

Hopkins Center for the Arts
presents

Handel Society of Dartmouth College & Glee Club

Filippo Ciabatti, conductor

Erma Mellinger, assistant conductor and vocal coach

with soloists

Chelsea Helm, soprano

Kim Leeds, mezzo-soprano

Patrick Bessenbacher, tenor

Paul Max Tipton, bass-baritone



**THE
HOP**

Tuesday, May 6, 8 pm

Rollins Chapel
Dartmouth College • 2025

Handel Society of Dartmouth College is funded in part by the Friends of the Handel Society. Dartmouth College Glee Club is funded in part by the Glick Family Student Ensemble Fund, the Bruce F. Bundy 1916

Memorial, the Leo J. Malavasic Memorial Fund, the Isaacs Family Fund, the Susan J. Marshall 1980 Memorial Fund, the David P. Smith 1935 Fund and Friends of the Dartmouth College Glee Club.

Program

Approximate duration: 75 minutes

Laudate Dominum from *Vesperae solennes de confessore*, K. 339 Wolfgang Amadeus Mozart (1756–1791)

***Masonic Funeral Music*, K. 477** Wolfgang Amadeus Mozart
arr. Giulio Castronovo (1982–)

Requiem in D minor, K. 626 Wolfgang Amadeus Mozart
compl. Franz Xaver Süssmayr (1766–1803)

- I. Introitus
- II. Kyrie
- III. Sequentia
- IV. Offertorium
- V. Sanctus
- VI. Benedictus
- VII. Agnus Dei
- VIII. Communio

Program Notes

Wolfgang Amadeus Mozart
Requiem in D minor, K. 626

The unique circumstances surrounding the composition of Mozart’s Requiem are remarkable for their almost Dickensian melodrama.

Just a few weeks before his own death in 1791 at the age of only thirty-five, Mozart was approached by a gentleman acting on behalf of an anonymous patron who wished to commission from him a Requiem Mass. This patron we now know to be Count Franz von Wazlsegg-Stuppach, whose wife had died in February that year. The Count, who was a keen and able amateur musician, wished to be regarded as a major composer and saw in this commemorative commission an opportunity to further his own ends by passing off the Requiem as

his own. He therefore conducted all business transactions with Mozart in secrecy so as to preserve his own anonymity; hence the subterfuge of sending a business agent to act on his behalf. On several occasions this gentleman arrived unannounced at the composer’s house. To the dying Mozart, well known for his superstitious nature and quite possibly sensing his own impending demise, these mysterious visitations had all the hallmarks of the supernatural.

By the time he started work on the Requiem Mozart was already terminally ill, and parts of the composition were actually written whilst on his death-bed. In the event, he died before he could complete it, to the great consternation of his widow, Constanze. Payment for the work

had already been received, and she feared that if it was handed over incomplete the commissioning patron would refuse to accept it and expect his money to be returned. She therefore decided to elicit the help of some other composer who might be able and willing to finish it for her, but despite several attempts being made, notably by Joseph Eybler and Maximilian Stadler, none came to fruition. Eventually Constanze approached Franz Süssmayr. There were many advantages to this arrangement; Süssmayr was one of Mozart’s more able pupils and had been with him a good deal during the final year of his life. He had several times played through the completed parts and discussed the instrumentation with Mozart. Why, then, had Süssmayr not been Constanze’s first choice, despite the fact that he had been the

composer’s closest musical confidante and knew what his intentions were in respect of the Requiem? This is but one of several intriguing questions, the answers to which we will almost certainly never know, but which will no doubt continue to fascinate musical historians.

Of the work’s twelve movements only the opening Kyrie had Mozart managed to complete in its entirety. For most of the others he had written the vocal parts and a figured bass line (a kind of harmonic shorthand), leaving just the orchestration, for which he had clearly indicated his intentions. These movements may therefore be regarded as essentially the work of the master. For reasons unknown, Mozart postponed writing the seventh movement, the Lacrymosa, until after writing movements eight and nine, but managed only the first eight bars before death at last overtook him. He left a number of other fragments, such as the trombone solo at the opening of the Tuba Mirum. Süssmayr completed the Lacrymosa, and composed the whole of the last three movements, Mozart having passed away before he could even begin these sections.

