



HOPKINS CENTER  
FOR THE ARTS

presents

# **Handel Society of Dartmouth College**

## **Robert Duff, conductor**

### ***Messiah***

**A sacred oratorio for soloists, chorus and orchestra**  
**by George Frideric Handel (1685–1759)**

with special guests

Sarah Moyer, soprano

Doug Dodson, countertenor

Brian Giebler, tenor

David Tinervia, baritone

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*Funded in part by the Friends of the Handel Society Endowment Fund and the Gordon Russell 1955 Fund for the Handel Society*

**Sat • May 18, 2019 • 8 pm**

**Sun • May 19, 2019 • 2 pm**

Spaulding Auditorium • Dartmouth College

# Program

## Messiah

George Frideric Handel (1685–1759)

### Part the First

1. Sinfonia (Overture)
2. Recitative (tenor) ... Comfort ye my people
3. Air (tenor) ... Every valley shall be exalted
4. Chorus ... And the Glory of the Lord
5. Recitative (bass) ... Thus saith the Lord
6. Air (alto) ... But who may abide the day of his coming?
7. Chorus ... And he shall purify
8. Recitative (alto) ... Behold, a virgin shall conceive
9. Air (alto) and Chorus ... O thou that tellest good tidings to Zion
10. Recitative (bass) ... For behold, darkness shall cover the earth
11. Air (bass) ... The people that walked in darkness
12. Chorus ... For unto us a child is born
13. Pifa (Pastoral Symphony)
14. Recitative (soprano) ... There were shepherds abiding in the field
15. Chorus ... Glory to God
16. Air (soprano) ... Rejoice greatly, O daughter of Zion
17. Recitative (alto) ... Then shall the eyes of the blind
18. Air (soprano) ... He shall feed his flock
19. Chorus ... His yoke is easy, and his burthen is light

### INTERMISSION

### Part the Second

20. Chorus ... Behold the lamb of God
21. Air (alto) ... He was despised
22. Chorus ... Surely he hath borne our griefs
23. Chorus ... And with his stripes we are healed
24. Chorus ... All we like sheep have gone astray
25. Recitative (tenor) ... All they that see him laugh him to scorn
26. Chorus ... He trusted in God
27. Recitative (tenor) ... Thy rebuke hath broken his heart
28. Air (tenor) ... Behold, and see if there be any sorrow
29. Recitative (tenor) ... He was cut off out of the land of the living
30. Air (tenor) ... But thou didst not leave his soul in hell
31. Chorus ... Lift up your heads, O ye gates
32. Recitative (tenor) ... Unto which the angels said he at any time
33. Air (alto) ... Thou art gone up on high
34. Chorus ... The Lord gave the word
35. Air (soprano) ... How beautiful are the feet

# Program continued

36. Chorus ... Their sound is gone out
37. Air (bass) ... Why do the nations so furiously rage together?
38. Chorus ... Let us break their bonds asunder
39. Recitative (tenor) ... He that dwelleth in heaven
40. Air (tenor) ... Thou shalt break them
41. Chorus ... Hallelujah

## Part the Third

42. Air (soprano) ... I know that my redeemer liveth
43. Chorus ... Since by man came death
44. Recitative (bass) ... Behold, I tell you a mystery
45. Air (bass) ... The trumpet shall sound
46. Recitative (alto) ... Then shall be brought to pass
47. Duet (alto and tenor) ... O death, where is thy sting?
48. Chorus ... But thanks be to God
49. Air (soprano) ... If God be for us
50. Chorus ... Worthy is the lamb that was slain
51. Amen

# Program Notes

## **Messiah**

**GEORGE FRIDERIC HANDEL**

**Born February 23, 1685, in Halle**

**Died April 14, 1759, in London**

In early November 1741, Handel traveled from London to Dublin, “very merry all along the way,” as he put it in a letter to his friend Charles Jennens. Shortly before his departure, he had been seen at the opening night of a rival’s opera company, watching a very serious opera and laughing continuously. What was tickling Handel’s funny bone? Most likely it was pure relief. After nearly thirty years of headaches, heartaches, bankruptcy and broken health, he had just taken leave of the thankless task of promoting Italian opera to a reluctant English public. What he didn’t know yet—and how this composer entrepreneur would have smiled had he known—was that he had already discovered a musical genre with vastly more commercial potential. The English oratorio is, in some ways, a monument

