“Having a better understanding of how the artists collaborated on an individual level, regardless of cultural or regional differences, gave me a much better understanding of the final musical product, and did much to enhance the overarching message of interregional cooperation in fostering relationships and sustainability efforts in the Nile River Basin. The Nile Project is predicated on the spread of ideas and musical styles across genres and regions, a topic explored in depth throughout our study of African popular music over the course of the term. Both in college and in my potential future job, working effectively with others from diverse backgrounds is a valuable skill that will allow all parties to benefit and achieve much more than any one individual can, and that message resonates with the mission of The Nile Project.”

Jayson Chojar ’19
ARAB 10/AMES 4: Introduction to Arabic Culture

Spring Curricular Connections at the Hopkins Center

EXPERIENTIAL LEARNING THROUGH THE ARTS

With Dartmouth’s ongoing focus on the value of experiential learning in a liberal arts curriculum, the Hopkins Center is your go-to resource for active learning opportunities. Last season, 68 professors from 24 academic departments brought students to 51 different live performances and films through the Curricular Connections program.

Hop programming supports the following core elements of experiential learning, as defined by the Dartmouth Center for the Advancement of Learning (DCAL): connecting theory to practice by engaging with real-world issues and ideas; incorporating and applying diverse perspectives; building empathy and cultural intelligence; and challenging students to think critically and reflect on their learning.

If your students are required to attend a Hop event—including Visiting Artists, Dartmouth Ensembles, Theater Department productions, Films, MET Opera and National Theatre Live HD broadcasts—you are eligible for support from the DCAL/Hop Experiential Learning Fund.

HOW TO ORDER TICKETS

Please email kate.e.adams@dartmouth.edu with the events that interest you and the approximate number of tickets needed. We will send you a link to an online application form to complete the request.

FINE PRINT

Funding is limited and offered on a first-come, first-served basis, where no departmental or other funds are available to cover ticket costs. Subject to availability and some restrictions, each faculty member bringing a class to a performance will receive one FREE TICKET to the show for him/herself. By participating in the Curricular Connections program, you and your students will be invited to reflect on the experience afterwards.

ADDITIONAL RESOURCES

- Many of the artists listed are available for workshops, discussions, meals and class visits.
- Hop Outreach can provide supplemental materials about the artists and events, including articles, program notes, videos and more.
- Free, public programs accompany many Hop performances. Most don’t require a reservation, but let us know if you’re bringing a group of students and we’ll be happy to make accommodations.

Please contact us if you see a curricular connection we can pursue together. Your students will thank you for it!

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Outreach and Arts Education Manager
Stephanie.Pacheco@dartmouth.edu
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Kate Adams
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South African Choreographer Dada Masilo (left) visited a Contemporary Africa class in the Anthropology and AAAS departments (Winter 2016)
Curricular Connections

**African and African American Studies**
- 40 Gender Identities and Politics in Africa
- 87.12 Africa’s Time?
- 88.08 Ethnography of Violence
- 88.18 Black Feminisms
- 91.03 African Religions and Healing

**Anthropology**
- 3 Introduction to Cultural Anthropology
- 12.24 Africa’s Time?
- 14 Death and Dying
- 28 Ethnography of Violence
- 74 Ethnicity and Nationalism

**Art History**
- 7.02 Paris in the 19th Century
- 62.81 Women, Gender, and Art

**Comparative Literature**
- 62.04 Media and Monstrosity

**English**
- 52.06 Media and Monstrosity

**French**
- 1 Introductory French I
- 2 Introductory French II
- 3 Intermediate French
- 8 Exploring French Culture and Language
- 10.17 Saints, Martyrs, Demons
- 25 Introduction to French Literature and Culture IV
- 40.05 Acting French

**French and Italian Studies**
- 37.03 Black Feminisms

**Geography**
- 1 Introduction to Human Geography
- 19 Indigeneity and Development

**Music**
- 45.09 Music and Racial Imagination

**Philosophy**
- 80.2 Controversies in Feminist Philosophy

**Religion**
- 36 Sin and Story
- 74.15 African Religions and Healing

**Sociology**
- 70.01 Race and Ethnicity
- 20 Deviance and Social Control
- 33 Self and Society
- 36.01 Sociology of Family

**Studio Art**
- 15 Drawing I
- 20 Drawing II
- 23 Figure Sculpture
- 25 Painting I
- 29 Photography I
- 30 Photography II
- 31 Painting II
- 71 Drawing III
- 72 Painting III
- 75 Photography III

**Theater**
- 7.01 Theater for Social Change
- 10.08 Creativity and Collaboration
- 27 Movement Fundamentals II
- 29 Dance Theater Performance
- 48 Costume Design

**Women’s, Gender, and Sexuality Studies**
- 7.16 The Body: The Nude in Western Visual Culture
- 16 Contemporary Issues in Feminism
- 33.07 Love, Romance, Intimacy, and Dating
- 33.08 Sociology of Family
- 34.02 Gender Identities and Politics in Africa
- 42.05 Ethnography of Violence

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**Giselle Dada Masilo**

**US Premiere/Hop Co-commission**

**Fri & Sat • March 30 & 31 • 8 pm**

**The Moore Theater**

In 2016, South African choreographer Dada Masilo’s bold reinterpretation of Swan Lake (performed at the Hop) powerfully flipped ballet’s gender and racial dynamics. Now her Giselle—with Masilo dancing the lead—fearlessly takes on betrayal, heartbreak and revenge in a groundbreaking new version with music by South African composer Philip Miller and visual material by renowned artist William Kentridge. Masilo gives this classic story a bracing “time’s up” makeover.

Contains nudity, language and mature content.

