Dartmouth College Wind Ensemble
Matthew M. Marsit, conductor

For Scott

with Gregory Hayes, piano soloist

Choir, organized and prepared by
Jennifer Yocom and Patricia Norton


Spaulding Auditorium’s Hamburg Steinway concert grand piano was purchased with generous gifts from Members of the Hopkins Center and Members of the Hood Museum of Art; the class of 1942, in memory of Allan Dingwall ’42; and anonymous donors. Its New York Steinway concert grand piano was restored with a generous gift by Huntley Allison ’42 P’74.

Sat • May 5, 2018 • 8 pm
Spaulding Auditorium • Dartmouth College
Program


Shadowlight* (world premiere)  Kevin Krumenauer (b. 1977)

Concerto for Piano and Wind Instruments (1924, rev. 1950)  Igor Stravinsky (1882-1971)
  Gregory Hayes, soloist
  I. Largo—Allegro
  II. Largo
  III. Allegro

Intermission

Symphony No. 10: The River of Time (New England premiere)  David Maslanka/Matthew Maslanka
  I. Alison
  II. Mother and Boy Watching the River of Time
  III. David
  IV. One Breath in Peace

* A commission in memory of Scott G. Smedinghoff A’14 for the Dartmouth College Wind Ensemble by the Hopkins Center for the Arts

A Note from the Director

“Where words fail, music speaks.” —Hans Christian Andersen


While I know that a significant portion of tonight’s audience is here out of love for Scott, I am also aware that many of you will not know who he is, and why we celebrate him tonight. To be perfectly honest, this is a difficult journey to explain completely, but we hope that a few words and stories, combined with tonight’s very meaningful musical selections, will speak to everyone who is joining us this evening in appreciation for our friend.

In January 2016, Scott was in his fourth year as a PhD candidate in mathematics in the field of Noncommutative Geometry. While officially a Dartmouth College student, he was viewed as a colleague by many in the music department—a mentor to our undergraduate students and, to me, a friend and collaborator. Clearly at the highest levels of achievement in his declared field of mathematics, Scott also was a truly outstanding musician of unique ability. His remarkable intellect and strength in mathematical reasoning, combined with his deep passion for the modern, avant-garde and most technically challenging repertoire, allowed Scott to stand out in the field of music.

Each selection in tonight’s performance carries a special meaning and connection to Scott’s musical life here at Dartmouth College. It is that meaning and connection that I hope to be able to highlight for you.
A Note from the Director continued

David Maslanka
At the time of Scott’s passing, the DCWE had just begun to prepare a concert cycle comprised of the music of composer David Maslanka, with plans for the composer to be in residence with us in the week leading up to our performance. Scott was looking forward to meeting and working with David, and was excited about this repertoire, largely due to the rather significant piano parts in each of the works we were performing. Scott was with us for only three rehearsals of that cycle. When David arrived on campus in late February, the wounds of Scott’s passing were quite raw. Through his music, his instruction and his calming personality, David helped to bring focus and peace to the ensemble during his time on campus. When the Smedinghoff family approached me, interested in making a gift of Scott’s estate to the Dartmouth College Wind Ensemble, it seemed perfectly clear that the ideal purpose of this fund should be to support that which Scott loved: the creation of new music, and that David Maslanka should be approached with the first commission. David happily accepted this honor, and plans were well underway for the premiere of that work on this performance when David himself tragically passed away in August 2017.

At the time of his passing, David had nearly completed his Symphony No. 10 for wind ensemble. David left copious notes and sketches for his son Matthew, David’s long-time copyist and business manager, who took up the monumental task of completing his father’s final work. This work premiered to huge acclaim on April 3, 2018, at the University of Utah; the institution which led its commission. It is with the permission of Matthew—who is in the audience tonight—that Dartmouth is privileged to offer the New England premiere of this magnificent and emotionally charged work. We hope this performance stands to honor both Scott and David.