Süssmayr used substantial parts of the orchestration begun by Stadler and Eybler, and for the closing passages he repeated Mozart’s own music from the opening movement, an idea which according to Constanze, Mozart himself had suggested. Much more daunting, however, was the task of writing the entire Sanctus, Benedictus and Agnus Dei himself, the prospect of which had defeated his reputedly more talented fellow-composers. Eybler, for instance, despite contributing some worthwhile orchestration, had managed only two very unconvincing bars of the Lacrymosa before giving up and returning the entire portfolio to Constanze. Süssmayr was evidently made of sterner stuff, and by the end of 1792 he had finished the task. Opinions differ as to the quality of the Süssmayr movements, though it is generally agreed that the Agnus Dei is the most successful.

A copy was made of the completed score before it was handed over to Count Walsegg’s envoy, but no mention was made of Süssmayr’s part in its composition and for many years it was generally believed that Mozart had indeed written the entire Requiem.

Amongst Mozart’s circle, however, it was common knowledge that the composer had not lived to see its completion. Consequently, some considerable controversy later ensued as to the work’s authenticity, compounded by the fact that Count Walsegg’s score disappeared for nearly fifty years, to be rediscovered only in 1839. Fortunately, this complete score and Mozart’s original unfinished manuscripts did both survive, and are now securely housed in the Vienna State Library. Comparison of the two sources has shown quite clearly which parts Mozart either wrote down or indicated in the form of sketches and footnotes, and which parts were completed and composed by his pupil. However, the matter is not quite that straightforward. Since Mozart is known to have played through and discussed the music with Süssmayr, it seems more than likely that he would have passed on ideas that he carried in his head but had not yet written down, and for this reason we can never be entirely sure of precisely what is Mozart’s and what Süssmayr’s. But all this conjecture is of little consequence as we listen to the music. It is Mozart’s genius that shines through.

Program notes by John Bawden

Texts and Translations

Requiem in D minor, K. 626

I. Introitus

*Requiem aeternam dona eis, Domine,
et lux perpetua luceat eis.
Te decet hymnus, Deus, in Sion,
et tibi reddetur votum in Jerusalem.
Exaudi orationem meam, ad te omnis caro veniet.
Requiem aeternam dona eis, Domine,
et lux perpetua luceat eis.*

Grant them eternal rest, Lord,
and may perpetual light shine on them.
Thou, O God, art praised in Zion,
and unto Thee shall the vow be performed in Jerusalem.
Hear my prayer, unto Thee shall all flesh come.
Grant them eternal rest, Lord,
and may perpetual light shine on them.

Texts and Translations continued

II. Kyrie

Kyrie eleison. Lord, have mercy.
 Christe eleison. Christ, have mercy.
 Kyrie eleison. Lord, have mercy.

III. Sequentia

Dies irae, dies illa
 Solvet saeculum in favilla,
 Teste David cum Sibylla.
 Day of wrath, that day
 Will dissolve the earth in ashes
 As David and the Sibyl bear witness.

Quantus tremor est futurus
 Quando iudex est venturus
 Cuncta stricte discussurus.
 What dread there will be
 When the Judge shall come
 To judge all things strictly.

Tuba mirum spargens sonum
 Per sepulcra regionum
 Coget omnes ante thronum.
 A trumpet, spreading a wondrous sound
 Through the graves of all lands,
 Will drive mankind before the throne.

Mors stupebit et natura
 Cum resurget creatura
 Judicanti responsura.
 Death and Nature shall be astonished
 When all creation rises again
 To answer to the Judge.

Liber scriptus proferetur
 In quo totum continetur,
 Unde mundus judicetur.
 A book, written in, will be brought forth
 In which is contained everything that is,
 Out of which the world shall be judged.

