Connections and Collaborations
Building community through new music, new programs and creative mentorship

Local students join Dartmouth community members at the Black Family Visual Arts Center for CATV’s October 2014 Halloween-o-thon film competition.
That’s the kind of intergenerational exchange one can happily celebrate! Opportunity to play the Anderson-commissioned world premiere of the Richard Marriott exemplar. Roger Arvid Anderson ’68, who in this issue writes movingly about formative experiences he had at dedicated young community musicians. And the most recent Wind Ensemble performance is also a nice Ensemble players mentor middle school musicians. This winter it burgeoned with both Dartmouth players and programs at the Hop.

The Barbary Coast Jazz Ensemble in concert in Spaulding Auditorium, with guest residency artist Joe Bowie.

The grant that funds United We Stand continues the work the Hop began four years ago, under a 2011 Mellon Foundation grant, following the Hop’s response to a request for proposals to address the need to involve the next generation in the performing arts, with an emphasis on classical music. Other efforts planned for this next phase include:
• Building on a 2013-14 collaboration between the Department of Biological Sciences and composer Fay Wang, commissioning works that emphasize campus partners in STEM disciplines, including a piece by composer Tristan Perich for ACME Ensemble as well as potential chamber music collaborations;
• Expanding outreach to first-year students in their first six weeks on campus, a period that research shows is critical in the habits they form for their college years. The organizers of United We Stand purposely created a low-key, informal setting, with comfy seating, an intimate-sized venue, and snacks like pie and cider. The program is one of a range of Mellon Foundation-funded activities aimed at creating student-oriented events before and after classical concerts that place the music in context and enhance the social atmosphere, and providing opportunities and support for students to create new artistic works.

“The idea is to bring in a more relatable version of classical music, to show that it’s not just played by fancy people dressed up on stage but is something someone can see themselves doing,” said Cynthia Tan ’17, who, with fellow Classical Music Student Relations Advisor Mallory Rutigliano ’17, created the event. “We also want to break down boundaries between different types of music and bridge gaps between musicians—bring together people who don’t normally play together.”

The four members of the campus-based band The Euphemisms—Leif Harder ’15, Hannah O’Flynn ’15, Benjamin Meyer ’15 and Moises Silva ’16—performed their own composition based on simple pop/rock-based progressions and sound that develops into different soundscapes, touching on rhythms and styles of jazz, Afro-Cuban and funk.

Ningjie Cao ’16—a frequent contributor to campus new music events under the artist name Langhord—composed a new work for himself and four other students: Lloyd May ’18, Zoe Sands ’18, William Tackett ’18, and Thomas Hodiden ’18.

Digital Musics graduate student Carlos Dominguez, who has also composed for campus dance events and new music concerts, wrote a piece for five musicians who played improvised music consisting of field recordings, synthesized audio, live processed flute, and audio and video feedback.

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An Interview with Composer Richard Marriott
Matthew M. Marsit, Director, Dartmouth College Wind Ensemble

Those who have attended a concert by the Dartmouth College Wind Ensemble in the last few seasons will already be aware of the group’s dedication to promoting new, original works for wind ensemble, offering a premiere performance in nearly every concert presentation, and focusing largely on the repertoire of living composers. So when the opportunity was presented to work closely with composer Richard Marriott to develop a new violin concerto commissioned by Roger Arvid Anderson, there was no question that this was the right ensemble for the job.

As a San Francisco-based composer and artistic director of the Club Foot Orchestra, Marriott has enjoyed a wonderfully active career writing mostly music to accompany various forms of drama. “My work has often involved scoring movies, video games, or incidental music for theater, and I have frequently made some very unusual combinations of genres,” says Marriott. “I enjoy working with a narrative because I give myself permission to express every emotion.” While this new violin concerto is written as a work of “absolute music,” music without a program, the thematic material was drawn from Marriott’s own score for the 1927 German expressionistic film Metropolis, which also explains where the work gets its title.

The move to writing absolute music was not the only challenge presented to Marriott in this commission. The Metropolis Concerto is Marriott’s first large-scale work for symphonic wind ensemble, an ensemble characterized by its combination of 45 woodwind, brass and percussion performers. Keeping these massive forces in balance with a solo violin takes skill and careful consideration. “The first challenge is the combination of solo, acoustic violin with 45 other instruments. There are times you just wish to put in a forte (a musical term for strong, loud dynamic) in the score to highlight a passionate moment, but then I back away and realize the importance of the violin,” explains Marriott. “All resources must be carefully marshaled, keeping the balances in check to still get the emotional response and complexity of the work to come through to the listener.”

