

Hopkins Center for the Arts

at Dartmouth

presents

Imani Winds & Catalyst Quartet

(im)migration: music of change

Imani Winds

Brandon Patrick George, flute

Toyin Spellman-Diaz, oboe

Mark Dover, clarinet

Kevin Newton, French horn

Monica Ellis, bassoon

Catalyst Quartet

Karla Donehew Perez, violin

Abi Fayette, violin

Paul Laraia, viola

Karlos Rodriguez, cello

Friday, March 4, 7:30 pm

Spaulding Auditorium • Dartmouth College • 2022

*Generously supported by the William B. Hart Memorial Fund, the Aires Family Fund for the Performing Arts
and the Frank L. Harrington 1924 Fund No. 3*

Program

Approximate Duration: *90 minutes*

Afro Blue

Ramón “Mongo” Santamaría (1917-2003)
arr. Valerie Coleman

Imani Winds

Negro Folksongs in Counterpoint

Florence B. Price (1887-1953)

- I. Go Down Moses
- II. Somebody’s Knockin’ at Yo Do’
- III. Little David Play on Yo’ Harp
- IV. Joshua Fit de Battle ob Jericho

Catalyst Quartet

Sergeant McCauley*

Jessie Montgomery (b. 1981)

- I. Just Now
- II. Makina
- III. The Return
- IV. My Father, How Long
- V. Lay Dis Body Down

INTERMISSION

Concierto de Cámara**

Roberto Sierra (b. 1953)

- I. Overture
- II. Primer Interludio
- III. Juegos
- IV. Segundo Interludio
- V. Danza

Imani Winds and Catalyst Quartet

* Written for Imani Winds and Catalyst Quartet. Commissioned by Music Accord and The Sphinx Organization. Premiered at Pennsylvania State University, September 2019.

** Written for Imani Winds. Commissioned by Chamber Music Northwest. Premiered at CMNW, Portland, Oregon, July 2008.

Imani Winds is represented by Arts Management Group, Inc., 130 West 57th Street, New York, NY 10019
Catalyst Quartet is represented by California Artists Management, 449 Springs Road, Vallejo, CA 94590

Program Notes

Negro Folksongs in Counterpoint

By the year 1935, Florence B. Price came to be known as the “Dean of Negro Composers of the Middlewest,” a title in deference to the “Dean of American Negro Composers” William Grant Still. The title was attributed to her by the Chicago Defender for her numerous professional accomplishments, but also importantly, because she composed music with which African Americans could identify. Indeed, Price herself embraced her own heritage as a means of self expression, and much of her composing is rooted in a Black folk idiom, delivered through studied European techniques.

Price’s Four Negro Folksongs in Counterpoint for String Quartet (c.1947) are often confused with her Five Folksongs in Counterpoint, also for String Quartet, but written in 1951. The confusion probably lies around the fact that the Four Negro Songs—*Go Down Moses*, *Somebody’s Knockin’ on Yo’ Do’*, *Little David Play on Yo’ Harp* and *Joshua Fit de Battle of Jericho*—have yet to be republished after being rediscovered in an abandoned house outside Chicago in 2009, in conjunction with the fact that Price originally named the five folksongs of 1951 Five Negro Folksongs, but changed the title twice before settling on the current title. This confusion has done a great disservice to the popularity of this quartet, as it is an incredibly rich and electrifying work that has much to offer, but is scarcely known.

Price was, herself, a participant in the Great Migration of Blacks in the early 20th century, escaping the violent racism of her native Little Rock and moving to Chicago, where she became an important contributor in the great Chicago Renaissance between 1935 and 1950, regularly associating with icons Langston Hughes, Marion Anderson and Margaret Bonds, and creating a body of work that spoke authentically to the American voice whilst breaking down race, gender and economic barriers. Her roots as a deeply religious southern Black woman are particularly on show in the Four Negro Folksongs, and she uses the gravitas of the songs’ spiritual motifs as building blocks for dramatic narratives, where the four voices of the quartet are conversing, interacting, commenting and at times

battling. The use of *Go Down Moses* is of particular affect as the opening movement. The spiritual’s origin is attributed to the Underground Railroad, where “conductors” would sing the song as secret code to lead slaves north. Its historical power, as well as its allegorical depiction of Blacks escaping bondage, give the song a vitality few others can match. Price taps into this ethos and infuses the entire movement, leading up to a point that can only be described as Moses parting the Red Sea—where the inner voices oscillate tremendous tremelandi, while the first violin recites the theme in octaves. It is a powerful moment that ends in all four voices blistering towards the finish line, reaching the promised land.