Iudex ergo cum sedebit
 Quidquid latet apparebit,
 Nil inultum remanebit.
 When therefore the Judge takes His seat
 Whatever is hidden will reveal itself.
 Nothing will remain unavenged.

Quid sum miser tunc dicturus,
 Quem patronum rogaturus,
 Cum vix justus sit securus?
 What then shall I say, wretch that I am,
 What advocate entreat to speak for me,
 When even the righteous may hardly be secure?

Rex tremendae majestatis,
 Qui salvandos salvas gratis,
 Salve me, fons pietatis.
 King of awful majesty,
 Who freely savest the redeemed,
 Save me, O fount of goodness.

Recordare, Jesu pie,
 Quod sum causa tuae viae,
 Ne me perdas ilia die.
 Remember, blessed Jesu,
 That I am the cause of Thy pilgrimage,
 Do not forsake me on that day.

Quaerens me sedisti lassus,
 Redemisti crucem passus,
 Tantus labor non sit cassus.
 Seeking me Thou didst sit down weary,
 Thou didst redeem me, suffering death on the cross.
 Let not such toil be in vain.

Juste iudex ultionis
 Donum fac remissionis
 Ante diem rationis.
 Just and avenging Judge,
 Grant remission
 Before the day of reckoning.

Ingemisco tamquam reus,
 Culpa rubet vultus meus,
 Supplici parce, Deus.
 I groan like a guilty man.
 Guilt reddens my face.
 Spare a suppliant, O God.

Qui Mariam absolvisti
 Et latronem exaudisti,
 Mihi quoque spem dedisti.
 Thou who didst absolve Mary Magdalene
 And didst hearken to the thief,
 To me also hast Thou given hope.

Preces meae non sum dignae,
 Sed tu bonus fac benigne,
 Ne perenni cremer igne.
 My prayers are not worthy,
 But Thou in Thy merciful goodness grant
 That I burn not in everlasting fire.

Inter oves locum praesta,
 Et ab haedis me sequestra,
 Statuens in parte dextra.
 Place me among Thy sheep
 And separate me from the goats,
 Setting me on Thy right hand.

Confutatis maledictis
 Flammis acribus addictis,
 Voca me cum benedictis.
 When the accursed have been confounded
 And given over to the bitter flames,
 Call me with the blessed.

Oro supplex et acclinis,
 Cor contritum quasi cinis,
 Gere curam mei finis.
 I pray in supplication on my knees.
 My heart contrite as the dust,
 Safeguard my fate.

Lacrimosa dies ilia
 Qua resurget ex favilla
 Judicandus homo reus.
 Mournful that day
 When from the dust shall rise
 Guilty man to be judged.

Huic ergo parce, Deus,
 Pie Jesu Domine,
 Dona eis requiem.
 Therefore spare him, O God.
 Merciful Lord Jesus,
 Grant them rest.

Texts and Translations continued

IV. Offertorium

Domine Jesu Christe, Rex gloriae,
libera animas omnium fidelium defunctorum
de poenis inferni, et de profundo lacu.
Libera eas de ore leonis;
ne absorbeat eas tartarus, ne cadant in obscurum,
sed signifer sanctus Michael
repraesentet eas in lucem sanctam,
quam olim Abrahae promisisti et semini ejus.

Hostias et preces, tibi, Domine, laudis offerimus:
tu suscipe pro animabus illis,
quarum hodie memoriam facimus.
Fac eas, Domine, de morte transire ad vitam,
quam olim Abrahae promisisti et semini ejus.

V. Sanctus

Sanctus. sanctus, sanctus,
Dominus Deus Sabaoth!
Pleni sunt coeli et terra gloria tua.
Osanna in excelsis.

VI. Benedictus

Benedictus qui venit in nomine Domini.
Osanna in excelsis.