To ensure the development of a masterpiece, Marriott called upon the Dartmouth College Wind Ensemble as a resource of sonic information, joining the ensemble for a series of workshops in the spring of 2014. These workshops brought together the wind ensemble, violin soloist and composer for a complete reading of the work. Ensemble members were encouraged to make careful and thorough notations on their scores which were returned to Marriott for his review and many offered feedback directly to the composer about his writing. “Coming to Dartmouth was a totally invaluable experience, and the success that we enjoyed with this performance is directly a result of hearing the ensemble, its balances and the space, live and in person,” Marriott continued. “My time with the Dartmouth College Wind Ensemble deepened the compositional process and my understanding of the piece.”

Marriott, who returned in mid-February to work with the ensemble just prior to the work’s February 20 premiere, refers to this as a “living composition.” His work and exchange with the ensemble members allowed “for further development throughout the rehearsal process” making for a uniquely Dartmouth-inspired composition, made possible by the hard work, dedication, and fantastic abilities of the students of this institution.

On February 21, the Dartmouth College Wind Ensemble, with soloist Alisa Rose, performed Marriott’s Metropolis Concerto for an enthusiastic audience at the Concord City Auditorium in Concord, NH. The move to writing absolute music was not the only challenge presented to Marriott in this commission. The Metropolis Concerto is Marriott’s first large-scale work for symphonic wind ensemble, an ensemble characterized by its combination of 45 woodwind, brass and percussion performers. Keeping these massive forces in balance with a solo violin takes skill and careful consideration. “The first challenge is the combination of solo, acoustic violin with 45 other instruments. There are times you just wish to put in a forte (a musical term for strong, loud dynamic) in the score to highlight a passionate moment, but then I back away and realize the importance of the violin,” explains Marriott. “All resources must be carefully marshaled, keeping the balances in check to still get the emotional response and complexity of the work to come through to the listener.”

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COMMISSION NOTES
Roger Arvid Anderson ’68

I just read that the flamboyant flamenco guitarist, Manitas de Plata, recently died in France at the age of 93. The name he took for himself meant “little hands of steel.” He had a gift. I still remember sitting in Spaulding Auditorium as a student and hearing him play. Not only was his virtuosic performance a gift, it was the Hop then, and so it is now.

I call the Hop a gift because it was there I was introduced to the performing arts in a way I had never known. As a child with a talent for sculpture and drawing I was taken with some frequency to museums, but only rarely did I get to hear a concert, see a play or go to the movies. Dartmouth changed all that. Between the Film Society and the Hop’s program of concerts I had something to look forward to on a weekly if not daily basis. Thanks to the Hop I got to see the magical Alvin Alley American Dance Theater take over the stage of Spaulding. I can still see it in my mind as if it was yesterday. In other words, a habit started by the Hop has followed me for a lifetime.

When I moved to San Francisco in 1972 I started attending the opera with some frequency as well. Eventually I found myself part of a community of musicians and patrons. Being a sculptor myself I was well aware of the importance of commissions and patronage. Over the years many people made it possible for me to see and hear great performances on a variety of stages. One of my memorable friends was Eugenia Blinder, the widow of Naoum Blinder, the concertmaster of the San Francisco Symphony. Mrs. Blinder was a gifted painter and when she died at 92, I was given her painting of St. Basil’s Cathedral in Red Square. It is now my turn to honor her with a gift, along with the many others who have been so influential in my life as both an artist and a member of the audience.

I have an agenda as a patron and it is rather simple. I would like to commission works for the violin and cello with the goal that they might enter the concerto repertory. Of course, commissioning a piece is one thing and having it played in a serious venue is another. With those issues in mind I approached Jeff James, the Director of the Hop, to see if Dartmouth was interested in “new” music. Jeff said that Dartmouth College Wind Ensemble was open to performing original compositions. The rest is history. The music director of Dartmouth’s wind ensemble, Matthew M. Marsit, was putting together a program based on music inspired by the great silent film Metropolis by Fritz Lang. One of the composers I recommended we consider for the commission, Richard Marriott, had written a score for Metropolis that had recently premiered to two sold-out houses at the San Francisco Jazz Center. At the reception after the second performance I talked with Richard’s violist Alisa Rose. She spoke highly of the violin part, so I pitched the notion of writing a concerto based on themes from the film score. She loved the idea, so we brought it up with Richard, who said, “I could go for that, but who’s going to play it?” Guess who?

