DARTMOUTH SYMPHONY ORCHESTRA
Filippo Ciabatti guest conductor

with
Handel Society of Dartmouth College
Robert Duff conductor

Dartmouth College Glee Club
Louis Burkot conductor

This performance is made possible in part by the William D. 1905 and Besse M. Blatner Fund No. 1, the Lane 1928 and Elizabeth C. Dwinell Fund No. 2, the Admiral Gene W. Markey 1918 Memorial Fund, the Roesch Family Fund in Support of Instrumental Ensembles, the Arthur R. Virgin 1900 Fund No. 1 for the Advancement of Music and the Friends of the Symphony Orchestra.

Saturday, May 28, 2016 • 8 pm
Spaulding Auditorium • Dartmouth College
**Overture from Die Fledermaus (1874)**
**Johann Strauss II (1825-1899)**

In late 19th-century Vienna, the distinction between “serious” and “casual” concert goers had become stark, yet Johann Strauss II courted both groups to great success. Famous for his prolific ability with melodies, specifically waltz tunes, Strauss charmed the aristocratic and the bourgeois alike. Jules Massenet once noted that “Brahms is the spirit of Vienna, but Strauss is the perfume.”

*Die Fledermaus* (“The Bat”) is Strauss’ most enduring operetta. During performances, concertgoers often complained about the distraction of their neighbors singing and dancing along to the infectious music. This quality was intentional, as Strauss said, “These people have no money to buy piano reductions, and even less money for a piano, therefore one must present [the music] well so that as soon as they leave the performance something stays in their ear!” The operetta follows the mischief of Viennese citizens invited to a grand masked ball held by Prince Orlofsky. The overture offers miniatures of several of the themes from the operetta. The two poles of the piece, though, are contrasting dance numbers. The first is a fleet waltz, beginning in the low register of the violins before spreading to the entire orchestra. The second is chipper and in duple time. In both cases, the dances start almost sluggishly before tumbling into a festive spree. Despite the occasional morose moment, the music is ebullient. There is no mistaking why these tunes are some of the most enduringly popular throughout history.

**Romance in C Major for Strings, Op. 42 (1904)**
**Jean Sibelius (1865-1957)**

By the time of the completion of his C Major Romance, Sibelius was a rising star in Finland. Having composed his first two symphonies and...
the popular violin concerto, his status as the preeminent Finnish composer had begun to solidify. The Romance was written for his conducting debut with the Turku Symphony. The original title was *Andante for String Orchestra*.

The Romance employs the very distinct musical language we ascribe to Sibelius, with imposing unisons, dark rumblings in the lower registers, and a keen sense of melody, evoking the Scandinavian landscape. An austere first theme is defined by a rapid triplet; a more urgent second theme with syncopated rhythms appears next. The music reaches its climax in the upper ranges of the violins, before retreating back into the darkness of the returning first theme.

**Symphony No. 9 in D minor, Op. 125 (1824)**
**Ludwig van Beethoven (1770-1827)**

Despite the tremendous importance over the centuries of Beethoven’s Ninth Symphony, it is something of a patchwork. It was drawn together from two musical projects; the first, an instrumental symphony (originally planned in tandem with a tenth symphony to follow), and the second a choral setting of Schiller’s poem, *Ode to Joy*. All the way until its premiere, Beethoven second-guessed his decision to combine both projects into the same work. The symphony is both a culmination of Beethoven’s symphonic genius and a last, revolutionary mark upon the genre. Despite their separate origins, there is no doubt that the instrumental music requires the choral conclusion. By the arrival of the final movement, the last and only thing to do is for the choir to rise and give words to the music.

The symphony was mostly composed in 1822 and 1823, although early sketches began as early as 1815. It premiered on May 7, 1824 in Vienna. Though it suffered from a dearth of rehearsal time and inadequate musicians, the work was nonetheless received jubilantly. A profoundly deaf Beethoven, who conducted the work himself, had to be tapped on the shoulder to witness the several exultant ovations. Nonetheless, the symphony was not performed for several years after his death due to the difficulties of programming and preparing the piece (even today, these challenges prevent it from being performed as much as its enduring popularity might suggest). It was not until Wagner championed the piece in the late 19th century that it achieved its unique cultural status.

