

# **Hopkins Center for the Arts**

at Dartmouth

presents

## **Dartmouth College Wind Ensemble** *Mexican Rhapsodies*

Brian Messier, director

Daniela Liebman, piano

Abigail Pak '26, accordion

Braydon Baxter '25, piano

and

## **Dartmouth Symphony Orchestra**

Filippo Ciabatti, conductor

**Sunday, November 3, 3 pm**

New England Conservatory • Jordan Hall • Boston, Massachusetts • 2024

---

*Dartmouth Symphony Orchestra: funded in part by the Roesch Family Fund in support of Instrumental Ensembles and Friends of the Dartmouth Symphony Orchestra.*

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

# Program

*Approximate duration: 120 minutes*

## Dartmouth College Wind Ensemble

*Danzón No. 2*

Braydon Baxter ’25, piano  
30th anniversary performance

Arturo Márquez  
arr. Oliver Nickel

*Onda Tropical*

Movements played without pause

I. Rebajado

II. Crystalline

III. Rayado

Abigail Pak ’26, accordion

World premiere

Rodrigo Martínez Torres

*Rhapsody in Blue*

Daniela Liebman, piano

100th anniversary performance

George Gershwin  
orch. Ferde Grofé

## ***Intermission: Casual mariachi performance in the lobby***

“Tragos Amargos”

“Alma Enamorada”

Cesar Almeida Jr. ’27, guitar, and Abigail Pak ’26, accordion

Freddie Alfredo and Jesus Salcedo

Rafael Elizondo

## Dartmouth Symphony Orchestra

*Fate Now Conquers*

Symphony No. 5 in C minor, Op. 67

I. Allegro con brio

II. Andante con moto

III. Scherzo: Allegro

IV. Allegro

Carlos Simon  
Ludwig van Beethoven

*Fate Now Conquers* was commissioned with the generous support of The Philadelphia Orchestra and Yannick Nézet-Séguin, Music Director

# From Dartmouth College Wind Ensemble Director & Dartmouth Symphony Orchestra Conductor

Thank you for joining us on this very special day. Today’s concert is—to the best of our knowledge and to the knowledge of those with far greater institutional memory—the first time that the Dartmouth College Wind Ensemble (DCWE) and the Dartmouth Symphony Orchestra (DSO) have shared a stage in our collective history. This momentous occasion is made possible due to our mutual respect and admiration for one another and our students, as well as the renewed commitment of Dartmouth and the Hop to elevate our music and arts programs locally and globally.

The global footprint of the DCWE shines through in our program, *Mexican Rhapsodies*, an extension of the Mexican Repertoire Initiative at Dartmouth. This initiative has resulted in hundreds of original works, international tours, conductor and student exchanges, as well as an exciting announcement that will be shared during the concert. In 2025, the DSO will be embarking on their second tour of Italy, in

partnership with the Conservatorio “Rinaldo Franci” in Siena, including an exchange that will bring students and guest artists from Italy to Hanover next fall, prior to the ensemble jetting to Italy during Winterim. We are thrilled for all the opportunities presented by these collaborations and exchanges which emerged organically from our respective experiences and commitment to our students, serving as a testament to the power and universal nature of music.

Locally, we prepare for the unveiling of the new, state-of-the-art Hop, which will become a beacon and home for art of the past, present and future. We hope that you can join us in Hanover for the Grand Opening and rededication, October 17-19, 2025. Thank you for joining us today in this incredible venue as we await the return to our incredible home.

*Filippo Ciabatti and Brian Messier*

## Program Notes

### **Arturo Márquez, arr. Oliver Nickel *Danzón No. 2***

Commissioned by the National Autonomous University of Mexico and dedicated to his daughter Lily, *Danzón No. 2* by Arturo Márquez is the most renowned orchestral composition in his *Danzones* series and is regarded as one of Mexico’s greatest musical treasures, often called “Mexico’s second national anthem.” The piece reflects the cultural influence of the Cuban dance style *el danzón*, a social ballroom dance that brings people together through

music and dance. Márquez was inspired to compose *Danzón No. 2* after visiting a dance hall in Veracruz, where he was enraptured by the dance’s precise footwork and syncopated rhythms. The piece premiered in 1994, played by the UNAM Philharmonic Orchestra in Mexico City. Since then, it has been performed worldwide, notably on American and European tours with the Simón Bolívar Symphony Orchestra conducted by Gustavo Dudamel, bringing Márquez international acclaim.