“Coming to Dartmouth was a totally invaluable experience.”

Richard Marriott

“

A habit started by the Hop has followed me for a lifetime.”

Roger Arvid Anderson ’68
When Ethiopian-American vocalist Meklit Hadero and Egyptian-American ethnomusicologist Mina Girgis hatched the Nile Project four years ago, little did they know they were embarking on a journey as vast and fascinating as the Nile itself.

Aiming to use music to promote cooperation among the 11 Nile Basin nations about shared concerns of peace and sustainability, the Nile Project has brought together 14 master musicians from across the Nile Region (described by The New York Times as “a committed, euphoric international coalition”) to compose and perform new music melding their various styles and languages. This diverse and impressive group has made two concert tours of Nile nations and recently launched a US trek, their slyly, groove-driven music lapped up by predominantly young audiences.

Thanks in large part to the Hop’s leadership, the Nile Project comes to New England this spring, for concerts and residencies drawing attention not only to Nile cultures and issues, but the challenges and opportunities that crop up along our own major waterways.

Recognizing parallels between the Nile Basin and the river-centered Upper Valley, the Hop spearheaded efforts to do the far-reaching New England tour—aided by funding from the New England Foundation for the Arts for a planning meeting at Dartmouth in August 2013 with the artists and New England presenters. The Hop developed a 12-page study guide of information and activities for classrooms and families that is being used in communities across the US where the Nile Project is performing; and the Hop is also heading up a project to form pen pal relationships between school kids in New England and Nile nations.

During NP’s April 12-18 Hop residency, the Hop offers a host of activities engaging children and adults, integrating music, visual arts, science and a love of the outdoors (see “Ways to Wade In”)—in addition to four performances at the Hop and in Claremont.

At the heart is the project’s music, and at the heart of that is the ensemble members’ deep understanding of each other as artists, Hadero said. To create music for the US tour, the 14 artists spent two weeks together in Egypt in November. Before that gathering, however, they all took part in a 10-week online course, created by NP Musical Director Miles Jay, learning about each other’s musical traditions—delving deep into the particular scales, rhythms, tonal qualities and embellishments of each.

“The artists had the time to practice and internalize these musical elements before arriving at the residency, where they were expected to apply these new concepts in their compositions,” said Girgis. “This made a huge difference in the quality of collaborations among the musicians during the residency as they were already fluent with many of each other’s musical backgrounds.”

Master artists and stars in their own countries, they were more than willing to open themselves to new learning. Hadero said, “The more advanced someone is, the more they know what they don’t know. I feel that the spirit of curiosity is really deep with these artists. The more curious you are, the more you listen, the more you can take in what you hear and use it yourself. You’re totally going to school, but you’re also a professor. Everyone is outside their comfort zone. No one is doing what they normally do.”

“We always found that the more0 they brought into the group, the more they contributed. When an artist is working with artists from different countries and traditions, they gain a greater understanding of their own.”}

**WAYS TO WADE IN**

**NILE PROJECT SPRING VACATION CAMP**

Mon–Fri • April 13–17 • 9 am–4 pm • AVA, Lebanon, NH

Participants in this once-in-a-lifetime vacation camp will work with artists, musicians and educators from the Nile Project, the Hopkins Center and Hood Museum at Dartmouth, the Upper Valley Land Trust and AVA to explore the histories and cultures—songs and stories—of the Connecticut and Nile River watersheds. Prepare to make art, take a field trip to discover a local watershed, meet international and local musicians, and visit Water Ways, a special exhibition at the Hood. The week culminates in a matinee performance of the Nile Project at the Hop on Friday, April 17, Ages 5-15, Tuition: $225 / members of AVA, UVLT, Hop; $250 / non-members

**STUDY:** Download a study guide full of river- and music-related activities for kids and families, developed by the Hop for use by all Connecticut River region venues presenting the Nile Project. hop.dartmouth.edu/Online/the_nile_project_matinee

**SEE THE SHOW:** The thrilling and colorful Nile Project ensemble performs four times: on April 17, in a special family matinee at 2 pm or full evening concert at 8 pm, both in Spaulding Auditorium, and in two free Hop/Chop mini-concerts for young people, at 11 am in the Hop’s Alumni Hall and at 3 pm in the Claremont Savings Bank Community Center, Claremont.

