

Hopkins Center for the Arts

at Dartmouth

presents

The Coast Jazz Orchestra at Dartmouth and the Dartmouth Symphony Orchestra

Taylor Ho Bynum, conductor

Filippo Ciabatti, conductor

Fri & Sat, Feb 21 & 22, 7:30 pm

Spaulding Auditorium • Dartmouth College • 2020

Funded in part by the Don Glasgo Fund and a gift to the Don Glasgo Fund in memory of Alan Gottesman '13

Progam

Friday, February 21, 2020

The Temp and Mr. Prosper

Composed by Taylor Ho Bynum

Libretto by Matthea Harvey

The Coast Jazz Orchestra at Dartmouth and the Dartmouth Symphony Orchestra

Taylor Ho Bynum and Filippo Ciabatti, conductors

Cast

The Temp – Kyoko Kitamura

Mr. Prosper – Michael Mayo

The Temp Choir – Grace Carney '17/GR '21, Lucas James '21, Nashe Mutenda '20, Andra Pantelimon '22,
Bryan Robinson '16, Laurel Semprebon '22

Instrumental Soloists

Temp – Jim Hobbs (alto saxophone)

Prosper – Bill Lowe (bass trombone)

Choir – Tomas Fujiwara (drums), Erica Dicker (violin)

First Movement

Hell is Here/I Prosper

It Goes On and On (recitative)

Second Movement

No Hope

Have You a Mind?

He Thinks Me Incapable

The Prince of Power (recitative)

Third Movement

What Shall I Do?

Mr. Jerk

Guide Us Out

Fourth Movement

How Sharp is Loss

Not Nobody/I Set Me Free

Oh Good Beauteous World

Approx duration: 100 minutes with a 15-minute intermission

Selections from *Romeo and Juliet*, Suite No. 1, Op. 64a, and No. 2, Op. 64b

By Sergei Prokofiev (1891–1953)

Dartmouth Symphony Orchestra, Filippo Ciabatti, conductor

- I. The Montagues and the Capulets
- II. Juliet the Young Girl
- III. Folk Dance
- IV. Scene
- V. Madrigal
- VI. Minuet
- VII. Masks
- VIII. Romeo and Juliet
- IX. Death of Tybalt
- X. Friar Laurence
- XI. Romeo and Juliet Before Parting
- XII. Romeo at Juliet's Tomb

Saturday, February 22, 2020

Such Sweet Thunder

Composed by Duke Ellington and Billy Strayhorn

The Coast Jazz Orchestra at Dartmouth, Taylor Ho Bynum, conductor

1. *Such Sweet Thunder*
2. *Sonnet for Caesar (Sonnet 147: My Love is as a Fever)*
3. *Sonnet to Hank Cinq (Sonnet 40: Take All My Loves)*
4. *Lady Mac*
5. *Sonnet in Search of a Moor*
6. *The Telecasters*
7. *Up and Down, Up and Down (I Will Lead Them Up and Down)*
8. *Sonnet for Sister Kate (Sonnet 18: Shall I Compare Thee to a Summer's Day)*
9. *The Star-Crossed Lovers*
10. *Madness in Great Ones*
11. *Half the Fun*
12. *Circle of Fourths*

The Temp and Mr. Prosper

Composed by Taylor Ho Bynum

Libretto by Matthea Harvey

The Coast Jazz Orchestra at Dartmouth and the Dartmouth Symphony Orchestra

Taylor Ho Bynum and Filippo Ciabatti, conductors

Soloists and movements listed on previous page

Program Notes

The Temp and Mr. Prosper

Taylor Ho Bynum

This weekend's unique collaboration between the Dartmouth Symphony Orchestra and Coast Jazz Orchestra is historic in more than one sense. Not least, it breaks a centuries-long barrier in Dartmouth's own musical history: these two flagship ensembles are sharing the stage for the first time ever. The performance is also a broad celebration of William Shakespeare's works more than four hundred years on, marrying the 16th-century master's words with musical stylings from this and last century. With Prokofiev's *Romeo and Juliet* (Friday) and the Duke Ellington/Billy Strayhorn suite *Such Sweet Thunder* (Saturday), each ensemble brings to life the passion, tragedy and humor of the Bard's work, captured in music by some of the 20th century's finest composers.