**Post-performance discussions with the artists**

**Artist Talk: #NotAPrettyBallet**

Wed • March 28 • 5 pm • Top of the Hop • Free

Masilo speaks with Ayo Coly, Professor of African and African American Studies and Comparative Literature, about subverting stereotypes of women on stage and redefining the passive ballet belle. Info: 603.646.2010.

**Dance Master Class with Dada Masilo**

Sat • March 31 • 11 am–12:30 pm • Straus Dance Studio • $10

Discover Masilo’s distinctive approach to classical ballet and contemporary African dance in this intermediate class. Ages 16+. Register at hop.dartmouth.edu or 603.646.2422

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**Così Fan Tutte by Mozart**

**Sat & Sun • March 31 & April 1 • 1 pm Loew Auditorium**

A winning cast comes together for Phelim McDermott’s clever vision of Mozart’s comedy about the sexes, set in a carnival-esque environment inspired by 1950s Coney Island. Manipulating the action are the Don Alfonso of Christopher Maltman and the Despina of Tony Award–winner Kelli O’Hara, with Amanda Majeski, Serena Malfi, Ben Bliss and Adam Pachetka as the pairs of young lovers who test each other’s faithfulness. David Robertson conducts. 3h36m

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**Curricular Connections**

**Asian and Middle Eastern Studies**
- 30 Global Sounds

**Film and Media Studies**
- 41.13 Women in Musicals

**Italian**
- 1 Introductory Italian I
- 2 Introductory Italian II
- 3 Introductory Italian III
- 10.2 Friendship in Italian Literature
- 11 Intensive Italian

**Music**
- 1 Beginning Music Theory
- 4 Global Sounds
- 6 Masterpieces of Western Music
- 20 Introduction to Music Theory
- 23 Timbre and Form
- 25 Introduction to Sonic Arts
- 57 Voice Individual Instruction

**Sociology**
- 62 Love, Romance, Intimacy and Dating

**Theater**
- 10.32 Acting for Musical Theater II
- 27 Movement Fundamentals
- 29 Dance Theater Performance
- 30 Acting I
- 40 Technical Production
- 48 Costume Design
- 54 Directing

**Women’s, Gender, and Sexuality Studies**
- 33.07 Love, Romance, Intimacy and Dating
Silk Road Ensemble with Yo-Yo Ma
World Premiere/Hop Commission
Thu • April 5 • 7 pm • Spaulding Auditorium
In the nearly 20 years since its founding by cellist Yo-Yo Ma, the Silk Road Ensemble’s sublime virtuosic members have created an extraordinary flow of gorgeous, impassioned music seamlessly joining disparate traditions, new and ancient. The ensemble returns to the Hop to premiere a work by Jia Daqun, one of China’s leading classical composers, inspired by Chinese calligraphy and featuring 16-time Grammy winner Ma.

Film: The Music of Strangers: Yo-Yo Ma and the Silk Road Ensemble
Montgomery Fellowship Lecture by Yo-Yo Ma: Culture, Understanding, and Survival
Mon • April 2 • 7:30 pm • Loew Auditorium
This irresistible kaleidoscope of music and good fellowship follows renowned cellist Yo-Yo Ma and his ensemble of instrumentalists, vocalists, composers and storytellers, whose “spirit of hybrid creativity is infectious” (Hollywood Reporter). D: Morgan Neville, US, 2015, 1h36m
Discussion follows with members of the Silk Road Ensemble

This irresistible kaleidoscope of music and good fellowship follows renowned cellist Yo-Yo Ma and his ensemble of instrumentalists, vocalists, composers and storytellers, whose “spirit of hybrid creativity is infectious” (Hollywood Reporter). D: Morgan Neville, US, 2015, 1h36m
Discussion follows with members of the Silk Road Ensemble

Curricular Connections
Anthropology
3 Introduction to Cultural Anthropology
12.01 Ethnographic Film
32 Anthropology of Tibet and the Himalayas
50.24 Cultures of Media in the Middle East
72 Ethnicity and Nationalism
Arabic
5.04 Cultures of Media in the Middle East
Asian and Middle Eastern Studies
7.02 International Conflict and Cooperation in Asia
7.03 Middle Eastern Women’s Narratives
12 Introduction to Chinese Culture
13 Introduction to Japanese Culture
26 Anthropology of Tibet and the Himalayas
30 Global Sounds
40.07 Discourse, Culture and Identity in Asia and the Middle East
40.09 Music from the Silk Road
41.16 Soundscapes of the Middle East
Asian and Middle Eastern Languages and Literatures
17 Discourse, Culture and Identity in Asia and the Middle East
Arabic
6.02 Soundscapes of the Middle East
Art History
10.01 Art of Ancient Egypt and the Near East
Chinese
3 First Year Courses in Chinese
10 Introduction to Chinese Culture
23 Intermediate Modern Chinese
33 Advanced Chinese (3rd year)
43 Advanced Chinese (4th year)
51 Introduction to Classical Chinese
63.02 Traditional Performance in China
Film and Media Studies
41.04 Ethnographic Film
Geography
1 Introduction to Human Geography
History
76 History of Modern South Asia
77 Imperialism in Modern East Asia
79 Postwar Japan
Japanese
3 First Year Courses in Japanese
10 Introduction to Japanese Culture
23 Intermediate Modern Japanese
33 Advanced Japanese
Jewish Studies
45 Soundscapes of the Middle East
Linguistics
11.03 Discourse, Culture and Identity in Asia and the Middle East
Music
1 Beginning Music Theory
4 Global Sounds
20 Introduction to Music Theory
23 Timbre and Form
25 Introduction to Sonic Arts
45.06 Music from the Silk Road
45.09 Music and Racial Imagination
50.1 Chamber Music
50.2 Contemporary Music
54 Woodwinds Individual Instruction
56 Strings Individual Instruction
58 Percussion Individual Instruction
Sociology
1 Introductory Sociology
ChamberWorks

Dark Horses

Sun • April 8 • 1 pm • Rollins Chapel • Free

Stellaria Trio (violinist Letitia Quante, pianist Claire Black and cellist and Dartmouth music instructor John Dunlop) play Beethoven’s Piano Trio No. 6 in E-flat major and Dvořák’s Piano Trio No. 3 in F minor—two robust, delightful works by these celebrated composers.