The first movement begins in an expectant hush. Above a string tremolo, violins enter with a nervous descending fifth. The violas echo. There is something special about this writing. It’s as if from primordial murmurs, music itself is born. Given the context of Beethoven’s almost complete deafness, this emergence from sonic darkness is all the more poignant. In Donald Tovey’s words, “Of all single works of art, of all passages in a work of art, the first subject of the first movement of Beethoven’s Ninth Symphony has had the deepest and widest influence on music.” The harmonic ambiguity, the struggling, searching character—this is Beethoven’s masterstroke on the genre.

The second movement is a moody scherzo. While the scherzos of Mozart’s and Haydn’s symphonies stayed true to the original Italian definition meaning “joke,” Beethoven expanded the genre far beyond light humor. Like the first movement, the second movement relishes the imposing weight of open intervals (octaves here, rather than fifths), the simplicity of the D minor scale and the intricate dances of contrapuntal lines. While often carefree and simple on a surface level, this movement plays ingenious compositional games. Almost immediately, the fugue theme appears in stretto, with instruments cutting each other off, almost as if this insatiable figure can’t quite be controlled. The harmonic direction of the movement proceeds in fits and starts, with tongue-and-cheek modulations often aided by
fermatas. The trio is a pastoral respite from the relentless scherzo. It anticipates the simplicity of the *Ode to Joy*, also set in D Major. Alarmingly, the second statement of the trio is cut short, interrupted by a lurching hemiola that ends the movement.

The third movement is a glorious set of variations, similar to the final movements in the Op. 109 and 111 piano sonatas. After the austere and abstract music of the first two movements, the *Adagio* emerges as almost painfully human, deeply intimate. The theme is hymnal. The interval of the seventh, outlined in the third measure of the melody, provides urgency. It reappears throughout the movement to similar effect. The variations provide ornamentation over the theme, but the original music is always audible beneath the surface. The movement ends quietly, with a lingering sense of expectation for what’s to come. A blast from the brass and winds awakens us from the daydream of the third movement. Wagner coined the phrase *Schreckensfanfare*—or fanfare of terror—to describe this moment. As abruptly as the fanfare begins, it comes to a full stop. Quotations from the previous movements are in turn interrupted by a tremendous recitative from the cellos. Finally, a new melody begins to develop, almost too simple to be invented by any composer (Beethoven, in fact, agonized over the exact form of this melody). Then, remarkably, the cellos present the theme in its full form. The now famous *Ode to Joy* begins piano in the low register. This quivering music harkens to the very beginning of the symphony. Gradually, the full orchestra joins in, and the theme grows like an oak tree from an acorn. But the terror fanfare reemerges, and the orchestra cuts out.

The finale of the Ninth is a symphony in its own right. By the time the baritone soloist stands to introduce the choir, the music has been striving toward speech for almost an hour. The movement covers vast territory. A set of virtuosic variations for the solo vocalists expounds on Schiller’s famous call to joy. A jaunty Turkish march infuses a sense of victory into the ode before a slow passage introduces a solemn second theme. The earthly thrill of universal brotherhood gives way to a massive awe at the universal fatherhood of the creator. The harmony is reminiscent of Gregorian chant, and the music feels nearly ageless. Finally, a lively fugue carries the music into the coda, ending the D Minor symphony with a great D Major flourish.

It’s difficult to describe in full the impact this music wrought on the world. These were the sounds that were heard on the streets of Boston after the signing of the Emancipation Proclamation, yet they were also played every year on Hitler’s birthday in Nazi Germany. Composers from Brahms to Berlioz, Wagner to Mahler, found inspiration from the Ninth Symphony for their greatest works. Why exactly the music has captured humanity’s imagination is difficult to pinpoint. There is plenty of genius to be found in each of the movements, as well as in the symphony as a whole. But perhaps what makes the symphony so enduring is not its perfection, but the moments of imperfection. Many commentators, Verdi and Stravinsky among them, have puzzled over the symphony’s oddities. The first two movements essentially end too soon, while the third wanders far away from the material in other movements. The introduction in the fourth movement is frankly bizarre, and the *Ode to Joy* is, to some 21st century ears, slightly campy in both its melody and its message. But it is in these quirks that we most clearly recognize Beethoven, who had an odd, relentless sense of humor, an affinity toward the masses, and an uncompromising nature. When we hear or think of this music, we are hearing Beethoven in all his forms. Perhaps this is why the music strikes us as so vitally human.