to pragmatism. Handel, searching for operatic subjects that would interest the English, presented several works during the 1730s that were based on Bible stories. Since church authorities forbade the representation of Biblical personages by actresses, castrati and other theatrical lowlifes, quasi operas like *Esther*, *Deborah* and *Saul* had to be performed without sets or costumes, under the dignified title “oratorio.” Perhaps to compensate for the lack of stage effects, Handel filled the orchestra’s music with picturesque details. Recognizing the English love of choral anthems, Handel sprinkled them liberally through his oratorios; in fact, the choruses of *Israel in Egypt* (1739) far outnumber the solos. The results were gratifying: tickets to oratorio performances sold briskly. Only *Israel in Egypt*—which committed the unpardonable sin of putting the actual words of Holy Scripture (not paraphrases) in the mouths of actresses, etc.—was a financial failure.

# Program Notes *continued*

Handel, however, remained convinced that the mighty lines of the King James Version would shine in an oratorio, if only he could find a receptive audience. When the Lord Lieutenant of Ireland, the Duke of Devonshire, invited him to Dublin to lead charity benefit performances of his works, he found the occasion he was looking for. Since he was particularly known in Ireland for his anthems and other church music, Handel turned to his trusted friend Charles Jennens for a suitably theological text. Jennens supplied him with a collage of Biblical verses that was, when one thinks about it, stupefying in its ambition—to sum up, in one evening’s “entertainment” (to use Jennens’ word), the central narrative of the Christian faith: sin, prophecy and the coming of Christ; His ministry, suffering, death and resurrection; the foundation of the Church; Christ’s return in triumph; and the redemption of the faithful from sin and death.

Handel, however, was not stupefied. In late August 1741, he plunged into one of his legendary productive spells; after just 24 days of feverish work, the oratorio was complete. (Riding the same creative surge, he completed another massive oratorio, *Samson*, just six weeks later.) Although the new work contained no operatic characters, dialogue or action, Handel’s sense of epic narrative and dramatic timing remained irrepressible. If English authorities frowned on dramatizing the stories of Esther and Deborah, what would they think of this? Throughout the 1740s, Handel would suppress the work’s true title in England, referring to it only as “A New Sacred Oratorio.” In Ireland, however, he dared to announce whose story this was: *Messiah*.

The composer led the first performance of *Messiah* on April 13, 1742, before a glittering roomful of Dublin’s worthies, assembled “For the relief of the Prisoners in the several Gaols, and for the Support of Mercer’s

Hospital in Stephen Street, and of the Charitable Infirmary on the Inn’s Quay.” Certainly *Messiah*’s words of comfort and redemption would not have been lost on the inmates of those institutions, had any been present; in fact, as a direct result of this concert, the debts of 142 prisoners were paid, and they were released. The audience received the new oratorio, a Dublin paper said, with “exquisite Delight.” For the rest of Handel’s life, *Messiah* was heard almost exclusively at charity benefits, which sheltered it from churchmen’s protests until it became an indelible part of English culture.

Although *Messiah* marks Handel’s decisive turn toward the oratorio, it resembles none of his other works—and all of them. Its arias are operatic, its choruses English, and the somber Passion music of Part Two draws on the north German tradition of Schütz and Bach. It is a *summa* not only of Christian theology but of Handel’s musical heritage. But to say so is ponderous, and if there is anything *Messiah* doesn’t need, it is more ponderous interpretation. In fact, much of the work’s charm comes from its delicate, inventive scoring for strings only, tailored to Dublin’s small orchestra, with trumpets and drums added only in the jubilant choruses. It is a remarkable flight of musical imagination, sustained not by conventional piety—Handel was a man of the theater and the marketplace, not the church—but, apparently, by the sheer beauty and force of the text. After composing it, Handel resumed his career as a music dramatist, immersing himself again in the world of characters and plots, to the delight of his London audiences. If he had known that this one untypical oratorio, of which he was justly proud but which could be performed only at the Foundling Hospital, would consign all the rest of his dramatic works to obscurity for two hundred years, he would not have smiled.

