



HOPKINS CENTER
FOR THE ARTS

presents

Music Department Residency
Del Sol Quartet and ZOFO

Post-performance discussion with the artists

Funded in part by the Arthur J. 1903 and Nellie Z. Cohen Foundation, the Frank L. Harrington 1924 Fund No. 3 and the Nathan W. Pearson 1932 and Sons Fund.

The Music Department at Dartmouth College thanks Mrs. Selma Bornstein for her generous gift of Rollins Chapel's Petrof Concert Grand Piano, given in loving memory of Dr. Murray Bornstein.

Sat • October 14, 2017 • 8 pm
Rollins Chapel • Dartmouth College

Program

DEL SOL QUARTET:

Milagros (Miracles) (2010)

- III. Mujeres Cantando (Women Singing)
- IV. Danza de Tingo María (Dance of Tingo María)
- V. Sombras de Amantani (Shadows of Amantani)
- VI. Adiós a Churín (Goodbye to Churín)
- VII. Danza de los Muñecos (Dance of the Dolls)

Gabriela Lena Frank (b. 1972)

The Wheel & Mythic Birds Waltz (1983)

Terry Riley (b. 1935)

String Quartet No. 4, "Amazing Grace" (1973)

Ben Johnston (b. 1926)

Intermission

ZOFO:

I heard bells from my rotating house

commissioned by ZOFO, 2015

Ryan Brown (b. 1979)

Chimaera (arranged by ZOFO, 2012)

Nicholas Pavlovik (b. 1963)

Inspector's Scrutiny (2017)

Sahba Aminikia (b. 1981)

Promenade

Keisuke Nakagoshi

Paisaje (2017)

Pablo Ortiz (b. 1956)

Promenade

Keisuke Nakagoshi

Holy peaks of Chichibu at spring dawn (2017)

Kenji Oh (b. 1981)

Praying Mantis Rag

commissioned by ZOFO, 2014

Terry Riley (b. 1935)

DEL SOL QUARTET & ZOFO:

Shall We Play? (2012)

for string quartet, one piano four hands and toy pianos

Kui Dong (b. 1966)

Del Sol Quartet

Benjamin Kreith, violin
Rick Shinozaki, violin
Charlton Lee, viola
Kathryn Bates, cello

ZOFO

Eva-Maria Zimmermann, piano
Keisuke Nakagoshi, piano

Program Notes

Milagros (Miracles) (2010)

Gabriela Lena Frank (b. 1972)

Milagros (“Miracles”) is inspired by my mother’s homeland of Perú. It has been a remarkable, often difficult, yet always joyous experience for me to visit, again and again, this small Andean nation that is home to not only foggy desert coasts but also Amazonian wetlands. Usually a religious and marvelous occurrence, *milagro* here refers to the sights and sounds of Perú’s daily life, both past and present, that I’ve stumbled upon in my travels. While probably ordinary to others, to me, as a *gringa-latina*, they are quietly miraculous, and are portrayed as follows:

III. Milagrato—Mujeres Cantando (Women Singing):

Inspired by the sound of indigenous women singing, this movement exaggerates their “clustery” pitch and how their voices separate and converge.

IV. Milagrato—Danza de Tingo María (Dance of Tingo María):

As one who avoids the largely impenetrable *selvas*, or jungles, I did take away a strong impression of this border jungle town as lively and cacophonous. The relentless rhythm and the melodic line of *pizzicatos* inspired by water drums drive this movement.

V. Milagrato—Sombras de Amantani (Shadows of Amantani):

The remarkable starry nights of this barren island in Lake Titicaca between Perú and Bolivia made for eerie shadows that I could not dodge on my nocturnal walks.

VI. Milagrato—Adiós a Churín (Goodbye to Churín):

Churín is a small city on the side of a mountain with seemingly little horizontal ground, famous for its healing bath waters. I visited during a time when it was on the verge of becoming a ghost town as its youth were migrating in droves to urban coastal cities. Allusions to guitar music are made against a melancholy singing cello line.

VII. Milagrato—Danza de los Muñecos (Dance of the Dolls):

Playful in character, this movement is inspired by the brightly colored, almost mannequin-like

dolls from the colonial era that are found in small museums and private collections.