Post-performance discussions with the artists

Gob Squad Collective

War and Peace

Fri & Sat • April 6 & 7 • 8 pm • The Moore Theater

A sell-out hit at New York’s Fringe Festival, this UK- and Germany-based collective uses Tolstoy’s epic as a launch pad for cheeky, insightful new theater. Reenacting the salon that opens War and Peace, the cast selects audience members to join them onstage for drinks and discourse. Readings, improv, live video, even a fashion show are woven together to explore Tolstoy’s enduring question: Is it possible to be moral in a deeply flawed world?

Post-performance discussions with the artists

Curricular Connections

English
34 Modern American Drama
80 Writing and Reading Fiction
83 Intermediate Workshop in Fiction
Geography
1 Introduction to Human Geography
21 Geographies of Violence
Government
4 Politics of the World
5 International Politics
6 Political Ideas
20.03 Morality and the Political Economy
50.15 Rise and Fall of Great Powers
52 Russian Foreign Policy
History
8.02 The Making of the Modern World Economy, 1800–2014
43.03 European Intellectual and Cultural History, 1800–Present
Philosophy
37 Ethical Theory
Public Policy
51 Leadership in Civil Society
Russian
3 Introductory Russian
14 History of Russian and European Film
19 Understanding the Russians
28 Intermediate Russian II
Sociology
1 Introductory Sociology
26 Capitalism, Prosperity, and Crisis
38 Status and Power in Social Interactions
Theater
7.01 Theater for Social Change
10.08 Creativity and Collaboration
17 Theater and Society III
27 Movement Fundamentals II
30 Acting I
40 Technical Production
48 Costume Design
50 Playwriting I
51 Playwriting II
54 Directing
Writing
7.24 Past Imperfect

Curricular Connections

Asian and Middle Eastern Studies
30 Global Sounds
German
1 Introductory German
2 Introductory German
3 Intermediate German
History
43.03 European Intellectual and Cultural History, 1800–Present
Music
1 Beginning Music Theory
4 Global Sounds
6 Masterpieces of Western Music
20 Introduction to Music Theory
23 Timbre and Form
25 Introduction to Sonic Arts
50.1 Chamber Music
50.2 Contemporary Music
53 Keyboard Individual Instruction
56 Strings Individual Instruction

hop.outreach@dartmouth.edu

hop.dartmouth.edu
Discover Arts Presented in Digital HD

Hitler vs. Picasso and the Others

Sun • April 8 • 4 pm • Loew Auditorium

From 1933 to 1945, the Nazi regime systemically looted approximately 600,000 pieces of art, mainly from Jews but from all across German-occupied Europe. Exploring the Nazis obsession with art and creativity, this immersive documentary begins with two 1937 exhibitions held in Munich: one for condemned “degenerate” art and the other for celebrated “classic” art. This cinematic detective story concludes with three recent shows featuring over 1500 recovered masterpieces by Botticelli, Klee, Matisse, Monet, Chagall, Renoir and Gàuguin.

Sally Pinkas Pianist-in-Residence

Tue • April 10 • 7 pm • Spaulding Auditorium

This profound program spans space and time, with British composer Frank Bridge’s tour-de-force reflection on the losses of World War I, Syrian-American composer Kareem Roustom’s folk-based tribute to his ravaged homeland, and a bountiful selection of seldom-heard music by turn-of-the-century Filipino composers, drawing on folk tunes and songs of national pride.

Bridge  Piano Sonata, H.160
Roustom  Aleppo Songs
Salon Music from Romantic Manila

Curricular Connections

African and African American Studies 88.08  Ethnography of Violence
Anthropology 14  Death and Dying 28  Ethnography of Violence 65  Conservation and Development 72  Ethnicity and Nationalism
Art History 41.01  Modernism and Modernity 81.02  History of Museums
Geography 21  Geographies of Violence

German
1  Introductory German
2  Introductory German
3  Intermediate German
10.03  Understanding German Media

Government
6  Political Ideas
50.15  Rise and Fall of Great Powers

History
43.03  European Intellectual and Cultural History 1800–Present
53  WWII: Ideology, Experience, Legacy
90.03  Nations and Numbers
94.11  Jewish Views of Christianity
96.3  Topics in British History

Jewish Studies
36.02  Jewish Views of Christianity

Philosophy
37  Ethical Theory

Religion
32.06  Jewish Views of Christianity

Sociology
7.01  Race and Ethnicity
30  Deviance and Social Control

Studio Art
15  Drawing I
16  Sculpture I
20  Drawing II
23  Figure Sculpture
25  Painting I
27  Printmaking I - Etching
28  Printmaking II
31  Painting III
71  Drawing III
72  Painting III
74  Printmaking III

