



HOPKINS CENTER FOR THE ARTS

presents

**HANDEL SOCIETY OF  
DARTMOUTH COLLEGE**  
*Robert Duff artistic director and conductor*

***AWAY FROM HOME***

with special guest  
***Erma Mellinger mezzo-soprano***

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This performance is made possible in part by generous support from the Choral Arts Foundation of the Upper Valley ([choralartsuv.org](http://choralartsuv.org)), the Gordon Russell 1955 Fund, the Glick Family Student Ensemble Fund and Friends of the Handel Society.

**Tuesday, November 13, 2012 | 7 pm**  
Spaulding Auditorium | Dartmouth College



# PROGRAM

Roots and Wings

Heidi M. Ruth and Heather Anne McMunigal *sopranos*  
Richard Waddell *tenor*, John Cofer '15 *bass*

Oliver Caplan '04 (b. 1982)

Fern Hill

Erma Mellinger *mezzo-soprano*, Trish Heatherton *soprano*,  
Kathy Christie *alto*, Patrick Yukman '14 *tenor*, James Ragan '16 *bass*

John Corigliano (b. 1938)

## • INTERMISSION •

At the Round Earth's Imagined Corners

Williametta Spencer (b. 1932)

Exultate Deo

Alessandro Scarlatti (1660-1725)

Hymn to St. Cecilia

Serena Liu '14 *soprano*, Carissa Aoki G *alto*  
Rob Howe *tenor*, William Braasch *bass*

Benjamin Britten (1913-1976)

O Magnum Mysterium

Tomás Luis de Victoria (1548-1611)

Ave Regina Coelorum

Anton Bruckner (1824-1896)

Osculetur me osculo oris sui

Tota pulchra es  
Vox dilecti mei

Giovanni Pierluigi da Palestrina (1525-1594)

Wade in the Water

Traditional  
arr. by Moses Hogan (1957-2003)

Every Time I Feel the Spirit

Erma Mellinger *mezzo-soprano*

Traditional  
arr. by William L. Dawson

Precious Lord

Thomas A. Dorsey (1899-1993)  
arr. by Arnold Sevier

# PROGRAM NOTES AND TEXTS

## *Roots and Wings*

Oliver Caplan (b. 1982)

Home is the place that lives beneath our skin. It is a place that keeps us warm, like the fiery leaves that coat the ground in autumn and act as a shield of warmth between soil and snow. Though we migrate 'round the girdled earth, like foliage on the wind, Dartmouth remains in our hearts, a shared experience that grounds us (roots) and inspires us to pursue our dreams (wings).

The Handel Society of Dartmouth College commissioned *Roots and Wings* in commemoration of the 50th anniversary of the Hopkins Center for the Arts. The lyrics of *Roots and Wings* (original text by author Meghan Guidry) takes a sonnet form in homage to the poetry of Robert Frost. Frost's entrancing images of New Hampshire naturally come to mind when reflecting upon Dartmouth's place in the arts. *Roots and Wings'* refrain, "one voice calls us home," echoes Dartmouth's beloved motto *Vox clamantis in deserto* (a voice crying in the wilderness). With each pass, the music lingers on the word, "home," repeating beats of longing and affection. For home is a place we carry with us, wherever we may go.

## **Roots and Wings**

Our arches learned to trod cold brick, crushed pine,  
common ground with fire, an afterglow  
of golden green and clockwork stir, a time  
beneath the skin, wherever we may go.

*One voice calls us home*

We marked our paths in autumn's fallen flame  
where feet scatter birds from the branch, this fan  
of feathers and flight, the route is the same:  
A shared beginning for every coming plan.

*One voice calls us home*

The cold cannot erase a home, akin,  
to lines of lives like roots in distant ground.  
And though dispersed, we hold our kindred skin  
for future warmth, for friends and common sound.

*One voice calling home*

A purr spreads the arms of this single star,  
weaves where we were to where we always are.