Paul Laraia

Sergeant McCauley

“Music is my connection to the world,” says violinist and composer Jessie Montgomery, and her oeuvre bears witness to the visceral truth of that claim. Her music, marked by a deeply personal compositional language that combines her classical training with vernacular and improvisatory styles, impresses for its narrative power—a quality for which the composer credits her family’s storytelling tradition. Montgomery’s mother is an actor and playwright who has created numerous theater pieces rooted in her family history, “So I’ve been witness to that all of my life,” she says. “That ethos has found its way into my music.” Montgomery’s tone poem *Records from a Vanishing City* (2016), composed for the Orpheus Chamber Orchestra, recounts her childhood on Manhattan’s Lower East Side during an artistically vibrant time. More broadly probing her African American heritage is *Five Slave Songs* (2018), commissioned for soprano Julia Bullock by the Metropolitan Museum of Art.

Sergeant McCauley similarly draws from Montgomery’s personal history. Scored for wind quintet and string quartet, the work is inspired by the Great Migration, the movement of more than six million African Americans over the early and mid 20th century from the rural south to urban centers across the United States. The work specifically tracks the journey of Montgomery’s great-grandfather, the Sergeant McCauley after whom the work is titled: a buffalo soldier who migrated

Program Notes *continued*

northward before ultimately returning south to Mississippi. Montgomery's reconstruction of his journey is based as much on research (military records documenting his travels, etc.) as on family lore, nurtured in conversation with her mother and aunt.

Like a sound map of Sergeant McCauley's travels, Montgomery's score makes use of African American spirituals and work songs that would have been heard in the locales he likely passed. *Sergeant McCauley's* five movements allude to these songs, each representing a stop along the way. The first movement is based on *Just Now*, a Methodist hymn thought to have originated in the northern seaboard slave states (Delaware, Maryland, Virginia, North Carolina), which McCauley, a Virginian Methodist, may have known from his youth. The flute dreamily issues the tune over a quiet, whispered texture in the strings, before the full ensemble gradually joins in.

The second movement, *Makina*, depicts McCauley's time in the military, working on the construction of the country's young railroad system and the building of

the Panama Canal. Unpitched air noises and key clicks in the wind instruments and percussive effects on the strings conjure a bustling construction scene.

Following a reprise of the opening hymn tune, the fourth movement features *My Father, How Long?*, a slave song whose words—"My father, how long, poor sinner suffer here? And it won't be long, poor sinner suffer here"—at once express a yearning for spiritual salvation and for freedom from the oppression of slavery.

The work's final movement, *Lay Dis Body Down*, cites a funeral song said to originate from the region surrounding South Carolina, and represents Sergeant McCauley's final resting place. Montgomery sets the song as a slow, meditative procession.

Sergeant McCauley was commissioned for Imani Winds and the Catalyst Quartet by Music Accord and the Sphinx Organization.

Patrick Castillo ©2019

About the Artists

Celebrating over 20 years of music making, the twice Grammy-nominated **Imani Winds** has led both a revolution and the evolution of the wind quintet through their dynamic playing, adventurous programming, imaginative collaborations and outreach endeavors that have inspired audiences of all ages and backgrounds.

The ensemble's playlist embraces traditional chamber music repertoire, and as a 21st-century group, Imani Winds is devoutly committed to expanding the wind quintet repertoire by commissioning music from new voices that reflect historical events and the times in which we currently live.

Present and future season performances include a Jessie Montgomery composition inspired by her great-grandfather's migration from the American south to the north; and socially conscious music by Andy Akiho designed to be performed both on the concert stage and in front of immigrant detention centers throughout the country.

Imani Winds regularly performs in prominent international concert venues, including Carnegie Hall, Lincoln Center, The Kennedy Center, Walt Disney Hall and the Kimmel Center. Their touring schedule has taken them throughout the Asian continent, Brazil, Australia, England, New Zealand and across Europe.

Their national and international presence includes performances at chamber music series in Boston, New York, Washington DC, San Francisco, Philadelphia and Houston. Festival performances include Chamber Music Northwest, Santa Fe Chamber Music Festival, Ravinia Festival, Chautauqua, Banff Centre and Music from Angel Fire.