Women’s, Gender, and Sexuality Studies 42.05  Ethnography of Violence

Curricular Connections

African and African American Studies 88.08  Ethnography of Violence
Anthropology 12.25  Anthropology of the Middle East 28  Ethnography of Violence 50.24  Cultures of Media in the Middle East
Arabic 5.03  Anthropology of the Middle East 5.04  Cultures of Media in the Middle East
6.02  Soundscapes of the Middle East
Asian and Middle Eastern Studies 7.03  Middle Eastern Women’s Narratives 30  Global Sounds 41.16  Soundscapes of the Middle East 41.18  Introduction to Middle Eastern Studies 41.19  Identity and Representation in the Middle East
Comparative Literature 53.03  Identity and Representation in the Middle East
Geography 21  Geographies of Violence
Government 5  International Politics
50.17  Weapons of Mass Destruction 85.37  Resistance and Collaboration
History
43.03  European Intellectual and Cultural History, 1800–Present

Jewish Studies
45  Soundscapes of the Middle East

Music
1  Beginning Music Theory
4  Global Sounds
6  Masterpieces of Western Music
20  Introduction to Music Theory
23  Timbre and Form
25  Introduction to Sonic Arts
50.1  Chamber Music
50.2  Contemporary Music
53  Keyboard Individual Instruction

Philosophy
37  Ethical Theory

Spanish
1  Spanish I
2  Spanish II
3  Spanish III
9  Culture and Conversation
20  Writing and Reading Critical and Cultural Application
30  Introduction to Hispanic Studies

Women’s, Gender, and Sexuality Studies 42.05  Ethnography of Violence
Daymé Arocena
Thu • April 12 • 7 pm • Spaulding Auditorium

From a country renowned for its musicians, Arocena has exploded on the scene as one of Cuba’s most dazzling. Backed by a sterling young trio, she reimagines the music of her Afro-Cuban roots suffused with jazz, soul and funk. A veteran performer although only in her mid-20s, she sings with a voice that recalls Celia Cruz, Aretha Franklin and Nina Simone—and with an unstoppable charisma, whether the lyrics are Spanish, English, Yoruba or another tongue.

Post-performance discussion with the artist

Artist Talk: Using Your Voice
Wed • April 11 • 5 pm • Faulkner Recital Hall • Free
Arocena talks with Taylor Ho Bynum, director of the Barbary Coast Jazz Ensemble, about finding her voice in the unstoppable lineage of Cuban music. Info: 603.646.2401.

The Metropolitan Opera Presented in Digital HD
Luisa Miller  Verdi
Sat • April 14 • 12:30 pm • Loew Auditorium

Plácido Domingo adds yet another role to his legendary Met career in this rarely performed Verdi gem, a heart-wrenching tragedy of fatherly love. Sonya Yoncheva is the innocent Luisa, who is very much in love with the son of a wealthy count, but sacrifices her own happiness to save her father’s life. Returning to the Met after 10 years, this production is not to be missed. Bertrand de Billy conducts.

Curricular Connections
Asian and Middle Eastern Studies
30 Global Sounds

Film and Media Studies
41.13 Woman in Musicals

German Studies
10.03 Understanding German Media

History
43.03 European Intellectual and
Cultural History 1800–Present
50 Modern Britain 1780–Present
96.03 Topics in British History

Italian
1 Introductory Italian I
2 Introductory Italian II
3 Introductory Italian III
10.2 Friendship in Italian Literature
11 Intensive Italian

Music
1 Beginning Music Theory
4 Global Sounds
6 Masterpieces of Western Music
20 Introduction to Music Theory
23 Timbre and Form
25 Introduction to Sonic Arts
57 Voice Individual Instruction

Psychology
1 Introductory Psychology

Sociology
36.01 Sociology of Family
62 Love, Romance, Intimacy and
Dating

Theater
10.32 Acting for Musical Theater II
27 Movement Fundamentals
29 Dance Theater Performance
30 Acting I
40 Technical Production
48 Costume Design
54 Directing

Women’s, Gender, and Sexuality
Studies
33.07 Love, Romance, Intimacy and
Dating
33.08 Sociology of Family

African and African American Studies
35 Modern Black American
Literature
40 Gender Identities and Politics in
Africa
83.06 Caribbean Lyric and Literature
88.2 Music and Racial Imagination
88.18 Black Feminisms
91.03 African Religions and Healing

English
33 Modern Black American
Literature
53.23 Caribbean Lyric and Literature

French and Italian in Translation
37.03 Black Feminisms

Geography
1 Introduction to Human
Geography

History
25.03 US and the World since 1945

Latin American, Latino, and
Caribbean Studies
66 Caribbean Lyric and Literature

Latino Studies
3 Introduction to Latino Studies
30.01 Latin Performance

Music
1 Beginning Music Theory
4 Global Sounds
20 Introduction to Music Theory
23 Timbre and Form
25 Introduction to Sonic Arts
45.09 Music and Racial Imagination
50.3 Jazz Improvisation
51 Oral Tradition Musicianship
57 Voice Individual Instruction

Religion
19.25 Religions of the Caribbean
74.15 African Religions and Healing

Sociology
7.01 Race and Ethnicity

Spanish
1 Spanish I
2 Spanish II
3 Spanish III
9 Culture and Conversation
20 Writing and Reading Critical and
Cultural Application
30 Introduction to Hispanic Studies I
80.05 Senior Seminar–Latin America

Women’s, Gender, and Sexuality
Studies
34.02 Gender Identities and Politics in
Africa
59.07 Latin Performance
The Ukulele Orchestra of Great Britain
Fri • April 20 • 8 pm • Spaulding Auditorium

What began 30 years ago as “a bit of fun” has since kept this “plucky” orchestra entertaining audiences worldwide. Enjoying outsized success playing pint-sized instruments, the “Ukes” cross genres and upend expectations with toe-tapping aplomb. You’ll want to be in the audience when they come marching in, sporting their deadpan British humor and spot-on musical interpretations of film scores and avant-garde pop classics from Ennio Morricone to Nirvana.