# PROGRAM NOTES AND TEXTS CONTINUED

## *Fern Hill*

John Corigliano (b.1938)

John Corigliano is one of the most decorated American composers, recipient of a Pulitzer (2001, *Symphony No. 2*), a Grawemeyer (1991, *Symphony No. 1*), an Academy Award (1999, *The Red Violin*), and several Grammys. Corigliano's orchestral music has gained an immediate hold on the standard repertory, and includes concertos for piano, violin, flute, clarinet, and oboe. *Fern Hill*, however, predates all of those successes. The composer had just graduated from New York's prestigious Juilliard School, and a colleague had requested a setting of Dylan Thomas's most famous lyric, *Do Not Go Gentle into That Good Night*. Unfamiliar with Thomas's works, Corigliano consulted his collected poems, and instead became entranced by *Fern Hill*. An ensuing lifelong fascination with the poet culminated in *A Dylan Thomas Trilogy* (1976, revised and expanded 1999), which incorporates *Fern Hill* as its second movement.

Dylan Thomas' passionate, lyrical, almost Romantic verse lends itself beautifully to music. The Welshman lived all his life in or near the coastal town of Swansea, but spent his childhood summers at the family farm, called Fern Hill. When he wrote this nostalgic poem about those summers, he was in his early twenties—roughly the same age as Corigliano was when he set it to music. Corigliano is carefully attuned to the text, but often in extremely subtle ways. For example, in the first stanza of text, Thomas recalls having been “young and easy under the apple boughs,” and “prince of the apple towns”—who among us did not have such play fantasies in our youth?—which Corigliano assigns a slightly more regal rhythm in the piano, while still maintaining a carefree overall mood. Solo mezzo-soprano invokes the dangers of seeing vague images “flashing in the dark,” but morning soon arrives, gentle as Eden. When the choir returns, Thomas' words turn to commentary. Eventually, the nostalgia of having been “young and easy” becomes tinged with bitterness and resentment. The piano closes with a recollection of the innocent opening, but the final two chords are particularly telling: the penultimate chord with a biting cross-relation of A-flat against A-natural, such that the closing chord, with A-flat removed, retains just a tinge of that bitterness.

© Steven Ledbetter

## **Fern Hill**

Now as I was young and easy under the apple boughs  
About the lilted house and happy as the grass was green,  
    The night above the dingle starry,  
    Time let me hail and climb  
    Golden in the heydays of his eyes,  
And honoured among wagons I was prince of the apple towns  
And once below a time I lordly had the trees and leaves  
    Trail with daisies and barley  
    Down the rivers of the windfall light.

# PROGRAM NOTES AND TEXTS CONTINUED

And as I was green and carefree, famous among the barns  
About the happy yard and singing as the farm was home,  
    In the sun that is young once only,  
        Time let me play and be  
    Golden in the mercy of his means,  
And green and golden I was huntsman and herdsman, the calves  
Sang to my horn, the foxes on the hills barked clear and cold,  
    And the sabbath rang slowly  
    In the pebbles of the holy streams.

All the sun long it was running, it was lovely, the hay  
Fields high as the house, the tunes from the chimneys, it was air  
    And playing, lovely and watery  
        And fire green as grass.  
    And nightly under the simple stars  
As I rode to sleep the owls were bearing the farm away,  
All the moon long I heard, blessed among stables, the nightjars  
    Flying with the ricks, and the horses  
        Flashing into the dark.

And then to awake, and the farm, like a wanderer white  
With the dew, come back, the cock on his shoulder: it was all  
    Shining, it was Adam and maiden,  
        The sky gathered again  
    And the sun grew round that very day.  
So it must have been after the birth of the simple light  
In the first, spinning place, the spellbound horses walking warm  
    Out of the whinnying green stable  
        On to the fields of praise.

And honoured among foxes and pheasants by the gay house  
Under the new made clouds and happy as the heart was long,  
    In the sun born over and over,  
        I ran my heedless ways,  
    My wishes raced through the house high hay  
And nothing I cared, at my sky blue trades, that time allows  
In all his tuneful turning so few and such morning songs  
    Before the children green and golden  
        Follow him out of grace,

Nothing I cared, in the lamb white days, that time would take me  
Up to the swallow thronged loft by the shadow of my hand,  
    In the moon that is always rising,

# PROGRAM NOTES AND TEXTS CONTINUED

Nor that riding to sleep  
I should hear him fly with the high fields  
And wake to the farm forever fled from the childless land.  
Oh as I was young and easy in the mercy of his means,  
Time held me green and dying  
Though I sang in my chains like the sea.