—Gabriela Lena Frank

Identity has always been at the center of Gabriela Lena Frank’s music. Born in Berkeley, CA, to a mother of mixed Peruvian/Chinese ancestry and a father of Lithuanian/Jewish descent, Frank explores her multicultural heritage most ardently through her compositions. Inspired by the works of Béla Bartók and Alberto Ginastera, Frank is something of a musical anthropologist. She has travelled extensively throughout South America and her pieces reflect and refract her studies of Latin-American folklore, incorporating poetry, mythology and native musical styles into a western classical framework that is uniquely her own. She writes challenging idiomatic parts for solo instrumentalists, vocalists, chamber ensembles and orchestras.

The Wheel & Mythic Birds Waltz (1983)

Terry Riley (b. 1935)

Mythic Birds Waltz never actually breaks into a waltz. Instead, Riley views an Indian *tabla* rhythm through a kaleidoscope of possibilities, gently shifting the meter to set it dancing in new ways. Sometimes the music surges forward with sweeping melodies, sometimes it lingers looping in eddies.

If there’s no waltz in *Mythic Birds Waltz*, then what about the birds? Riley evaded the question until, unexpectedly, at a preconcert talk with the Del Sol Quartet in Camptonville, CA, he surprised us by explaining that the birds he imagined came from Anagorika Govinda’s account of Tibetan Buddhism in *The Way of the White Clouds*. He had been reading the book and wanted to give the birds a dance to do.

The Wheel, the slow jazz ballad that opens the quartet, reappears in different guises and meters—and eventually provides a melancholy coda.

—Benjamin Kreith

Composer and performer Terry Riley is one of the founders of music’s minimalist movement. His early

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works, notably *In C*, pioneered a form in Western music based on structured interlocking repetitive patterns. The influence of Riley's hypnotic, multilayered, polymetric, brightly orchestrated Eastern-flavored improvisations and compositions is heard across the span of contemporary and popular music.

Performers who have commissioned and/or played his works include the Kronos Quartet, Rova Saxophone Quartet, ARTE Quartet, Array Music, Zeitgeist, Steven Scott's Bowed Piano Ensemble, John Zorn, pianist Sarah Cahill, California E.A.R. Unit, guitarist David Tanenbaum, electric violinist Tracy Silverman, drummer George Marsh, bassist Bill Douglass, Assad Brothers, cello octet Conjunto Ibérico, Crash Ensemble, Abel-Steinberg-Winant Trio, pianist Werner Bartschi, pianist Gloria Cheng, Calder Quartet, Arditti Quartet, Amati Quartet, Alter Ego, Paul Drescher, singer Amelia Cuni and Bang on a Can All-Stars.

Born in Colfax, CA, Riley studied at Shasta College, San Francisco State University and the San Francisco Conservatory of Music before earning a master's in composition at the University of California, Berkeley, where he studied with Seymour Shifrin and Robert Erickson. Riley joined the Mills College faculty in 1971. It was there that he met David Harrington of the Kronos Quartet. Their long association led to 13 string quartets; the concerto *The Sands* (1990); the multimedia choral work commissioned by NASA, *Sun Rings* (2003); and *The Cusp of Magic* (2004) with pipa. *The Palmian Chord Ryddle*, a concerto, was premiered in May 2012 by electric violinist Tracy Silverman and the Nashville Symphony. Other recent works include *Transylvanian Horn Courtship* (2008); *Universal Bridge* (2008); *Zephir* (2009); and *SwarAmant* (2012).

String Quartet No. 4, "Amazing Grace" (1973)

Ben Johnston (b. 1926)

The deceptively simple and direct-seeming American folk hymn *Amazing Grace*, generating variations of steadily increasing rhythmic and microtonal profusion, always securely grounded in new-old

once more frontier-fresh modal tonality capable of wide proportional spaces: new reaches of consonance and metrical intricacy which push the boundaries of intelligible complexity beyond horizons conceivable in the confines of conventional tuning. This is the world of *String Quartet No. 4*.

