



HOPKINS CENTER  
FOR THE ARTS

*presents*

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

**GEORGE FRIDERIC HANDEL  
MESSIAH**

*A sacred oratorio for soloists, chorus and orchestra*

with special guests

**Margot Rood** *soprano*

**Ryland Angel** *countertenor*

**Gene Stenger** *tenor*

**Paul Max Tipton** *baritone*

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*This performance is made possible in part by generous support from the Jack & Dorothy Byrne Foundation, 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 17, 2015 • 7 pm**

Spaulding Auditorium • Dartmouth College

# PROGRAM

*Latecomers will be seated after No. 4 (Chorus—And the Glory of the Lord).  
There will be one intermission.*

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** •

# PROGRAM CONTINUED

## 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
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

# PROGRAM CONTINUED

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

This program is made possible through a generous grant from the Jack & Dorothy Byrne Foundation.

# PROGRAM NOTES

## *Messiah*

### **George Frideric Handel (1685-1759)**

George Friedrich Händel was born in Halle, Germany, on February 23, 1685, and, having in the meantime adopted the English spelling George Frideric Handel, died in London on April 14, 1759. He composed *Messiah* to a text consisting of scriptural passages selected and arranged by Charles Jennens in the twenty-three days between August 22 and September 14, 1741. The first performance took place in Dublin in April 13, 1742 (a public rehearsal had taken place four days earlier). Handel's written score

contains, in addition to the vocal parts, lines only for the strings of the orchestra, with two trumpets and timpani added in certain climactic passages. However, contemporary practice called for the addition of oboes and bassoons doubling the string parts in certain places, a practice that can be confirmed by the study of the actual performance parts for Handel's various productions of the work.

As one of those musical compositions whose fate has been overwhelming popularity, Handel's *Messiah* has labored under many popular

# PROGRAM NOTES CONTINUED

misconceptions. Everyone knows a few numbers from the score; relatively few people know it in its entirety. And those who do know it often know little of the rest of Handel's copious and varied output. *Messiah* has been so frequently performed in the last two centuries that many people naturally assume that it is "typical" Handel and that it represents the sum total of his best work.

Presented with *Messiah*, listeners assume Handel's oratorios to be non-dramatic sacred works, based on Biblical texts. Most people, moreover, assume that *Messiah* itself was intended for church performance at Christmas. Actually Handel had little interest in liturgical music, and he certainly never considered *Messiah* a church piece (though he almost always gave the work special consideration, arranging performances for the benefit of charity). His primary interest was in musical drama, as represented in the Italian opera with which he began his career in Germany, Italy and England. He stumbled across the English oratorio, his principal innovation in music history, almost by accident.

Operatic production was expensive and chancy; in addition to the cost of sets and costumes, the fees of the principal Italian singers—the ones most sought-after by the audience—were high. Opera attracted few of the general populace, who preferred entertainment in their own language. As early as 1718 Handel had composed dramatic works in English including the little pastoral gem *Acis and Galatea* and the somewhat more uneven *Esther*, but they were performed in private circumstances outside of London and had no effect on the musical life of the metropolis.

But in 1732, after some disillusionment and occasional commercial failures in the opera house, Handel brought out revised versions. These versions demonstrated the public's interest

in large-scale musical entertainments in their own tongue. Though Handel continued to pursue the operatic muse, he now started to hedge against failure by composing dramatic oratorios in English as well. Throughout the 1730s his operas were often commercial (though not artistic!) failures, while audiences clamored for the oratorios. It gradually became Handel's practice to produce his oratorios during the season of Lent, when stage performances with costumes and theatrical paraphernalia were banned by ecclesiastical authorities. The vacant theaters were thus available for unstaged musical performances.

The oratorios appeared in English, thus enticing a much larger middle-class audience than the opera had succeeded in luring. Moreover, they usually drew their plots from Biblical stories which were already familiar to the audiences. When the plot concerned the survival or political stability of the Hebrew people, Handel's audiences could empathize with the protagonists, mentally making the appropriate translation between Old Testament history and modern nationalistic aspiration. The presence of a chorus, almost unknown in Italian opera, added particular musical interest, especially when it turned out that Handel was one of the great masters of choral writing.