For current Nile Project program information, go to hop.dartmouth.edu/Online/the_nile_project

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**Hop Programming Director receives national arts award**

On January 12, at the annual awards ceremony of the Association of Performing Arts Presenters (APAP) in New York City, Margaret Lawrence was awarded the organization’s 2014 William Dawson Award for Programmatic Excellence.

The William Dawson Award is given to an individual or organization in the presenting field for sustained leadership, innovation and vision in program design, audience building and community involvement efforts. Other arts luminaries receiving awards at this year’s APAP ceremony included the Grammy-winning violinist Midori; and Patrice Walker Powell, deputy chair of Programs and Partnerships for the National Endowment for the Arts.

In considering Lawrence’s nomination, the Awards Committee noted her 20 years of artistic leadership at the Hop, during which has she has led the organization to be named a Hub Site for the National Dance Project, a pilot site for the Center for Creative Research, a Creative Campus Innovations grantee and an Andrew W. Mellon Foundation-funded incubator for classical music audience development. They also noted her service as a former board member of APAP and trustee of the Vermont Arts Council, on grant panels across the US and as a consultant for Creative Capital.

Said APAP President and CEO Mario Garcia Durham, “Margaret’s impact is local as well as national. She strengthens her institution, the community and countless performing arts careers by curating sophisticated, cutting-edge work across many genres in a rural, small community, and ensures that artists and the performing arts series are dynamically integrated within the Dartmouth College landscape.” Lawrence served on the APAP board of directors from 2001 to 2008.
Teen filmmakers bring Halloween spirit to the Hop
Johanna Evans, Director, Dartmouth Film Society

One of the ways in which the Community Venture Initiative (CVI) has expanded local public involvement with arts at the Hop is through a very successful partnership with Community Access Television (CATV). Based in White River Junction, VT, CATV runs popular video camps and film competitions (“slams”) throughout the year, primarily for youths. In October, the Hop partnered with CATV to produce and present CATV’s third annual Halloween-o-thon—a fun-filled competition in which junior high, high school and adult teams have three weeks to write, shoot and edit a short horror film.

The Hopkins Center also organized workshops for teens, led by Dartmouth student filmmakers. The sessions were designed to help participants obtain basic skills in sound, cinematography and screenwriting, as well as address questions specific to the horror genre. Hugh Sagona ’15, who used scenes from Jurassic Park to demonstrate the best practices of recording everything from screams to shaking jello, said “It was nice working with kids because they were always excited and had interesting questions I’d never thought of.”

After three weeks of toiling, the 30 teams (154 filmmakers!) and their families arrived at the Black Family Visual Arts Center for a haunted premiere party, posing for paparazzi and walking the red carpet. Owen O’Leary, whose team won Best Film in the High School division, said, “It was pretty awesome to see it on the big screen with an audience after all that work.” This year’s films featured everything from lost ghosts to terrifying betrayals to corn maze murders and—thanks to the workshops—excellent sound and lighting. With a record number of participants, the Hop/CATV collaboration was the spookiest Halloween-o-thon to date!

“I have been looking forward to the Halloween-o-thon since they announced it was happening here.”
Robert McAndrew, High School Best Actor Winner

“This year Dartmouth students led workshops, and I got to learn about how to get good lighting and great sound. It was really interesting!”
Audrey Lee, of Jr. High Team Fabulala Films

Out of the Hop and into Schools
Companion workshops bring school shows to life
Mary Gaetz, Outreach and Arts Education Coordinator

Almost 3,000 teachers and students participated in the Hop’s School Matinee Series during the 2013-2014 season. But the on-stage presentations are only part of the arts education work the Hop does each season. Hop teaching artists also offer companion workshops, visiting classrooms before or after the show to help students step inside the performance and learn more about the art form or subject matter.