In addition to his work at the college, Scott was an active member of the musical community of our region, as he had been in each area in which he lived and studied. During his time in Hanover, Scott served as the accompanist and organist at both the Lyme, New Hampshire and Thetford, Vermont congregational churches, and for the Full Circle Choir, so it seemed only natural that we include a choral selection in this performance. I approached Jennifer Yocom, director of Full Circle and a close friend of Scott’s, and she quickly went to work assembling and preparing a choir of singers from each of these organizations, as well as singers from Bennington, Vermont and Williamstown, Massachusetts, with whom Scott had worked during and after his undergraduate studies at Williams College. Facing a personal family challenge and needing to travel to be with her sister outside of the country, Jennifer enlisted the help of Patricia Norton to finish preparing the choir for today’s concert, for which we are immensely grateful. This mixed choir will join us to open this performance with David Maslanka’s Liberation, based upon a Gregorian plain chant setting of the “Libera me” prayer from the Catholic Mass, asking for deliverance into the eternal joy of the afterlife.

Kevin Krumenauer
Upon David’s passing, I was tasked with developing an alternate plan for this first commission in Scott’s honor. Selecting a composer for this work was about more than finding a gifted musical talent. It required an individual with a deeply spiritual approach to composition, who would both understand and respect the weight of the task that was presented. During a visit with David at his home in Missoula, Montana, in the summer of 2016, I was introduced to the outstandingly talented composer Kevin Krumenauer, who had himself studied with David over a period of more than twenty years. Through the time that we spent together
Jennifer Yocom (choir master), a graduate of Westminster Choir College, moved to the Upper Valley in 1982. She sang with the Handel Society, Concertato Singers and Thetford Chamber Singers before starting her own choral group, Full Circle, in 1991. She was the choir director at Lyme, New Hampshire Congregational Church and conducted a community choir for the Lyme Christmas Pageant for more than twenty-five years, and she now serves as the pianist at the Unitarian Universalist Congregation of the Upper Valley in Norwich, Vermont. She’s been the director of the Kendal Chorale at Kendal at Hanover for twenty years. She taught music at Thetford Elementary School for nearly twenty years and now teaches at Thetford Academy. Scott Smedinghoff accompanied and sang with Full Circle from early in 2013 until his death, and he was the organist at the Lyme Congregational Church from 2013 to 2015. A day doesn’t go by that he isn’t missed.

Patricia Norton (choir master) has studied piano,
conducting, composition, music theory and voice with many teachers, including Judi Vinar, Bobby McFerrin, Diana Fanning, Alice Parker and Jennifer Yocom—despite being told in first grade choir to mouth the words. A graduate of Middlebury College, she has composed on commission from local choral groups and soloists, and she publishes an occasional poem. In the fall of 2012, she founded the Juneberry Music Choral Singing School, which merged with the Upper Valley Music Center in July 2016, and currently features a sixty-member adult chorus, classes and circlesinging. She was choir director and organist at the First Congregational Church in Thetford, Vermont for thirteen years, and continues to facilitate classes in literature and music with OSHER at Dartmouth and the Vermont Humanities Council. She lives in Thetford in a passive-solar home with her husband, Tom, menagerie and piano. They greatly enjoy visits with their two children; when they’re all together, they can sing SATB choral music. She and Scott Smedinghoff played four-hand piano together, including John Corigliano’s “Gazebo Dances.” Their practices may possibly have involved more laughing than playing.

**Gregory Hayes** has taught piano and harpsichord at Dartmouth College since 1991. He is a busy chamber musician and orchestral keyboard player, and has appeared as soloist with the Springfield Symphony Orchestra. He plays harpsichord, piano and celesta regularly for the Albany Symphony Orchestra, and has also performed with the Vermont Symphony Orchestra, the Orchestra of St. Luke's (New York) and Arcadia Players. He has participated often in the New England Bach Festival, Marlboro Music Festival and Mohawk Trail Concerts series. He is longtime music director for the Unitarian Society of Northampton and Florence (Massachusetts). Hayes is a Phi Beta Kappa graduate of Amherst College and the Manhattan School of Music. He also studied at the Hartt School of Music and, for several summers, at the Baroque Performance Institute at Oberlin College. His teachers have included Ming Tcherepnin, Kenneth Fearn, Dora Zaslavsky, and Raymond Hanson. He has written frequently on music, including liner notes for many recordings and articles and reviews for magazines and newspapers. He lives in Goshen, Massachusetts and has taught for many summers at Greenwood Music Camp in nearby Cummington.