VII. Agnus Dei

Agnus Dei, qui tollis peccata mundi,
dona eis requiem.
Agnus Dei, qui tollis peccata mundi,
dona eis requiem sempiternam.

VIII. Communio

Lux aeterna luceat eis, Domine,
cum sanctis tuis in aeternum,
quia pius es.

Requiem aeternam dona eis, Domine,
et lux perpetua luceat eis,
cum sanctis tuis in aeternum,
quia plus es.

Lord Jesus Christ, King of glory,
deliver the souls of all the faithful departed
from the pains of hell and from the bottomless pit.
Deliver them from the lion’s mouth;
neither let them fall into darkness nor the black abyss
swallow them up,
and let Michael, Thy standard-bearer,
lead them into the holy light
which once Thou didst promise to Abraham and
his seed.

We offer unto Thee this sacrifice of prayer and praise:
receive it for those souls
whom today we commemorate.
Allow them, Lord, to cross from death into the life
which once Thou didst promise to Abraham and
his seed.

Holy, holy, holy,
Lord God of hosts!
Heaven and earth are full of Thy glory.
Hosanna in the highest.

Blessed is he who cometh in the name of the Lord.
Hosanna in the highest.

Lamb of God, who takest away the sins of the world,
grant them rest.
Lamb of God, who takest away the sins of the world,
grant them everlasting rest.

May eternal light shine on them, Lord,
with Thy saints forever,
because Thou art merciful.

Grant them eternal rest, Lord,
and may perpetual light shine on them,
with Thy saints forever,
because Thou are merciful.

About the Artists

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, 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.

Mezzo-soprano **Erma Mellinger** has been a principal artist with many opera companies across the United States including the Cleveland Opera, the Florida Grand Opera, the Dallas Opera, the Pittsburgh Opera Theater, the Fresno International Grand Opera, Opera Maine and the Chautauqua Opera. Her roles, in over 30 operas include Donna Elvira in *Don Giovanni*, Dorabella in *Così fan tutte*, Cherubino in *Le Nozze di Figaro*, Ottavia in *L’incoronazione*

di Poppea and Preziosilla in *La forza del destino*. She has performed with Sherrill Milnes, James Morris and Diana Soviero and has sung Master Classes with Frederica Von Stade and Mignon Dunn. Conductors with whom she has worked include: Harry Bicket, Stephen Lord, John DeMain and Willie Waters.

Hailed for her "rich, vibrant, creamy voice," Ms. Mellinger is also at home on the concert stage appearing as soloist with the Vermont Symphony Orchestra, the Rochester Philharmonic Orchestra, the Monterey Symphony and the Florida Symphony Orchestra. Ms. Mellinger appeared as soloist with the Handel Society of Dartmouth College in tours of England, France, Germany and Italy, performing in venues including Notre Dame Cathedral in Paris and St. Peter's Basilica in Rome.

Ms. Mellinger has been a member of the Dartmouth College faculty since 1996. In addition to her duties as voice instructor (Senior Lecturer), she serves as the Assistant Director and Vocal Coach of the Handel Society and the Glee Club. Ms. Mellinger presents solo recitals and chamber music concerts on campus through the ChamberWorks Series. Ms. Mellinger is a former director of Cantabile, a Women’s Chorus based in Vermont and New Hampshire. In addition, Ms. Mellinger has directed church choirs and has served as both Stage Director and Music Director for numerous community theater productions. She is a sought-after clinician in the field of vocal production, having most recently worked with the University

About the Artists continued

Chorus and Chamber singers of Brandeis University.

Ms. Mellinger earned her Bachelor of Music Degree with Highest Distinction (*First in Class*) from Northwestern University. She received the Performer’s and the Opera Certificates as well as a Teaching Excellence Award while at the Eastman School of Music of the University of Rochester where she earned her Master of Music Degree and began her Doctor of Musical Arts Degree before embarking on her singing career.