Ruth Hall, 5th and 6th grade English Language Arts teacher at Marion Cross School, Norwich, VT, frequently brings her students to Hop performances and readily takes advantage of workshops for her students. Mrs. Hall has hosted a series of dance workshops focused on brain science and an acting workshop on the Civil War, finding that “The students often carry away interesting and useful impressions regarding the performances and workshops. They also make personal connections when they have creative and performance opportunities in the classroom.” Hall looks forward to participating in more education programs in the future and feels the Hop consistently offers her students wonderful enrichment through the arts. “Paramount is the excellent quality of the programming, as well as the thoughtful organization for teachers and outreach into schools.”

Kelsey Dangelo’s 7th and 8th grade students at Cornish (NH) Elementary School study Shakespeare, so in October she brought them to the Hop’s school performance of Play On! Shakespeare Set to Music. This performance featured the Dartmouth College Wind Ensemble playing Shakespeare-inspired music accompanied by undergraduate acting troupe The Rude Mechanics. To help students prepare for the show, Hop staff developed a pre-show workshop for Cornish explaining how music and theater work together to tell stories. Students participated in a series of guided listening and creative movement exercises to explore an excerpt of A Midsummer Night’s Dream. Ms. Dangelo appreciated the ways the workshop helped her students learn how movement and music can reveal meaning and intent in literature. The workshop “was outside [the class] comfort zone and that was wonderful. Every single student was engaged in the process.”

“Paramount is the excellent quality of the programming, as well as the thoughtful organization for teachers and outreach into schools.”
Ruth Hall

Bringing the Balcony Scene Home
Everyone thinks they know Romeo and Juliet, but do they? How can 21st century technology reveal the downward trajectory of this notorious relationship? These are questions director Peter Hackett explored in the Dartmouth College Department of Theater’s production of Romeo and Juliet. By incorporating live and recorded video into the live performance, the production uncovered new intricacies in this tragic tale. To add even more voices to the story, Hackett worked with Hop Outreach to create video content with high school and Dartmouth students. Students recorded themselves performing their favorite lines or interpretations of Romeo and Juliet and select videos were incorporated into the performance, adding community cast members to the production and allowing non-actors to see themselves appear onstage, no rehearsal needed!

“Play On!: Shakespeare Set to Music” event details, including workshops and more, available at hop.dartmouth.edu/Online/claremont_hopstop

Upcoming Claremont HopStops
Sat • Mar 28 • 3 pm • Jeh Kulu West African Music and Dance
Sat • Apr 18 • 3 pm • The Nile Project
Sat • May 23 • 3 pm • Vanessa Tran and The Jumping Monkeys
Event details available at hop.dartmouth.edu/Online/claremont_hopstop
**Introducing the Hop Internship Program**

Max Gottshall ’15, Director’s Office Intern

I have the privilege of overseeing a brand new Hop internship program as the first Director’s Office intern. The goal of this new program, funded by a gift from Caroline and Tim Harrison, is to provide students in the arts at Dartmouth with the chance to learn about the world of arts administration through hands-on experience and professional mentorship.

Since September, six Dartmouth seniors have been assigned to six different offices within the Hop. Our assigned departments encompass a wide range of potential career paths, including community engagement, graphic design and film distribution.

In addition to learning on the job—each of us is required to work a minimum of ten hours a week in his or her department—we’ve participated in a weekly speaker series, intended to deepen our understanding of the field of arts administration. We began by learning about the Hop from the people who run it—our supervisors. These sessions laid the groundwork, growing our understanding of the Hop’s basic operations, its relationship to Dartmouth, and its place in the larger context of campus-based arts centers. We also heard from Bob Lasher ’88, Dartmouth’s Senior Vice President of Advancement, as well as some fascinating visitors, including the tour managers for the Jazz at Lincoln Center Orchestra and a prominent New York-based arts consultant. These guests painted a detailed and unvarnished picture of the ever-changing arts landscape in America.

Perhaps the most intriguing component of the internship experience has been working on our own project: engaging Hop student employees as “arts ambassadors” to the greater student population. We aim to strengthen and then turn a sneak peek of a new Disney animated film, Big Hero 6, into a student employee party complete with popcorn, soda and candy. The event was a smashing success, and students have since expressed their appetite for more opportunities to bond with fellow employees.