Uke players: bring your instruments for a pluck-along moment (see website for music download)!

Post-performance discussion with the artists

Anthony Hudson
Looking for Tiger Lily
New England Exclusive
Thu • April 19 • 7 & 9:30 pm
Bentley Theater

Emerging young Portland, Oregon-based performance artist Anthony Hudson reckons with his own Native American heritage through a hilariously pointed sendup of stereotypes in an autobiographical solo show. Incorporating video and dance, and invoking his queer drag clown persona, “Carla Rossi,” he draws from a songbook stretching from Disney’s Pocahontas and Cher’s Half-Breed to the infamous blond, blue-eyed Indian “princess” Tiger Lily in the 1960 film Peter Pan.

Curricular Connections

African and African American Studies
- 8B.2 Music and Racial Imagination

Anthropology
- 3 Introduction to Cultural Anthropology
- 72 Ethnicity and Nationalism

Education
- 57 Social, Emotional, and Moral Development

English
- 32 Native American Literatures
- 34 Modern American Drama
- 84 Intermediate Workshop in Creative Nonfiction

Engaging Hybridity

Film and Media Studies
- 7.16 Lifestyle Media
- 41.13 Women in Musicals
- 46.07 Television and New Media
- 47.24 Race and Gender in American Film

Geography
- 1 Introduction to Human Geography
- 19 Indigeneity/Development
- 21 Geographies of Violence
- 28 Immigration, Race, and Ethnicity

Government
- 20.01 Women and Politics

History
- 15 American Indian Expansion 1800–1924
- 20 American Thought and Culture to 1865
- 27 Gender and Power in American History

Latino Studies
- 25 Race and Gender in American Film

Music
- 45.09 Music and Racial Imagination

Native American Studies
- 8 Perspectives in Native American Studies
- 15 American Indian Expansion 1800–1924
- 25 Indian Country Today
- 35 Native American Literature
- 80 Advanced Native American Studies

Philosophy
- 37 Ethical Theory
- 50.17 Global Expressive Rights

Psychological and Brain Sciences
- 83.07 Problem of Other Minds

Sociology
- 7.01 Race and Ethnicity
- 33 Self and Society
- 38 Status and Power in Social Interactions
- 48 Immigration, Race, and Ethnicity

Theater
- 7.01 Theater for Social Change
- 10.08 Creativity and Collaboration
- 17 Theater and Society III
- 27 Movement Fundamentals II

Women’s, Gender, and Sexuality Studies
- 16 Contemporary Issues in Feminism
- 18 Gay, Lesbian, Bisexual, and Transgender Studies
- 23.01 Gender and Power in American History
- 31.04 Women and Politics
An Evening with Leslie Odom, Jr.

Sat • April 21 • 8 pm • Spaulding Auditorium

The Broadway mega-hit Hamilton catapulted Leslie Odom, Jr. to fame for his Tony-winning portrayal of Aaron Burr. Now Odom gets the chance to stretch out musically in an intimate, elegant evening of the songs he loves best. Backed by a versatile combo, he’ll sing Broadway numbers, but also the refined selections from the Great American Songbook that have sent his albums to the top of jazz charts.

ChamberWorks

Locking Horns: Saxophonists Fred Haas and Michael Zsoldos in concert

Sun • April 22 • 1 pm • Rollins Chapel • Free

Fred Haas and Michael Zsoldos pay homage to the great Tenor Saxophone Gladiator albums of the 1950s and ’60s, demonstrating the friendship, mutual respect and joy at the heart of these exhilarating performances.
Curricular Connections

Classics
1. Introduction to Classical Studies
2. Tragedy and Comedy in Greece and Rome

Government
6. Political Ideas
7.03. Media and Politics
50.16. Rise and Fall of Great Powers

Italian
1. Introductory Italian I
2. Introductory Italian II
3. Introductory Italian III
11. Intensive Italian

Psychology
84.05. The Power of Beliefs

Sociology
1. Introductory Sociology
26. Capitalism Prosperity and Crisis
30. Deviance and Social Control
33. Self and Society
38. Status and Power in Social Interaction

Theater
7.01. Theater for Social Change
10.05. Tragedy and Comedy in Greece and Rome
10.08. Creativity and Collaboration
17. Theater and Society III
27. Movement Fundamentals II
30. Acting I
40. Technical Production
48. Costume Design
50. Playwriting I
51. Playwriting II
54. Directing

Asian and Middle Eastern Studies
17. Introduction to Hebrew and Israeli Culture
41.18. Introduction to Middle Eastern Studies

Hebrew
3. 1st Year Course in Modern Hebrew
10. Introduction to Hebrew and Israeli Culture
22. Intermediate Hebrew

History
43.03. European Intellectual and Cultural History, 1800–Present

Jewish Studies
16. Introduction to Hebrew and Israeli Culture

Linguistics
11.03. Discourse, Culture, and Identity in Asia and the Middle East

Music
1. Beginning Music Theory
6. Masterpieces of Western Music
20. Introduction to Music Theory
23. Timbre and Form
25. Introduction to Sonic Arts
50.1. Chamber Music
50.2. Contemporary Music
53. Keyboard Individual Instruction

Russian
3. Introductory Russian
19. Understanding the Russians
28. Intermediate Russian II

National Theatre Live Presented in Digital HD

Julius Caesar

Sun • April 22 • 4 pm • Loew Auditorium

Friends, Romans, countrymen, lend me your ears! Ben Whishaw (Skyfall) and Michelle Fairley (Game of Thrones) take up their knives in this up-to-the-minute modern twist on the Bard’s drama of politics and betrayal.

