



HOPKINS CENTER
FOR THE ARTS

presents

MARTHA REDBONE ROOTS PROJECT

Post-Performance Discussion

You are invited to remain in the theater immediately following the performance for an informal discussion with the artist.

Funded in part by the NEA Access to Artistic Excellence, the Forrest L. Fraser 1956 Fund, Patricia S. and Robert A. Levinson 1946 Fund in Support of the Hopkins Center's Visiting Performing Artists Program and the Robert Grinnell Fund for the Hopkins Center.

Sponsored by VPR

Thursday, May 1, 2014 | 7 pm

Spaulding Auditorium | Dartmouth College

MARTHA REDBONE ROOTS PROJECT

Tonight's performance is presented with an intermission.

Program will be announced from the stage.

Martha Redbone *vocal, percussion*

Aaron Whitby *piano, melodica, background vocal*

Alan 'AB' Burroughs *dobro, background vocal*

Teddy Kumpel *guitar, banjo, background vocal*

Fred Cash *bass*

ABOUT THE ARTISTS

Garden Of Love—The Songs of William Blake is not the debut album of singer/songwriter, producer **Martha Redbone**, yet it embodies a sonic rebirth and fuller flowering of her own rootsy ethos. Warm, woodsy melodies take flight through the fusion of largely pre-war string-band instrumentation and her heart-worn mountain holler, as Sister Martha tells William Blake's tales of eternal humanitarian values through music distilled in the Southland since before America was founded.

Miss Redbone's music flows equally from her own unique, award-winning blend of Native American elements with soul and funk, and her deep roots in Appalachian folk and Piedmont blues favored by the matriarchy that raised her on a rich sojourn from Clinch Mountain, Virginia to Harlan County, Kentucky and beyond to Brooklyn's Dodge City-esque mean streets. Indeed, *Garden Of Love* seamlessly evokes the mid-20th century old-timey gold rush when such artists as her fellow Kentuckians Jim Ford and Jackie DeShannon fearlessly infused their downhome blues between canyon air ballets and retronuevo cabinessence—before their followers developed newgrass and Redbone's twangy forebears Buffy Sainte-Marie and Rita Coolidge brought indigenous concerns to the rock & roll arena in the 1970s. Yet don't call this project bluegrass or the purists might have a fit.

Redbone, since the establishment of her career in London and New York City, has humbly and steadfastly earned a solid reputation as a sought-after

collaborator—whether in the guise of Warner Chappell-minted songwriter, behind the console guide or earnest guest voice—among her peers. Working with rising comers like Brit Grammy winner Shola Ama or such legends as Redbone's Ohio Players/P-Funk mentor Walter "Junie" Morrison, she and UK-bred partner Aaron Whitby consistently provide essential direction and soulful support to knit track and artist into an indelible whole.

It may come as a surprise to some that Redbone, a junior Funkadelic, indie soul pioneer and a woman noted for purveying the wilder shores of rhythm & blues on prior releases *Home Of the Brave* and *Skintalk*, recorded her new album in the fabled center of country music, Nashville. Yet, proudly retracing the path of her uniquely American mixed heritage back to its earliest source, she is merely taking the inevitable next step of a maverick artist who has never been chained by borders. Americana is her natural homecoming, sonic and otherwise.

The album, produced by Grammy-winning Nitty Gritty Dirt Band founder John McEuen whose recent work includes Steve Martin's *The Crow*, includes a stellar supporting cast that allowed Martha to focus on vocals and deep communion with the spirits of her ancestors: composer David Amram, cult troubadour Jonathan Spottiswoode and studio veterans Byron House on upright bass and Mark Casstevens on guitar. Reverence and

ABOUT THE ARTISTS CONTINUED

righteous joy from sacred music animate songs like the title track *The Garden of Love*, the glorious *Rose Up at Dawn of Day*, and haunting *A Dream*, driven by lyrical content from the brilliant mind of Romantic visionary William Blake whose credo “Energy is Eternal Delight” is fiercely reinterpreted for Appalachia. The album resonates with the influence of Redbone’s southeastern raisin’, echoing an earlier time/space through elements of folk, country gospel, stomp chants, and the high lonesome of a front porch Sunday pickin’.