Distinct offices within the Hop—but we have already begun in earnest. During the fall, we sponsored a Hop student employees as “arts ambassadors” to the greater student population. We aim to strengthen and turn a sneak peek of a new Disney animated film, Big Hero 6, into a student employee party complete with popcorn, soda and candy. The event was a smashing success, and students have since expressed their appetite for more opportunities to bond with fellow employees.

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Two terms in, it has already become clear that this internship program is unique at Dartmouth. It combines hands-on, meaningful work in a thriving arts center with unparalleled access to accomplished guests from around the country and indeed, the world. As a student majoring in both theater and government, I have been fascinated and inspired by my newfound understanding of the hard work and dedication that goes into promoting culture and art. I know I speak for all the interns when I say we are immensely grateful for the opportunity.

### Our Support for the Hop Internship Program

We fully support President Hanlon’s emphasis on experiential learning and view the internship program as an effective tool for enhancing and expanding that vision at the Hopkins Center.

Having had an opportunity to meet and interact with the current interns, we have seen firsthand how beneficially the program is—both to the students and to the Hop.

The Hop played a central role in both of our college experiences, from the rehearsal studios, to the music and art classrooms, to Spaulding Auditorium and even the Hinman Boxes and snack bar. We literally were there every day of our college careers.

In getting to know Dartmouth students today, and the interns in particular, we see that the Hop continues to play an equally central role in their lives. This reinforces the profound respect and admiration we have for the Hop and the importance of the arts to the quality of life on campus.

### Fun Fact:

I can bend my knees backwards.

What are your duties as film intern? I support the Hop film office with whatever they need, whether it be putting up posters, answering the phones, helping make the termly schedule, uploading the films for viewing, etc.

How did you get this job? I’ve been a Film Society member since my freshman fall and have been friendly with everyone in the office since then. When the opportunity arose, I was asked whether or not I wanted to do it and I jumped at the chance.

How does the Hop film program serve Dartmouth and/or the community at large? Apart from the invaluable Telluride relationship, I think Hop Film helps Dartmouth and, by extension, the Upper Valley discover new and awesome things they normally wouldn’t see. Yes, we program the popular stuff which a lot of people go to, but you’d be surprised at how many people show up for the Oscar short’s program every year, or the silent films with live musical accompaniment.

What would you say to a Dartmouth student who doesn’t know about Hop Film? I think it’s important to try new things and for those who have never seen some of the more obscure films on the term’s program, I’d encourage you to try it at least once. Who knows? You may find that you actually quite like these under-the-radar films.

My favorite thing about the Hop film program, you’re hoping for changes by the end of your tenure? I would love to get more sneak previews. Since our location is sort of out of the way, we’re not a big target for film distributors, but once in a while we’ll get a big film which is nice.

### Fun Fact:

I am a huge Doctor Who nerd.

What is your major? Medical Anthropology, Global Health Minor

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**Caroline Diamond Harrison ’86, P’16, P’18 and Timothy C. Harrison ’78, P’16, P’18**

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**Caroline Diamond Harrison ’86, P’16, P’18 and Timothy C. Harrison ’78, P’16, P’18**
HERE’S TO YOU, HOP MEMBERS!

With your loyal and generous support, the Hopkins Center ignites a passion for the arts on campus and throughout our Upper Valley region. Member contributions help to make possible the presentation of some of the most esteemed and innovative artists in our calendar, as well as the commissioning of exciting new works. Membership gifts also support our extensive outreach and arts education programs, into our classrooms and communities. We are so grateful to all of our donors—thanks to you, the Hop shines brighter than ever as a vital center for artistic inspiration, discovery and passion! *as of March 1, 2015

MEMBERSHIP LEVELS:
Top of the Hop • $10,000 and above
Backstage Circle • $5,000 to $9,999
Bentley Fellow • $2,500 to $4,999
Investor • $1,000 to $2,499
Partner • $500 to $999
Advocate • $250 to $499
Member • $100 to $249

TOP OF THE HOP
Barbara and Richard W. Couch Jr
Marilyn and Allan H. Glick
Kathryn and Richard Kimball
Carol and Robert Manesgold
Kate and Hans Morris
Judy and Thomas Osman
Linda and Rick Roesch
Jean and Bayne Stevenson
Jennifer Archbold Williams
and Stanton N. Williams

BACKSTAGE CIRCLE
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Downton Abbey
*as of March 1, 2015
Thank You, Hop Members!