—Ben Johnston

Ben Johnston (b. 1926), called "the best non-famous composer this country has to offer" (*The New York Times*), writes challenging works using "just intonation" that incorporate elements of neoclassicism, serialism, jazz, hymns and songs. Born in Macon, GA, he began piano lessons at the age of six and started composing at age 11. He pioneered the use of microtones and non-tempered tuning, to which he was introduced through the work of Harry Partch while earning his master's degree at the Cincinnati Conservatory of Music. Johnston worked with Partch in California, and studied with Darius Milhaud at Mills College and later with John Cage. He taught theory and composition at the University of Illinois at Urbana-Champaign for 30 years, retiring as emeritus professor of music. Johnston's compositions include works for opera, theater, dance, orchestra, chamber ensembles, voice, piano and tape. In 2007 the American Academy of Arts and Letters honored his lifetime of work, and he has received other national and international grants, awards and commissions.

I heard bells from my rotating house (2015)

Ryan Brown (b. 1979)

I Heard Bells... was obliquely inspired by a drawing by Albert Robida entitled *Maison tournante aérienne* (*aerial rotating house*)—although I actually had the image of a rotating house with bells in the distance first, and later found an image that conceptualized it, rather than the other way around. The final result is less programmatic than I initially envisioned, but traces of that image are present throughout.

—Ryan Brown

Described as "nimble, expressive, ear-turning and strange in an accessible way" (*Washington City Paper*), Brown's music has been performed across the

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country and around the world by many excellent groups, performers, and presenters, including Kronos Quartet, Roomful of Teeth, Crash Ensemble, Brooklyn Philharmonic, pianist Lisa Moore, JACK Quartet, California E.A.R. Unit, Paul Dresler Ensemble, Gaudeamus Festival, Carlsbad Festival, MATA Festival and the NY Phil's first Biennial.

Brown has received an Emerging Composer Award from the Gerbode and Hewlett Foundations, and a Morton Gould Young Composer Award from ASCAP. He was a finalist for the international Gaudeamus Prize and Composer-in-Residence at the Mondavi Center for the Performing Arts at UC Davis. His music has been recorded on New Amsterdam Records, Tritone Records and TraceLabel. Brown received his Ph.D. from Princeton University, and is also a graduate of California State University-Long Beach and the San Francisco Conservatory of Music, where he serves as an Associate Dean.

***Chimaera* (2012)**

Nicholas Pavkovic (b. 1963)

Chimaera is a kind of dialog between rational and irrational elements, fused by common musical material. A lyrical line is cloaked and interrupted by a second, insistent voice of mechanical wildness, a fugue state, a tangle of terrifying, uncontrollable associations and compulsions. Originally executed by a player piano, the work will be assayed by humans for the first time at this concert.

—*Nicholas Pavkovic*

Pavkovic received an A.B. from the University of Chicago in mathematics and an M.M. in composition from the San Francisco Conservatory of Music, where he studied with Elinor Armer. His 2011 composition, *Angelus Novus*, received the school's James Highsmith Award for orchestral composition. A prolific composer for film, Pavkovic has scored more than two dozen narrative features and shorts, and was named a Sundance Composers Lab fellow in 2008. In the same year he received the grand prize in the Percussive Arts Society composition competition for *Concertino for Piano and Percussion*. He is active in the planning and administration of the San

Francisco Conservatory's annual Hot Air Music Festival, which hosted the premiere of his chamber opera, *Sredni Vashtar*, in 2010. In 2011, SFCM alumnus and pianist Robin Sutherland premiered Pavkovic's *Rhapsody for Viola and Piano* with San Francisco Symphony violist Jonathan Vinocour. Sutherland subsequently commissioned *Volante*, a three-movement suite for clarinet and piano, which premiered in 2012. Pavkovic is executive director of the Ross McKee Foundation for the Musical Arts, a private nonprofit foundation supporting piano performance and education in the San Francisco Bay area. He is a professor of musicianship and music theory at the San Francisco Conservatory of Music.

