

Hopkins Center for the Arts at Dartmouth

presents

Dartmouth College Wind Ensemble *Creating Space*

Brian Messier, conductor

Colonel Michael Colburn, guest conductor

Alma Huerta, guest conductor

Julia D'Antico, guest conductor

Jonathan Borja, flute

Sophia Tegart, flute

Sophia Chang Stauffer GR, violin

Saturday, May 11, 8 pm

Rollins Chapel • Dartmouth College • 2024

Funded in part by the Deborah E. & Arthur E. Allen Jr. 1932 Fund, the Richard F. Mattern 1970 Fund and gifts from Friends of the Dartmouth College Wind Ensemble.

We thank Mrs. Selma Bornstein for her generous donation of the Petrof Concert Grand Piano, given in loving memory of her husband Dr. Murray Bornstein and used for tonight's concert.

Program

Approximate duration: 75 minutes

Canzon Primi Toni

Alma Huerta, guest conductor

Giovanni Gabrieli (1554/57–1612)
ed. Robert King

Cathedrals

Colonel Michael Colburn, guest conductor

Kathryn Salfelder (b. 1987)

Halcyon Hearts

Julia D'Antico, guest conductor

Katahj Copley (b. 1998)

Danza Mestiza

Sophia Chang Stauffer GR, violin
World premiere, Hopkins Center commission

Nubia Jaime Donjuan (b. 1984)

Adagio para Orquesta de Instrumentos de Viento

Joaquín Rodrigo (1901–1999)

Cuando Hablan los Vientos (When the Winds Speak)

Jonathan Borja and Sarah Tegart, flutes
Consortium premiere

Arturo Rodriguez (b. 1976)

Intento de Mambo

Alma Huerta, guest conductor
World premiere, Hopkins Center commission

Natalia Quintanilla (b. 1996)

The Black Horse Troop

Colonel Michael Colburn, guest conductor

John Philip Sousa (1854–1932)

From the Dartmouth College Wind Ensemble Director

Thank you for joining us. We are thrilled to be in this beautiful space and performing on campus for the first time since November 1, 2022. In case you missed it, since Spaulding Auditorium has been out of commission, the DCWE has been performing on the road at exciting venues ranging from Mexico City's Sala Nezahualcoyotl to New England Conservatory's historic Jordan Hall.

The title of this program, *Creating Space*, holds several meanings: firstly, the physical space that we are using and how we are modifying and rearranging ourselves within it; secondly, we are creating space for women and underrepresented communities on the podium, on instruments and on the page; and finally, we are creating space for remembrance, offering this program in memory of Director of Band and Wind Symphony, Emeritus, Max Culpepper who passed away on February 7 of this year.

I am joined in this work by my friend, Colonel Michael Colburn, who has stepped in for me several times behind the scenes and I'm excited to finally bring him to the fore both as guest conductor and mentor to our additional guest conductors. And what better way to end the program than with a Sousa march conducted by the man trusted to follow in Sousa's footsteps as the 27th conductor of The President's Own Marine Band. Enjoy!

Dr. Brian Eugene Messier
Director of Bands, Senior Liaison for Hop Ensembles

Max Culpepper (1936–2024)

A native of New Jersey, Max began his conducting career in public education. He taught at Sterling High School and then built an exemplary program at Cherry Hill High School East. After his success at the high school level, he directed the Wind Ensemble at the University of Massachusetts (Amherst) and then Northern Illinois University.

In 1984, Max brought his musical talent to Dartmouth. He directed the Marching Band, but his passion was the Wind Symphony (now the Wind Ensemble). Retiring from Dartmouth in 2009, he continued to conduct and teach privately. Many of the students he taught kept in touch with Max, a tribute not only to his conducting skills, but to his warmth and understanding as a human being.

I knew Max Culpepper for well over 50 years. He gave me my first horn lesson when I was 14, motivating me to become a musician. His teaching opened up a world of possibilities through the lens of music. He encouraged me to major in music education, helped me select a college, as well as find my first job. This is what he did for countless students. Throughout the years he was always ready to talk, listen and laugh. I will miss him deeply.

Janet Proctor
Member, DCWE horn section

Program Notes

Canzon Primi Toni

Canzon Primi Toni from Gabrieli's *Sacrae Symphonia* is in the Dorian mode, which comprises a set of intervals and melodies that do not correspond neatly with either the major or minor harmonies that would become standard by the end of the Baroque era. It was composed for two ensembles, each with four parts. These ensembles would be seated across from each other in the choir lofts of St. Mark's Cathedral in Venice, creating a marvelous "stereo" effect.