The 21st century's contribution is the Hop workshop premiere of the oratorio *The Temp and Mr. Prosper*, an explosive new work drawn from the language of Shakespeare's *The Tempest*. The libretto from celebrated contemporary poet Matthea Harvey emerges ingeniously from the play's text through the process of erasure, a remarkable feature in many of Harvey's past works. In this rendition, *The Tempest's* Prospero sports a suit and brandishes a cell phone as the abbreviated "Mr. Prosper" (Michael Mayo), berating and exploiting a hopeless army of temp workers (led by Kyoko Kitamura). Harvey's eraser, like a sculptor's chisel, recasts the tale of Prospero and his servants—a story of illusion, deceit and lives in captivity—as a wickedly funny fable of modern corporate servitude and the banality of class war.

The oratorio itself is scored by Coast Jazz Orchestra's own director, Taylor Ho Bynum. Composed specifically for the symphony and jazz orchestras alongside guest soloists, the piece incorporates techniques from the worlds of contemporary classical music and improvised creative music. Acclaimed vocalists Kyoko Kitamura (alto) and Michael Mayo (tenor) sing the eponymous leads, accompanied by a chorus of Dartmouth singers in the role of additional temp workers. Guest instrumentalists Bill Lowe (bass trombone), Jim Hobbs (alto saxophone) and Tomas Fujiwara (drums), all frequent collaborators of Bynum's, echo and shape the voices of the story. DSO conductor Filippo Ciabatti joins Bynum in conducting the

entire ensemble. Though the stage holds a multiplicity of individuals, voices and even orchestras, the ambitious nature of the project does not detract from its joyful unity of purpose: over the course of the show, classical musicians improvise and jazz musicians play orchestral scores, each contributing to an enormous celebration of music, Shakespeare and the thrill of working in collective solidarity.

—Lucas James '21

Selections from *Romeo and Juliet*

Sergei Prokofiev

Sergei Prokofiev was born on April 27, 1891, in Sontsovka, Ukraine (then Russian Empire), and died on March 5, 1953, in Moscow. He composed his ballet *Romeo and Juliet* in 1935–6, and the work premiered in 1938 with the Ballet of the National Theater in Brno, Czechoslovakia. Tonight's performance incorporates movements of two symphonic suites which Prokofiev arranged from the ballet in 1936. Together, the scores call for 2 flutes, piccolo, 2 oboes, English horn, 2 clarinets, bass clarinet, tenor saxophone, 2 bassoons, contrabassoon, 4 horns, cornet, 2 trumpets, 3 trombones, tuba, timpani, snare drum, triangle, tambourine, cymbals, bass drum, maracas, glockenspiel, xylophone, piano, harp, and strings.

Few dramas have seen so consistent and successful a history of musical adaptation as *Romeo and Juliet*. From Berlioz and Bellini to Tchaikovsky and Bernstein, composers have found in Shakespeare's beloved tragedy a font of inspiration, and their adaptations remain among the most popular works in the repertoire. Impressive indeed then, given a canon already saturated with esteemed musical settings of the star-crossed lovers' tale, that when Sergei Prokofiev tried his hand at *Romeo and Juliet*, he would create a ballet score widely regarded as the crowning achievement of his career. Yet the twisted journey from the ballet's inception to its first performance is a story of frustration, repression and tragedy much befitting its Shakespearean subject.