*Sonny Hur ’27*

## Program Notes *continued*

### Rodrigo Martínez Torres *Onda Tropical*

*Onda tropical* is a concerto for diatonic accordion and wind ensemble, composed by Rodrigo Martínez Torres for Abigail Pak and the Dartmouth College Wind Ensemble, Dr. Brian Messier, conductor. Abigail and Rodrigo met during their respective first terms at Dartmouth College—Abigail as an undergraduate studying linguistics and Roy in the first year of his masters of fine arts in sonic practice—and built a friendship built upon their mutual love of *cumbia sonidera*, an urban dance genre made popular in Mexico.

*Onda Tropical* literally translates to “Tropical Wave,” but there are three interpretations of the word *onda* that inform the work. First, the piece transmits a tropical vibe amidst the cold weather of Hanover, New Hampshire, where the work was composed. Second, the work alludes to the *sonidero* culture, where Mexicans in the US would ask cumbia DJs to send warm regards to their loved ones back in Mexico via radio waves. Third, the work is composed in musical waves, with the musical tide becoming louder, faster, and more tropical.

The concerto is structured in three movements played without pause: *Rebajado*, *Cristalino*, and *Rayado*. The first movement is a slow rendition of a cumbia, taking its time to explore the colors and chords of the *cumbia* material. The second movement alludes to the suspension of time experienced when seeing the glaring, shimmering lights on the surface of the ocean during the last minutes of the day (*resolana*, in Spanish). The third movement’s tempo translates as “broken,” referring to a beloved record that has been listened to so much that the playback begins to deteriorate.

*Onda tropical* was commissioned by Brian Messier and The Hopkins Center for the Arts at Dartmouth

with co-commissioners The Yale Concert Band, The Keene State College Concert Band, and the The Concord-Carlisle Concert Band.

*Rodrigo Martínez Torres*

### George Gershwin, orch. Ferde Grofé *Rhapsody in Blue*

Paul Whiteman commissioned *Rhapsody in Blue* for his Orchestra in 1924. Ferde Grofé completed both the original jazz orchestration as well as multiple subsequent versions including the symphonic orchestra version made famous by Leonard Bernstein and today’s version for wind band. Featuring a prominent piano solo and an iconic clarinet intro, which was originally improvised by Whiteman Orchestra clarinetist Ross Gorman, *Rhapsody in Blue* brought popular respect to the developing genre of jazz. 2024 marks the 100th anniversary of this landmark work which has cemented its place as one of the most influential compositions in American history.

*Anna Raymond ’27*

### Carlos Simon *Fate Now Conquers*

This piece was inspired by a journal entry from Ludwig van Beethoven’s notebook written in 1815:

Iliad. The Twenty-Second Book

But Fate now conquers; I am hers; and yet not she shall share

In my renown; that life is left to every noble spirit  
And that some great deed shall beget that all lives shall inherit.

Using the beautifully fluid harmonic structure of the 2nd movement of Beethoven’s 7th symphony, I have composed musical gestures that are representative of the unpredictable ways of fate. Jolting stabs, coupled with an agitated groove with every persona. Frenzied

arpeggios in the strings that morph into an ambiguous cloud of free-flowing running passages depicts the uncertainty of life that hovers over us.

We know that Beethoven strived to overcome many obstacles in his life and documented his aspirations to prevail despite his ailments. Whatever the specific reason for including this particularly profound passage from the *Iliad*, in the end, it seems that Beethoven relinquished to fate. Fate now conquers.

