The Petrushka Project

Dartmouth Dance Ensemble
John Heginbotham, director
Rebecca Stenn, choreographer-in-residence

Dartmouth Symphony Orchestra
Filippo Ciabatti, conductor

Funded in part by the Pamela Joyner 1979 Student Performance Fund, the Mifflin Family Fund for Dance, the Admiral Gene W. Markey 1918 Memorial Fund, the Arthur R. Virgin 1900 Fund No. 1 for the Advancement of Music, the Lane 1928 and Elizabeth C. Dwinell Fund No. 2, the Roesch Family Fund in support of Instrumental Ensembles, and the William D. 1905 and Besse M. Blatner Fund No. 1.

Fri & Sat • May 25 & 26, 2018 • 8 pm
The Moore Theater & Spaulding Auditorium • Dartmouth College
Program

ACT I
Spaulding Auditorium: Dartmouth Symphony Orchestra

Circus Polka (for a young elephant)  
Pavane pour une infante défunte  

Igor Stravinsky (1882-1971)  
Maurice Ravel (1875-1937)

Intermission

Ma mère l'Oye suite  
Pavane of the Sleeping Beauty: Lent  
Little Tom Thumb / Hop-o'-My-Thumb: Très modéré  
Laideronnette, Empress of the Pagodas: Mouvt de marche  
Conversations of Beauty and the Beast: Mouvt de valse très modéré  
The Fairy Garden: Lent et grave  

Maurice Ravel (1875-1937)

The Moore Theater: Dartmouth Dance Ensemble

The Petrushka Papers
Created by John Heginbotham and Rebecca Stenn in collaboration with the performers. Written by Elise Wein, commissioned by the Department of Theater and the Hopkins Center for the Arts.

The performers are undergraduates participating in the Department of Theater course THEA 29: Dance Theater Performance. The content of The Petrushka Papers was strongly guided by the students; this production is their final exam.

Dancers: Anjali K. Chikkula ‘20, Has Qing Charlotte Chui ’20, Mary Versa Clemens-Sewall ‘20, Tracy A. Geng ’19, Colin M. Goodbred ’21, Amanda Z. Jiang ’21, Precious J. Kilmo ‘18, Elizaveta Maslak ‘20, Ruan M. Rodrigues ’21

Music: Petrushka, Suite from Ballet: Russian Dance, written by Igor Stravinsky, performed by Anatoly Vedernikov; Tiny Dancer, written and performed by Elton John; Confident, written by Savan Kotecha, Demi Lovato, Max Martin, Ilya Salmanzadeh, and performed by Demi Lovato; Allo Allo, written and performed by Les Sans Culottes

Nocture and Cortege
John Heginbotham, choreographer
Music: Nocture and Cortege, written by Lili Boulanger
Dancers: Kevin Shee and Jessica Volan Trout-Haney

Intermission
Program continued

ACT II

Petrushka (1947 version)  
Igor Stravinsky (1882-1971)

- The Shrovetide Fair
- Petrushka’s Room
- The Moor’s Room
- The Shrovetide Fair, toward evening

Filippo Ciabatti, conductor
John Heginbotham and Rebecca Stenn, choreography
Joshua Price Kol, producer

Dancers: Kate E. Adams S, Katherine A. Axel ‘21, Mora Cantlin S, Mary Versa Clemens-Sewall ‘20, Laura Curthoys C, Colin M. Goodbred ‘21, Caterina B. Hyneman ‘21, Katie McCabe ‘21, Mykel Nairne ‘16, Britney Rose Privett GR, Kevin Shee GSM, Dr. Jessica Volan Trout-Haney GR, Alexandra M. Warden ‘21, Kristin M. Winkle ’18, Rina E. Yalta ’21

Thank you to this evening’s collaborators, performers and technical crew; to Mary Lou Aleskie, Joshua Price Kol and the incredible staff at the Hopkins Center for the Arts; to Laura Edmonson and the excellent staff at the Dartmouth Department of Theater; to Kris Brown and the fabulous staff at the Hanover Inn; and to Jennifer Bilbo, Philip Montana, Adrienne Bryant and Stanford Makishi.