The couple crafted *Garden of Love* between touring, producing albums at their Brooklyn studio, an ongoing foray into banjo mastery, activism, and the never-ending daily joys of raising a young son during 2011; but the album attains the heights of an imperishable artifact, due to the acute losses of her mother, aunt and other trials amid the writing and recording process. And so, for a concept that gestated over five years, the

album is still right on time—as revision of the artist’s complex American heritage, as loving messages to her child heir to these roots, and a balm for audiences hungering for truth and higher meaning.

In the arc of Martha Redbone’s aesthetic journey, *Garden Of Love* represents the simultaneous retrenchment and innovation so respected in those seminal works of fellow Cosmic Americana pioneers The Byrds via Sweetheart of the Rodeo and The Band on their first two long-players, and it deserves to enter that oh-so hallowed high-tech holler. This here is thoroughly modern music but imbued with rural truth and a slowed roll that has provided sustenance to plainfolks since time immemorial. C’mon, brothers and sisters, and get yourselves back to some semblance of The Garden. This is Redbone’s first engagement at the Hopkins Center.

CONNECTING ARTISTS TO THE COMMUNITY

While at Dartmouth, Martha Redbone visited classes from the African & African American Studies, Native American Studies and Religion Departments, joined students from the Women of Color Collective, Gender Neutral Floor Living Community and Native American House, and participated in a post-performance discussion. For more information on Hop Outreach & Arts Education, call 603.646.2010 or visit hop.dartmouth.edu/online/outreach.

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BRAZIL AND MORE

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Diane Riley and Benjamin Silberfarb	Nancy and Christopher Tatum	Liz Ross and David Westby
Anne and Peter Silberfarb	Anne and Bruce Taylor	Sandra and Maynard Wheeler
Emily and Joe Silver	Ching-Wen and Carl Taylor	Jane and John Whelihan
Deborah Springhorn and Stephen Silver	Christine and Jack Taylor	Suzanne and Richard Whiting
Kitty and Clay Simpson	Sarah Powers and Michael Taylor	Katherine and Stephen Wilkerson
Maria Del Pilar Singleton and David Singleton	Carolyn C. Tenney	Sarah Ousley Will and Charles B. Will
Brenda E. Sirovich	Ellen Terie	Mame Willey
Gregory W. Slayton	Barrett and Anthony Thacher	Perry and John Williamson
Margaret K. Sleeth	Cynthia S. Thompson	Sybil B. Williamson
Carol and Roger Sloboda	Ann and Dennis Thron	Margaret Parsons and James Wilson
Jacqueline Y. Smith	Ella S. Tobelman	Lois and Peter Winkler
Karen Du Bois and Kerrington Smith	Linda and Edward Tober	Joanne and Doug Wise
Margaret L. Smith	Carol and Howard Trachtenberg	Morton E. Wise
Martia and Mark Smith	Barbara B. Travis	Christianne and William Wohlforth
Karen and Scott Smith	Ruth Friend and Michael Trimpi	Anne and Harry Wollman
Jean and Stuart Smith Jr	Paula Tsai	Joan M. Wolter
Pamela and Raymond Sobel	Janine Kanzler and Michael Tsapakos	Kristin and R. Stewart Wood
Hilda and Robert Sokol	Michelle C. Turcotte-Smail	Barbara and Michael Woodard
Maribel and John Souther	Lee and Stanley Udy Jr	Deborah Hall and Mike Woods
Sarah and Steven Spencer	Marian B. Ulrich	Penelope and Peter Wright
Margaret E. Spicer	Cindy and Jim Varnum	Julia and Martin Wybourne
Peregrine and Peter Spiegel	Casey P. Villard	Judy Manley and Eugene Yeates
Carol B. Spindler	Noelle and Geoffrey Vitt	Ruth A. Zales
	Margaret and Richard Voss	Claudia Zayfert
		Jeanne and William Zeilman

BENEFITS OF MEMBERSHIP

Hop Members play a leading role in directly furthering the Hopkins Center's mission. In appreciation, Members receive valuable benefits that enrich their experience of the performing arts and deepen their engagement with the Hop.