*Carlos Simon*

### Ludwig van Beethoven *Symphony No. 5 in C minor, Op. 67*

*Ludwig van Beethoven was born in Bonn on December 16, 1770, and died in Vienna on March 26, 1827. He composed his Fifth Symphony from 1804 to 1808, dedicating the work to Prince Josef Franz von Lobkowitz and Count Andrey Razumovsky. He conducted its premiere in December 1808 at the Theater an der Wien in Vienna. The score calls for 2 flutes, piccolo, 2 oboes, 2 clarinets, 2 bassoons, contrabassoon, 2 horns, 2 trumpets, 3 trombones, timpani and strings.*

Of all the works of Western art music, it is Beethoven’s Fifth that has come to represent genius. This single symphony (even just its first four notes!), paired with the ubiquitous image of its composer’s piercing mad-scientist eyes framed by a silver mane, has held the popular imagination captive for nearly two centuries of myth-building and over-interpretation. To listen with as close as we can get to fresh ears, then, requires us to trim some of the venerable excess of the Beethoven mythos: to decide that three Gs and an E-flat probably have more to do with harmonic ambiguity than with any door-knocking by Fate, Destiny, Death or anyone else.

To dispel the idealized aura of Beethoven’s Fifth, we can just consider its markedly unideal Vienna premiere in December 1808. That Austrian winter was

an unusually harsh one, and at the reportedly unheated Theater an der Wien, the audience shivered through a four-hour marathon of Beethoven’s music, including the first performances of the *Choral Fantasy* and the Sixth Symphony as well as the Fifth, plus the Fourth Piano Concerto, a concert aria, and excerpts from the C-major Mass. To make matters worse, on stage was a barely-rehearsed orchestra thrown together for the occasion. A brief report in the next day’s newspaper probably summarized the general sentiment when it declared the performance “unsatisfactory in every respect.” The audience left the theater that evening not having witnessed any dramatic revelation of the future of Western music, nor in any riot against the radical sounds of a misunderstood genius, but most likely just bored, tired, and cold.

But in choosing to ignore the myriad speculations of what the music of the Fifth Symphony represented to its composer, we shouldn’t over-correct. There’s really no such thing as purely “absolute” music, since the listening experience is always one of associative and imaginative leaps as our minds relate the sounds we hear to those of our memories—musical and non-musical alike. In this spirit, there are as many programs for Beethoven’s Fifth as there are listeners, each one as valid as the next.

Mystical baggage shed, what remains is a formidable work of orchestral music that is as inventive as it is moving. In the Fifth we find one of the first realizations of the symphony as a narrative whole, accomplished in the recurrence of the first movement’s famous “short-short-short-long” tattoo in the Scherzo, in the suspenseful transition seamlessly connecting the third movement to the finale, and in the ghostly reappearance of the Scherzo theme before the coda of the fourth movement. And the Fifth redefined the very makeup of the symphony orchestra, as any trombonist can tell you. The triumphant entrance of alto, tenor, and bass trombones on the opening chord

## Program Notes *continued*

of the finale represents the instrument's first recruitment to the symphonic brass forces; prior to the Fifth's premiere the trombone was almost exclusively used for reinforcement in the cathedral chorus. The piccolo and contrabassoon, tacet up to the finale, make some of their first independent appearances as orchestral woodwinds here, too.

Nearly every bar of the opening *Allegro con brio* is driven by the obsessive impetus of its iconic first four notes, from the furtive primary material to the striking horn call that introduces the secondary material in E-flat—lyrical on its surface, this music is constantly subverted by the anxious accompaniment of the opening rhythm. Only twice do we escape this figure: first near the end of the development, as alternating woodwinds and strings fragment the horn call into its smallest components to achieve extraordinary harmonic tension, and the second moments later with the solo oboe's miniscule yet compelling cadenza. Little resolution is found in this interrupted recapitulation, and the drama continues to escalate through a momentous and forceful coda.

The *Andante con moto* is a rare doubling of the theme-and-variations form, developing two contrasting materials in its course. The first is a stately song in the violas and cellos, the second a sweeter theme from the clarinets and bassoons that assumes a strident

military character with the entrance of trumpets and horns. In the Scherzo, a sinister C-minor theme in the cellos battles with insistent horns, their rhythmic motif an unequivocal reference to the opening movement. The Trio follows with a sudden glimpse of the symphony's C-major destination, but this frantic celebration borders on hysteria, and the spooky Scherzo atmosphere descends again.