Program Notes

The Petrushka Project
The original 1911 production of Petrushka occurred during the ascendancy of Sergey Diaghilev’s Ballets Russes. Diaghilev and his collaborators—a now-legendary group of artists living and creating in France including Igor Stravinsky, Michel Fokine, Vaslav Nijinsky and Alexandre Benois—found themselves with a hit. The work continues to live as an example of extraordinary collaboration. The excitement around a curious and collaborative spirit is what has brought a new version of Petrushka to Dartmouth. Initiated over a practical concern—the DSO and DDE’s conflicting spring performance schedule—a brilliant idea emerged that the directors could unite their forces. Petrushka was the passionate and immediate favorite as a work to approach; we knew we could have serious fun bringing this to life.

Petrushka was originally set as a story ballet focused on three oppressed and soulful puppets in Russia during the mid-1800s. This new production anchors itself to the rhythms, energy and complex dynamism of Stravinsky’s music without adhering to the traditional narrative. Although the plot is not the focus, the themes contained within the original story continue to appear: isolation and the desire for connection as well as full force celebration provide a line of continuity between the original production and this new interpretation.
The DSO and DDE directors have arranged content related to and inspired by *Petrushka* to complete tonight’s program. Many thanks to you all for attending, and we hope you enjoy your evening.

Thank you to this evening’s collaborators, performers and technical crew; to Mary Lou Aleskie, Joshua Kol and the incredible staff at the Hopkins Center for the Arts; to Laura Edmondson and the excellent staff at the Dartmouth College Department of Theater; to Kris Brown and the fabulous staff at the Hanover Inn; and to Jennifer Bilbo, Philip Montana, Adrienne Bryant and Stanford Makishi.

*John Heginbotham*

**Circus Polka (for a young elephant)**
*Igor Stravinsky*

*Igor Stravinsky was born in Oranienbaum (now Lomonosov), near St Petersburg, on June 17, 1882; he died in New York on April 6, 1971. He composed his Circus Polka in January and February 1942. The ballet premiered at Madison Square Garden on April 9, 1942; Stravinsky’s arrangement for orchestra premiered in January 1944 at Sanders Theatre in Cambridge, MA, with the composer conducting the Boston Symphony Orchestra.*

The score calls for 2 flutes (2nd doubling piccolo), pairs of oboes, clarinets, and bassoons, 4 horns, 3 trumpets, 3 trombones, tuba, timpani, percussion, and strings.

In 1941, Ringling Bros. and Barnum & Bailey Circus commissioned the famed choreographer George Balanchine to write a ballet for a somewhat unconventional ensemble: fifty human dancers and fifty trained elephants. Given the freedom of selecting a composer for the pachyderm production, Balanchine immediately turned to Igor Stravinsky, with whom he had collaborated in 1920 on *Le chant du rossignol* for Sergei Diaghilev’s Ballets Russes, and who had just emigrated to West Hollywood to escape an increasingly war-torn Europe. Balanchine later recounted their telephone conversation:

GB: “I wonder if you’d like to do a little ballet with me.”
IS: “For whom?”
GB: “For some elephants.”
IS: “How old?”
GB: “Very young.”
IS: “All right. If they are very young elephants, I will do it.”

After a few quick days of writing, Stravinsky submitted his piano score; Circus Polka premiered in April 1942 at Madison Square Garden, orchestrated for circus band and organ by the film composer David Raskin. Dancing the lead roles were Vera Zorina, principal ballerina, and Modoc, principal elephant.

The music is heavy-footed but light-hearted, hyper-aware of its explicit purpose as music for three-ton dancers without totally compromising the aesthetic standards of the neo-classical style Stravinsky had designed over the two decades prior. Disrupted by wrong-note dissonance at every step, a clownish parody of the Czech dance makes up the outer sections, with a brief diversion to a stumbling pseudo-waltz in the middle. After a pompous pass at a theme from Schubert’s *Marche Militaire*, the coda collapses with a mammoth thud.