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# Texts

## PART THE FIRST

### 1. Sinfonia (Overture)

### 2. Recitative (tenor)

Comfort ye, comfort ye my people, saith your God.  
Speak ye comfortably to Jerusalem, and cry unto her, that her warfare is accomplished, that her iniquity is pardoned.

The voice of him that crieth in the wilderness;  
prepare ye the way of the Lord; make straight in the desert a highway for our God.

(Isaiah 40: 1-3)

### 3. Air (tenor)

Ev'ry valley shall be exalted, and ev'ry mountain and hill made low; the crooked straight and the rough places plain.

(Isaiah 40: 4)

### 4. Chorus

And the glory of the Lord shall be revealed, and all flesh shall see it together: for the mouth of the Lord hath spoken it.

(Isaiah 40: 5)

### 5. Recitative (bass)

Thus saith the Lord, the Lord of hosts: Yet once a little while and I will shake the heavens and the earth, the sea and the dry land.

And I will shake all nations; and the desire of all nations shall come.

(Haggai 2: 6-7)

The Lord, whom ye seek, shall suddenly come to His temple, even the messenger of the Covenant, whom you delight in; behold, He shall come, saith the Lord of hosts.

(Malachi 3: 1)

### 6. Air (alto)

But who may abide the day of His coming, and who shall stand when He appeareth? For He is like a refiner's fire.

(Malachi 3: 2)

### 7. Chorus

And He shall purify the sons of Levi, that they may offer unto the Lord an offering in righteousness.

(Malachi 3: 3)

### 8. Recitative (alto)

Behold, a virgin shall conceive and bear a son, and shall call His name Emmanuel, God with us.

(Isaiah 7: 14; Matthew 1: 23)

### 9. Air (alto) and Chorus

O thou that tellest good tidings to Zion, get thee up into the high mountain. O thou that tellest good tidings to Jerusalem, lift up thy voice with strength; lift it up, be not afraid; say unto the cities of Judah, behold your God!

(Isaiah 40: 9)

Arise, shine, for thy light is come, and the glory of the Lord is risen upon thee.

(Isaiah 60: 1)

### 10. Recitative (bass)

For behold, darkness shall cover the earth, and gross darkness the people; but the Lord shall arise upon thee, and His glory shall be seen upon thee.

And the Gentiles shall come to thy light, and kings to the brightness of thy rising.

(Isaiah 60: 2-3)

### 11. Air (bass)

The people that walked in darkness have seen a great light;

and they that dwell in the land of the shadow of death, upon them hath the light shined.

(Isaiah 9: 2)

# Texts continued

## 12. Chorus

For unto us a child is born, unto us a son is given,  
and the government shall be upon His shoulder;  
and His name shall be called Wonderful, Counselor,  
the mighty God, the Everlasting Father, the Prince  
of Peace.

(Isaiah 9: 6)

## 13. Pifa (“Pastoral Symphony”)

### 14. Recitative (soprano)

There were shepherds abiding in the field, keeping  
watch over their flocks by night.

(Luke 2: 8)

And lo, the angel of the Lord came upon them, and  
the glory of the Lord shone round about them, and  
they were sore afraid.

(Luke 2: 9)

And the angel said unto them: “Fear not, for behold,  
I bring you good tidings of great joy, which shall be to  
all people.

For unto you is born this day in the city of David a  
Saviour, which is Christ the Lord.”

(Luke 2: 10-11)

And suddenly there was with the angel, a multitude  
of the heavenly host, praising God,  
and saying:

(Luke 2: 13)

## 15. Chorus

“Glory to God in the highest, and peace on earth,  
good will towards men.”

(Luke 2: 14)

## 16. Air (soprano)

Rejoice greatly, O daughter of Zion; shout, O daughter  
of Jerusalem!

Behold, thy King cometh unto thee; He is the  
righteous Saviour, and He shall speak peace unto  
the heathen.

(Zechariah 9: 9-10)

## 17. Recitative (alto)

Then shall the eyes of the blind be opened, and the  
ears of the deaf unstopped.

Then shall the lame man leap as an hart, and the  
tongue of the dumb shall sing.

(Isaiah 35: 5-6)

## 18. Air (soprano)

He shall feed His flock like a shepherd; and He shall  
gather the lambs with His arm, and carry them in  
His bosom, and gently lead those that are  
with young.

(Isaiah 40: 11)

Come unto Him, all ye that labor, come unto Him that  
are heavy laden, and He will give you rest.