But in the most startling maneuver of the whole symphony, the third movement never really ends. Instead, we find ourselves in a strange liminal world where *pianissimo* violins tiptoe through spectral remnants of the Scherzo to the distant thunder of the timpani, cello, and double bass. Suspense builds with the crescendo of the drum and the staggered entrances of winds; through a seamless transition to the fourth movement, C-major triumph is attained at last. With full orchestral forces finally assembled (trombones, contrabassoon, piccolo and all), the finale is exuberant in its glory. Later, the ghost of the third movement returns to question the sincerity of this victory, but the coda which follows leaves no room for doubt. Sparkling solo moments from the piccolo inspire a cascading accelerando to the final *Presto*—even as the troubling world of the Scherzo persists in memory, now is the time for rejoicing.

© 2019 Grant Cook '19

## About the Artists

Dr. **Brian Messier** is Director of Bands and Senior Liaison for Hopkins Center Ensembles; he directs the Wind Ensemble and Marching Band, teaches courses in applied conducting and arts entrepreneurship, and serves as ensemble coordinator and admissions liaison for the arts. Upon arriving at Dartmouth in 2019, Messier launched a Composition Competition, which he has since stewarded into The Mexican Repertoire Initiative at Dartmouth, sponsored by the Hopkins Center for the Arts. The initiative is committed to creating outstanding new repertoire by commissioning new works by Mexican composers and increasing performances of Mexican music within US public schools, colleges, and universities in order to better represent our shifting demographics. 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 celebration of the 200th Anniversary of Diplomatic relations between the United States and Mexico. Recently, the Dartmouth College Wind Ensemble was selected to perform at the 2024 College Band Directors National Conference Convention at Cornell University, where they performed a program of original Mexican repertoire for wind band.

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.

Praised for his "sensitive and nuanced" musicianship and for delivering performances "with admirable sweep and tension," **Filippo Ciabatti** is a dynamic and versatile conductor who enjoys a multifaceted career. A native of Florence, Italy, Mr. Ciabatti has appeared as a guest conductor with numerous orchestras in Europe and the Americas. He regularly serves as cover conductor for the Portland Symphony Orchestra (Maine) and will make his guest conducting debut for them in 2024. This year, he will also make his guest conducting debut with the Macon-Mercer Symphony Orchestra and the San Angelo Symphony (Texas).

Mr. Ciabatti has collaborated with artists including Philadelphia Orchestra concertmaster David Kim, baritone Nathan Gunn, cellist Gabriel Cabezas, pianist Sally Pinkas, flutist Luciano Tristaino and mandolinist Carlo Aonzo. An advocate for contemporary music and collaborations between musical genres, he premiered a secular oratorio composed by renowned jazz composer Taylor Ho Bynum, and commissioned a cello concerto by composer Noah Luna that was aired on NPR's *From the Top*.

Since October 2023, he has been serving as Assistant Conductor of Boston Baroque. He is the founding Artistic Director of Upper Valley Baroque.

Also at ease on the opera stage, Mr. Ciabatti has recently been named Music Director of the Opera Company of Middlebury and has also conducted many full operatic productions while serving as guest conductor at Opera North (New Hampshire) and Lyric Theatre at Illinois.

Mr. Ciabatti is the Director of Orchestral and Choral Programs at the Hopkins Center for the Arts at Dartmouth College. Since the beginning of his tenure,

## About the Artists *continued*

he has been invested in working on innovative and cross-disciplinary projects that provide exceptional opportunities for both students and audiences.

As a collaborative pianist and vocal coach, Mr. Ciabatti has been on the faculty of Camerata de' Bardi in New York City, and Scuola Italia per Giovani Cantanti Lirici in Sant'Angelo in Vado (Italy). He is currently on faculty at the summer opera program Opera Viva! in Verona (Italy).