**Matthew M. Marsit**, an active conductor and clarinetist, has led ensembles and performed as a solo, chamber and orchestral musician throughout the United States. Currently on the artistic staff of the Hopkins Center for the Arts at Dartmouth College as Director of Bands, Marsit also serves as the Music Director of the Charles River Wind Ensemble in Boston. He has previously held conducting positions at the Boston Conservatory, Ithaca College, Cornell University, Drexel University, Symphony Nova, the Chestnut Hill Orchestra, the Bucks County Youth Ensembles, the Performing Arts Institute of Wyoming Seminary and the Eastern US Music Camp.

A champion for new music and advancing the repertoire of original works for wind ensemble, Marsit has led premiere performances from Christopher Marshall, Louis Andriessen, Daniel Basford, Christopher Theofanidis, Richard Marriott, Michael Gandolfi, Matthew Herman, Edward Green and Thomas Miller, among others. Upcoming commissions include new works by Oliver Caplan, Steve Danyew and Jess Turner.

As a clarinetist, Marsit has performed with many ensembles including the Chamber Orchestra of Philadelphia, the Fairmont Chamber Orchestra and Cornell University’s Ensemble X, and has made solo appearances with the Keene State University Symphony Band, the Dartmouth College Wind Ensemble, the Handel Society at Dartmouth, the
About the Artists continued

Cornell University Jazz Ensemble, the Performing Arts Institute of Wyoming Seminary, the Drexel University Symphony Orchestra and the Chestnut Hill Orchestra. He has served as clarinet faculty at Plymouth State University and now maintains a small studio of private students in and around Hanover, NH. He and Scott Smedinghoff performed together frequently, often exploring extremely challenging and avant-garde works for clarinet and piano, a passion for each of them.

An advocate for the use of music as a vehicle for service, Marsit has led ensembles on service missions, collecting instruments for donation to schools, performing charity benefit concerts and offering workshops to benefits struggling arts programs. His current work at Dartmouth allows for outreach projects in the rural schools of New Hampshire and Vermont, working to stimulate interest in school performing arts programs. These include the highly successful Dartmouth Youth Wind Ensemble, which partners members of the Dartmouth College Wind Ensemble side-by-side with middle school students from throughout the region. In 2014, Marsit designed and led the Dartmouth College Wind Ensemble on its first international service and performance tour to San Jose, Costa Rica, partnering with the Costa Rican National Institute of Music, the University of Costa Rica and several SiNEM Schools in the country to share and exchange with young students in financially deprived regions, a location to which the DCWE returned in March 2017.

A native of Hazleton, Pennsylvania, Marsit moved first to Philadelphia to complete his studies in music at Temple University, graduating summa cum laude, where he studied clarinet with Anthony Gigliotti and Ronald Reuben and conducting with Luis Biava and Arthur Chodoroff. Additionally, he has studied conducting with some of the world’s most prominent instructors including Mark Davis Scatterday of the Eastman School of the Music, Timothy Reynish of the Royal Northern College of Music in Manchester, UK, and Gianluigi Gelmetti at the Accademia Musicale Chigiana in Siena, Italy. Marsit also holds a graduate degree in Orchestral Conducting from The Boston Conservatory.

DCWE Seniors

The Dartmouth College Wind Ensemble and its director, Matthew Marsit, would like to recognize the outstanding talent and contributions of its graduating seniors. These outstanding citizens are certain to make the world a better place, and it has been honor to know them as a part of our musical family!