Program notes by Robbie Herbst ’16
Finale of Symphony No. 9

Ode to Joy, in its original 1785 version

Friedrich Schiller (1759-1805)

Freude, schoener Goetterfunken,
Tochter aus Elysium,
Wir betreten feuertrunken,
Himmlische, dein Heiligtum.
Deine Zauber binden wieder
Was der Mode Schwert geteilt
Bettler werden Fuerstenbrueder
Wo dein sanfter Fluegel weilt.
Chor

Seid umschlungen, Millionen!
Diesen Kuss der ganzen Welt!
Brueder, ueber'm Sternenzelt
Muss ein lieber Vater wohnen.
Wem der grosse Wurf gelungen,
Eines Freundes Freund zu sein,
Wer ein holdes Weib errungen,
Mische seinen Jubel ein!
Ja - wer auch nur eine Seele
Sein nennt auf dem Erdenrund!
Und wer's nie gekonnt, der stehle
Weinend sich aus diesem Bund
Chor

Was den grossen Ring bewohnet,
Huldige der Sympathie!
Zu den Sternen leitet sie,
Wo der Unbekannte thronet.
Freude trinken alle Wesen
An den Bruesten der Natur,
Alle Guten, alle Boesen,
Folgen ihrer Rosenspur.
Kuesse gab sie uns, und Reben,
Einen Freund, geprueft im Tod,
Wollust ward dem Wurm gegeben,
Und der Cherub steht vor Gott.
Chor

Ihr stuerzt nieder, Millionen?
Ahndest du den Schoepfer, Welt?

Joy, beautiful spark of gods,
Daughter of Elysium,
We enter, fire-imbibed,
Heavenly, thy sanctuary.
Thy magic powers re-unite
What custom's sword has divided
Beggars become Princes' brothers
Where thy gentle wing abides.
Chorus

Be embraced, millions!
This kiss to the entire world!
Brothers, above the starry canopy
A loving father must dwell.
Whoever has had the great fortune,
To be a friend's friend,
Whoever has won the love of a devoted wife,
Add his to our jubilation!
Indeed, whoever can call even one soul
His own on this earth!
And whoever was never able to must creep
Tearfully away from this circle.
Chorus

Those who dwell in the great circle,
Pay homage to sympathy!
It leads to the stars,
Where the Unknown reigns.
Joy all creatures drink
At nature's bosoms;
All, just and unjust,
Follow her rose-petalled path.
Kisses she gave us, and wine,
A friend, proven in death,
Pleasure was given (even) to the worm,
And the cherub stands before God.
Chorus

You bow down, millions?
Can you sense the Creator, world?
Such ihn ueberm Sternenzelt.
Ueber Sternen muss er wohnen.
Freude heisst die starke Feder
In der ewigen Natur.
Freude, Freude, treibt die Raeder
In der grossen Weltenuhr.
Blumen lockt sie aus den Keimen,
Sonnen aus dem Firmament,
Sphaeren rollt sie in den Raeumen,
Die des Sehers Rohr nicht kennt.
Chor

Froh, wie seine Sonnen fliegen
Durch des Himmels praeht'gen Plan
Laufet, Brueder, eure Bahn,
Freudig wie ein Held zum Siegen.
Aus der Wahrheit Feuerspiegel
Laechelt sie den Forscher an.
Zu der Tugend steilem Huegel
Leitet sie des Duldens Bahn.
Auf des Glaubens Sonnenberge
Sieht man ihre Fahnen wehn,
Durch den Riss gesprengter Saerge
Sie im Chor der Engel stehn.
Chor

Duldet mutig, Millionen!
Duldet fuer die bess're Welt!
Droben ueber'm Sternenzelt
Wird ein grosser Gott belohnen.
Goettern kann man nicht vergelten,
Schoen ist's, ihnen gleich zu sein.
Gram und Armut soll sich melden,
Mit den Frohen sich erfreun.
Groll und Rache sei vergessen,
Unserm Todfeind sei verziehn,
Keine Traene soll ihn pressen,
Keine Reue nage ihn.
Chor

Unser Schuldbuch sei vernichtet!
Ausgesoehnt die ganze Welt!
Brueder, ueber’m Sternenzelt
Richtet Gott, wie wir gerichtet.