Mr. Ciabatti holds advanced degrees in piano, choral conducting and orchestral conducting from Italy and the United States. He is the winner of the 2021 American Prize in Conducting (college/university division). In 2018, he served as a Conducting Fellow at the Aurora Music Festival (Sweden), under the direction of Jukka-Pekka Saraste.

**Arturo Márquez** is a highly acclaimed composer born in the Sonoran Desert in Alamos, Mexico, on December 20, 1950. Márquez began his musical career by learning traditional music, waltzes, and polkas from his father, a mariachi musician. Márquez began composing music at the Mexican Music Conservatory at 16 and later studied composition in France and became a Fulbright Scholar in the US. Since, Márquez has written more than 50 compositions, incorporating the sounds of Mexico in his music, winning the National Prize for Arts and Sciences given by President (Mexico) Felipe Calderón in 2009, the La Medalla De Oro De Bellas Artes de Mexico (Gold Medal of Fine Arts of Mexico), the Medalla Mozart, and more for his work in composition with his world-renowned Danzones. Now, Márquez works at the National University of Mexico, Superior School of Music, and the National Center of Research, Documentation and Information of Mexican Music.

*Sonny Hur '27*

**Rodrigo Martínez Torres** is a Mexican composer interested in the inner architecture of sound, and its resonances with the mind. He's also focused on

abstraction of popular musics as a tool for new creations. He is a multi-instrumentalist who performs in different genres and styles. He is currently pursuing an MFA in Sonic Practice at Dartmouth College. Rodrigo has been awarded composition prizes and fellowships in both the US and Mexico, including a MacDowell fellowship and a FONCA *Jóvenes Creadores* grant. His practice spans radio production and broadcasting, band-leading, writing for the orchestra, and composing for film and theater.

**Daniela Liebman** has performed with more than thirty orchestras on four continents. She has appeared on North America's most prestigious stages and series, including Carnegie Hall, the Kennedy Center and the Ravinia Festival.

Recent highlights for Daniela include her Lincoln Center debut in 2023 as part of a special celebration honoring Philip Glass. That same year, she opened Reno Philharmonic's 23/24 season under the baton of Laura Jackson, and closed Orquesta Filarmónica de Jalisco's 22/23 season with conductor José Luis Castillo.

This season, Daniela gives recitals at Festival Napa Valley, Duke Arts, and the Gilmore International Piano Festival, and plays Mozart's Piano Concerto No. 17 in Mexico with Orquesta Sinfónica de Yucatán and Filarmonica de Boca del Rio. Daniela released her eponymous debut album, distributed by Warner Classics. A new album is in the works for next year.

Born in Guadalajara, Mexico, Daniela began her piano studies at age five. She now attends The Juilliard School. Daniela is a Warner Classics artist and an international Yamaha artist.

**Abigail Pak**, also known by the name "La Coreañera", is an accordionist, percussionist, and pianist. She made her solo debut in 2017 at Carnegie Hall in New York and has received multiple international awards within the classical music realm. She performs in the

original barrios of cumbia sonidera in Mexico City and tours throughout the country as an accordionist in the genre of cumbia, with over one million followers across social media platforms (@lacoreanera). Abigail has recorded soundtrack music for Nickelodeon and Netflix, as well as appeared on the popular Mexican podcast "Se Me Subió el Muerto", Telemundo Noticias, and TV Azteca's "Venga la Alegría" as the main guest and performer. She closed the third Maratón Sonidero in Mexico City (June 2024), sharing the stage with Sonido la Conga and Colombian accordionist Yeison Landero. Additionally, she performed the world premiere of the accordion concerto "Onda Tropical" by Rodrigo Martínez Torres in Sala Nezahualcóyotl, UNAM, Mexico City. Abigail is currently pursuing a BA in linguistics at Dartmouth College.