Take His yoke upon you, and learn of Him, for He is  
meek and lowly of heart, and ye shall find rest unto  
your souls.

(Matthew 11: 28-29)

## 19. Chorus

His yoke is easy, and His burthen is light.

(Matthew 11: 30)

## **PART THE SECOND**

## 20. Chorus

Behold the Lamb of God, that taketh away the sin  
of the world.

(John 1: 29)

## 21. Air (alto)

He was despised and rejected of men, a man of  
sorrows and acquainted with grief.

(Isaiah 53: 3)

He gave His back to the smiters, and His cheeks to  
them that plucked off His hair: He hid not His face  
from shame and spitting.

(Isaiah 50: 6)

# Texts continued

## 22. Chorus

Surely He hath borne our griefs, and carried our sorrows!  
He was wounded for our transgressions, He was bruised for our iniquities; the chastisement of our peace was upon Him.  
(Isaiah 53: 4-5)

## 23. Chorus

And with His stripes we are healed.  
(Isaiah 53: 5)

## 24. Chorus

All we like sheep have gone astray; we have turned every one to his own way. And the Lord hath laid on Him the iniquity of us all.  
(Isaiah 53: 6)

## 25. Recitative (tenor)

All they that see Him laugh Him to scorn; they shoot out their lips, and shake their heads, saying:  
(Psalm 22: 7)

## 26. Chorus

“He trusted in God that He would deliver Him; let Him deliver Him, if He delight in Him.”  
(Psalm 22: 8)

## 27. Recitative (tenor)

Thy rebuke hath broken His heart: He is full of heaviness. He looked for some to have pity on Him, but there was no man, neither found He any to comfort Him.  
(Psalm 69: 20)

## 28. Air (tenor)

Behold, and see if there be any sorrow like unto His sorrow.  
(Lamentations 1: 12)

## 29. Recitative (tenor)

He was cut off out of the land of the living: for the transgressions of Thy people was He stricken.  
(Isaiah 53: 8)

## 30. Air (tenor)

But Thou didst not leave His soul in hell; nor didst Thou suffer Thy Holy One to see corruption.  
(Psalm 16: 10)

## 31. Chorus

Lift up your heads, O ye gates; and be ye lift up, ye everlasting doors; and the King of Glory shall come in.  
Who is this King of Glory? The Lord strong and mighty, The Lord mighty in battle.  
Lift up your heads, O ye gates; and be ye lift up, ye everlasting doors; and the King of Glory shall come in.  
Who is this King of Glory? The Lord of Hosts, He is the King of Glory.  
(Psalm 24: 7-10)

## 32. Recitative (tenor)

Unto which of the angels said He at any time:  
“Thou art My Son, this day have I begotten Thee?”  
(Hebrews 1: 5)

## 33. Air (alto)

Thou art gone up on high; Thou hast led captivity captive, and received gifts for men; yea, even from Thine enemies, that the Lord God might dwell among them.  
(Psalm 68: 18)

## 34. Chorus

The Lord gave the word; great was the company of the preachers.  
(Psalm 68: 11)

# Texts continued

35. Air (soprano)

How beautiful are the feet of them that preach the gospel of peace, and bring glad tidings of good things.  
(Isaiah 52: 7; Romans 10: 15)

36. Chorus

Their sound is gone out into all lands, and their words unto the ends of the world.  
(Romans 10: 18; Psalm 19: 4)

37. Air (bass)

Why do the nations so furiously rage together, and why do the people imagine a vain thing? The kings of the earth rise up, and the rulers take counsel together against the Lord, and against His anointed.  
(Psalm 2: 1-2)

38. Chorus

Let us break their bonds asunder, and cast away their yokes from us.  
(Psalm 2: 3)

39. Recitative (tenor)

He that dwelleth in Heav'n shall laugh them to scorn; The Lord shall have them in derision.  
(Psalm 2: 4)

40. Air (tenor)

Thou shalt break them with a rod of iron; thou shalt dash them in pieces like a potter's vessel.  
(Psalm 2: 9)

41. Chorus

Hallelujah: for the Lord God Omnipotent reigneth.  
(Revelation 19: 6)

The kingdom of this world is become the kingdom of our Lord, and of His Christ; and He shall reign for ever and ever.  
(Revelation 11: 15)

King of Kings, and Lord of Lords.