Seek him above the starry canopy.
Above the stars He must dwell.
Joy is called the strong motivation
In eternal nature.
Joy, joy moves the wheels
In the universal time machine.
Flowers it calls forth from their buds,
Suns from the firmament,
Spheres it moves far out in space,
Where our telescopes cannot space.
Chorus

Joyful, as His suns are flying,
Across the firmament's splendid design,
Run, brothers, run your race,
Joyful, as a hero going to conquest.
As truth's fiery reflection
It smiles at the scientist.
To virtue's steep hill
It leads the sufferer on.
Atop faith's lofty summit
One sees its flags in the wind,
Through the cracks of burst-open coffins,
One sees it stand in the angels' chorus.
Chorus

Endure courageously, millions!
Endure for the better world!
Above the starry canopy
A great God will reward you.
 Gods one cannot ever repay,
It is beautiful, though, to be like them.
Sorrow and poverty, come forth
And rejoice with the joyful ones.
Anger and revenge be forgotten,
Our deadly enemy be forgiven,
Not one tear shall he shed anymore,
No feeling of remorse shall pain him.
Chorus

The account of our misdeeds be destroyed!
Reconciled the entire world!
Brothers, above the starry canopy
God judges as we judged.
Freude sprudelt in Pokalen,
In der Traube goldnem Blut
Trinken Sanftmut Kannibalen,
Die Verzweiflung Heldenmut—
Brüeder, fliegt von euren Sitzen,
Wenn der volle Roemer kreist,
Lasst den Schaum zum Himmel* sprüetzen:
Dieses Glas dem guten Geist.
Chor

Den der Sterne Wirbel loben
Den des Seraphs Hymne preist,
Dieses Glas dem guten Geist
Ueber'm Sternenzelt dort oben!
Festen Mut in schwerem Leiden,
Huelfe, wo die Unschuld weint,
Ewigkeit geschworen Eiden,
Wahrheit gegen Freund und Feind,
Maennerstolz vor Koenigsthronen--
Brüeder, gaelt es Gut und Blut.--
Dem Verdienste seine Kronen,
Untergang der Luegenbrut!
Chor

Schliesst den heilgen Zirkel dichter
Schwoert bei diesem goldenen Wein:
Dem Geluebde treu zu sein,
Schwoert es bei dem Sternenrichter!
Rettung von Tyrannenketten,
Grossmut auch dem Boesewicht,
Hoffnung auf den Sterbebetten,
Gnade auf dem Hochgericht!
Auch die Toten sollen leben!
Brüeder, trinkt und stimmet ein,
Allen Suendern soll vergeben,
Und die Hoelle nicht mehr sein.
Chor

Eine heitre Abschiedsstunde!
Suessen Schlaf im Leichentuch!
Brüeder—a einen sanften Spruch
Aus des Totenrichters Mund.

Joy is bubbling in the glasses,
Through the grapes’ golden blood
Cannibals drink gentleness,
And despair drinks courage—
Brothers, fly from your seats,
When the full rummer is going around,
Let the foam gush up to heaven:
This glass to the good spirit.
Chorus

He whom star clusters adore,
He whom the seraphs’ hymn praises,
This glass to him, the good spirit,
Above the starry canopy!
Resolve and courage for great suffering,
Help there, where innocence weeps,
Eternally may last all sworn oaths,
Truth towards friend and enemy,
Men’s pride before kings’ thrones--
Brothers, even it if meant our life and blood,
Give the crowns to those who earn them,
Defeat to the pack of liars!
Chorus

Close the holy circle tighter,
Swear by this golden wine:
To remain true to the oath,
Swear it by the Judge above the stars!
Delivery from tyrants’ chains,
Generosity also towards the villain,
Hope on the deathbeds,
Mercy from the final judge!
Also the dead shall live!
Brothers, drink and chime in,
All sinners shall be forgiven,
And hell shall be no more.
Chorus

A serene hour of farewell!
Sweet rest in the shroud!
Brothers—a mild sentence
From the mouth of the final judge!
SENIOR RECOGNITION

Autumn Chuang ‘16 bassoon is an engineering and music double major. She has been a member of the DSO since her freshman fall and had the immense pleasure of playing a solo with the orchestra in the winter. She is an active member in the Greek community, having just finished four challenging but rewarding terms as president of Kappa Kappa Gamma. Next year, Chuang will be working at MilliporeSigma, a subsidiary of Merck, and hopes to move to international company headquarters in Germany in the fall.