Still, Handel tried again and again, in the face of rising costs and public apathy, to promote his beloved Italian opera. Even after a stroke in the spring of 1737 that partly crippled him and affected his mind, he struggled to compose opera. The utter failure of *Serse* in the spring of 1738 and the lack of sufficient subscribers for another operatic season caused him to turn to oratorio with *Saul*, one of the great musical dramas in the English language. Though the English works were somewhat more successful, opera remained in his heart. He composed his

# PROGRAM NOTES CONTINUED

final such work, *Deidamias*, in November 1740; it had just three performances the following January. Handel was in severe financial straits; newspapers reported that he was planning to leave England, apparently to go to a spa in Germany.

In the summer of 1741, Handel's fortunes changed when he received an invitation to go to Dublin. Almost at once he began composing two works, *Messiah* and *Samson*, both probably intended for performance in Dublin, though in the end only the former was given there. Handel had a reputation as a generous man, willing to contribute to charitable causes. It is likely that *Messiah* was intended from the outset for the charitable purpose it served at its premiere—to raise money for three Dublin charities: Mercer's Hospital, the Charitable Infirmary and the Charitable Music Society (for the relief of imprisoned debtors).

The composition of *Messiah* went at a miraculous pace. Charles Jennens assembled the text from the Bible, though he probably used the Anglican Prayer Book rather than the Bible itself as his principal source. Handel told Jennens that he expected to take a year to set the text to music, but he actually completed the entire score in just twenty three days of feverish composition, from August 22 to September 14. One would be hard put simply to copy the score at that speed!

Handel reached Dublin in mid November 1741 and remained until the following August. He announced a series of "Musical Entertainments" which proved so successful that a second series was put on. Excitement built as the new oratorio approached performance. The public rehearsal led *Faulker's Dublin Journal* to report that the work was considered "by the greatest Judges to be the finest Composition of Musick that ever was heard." To sell as many tickets as possible, a

special announcement appeared in the *Dublin Journal*:

The Stewards of the Charitable Musical Society request the Favour of the Ladies not to come with Hoops [in their dresses] this Day to the Musick Hall in Fishamble Street: The Gentlemen are desired to come without their Swords.

By this means, a hall designed to seat 600 actually accommodated 700 on the auspicious occasion.

Handel returned to London in the fall of 1742 and there produced *Samson*, the great success which probably induced him to remain in a city where his fortunes had earlier been so variable. He gave the first London performance of *Messiah* on March 23, though to avoid offending public taste, which harbored a Puritan suspicion of anything connected with the theater, he did not use the title, but simply called the work "a New Sacred Oratorio." Even so, he was roundly attacked by clergymen for daring to perform such a work in a playhouse.

Though *Messiah* had been an immediate success in Dublin, it was not one in London. Not until 1750, when Handel began offering annual performances to benefit his favorite charity, the Foundling Hospital, did the work really catch on in the capital.

Following Handel's death, the continuing—and growing—popularity of *Messiah* and a few other oratorios eventually made him the most seriously misunderstood and misrepresented of all the great composers, both in the character of his music and the size of the sometimes mammoth ensembles put together to perform them. The one-sided view of Handel progressed so far in the century after his death that a Victorian writer could claim "all Handel's fine Italian airs" to be

# PROGRAM NOTES CONTINUED

"essentially of a sacred character." Even today we hear only a small fraction of his large output, still with insufficient attention to the dramatic works. And even the few opera performances that take place rarely do Handel the honor of taking him seriously as a dramatic composer.

Until quite recently, virtually every Handel opera performed by an established opera company twisted, cut, reordered, mangled and otherwise falsified his music. Fortunately, the situation has changed. Handel's operas have become regularly performed by the New York City Opera, and *Rodelina* has even been performed at the Metropolitan Opera. Even choral groups have happily expanded their knowledge of the oratorios to include many splendid works other than *Messiah*.

Still, *Messiah* is by far the most often performed, and it remains unique, among the least typical of Handel's oratorios. Although the other great oratorios have been eclipsed by it, there is no reason to bemoan its great popularity. The work is consistently of a remarkably high level of musical inspiration. Divided into a symbolic three sections, *Messiah* tells no story in explicit dramatic terms, but rather provides a series of meditations on the prophecy and realization of God's plan for the redemption of mankind through the coming of the Messiah; the accomplishment of that redemption through the sacrifice of Jesus; and an extended hymn of thanks for the final overthrow of death.

It is a measure of the contemplative character of *Messiah* that so much of the text comes not from Gospel accounts of the life of Jesus, but rather from the Hebrew prophets, a choice that creates an element of distance from the immediacy of the narrative. Handel arranged his text in what might be construed as a series of "scenes," each consisting of a recitative followed by an aria and

then a chorus. In this framework, the recitative explained some aspect of the situation, to which the aria provided an individual lyrical response and the chorus then supplied the communal response of Christendom. Each such "scene" is a self-contained harmonic unit in the overall plan.