In 1934, Prokofiev was a composer without a home. He had fled the revolutionary unrest of the fledgling Soviet Union in 1918 to pursue a career abroad, but everywhere found himself overshadowed by fellow Russian expatriates. In the United States, audiences were too enraptured by Rachmaninoff's Romantic virtuosity to

pay the modernist Prokofiev any mind; moving to Europe in 1922, he discovered a musical landscape utterly dominated by Stravinsky. With a return to the Soviet Union looking more and more enticing, Prokofiev began to divide his time between Paris and Moscow, where although Shostakovich still reigned as the supreme Soviet composer, major musical institutions were beginning to see promise in Prokofiev. It was during one such visit to Moscow in 1934 that he received a ballet commission from the prestigious Kirov Theatre in Leningrad. Excited, Prokofiev brought the news to a new friend, the notable dramaturge Adrian Piotrovsky, who suggested *Romeo and Juliet* as a subject for the ballet, yet just as soon as work on the project began, the Kirov dropped its commission, and *Romeo and Juliet* was abandoned.

Luckily, a second chance for *Romeo and Juliet* arose the following year, when the Bolshoi Theatre picked up the abandoned commission. Together, Piotrovsky and Prokofiev crafted a synopsis for the ballet (briefly considering, then rejecting, a happy ending for the famously tragic story), and within a few months, Prokofiev had completed an ambitious orchestral score. In the summer of 1936, Prokofiev returned at last to his homeland, persuaded not only by the prospect of a Bolshoi premiere, but also by the opportunity to dethrone Shostakovich, whose career was famously derailed by an official denunciation in *Pravda* earlier that year, and by promises of privileges not granted to other Soviet composers—most temptingly, Prokofiev would be allowed to keep his passport for touring Europe and the United States. But as the Stalinist purges reached their 1936 climax, reality proved to be much less rosy. Shortly after Prokofiev's long-awaited return, his ballet score was rejected as undanceable, the director of the Bolshoi was arrested and imprisoned, and Prokofiev's friend and collaborator Adrian Piotrovsky was himself ominously condemned in *Pravda*. Ever resourceful, Prokofiev arranged two concert suites from the still-unpremiered *Romeo and Juliet* ballet, which were performed to great success in Moscow and Leningrad in late 1936.

A third chance for the production came in 1937, when the Leningrad School of Choreography picked up the twice-abandoned commission, and it seemed that *Romeo and Juliet* would at last be staged. But the curse could not be

lifted so easily: Piotrovsky was arrested and murdered, and the Leningrad school immediately dropped the ballet. At last in December 1938, the star-crossed ballet received its first performance, not in the Soviet Union at all, but in Czechoslovakia. Adding insult to injury, Prokofiev was not permitted to attend the premiere, as earlier that year the authorities had broken their promise and confiscated his passport. Unable to leave the USSR, he would spend the rest of his life constantly reworking the *Romeo and Juliet* score and grappling with Stalinist repression, himself ultimately denounced in the purge of the Union of Soviet Composers in 1948. In one final twist of fate, Prokofiev never had a chance to live in a Soviet Union without Stalin—the two men died on the same day in 1953.

Despite the ballet's gloomy history, Prokofiev's *Romeo and Juliet* is a vibrant work of bright-eyed musical ingenuity. Instantly recognizable is the famous opening dance of the Montagues and Capulets (also known as the "Dance of the Knights"), which while sounding a sarcastic caricature of the pompous rivals, simultaneously suggests the tale's dark conclusion in its obsessive repetition of the main theme. Listen throughout the twelve dances presented tonight for splendid solo moments from uncommon characters in the orchestra, especially the cornet and tenor saxophone.

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Such Sweet Thunder **Duke Ellington** **Billy Strayhorn**

If one were to name the greatest contributors to the Black American Music tradition, it would be a disservice to not mention the work of Edward Kennedy "Duke" Ellington at the top of the list. Ellington was born on April 29, 1899, in Washington, DC, and began taking piano lessons at the age of seven. After encountering ragtime music while at a resort in New Jersey, the teenage Ellington got deeper into music, playing and composing early on. A talented visual artist as well as musician, Ellington started his first band in 1917 and in 1923 made the move to Harlem's growing and bustling culture. Throughout the 1920s, Ellington and his band played all throughout Harlem's prominent clubs. Through his engagement with the Cotton Club, Ellington's music was broadcast worldwide, allowing him to begin touring the world in the 1930s.