**Pavane pour une infante défunte**
*(Pavane for a dead princess)*
*Maurice Ravel*

*Maurice Ravel was born in Ciboure, Basses-Pyrénées, on March 7, 1875, and died on December 28, 1937, in Paris. He wrote the Pavane pour une infante défunte for piano in 1899; this version was first performed on April 5, 1902, by Ricardo Viñes in Paris. After Ravel arranged the work for orchestra in 1910, the premiere of the orchestrated version was given on February*
27, 1911, in Manchester, England, under the baton of Sir Henry Wood.

The score calls for 2 flutes, oboe, 2 clarinets, 2 bassoons, 2 horns, harp, and strings.

“When I put together the words that make up this title, my only thought was to the pleasure of alliteration,” claimed Maurice Ravel regarding his Pavane pour une infante défunte. Nevertheless, even without the intention of an explicit program, Ravel’s word choice evokes a certain nostalgic dream-world—the pavane being an antique funeral procession from Spain and infante referring to the young princess who might have danced such a pavane centuries ago, as would have been painted by Velázquez in the 17th-century Spanish court. Thus the title conveys a fascination less with what has happened than with what might have been, in a realm belonging more to imagination than to history or memory.

Musically, the Pavane offers a view into an indulgent world of fluent melodies and diaphanous orchestration, where modal harmonies make fanciful gestures toward the past and intricate colors prevail. Above the stately clockwork of pizzicato strings and harp, solo winds reflect on a pair of innocent tunes at a distance, as if winding a music-box, or turning over a snowglobe.

To Maurice Ravel, evoking the “poetry of childhood” in his Mother Goose suite, inspired by the fairy stories of Charles Perrault, naturally led him towards a simplified, yet refined, language of musical expression. This stylistic clarity not only ensures Mother Goose’s popularity with young audiences, but also convincingly brings to life the fantastic characters from the stories represented by each of its five vignette-like miniatures, if only for a moment. In the opening movement, the “Pavane of the Sleeping Beauty”, solo woodwinds drift above the sparsest of orchestral accompaniment, programmatically implying a scene quite similar to that of Ravel’s earlier Pavane pour une infante défunte. Gauzy textures provide a solution to the title’s inherent contradiction: the princess cursed with eternal sleep can dance the pavane, yes, but only in her dreams. Tom Thumb, as played by the oboe, appears next, wandering through a shifting forest of unsteady time signatures, but his tiny footsteps fade before he can find his way. Then we are thrust into a scene from a story by Countess Marie d’Aulnoy, placed geographically in a vaguely Oriental kingdom through the nearly exclusive use of pentatonic scales. “Conversations of Beauty and the Beast” follow, realized musically through a dialogue between the solo clarinet’s graceful waltz and the awkward stomping and graceless growls of the solo contrabassoon. The suite concludes with a dramatic scene in “The Fairy Garden”, where Prince Charming’s kiss finally awakens Sleeping Beauty; their enchanted passion represented by a drawn-out crescendo towards a conclusion of pure timbral brilliance.

Ma mère l’Oye (Mother Goose) Suite
Maurice Ravel

Maurice Ravel originally wrote Ma Mère l’Oye as a concert suite for piano four-hands in 1908 and 1910, dedicated to Mimi and Jean Godebski, ages 6 and 7. This was first performed in public on April 20, 1910, in Paris, by Jeanne Leleu and Geneviève Durony. In 1911, Ravel arranged Ma Mère l’Oye for orchestra (the version heard in tonight’s performance), and later that year expanded it into a full ballet, which premiered on January 29, 1912, at the Théâtre des Arts in Paris.
Petrushka

Igor Stravinsky

Igor Stravinsky composed Petrushka in 1911 for a very large orchestra, revising the instrumentation to slightly reduced forces in 1947. The ballet was first performed on June 13, 1911, at the Théâtre du Châtelet in Paris, with the Ballets Russes under Pierre Monteux, conductor. Stravinsky, together with Alexandre Benois, wrote the libretto, while Michel Fokine designed the original choreography.