The piece begins with a rhythmic theme common in its time, the "dactyl foot" which consists of one long note followed by two shorter notes. The choirs engage in a call-and-response with each other and sometimes play together. Most of the phrases are begun with the dactyl pattern, sometimes in diminution. *Sacrae Symphoniae* was such a popular publication that many young composers from the north came to Venice to study and brought Italian Baroque style back with them to Germany and other important centers of music.

from University of Texas Wind Symphony concert program, 20 October 2021, ed. Messier

Cathedrals

Cathedrals is a fantasy on Gabrieli's *Canzon Primi Toni* from the *Sacrae Symphoniae*, which dates from 1597. Written for St. Mark's Cathedral in Venice, the canzon is scored for two brass choirs, each comprised of two trumpets and two trombones. The choirs were stationed in opposite balconies of the church according to the antiphonal principal of *cori spezzati* (broken choirs), which forms the basis of much of Gabrieli's writing.

Cathedrals is an adventure in "neo-renaissance" music, in its seating arrangement, antiphonal qualities, 16th century counterpoint and canonic textures. Its form is structured on the golden ratio (1:0.618), which is commonly found not only in nature and art, but also in the motets and masses of Renaissance composers such as Palestrina and Lassus. The areas surrounding the golden section and its series of extrapolated subdivisions have audible characteristics, often evidenced by cadences, changes in texture or juxtaposition of ideas.

The work is a synthesis of the old and the new, evoking the mystery and allure of Gabrieli's spatial music,

intertwined with the rich color palette, modal harmonies and textures of woodwinds and percussion.

Kathryn Salfelder

Halcyon Hearts

*Love does not delight in evil
but rejoices with the truth,
It always protects, always trusts,
always hopes, always perseveres
Love never fails.*

Halcyon Hearts is an ode to love and how it affects us all. Halcyon denotes a time where a person is ideally happy or at peace, so in short *Halcyon Hearts* is about the moment of peace when one finds their love or passion.

The piece centers around major 7th and warm colors to represent the warmth that love brings us. The introduction—which is sudden and colorful—symbolizes the feeling of the unexpected journey it takes to find love. Using the colors and natural energy of the ensemble, we create this sound of ambition and passion throughout the work. No matter what race, gender, religion, nationality or love, we all are united with the common thread of passion from the heart. This piece was written in dedication to those who love no matter which negativity is in the world; do not allow hate and prejudice to guide the way we live our lives. Always choose love and the halcyon days will come.

Katahj Copley

Danza Mestiza

Danza Mestiza is composed in binary form, linking two cultures: Spanish and Mexican, reflecting the miscegenation of our music. *Danza Mestiza* was premiered in Barcelona as a clarinet and cello duet, commissioned by the clarinetist Jesús Alcívar, a great musician and friend who has performed this work with great enthusiasm. His desire to continue performing it was so great that I made the first adaptation of this piece as a clarinet duet for him; and thus the mestizo dance has been mutating in colors and sounds, transforming into different duets, trios, quartets, quintets and sextets. In short, transforming into different types of ensembles until it becomes this version for chamber winds and solo

violin, commissioned by the Hopkins Center for the Arts at Dartmouth.

Nubia Jaime Donjuan

Adagio para Orquesta de Instrumentos de Viento

Joaquín Rodrigo was a Spanish composer most famously known for his *Concierto de Aranjuez* (1939), a concerto for solo classical guitar and orchestra. Composed on a commission by Robert Boudreau and the American Wind Symphony, *Adagio para Orquesta de Instrumentos de Viento* (roughly translated as “Adagio for Orchestral Winds”) was the composer’s first work for winds. Two major moods are presented in a series of contrasting and alternating sections, A-B-A-B-A. During the opening, middle and closing sections, the mood is quiet and tranquil, with a flowing melody that is woven through the upper woodwinds. The second and fourth sections are more angular and fanfare-like, with the brass and percussion supplying the drive. The work concludes with a soft sigh from the lower voices and the timpani.

Nikk Pilato, ed. Messier

Cuando Hablan Los Vientos

I composed *Cuando Hablan Los Vientos* (When The Winds Speak) in the Spring of 2023 by request of flutist Jonathan Borja. The work is 11 minutes in length and features two flute soloists and wind ensemble.