Program Notes *continued*

Ellington's band consisted of several master musicians, such as Johnny Hodges, Rex Stewart, "Tricky Sam" Nanton, Paul Gonsalves and Clark Terry. After a long life playing around the world and through the airwaves, Ellington passed away in 1974, still standing as one of the most important figures in music.

As an openly gay Black man in the early to mid-20th century, William Thomas "Billy" Strayhorn can be said to have had just as much impact on the Black musical tradition, although often in the shadows. Born in 1915 in Dayton, Ohio, Strayhorn started playing music at a young age, studying privately and eventually attending the Pittsburgh Musical Institute for classical studies. In 1939, Strayhorn joined the Ellington band at the age of twenty-four, starting a profound yet complicated relationship with Ellington. In 1940, Ellington had a dispute with the music licensing company ASCAP which prevented him from broadcasting any pieces licensed under them. This was a blow to the band's salaries and promotions, but since Strayhorn was not affiliated with ASCAP, he composed an immense body of work for Ellington in the span of six sleepless days, keeping the band afloat. Strayhorn's notable compositions include *Take the A Train*, *Lush Life*, *Chelsea Bridge*, *Isfahan* and *Johnny Come Lately*. Although said in a joking manner, Ellington often said, "Strayhorn does a lot of the work but I get to take the bows!" By the early 1950s, Strayhorn grew tired of his secondary role, working on his own for several years but still never getting widespread recognition and later rejoining Ellington's band. In 1965, Strayhorn passed away after a battle with cancer, leaving his mark on the Ellington band and greater music community, though to this day Strayhorn still does not always receive the deserved credit for his musical contributions.

While Ellington and Strayhorn are known for several chart-topping pop hits of their day, the two also jointly composed a series of suites and extended pieces, such as the *Far East Suite*, *My People*, *Jump for Joy* and, most importantly for tonight, *Such Sweet Thunder*. In 1957, Ellington and Strayhorn composed, in less than three weeks, a series of suites for the Stratford (Ontario) Shakespeare. According to the program notes from the first performance, Ellington began to worry that his work, along with the work of Shakespeare, was becoming strictly reserved for the cultural elite. Thus, Ellington wished to focus on making his and Shakespeare's work open to all. Drawing inspiration from Shakespearean characters such as Othello, Julius Caesar, Henry V, Lady Macbeth, Puck, Romeo and Juliet and others, each piece creates ties between Shakespeare and the Black musical tradition. Upon a closer look at the form of each of the Sonnet pieces, one finds that the prolific composers used the same Shakespearean sonnet format, even down to the iambic pentameter. The final piece, *Circle of Fourths*, uses a common musical sequence to nod at Shakespeare, referencing his mastery of the four dramatic forms: history, comedy, tragedy and romance. In terms of the *Such Sweet Thunder*, Strayhorn, who had a profound knowledge and familiarity with Shakespeare, made several contributions to the suite and its concept. Strayhorn and Ellington fans may be able to differentiate where each composer's writing begins and ends. Despite the complicated relationship the two had, their dynamic can be best summarized by a quote from Ellington himself: "Billy Strayhorn was my right arm, my left arm, all the eyes in the back of my head, my brainwaves in his head, and his in mine."

-Noah Campbell '21

About the Artists

The Coast Through Time

by Sophia Kinne '20

The Coast Jazz Orchestra is the latest iteration of an unbroken continuum of students at Dartmouth College interested in creating exciting and innovative sounds together. For over 100 years, Dartmouth students have been swinging, bopping and vibing to a changing and adaptive style of music often tied down to a singular descriptive word, “jazz”, that may mean something different depending on who you ask. Whether it’s the notion of a particular instrumentation, the presence of improvisation, or the inclusion of varying music styles in its repertoire, Coast has been a part of the expanse of meanings this word can carry.

The conception of a “jazz band” at Dartmouth College originated in the early years of the 20th century, when advances in recording technology and media distribution allowed the innovations and performance styles of Black musicians to permeate and influence popular culture. In 1917, an ensemble called the “Dartmouth Five” began performing popular Dixieland music and vaudeville style shows, marking the beginning of a long history of jazz at Dartmouth.