The stern French overture is in E minor. The dotted rhythm of the opening provides a nice contrast to the taut fugue that follows, and the cadence leads to one of the simplest and most magical strokes in the whole work: the sudden consoling change to E major for the opening of the tenor recitative on the words "Comfort ye."

The level of inspiration that follows from number to number is extraordinary. The recitatives and arias overflow with wonderful musical imagery that mirrors the images of the text; at the same time they provide expressive interpretations of the meaning behind the texts—and display the imaginative powers of a composer who knew and loved the human voice as few have ever done. But it is the choruses that provide the center of gravity; they include some of the greatest examples of the choral art of the Baroque, and, indeed, of all time. If Handel treats the solo voice with singular skill, he offers equally rich treasures in the intertwining of four parts, weaving the lines into delicate contrapuntal webs that suddenly coalesce into mighty blocks of sound. Handel was always aware of each voice part's most effective range, and when he wanted a real climax, he crafted his choral writing so that each singer would, at one instant, be singing in his or her most resonant and effective range. This is but one reason why "For unto us a child is born" and "Hallelujah" and the final "Amen," to mention only three movements, will remain at the heart of the choral repertory as long as we continue to sing.

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# TEXTS

## *Messiah*

George Frideric Handel (1685-1759)

### 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 (alto and 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 labour, 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)

### 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)

# TEXTS CONTINUED

## 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. (Psalm 24: 7–10)

## 33. Air (alto)

Thou art gone up on high; Thou hast led captivity captive, and received gifts for men; yea, even for 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)

## 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)

# TEXTS CONTINUED

## 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)

## 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 honour, and glory, and blessing. Blessing and honour, 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

**Margot Rood soprano**, hailed for her “luminosity and grace” by *The New York Times*, performs a wide range of repertoire across North American stages. Following her solo debut at Boston’s Symphony Hall in 2011, she has been a frequent soloist with Handel and Haydn Society under the direction of conductor Harry Christophers. Recent and upcoming solo appearances include Rhode Island Philharmonic (*Messiah*); New World Symphony (Reich’s *Desert Music*); Handel and Haydn Society (*Messiah*, Vivaldi’s *Gloria*, Bach’s *Mass in B Minor*); Seraphic Fire (*Messiah*, Vivaldi’s *Gloria*, Mozart’s *Requiem*); Bach Collegium San Diego (*Messiah*); A Far Cry (Golijov’s *Three Songs*); Oratorio Chorale (Brahms’ *Requiem*); Kent Singers (Brahms’ *Requiem*); Tucson Chamber Artists (Bach’s *St. John Passion* and *Mozart C Minor Mass*); Back Bay Chorale (Bach’s *St. John Passion*); Brookline Symphony (Mahler’s *Fourth Symphony*); and the Boston Early Music Festival Fringe. Rood was named a 2015-2016 Lorraine Hunt Lieberson Fellow at Emmanuel Music, where she is often featured on Emmanuel’s nationally known Bach cantata series.

Recent stage appearances include Amor in Gluck’s *Orfeo ed Euridice* with Grand Harmonie, Emily Webb in Rorem’s *Our Town* with Monadnock Music, Johanna in *Sweeney Todd* with St. Petersburg Opera, the title role in Handel’s *Esther* at Harvard University, and Ramiro in Helios Early Opera’s production of Cavalli’s *Artemisia*.

In addition to opera and oratorio, Rood has performed as soloist with some of the United States’ premiere new music ensembles, and was a 2015 recipient of the St. Botolph Club Foundation’s Emerging Artist Award for her work in new music. Notable recent engagements include her Carnegie Hall debut in the world

premiere of Shawn Jaeger’s *Letters Made with Gold* under the direction of Dawn Upshaw, Kati Agocs’ *Vessel* and Evangelist in Arvo Pärt’s *Passio* with the Boston Modern Orchestra Project. Rood is a core member of Boston’s Lorelei Ensemble, an all-female vocal ensemble dedicated to the performance of new music, and is a founding member of the Michigan Recital Project, which features commissions by emerging composers. Also sought after as a collaborator, Rood has been invited by composers at Columbia University, University of Pennsylvania, McGill University, University of Louisville and Keene State College for performances and master classes. Her new recording with composer Heather Gilligan, *Living in Light*, will be released in 2017. [www.margotrood.com](http://www.margotrood.com)