(Revelation 19: 16)  
Hallelujah!

## PART THE THIRD

42. Air (soprano)

I know that my Redeemer liveth, and that He shall stand at the latter day upon the earth. And though worms destroy this body, yet in my flesh shall I see God.  
(Job 19: 25-26)  
For now is Christ risen from the dead, the first fruits of them that sleep.  
(I Corinthians 15: 20)

43. Chorus

Since by man came death, by man came also the resurrection of the dead. For as in Adam all die, even so in Christ shall all be made alive.  
(I Corinthians 15: 21-22)

44. Recitative (bass)

Behold, I tell 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 trumpet.  
(I Corinthians 15: 51-52)

45. Air (bass)

The trumpet shall sound, and the dead shall be raised incorruptible, and we shall be changed. For this corruptible must put on incorruption and this mortal must put on immortality.  
(I Corinthians 15: 52-53)

46. Recitative (alto)

Then shall be brought to pass the saying that is written: "Death is swallowed up in victory."  
(I Corinthians 15: 54)

# Texts continued

47. Duet (alto and tenor)

O death, where is thy sting? O grave, where is thy victory?

The sting of death is sin, and the strength of sin is the law.

(I Corinthians 15: 55-56)

48. Chorus

But thanks be to God, who giveth us the victory through our Lord Jesus Christ.

(I Corinthians 15: 57)

49. Air (soprano)

If God be for us, who can be against us?

(Romans 8: 31)

Who shall lay anything to the charge of God's elect? It is God that justifieth, who is he that condemneth? It is Christ that died, yea rather, that is risen again, who

is at the right hand of God, who makes intercession for us.

(Romans 8: 33-34)

50. Chorus

Worthy is the Lamb that was slain, and hath redeemed us to God by His blood, to receive power, and riches, and wisdom, and strength, and honor, and glory, and blessing.

Blessing and honor, glory and power, be unto Him that sitteth upon the throne, and unto the Lamb, for ever and ever.

(Revelation 5: 12-13)

51. Chorus

Amen.

(Revelation 5: 14)

## About the Artists

**Sarah Moyer (soprano)** is well-known for her “purity and flawless range” (*South Florida Classical Review*). She was featured in the 2014 *Boston Globe Magazine* for her work as a professional singing artist and was deemed “the kind of church singer who will rock your sacred-music world.” As a soloist, her recent repertoire includes Handel’s *Messiah* with Variant Six and Bourbon Baroque, Handel’s *Ode for St. Cecilia’s Day* with Emmanuel Music, Haydn’s *Salve Regina* with Masterworks Chorale, Vivaldi’s *All’ombra di sospetto* and Handel’s *Nel dolce dell’oblio* with Les Bostonades, American premieres of Melani’s *Regina Coeli a5* and *Teodora* with Reed College Collegium, world premieres of Kallembach’s *Easter Oratorio* and Theofanidis’ *Four Levertov Settings* (performed a second time at the Aspen Music Festival) with Seraphic Fire, American premieres of Nørgård’s *Nova Genitura* and *Seadrift* with Lost Dog New Music Ensemble, Foss’ *The Prairie* with Boston

Modern Orchestra Project, and Buxtehude’s *Membra Jesu Nostris*; she also “beautifully executed” (*Miami Herald*) the world premiere of Runestad’s *The Hope of Loving* with Seraphic Fire in the Fall of 2015, and was described as “perfect for Baroque works... one wants to hear more from this obviously gifted singer” (*South Florida Classical Review*) for her brief performance in Handel’s *My Heart is Inditing*. A frequent interpreter of Bach, her most recent engagements include *O heiliges Geist — und Wasserbad*, *Aus tiefer Not schrei ich zu dir*, and *Süsser Trost, mein Jesus kömmt* with Emmanuel Music, *Wedding Cantata* with Kaleidoscope Chamber Ensemble, *Mass in B Minor*, *Wachet auf, ruft uns die Stimme*, and *Gott ist mein König* (Ripieni) with Music at Marsh Chapel, *Schweigst stille, plaudert nicht*, *Es ist nichts gesundes an meinem Leibe*, and *Jauchzet Gott in allen Landen* (at the Boston Early Music Festival Fringe Series) with New England Conservatory’s Carr Collegium.