***Inspector's Scrutiny* (2017)**

Sahba Aminikia (b. 1981)

Iranian-American artist Nicky Nodjoumi looks at politics, religion and human interactions from a dark, mythological and humorous perspective which is very similar to my perception of world affairs and how people are manipulated by politics. Nodjoumi himself in exile and unable to return to his homeland, Iran, looks at the political scene of his homeland and finds the root of the problem and by looking at it from a global standpoint, creates a certain dark beauty which is comprehensible by all persecuted citizens of the world. I was as born a few generations after Nodjoumi but my generation (born after the Islamic Revolution in Iran) is still struggling with the same issues that his generation was dealing with. And this makes me believe that we might be dealing with a broader issue; nature of human being and not any specific ideology, nation or people. But what I see similar between our generations is looking back at our homeland where we cannot go back any more, explore every inch of its beauty in its darkest of moments and share it with our fellow human being here on the other side of the oceans.

—*Sahba Aminikia*

Born in 1981 in Tehran, Iran, Aminikia studied music composition in Russia at the St. Petersburg State Conservatory under Boris Ivanovich Tishchenko, a post-graduate student of Dimitri Shostakovich. In

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his homeland, Aminikia studied under renowned Iranian pianists Nikan Milani, Safa Shahidi and Gagik Babayan. He was perhaps most influenced by work with his first teacher and renown composer, Dr. Mehran Rouhani, a post-graduate of Royal Academy of Music and former student of Sir Michael Tippett.

He received his bachelor of music and his master of music with honors from San Francisco Conservatory of Music under Dan Becker, David Garner and David Conte where he was the proud recipient of Phyllis Wattis Foundation scholarship. He has also received lessons from Conrad Susa, Richard Danielpour, John Corigliano, Oswaldo Golijov and John Adams. He is the recipient of many various commissions from theatre troops to contemporary classical ensembles, film scores, Persian traditional music groups to jazz bands including Kronos Quartet, Symphony Parnassus, San Francisco Conservatory of Music New Music Ensemble, Mobius Trio, Delphi Trio and Living Earth Show.

His *Tar o Pood (Warp and Weft)* commissioned by Nasrin Marzban for Kronos Quartet was the second place recipient of the American Prize 2015 in composition, professional chamber music category. His most recent project was a piece originally written for Brooklyn Youth Chorus and Kronos Quartet, titled *Sound, Only Sound Remains* which involves pre-recorded media obtained from Iranian female singers residing in Tehran whose voice have never been heard before due to religious restrictions. *Sound, Only Sound Remains* is described by the *Wall Street Journal* as "an ingenious and arresting concoction of live and recorded music." Aminikia was recently named the artist-in-residence at Kronos Festival 2017 at SFJAZZ center.

Paisaje (2017)

Pablo Ortiz (b. 1956)

I wrote *Paisaje* for the ZOFOMOMA project. I have known and admired Eduardo Stupia since we were both teenagers, and I always loved the intricate counterpoint characteristic of his paintings and drawings. I thought it would be fun to try to

reproduce some of these textures in a piece for piano four hands, where, by the nature of the medium, the performers are always in danger of being affected by the physical intricacies of playing around each other. Towards the end of the piece, which is based on rather abstract tango idioms, I include an allusion to the imaginary Great Gates of Buenos Aires.

—Pablo Ortiz

Ortiz has taught composition at the University of California, Davis since 1994. He holds degrees from the Universidad Catolica Argentina and Columbia University. He has composed chamber, orchestral, vocal, choral and electroacoustic music, as well as music for theater and film. Major commissioners include the Fromm Foundation at Harvard, the Koussevitzky Foundation, to write *Raya en el mar*, for the San Francisco Contemporary Music Players, Fideicomiso para la cultura Mexico-US to write children's songs, the Gerbode Foundation to compose *Oscuro*, for Chanticleer and the San Francisco Contemporary Music Players, and the Terezin Foundation, to write *Garden Songs* for soprano and string trio, and *Leaving Limerick* for choir. In 1993 he was a fellow at the John Simon Guggenheim Memorial Foundation. In 2008 he received an Academy Award from the American Academy of Arts and Letters.

Recent premieres include *Suomalainen Tango* for orchestra by the Orquestra Nacional de Catalunya; *Tango Futurista* for intonarumori conducted by Luciano Chessa; *Trois tangos en marge* by the Kovacic, Dann, Karttunen trio at the Museo Nacional Reina Sofia in Madrid; *Gallos y Huesos*, an hour-long secular oratorio for five female voices, baritone and harp; *Martin Fierro* for four guitars and three sopranos; *Maizal del Gregoriano* for SATB choir and celesta, all commissioned by the Centro Experimental Teatro Colon in Buenos Aires, Argentina; and *Concerto for Bandoneon*, commissioned by the Santa Rosa Symphony Orchestra.