**Braydon Baxter** is a Music Major with a double minor in Mathematics and Anthropology, and member of the Class of 2025 at Dartmouth College. As a pianist, Braydon is actively involved in several performing groups on campus, including the Dartmouth College Wind Ensemble. In 2023, Mr. Baxter received the Frank J. Guarini Institute for International Education's Rick Angulo World Experience Award, and in 2024 he received first prize in the Gerald A. Tracy Memorial Piano Competition. Mr. Baxter is deeply interested in music composition and theory, and plans to pursue graduate studies in these fields following graduation from Dartmouth this Spring.

**Carlos Simon** is a native of Atlanta, Georgia, whose music ranges from concert music for large and small ensembles to film scores with influences of jazz, gospel, and neo-romanticism. Simon is the Composer-in-Residence for the John F. Kennedy Center for the Performing Arts, the inaugural Boston Symphony Orchestra Composer Chair, and was nominated for a 2023 Grammy award for his album *Requiem for the Enslaved*.

Simon earned his doctorate degree at the University of Michigan. He has also received degrees from Georgia State University and Morehouse College. He is an honorary member of Phi Mu Alpha Music Sinfonia Fraternity and a member of the National Association of Negro Musicians, Society of Composers International, and Pi Kappa Lambda Music Honor Society. He has served as a member of the music faculty at Spelman College and Morehouse College in Atlanta, Georgia and now serves as Associate Professor at Georgetown University. Simon was also a recipient of the 2021 Sphinx Medal of Excellence, the highest honor bestowed by the Sphinx Organization to recognize extraordinary classical Black and Latinx musicians, and was named a Sundance/Time Warner Composer Fellow for his work for film and moving image.

# Dartmouth College Wind Ensemble

Brian Messier, conductor

## Flute

Elsa Coulam '27+ piccolo  
George Jabren II '28+ piccolo  
Brin Jaffe '25  
Linden Schaefer '25  
Clara Young '28

## Oboe

Nathaniel Chen '25  
Anika Larson '26  
Eloisa Roach '28+ English horn

## Bassoon

Sonny Hur '27  
Oskar Troicki '28

## Contrabassoon

Lucy Langenberg '22

## E-flat clarinet

Dwight Aspinwall '84

## B-flat clarinet

Emily Anderson '28  
Conor Joyce C  
Andrew Lee '28  
Catherine Liao '25  
Emma Ratchford '25  
Anna Raymond '27  
Laura Salazar C  
Marjorie Tassey C  
Bri Yi '28

## Bass clarinet

Jim Lenz C  
Morgan Reik GR

## Alto saxophone

Jesse Dong '26  
Francisco Garcia '28+ soprano  
saxophone  
Tracy Weener '26

## Tenor saxophone

Noah Stigeler '28

## Baritone saxophone

Lun Jiang '28

## Trumpet

Grace Asmar '28  
Jake Crawford '27  
Julia D'Antico C  
Jacob Friedman '28  
Katelyn Hadley '24  
Joe Parmigiani '28  
Brady Quintard '25

## Horn

Avery Aaronson '28  
Shannon O'Leary C  
Janet Proctor C  
Sophia Scull '25  
Shisui Torii '27  
Gabriel Wilkinson '28

## Trombone

Alice Cook '25  
Tommy Cowan '28  
Sam Young '27

## Bass trombone

Ian Smith '24

## Euphonium

Margaret Frazier '25  
John Rieling '26

## Tuba

Chase Harvey '25  
Max Liedtka '28

## Double bass

Grace Winters '28

## Harp

Greta Richardson '26  
Ava Tillman-Schwartz '28

## Piano

Braydon Baxter '25

## Timpani

*Nic Cannizzaro C*

## Percussion

Beccy Abraham GR  
Vittorio Bloyer '28  
Claire Chang '28  
Lucy Coleman '26  
Alex Lewton '27  
Jack Liedtka '27  
Addison Verrill '28

# Dartmouth Symphony Orchestra

Filippo Ciabatti, conductor

Marcia Cassidy, Assistant conductor

Leslie Sonder, librarian

Tyler Grubelich '26, Hinano Kawaiaaea '27, Annie Mills '26, managers

## Violin I

\*Annie Mills '26  
Filip Rupchin '28  
Evan Bian '28  
Jessica Jiang '25  
*Omar Guey F*  
Sophia Jiang '28  
JJ Kim '27  
*Mina Lavcheva*  
Leah Goldberg '28  
*Kathy Andrew*  
*Ira Morris*  
Oliver Andrews '28