Imani Winds' travels through the jazz world are highlighted by their association with saxophonist and composer Wayne Shorter, woodwind artist and composer Paquito D'Rivera and pianist and composer Jason Moran. Their ambitious project, "Josephine Baker: A Life of Le Jazz Hot!" featured chanteuse René Marie in performances that brought the house down in New York, Pittsburgh, San Francisco, Los Angeles and St. Louis.

Imani Winds' commitment to education runs deep. The group participates in residencies throughout the US, giving performances and master classes to thousands of students each year. Academic and institutional residencies include the Chamber Music Society of Lincoln Center, Duke University, University of Chicago, Curtis Institute of Music, University of Michigan, Da Camera of Houston and numerous others across the country.

The ensemble launched its annual Imani Winds Chamber Music Festival in 2010, bringing together young instrumentalists and composers from across North America and abroad for exploration and performance of the standard repertoire and newly composed chamber music. Festival participants also take part in workshops devoted to entrepreneurial and outreach opportunities, with the goal of creating the complete musician and global citizen.

In 2021, Imani Winds released their latest album, *Bruits on Bright Shiny Things* Records which garnered the ensemble their second Grammy Award nomination. Grammophone states, "the ensemble's hot rapport churns with conviction throughout..."

Imani Winds has six albums on Koch International Classics and E1 Music, including their Grammy Award-nominated recording, *The Classical Underground*. They have also recorded for Naxos and Blue Note and released Stravinsky's *Rite of Spring* on Warner Classics. Their most recent recording, *Bruits*, has been receiving critical acclaim since its release on the Bright Shiny Things label in February 2021.

Imani Winds is regularly featured on all media platforms including NPR, American Public Media, the BBC, SiriusXM, *The New York Times* and the *Wall Street Journal*.

In 2016, Imani Winds received their greatest accolade in their two decades of music making: a permanent presence in the classical music section of the Smithsonian's National Museum of African American History and Culture in Washington DC.

Brandon Patrick George, Flute New York-based flutist Brandon Patrick George has appeared with many of the world's leading ensembles including the Los Angeles Philharmonic, the Pittsburgh Symphony Orchestra and the International Contemporary Ensemble (ICE). He has performed at Alice Tully Hall, Cité de la Musique, The Kennedy Center, the Metropolitan Museum of Art, and is a frequent recital artist at Bargemusic in New York. An avid chamber musician, Brandon has collaborated with members of the New York Philharmonic, the Jasper String Quartet, and has performed live on New York's WQXR with harpist Bridget Kibbey.

With the LA Phil, Brandon has performed at Walt Disney Concert Hall, and at the Hollywood Bowl, under conductors Gustavo Dudamel, Karina Canellakis, and Ludovic Morlot. Brandon has toured the US and Europe with ICE, appearing at Brooklyn Academy of Music (BAM), the Museum of Contemporary Art (Chicago), the Park Avenue Armory (NYC) and the Huddersfield Contemporary Music Festival in England. His live performances with ICE have been heard worldwide on BBC Radio 3. Brandon's debut album featuring works

About the Artists *continued*

by Aho, Bach, Boulez and Prokofiev will be released by Haenssler Classics this autumn.

Brandon is a graduate of the Oberlin Conservatory of Music at Oberlin College. He received his Master of Music degree from the Manhattan School of Music, and won the Manhattan School of Music's Concerto Competition. At the invitation of Sophie Cherrier, Brandon continued his studies in France at the Conservatoire de Paris (Conservatoire National Supérieur de Musique de Paris).

Toyin Spellman-Diaz, Oboe Oboist Toyin Spellman-Diaz grew up surrounded by her parent's enormous record collection in Washington, DC. It was there she absorbed the many layers of classical music's beauty and the inspiring and uniting potential of the world's diverse cultural landscape.

Ms. Spellman-Diaz earned her Bachelors of Music degree from the Oberlin Conservatory of Music and her Master's and Professional Studies degrees at the Manhattan School of Music. Her orchestral career includes performances with the New York Philharmonic, the Chicago Symphony Orchestra, the Chicago Civic Orchestra, Orchestra of St. Luke's and the Orpheus Chamber Orchestra.

Hailed by the *Washington Post* for her "smooth, controlled tone and excellent technique," Toyin has performed concertos with the Chicago Civic Orchestra, Manhattan Virtuosi and with the Kennedy Center Youth Orchestra.