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Holy peaks of Chichibu at spring dawn (2017)

Kenji Oh (b. 1981)

When I stood in front of the picture *Sacred Chichibu Peaks at Spring Dawn*, I felt as if I was standing in the mountains. The sun seemed really going to rise if you stared at the picture and waited. The piece expresses a growing excitement for the sunrise while drawing the moment of the dawn into the sunrise with gestures of the mountain ridges, fogs and lights.

—Kenji Oh

Kenji Oh is a Japanese composer of contemporary classical and media music based out of San Francisco and Los Angeles. His music illustrates vivid images as though the sound carves out a sculpture or paints a scroll. Oh has achieved various awards and honors for his orchestral, choral, and chamber music. He earned his Master of Music Degree in Composition from the San Francisco Conservatory of Music, where he studied with David Garner.

In addition to concert music, Oh composes music for various kinds of media such as film, theatre, TV, video games, and also for women's gymnastics floor exercise being a gymnast himself. The films he scored have been screened in numerous film festivals; *B/W Foxes and the Cave of Light* (Kiyoshi Kurahara, director) in Montreal World Film Festival 2012, *Born With It* (Emmanuel Osei-Kuffour, director) in NBCUniversal Short Film Festival 2015 (Best Film Award) and others.

Shall We Play? (2012)

Kui Dong (b. 1966)

Dong links her inspiration for the piece to the idea of child's play, finger painting and the musical influences of Bach, Nancarrow and ragtime. She explains:

By its name, "toy piano" suggests child's play, and its shimmering timbre suggests the piccolo piano, a vivid instrument that deserves serious attention and exploration by composers and musicians alike. The concept of this piece originates from the idea of "play" and extends to a wild, playful

dance and interplay between the four-hands-piano and its counterpart, the other four hands on strings.

In the piece, "sonic crossing and dislocation" is created both spatially—by the musicians (including sometimes the quartet members) moving around to play the toy pianos—and through the varied timbres of the instrumentation—from piano to toy piano, and from small to large stringed instruments. The string quartet works "as a glue" to connect all the elements, playing "melodies that frame the structures and engage the sonority..."

Dong is a professor of Music at Dartmouth College. She is described by the *Washington Post*, *Gramophone International UK*, *San Francisco Examiner*, *Charleston Post and Courier*, *Boston Musical Intelligencer* as possessing "21st-century sensibilities," "exquisitely...ceaselessly compelling," "exceptional beauty and imagination," "a hybrid sonic labyrinth," and "beautiful, haunting and thought-provocative." Her compositions span diverse genres and styles including ballet, orchestral and chamber works, chorus, electro-acoustic music, film scores, and multi-media art and free improvisation. Her music has been performed and commissioned by numerous ensembles and received honors and prizes from a wide spectrum of prestigious institutions, including Central Ballet Group of China, The National Performing Art Center Spain's Tenerife Symphony Orchestra, UK's Arditti Quartet, Holland's Slagwerk Den Haag, Austria's Ars Electronica, Nancy Karp + Dancers, Del Sol Quartet, Volti, SFCMP, Third Coast, Melody of China, USA Commissioning Award, The Serge Koussevitzky Music Foundation and Library of Congress, Tanglewood Music Center, the Fromm Music Foundation at Harvard University, Meet the Composer, ISCM and ASCAP.

Her music, including three full length CDs, includes *Pangu's Song* (2004, New World Records), *Hands Like Waves Unfold* (2008, Other Minds Records), and *Since When Has The Bright Moon Existed* (2011). Other releases include *Follow Me?* (2009)

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for electronic and clarinet and *Shall We Play?* (2012-2013) on Sono Luminus Records, as well as *Trio* on Henceforth Records. A collection of her chamber works was published by Central Conservatory of Music Press in May and the recording of *Differences within Oneness* for string quartet was digitally released by Other Mind Record/Naxo in 2015. Her interview and her two

large choral works are featured in the documentary film *Su Tong Po* and was aired on the China Central Television in July 2017.