Caesar returns in triumph to Rome and the people pour out of their homes to celebrate. Alarmed by the autocrat’s popularity, the educated elite conspire to bring him down. After his assassination, Marc Antony (an electrifying David Morissey) stirs the crowd, and civil war erupts on the streets of the capitol. This populist production of history’s most popular play about populism casts you as the populace. 3h

Inon Barnatan, piano

Wed • April 25 • 7 pm • Spaulding Auditorium

Celebrated for his sensitivity, intellect and radiant technique, blazing Israeli-born pianist Inon Barnatan just concluded a brilliant three years as the New York Philharmonic’s first Artist-in-Association. He makes his Hop debut with an engaging program of “musical moments” by Schubert, Rachmaninoff, and Israeli-American Avner Dorman, whose 2003 composition weaves influences ranging from Prokofiev to salsa.

Schubert. Moments Musicaux, D. 780
Avner Dorman. 2 Moments Musicaux
Rachmaninoff. Moments Musicaux, Op. 16

Post-performance discussion with the artist

Piano Master Class with Inon Barnatan
Tue • April 24 • 4:30 pm • Faulkner Recital Hall • Free
Observe Inon Barnatan coach student pianists. Info: 603.646.2010.
Iced Bodies: Ice Music for Dartmouth by Seth Parker Woods and Spencer Topel
Music Department Residency
Thu • April 26 • 7 pm (90-150 minutes; audience may come and go)
Black Family Visual Arts Center Atrium • Free
A 1970s Fluxus classic is reimagined for today in this performance by Woods ("a cellist of power and grace"—The Guardian) and Topel, a composer, sound artist and Dartmouth music professor. Donning a wetsuit, Woods plays a cello made of dyed-black ice, outfitted by Topel with transmitters, whose signals Topel processes to the music he likens to previously “frozen” voices of the Black Lives Matter movement.

Pre-Show Artist Talk
Thu • April 26 • 6 pm • Black Family Visual Arts Center Student Gallery • Free
Woods and Topel introduce Iced Bodies in a pre-show Q&A. Info: 603.646.2010

Curricular Connections
African and African American Studies
81.1 James Baldwin: From Civil Right to Black Lives Matter
88.2 Music and Racial Imagination
88.08 Ethnographies of Violence
Anthropology
14 Death and Dying
28 Ethnographies of Violence
60 Psychological Anthropology
72 Ethnicity and Nationalism

Computer Science
27 Projects in Digital Arts
28 Advanced Projects in Digital Arts
56 Digital Electronics

Engineering
21 Introduction to Engineering
24 Science of Materials
31 Digital Electronics
73 Materials Process and Selection

English
53.28 James Baldwin: From Civil Right to Black Lives Matter

Government
30.09 Laws, Courts, and Judges
30.11 Policy Implementation

Music
4 Beginning Music Theory
4 Global Sounds
20 Introduction to Music Theory
23 Timbre and Form
25 Introduction to Sonic Arts
45.09 Music and Racial Imagination
50.1 Chamber Music
50.2 Contemporary Music
56 Strings Individual Instruction

Philosophy
37 Ethical Theory
50.17 Global Expressive Rights

Psychology
Introductory Psychology
B3.07 Problem of Other Minds

Public Policy
28 Laws, Courts, and Judges
46 Policy Implementation
51 Leadership in Civil Society

Sociology
70.1 Race and Ethnicity
30 Deviance and Social Control
33 Self and Society
38 Status and Power in Social Interactions
91 Sociological Imagination

Women’s, Gender, and Sexuality Studies
716 The Body: Western Visual Culture
42.05 Ethnographies of Violence

Writing
713 Looks, Lookism, and the Law

The Metropolitan Opera Presented in Digital HD
Cendrillon Massenet – New Production

Sat & Sun • April 28 & 29 • 1 pm • Loew Auditorium

"Glorious," raved The New York Times when Joyce DiDonato sang the title role of Cendrillon at the Royal Opera in 2011, "her performance was thoroughly enchanting." Now, for the first time ever, Massenet's sumptuous take on the Cinderella story comes to the Met, with DiDonato starring in the title role. She is paired with mezzo-soprano Alice Coote in the trouser role of Prince Charming, Kathleen Kim as the Fairy Godmother and Stephanie Blythe as the imperious Madame de la Haltière. Bertrand de Billy conducts Lauren Pelly's imaginative storybook production. 2h12m

Curricular Connections
Film and Media Studies
41.13 Women in Musicals
French
1 Introductory French I
2 Introductory French II
3 Intermediate French
8 Exploring French Culture and Language
25 Introduction to French Literature and Culture IV
40.05 Acting French

History
43.03 European Intellectual and Cultural History 1800--Present

Music
1 Beginning Music Theory
4 Global Sounds
6 Masterpieces of Western Music
20 Introduction to Music Theory
23 Timbre and Form
25 Introduction to Sonic Arts
57 Voice Individual Instruction

Philosophy
37 Ethical Theory
1 Introductory Psychology

Sociology
33 Self and Society
36.01 Sociology of Family
38 Status and Power in Social Interactions
62 Love, Romance, Intimacy and Dating

Theater
10.32 Acting for Musical Theater II
27 Movement Fundamentals
29 Dance Theater Performance
30 Acting I
40 Technical Production
48 Costume Design
54 Directing

Women’s, Gender, and Sexuality Studies
33.07 Love, Romance, Intimacy and Dating
33.08 Sociology of Family

Dartmouth College Gospel Choir
More Unsung Heroes
Walt Cunningham, director
Sun • April 29 • 2 pm • Spaulding Auditorium

This large, joyful, non-denominational chorus continues its yearlong theme celebrating gospel artists—particularly women of color—whose contributions to the music deserve a brighter spotlight.