**Ryland Angel countertenor** has performed in Monteverdi’s *Orfeo*, Gavin Bryars’s *Doctor Ox’s Experiment* (English National Opera), *Fairy Queen* (Barcelona), Gluck’s *Orfeo* (Koblenz), *Amadigi* (Karlsruhe), *Venus and Adonis* (Flanders Opera), *Dido and Aeneas* (Opera Comique), *The Play of Daniel* (Spoleto) and *Ballet Comique de La Royne* (Geneva). Angel has sung on over 50 recordings including music of Buxtehude, Charpentier, Scarlatti, Handel, Monteverdi, Purcell, and Bach, and film soundtracks of *Le Petit Prince*, *La Peau*, *Henry 4th*, *Machete*, *The Mystery of Dante* and the PBS TV special *Heavenly Voices*. Recent engagements include *Doux Mensonges* (Opera National de Paris), *Agrippina* (NYCO), *A Midsummer Night’s Dream* (Florentine Opera, Kansas Opera), *Julius Caesar* (Utah Opera, Boston Baroque, Opera Colorado), *Sant Alessio* (Paris, London, New York), *Carmina Burana* (Lincoln Center), *St. John Passion* (Saint Thomas and Houston Bach), *Classics and Rock* (Seoul Philharmonic), *Tesla* (Dartmouth College), *Acis and Galatea* (Houston) and *Messiah* (Handel

# ABOUT THE ARTISTS CONTINUED

and Haydn Society, Masterworks Chorus, Musica Sacra at Carnegie Hall). RylandAngel.com.

**Gene Stenger tenor** praised for his "sweet vibrancy" (*Cleveland Plain Dealer*) and "effortlessly mastering the many coloratura embellishments in his arias..." (*Morgenweb*), Stenger has received both national and international acclaim for his singing. A specialist in the oratorio repertoire of J.S. Bach and G.F. Handel, Stenger sings with elegant conviction and effortless ability, primarily in the higher register. He recently completed an international tour in England with the Yale Schola Cantorum, and the Juilliard 415 Ensemble as the tenor soloist in Beethoven's *Mass in C Major*, under the baton of David Hill. His performance as the tenor soloist in Beethoven's *Mass in C Major* included a live international radio broadcast on BBC 3 Radio. Additional recent solo oratorio engagements include the title role in Handel's *Judas Maccabeus* directed by David Hill, which was featured on PBS's *Religion & Ethics NewsWeekly*, tenor soloist in J.S. Bach's *St. John Passion* conducted by Masaaki Suzuki at Alice Tully Hall at Lincoln Center, and the tenor soloist in J.S. Bach's *Mass in B minor* directed by Jeffrey Thomas with the American Bach Soloists Academy.

In 2012, Stenger received a personal invitation from Helmuth Rilling to perform in the Junges Stuttgarter Bach Ensemble with the Internationale Bachakademie Stuttgart, and completed a concert tour in Italy. In 2013, he returned to the Internationale Bachakademie Stuttgart to perform as the tenor soloist in J.S. Bach's *St. Matthew Passion*, and completed an international tour with Maestro Rilling in both Germany and Chile. Stenger's performances from both Germany and Chile were featured in a recent documentary film about Helmuth Rilling's life

entitled *Ein Leben mit Bach (A Life with Bach)*.

Originally from Pittsburgh, PA, Stenger is a recent graduate of Yale University's School of Music and the Yale Institute of Sacred Music program, completing a second master of music degree in early music, oratorio and chamber ensemble performance. He also holds a master of music degree in voice performance (opera) from Colorado State University and a bachelor of music degree in voice performance from Baldwin Wallace University Conservatory of Music.

**Paul Max Tipton baritone**, described by the *Atlanta Journal-Constitution* as "a dignified and beautiful singer," enjoys an active career in opera, oratorio, and chamber music, and has performed and recorded throughout North America. A versatile singer, Tipton's repertoire ranges from Schütz and Monteverdi to Britten and Bolcom, with his interpretations of the Bach Passions being acclaimed in particular for their strength and sensitivity. He has recently appeared with the symphonies of San Antonio, Grand Rapids, Lincoln, Stamford, CT, the Orchestra of St. Luke's, and has performed with the New York Philharmonic as part of their first-ever Bach Festival.