BE A PART OF THE EXCITEMENT!

**Be the first to purchase tickets • Interact with artists •
Attend special events • Connect to your community**

HOP MEMBERSHIP CATEGORIES AND BENEFITS (July 1, 2013 – June 30, 2014)

MEMBER | \$100-\$249

- Priority ticket processing of up to 4 tickets per show*
- Invitation to sneak preview of new season's visiting artist performances
- Invitation to annual Hop Members' event
- Advance notice of new live shows added to the season
- Name listed in newsletter and select playbills
- Waived ticket processing fees
- Ticket exchange privileges

ADVOCATE | \$250-\$499

All of the above, plus:

- Priority ticket processing of up to 6 tickets per show*
- 15% discount for dining at the Hanover Inn and free valet parking with dinner reservation**
- Advance purchase priority for The Metropolitan Opera: *Live in HD* series (Met Pass only)

PARTNER | \$500-\$999

All of the above, plus:

- Parking validation at the Hanover garage for each show purchased
- Invitations to Partner events like open rehearsals, panel discussions and receptions

INVESTOR | \$1,000-\$2,499

All of the above, plus:

- Invitation to a private event with a Hopkins Center performing artist
- CD in your genre choice of the season's performances**

BENTLEY FELLOW | \$2,500-\$4,999

All of the above, plus:

- Preferred season ticketing (early ordering deadline applies)
- Personalized ticketing service
- Name on plaque in Upper Jewett Corridor
- Invitation to performing arts trip with the Hopkins Center's Howard Gilman Director

BACKSTAGE CIRCLE | \$5,000-\$9,999

All of the above, plus:

- Invitation to lunch with the Hopkins Center's Howard Gilman Director
- Credit in printed program for sponsorship of one Hop visiting performing artist event

TOP OF THE HOP | \$10,000+

All of the above, plus:

- Commissioning opportunities are available at this level

* Priority ticket processing includes all Visiting Performing Artists and Hop Performance Ensembles and is based on availability.

**Acceptance of this benefit requires a deduction from the amount of your tax receipt. For complete details of categories and benefits please see hop.dartmouth.edu/online/members

Now is the perfect time to join the excitement here at the Hop, in advance of the announcement of the 2014-2015 performance season! Become a new Hop Member by May 31, 2014—prior to our annual July/August registration and renewal period—and **your Membership will be valid for 13 months, through June 30, 2015**. Join online at hop.dartmouth.edu/online/members, or by calling Membership Coordinator Linda Lewis at **603.646.2006**.

DMAX: DIGITAL MUSIC AND ARTS EXPO

TUE | MAY 6 | 6:30 PM | FREE

Catch the creativity that happens at the overlap of art and technology as the Digital Arts Exhibition and New Music Festival present an innovative exhibition of digital music, art and visualizations.

Reception & Demos | 6:30 pm | Top of the Hop

Digital Fashion Show | 7 pm | Top of the Hop

New Music, Computer Animation & Digital Art Screening | 8 pm | Spaulding Auditorium

Interactive Installations | Throughout the Evening | Hop Garage



BARBARY COAST JAZZ ENSEMBLE SENIOR FEATURE CONCERT DON GLASGO director

SAT | MAY 10 | 8 PM | SPAULDING AUDITORIUM

The Coast honors the talents of the graduating seniors who have meant so much to the ensemble in the past four years. In this annual celebration, every senior in the Coast gets to choose his or her own "senior feature" number—leading to a show that's always eclectic, high energy and BIG fun!



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

HOPKINS CENTER MANAGEMENT STAFF

Jeffrey H. James Howard Gilman Director

Marga Rahmann Associate Director/General Manager

Joseph Clifford Director of Audience Engagement

Jay Cary Business and Administrative Officer

Bill Pence Director of Hopkins Center Film

Margaret Lawrence Director of Programming

Joshua Price Kol Director of Student Performance Programs

HOPKINS CENTER BOARD OF OVERSEERS

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Kenneth L. Burns H'93

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Nini Meyer

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Diana L. Taylor '77 Trustee Representative



Please turn off your cell phone inside the theater.



Assistive Listening Devices available in the lobby.



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