Being more accustomed to composing for orchestra, writing for this combination of instruments was an exciting challenge for me. I didn’t want the sound of the two flutes to get lost inside the sound of the wind ensemble but I also wanted the ensemble to shine in several places. Based on this basic idea the resulting structure grew naturally to become a series of slow, romantic meditations or conversations for two flutes that showcase the lyrical quality of the two solo instruments with a couple of fast and exciting interludes that showcase the soloists in a more virtuoso fashion and also feature the full power of the wind ensemble. Due to the nature of the instrumentation I also wanted the piece to be about the wind. I have always been fascinated by the fact that, just like with music, we can’t see the wind but we can feel it or we can see the effect it has, for example, when it makes the trees move or the leaves fly. This composition is also about that constant conversation between the winds, depicted by

the two soloist sharing and trading the main thematic material and also perhaps about that imagery of leaves flying through the wind. *Cuando Hablan Los Vientos* (When the Winds Speak) was premiered in Kansas City on September 21, 2023 with Jonathan Borja and Hanna Porter Occeña as soloists and the UMKC Conservatory conducted by Joe Parisi.

Arturo Rodríguez

Intento de Mambo

Intento de Mambo is a piece inspired by my grandfather, whom I never had the chance to meet. I knew that my grandfather was an accomplished trombone player, performing with the renowned Pérez Prado band and playing iconic mambo music. However, in researching my family history, I made a surprising discovery—my grandfather was featured playing trombone in one of my all-time favorite music videos, *El Triste* by José José, from the II Festival de la Canción Latina. This was an unexpected revelation, as I was unaware of his appearance in this iconic Mexican cultural moment. According to my family, my grandfather’s musical legacy is the reason I was encouraged to pursue music. My piece, *Intento de Mambo*, is an attempt to compose a mambo that actually resulted in anything else but a mambo. This piece is my attempt to connect with and understand a person I never knew personally, but whose artistic life has unintentionally and profoundly shaped my own professional life.

Natalia Quintanilla

The Black Horse Troop

Sousa’s love for horses is reflected in this march dedicated to the mounted troops of a Cleveland National Guard unit. Their exclusive use of black horses was the inspiration for the title. Troop A, once known as the First City Troop of Cleveland, was originally an independent militia group and has had a long, distinguished history since its formation in 1877. Sousa’s most noteworthy association with the troop came in 1898. The Sousa Band, having arrived in Cleveland just as the troop was preparing to leave for the Spanish-American War, marched in a parade escorting them from the Armory to the train depot. His first association was much earlier, however. As leader of the U.S. Marine Band in 1881, he marched with the organization in the funeral cortege of President James A. Garfield.

Program Notes *continued*

At a dinner held in Sousa's honor in November, 1924, the march was requested by Captain Walker Nye of Troop A. The request was fulfilled promptly, and the march was presented in Cleveland on October 17, 1925, at a Sousa Band concert which also marked the 48th anniversary of Troop A. For the occasion, the mounted troopers were dressed in the blue uniforms of 1877, complete with black fur busbies. Sousa presented a manuscript of the march to Captain Nye. Troop A reciprocated by presenting Sousa with a beautiful bronze statuette entitled "The Last Drop," which depicted a trooper on horseback.

Many of the former Sousa Band members expressed their fondness for this composition and commented on the descriptive character it assumed when performed by Sousa himself. Part of the effect was due to the 6/8 rhythm, which suggests the canter of horses. Also contributing to the effect was Sousa's use of simulated hoofbeats.

*Paul E. Bierley, The Works of John Philip Sousa (Westerville, Ohio: Integrity Press, 1984), 42
Used by permission*

About the Artists

Dr. **Brian Messier** is Director of Bands and Senior Liaison for Hop Ensembles at Dartmouth, where he directs the Wind Ensemble and Marching Band, and teaches courses in applied conducting, musical leadership and arts entrepreneurship. After arriving at Dartmouth in 2019, Messier launched a Mexican Composition Competition, which he has since stewarded into the Mexican Repertoire Initiative at Dartmouth; a musical, cultural and diplomatic initiative sponsored by the Hop. The initiative is committed to bringing Mexican repertoire to the international stage, providing opportunities for Mexican composers, combating institutionalized racism in educational and professional performing ensembles, and bringing artists together across borders. In Spring of 2023, the Dartmouth College Wind Ensemble toured Mexico in partnership with the US Department of State and the Mexico Ministry of Culture in celebration of the 200th Anniversary of Diplomatic relations between the United States and Mexico.