Highlights from recent seasons include Beethoven's *Symphony No. 9* with the Grand Rapids Symphony, Haydn's *Paukenmesse* with the Yale Camerata, Bach's *Christmas Oratorio* for the Discovery Series at the Oregon Bach Festival, and Handel's *Dettingen Te Deum* at Carnegie Hall. He has sung Schaubert with the New York Opera Society while on tour in Toulouse, and has worked closely with composer Ricky Ian Gordon, joining him twice in recital in Ann Arbor and Florence, Italy. He sang under Leonard Slatkin on the Naxos recording of William Bolcom's *Songs of Innocence*

# ABOUT THE ARTISTS CONTINUED

& *of Experience*, a project that won three Grammys in 2006. Other repertoire has included Britten's *War Requiem*, Monteverdi's *Vespers of 1610*, the title role in Mozart's *Don Giovanni* with Martin Katz conducting, baritone soloist in the 2012 Grammy-nominated recording of Brahms' *Requiem*, Op. 45 with Seraphic Fire (Miami), and all of Bach's *Motets* with the Bach Collegium Japan at Woolsey Hall in New Haven.

He has sung with New Trinity Baroque (Atlanta), Lyra Baroque (Saint Paul), the Colorado Bach Ensemble, The Rose Ensemble (Saint Paul), the Indianapolis Baroque Orchestra, Carmel Bach Festival, Ensemble Florilege (Boston), the Yale Collegium Players, Conspirare (Austin), the Festival de Musica Barocca de San Miguel de Allende, Bach Society Houston, Bach Collegium San Diego, Ars Lyrica (Houston), Tenet (NYC), Blue Heron (Boston), and has enjoyed collaborations with Masaaki Suzuki, Matthias Pintscher, Craig Hella Johnson, Scott Allen Jarrett, Simon Carrington, Paul Hillier, Ted Taylor, Ryan Turner, Michael Beattie and Nicholas McGegan.

Tipton trained on full fellowship at the University of Michigan School of Music in Ann Arbor, being mentored by mezzo-soprano Loretta Bybee, tenor George Shirley, and collaborative pianist Martin Katz. He is a 2010 graduate of the Yale University Institute of Sacred Music in Oratorio & Early Music, studying with tenor James Taylor. Based in Boston, he was made a Lorraine Hunt Lieberson Fellow at Emmanuel Music in 2012.

**Robert Duff conductor** is in his eleventh year as the artistic director of the Handel Society of Dartmouth College. Duff is also on the faculty at Brandeis University, where he oversees the vocal program, conducts the Brandeis University Chamber Singers and University Chorus, and teaches conducting. Before coming to Dartmouth

in 2004, he 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, Duff has given several world premieres of works for both orchestral and choral forces. He has served as Councilor to the New Hampshire Council on the Arts, and is the past President of the Eastern Division of the American Choral Directors Association.

**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 two concerts a year of major works both old and new. For more information about the Handel Society, call (603)646-3414 or

# ABOUT THE ARTISTS CONTINUED

visit our website at [www.handelsociety.org](http://www.handelsociety.org).

**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, ChamberWorks at Dartmouth College and Classicopia.

Mellinger graduated first in her class from Northwestern University, where she received her bachelor of music degree in vocal performance. She earned her master of music degree from Eastman School of Music, where she also received honors in performance and teaching. She is a frequent guest artist on the Dartmouth

campus, performing regularly with the Handel Society, the Wind Symphony, and the Dartmouth Symphony Orchestra. Mellinger began teaching voice at Dartmouth in 1996.

**Annemieke Spoelstra collaborative pianist** was born in Kampen, The Netherlands, and started piano lessons with Joke Venhuizen at age seven. She studied classical piano at the Conservatory in Zwolle, The Netherlands, with Rudy de Heus, earning her degrees Docerend and Uitvoerend Musicus (Bachelor and Masters as performing artist) for soloist, chamber music and art song accompaniment. She later studied art song accompaniment at the Sweelinck Conservatory in Amsterdam as a duo with German tenor Immo Schröder. She has often been invited to serve as collaborative artist at conservatories and in national and international competitions. At age twenty-one, Spoelstra 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. Since January 2004, she has been a US resident living in Vermont. She performs solo, teaches piano at St. Michael's College and at her studio, and coaches vocalists and instrumentalists for auditions, competitions and performance. Spoelstra serves as accompanist for the chorale at St. Michael's College, and has accompanied the Vermont Youth Orchestra Choruses and the Thetford Chamber Singers. She has performed concerts in the Netherlands, Belgium, Germany, France, Italy, Austria, Switzerland, Poland and the US.