In 1921, the administration of Dartmouth College forced the musicians to remove the college’s name from the title of their band, leading to a new name, “The Barbary Coast Five,” referencing the notorious red-light district in San Francisco where this new music was known to thrive. Through the ’20s and ’30s, the band toured the country and made records, performing at college campuses and other venues, and contributed their own musical stylings to the developing artform. Blues, ragtime, hot jazz and swing developed in their own right and bled into one another to create the wealth of styles associated with jazz today. As the music of the day evolved, the taste, style and instrumentation of the band also changed along with its name, the variations of which included “The Barbary Coast Eight,” “The Barbary Coast Orchestra” and “The Barbary Coast Jazz Ensemble”.

After six decades in which the band was student-led, Dartmouth officially recognized the band in the 1970s, putting it under the umbrella of the Hopkins Center for the Arts and hiring Don Glasgo as the first appointed director of the band. During his 40 years at the helm of the ensemble, Don nurtured and supported generations

of Dartmouth musicians and brought in an eclectic mix of guest artists to work with the band, including such legends as Max Roach, Dexter Gordon and Sun Ra.

In 2017, Taylor Ho Bynum came on board as Coast’s new director, and under his leadership the band has remained a home for musical creativity, individual exploration and collective discovery. The band has served as an important community at Dartmouth College for a variety of students with different musical backgrounds and artistic goals. The Coast recognizes what a privilege it is to play this music in a supportive collegiate environment, while acknowledging and attempting to honor the improvisatory and revolutionary principles that guided the pioneers of the music.

The Coast’s “New” Name

In 2017, members of the ensemble became interested in the origins and meanings of the band’s name, “The Barbary Coast Jazz Ensemble.” The students formed a committee to investigate the meanings of “Barbary Coast” throughout history and within the context of jazz at Dartmouth and beyond. After nearly two years of research and discussion, the committee presented its findings to the rest of the band, the alumni of the band and interested members of the Dartmouth community.

As discussed above, at the time of the band’s original naming, San Francisco’s “Barbary Coast” was a red-light district known for its emerging swing and dance scene. That district in turn was named after the colonial term for the Northern coast of Africa, a region known in the Western imagination for its history of piracy and slave trading.

After heavy research and discussion, the committee offered the opinion that the word “Barbary” did not need to remain in the name in order to stay connected to the band’s traditions. The contemporary associations among the general public generated by the words “Barbary Coast” are very different than in the 1920s, and the current students felt it was more important to honor the intent of the founders of the band and the values of the music itself, rather than stay attached to a name.

Long informally known as “Coast” among its members, alumni and fans, the band has now adopted “The Coast Jazz Orchestra at Dartmouth” as its official moniker.

About the Artists *continued*

Taylor Ho Bynum, who began leading the Coast Jazz Orchestra at Dartmouth in 2017, has spent his career navigating the intersections between structure and improvisation—through musical composition, performance and interdisciplinary collaboration, and through production, organizing, teaching, writing and advocacy. Bynum’s expressionistic playing on cornet and his expansive vision as composer have garnered him critical attention on over twenty recordings as a bandleader and dozens more as a sideman, including his latest release *The Ambiguity Manifesto*. His varied endeavors include leading his own bands (such as his long-running Sextet and his 15-piece creative orchestra The PlusTet), his Acoustic Bicycle Tours (where he travels to concerts solely by bike across thousands of miles) and his stewardship of Anthony Braxton’s Tri-Centric Foundation (which he served as executive director from 2010-2018, producing and performing on many major Braxton projects, including two operas and multiple festivals). Bynum has worked with other legendary figures such as Bill Dixon and Cecil Taylor and maintains current collaborative projects with Tomas Fujiwara, Mary Halvorson, Kyoko Kitamura, Joe Morris and Tomeka Reid, among others, with other recent sideman credits including Nels Cline, Ensemble Musikfabrik, Jason Kao Hwang, Ingrid Laubrock, Nicole Mitchell, Wadada Leo Smith and Yo La Tengo. Bynum travels the globe to conduct explorations of new creative orchestra music, with works premiered by the Scottish BBC Symphony Orchestra and the Tri-Centric Orchestra, and has taught workshops at universities and festivals worldwide. Bynum’s writing has been published in the *New Yorker*, *Point of Departure* and *Sound American*, and he has served as a panelist, board member and consultant for leading arts organizations and individual artists.