The score for the 1947 version calls for 3 flutes (3rd doubling piccolo), 2 oboes, English horn, 3 clarinets (3rd doubling bass clarinet), 2 bassoons, contrabassoon, 4 horns, 3 trumpets, 3 trombones, tuba, timpani, bass drum, cymbals, snare drum, tambourine, triangle, tam-tam, xylophone, piano, celesta, harp, and strings.

Grant Cook ’19

Program Notes continued

About the Artists

John Heginbotham director, Dartmouth Dance Ensemble, and lecturer, Department of Theater, originally from Anchorage, Alaska, is a Brooklyn-based choreographer and performer. He graduated from The Juilliard School in 1993 with a BFA in Dance, and was awarded the Martha Hill Prize for Sustained Achievement in Dance. He subsequently performed in the work of Pam Tanowitz, John Jasperse, Rebecca Stenn, Janis Brenner, Alison Chase, David Neumann, Ben Munisteri, Stanley Love, Vanessa Walters, Susan Marshall, and as a guest artist with Pilobolus Dance Theater. Heginbotham was a member of the Mark Morris Dance Group from 1998 to 2012.

In 2011, Heginbotham founded Dance Heginbotham (DH), a performance group devoted to the presentation of his dance and theatrical work. The company had its world premiere in January 2012 on the Millennium Stage at The John F. Kennedy Center for the Performing Arts and has since been presented and commissioned by Bard College, Baryshnikov Arts Center, Black Mountain College Museum + Arts Center, Brooklyn Academy of Music, Duke Performances, Jacob’s Pillow Dance Festival, The Joyce Theater, Lincoln Center for the Performing Arts, Lower Manhattan Cultural Council, the Metropolitan Museum of Art, ODC Theater and Vail International Dance Festival, among others.

In addition to his work with DH, Heginbotham is active as a freelance choreographer. Select projects include John Adams’ Girls of the Golden West at San Francisco Opera, directed by Peter Sellars (2017), First for Juilliard Dance: New Dances (2016), Angels’ Share for Atlanta Ballet (2014), and Isaac Mizrahi’s Peter and the Wolf for Works & Process at the Guggenheim (2013), which has become an

Petrushka, the trickster puppet, is a recurring character in Russian folktales, but is also known by other names across Europe: as Pulcinella in Italy, Kasperle in Germany, and as Mr. Punch in England. His role in European and Russian puppet theater is built on the violent formulas of slapstick while simultaneously upholding a moral obligation to the common people—fittingly, every Petrushka story ends with his eventual demise, punished for his subversions by the authorities, or the devil, or simply a pack of stray dogs. Stravinsky’s Petrushka libretto brings these folk traditions of street theater and storytelling to the refined stage of the French ballet.
annual holiday event. His work has been featured in the music videos of Fischerspooner and NICKCASEY, and in the live performances of cabaret artists Lady Rizo and Our Lady J. He choreographed Daniel Fish’s acclaimed production of Oklahoma! (2015), which was commissioned and produced by Bard College and will run at St. Ann’s Warehouse in Brooklyn, NY in fall 2018.

Heginbotham is the recipient of a 2018 Guggenheim Fellowship, the 2014 Jacob’s Pillow Dance Award and numerous fellowships including a City Center Choreography Fellowship (2017–2018), an NYU Center for Ballet and the Arts Fellowship (2016) and two Jerome Robbins Foundation New Essential Works (NEW) Fellowships (2010, 2012).

Heginbotham was on faculty at Princeton University from 2012 to 2016, and is currently on faculty at Dartmouth College, where he also is the Director of the Dartmouth Dance Ensemble. He is a founding teacher of Dance for PD®, an ongoing collaboration between the Mark Morris Dance Group and the Brooklyn Parkinson Group.