Maggie Baird, trombone; Linguistics with Theater Minor
Ben Bonner, tuba; Classical Archaeology and Anthropology
Evan Griffith, bass clarinet and saxophones; Engineering Sciences with French Minor
Tommy Lee Hodsden, percussion; Engineering Sciences
Madeline Miller, flute; Cognitive Sciences
Benjamin Scammel, trumpet; Biomedical Engineering with Chinese Minor
Christian Rizzuto, percussion; Neuroscience (Pre-Med)
Richard Williams, euphonium; History
Dartmouth College Wind Ensemble

**Flute**
Cara Ditmar ‘21
Madeline Miller ‘18
Hannah Pinkerton ‘19
Sarah Alpert ‘21
Frederika Rentzeperis ‘20 (+piccolo)

**Oboe**
Eric Forehand ‘21
Madeleine Waters ‘19 (+ English horn)

**Clarinet**
Nina Stornelli ‘21
James Lenz C
Marge Tassey C
Dwight Aspinwall C (+Eb clarinet)
Evan Griffith ‘18 (bass clarinet)
Chris Coscia GR (contrabass clarinet)

**Saxophone**
Mike Wu ‘21 (soprano and alto)
Noah Campbell ‘21 (alto and bass)
Michael Geilich C (tenor)
Liam Locke ‘21 (baritone)

**Bassoon**
Robert Castle ‘20 (contrabassoon)
Dillon Ford ‘20 (+alto saxophone)
Anna Matusewicz ‘20
Michael Schedin ‘20

**Horn**
Jackson Cashman ‘21
Janet Proctor C
James Haaf C
Barbara O’Mara C

**Trumpet**
Ben Scammell ‘18
Levi Roseman ‘21
Francesco Guarnieri ‘21
Glenn Griffin C
Stephen Langley C

**Trombone**
Maggie Baird ‘18
Deborah Feifer ‘21
Margaret Hubble ‘21
Dennis Brown C

**Euphonium**
Richard Williams ‘18
Steve Gasiorowski C

**Tuba**
Benjamin Bonner ‘18
Dylan Calhoun ‘GR
Larry Jones C

**Percussion**
Jeho Hahm ‘20
Christian Rizzuto ‘18
Abby Cooper ‘21
Tommy Lee Hodsden ‘18

**Piano**
Xiaoqiu (Steven) Li ‘21

**Bass**
Mali-Agat Obomsawin ‘18
Paul Horak C
Evan Premo C

**Choir**
Evelyn Adams-Kersey
Rebecca Bailey
Paul Barker
John Carson
Lucy Gardner Carson
Tom Cecere
Bonnie Cornell
Joani Crosson
Chris Hebb
Edwin Lawrence
Elaine Lenz
Dan Meerson
Abbe Murphy
Patricia Norton
Tom Norton
Julia O’Hara
Jeff Parsonnet
Kathy Parsonnet
Tammie Patten
Lisa Reeves
Bill Waste
Peggy Willey
Eleanor Colby Zue
Upcoming Events

Dartmouth Symphony Orchestra & Dartmouth Dance Ensemble
Filippo Ciabatti, conductor
John Heginbotham, director
Rebecca Stenn, choreographer-in-residence
Fri & Sat • May 25 & 26 • 8 pm
Two Hop ensembles unite via technology to collaborate on newly choreographed Stravinsky’s “Petrushka,” plus other exciting works.

For tickets or more info, call the Box Office at 603.646.2422 or visit hop.dartmouth.edu. Share your experiences! #HopkinsCenter

Hopkins Center Directorate
Mary Lou Aleskie, Howard L. Gilman ’44 Director
Michael Bodel, Director of External Affairs
Joshua Price Kol ’93, Managing Director/Executive Producer
Margaret Lawrence, Director of Programming
Jan Sillery, Director of Financial and Administrative Operations
Sydney Stowe, Director of Hopkins Center Film

Hopkins Center Board of Advisors
Austin M. Beutner ‘82, P’19
Anne Fleischli Blackburn ’91
Kenneth L. Burns H’93
Barbara J. Couch
Allan H. Glick ’60, T’61, P’88, GP’19
Barry Grove ‘73
Caroline Diamond Harrison ’86, P’16, P’18, Chair
Kelly Fowler Hunter ’83, T’88, P’13, P’15, P’19
Robert H. Manegold ’75, P’02, P’06
Michael A. Marriott ’84, P’18
Nini Meyer
Hilary Edson Polk P’19
Laurel J. Richie ’81, Trustee Representative
Jennifer A. Williams ‘85

Please turn off your cell phone inside the theater. Assistive Listening Devices available in the lobby. If you do not wish to keep your playbill, please discard it in the recycling bin provided in the lobby. Thank you.