***At the Round Earth's Imagined Corners***  
**Williametta Spencer (b. 1932)**

**Text by John Donne (1572-1631)**

At the round earth's imagined corners blow  
Your trumpets, angels, and arise, arise  
From death, you numberless infinities  
Of souls, and to your scattered bodies go ;  
All whom the flood did, and fire shall o'erthrow,  
All whom war, dea[r]th, age, agues, tyrannies,  
Despair, law, chance hath slain, and you, whose eyes  
Shall behold God, and never taste death's woe.  
But let them sleep, Lord, and me mourn a space ;  
For, if above all these my sins abound,  
'Tis late to ask abundance of Thy grace,  
When we are there. Here on this lowly ground,  
Teach me how to repent, for that's as good  
As if Thou hadst seal'd my pardon with Thy blood.

***Exultate Deo***  
**Alessandro Scarlatti (1660-1725)**

Exultate Deo, adjutori nostro.  
Alleluja.  
Jubilate Deo Jacob.

Rejoice in God our helper.  
Alleluia.  
Sing aloud to the God of Jacob.

***Hymn to St. Cecilia***  
**Benjamin Britten (1913-1976)**

**Text by W.H. Auden (1907-1973)**

I.  
In a garden shady this holy lady  
With reverent cadence and subtle psalm,  
Like a black swan as death came on  
Poured forth her song in perfect calm:  
And by ocean's margin this innocent virgin  
Constructed an organ to enlarge her prayer,

# PROGRAM NOTES AND TEXTS CONTINUED

And notes tremendous from her great engine  
Thundered out on the Roman air.  
Blonde Aphrodite rose up excited,  
Moved to delight by the melody,  
White as an orchid she rode quite naked  
In an oyster shell on top of the sea;  
At sounds so entrancing the angels dancing  
Came out of their trance into time again,  
And around the wicked in Hell's abysses  
The huge flame flickered and eased their pain.  
Blessed Cecilia, appear in visions  
To all musicians, appear and inspire:  
Translated Daughter, come down and startle  
Composing mortals with immortal fire.

II.  
I cannot grow;  
I have no shadow  
To run away from,  
I only play.  
I cannot err;  
There is no creature  
Whom I belong to,  
Whom I could wrong.  
I am defeat  
When it knows it  
Can now do nothing  
By suffering.  
All you lived through,  
Dancing because you  
No longer need it  
For any deed.  
I shall never be Different. Love me.  
Blessed Cecilia, appear in visions  
To all musicians, appear and inspire:  
Translated Daughter, come down and startle  
Composing mortals with immortal fire.

III.  
O ear whose creatures cannot wish to fall,  
O calm of spaces unafraid of weight,  
Where Sorrow is herself, forgetting all  
The gaucheness of her adolescent state,



# PROGRAM NOTES AND TEXTS CONTINUED

Where Hope within the altogether strange  
From every outworn image is released,  
And Dread born whole and normal like a beast  
Into a world of truths that never change:  
Restore our fallen day; O re-arrange.  
O dear white children casual as birds,  
Playing among the ruined languages,  
So small beside their large confusing words,  
So gay against the greater silences  
Of dreadful things you did: O hang the head,  
Impetuous child with the tremendous brain,  
O weep, child, weep, O weep away the stain,  
Lost innocence who wished your lover dead,  
Weep for the lives your wishes never led.  
O cry created as the bow of sin is drawn across our trembling violin.  
O weep, child, weep, O weep away the stain.  
O law drummed out by hearts against the still  
Long winter of our intellectual will.  
That what has been may never be again.  
O flute that throbs with the thanksgiving breath  
Of convalescents on the shores of death.  
O bless the freedom that you never chose.  
O trumpets that unguarded children blow  
About the fortress of their inner foe.  
O wear your tribulation like a rose.  
Blessed Cecilia, appear in visions  
To all musicians, appear and inspire:  
Translated Daughter, come down and startle  
Composing mortals with immortal fire.

## ***O Magnum Mysterium***

**Tomás Luis de Victoria (1548-1611)**

O magnum mysterium  
et admirabile sacramentum,  
ut animalia viderent Dominum natum  
jacentem in praesepio.

O beata Virgo, cujus viscera meruerunt  
portare Dominum Jesum Christum.

Alleluja.

O great mystery  
and wonderful sacrament,  
that animals should see the new-born Lord  
lying in a manger!

O blessed is the Virgin, whose womb  
was worthy to bear Christ the Lord.

Alleluia.

