation as a singing actress with excellent musicianship, a “plum-wine voice,” and “graceful

About the Artists *continued*

allure,” on national and international stages. Recent solo appearances include the Handel and Haydn Society, Boston Symphony Orchestra, Rhode Island Philharmonic, Charlotte Symphony, Huntsville Symphony Orchestra, Tucson Symphony Orchestra and John Davenant’s *Macbeth* with the Henry Purcell Society of Boston, as well as solo recitals in Arizona, Michigan and Massachusetts. Awards include the prestigious Adams Fellowship at the Carmel Bach Festival, the American Prize in the Oratorio and Art Song divisions and second place in the New England Regional NATSAA competition. In the 2022-2023 season, she was the inaugural Resident Artist with the Lexington (Massachusetts) Symphony. She is a member of the Lorelei Ensemble, which promotes innovative new music for women. With Lorelei, she has enjoyed collaborations with composers David Lang, Julia Wolfe and Christopher Cerrone; the Boston Modern Orchestra Project, A Far Cry, Duke Performances, and major symphony orchestras in Boston, Chicago, Nashville and San Francisco. She supports Common Cause and Rosie’s Place as a member of Beyond Artists, a coalition that donates concert fees to organizations they care about.

Sumner Thompson is widely regarded as one of the finest interpreters of concert repertoire of his generation, and performs repertoire ranging from medieval to modern, with special emphasis on the music of J.S. Bach, Benjamin Britten and Claudio Monteverdi. He has appeared on four continents with ensembles including the Orchestra of St. Luke’s, Tafelmusik, the Handel and Haydn Society, Blue Heron, Gli Angeli Genève, L’Harmonie des Saisons, the Boston Early Music Festival, Theatre of Voices, the Hague Philharmonic, the orchestras of Charlotte, Victoria, Memphis and Indianapolis, Bach Collegium San Diego, Pacific Baroque Orchestra, Boston Baroque, Rosa Barocca and the Portland Baroque Orchestra. On the operatic stage he has appeared as Dr. Caius in Vaughan Williams’ *Sir John in Love* with Odyssey Opera, The Count in *Le nozze*

di Figaro with the Commonwealth Opera, the title role in Monteverdi’s *L’Orfeo* with Contemporary Opera Denmark and as El Dancaïro in Bizet’s *Carmen* with the Cincinnati Opera. As a bassist and vocalist he appears on the albums *In Motian* by avant-garde jazz bassist Andrew Dow, *Dhara* by Evren Ozan, and *Poesia* with Ghost Circle, and performs regularly with Singularity, a musicians’ collective dedicated to the art of improvised live music. He is also an avid instrument builder, specializing in electric bass guitars.

Dartmouth College Glee Club & Handel Society

Filippo Ciabatti, conductor
Erma Mellinger, assistant conductor and vocal coach
Chenyu Wang, choir accompanist

Soprano

Jennifer Bates
Evalynn S. Bogusz ’27
Genie Braasch
Mikaela Browning ’26
Susan Cancio-Bello**
Katina Christensen ’25
Melissa Dillier
Mary Gerbi
Julianne Harden
Qiana Johnson
Elizabeth Keeley
Astrid Olsen ’27
Janet Poisson
Gerri Smith
Camila Taylor ’27
Vivian Wang ’27
Aidan Wright

Alto

Carol Barr
Lynda Butler
Jason Carenz ’25
Grace Casale ’26
Kate Chamberlin
Kathy Christie
Ora Cullen ’24
Anne Felde*

Linda Fowler
Giselle Hart
Mardy High
Alicia Hodges

Patty Ko
Faith A. Koontz ’27
Iris L. Montesano ’27
Mackenzie M. Morong ’27
Jules Reed
Irene Schaperdoth
Jo Shute
Edith S. Stevenson ’27

Tenor

Jacob C. Bacus ’27
Jairo Cabrera-Najarro ’25
Enzo La Hoz Calassara ’27
Brian Clancy*
Scot Drysdale
Ed Felstead
Edward Ferran
Peter Flanagan
Greg Johnson
Jack C. Liedtka ’27
Nicolas A. Macri ’24
Robert Maurer
Rick Read
Cole P. Seagroves ’25

Corey Shotwell
Ashton Todd
Hunter Wells

Bass

Victor G. Balbino ’24
Gregory Bazylewicz
Sammy Bonasso ’24**
Bill Braasch
Junhan Choi
Zackary Christensen
Jacob Cooper
Kevin Donohue
Charlie Freeman
Daniel Fridley
Joseph P. Hagerty ’27
Tyler Harwell
Paul Hecht
Wesley B. Liao ’24
Colby R. Lish ’25**
Aleksa Sotirov ’26
Allan Wieman*

* Section Leader

** Student Manager

+ Handel Society President

** Glee Club President

Bass

Nick Browne*

Bassoon

Jensen Ling*

Clarinet

Rane Moore*
Ryan Yure

Flute

Jessica Lizak*
Matthew Lee

Harmonium

Hannah Shields

Horn

Hazel Dean Davis*

Oboe

Cathy Weinfield-Zell*

Piano

Chenyu Wang

Percussion

Mike Weinfield-Zell*

Timpani

Nic Cannizarro*

Trombone

Skye Dearborn*

Trumpet

Mike Dobrinski*
Peter Everson

* principal

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Handel Society
& Glee Club**

5/11
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*Please turn off your cell
phone inside the theater.*



*Assistive Listening Devices
available in the lobby.*



**DARTMOUTH
RECYCLES**

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