As a principal dancer with Momix Dance Theater from 1989 to 1996, Stenn performed in over 30 countries and appeared as a featured performer in films for Italian, Spanish and French television. Also with Momix, Stenn assisted in the choreography of and performed as a principal dancer in Lina Wertmuller’s production of Carmen at the Munich State Opera and assisted in the choreography of the Emmy Award Winning PBS Special, Pictures at an Exhibition. Stenn is a founding member of Pilobolus Too with whom she toured throughout the world from 1996 to 2002, creating and performing numerous works for the repertoire and a piece for the Radio City Rockettes. Stenn was a contributing editor at Dance Magazine and was the Choreographic Mentor for the National Young Arts Foundation, choreographing numerous performances at the Kennedy Center. She is on faculty at The New School and Princeton University and is Choreographer-in-Residence at Dartmouth College.

Stenn most recently choreographed the new multimedia opera Cracked Orlando at The Juilliard School and is currently making a new evening length work for Rebecca Stenn Company to be premiered in New York City in June 2018. Her book, A Life In Dance: A Practical Guide, was released in 2017. She holds a BFA from The Juilliard School and MFA from The University of Wisconsin Milwaukee. Stenn is the proud mother of Jonah and Elie Weissman.

Elise Wein playwright is from New Rochelle, NY and has written plays that have been staged at the Hopkins Center for the Arts in Hanover, NH. She graduated from Dartmouth College in 2017 with a BA in Comparative Literature, and is currently working on a play cycle comprising three plays set 300 years and 3,000 miles apart. She writes funny, surreal, historical(ish) works that push the bounds of form and inspire introspection. A reading of her play Craters, or the making of the making of the moon landing will be staged in New York this summer as

Rebecca Stenn choreographer-in-residence, Dartmouth Dance Ensemble, and lecturer, Department of Theater, founded Rebecca Stenn Company in 1996. The company has since performed to critical acclaim and sold out houses in over 50 cities including such venues as The Copenhagen Festival, The Edinburgh Festival, The Joyce Theater, BAM Fisher, The Kitchen, Danspace Project, New York Live Arts and Jacob’s Pillow Dance Festival among many others. The company has received support from the NEA, the New York State Council for the Arts, The Joyce Theater Foundation and American Music Center. Recent performances include a return to the Edinburgh Festival, and performances at the Gowanus Loft and the Rubin Museum of Art.
Filippo Ciabatti conductor, Dartmouth Symphony Orchestra, a native of Florence, Italy, was appointed Music Director of the Dartmouth Symphony Orchestra in 2016, after an international search. Also, in 2016, Ciabatti conducted Tosca at Opera North (NH), directed by Russell Treyz, and Britten’s Midsummer Night’s Dream at the Lyric Theatre at Illinois, directed by Christopher Gillett. In May 2015, he made his South American debut conducting the Universidad Central Symphony Orchestra in Bogota, Colombia, where he also taught masterclasses in orchestra and Italian opera. With La Nuova Aurora Opera, he conducted full productions of Handel’s Rodrigo (2015) and Purcell’s King Arthur (2016). In 2017–2018, Ciabatti was invited to conduct Madama Butterfly at Opera North (NH), and Hansel and Gretel and Don Giovanni (directed by Nathan Gunn) at the Lyric Theatre at Illinois.

Ciabatti has appeared as guest conductor with many orchestras including the Lamont Symphony Orchestra, Sangamon Valley Symphony Orchestra, East Central Illinois Youth Orchestra, University of Illinois Symphony Orchestra and Truman State Symphony Orchestra. He also served as Choirmaster of Emmanuel Episcopal Church (Champaign, IL).

As a pianist and coach in Italy, Ciabatti worked for the Cherubini Conservatory, Maggio Musicale Fiorentino and Florence Opera Academy, and performed with singers such as Adriana Marfisi and Silvia Bossa. He has played for masterclasses of Renée Fleming, Nathan Gunn, William Matteuzzi, Donald George, and Isabel Leonard. He is currently music director and coach of Scuola Italia per Giovani Cantanti Lirici (Piobbico, Italy), where he works with young singers and renowned coaches and directors.