With spirit and sensitivity, soprano **Chelsea Helm** brings a versatile voice to the concert stage. An active oratorio soloist, her latest appearances include the Mozart *Requiem* and Great Mass in C Minor, Haydn’s *Creation* and *Lord Nelson Mass*, the Bach Mass in B Minor and *St. Matthew Passion*, and Handel’s *Messiah* and the rarely heard *L’Allegro, il Penseroso ed il Moderato*. As an ensemble artist, Ms. Helm appears regularly with the Santa Fe Desert Chorale, Conspirare, Seraphic Fire, True Concord Voices & Orchestra, The Thirteen, Upper Valley Baroque, and the Washington Bach Consort. Recent art song recital performances have showcased Debussy’s *Ariettes oubliées*, Schoenberg’s *Das Buch der hängenden Gärten*, the Richard Strauss *Vier Letzte Lieder*, and new works by established and emerging American composers. In addition to a private studio, Ms. Helm teaches voice at Southern Virginia University. She holds degrees in Voice from the Shepherd School of Music at Rice University and Western Michigan University. www.chelseahelmsoprano.com

With her “rich, smooth mezzo soprano,” **Kim Leeds** engages audiences in her exploration of life’s essence through music. As a soloist, she has appeared with GRAMMY® winning ensemble Apollo’s Fire, GRAMMY® nominated True Concord Voices and Orchestra, Gramophone award winning ensemble Blue Heron, Tafelmusik Baroque Chamber Orchestra and Choir, the Oregon Bach Festival, Les Délices, Cantata Collective, Bach Akademie Charlotte, Chicago Master Singers, Bach Choir of Bethlehem, Spire Chamber Ensemble, and Bach Society of St. Louis. Ms. Leeds has garnered multiple accolades including winning the Tafelmusik Vocal Competition in 2016, attending the Carmel Bach Festival as a Virginia Best Adams Fellow in 2017, working with Philippe Herreweghe as a Britten-Pears Young Artist in 2019, and in 2022 she was a semi-finalist in the Oratorio Society of New York Solo Competition. As a choral artist, Ms. Leeds has performed in Europe with the Weimar Bach Academy under the direction of Helmuth Rilling and the Junges Stuttgart Bach Ensemble under Hans Christoph Rademann. In the US, she has performed with GRAMMY® winning ensembles The Crossing and Apollo’s Fire; GRAMMY® nominated ensembles Seraphic Fire, True Concord, Clarion Choir; and the Oregon Bach Festival, Handel and Haydn Society, and Ensemble Altera. www.kimleeds.com

Tenor **Patrick Bessenbacher** most recently performed with the Florentine Opera as Acis in their new production of *Acis and Galatea*. Other recent roles include Lewis Danyers from Scherer/

Shames’ *In Venice* with Seven Hills Chamber Festival; the Old Man in Menotti’s *Labyrinth* with Cambridge Chamber Society; and Count Bandiera in Salieri’s *La Scuola de’ Gelosi* with Pacific Opera Project. Mr. Bessenbacher spent last summer in Vermont, singing Tonio in Opera Company of Middlebury’s production of *La fille du regiment*, and later performing chamber music at the Marlboro Music Festival. He has also been a Baumgartner studio artist with The Florentine Opera, where he stepped in for two performances of *Il barbiere di Siviglia* as Count Almaviva, singing “beautifully ... with poise, precision, great facility and finesse, and a sterling tenor sound ... giving a performance that never crossed the footlights as a last-minute casting change” (*Milwaukee Journal Sentinel*). Next, he’s excited to make his New York City operatic debut with Catapult Opera in the role of the Consigliere in Stradella’s *San Giovanni Battista*. Mr. Bessenbacher holds degrees from the University of Colorado and The Juilliard School. He is managed by Kathy Olsen and Encompass Arts Management. www.patrickbessenbacher.com

Described by the *Atlanta Journal-Constitution* as a dignified and beautiful singer, bass-baritone **Paul Max Tipton** performs and records throughout North America, Europe, and Asia. Last year, he debuted at Seattle Symphony in Bach’s *St. John Passion* as Christus, returned to Tokyo for Handel’s *Messiah* with Bach Collegium Japan, and sang the role of Jupiter in John Eccles’ *Semele* with American Baroque Opera, being called “gloriously godly” by the *Dallas Morning*