# About the Artists *continued*

Moyer is simultaneously active as a choral artist. Nationally she appears frequently with Skylark (New England), Grammy-nominated Seraphic Fire (Miami, FL), Santa Fe Desert Chorale (Santa Fe, NM), Grammy-nominated True Concord (Tucson, AZ), Lorelei Ensemble (Boston, MA), The Thirteen (D.C.), Ensemble Origo (New England), and Spire (Kansas City, MO). She is a founding member of Illumine, a trio devoted to creating arrangements and recordings for soprano, trumpet and harp. Locally, Moyer sings regularly with Boston's various religious institutions, such as Emmanuel Music, Church of the Advent (Beacon Hill), Trinity Church (Copley Square) and Boston University's Marsh Chapel, where she is a former Choral Scholar, among others. She has also supported music education by presenting masterclasses and workshops with Skylark, and through performing with the Handel and Haydn Society Outreach Vocal Quartet from 2014–2016. She is a recipient of the 2015 St. Botolph Emerging Artist Award.

**Doug Dodson (countertenor)** has been described as a “beautiful, ringing and agile countertenor” (*Boston Classical Review*) and brings sensitive musicality and strong dramatic instincts to repertoire ranging from the baroque to the contemporary. Praised as a “vivid countertenor” by the *Wall Street Journal*, his current and upcoming seasons feature a wide variety of exciting engagements throughout the United States.

In the 2018–2019 season, Dodson appeared as an alto soloist in Handel's *Messiah* with New York City's TENET Vocal Artists in a unique uncondacted performance featuring just twelve singers and the collaborative instrumental ensemble The Sebastians. He also joined both ensembles in the spring for a similarly uncondacted *St. Matthew Passion*. Additionally, he created the role of Arion in the American premiere of Jonathan Dove's *Arion and the Dolphin* with the Harvard Summer Chorus and sang the countertenor solo in Bernstein's *Chichester Psalms* with the Greater Newburgh Symphony Orchestra of Newburgh, NY.

Notable recent engagements include his mainstage solo debut with Boston's Handel and Haydn Society in Cantata 147 (*Herz und Mund und Tat und Leben*) as well as his solo debut with Boston Baroque as Nireno in Handel's *Giulio Cesare*. He appeared as the Spirit in Purcell's *Dido and Aeneas* with Pegasus Early Music (Rochester, NY), Cupid in Blow's *Venus and Adonis* with the Oregon Bach Festival, Speranza in Monteverdi's *L'Orfeo* with Pacific MusicWorks (Seattle, WA), the alto soloist in Bach's *St. John Passion* with the Oregon Bach Festival, and the countertenor soloist in *Hail, Bright Cecilia* with the Henry Purcell Society of Boston. He also joined Guerilla Opera in the role of Perforated in Nicholas Vines' new opera *Loose, Wet, Perforated* (a role which he recorded for commercial release on Navona Records), and performed the Voice of the Angel in composer James Kallembach's *The Most Sacred Body*, a new oratorio commissioned by Music at Marsh Chapel (which was subsequently recorded for Gothic Records). Other solo debuts include the alto soloist in Bach's *Mass in B Minor* with the Master Chorale of South Florida, Vivaldi's *Gloria* with the Newburyport Choral Society, and Handel's *Messiah* with the South Dakota Symphony.

Dodson is a dedicated ensemble singer and appears regularly with several esteemed choral ensembles throughout the country, including the prestigious Handel and Haydn Society, Seraphic Fire, Skylark and the South Dakota Chorale. He has earned degrees in anthropology from the University of South Dakota (Vermillion) and in vocal performance from the University of Missouri–Kansas City Conservatory of Music and Dance, and was a proud member of the prestigious Britten-Pears Young Artist Programme in conjunction with Aldeburgh Music in Aldeburgh, UK. He also appears as a regular panelist on the critically acclaimed opera podcast *OperaNow!* and made his television debut this year as a contestant on season 35 of *Jeopardy!*, where he was a three-day champion.