In addition to his work at Dartmouth, Messier is founder and Artistic Director of the 2016 American Prize winning Valley Winds based in the Pioneer Valley of Massachusetts, a group for which he also won the 2023 American Prize in conducting. Prior to his position at Dartmouth, Messier served as Artist in Residence and Director of the Wind Ensemble at Williams College, and served for 11 years in the public schools of Belchertown and Amherst, Massachusetts, receiving invitations to

perform at the state conference with each program respectively. Lauded for his work with ensembles ranging from youth to professional, Messier is in high demand as a clinician, adjudicator and guest conductor.

Messier received his bachelor's degree in music education from Ithaca College, his master's degree in wind conducting from the University of Massachusetts and his doctoral degree in conducting from the University of Minnesota where he studied with Craig Kirchhoff.

Jonathan Borja is Associate Professor of Music at the University of Wisconsin—La Crosse where he teaches flute and music history. He is a member of the La Crosse Symphony Orchestra.

Dr. Borja holds three graduate degrees from the UMKC Conservatory of Music and Dance (Doctor of Musical Arts in Flute Performance, Master of Music in Flute Performance, a Master of Music in Musicology) and a Bachelor of Arts in Music from Principia College. Before coming to the United States, he studied at the National Conservatory of Music in his native Mexico City. His teachers and mentors include Marie Jureit-Beamish, Mary Posses and María Esther García.

His continued advocacy for the music of our time has led him to collaborate with some of today's finest composers, including Chen Yi and Zhou Long,

George Crumb, Libby Larsen, Yehudi Wyner, Narong Prangcharoen, Arturo Rodríguez and Samuel Zyman.

Sophia Tegart, Yamaha Performing Artist, serves as Assistant Professor of Flute at Washington State University where she was awarded the 2023 President's Distinguished Teaching Award and the 2020 College of Arts and Sciences Early Career Achievement Award.

Tegart has performed at National Flute Association conventions, College Music Society regional and national conferences, International Conference on Women's Work in Music in Bangor, Wales and the Thailand International Composition Festival. Tegart is flutist in the Pan Pacific Ensemble who has released three albums (*Feng*, *ironhorses* and *Ambiguous Traces*) through Albany Records. They were featured on the 2022 Chamber Music America Showcase and received the 2022 American Prize in Professional Chamber Music as well. Tegart's debut solo album, *Palouse Songbook*, was released through Centaur in 2020. All of Tegart's recordings can be found on Spotify and Apple Music.

Tegart received her Doctor of Musical Arts degree in Flute Performance from the University of Missouri-Kansas City Conservatory of Music and Dance where she held the flute fellowship in the Graduate Woodwind Quintet and studied with Dr. Mary Posses.

Sophia Chang Stauffer '22 TDI MPH '24 is a violinist from Chicago, Illinois. She studies with Marcia Cassidy and has played in the Dartmouth Symphony Orchestra and in various chamber ensembles throughout her six years at Dartmouth. She has been the conductor of the Dartmouth Chamber Orchestra since 2021 and was the 2022 recipient of the Eugene Roitman 1943 Memorial Award. She won the Grand Prize of the 2023 Culley Concerto Competition. Outside of music, she enjoys playing tennis competitively and aspires to travel more.

Michael J. Colburn is a freelance guest conductor and clinician who regularly leads professional and student ensembles in festivals, residencies and a variety of other settings throughout the country. In July 2022 he was appointed Music Director and Conductor of the Me2 Orchestra/Burlington, and in January 2023 he joined the faculty of the University of Vermont in

an adjunct capacity. From 2014 until 2022, Colburn served as the Director of Bands at Butler University in Indianapolis, where he conducted the Butler University Wind Ensemble and offered instruction in conducting, euphonium and the history and literature of the wind band. Before his tenure at Butler, Colburn served for 27 years in "The President's Own" United States Marine Band, where he held a variety of positions including Principal Euphonium (1991-1996), Assistant Director (1996-2004) and Director (2004-2014). As Director, Colburn was music advisor to White House and regularly conducted the Marine Band and Chamber Orchestra at the Executive Mansion and at the Presidential Inaugurations of George W. Bush and Barack Obama. He was promoted to Colonel by President Bush in a private Oval Office ceremony in 2007, and in 2014 he was awarded the Distinguished Service Medal by Gen James Amos, Commandant of the Marine Corps and the Medal of Honor by the Midwest Band and Orchestra Clinic Board of Directors.