# HANDEL SOCIETY OF DARTMOUTH COLLEGE

Robert Duff *conductor*  
Erma Mellinger *vocal coach*  
Annemieke Spoelstra *collaborative pianist*  
Else Drooff '18 *student manager*

## **Soprano**

Alice Bennett  
Eugenia Braasch  
Kate Caldwell  
Susan Cancio-Bello  
Daniela Childers '16  
Meg Darrow Williams  
Else Drooff '18\*  
Laura Elliott  
Karen Endicott\*  
Marietta Formanek  
Sarah Foster GR  
Tara Gallagher '19  
Karina Graeter GR  
Julianne J. Harden  
Trish Heatherton  
Melissa Herman  
Mardy High  
Emma Mazzuchi '19  
Sharon McMonagle  
Katie Price  
Mary Quinton-Barry  
Katie Rusch  
Jo Shelnut  
Elizabeth Todd  
Gretchen Twork  
Michelle Wang '19  
Kaitlin Whitehorn '16  
Valerie Wiersma

## **Alto**

Carissa Aoki GR\*  
Carol Barr  
Andrea N. Brown  
Kathy Christie  
Helen Clark\*  
Joanne Coburn  
Johanna Evans '10\*  
Anne Felde  
Lindsey Fera  
Linda L. Fowler  
Anna Gado  
Kim Genzer  
Ridie Wilson Ghezzi  
Emma Hadden  
Nicole Johnson  
Emily Jones  
Mary MacVey  
Kristi Medill  
Cathleen E. Morrow  
Rosemary Orgren\*  
Bonnie Robinson  
Margaret Robinson  
Jo Shute  
Jacqueline Smith  
Elisebeth Sullivan\*  
Averill Tinker

## **Tenor**

Gary E. Barton\*  
Brian Clancy  
Michael Čukan  
Scot Drysdale  
Jon Felde  
Dan Gottsegen  
Henry Higgs  
Jeffrey Iler  
Gregert Johnson  
Jamie King  
Joel Lazar  
David Thron  
Richard Waddell\*  
Adam Weinstein '98\*  
Matthew Wilson  
Pat Yealy

## **Bass**

John Archer  
Kenneth Bauer  
William Braasch  
Stephen Campbell  
David C. Clark  
Jacob R. Cutler '18  
Mark Dominguez '19  
Tucker Evans '19  
Charles Faulkner  
Robert Fogg  
Charles Freeman  
Paul Hecht  
Rob Howe  
Jonathan Kendel  
Ethan Klein '16  
Terry W. Martin  
Daniel Meerson  
Andrew Nalani '16  
Jimmy Ragan '16  
Adam Rinehouse '19  
David T. Robinson  
Ryan Spector '19  
Jack Van Hoff  
Robert Wetzel '76  
Allan Wieman

GR=Graduate Student

\*Member, Board of Directors



# ORCHESTRA

## Violin 1

Jane Bearden *concertmaster*  
Jane Kittredge  
Leah Zelnick  
Marcia Lehninger  
Ariana Rosen

## Violin 2

Bozena O'Brien  
Kay Rooney-Matthews  
Melanie Dexter  
Micah Brightwell  
Mario Candielo  
Svetlana Gurina

## Viola

Elizabeth Reid  
Leslie Sonder  
Andrew Waid  
Paul Reynolds

## Cello

Emily Taubl  
Cherry Kim

## Bass

Evan Premo  
Paul Horak

## Oboe

Margaret Herlehy  
Ann Greenawalt

## Bassoon

Janet Polk *principal*  
Lauren LaPointe

## Trumpet

Elmer Churampi  
Geoffrey Shamu

## Timpani

Jeremy Levine

## Harpichord

Greg Hayes

## Continuo

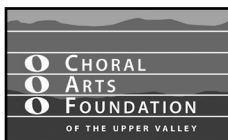
Diane Belcher

# 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.

Additional thanks to Hilary Pridgen of The Trumbull House for providing accommodations for guest soloists. The Trumbull Bed & Breakfast, 40 Etna Road, Hanover, NH 03755; (603) 643-2370 or toll-free (800) 651-5141; [www.trumbullhouse.com](http://www.trumbullhouse.com)



For information on the Choral Arts Foundation of the Upper Valley, please contact:

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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**SARAH CHANG** *violin*  
**JULIO ELIZALDE** *piano*

**wed FEB 3 • 7 pm • SPAULDING AUDITORIUM**

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