# About the Artists *continued*

**Brian Giebler (tenor)** is garnering praise for his “most impressive... bright, clear tone and lively personality” (*New York Times*) and as a “faultless high tenor” (*Seattle Times*) with “lovely tone and deep expressivity” (*New York Times*). From Evangelist in Bach’s *St. Matthew Passion* with the Grammy-nominated Choir of Trinity Wall Street under Julian Wachner to Stravinsky with The Cleveland Orchestra under Franz Welser-Möst, “the sweetness of Giebler’s impressive high tenor” and his “expressive and elegant phrasing” (*Cleveland Classical*) has captivated audiences around the country. Recent seasons’ highlights include solo engagements with The Cleveland Orchestra (Severance Hall); The English Concert (Apollo in Handel’s *Semele* under Harry Bicket); Boston Baroque (Arnalta in Monteverdi’s *Poppea*); Grand Rapids Symphony; Virginia Symphony Orchestra; Syracuse Symphoria; American Classical Orchestra (Lincoln Center); Musica Sacra (Carnegie Hall); Handel and Hadyn Society (Jordan Hall); Mark Morris Dance Group (Lincoln Center’s Mostly Mozart Festival); Boston Early Music Festival; Clarion Music Society; and the Oregon, Baldwin Wallace, Carmel, and Victoria Bach Festivals. While his light lyric tenor is sought after for his interpretations of the music of Bach and Handel (and their contemporaries), he has also earned a fine reputation for his work in premieres by prominent modern-day composers such as Paola Prestini (collaborating on a work for Minnesota Opera), Julian Wachner, William Antoniou (*Anathema: The Turing Opera*—National Sawdust), Charles Wuorinen (Iff the Water Genie in *Haroun and the Sea of Stories*—Boston Modern Orchestra Project) and James Dashow. Giebler took second place (Stanley C. Meyerson Award) in the 2018 Lyndon Woodside Oratorio-Solo Competition at Carnegie Hall, won the Richard Chambless People’s Choice Award at the 2018 American Traditions Vocal Competition, and was a prize winner at the 2016 Biennial Bach Vocal Competition sponsored by the American Bach Society. An active crossover artist, “the dashing Giebler, whose voice would make anyone melt” (*BroadwayWorld*),

received much critical acclaim as Marius in a regional production of *Les Misérables* and was nominated for a 2014 Gregory Award (Outstanding Supporting Actor in a Musical) for his performance. Last summer, he was thrilled to revisit the role of Jack in *Into the Woods* with Charlottesville Opera, where he was lauded for “his spotless tenor vocals (that were) a highlight of the production” (*BroadwayWorld*).

**David Tinervia (baritone)** has performed as a soloist throughout the United States and Canada. He made his American Composers Orchestra debut in 2017 singing the world premiere of Nina C. Young’s *Out of Whose Womb Came the Ice* (Part I) for baritone soloist and orchestra, noted by the *New York Times* in “This Week’s 8 Best Classical Music Moments.” Since then he has deepened his commitment to contemporary vocal repertoire, working closely with composer John Harbison in Boston, most recently as the baritone soloist in Harbison’s *Fifth Symphony* and soloist in Harbison’s *Supper* at Emmaus, conducted by the composer himself, as well as the world premiere of *Towards a New Popular Song* with Harbison at the piano in honor of his 80th birthday. Tinervia is also a featured soloist on the commercial recording of James Kallembach’s *The Most Sacred Body* with Music at Marsh Chapel.

A two-time fellow of the Tanglewood Music Center, Tinervia sang The Traveler in *Curlew River* in collaboration with the Mark Morris Dance Group at Ozawa Hall and has since sung a wide variety of early, contemporary and operatic repertoire with many of the region’s finest ensembles, including Boston’s Handel and Haydn Society, Emmanuel Music, Boston Baroque, Arcadia Players, Ballet Opera Pantomime in Montreal and Ensemble Caprice. Notable engagements for the 2019–20 season include his Carnegie Hall debut for the world premiere/continuation of Nina C. Young’s *Out of Whose Womb Came the Ice* (Parts I & II) with the ACO, Handel’s *Messiah* with Bach Collegium San Diego, Britten’s *Tit*

# About the Artists *continued*

for *Tat* with Emmanuel Music's Chamber Series, and Faure's *Requiem* with the Harvard-Radcliffe Chorus. Tinervia served as a 2017–2018 Lorraine Hunt-Lieberson Fellow with Emmanuel Music and regularly appears as a soloist for the program's longstanding Bach cantata series. In 2016, he became a winner of the Boston District Metropolitan Opera National Council Auditions.