Committed to the promotion of new music, Colburn has commissioned band works from several highly accomplished composers including John Williams, Michael Abels, Stacy Garrop, Michael Gandolfi, David Rakowski, Melinda Wagner, Michael Schelle and Frank Felice. He has served as the chair of the Sousa-ABA-Ostwald Award, and as an adjudicator for the Sudler Award, the Barlow Endowment, Music for All and the Col. George S. Howard Award for Excellence in Military Bands. Colburn has been a board member of the National Band Association, currently serves as the President-Elect of the American Bandmasters Association and the Vice President for Project Enhancement for the John Philip Sousa Foundation, and is a member of Washington D.C.'s prestigious Gridiron and Alfalfa Clubs.

Julia D'Antico is currently an elementary music teacher based in Keene, New Hampshire. Since 2022, she has been teaching general music and chorus. Since moving to Keene, she has joined the DCWE on trumpet and has enjoyed playing with the ensemble for the last six cycles and joining them on their trip to Mexico as a part of the Mexican Repertoire Initiative. She received her bachelor's degree in music education and a minor in Spanish from the University of New Hampshire.

About the Artists *continued*

Alma Huerta Esquivel has participated in clarinet masterclasses with renowned instructors such as Julián Hervé, Yehuda Gilad, Pascual Martínez Forteza, José Luis Estellés, Vanguel Tangarov, Ted Lane, Thomas Jones and Michael Webster as well as conducting with José Bartolomé Martínez, Joan Pages Valls, Luis Manuel Sánchez, Rogelio Castro, Dra. Gabriela Díaz Alatríste and Dr. Brian Messier.

She has led the Chamber Orchestra of the Tecnológico de Monterrey, Chamber Orchestra of the Facultad de Música de la UANL, International Flute Festival La Superior Symphonic Band, Nosotras Sonamos Philharmonic Orchestra, Orquesta Filarmónica Mexiquense and Estado de Sonora Symphonic Band.

Currently, she is the Assistant Director of the Banda de Música del Gobierno del Estado de Nuevo León, both the founder and director of the Facultad de Música de la UANL Symphonic Band, clarinet professor at both the Facultad de Música de la UANL and the Escuela Superior de Música y Danza de Monterrey, and the Artistic Director of the Nosotras Sonamos Philharmonic Orchestra.

Nubia Jaime-Donjuan began her professional studies at the University of Sonora and has studied composition with Arturo Márquez, Alexis Aranda and Brian Banks, and orchestration with David H. Bretón. Proud of her roots and her upbringing by her musician father and historian mother, Nubia has adopted the artistic and cultural expressions of her surroundings to create her music. Nubia balances being a composer and performer, having founded the Philharmonic Orchestra of Sonora where she currently serves as the co-principal cellist. As a composer and performer, she forms part of the project “Las Montoneras,” which unites the work of female composers, performers and researchers, seeking to make women’s work more recognized in the national music scene. Nubia was the first woman to win the Arturo Márquez Chamber Orchestra Composition Contest (2021), with her work *Maso Ye’eme*.

Arturo Rodríguez is a composer, conductor and pianist born in Monterrey, México. His works have been performed and recorded by orchestras around the world including the Philharmonia Orchestra,

Boston Pops, San Francisco Symphony, Los Angeles Philharmonic, Chicago Symphony and by most major orchestras in México.

In Hollywood he has worked as conductor for major films like *Furious 7* and *IT Chapter 2*, and has orchestrated music for films like *Lights Out* and the Oscar-winning documentary *Free Solo*. He has collaborated with the San Francisco Symphony for their Día de los Muertos concerts and has made orchestral arrangements for Gustavo Dudamel and the Los Angeles Philharmonic for their Noche de Cine and Power to the People concerts.

Following his piano and conducting studies at Texas Christian University in Fort Worth, Texas and Butler University in Indianapolis, Indiana, he studied film scoring at the Aspen Music Festival (2001), the ASCAP Film Scoring Workshop in Hollywood (2003) and was a composer fellow at the Sundance Music Institute (2010). He was also assistant conductor for maestro John Williams for his Film Night concerts in Tanglewood with the Boston Symphony Orchestra in 2012.