Participants dance to the music of Rick Goldin at the Moore Theater. Kellie Epperheimer of Hubbard Street Dance Chicago teaches a sequence from the company’s repertoire in a June 28, 2014, master class in Chicago.
I recently had the pleasure of conversing with Hop member Ginia Allison ’W42. Ginia shared her reflections on supporting the Hopkins Center and a bit of the illustrious history of The Friends of Hopkins Center and Hood Museum of Art—all predecessors to the Hood Museum and the Hopkins Center. Excerpts of our conversation follow.

LL: How long have you lived in the Upper Valley?
GA: From 1980 on, Hunt and I first lived in Quechee, VT. After that we moved to Hanover.

LL: As an Upper Valley resident, how has your life been impacted by the Hop?
GA: I couldn’t imagine living in a community without a place like the Hop. I really couldn’t.

LL: Were all of the events the Friends produced fundraisers?
GA: The larger events were, like Taste of the Valley, the Book and Author Luncheons, the Symphony Balls. We also held events we referred to as “friendraisers”…to help folks who were new to the Upper Valley meet people, in convivial circumstances, and then introduce them to the Hopkins Center and the Hood Museum, as well as the Hop membership program. Huntly, along with his wife Ginia Allison, was a member of the Friends League of Springfield, MA. Huntly, along with his wife Ginia Allison, was a member of the Friends of Hopkins Center and the Hood Museum, and an Alumni Fund and Reunion Committee volunteer.

LL: Do you have a favorite Hop memory or a favorite Hop performance?
GA: My utter, absolute favorite is the Sunday afternoon, non-ticketed event when Yo-Yo Ma was in Spaulding, just to sit on the stage and chat. He talked about the fact that he knew that music was going to be his life’s work, but he felt very strongly that he didn’t want to go to music school. Another project which involved many of us was supporting the START (Students Teaching in the Arts) program…nearly everyone who was a member of the Friends at the time was really interested in arts education.

LL: If you were to summarize your personal commitment to the arts, why is supporting the arts so important?
GA: (The arts) absolutely enrich the fabric of life…I also think they teach you to look in new ways, to listen in new ways.

In Memoriam

This fall, Dartmouth, the Hopkins Center and the Upper Valley lost a dear friend and benefactor with the passing of Huntly Allison, Class of 1942, in September. Huntly’s great love of singing and all things musical began during his Dartmouth years with his participation in the Dartmouth College Glee Club. An ardent lover of Hop performances and Dartmouth athletic events, Huntly felt strongly that music is a very important part of life. He was particularly passionate about attending Dartmouth College Gospel Choir and the Dartmouth College Glee Club concerts. Off-campus, Huntly used music and singing to engage family and friends in many worthy causes, including the Junior League of Springfield, MA. Huntly, along with his wife Ginia Allison, was a member of the Friends of Hopkins Center and the Hood Museum, as well as the Hop membership program. Huntly and Ginia were founding members of the Institute for Lifelong Education at Dartmouth (now part of the network of Osher Lifelong Learning Institutes). Huntly served Dartmouth as a Class Officer, a Club Officer for the Dartmouth Club of the Upper Valley, an advocate for the Hopkins Center and the Hood Museum, and an Alumni Fund and Reunion Committee volunteer.

Huntly was a very active player in the cultural life of New York City as an advisor board member of the Baryshnikov Dance Foundation, and a prominent supporter of the American Ballet Theatre and of the Metropolitan Museum of Art photography collection.

A Legacy of Support

George W. Berry ’66, P’98

George Berry served as a Hop Overseer from 2005 until 2013. Along with his wife Roberta, George was a generous supporter of student performance opportunities, including the ingenious Imagination show presented as part of the Hop’s 50th Celebration weekend and several Dartmouth Idol competitions. Their gifts also helped underwrite some particularly ambitious ensemble tours, like the Dartmouth Symphony Orchestra’s European tour in December 2008 and the Dartmouth Dance Theater Ensemble’s New Zealand tour in March 2008. In addition, the Berrys helped to establish and maintain our Student Relations Advisor position, enabling us to hire a recent graduate to help craft marketing efforts directed toward our student audience. As Backstage Circle members, they supported the Visiting Performing Artists program, helping to bring diverse artists such as the Venice Baroque Orchestra, Pat Metheny and DJ Spooky to our stages.