Tinervia holds bachelor and master's degrees in music from McGill University in Montreal, where he studied under the late Sanford Sylvan. While committed to his career in music, he is also actively completing studies in premedical science at the Harvard Extension School.

**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 concerts 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](http://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, where 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.

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.

**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.

# About the Artists *continued*

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 master 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, she was first prize winner at the Dutch National competition Young Music Talent Nederland for best accompanist. 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).

# Handel Society of Dartmouth College

Robert Duff, conductor  
Annemieke McLane, collaborative pianist  
Erma Mellinger, vocal coach  
Tara Gallagher '19, student manager

## Soprano

Alice Bennett  
Julia Bowman  
Eugenia Braasch  
Kate Caldwell\*  
Susan Cancio-Bello  
Sara Chari GRr  
Kelsey Coyne  
Meg Darrow Williams\*  
Melissa Diller  
Laura Elliott  
Karen Endicott  
Marietta Formanek  
Tara Gallagher '19  
Rebekah Guevara GR  
Joyce Han  
Julianne J. Harden  
Mardy High  
Katie Price  
Mary Quinton-Barry  
Katie Kalata Rusch\*  
Heidi Ruth  
Yana G. Stainova  
Gretchen Twork  
Valerie Wiersma  
Sandra Wiese  
Sophie Wohltjen

## Alto

Emma Ambrogi  
Carol Barr  
Andrea N. Brown  
Kate Chamberlin  
Jinqi Chen '21  
Kathy Christie\*  
Alicia Dale  
Johanna Evans '10\*  
Anne Felde  
Linda L. Fowler  
Anna Gado '90  
Ridie Wilson Ghezzi\*  
Nicole Johnson  
Jennifer Karr  
Mary MacVey  
Kristi Medill  
Cathleen Morrow  
Rosemary Orgren  
Isabella Pesavento '20  
Catharine Randall  
Jo Shute\*  
Jacqueline Smith  
Katharine Strong  
Elisebeth Sullivan\*  
Averill Tinker

## Tenor

Gary E. Barton  
Brian Clancy  
Philip Crowell  
Michael Čukan  
Scot Drysdale  
Jon Felde  
Michael Hogan  
Jamie King  
Joel Lazar  
Ryan Powers  
Rick Read  
David Thron  
Adam Weinstein '98\*

## Bass

Ben Alford '22  
John Archer\*  
William Braasch  
Stephen Campbell  
Jay Cary '68 TU'71  
Tucker Evans '19  
Robert Fogg  
Thom Healy  
Rob Howe  
Womsikuk James '22  
Matthew Kamrath  
Daniel Meerson  
Robert E. Moore '20  
Benjamin C. Nesselrodt  
'19  
David T. Robinson  
Rory Schadler '21  
Erland Schulson  
Benjamin Schwartz '19  
Allan Wieman\*

GR=Graduate student, Dartmouth College

TU=Student, Tuck School of Business

\*Member, Handel Society Board of Directors

# Handel Society of Dartmouth College

## ORCHESTRA

### **Violin I**

Amy Sims, concertmaster  
Sean Larkin  
Jessica Amidon  
Kathryn Aldous  
Brooke Quiggins-Saulnier  
Raluca Dumitrache

### **Violin II**

Leah Zelnick, principal  
Kay Rooney-Matthews  
Jessica Helie  
Owen Lenz  
Bozena O'Brien

### **Viola**

Noralee Walker, principal  
Emily Rideout  
Ana Ruesink  
Leslie Sonder

### **Cello**

Emily Taubl, principal  
Eli Kaynor

### **Bass**

Daniel Gorn, principal  
Evan Premo

### **Oboe**

Margaret Herlehy, principal  
Ann Greenawalt

### **Bassoon**

Janet Polk

### **Trumpet**

Michael Sinicropi, principal  
Ryenne Flynn

### **Timpani**

Nic Cannizzaro

### **Harpichord**

Greg Hayes

### **Organ**

Wesley Hall

# 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](http://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:

Choral Arts Foundation of the Upper Valley, P.O. Box 716, Hanover, NH 03755  
[info@ChoralArtsUV.org](mailto:info@ChoralArtsUV.org)

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