Curricular Connections
African and African American Studies
   35 Modern Black American Literature
   36 The African Political Novel
   81.1 James Baldwin: From Civil Right to Black Lives Matter
   83.06 Caribbean Lyric and Literature
   87.12 Africa’s Time?
   88.2 Music and Racial Imagination
   91.03 African Religions and Healing

Anthropology
   12.24 Africa’s Time?

Asian and Middle Eastern Studies
   30 Global Sounds

Comparative Literature
   21.03 The African Political Novel

English
   33 Modern Black American Literature
   53.23 Caribbean Lyric and Literature
   53.28 James Baldwin: From Civil Right to Black Lives Matter

Film and Media Studies
   41.13 Women in Musicals

Geography
   28 Immigration, Race, and Ethnicity

History
   20 American Thought and Culture to 1865
   27 Gender and Power in American History

Latino, Latin American, and Caribbean Studies
   66 Caribbean Lyric and Literature

Latino Studies
   30.01 Latin Performance
   40 Immigration, Race, and Ethnicity

Music
   1 Beginning Music Theory
   3.02 Covers, Theft, and Musical Borrowing
   4 Global Sounds
   20 Introduction to Music Theory
   23 Timbre and Form
   25 Introduction to Sonic Arts
   45.09 Music and Racial Imagination
   50.3 Jazz Improvisation
   51 Oral Tradition Musicianship
   57 Voice Individual Instruction

Philosophy
   50.17 Global Expressive Rights

Religion
   19.25 Religions of the Caribbean
   19.26 Pentecostalism Social Change
   20.01 Study of Religion
   74.15 African Religions and Healing

Sociology
   48 Immigration, Race, and Ethnicity

Women’s, Gender, and Sexuality Studies
   23.01 Gender and Power in American History
   59.07 Latinx Performance

Dartmouth College Wind Ensemble
For Scott
Matthew M. Marsit, conductor
Sat • May 5 • 8 pm • Spaulding Auditorium

A tribute to the late Scott Smedinghoff, whose brilliant pianism lit up concerts by the wind ensemble and others, this program includes three premieres—world, US and East Coast—and, for the work by Yasuhide Ito, a guest chorus of singers from Vermont and New Hampshire who made music with Smedinghoff during his life.

Igor Stravinsky Concerto for Piano and Wind Instruments
   Gregory Hayes, soloist

Kevin Krumenauer For Scott (world premiere)

Yasuhide Ito As Time is Passing On (US premiere)

David Maslanka Symphony No. 10 (East Coast Premiere)

Curricular Connections
Asian and Middle Eastern Studies
   30 Global Sounds

Japanese
   3 First Year Courses in Japanese
   10 Introduction to Japanese Culture
   23 Intermediate Modern Japanese
   33 Advanced Japanese

Music
   1 Beginning Music Theory
   4 Global Sounds
   6 Masterpieces of Western Music
   20 Introduction to Music Theory
   23 Timbre and Form
   25 Introduction to Sonic Arts
   50.1 Chamber Music
   50.2 Contemporary Music
   53 Keyboard Individual Instruction
   54 Woodwinds Individual Instruction
   55 Brass Individual Instruction
   58 Percussion Individual Instruction

Russian
   3 Introductory Russian
   19 Understanding the Russians
   28 Intermediate Russian II
Dartmouth College Glee Club
Louis Burkot, director

Sun • May 6 • 2 pm • Spaulding Auditorium
Burkot’s last concert before retiring as Glee Club director centers on Fauré’s tender, light-filled Requiem in D minor—a signature work during Burkot’s four decades leading the chorus—as well as a host of traditional Glee Club favorites.

Curricular Connections

Art History
28.02 Going for Baroque
Asian and Middle Eastern Studies
30 Global Sounds
French
1 Introductory French I
2 Introductory French II
3 Intermediate French
8 Exploring French Culture and Language
25 Introduction to French Literature and Culture IV
History
43.03 European Intellectual and Cultural History 1800–Present
Italian
1 Introductory Italian I
2 Introductory Italian II
3 Introductory Italian III
Latin
3 Intermediate Latin
Music
1 Beginning Music Theory
4 Global Sounds
6 Masterpieces of Western Music
20 Introduction to Music Theory
23 Timbre and Form
25 Introduction to Sonic Arts
51 Oral Tradition Musicianship
57 Voice Individual Instruction
Philosophy
37 Ethical Theory
Religion
20.01 Study of Religion
36 Sin and Story
Sociology
36.01 Sociology of Family

Exhibition On Screen Presented in Digital HD
David Hockney: At the Royal Academy of Arts
Sun • May 6 • 4 pm • Loew Auditorium

Although David Hockney’s work is less provocative now than when he entered Britain’s art scene fifty years ago, he is still a global sensation, feted and adored for his trademark braveness. This film focuses on two blockbuster exhibitions of recent work at The Royal Academy of Arts: A Bigger Picture (2012) and 82 Portraits and One Still Life (2016). Here we don’t just look at portraits: we hear Hockney tell a lifetime’s worth of stories behind them. The result is a cinematic celebration of a 21st-century master of creativity. 1h25m

Curricular Connections

Art History
41.01 Modernism and Modernity
81.02 History of Museums
History
43.03 European Intellectual and Cultural History 1800–Present
50 Modern Britain 1780–Present
Sociology
33 Self and Society
Studio Art
25 Painting I
29 Photography I
30 Photography II
31 Painting II
72 Painting III
75 Photography III
Theater
10.08 Creativity and Collaboration
40 Technical Production
Women’s, Gender, and Sexuality Studies
7.16 The Body: Western Visual Culture
18 Gay, Lesbian, Bisexual and Transgender Study
Barbary Coast Jazz Ensemble
Annual “Senior Feature” Concert
Taylor Ho Bynum, director
Sat • May 12 • 8 pm • Spaulding Auditorium

The final concert of the year continues a wonderful and well-established tradition, starring the graduating seniors of the Coast in a program of their own devising. Every senior in the Coast gets to choose her or his own “feature” number, no matter what style, what genre, what size ensemble. With an exceptionally talented crop of students finishing this year, this promises to be a magical evening.