A member of a proud Dartmouth family, George’s father, John W. Berry Sr. ’44 H’94 was a Dartmouth Presidential Medal recipient and one of the most generous alumni in college history. As an alumnus, George served the college as a member of the Major Gift Committee, as Vice Chairman of the Friends of the Dartmouth Library and as a member of the President’s Leadership Council.

Outside of the College, his community activities included a devoted relationship with the Boston Symphony Orchestra as a board member and patron, and a long association with the therapeutic riding organization, Friends for Tomorrow.

Melville “Mickey” Straus ’60

Mickey Straus served on the combined Board of Overseers for the Hopkins Center and Hood Museum of Art from 1982 to 1998 and from 1991 to 1996. Mickey gave a major gift to name the Straus Dance Studio in the Berry Sports Center, the Hop’s beautiful home for dance instruction and practice. Together with his wife, Leila, he established two endowed funds to support programming at the Hop, one to support performances of visiting dance artists and one to support arts education and outreach. In addition, Mickey’s support was critical to successfully meeting the Foundation Challenge grant, which established a significant endowment fund for arts education and outreach at the Hop. He was also a member of the Dartmouth Presidential Leadership Council, the Dartmouth Alumni Council, and of the Board of Visitors at the John Sloan Dickey Center.

Mickey was a major figure in the cultural world of New York City and the Hamptons and served in leadership roles in many prominent arts institutions, including as chairman of the board of American Ballet Theatre from 1992 to 1990.

Natalie P. Moody P’92

Natalie Moody served as a Hop Overseer from 2007 until 2013. As an Overseer, Natalie provided an important perspective as a foundation officer and the parent of an alumnus. As chairman of The Howard Gilman Foundation, she was instrumental in guiding the Foundation’s support of the Hopkins Center, most notably in overseeing the Foundation’s commitment to endow the Howard Gilman ’44 Directorship, the largest gift in the Hop’s history.

In addition to supporting the directorship itself, this endowment provides vital discretionary funds to help further the Hopkins Center’s leadership position both nationally and internationally. In addition to the directorship endowment, the Foundation gave a major gift to name the Jewelry Studio in honor of Mr. Gilman’s friends, the influential jewelry designer Donald Claffin. The Foundation also provided generous annual support to the studio, helping to provide high quality instruction to Dartmouth students looking to explore the art of jewelry design and creation. Natalie also facilitated the Bentley Fellows trip to the Foundation’s White Oak Plantation in Florida, an amazing experience that the participants will never forget.

We at the Hop mourn the loss of three former members of our Board of Overseers. We are deeply grateful for their years of committed service and generous support, the impact of which will be felt for years to come.

Natalie was a very active player in the cultural life of New York City as an advisor board member of the Baryshnikov Dance Foundation, and a prominent supporter of the American Ballet Theatre and of the Metropolitan Museum of Art photography collection.
On Wednesday, April 22, all Hop Members are invited to a pre-performance reception and celebration of the 2014-2015 membership year with the “wonderfully clever” (David Bowie) virtuosos of the “bonsai guitar,” the Ukulele Orchestra of Great Britain. Watch for your printed invitation, arriving shortly in the mail.

EXCLUSIVE MEMBER OFFER
Hop Members will enjoy an advance ticket purchasing opportunity for both of these outstanding ensembles. Watch for complete details and purchasing information arriving in your inbox this spring.

“Classy, charming, sexy, elegant, sophisticated—take your pick to describe the globe-trotting eclectic mix that is Pink Martini.” —The Sun

“Coming to the Hop this summer!
As part of a stellar summer line-up of music, dance, theater and HD presentations, we are delighted to announce the return to Hop stages of the “wildly creative and physically daring” (Newsday) dance-theater company Pilobolus and the internationally celebrated “little orchestra” Pink Martini.

“Pilobolus

“It’s as if we’re being given a fleeting glimpse into the inner workings of the universe.”
—The New York Times

Pink Martini

Not yet a Member? Call 603.646.2006 or visit hop.dartmouth.edu/online/members for complete details.