Robbie Herbst ‘16 violin hails from Denver, CO, where he grew up playing violin. At Dartmouth, Herbst majored in music and history, but also dabbled an irresponsible amount in the creative writing department. On campus, Herbst managed the DSO, founded the literary magazine Humbug with several of his friends, and played lots and lots of music. Next year, Herbst will move to Minneapolis to continue studying violin and audition for graduate school. In Minneapolis, he will find himself sorely missing the incredible communities he had the privilege of knowing at Dartmouth, including his off-campus house at 23 School Street, the brothers in his fraternity, AXA, and, most of all, the DSO.

Charles Jang ‘16 violin is a biology major and has been a member of the DSO since his freshman year. He has been an active member of the Quiz Bowl team and the Chess Club. He plans to attend medical school after a gap year.

Myles McMurchy ‘16 bassoon is a history major and public policy minor. He is grateful for Janet Polk’s support and advice, including the advice to finally audition for DSO his senior year. In addition to playing in DSO, McMurchy is the Head Tutor at RWIT and a Research Assistant in the Poverty and Learning Lab. After graduation, he will move to the San Francisco Bay Area to work in public policy before going to law school.

Claire Park ‘16 violin thanks her fellow DSO members, former and current, for providing her with great music and a loving community since her first fall in Hanover. A government major and German studies minor from the gorgeous Pacific Northwest, she also dabbled in farming, hiking and writing while at Dartmouth. Following graduation, Park plans on spending as little money as possible working and living in Manhattan.

Alice Wang ‘16 violin admits that the DSO was her first love at Dartmouth. A double-major in English and German Studies, she participates as a pianist in various peer chamber music groups. Next year, she will be attending graduate school in the UK or Germany. She would like to thank the many Dartmouth teachers and peers with whom she has had the enormous privilege to make music—she will keep with her their care and respect for this art, the rest of her life.

ABOUT THE ARTISTS

Filippo Ciabatti guest conductor is a native of Florence, Italy, and holds degrees in orchestral conducting, choral conducting and piano performance from institutions in Italy and the US.

A 2015 Opera North Young Artist (assistant conductor, pianist), the 2016 Summerfest production of Tosca marks his Opera North debut as a guest conductor. In June 2016 he will return to the Opera Academy at the Scuola
ABOUT THE ARTISTS CONTINUED

Italia per Giovani Cantanti Lirici in Piobbico, Italy, as assistant music director and vocal coach.

In February 2016, Ciabatti made his debut for the Lyric Theatre at Illinois, conducting Britten’s A Midsummer Night’s Dream, directed by Christopher Gillett. In May 2015, he made his South American debut conducting the Universidad Central Symphony Orchestra in Bogota, Colombia, and also taught masterclasses in orchestra and Italian opera. With La Nuova Aurora Opera (Illinois), he conducted full productions of Handel’s Rodrigo (2015) and Purcell’s King Arthur (2016).

As an orchestral conductor, Ciabatti has guest-conducted many orchestras including the Sangamon Valley Symphony Orchestra, Lamont Symphony Orchestra, East Central Illinois Youth Orchestra, University of Illinois Symphony Orchestra, and Truman State Symphony Orchestra. He served as music director at the Emmanuel Episcopal Church in Champaign, IL.

Ciabatti has been a pianist and vocal coach at the Cherubini Conservatory, Maggio Musicale Fiorentino, and Florence Opera Academy in Italy, and has performed with singers including Adriana Marfisi and Silvia Bossa. He has played for masterclasses of Renée Fleming, Nathan Gunn, William Matteuzzi, Donald George and Isabel Leonard.

Ciabatti studied with such prominent teachers as Mark Stringer, Michael Luig, David Effron and Lawrence Golan in conducting workshops in Europe and the US. He is currently completing his doctoral degree in orchestral conducting with Donald Schleicher at the University of Illinois.
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Fisher Katlin ’19

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Graduate Student
TH=Thayer School of Engineering
Graduate Student
F=Faculty
C=Community;
*=Concertmaster
DARTMOUTH COLLEGE GLEE CLUB

Louis Burkot conductor

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Tara Gallagher ‘19

Alto
Abigail Buckley ‘19
Jordana Composto ‘16
Emily Golitzin ‘18
Angela Liu ‘19
Sarah Petroni ‘18
Amanda Royek ‘19

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Owen Stoddard ‘18
Ariel Wertheim ‘15

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