News. Recent seasons include Beethoven’s Symphony No. 9 with Bach Collegium Japan in Tokyo, covering the title role in Mozart’s *Le Nozze di Figaro* at Handel & Haydn Society under Raphaël Pichon, Haydn’s *Creation* with

Soprano
Erin Anderson
Eugenia Braasch
Mikaela Browning ’26
Susan Cancio-Bello*
Katina Christensen ’25
Effie Cummings
Melissa Dillier
Jennifer Eastman
Addison Fortenbery ’28
Michele Guerra
Mikilena Hall
Julianne Harden
Ashley Headrick ’28
Qiana Johnson
Katie Kalata Rusch
Gaby LaRoche
Angelyn Liu ’28
Juliette Madan
Astrid Olsen ’27
Camila Parias GC
Gerri Smith
Janet Stone GC
Aidan Wright
Julianna Wong ’28

Alto
Carol Barr
Lynda Butler
Yuewen Cao
Kate Chamberlin
Kathy Christie
Ora Cullen

Pacific Symphony, and Plutone in Monteverdi’s *L’Orfeo* with Göteborg Baroque. Recent recordings include the role of Christus in Bach’s *St. John Passion* & *St. Matthew Passion* with Cantata Collective & Nic McGegan for Avie Records,

Anne Felde*
Linda Fowler
Anna Gado
Mary Gerbi GC
Mardy High
Cara Hill
Alicia Hodges
Erica Ko
Patty Ko
Rebecca Maggi
Emma McMurray
Sonia Meytin
Rosemary Orgren
Nina Peluso
Jules Reed
Irene Schaperdoth
Lucy Shields ’28
Jo Shute
Nina Sloan
Elisa Sullivan

Tenor
Jairo Cabrera-Najarro ’25
Brian Clancy*
Paul D’Arcy GC
Scot Drysdale
Jon Felde
Ed Felstead
Edward Ferran GC
Peter Flanagan
Joel Lazar
Enzo La Hoz Calassara ’27
Ryan Lustgarten GC

and solo bass cantatas by Nicolaus Bruhns with Masaki Suzuki for BIS Records. He holds an MMus from Yale University and resides in New York City. www.paulmaxtipton.com

Bass
Jim Anderson
Greg Bazylewicz
Alan Bergeron
Sammy Bonasso*
Bill Braasch
Jacob Cooper GC
Charles Freeman
Daniel Fridley GC
Nathan Halbur GC
Tyler Harwell
Paul Hecht
Matthew Kim ’26
Joe Kuester ’27
Colby Lish ’25
Conall McConnachie ’28
Will McKinney ’28
Noah Pilnitz ’28
David Thron
Allan Wieman
Benjamin Williams

* = Section leader
* = Student manager
GC = Guest chorister

Dartmouth College Handel Society & Glee Club

Filippo Ciabatti, conductor

Erma Mellinger, assistant conductor and vocal coach

Violin I

Mina Lavcheva, concertmaster
Paula Oakes
Rebecca Nelson
Laura Gulley

Violin II

Jamecyn Morey*
Jane Bearden
Kathy Andrew
Heather Frank-Olsen

Viola

Chris Nunn*
Katrina Smith
Carrol Lee

Cello

Melanie Dyball*
Cullen O'Neil

Double Bass

Evan Runyon*

Clarinet

Sangwon Lee*
Aleksis Martin

Bassoon

Allen Hamrick*
John Fulton

Trumpet

Liz Jewell*
Cheryl Przutula

Trombone

Robert Hoveland*
Matthew Wright, soloist
Gabriel Rice

Timpani

Greg Simonds*

Organ

John McKean*

* principal

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playbill, please discard it in
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in the lobby. Thank you.*