Dong graduated from Central Conservatory of Music in Beijing and received her doctoral degree in music composition from Stanford University.

About the Artists

The **Del Sol Quartet**, hailed by *Gramophone* as “masters of all musical things they survey” and two-time winner of the top Chamber Music America/ASCAP Award for Adventurous Programming, shares living music with an ever-growing community of adventurous listeners. Fascinated by the feedback loop between social change, technology and artistic innovation, the San Francisco-based ensemble is a leading force in 21st-century chamber music, whether introducing Ben Johnston’s microtonal *Americana* at the Library of Congress, exploring Andean soundscapes with Gabriela Lena Frank and traditional musicians, deconstructing Ruth Crawford’s radical experimental processes with East Bay schoolchildren, or rocking Mason Bates’ techno grooves in his San Francisco club dance party.

Del Sol was founded in 1992 at Banff Centre for the Arts and is recognized as a “vigorous champion of living composers,” focusing on music that reflects the cultural diversity of our community, advocating works by both world-renowned and emerging composers, and collaborating across disciplines. Del Sol has commissioned and premiered over 100 works by a diverse range of composers, including Terry Riley, Mason Bates, Frederic Rzewski, Ben Johnston, Gabriela Lena Frank, Chinari Ung, Ken Ueno, Mohammed Fairouz, Tania León, Peter Sculthorpe, Reza Vali and Per Nørgård. The quartet has performed on prominent concert series nationwide, including the Kennedy Center, Library of Congress, National Gallery of Art, Symphony

Space, Cabrillo Festival, Other Minds Festival and Santa Fe Opera; and internationally in Switzerland, France, China, South Korea, Canada and Mexico. The quartet conducts an active educational program in the San Francisco Bay Area, in addition to regular residencies at universities and music schools across the country.

The New York Times praised Del Sol’s recent recording, *Scrapyard Exotica*: “See if your foot can stay still once you put on this funky disc of rhythmically infectious...music played by the adventurous Del Sol Quartet.” Released August 25, 2017, Del Sol’s ninth album *Dark Queen Mantra* features a collaboration with guitarist Gyan Riley and world premiere recordings of music by Terry Riley and Stefano Scodanibbio. This is Del Sol Quartet’s first engagement at the Hopkins Center. delsolquartet.com

ZOFO, since joining forces as the professional duo in 2009, internationally acclaimed solo pianists Eva-Maria Zimmermann and Keisuke Nakagoshi have electrified audiences from Carnegie Hall to Tokyo, with their dazzling artistry and outside-the-box thematic programming for piano-four-hands. This Grammy-nominated, prize-winning Steinway Artist Ensemble—one of only a handful of duos worldwide devoted exclusively to piano duets—is blazing a bold new path for four-hands groups by focusing on 20th and 21st century repertoire and by commissioning new works from noted composers each year.

About the Artists continued

ZOFO, which is shorthand for 20-finger orchestra (ZO=20 and FO=finger orchestra), also performs heart-pumping duet arrangements of famous orchestral pieces such as Stravinsky's *Rite of Spring*, exploring the realms in which many composers first experienced their symphonic visions. They

believe that the piano duet is the most intimate form of chamber music, with two musicians playing individual parts on one instrument in a complex, often beautiful choreography of four hands. This is ZOFO's first engagement at the Hopkins Center.

Connecting Artists to the Community

While at Dartmouth, While at Dartmouth, *Del Sol* and ZOFO visited classes in the Music Department, presented a mini-concert at a Residential House Community, conducted master class at Dartmouth and the Upper Valley Music Center, led a workshop for and performed with the Barbary Coast Jazz Ensemble at the Collis Center for Student Involvement, and participate in a post-performance discussion. For more information on Hop Outreach & Arts Education, call 603.646.2010 or visit hop.dartmouth.edu/online/outreach.

Upcoming Events



World Music Percussion Ensemble *Sounds of the Seasons*

Wed • October 25 • 7 pm

The multi-national quartet LADAMA joins the ensemble for a concert celebrating the cycle of the seasons.



Sally Pinkas, piano **Patricia Shands, clarinet**

Wed • November 8 • 7 pm

A program of Brahms and 20th- and 21st-century gems.

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