Filippo Ciabatti, conductor, a native of Florence, Italy, is the Music Director of the Dartmouth Symphony Orchestra and the Interim Music Director of the Dartmouth Glee Club and the Handel Society of Dartmouth College. With opera director Peter Webster, Ciabatti has created the Dartmouth Opera Lab. In October 2018, the first production featured Grammy Award-winning baritone Daniel Belcher and soprano Amy Owens.

During the summer of 2018, Ciabatti was invited to be a Conducting Fellow at the Aurora Music Festival in Stockholm, under the direction of Jukka-Pekka Saraste.

During the festival, he conducted Hannah Kendall’s 2017 composition *The Spark Catchers* in a concert that also featured legendary cellist Mischa Maisky in the Konserthuset Stockholm.

In 2018–2019, he led the Dartmouth Symphony Orchestra in an Italian tour in collaboration with the Orchestra Toscana dei Conservatori in prominent venues and festivals, including the Puccini Days in Lucca. Other highlights of the season included an all-Beethoven concert with Dartmouth’s Pianist-in-Residence Sally Pinkas, and a collaboration with the NPR show *From The Top*, hosted by the American pianist Jeremy Denk. In 2020, Ciabatti collaborated in a project combining live music and dance with the Martha Graham Dance Company.

In 2018, he made his debut with the Vermont Symphony Orchestra at the Vermont State House in Montpelier. He conducted the Vermont Symphony Orchestra again in October 2019, in an event created in collaboration with the Creative Projects Chair of the VSO, Matt LaRocca.

In 2017–2018, Ciabatti conducted *Madama Butterfly* at Opera North (NH), and *Hansel and Gretel* and *Don Giovanni* (directed and featuring Nathan Gunn) at the Lyric Theatre at Illinois.

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 2015, he made his South American debut conducting the Universidad Central Symphony Orchestra in Bogota, Colombia, where he also taught master classes 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).

As a pianist and vocal coach in Italy, Ciabatti worked for the Cherubini Conservatory, Maggio Musicale Fiorentino and Florence Opera Academy. He has played for masterclasses of Renée Fleming, Nathan Gunn, William Matteuzzi, Donald George and Isabel Leonard. Since 2016, he has been music director and vocal coach of “Scuola Italia per Giovani Cantanti Lirici” in Sant’Angelo in Vado (Italy), and last summer joined the faculty of “Opera Viva!” in Verona as vocal coach.

Ciabatti holds degrees in piano, choral conducting and orchestral conducting from Italy and the United States. Violinist **Erica Dicker** is committed to creative collaboration with living composers; she is a founding member of the contemporary chamber music collective Till By Turning, the New York-based horn trio Kylwyrria, Katherine Young's Pretty Monsters and the electro-acoustic Vaster Than Empires, and has performed and toured extensively with composer Anthony Braxton. Her orchestral credits include Grand Rapids, Peoria and South Bend Symphonies. She also writes and performs her own music, as heard on *Taking Auspices*, her debut solo album.

Drummer **Tomas Fujiwara** is described as "a ubiquitous presence in the New York scene...an artist whose urbane writing is equal to his impressively nuanced drumming" (*Point of Departure*), leading his own bands like Triple Double and 7 Poets Trio, and playing in contexts ranging from collective ensembles like Thumbscrew and Illegal Crowns, to sideman work with Mary Halvorson, Tomeka Reid and John Zorn, to stints with the off-Broadway hit Stomp and the musical *Fela!*.