## Violin II

Teddy Glover '25  
Hinano Kawaiaaea '27  
Helena Seo '25  
Kate Graham '28  
Hayley Cash G  
Zoe Hu '25  
*Sophia Bernitz*  
*Randy Hiller*  
*Melanie Dexter*  
*Ryan Shannon*

## Viola

Mac Waters G  
Ekinadoese Imudia '28  
Leslie Sonder F  
Marcia Cassidy F  
*Carrol Lee*  
*Liz Reid*  
*Ana Ruesink*  
*Noralee Walker*

## Cello

William An '27  
Tucker McSpadden '27  
Tyler Grubelich '26  
Eddie Bae '28  
Ethan Hodess '25  
Caitlin Gong UG-TH  
*Dilshod Narzillae*  
*Peter Brooks*

## Bass

Lucca Radosavljevic '28  
Alex Ponasik '26  
Paul Horak TH '94  
*Nick Browne F*  
*Taylor Brown*

## Flute

*Jessica Lizak*  
*Caitlyn Schmidt+ piccolo – Simon*  
*Ashley Addington, piccolo – Beethoven*

## Oboe

*Michelle Farah*  
*Elizabeth England*

## Clarinet

*Jan Halloran F*  
*Gary Gorczyca*

## Bassoon

*Janet Polk F*  
*Stephanie Busby*  
*Lucy Langenberg '22+ contrabassoon*

## French Horn

*Patrick Kennelly F*  
*Joy Worland*

## Trumpet

*Mark Emery*  
*Liz Jewell*

## Trombone

*Michael Tybursky*  
*Alexis Smith*  
*Gabe Rice*

## Timpani

*Nicola Cannizzaro*

C = Upper Valley community member  
GR = Dartmouth College graduate student

\* Concertmaster  
F = Dartmouth faculty  
G = Graduate student  
Italics = Guest musician  
TH = Thayer  
UG-TH = Thayer dual-degree student

# 2024/25 Season

9/17-19

## **Dance Heginbotham**

A site-specific mushroom dance

10/8

## **Academy of St Martin in the Fields**

### **Chamber Ensemble**

Exquisite string music

10/16

## **Somi**

Jazz & African rhythms

10/23

## **The Lone Bellow**

Americana, rock & roots

1/10 & 11

## **Inua Ellams**

A captivating call & response

1/15

## **Jennifer Koh**

Bach and beyond on violin

1/17 & 18

## **Trebiën Pollard**

Embodying the Black  
experience

2/1

## **Sonia De Los Santos**

Celebrating Latina musicians

2/9

## **Selected Shorts**

Eminent actors share  
spellbinding stories

2/17

## **Some Stars of Native**

American Comedy  
Hot takes & witty insights

2/19

## **Sally Pinkas & Elise Kuder**

Sonatas by Brahms, Bartók  
& Bacewicz

4/8

## **Chanticleer**

An orchestra of voices

4/16

## **Christian McBride & Ursa Major**

Pushing the boundaries  
of jazz

4/22

## **Ruckus**

Early music with roots energy

4/29

## **Tenores de Aterú**

Sardinian folk songs

5/20

## **Sally Pinkas**

Works by Chopin,  
Bartók &  
Kaprálová



*Jennifer Koh, violin  
performing 1/15*

**Plus resident ensembles,  
family events, 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**

**Heather Deering Crosby '93**

**Rachel Dratch '88**

**Claire Foerster P'18 P'21**

**Lizanne Fontaine '77 P'04 P'09**

**Pamela A. Codispoti Habner '88**

**Jennifer López '08**

**Kristin G. Replogle P'19 P'23 P'25**

**Hilary Spaulding Richards '92**

**Laurel Richie '81, Chair of the Board**

**Daniel E. Rush '92**

**Peter S. Voss hall '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