# PROGRAM NOTES AND TEXTS CONTINUED

## *Ave Regina Coelorum*

Anton Bruckner (1824-1896)

Ave Regina coelorum,  
Ave Domina Angelorum:  
Salve radix, salve porta,  
Ex qua mundo lux est orta:  
Gaude Virgo gloriosa,  
Super omnes speciosa,  
Vale, o valde decora,  
Et pro nobis Christum exora.

Hail, Queen of the heavens,  
Hail, ruler of the angels:  
Hail, root, hail, portal  
From whom light has shone to the world.  
Hail, Virgin most glorious,  
Beautiful above all,  
Farewell, O most comely,  
And pray to Christ for us.

## *Osculetur me osculo oris sui*

Giovanni Pierluigi da Palestrina (1525-1594)

Osculetur me osculo oris sui,  
quia meliora sunt ubera tua vino,  
fragrantia unguentis optimis.  
Oleum effusum nomen tuum,  
ideo adulescentulae dilexerunt te.

Let him kiss me with the kiss of his mouth:  
for thy breasts are better than wine,  
Smelling sweet of the best ointments.  
Thy name is as oil poured out:  
therefore young maidens have delighted in thee.

## *Tota pulchra es*

Tota pulchra es, amica mea,  
et macula non est in te;  
favus distillans labia tua;  
mel et lac sub lingua tua;  
odor unguentorum tuorum  
super omnia aromata:  
jam enim hiems transiit, imber abiit et recessit.  
Flores apparuerunt;  
vineae florentes odorem dederunt,  
et vox turturis audita est in terra nostra:  
surge, propera, amica mea: veni de Libano,  
veni, coronaberis.

You are altogether beautiful, my love;  
there is no flaw in you.  
Your lips distil nectar;  
honey and milk are under your tongue;  
the scent of your perfumes is beyond all spices.  
For now the winter is past,  
the rain is over and gone.  
The flowers have appeared; the flowering vines  
have given forth their fragrance,  
and the voice of the turtle-dove is heard in our land.  
Arise, my love, my fair one; come from Lebanon,  
come, you will be crowned.

## *Vox dilecti mei*

Vox dilecti mei: ecce iste venit saliens in  
montibus, transiliens colles.  
Similis est dilectus meus capreae,  
hinuloque cervorum.

The voice of my beloved! Look, he comes, leaping  
upon the mountains, bounding over the hills.  
My beloved is like a gazelle or a young stag.  
Look, there he stands behind our wall,

# PROGRAM NOTES AND TEXTS CONTINUED

En ipse stat post parietem nostrum respiciens  
per fenestras, prospiciens per cancellos.  
En dilectus meus loquitur mihi.

gazing in at the windows,  
looking through the lattice.  
My beloved speaks to me.

## ***Ev'rytime I Feel the Spirit***

**Traditional, arr. by William L. Dawson**

Ev'rytime I feel the spirit,  
Moving in my heart,  
I will pray.

Upon the mountain my Lord spoke,  
out of His mouth came fire and smoke.  
Looked all around me, It looked so fine,  
Till I asked my Lord if all was mine.

Jordan river is chilly an' cold,  
It chills the body, but not the soul;  
There ain't but one train upon this track,  
It runs to heaven an' right back.

## ***Precious Lord***

**Thomas A. Dorsey (1899-1993),  
arr. by Arnold Sevier**

Precious Lord, take my hand,  
lead me on, let me stand,  
I am tired, I am weak, I am worn;  
Through the storm, through the night,  
lead me onto the light.  
Take my hand, Lord, and lead me home.

When my way grows drear,  
precious Lord, linger near,  
when my life is almost gone,  
at the river, Lord, I stand,  
guide my feet and hold my hand:  
Take my hand, Lord and lead me home.

# ABOUT THE ARTISTS

**Robert Duff conductor** is the artistic director of the Handel Society of Dartmouth College, and teaches courses in music theory and musicianship in the Music Department. Before coming to Dartmouth in 2004, Dr. Duff served on the faculties of Pomona College, Claremont Graduate University, and Mount St. Mary's College, and as the Director of Music for the Roman Catholic Archdiocese of Los Angeles, where he directed the music programs for nearly 300 parishes. He holds degrees in conducting, piano and voice from the University of Massachusetts at Amherst, Temple University, and the University of Southern California, where he earned a doctorate of musical arts in 2000.

An active commissioner of new music, Dr. Duff has given several world premieres of works for both orchestral and choral forces. He has been appointed by Governor John Lynch as Councilor to the New Hampshire Council on the Arts, and is the President of the Eastern Division of the American Choral Directors Association.