April Liu viola has played in DSO for the past four years and served as a DSO manager since her freshman spring. She is grateful for the friendships and music made through the orchestra. At Dartmouth, she is an economics major and linguistics minor. She looks forward to moving to New York City, where she will continue to play music as much as possible. She would like to thank her family and friends for their support, as well as Marcia Cassidy for her kindness, wisdom and generosity.

Kyu Kim bassoon started playing the bassoon in 5th grade in the suburbs of Washington, DC, after he initially started out on the clarinet. He has played for the DSO and taken lessons from Janet Polk for his entire time at Dartmouth. Despite being a mathematics major and computer science minor, he has pursued music as a part of his holistic liberal arts education. Some of his most valuable educational experiences have come through playing and studying music, especially during the London Music FSP. At Dartmouth, he is also involved in his fraternity, Alpha Chi Alpha, and holds a special place in his heart for the DOC First Year Trips program. He would like to thank his friends and family for the support, and the members of the orchestra for providing him with lifelong friendships and excellent memories.

Cheryl Chang flute began studying flute at the age of seven and has studied with Ai Goldsmith in California and Professor Alex Ogle at Dartmouth. In 2016, she won the best overall performance prize in the Culley Concerto Competition and performed the Nielsen Flute Concerto as a soloist with the Dartmouth Symphony Orchestra. She is a double major in biology and music. She plans to attend medical school after graduating but hopes to keep music a constant part of her life.
Eleni Mora viola began her musical pursuits as a violinist where she played with the Houston Youth Symphony, Viotta Youth Ensemble and Atheneum Kamer Orchestra with the Royal Conservatory in the Netherlands before coming to Dartmouth. She defected to the viola section in her sophomore year of high school after discovering the superior delights of the viola’s warm and deeply resonant C-string. She still plays the violin on occasion under the private tutelage of Marcia Cassidy, who has been a great mentor and friend to Eleni throughout her time at Dartmouth. The orchestra as a whole has provided her with much needed stress relief and friendships she will forever cherish. She would like to thank her parents for their unceasing dedication to her music: thank you for literally flying across oceans to hear me play.

Edward Pyun cello hails from bucolic Kennett Square, PA, and is majoring in music and philosophy. He has played in the DSO and many chamber groups during his time at Dartmouth, and can claim to have some of the latest (albeit not the longest) nights of practice in the Hop. He has served as chair of Agape Christian Fellowship and was on the editorial board of the Dartmouth Apologia. He is indebted to his parents, Marcia Cassidy, Filippo Ciabatti and the many other friends and mentors he has been fortunate to meet these last four years.

Joe Brackbill cello chose to learn the cello (over the clarinet) when he was nine years old, and quickly fell in love with the richness of his instrument’s sound. He played in orchestras throughout high-school and joined the DSO his freshman fall. Aside from music-making, he spends most of his free time rowing with the lightweight crew team. He’s headed to Berkeley this fall to begin graduate studies in chemistry, his academic passion. He would like to thank his family for their faithful support of his pursuits, the cello section for their musicianship and enthusiasm, and the Lord for His steadfast love throughout Brackbill’s time at Dartmouth.

Priyanka Altman violin has played the violin for 14 years. She has played in the DSO since her freshman fall, traveled to London on the 2017 music FSP with Sally Pinkas, and she is happy to be concluding four years of private lessons under the brilliant tutelage of Marcia Cassidy, now also a valuable mentor and friend. After completing her studies in chemistry and music, she plans to live out the remaining years of her youth in urban settings, before settling in an idyllic rural home complete with dairy cows roaming green pastures, large dogs frolicking about and the cringe-worthy but endearing sounds of her children learning their own instruments.

Simon Herron percussion is a senior at Hanover High School and community member of the DSO. He began studying percussion at age seven with Doug Perkins here in Hanover and has played with the DSO since freshman year. He would like to thank the DSO and Mr. Ciabatti for their continued support and for welcoming him to the DSO family over the past few years. He will continue his study of music next year at the Juilliard School in New York.