Matthea Harvey is the author of five books of poetry: *If the Tabloids are True What Are You?*, *Of Lamb* (an illustrated erasure with images by Amy Jean Porter), *Modern Life* (a finalist for the National Book Critics Circle Award and a New York Times Notable Book), *Sad Little Breathing Machine* and *Pity the Bathtub Its Forced Embrace of the Human Form*. She has also published two children's books, *Cecil the Pet Glacier*, illustrated by Giselle Potter and *The Little General and the Giant Snowflake*, illustrated by Elizabeth Zechel. She has been awarded the 2009 Kingsley Tufts Poetry Award and a 2017 Guggenheim Fellowship, teaches poetry at Sarah Lawrence, and lives in Brooklyn.

Saxophonist **Jim Hobbs**'s long-running ensemble The Fully Celebrated Orchestra has been a force on the Boston music scene since they started playing free jazz at punk rock clubs in the 1980s; he's been described as "one of his generation's most gifted altoists" (*AllAboutJazz*), and the *Boston Phoenix* declared, "There's no one with a more individual sound and conception than Hobbs."

Vocal improviser, composer and bandleader **Kyoko Kitamura** does weird things with her voice and is often a side-person for various amazing musicians. Recent leader

and co-leader releases include *Geometry of Distance* (2019) and *Geometry of Caves* (2018) with Geometry, the collaborative quartet featuring Joe Morris, Tomeka Reid and Taylor Ho Bynum; and *Protean Labyrinth* (2017), the debut album of Kitamura's quartet Tidepool Fauna with Ingrid Laubrock, Ken Filiano and Dayeon Seok. She is currently the executive director of Anthony Braxton's Tri-Centric Foundation as well as the director of Braxton's Tri-Centric Vocal Ensemble, and can be heard on such Braxton projects as *GTM (Syntax) 2017*, which she co-produced, and the operas *Trillium J* and *Trillium E*. Prior to re-entering the music scene in New York City, she had a career as a television journalist and a magazine writer in Tokyo, Paris and New York.

Over his five-decade career, bass trombonist and tubaist **Bill Lowe** has worked with legends like Frank Foster and Clark Terry, leaders of the avant-garde like Cecil Taylor and Henry Threadgill, and under-heralded greats like Bill Barron and Makanda Ken McIntyre. He has taught at leading universities like Wesleyan, Williams, Yale and Columbia, among others, and has mentored countless young artists inside and outside of those institutions.

Michael Mayo has created a musical path centered around the innovative elements of R&B and jazz. The son of two successful musicians, the Los Angeles native grew up just a little more than 20 feet from the likes of Diana Ross, Luther Vandross, Earth Wind and Fire and Stevie Wonder. After receiving his Bachelor's from the New England Conservatory of Music, Mayo attended the Thelonious Monk Institute of Jazz Performance, only the third vocalist to be accepted into the 20-year-old program, where he learned from Wayne Shorter, Herbie Hancock and Luciana Souza. Now living in New York City, Mayo is a veteran international performer whose highlights include singing at the White House, the Kennedy Center and Renée Fleming's American Voices Festival, as well as the Panama Jazz Festival. Most recently he has collaborated or shared the stage with Herbie Hancock, Kneebody, Gretchen Parlato, Christian Sands, Josh Groban, Ben Wendel, Becca Stevens and Theo Bleckmann, among many others.

Coast Jazz Orchestra at Dartmouth

Coast Jazz Orchestra at Dartmouth
Taylor Ho Bynum, director

Clarinet

Armond Dorsey '20

Alto Saxophone

Gray Christie '20

Tenor Saxophone

Noah Campbell '21*
(+ alto, clarinet)
Everett Magnuson '22

Baritone saxophone

Dillon Ford '20

Trumpet

Nick Samel '20
Noel Siegert '21
Ryan McClure '23
Amy Norton '23
(+ French horn)

Trombone

Lucas James '21 (+ voice)
Ted McManus '22
Jack McGary '23

Guitar

Matt Keating '23
Carson Peck '22

Bass

Christopher Damon '22
(+ bassoon)
Eli Hecht '23

Piano

Eva Legge '22
Shania Smith '23
(+ steel pan)

Percussion

Jason Wang '22

Voice

Nashe Mutenda '20

Supertitles for *Such Sweet Thunder* by Lucas James

Supertitles for *The Temp and Mr Prosper* by Valerie Wiersma

Erasure photographs by Matthea Harvey

Special thanks to Jason Ennis, Walt Cunningham, and all our guest artists for their help coaching the band.