**Erma Mellinger mezzo soprano** 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," Ms. 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.

Ms. 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 Chamber Singers, the Wind Symphony, and the Dartmouth Symphony Orchestra. Ms. Mellinger began teaching voice at Dartmouth in 1996.

**Evelyn Zuckerman collaborative pianist** holds Bachelor of Music and Master of Science degrees from the Juilliard School. She began her piano studies at age three, and by age six was performing concerts throughout her native New York City. She has performed at New York's Town Hall, Carnegie Recital Hall and the Kaufmann Auditorium, and in the major concert halls in Boston, as well as performing on television and radio since early childhood. She was rehearsal pianist for the Boston Symphony and the Tanglewood Festival Chorus, working with Seiji Ozawa, Colin Davis, and Leonard Bernstein, among others. In Boston, she taught at Tufts University and the New England Conservatory of Music. With the contemporary chamber music

# ABOUT THE ARTISTS CONTINUED

ensemble, the Boston Musica Viva, she had a series in Cambridge, MA and toured Europe. Her recordings can be heard on the CRI, Delos and Musical Heritage Society labels. Currently, in addition to being accompanist for the Handel Society, Ms. Zuckerman is the pianist and harpsichordist for the conductorless chamber orchestra Camerata New England, teaches piano, and coaches singers and chamber groups. In addition, Ms. Zuckerman is a licensed massage therapist and practices craniosacral therapy in her White River Junction office.

The **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 [handelsociety.org](http://handelsociety.org).

# ACKNOWLEDGEMENTS

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 their generous financial support of the Handel Society’s concert season.



If you would like more information about the Choral Arts Foundation of the Upper Valley please visit the Foundation on the web at [www.choralartsuv.org](http://www.choralartsuv.org) or 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)

# HANDEL SOCIETY OF DARTMOUTH COLLEGE

Robert Duff *conductor*

Erma Mellinger *vocal coach*

Evelyn Zuckerman *collaborative pianist*

Kristen Colwell '12 *student manager*

## **Soprano**

Alexandra Aird '13  
Elin Beck '12  
Alice Bennett  
Eugenia Braasch\*  
Daniela Childers '16  
Effie Cummings  
Meg Darrow Williams  
Karen Endicott  
Patricia Fisher '81  
Trish Heatherton  
Lauren Heywood '14  
Mardy High  
Kendall Hoyt\*  
Jami S. Huntington  
Ling Jing '15  
Serena Liu '14  
Elaine McIntyre  
Heather Anne McMunigal  
Heidi M. Ruth  
Joan Stepsenske  
Debbie Travers G  
Gretchen Twork  
Emily Weyburne G  
Alleigh Whiteside  
Margot Yecies '15

## **Alto**

Nana Adjeiwaa-Manu '16  
Carissa Aoki G\*  
Carol Barr\*  
Anna Leah Berstein Simpson '13  
Andrea N. Brown  
Kathy Christie  
Helen Clark  
Joanne Coburn\*

Kristen Colwell '13\*

Joan Cooke  
Jodie Dionne-Odom  
Johanna Evans '10  
Linda L. Fowler  
Cally Gilbert  
Melissa Herron  
Ellen Irwin '14  
Nicole Johnson  
Anne Jones-Leeson  
Jinmyoung Lee '16  
Kristi Medill  
Cathleen E. Morrow  
Rosemary Orgren\*  
Judy Pond  
Bonnie Robinson\*  
Margaret Robinson  
Diana J. Simpson '16  
Charlotte Smith '16  
Jacqueline Smith\*  
Elisebeth Sullivan  
Jessica Thompson G  
Averill Tinker\*  
Ulrike G.K. Wegst

## **Tenor**

Gary E. Barton  
Peter Butler '14  
Michael Čukan  
John Damianos '16  
Scot Drysdale  
Gregory M. Gauthier  
Rob Howe\*  
Jamie King  
Paul Kram  
Joel Lazar

David T. Robinson\*

Stan Stys  
David Thron  
Richard Waddell  
Adam Weinstein '98\*  
James L. Whiteside  
Patrick Yukman '14