Curricular Connections
African and African American Studies
88.08 Ethnography of Violence
Anthropology
31.02 Ethnography of Violence
English
51.02 King Lear and Macbeth in Text and on Film
Government
6 Political Ideas
20.01 Woman and Politics
30.04 Political Misinformation and Conspiracy Theory
85.37 Resistance and Collaboration
History
96.03 Topics in British History
Philosophy
19.02 Transcendental Philosophy
37 Ethical Theory
Psychology
71 Introductory Psychology
93.07 Problem of Other Minds
84.05 The Power of Beliefs
Religion
36 Sin and Story
Sociology
30 Deviance and Social Control
33 Self and Society
36.01 Sociology of Family
38 Status and Power in Social Interactions
62 Love, Romance, Intimacy, and Dating
Theater
10.08 Creative and Collaboration
17 Theater and Society III
37 Movement Fundamentals II
30 Acting I
40 Technical Production
48 Costume Design
50 Playwriting I
51 Playwriting II
54 Directing
Women’s, Gender, and Sexuality Studies
31.04 Women and Politics
33.07 Love, Romance, Intimacy, and Dating
33.08 Sociology of Family
42.05 Ethnography of Violence

National Theatre Live Presented in Digital HD
Macbeth
Sun • May 13 • 4 pm • Loew Auditorium
Rory Kinnear (NT Live’s Young Man) and Anne-Marie Duff (Suffragette) star as the ultimate power couple in the shortest, sharpest and bloodiest of the Bard’s tragedies. Although the forces of fate and witchcraft loom large in the Scottish play, it centers on an exploration of ambition’s violent consequences—a common theme in Shakespeare’s works, including Julius Caesar (April 22). 3h30m

“Tomorrow and tomorrow and tomorrow …”
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Dartmouth Symphony Orchestra & Dartmouth Dance Ensemble

**Petrushka**

Filippo Ciabatti, DSO conductor  
John Heginbotham, DDE director  
Rebecca Stenn, DDE choreographer-in-residence

Fri & Sat • May 25 & 26 • 8 pm

Dartmouth Symphony Orchestra: Spaulding Auditorium  
Dartmouth Dance Ensemble: The Moore Theater

This innovative collaboration unites two Hop Ensembles and two Hopkins Center performance spaces in a joint production of Stravinsky’s classic ballet *Petrushka*, with thrilling new choreography by DDE Director John Heginbotham and Choreographer-in-Residence Rebecca Stenn. Linked through technology and big-screen video projection, the DSO makes music in Spaulding Auditorium that the DDE dances to, real-time, in The Moore Theater. Each ensemble rounds out the evening by performing its own lively set of discrete works for the audience in its hall—so attend both nights in alternate venues to get the full effect!
Curricular Connections

Art History
13.01 Early Medieval Art
28.02 Going for Baroque

Asian and Middle Eastern Studies
30 Global Sounds

German
1 Introductory German
2 Introductory German
3 Intermediate German
10.03 Understanding German Media

History
43.03 European Intellectual and Cultural History, 1800–Present

Music
1 Beginning Music Theory
4 Global Sounds
6 Masterpieces of Western Music
20 Introduction to Music Theory
23 Timbre and Form
25 Introduction to Sonic Arts
51 Oral Tradition Musicianship
57 Voice Individual Instruction

Religion
20.01 Study of Religion

Curricular Connections

Anthropology
60 Psychological Anthropology

Art History
7.02 Paris in the 19th Century
41.01 Modernism and Modernity
81.02 History of Museums

French
1 Introductory French I
2 Introductory French II
3 Intermediate French
8 Exploring French Culture and Language
25 Introduction to French Literature and Culture IV
53.08 Paris, phil de l’espace

History
43.03 European Intellectual and Cultural History, 1800–Present

Music
16.01 Genre: History of Visual Music

Sociology
33 Self and Society

Studio Art
25 Painting I
31 Painting II
72 Painting III

Exhibition On Screen Presented in Digital HD

Cézanne: Portraits of Life

Sun • May 27 • 4 pm • Loew Auditorium

Hailed as “the father of us all” by Matisse and Picasso, Paul Cézanne also painted over 200 portraits that are finally being given their day in the sun. Curated jointly by London’s National Portrait Gallery, Paris’s Musée d’Orsay and National Gallery of Art Washington (where the show is now), this exhibition is the first devoted entirely to Cézanne’s portraits. These works, along with interviews with curators and letters from the artist himself, shed new light on an artist who is perhaps the least known of all the Impressionists—until now. 1h25m

Handel Society of Dartmouth College
Bach’s St. John Passion, BWV 245

Robert Duff, conductor

Sat • May 19 • 8 pm • Spaulding Auditorium

With guest soloists and a full orchestra, this town-gown chorus performs one of the most moving of all the musical settings of the Biblical texts telling the last days of Jesus, with dramatic characters and turns of events.