The Coast Jazz Orchestra acknowledges we are performing upon the ancestral and unceded lands of the Abenaki people.

Dartmouth Symphony Orchestra

Filippo Ciabatti, conductor

Violin 1

*Alyssa Gao '20
**Betty Kim '20
Bryan Shin '20
Ida Claude '22
Sophia Chang Stauffer '22
Joy Miao '23
Elliott Tang '21
David Horak
Celine Boulben
Erica Dicker
Sean Larkin
Ira Morris

Violin 2

+Kimberly Tan '22
Anna Kolln '22
Grace Lu '23
Jackson Spurling '23
Jonathan Chiou '22
Jessica Wang '23
Mitsuko Suzuki
Ben Lively
Jessica Amidon
Greg Diehl
Marcia Lehninger

Viola

+Jehan Diaz '22
Anaïse Boucher-Browning '22
Raymond Hsu '21
Marcia Cassidy F
Leslie Sonder F
Katie Hoover '22
Noralee Walker
Eve Boltax

Cello

+Richard Lu '20
Sherrina Hwang '21
Woojin Chung '23
Elaine Young '22
Jack Ryan '23
Owen Eskandari '22
Hannah Spindler '23
Kate Jensik

Bass

+David Vargas '23
Paul Horak TH'94
Jered Egan
Patrick O'Connell
Jamie MacDonald

Flute

Laura del Sol Jimenez
Laura Jeliakov '18
Jessica Lizak, Piccolo

Saxophone

Michael Zsoldos F

Oboe

Stuart Breczinski
Hsuan-Fong Chen
Mary Watt, English Horn

Clarinet

Gary Gorczyca
Elias Rosenberg '22
Nick Brown, Bass Clarinet

Bassoon

Alex Davis
Garrett Brown
Will Safford, Contrabassoon

French Horn

Michael Lombardi
Patrick Kennelly F
Michael Huang '20
Adam Schommer

Trumpet

Russell Devuyt, Cornet
Rich Kelley
Adam Gautille

Trombone

Gil Cruz
Alex Knutrud
Gabe Langfur

Tuba

Steve Perry

Timpani

Greg Simonds

Percussion

Brandon Chen '23
Aaron Trant
Chris Swist
Michael Weinfield-Zell

Piano

Wending Wu '23

Harp

Hyunjung Choi

*Concertmaster, Prokofiev

**Concertmaster, Ho Bynum

+ Principal

F = Dartmouth Faculty

TH = Thayer School graduate

Italics = Guest musician

Upcoming Events



Passion for Bach and Coltrane Imani Winds and Harlem Quartet

Tue, Mar 31, 7:30 pm

Classical winds and strings, a jazz trio and a poet weave together the music of two innovative geniuses.



Amir ElSaffar and Rivers of Sound Orchestra

Tue, Apr 21, 7:30 pm

ElSaffar and his 17-piece ensemble find ecstatic common ground among the scales, grooves and instruments of Arabic music and jazz.



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

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Les Chao '78 P'20

Barbara J. Couch

Kim L. Crockett '92

Rachel Dratch '88

Claire Foerster P'18 P'21

Lizanne Fontaine '77 P'04 P'09

Caroline Diamond Harrison '86 P'16 P'18,

Chair of the Board

Kelly Fowler Hunter '83 Tu'88 P'13 P'15 P'19

Michael A. Marriott '84 P'18

Nini Meyer P'22

Hilary Edson Polk P'19

Hilary Spaulding Richards '92

Laurel J. Richie '81,

Trustee Representative

Peter S. Vosshall '92

Sharon Washington '81

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

Jan Sillery, Director of Financial and Administrative Operations

Sydney Stowe, Director of Hopkins Center Film



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