Dominik Cooreman cello first started playing cello in the fourth grade in New Jersey, and has been in the DSO since freshman fall. He also enjoys keeping up piano and viola practicing. He is a double major in government and Asian/Middle Eastern studies. Outside of DSO, he is active in the Dartmouth German Club, as well as in playing badminton. He would like to thank his friends and family for their support, and especially his parents for passing on their musical talent to him.

Kevin Xu cello has been playing with the DSO since his freshman year. He has been playing cello in both solo and ensemble settings since he was nine years old. At Dartmouth, he is pursuing a major in biology and a minor in linguistics, with the long-term goal of attending medical school. Next year, he will be in Boston working at a healthcare consulting firm. He hopes to continue his passion for orchestral playing in Boston after graduation.
Dartmouth Dance Ensemble

John Heginbotham, Director
Rebecca Stenn, Choreographer-in-Residence

Kate E. Adams S
Katherine A. Axel ’21
Mora Cantlin S
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Laura Curthoys C
Colin M. Goodbred ’21
Caterina B. Hyneman ’21
Karen A. Lagasse GR

Katie McCabe ’21
Mykel Nairne ’16
Britney Rose Privett GR
Kevin Shee GSM
Dr. Jessica Volan Trout-Haney GR
Alexandra M. Warden ’21
Kristin M. Winkle ’18
Rina E. Yalta ’21

C=Community Member
GR=Arts and Sciences Graduate Student
GSM=Geisel School of Medicine Student
S=Dartmouth College Staff/Faculty

Dartmouth Symphony Orchestra

Filippo Ciabatti, Conductor

Violin
Priyanka Altman ’18
Laura Barthold ’19
Prajan Divakar TH
Alyssa Gao ’20
Betty Kim ’20
Marshall Peng ’20
Bryan Shin ’20
Elliot Tang ’21
Neerja Thakkar ’19
Nicole Tiao ’20
Hanlin Wang ’21
Katie Wee* ’19

Viola
Marcia Cassidy F
Raymond Hsu ’21
April Liu ’18
Eleni Mora ’18
Leslie Sonder F
Michelle Wu ’20

Cello
Kyle Bensink ’21
Joe Brackbill ’18
Vincent Chen ’18
Dominik Cooreman ’18
Sherrina Hwang ’21
Eddie Pyun ’18
Ellen Smalley ’19
Amy Tsai ’21
Kevin Xu ’18

Bass
Paul Horak C

Flute
Cheryl Chang ’18
Sophie Huang ’21
Laura Jeliazkov ’18

Clarinet
Grant Cook ’19
Emily Chen ’21
Ryan Ding ’20
Diana Ge ’19
Allen Yang ’20

Bassoon
Kyu Kim ’18
Sydney Zhou ’19

Trumpet
Sriram Bapatla ’20

Trombone
Charlie Johnson ’19
Fisher Katlin ’19

Timpani
Simon Herron C

Piano
Todd Huang ’19

Librarian
Leslie Sonder F

Managers
April Liu ’18
Grant Cook ’19
Neerja Thakkar ’19
Alyssa Gao ’20
Sophie Huang ’21

TH = Thayer School of Engineering Graduate Student
F = Faculty
C = Community
* = Concertmaster
Production Team

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Keely S. Ayres, production manager
David Gelhar, lighting designer & stage manager
Todd Campbell, camera director
Todd Hendricks, master sound
Colin Roebuck, master electrician
Robert Brier, master carpenter
Ethan Williams, master props
Robin Grant, master projections
Jay Beaudoin and Daniel Maxell-Crosby, cameras

Spaulding Auditorium
Mark Hanneman, production manager & stage manager
Nizhoni Redmond ’20, assistant stage manager
Cameron Buxton ’19, assistant stage manager
Sang Wook Nam, recording engineer
Camilla Tassi GR ’18, projection designer
Tiger Stanley, master sound
Kevin Fitzpatrick, master electrician
Kevin Malenda, master carpenter
Greg Sargent, master projections
Andy Hamel, camera

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