## **Bass**

John Archer  
Kenneth Bauer  
Andrew Beaubien '16  
Austin Boral '16  
William Braasch  
Stephen Campbell  
Martin W. Cherry  
David C. Clark\*  
John Cofer '15  
Charles Faulkner  
Robert Fogg  
Charlie Freeman  
Nicholas Gannon '15  
Tom Gray  
John Gregory-Davis  
Evan Griffith '15  
James R. Hughes  
Ethan Klein '16  
Terry W. Martin  
Daniel Meerson  
Andrew Nalani '16  
Jimmy Ragan '16  
Marvin Rogers\*  
Bob Wetzel '76

*\*Handel Society Board of Directors*

# ORCHESTRA

## Violin I

Elizabeth Young, concert master  
Kathy Andrew  
Jane Kittridge  
Colleen Jennings  
Sara Briggs  
Ralph Allen

## Violin II

Bozena O'Brien *principal*  
Jessica Helie  
Matt Green  
Sofia Hirsch  
Margaret Hopkins

## Viola

Marcia Cassidy *principal*  
Rodger Ellsworth  
Elizabeth Reid  
Leslie Sonder

## Cello

John Dunlop *principal*  
Iris Jortner

## Bass

David Goodchild *principal*

## Flute

Heidi Baxter *principal*

## Oboe

Margaret Herlehey *principal*

## Clarinet

Layton Davis *principal*

## Bassoon

Janet Polk *principal*

## Harp

Heidi Soons *principal*

## Horn

David Rufino *principal*

## HANDEL SOCIETY OF DARTMOUTH COLLEGE SAINT MATTHEW PASSION

SAT | MAY 18 | 8 PM & SUN | MAY 19 | 2 PM | SPAULDING AUDITORIUM

Bach's *St. Matthew Passion* is considered by many to be one of the greatest masterpieces of all time. Bach's brilliant oratorio is a moving, glorious setting of the Gospel of St. Matthew.



For tickets or more info call the Box Office at 603.646.2422 or visit [hop.dartmouth.edu](http://hop.dartmouth.edu). Sign up for weekly HopMail bulletins online or become a fan of "Hopkins Center, Dartmouth" on Facebook

# VENICE BAROQUE ORCHESTRA

TUE | FEB 5 | 7 PM | SPAULDING AUDITORIUM

Acclaimed as one of Europe's premier "period instrument" ensembles, the Venice Baroque Orchestra makes early music sound utterly fresh, ardently capturing not only the gorgeous timbres of the era but also its ebullience and experimentation. Directed since its start 15 years ago by preeminent Baroque scholar and harpsichordist Andrea Marcon, the group returns to the Hop with a lively program of its fellow Venetian, Vivaldi, as well as Bach, Handel, Telemann and others of that time.



## HOP COMMISSION/WORLD PREMIERE BROOKLYN RIDER

FRI  
JAN 18  
8 PM  
SPAULDING

Since gaining renown in Yo-Yo Ma's Silk Road Ensemble, the members of Brooklyn Rider have continued to reinvent the string quartet everywhere from Joe's Pub to the South by Southwest Festival, working with musicians across all genres. Celebrating the Hop's 50th anniversary, the "stunningly imaginative" (*Lucid Culture*) quartet premieres *Brooklyn Almanac*, in which jazz and indie rock greats Bill Frisell, Nik Bärtsch (Ronin), Padma Newsome (The National), Ethan Iverson (The Bad Plus) and Greg Saunier (Deerhoof) compose works inspired by great artists of the past five decades.

## LEILA JOSEFOWICZ VIOLIN with PEDJA MUZIJEVIC PIANO

SAT  
JAN 26  
8 PM  
SPAULDING

Violinist Leila Josefowicz has been stunning audiences internationally with her dynamic presence and ravishing virtuosity since her debut in 1994 at Carnegie Hall. A passionate advocate of new works, she also displays a keen understanding of the traditional repertoire. At the Hop, her compelling program includes Brahms' *Sonatensatz*, *Schumann's Sonata No. 1*, Falla's *Suite Populaire*, Kurtag's *Three Pieces*, and Beethoven's *Sonata No. 8*.

For tickets or more info call the Box Office at 603.646.2422 or visit [hop.dartmouth.edu](http://hop.dartmouth.edu). Sign up for weekly HopMail bulletins online or become a fan of "Hopkins Center, Dartmouth" on Facebook

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Please turn off your cell phone inside the theater.



Assistive Listening Devices available in the lobby.



DARTMOUTH RECYCLES Recycling bins provided in the lobby.