Born in Mexico City, **Natalia Quintanilla** is an electro-acoustic artist, composer, producer and multi-instrumentalist currently based in Detroit, Michigan. She studied composition and music theory at the Centro de Investigación y Estudios Musicales (CIEM) in Mexico City and is currently completing her M.A. in Media Arts in the Performing Arts Technology department at the University of Michigan. Natalia is interested in immersive sonic experiences, presenting listeners with multiple frames of reference in 3D Audio and exploring the interaction between natural and artificially-constructed sound field layers. As a performer, Natalia has been a member of Latin-American and jazz ensembles, contributing as an accordionist, vocalist and pianist. Natalia’s work is inspired by the relationship between humans and their bond with the intangible—dreams, the ever-changing connection with nature, and the mysteries of the unexplained.

Dartmouth College Wind Ensemble

Brian Messier, conductor
Colonel Michael Colburn, guest conductor
Alma Huerta, guest conductor
Julia D'Antico, guest conductor

Jonathan Borja, flute
Sophia Tegart, flute
Sophia Chang Stauffer GR, violin

Piccolo

Meghan MacFadden

Flute

Elsa Coulam '27
Abby Cushman '27
Brin Jaffe '25
Linden Schaefer '25
Crystal Ye '27

Oboe

Nathaniel Chen '25
Anika Larson '26
Beatrice Sears '26

Bassoon

Sonny Hur '27
Lucy Langenberg '22

E♭ Clarinet

Dwight Aspinwall '84

B♭ Clarinet

Ramsey Ash '24
Connor Perrotta '27
Emma Ratchford '25
Anna Raymond '27
Elias Rosenberg '22, bass clarinet
Julia Spigai '26
Marjorie Tassej C
Leah Zamansky '24

Bass Clarinet

Jim Lenz C

Soprano/Alto Saxophone

Devontae Lacasse '24

Alto Saxophone

Qeanu Smith C

Tenor Saxophone

Michael Zsoldos IIP

Baritone Saxophone

Mickie McCorkle FS

Trumpet

Jake Crawford '27
Julia D'Antico C
Katelyn Hadley '24
Amy Norton '24
Brady Quintard '25

Horn

Jack Duranceau '23
Ameila Evans '24
Shannon O'Leary C
Janet Proctor C
Shisui Torii '27

Trombone

Nico Bezzerides '27
Ian Smith '24
Sam Young '27

Bass Trombone

Alice Cook '25

Euphonium

John Hart C, Tuba

Tuba

Chase Harvey '25

String Bass

Alex Ponasik '26

Piano

Braydon Baxter '25, percussion

Percussion

Beccy Abraham GR
Blaine Boxwell '27
Lucy Coleman '26
Rafael Godinho '24
Jack Liedtka '27
Adam Svoboda '27

C = Community member

GR = Dartmouth College graduate student

FS = Dartmouth College faculty or staff

IIP = Dartmouth Music Department instrument instructor

Hop Ensembles



5/5
**Dartmouth
Symphony Orchestra**

5/8
**Dartmouth College
Handel Society
& Glee Club**

5/11
**Dartmouth College
Wind Ensemble**

5/16
**Dartmouth College
Gospel Choir**

5/24 & 5/25
**Dartmouth Dance
Ensemble**

5/25
**Coast Jazz Orchestra
at Dartmouth**

5/29
**Arts at Dartmouth
Awards**

Plus films & more!

Explore



Hopkins Center Board of Advisors

Jim Bildner '75 P'08
Anne Fleischli Blackburn '91 P'23
Ken Burns H'93
Rebecca Byrne P'20 P'22
Leslie T. Chao '78 P'20 P'24
Stanley Chou '93
John A. Cortese '02
Kim Lessow Crockett '92
Rachel Dratch '88
Claire Foerster P'18 P'21

Lizanne Fontaine '77 P'04 P'09
Pamela A. Codispoti Habner '88
Kelly Fowler Hunter '83 Tu'88 P'13 P'15 P'19
Jennifer López '08
Hilary Spaulding Richards '92
Laurel Richie '81, Chair of the Board
Daniel E. Rush '92
Peter S. Vossall '92
Sharon Washington '81

Hopkins Center Directorate

Mary Lou Aleskie, Howard Gilman '44 Executive Director
Michael Bodel, Director of External Affairs
Lisa Hayes, Director of Facility Operations
Joshua Price Kol '93, Managing Director/Executive Producer
Jan Sillery, Director of Financial and Administrative Operations



Please turn off your cell
phone inside the theater.



Assistive Listening Devices
available in the lobby.



**DARTMOUTH
RECYCLES**

If you do not wish to keep your playbill, please
discard it in the recycling bin provided in the lobby.
Thank you.