An original member of Imani Winds, Ms. Spellman-Diaz has built her career as a champion of contemporary chamber music. Along with her Imani Winds colleagues, she is devoted to discovering new and diverse musical voices and cultures to increase and enhance the woodwind quintet repertoire. She has also collaborated with some of today's most influential chamber music ensembles, including Alarm Will Sound, the Antara Ensemble and Camerata Pacifica. Ms. Spellman-Diaz teaches at Brooklyn College and

NYU Steinhardt School of Music, and currently serves on the Board of Directors of the American Composers Orchestra.

Mark Dover, Clarinet Clarinetist Mark Dover is a man of many horns, always striving to have his feet in as many different genres as he can. While always maintaining firm roots in classical music, he's also devoted his career to searching as deep as he can into the vast world of improvised music.

Born in Ann Arbor, Michigan, Mark was privileged to grow up in a town with a strong commitment to arts education, and with parents who were passionate about the arts.

In addition to performing with Imani Winds, Mark is the clarinetist with Manhattan Chamber Players, who he tours with regularly. He has performed with the Detroit Symphony, The Cleveland Orchestra at Kent Blossom Music Festival, The Knights, Nu Deco Ensemble, New World Symphony, The Spoleto Festival, Pacific Music Festival and many other orchestras and festivals throughout the country.

Mark is on the clarinet faculty at Mason Gross School of the Arts at Rutgers University and Queens College, CUNY. He joined the chamber music faculty at Curtis Institute of Music in 2021. He has conducted master classes at numerous academic institutions throughout the country, such as University of Michigan, Manhattan School of Music and the University of Texas at Austin.

In addition to his work in the classical world, Mark has an extensive background in jazz and improvised music. He formed the multi-genre duo Port Mande with pianist/producer Jeremy Jordan in 2017. Their debut EP *Is This Loss?* was released in July of 2020. Mark is a frequent collaborator with Vulfpeck, an American funk band formed in his hometown of Ann Arbor, Michigan. His playing and arrangement can be heard on their acclaimed album *Thrill of the Arts*. In September 2019 Dover performed with Vulfpeck to a sold-out crowd at Madison Square Garden. He has

performed and/or recorded with musicians of many different genres, including Jason Moran, Alicia Moran, Edward Simon, Brian Blade, Scott Colley, David Binney, Bernard Purdie, Cyrille Aimée, Lawrence, Darren Criss, Theo Katzman, Joey Dosik, Dave Malloy, Phillipa Soo, Kris Bowers, Michael Thurber, Charles Yang and many more.

A graduate of Interlochen Arts Academy, Mark received his Masters of Music from the Manhattan School of Music and his Bachelor of Music from the University of Michigan. His most influential teachers include David Krakauer, Deborah Chodacki and Jay DeVries. He lives in New York City with his wife, soprano Faylotte Crayton, and his three-year-old daughter Lulu.

Kevin Newton, French Horn Kevin Newton is the newest member of the Grammy-nominated wind quintet, Imani Winds. A native of South Boston, Virginia, he is a horn player and educator based in Manhattan. His first music teacher, his mother, instilled in him a love of music-making's collaborative spirit.

As a chamber musician, he has performed with Orchestra of St. Luke's, Metropolitan Horn Authority, Roomful of Teeth and Tredici Bacci, among other ensembles. He has appeared professionally on the stages of Carnegie Hall, the Kennedy Center, the DiMenna Center for Classical Music and National Sawdust.

An advocate for new music, Mr. Newton collaborated with composer Erin Busch to premiere a solo work as a part of the Contemporary Performance Institute at the Composers Conference in 2020. Mr. Newton formerly served as principal horn of the Waynesboro Symphony and, as an orchestral soloist, he has performed works by Gordon Jacob, Wolfgang Amadeus Mozart and Franz Strauss.

Mr. Newton enjoys a busy recording schedule and has recently recorded with Tredici Bacci, Metropolitan Horn Authority, Tex Crick and Sami Stevens, as well as for commercial projects. He is currently pursuing

a Doctor of Musical Arts degree at Stony Brook University. He holds a Master of Music degree in orchestral performance from Manhattan School of Music and a Bachelor of Music degree from Virginia Commonwealth University. He is a regular participant at Yellow Barn in Vermont.

Mr. Newton joined the faculty of the Curtis Institute of Music in 2021. He is also on the horn faculty of Manhattan School of Music's Precollege division and MSM Summer.

Monica Ellis, Bassoon Bassoonist Monica Ellis is a founding member of the twice Grammy-nominated wind quintet, Imani Winds, who in their 25th season, continues to dazzle audiences with their dynamic playing, adventurous programming and commitment to outreach, new works and collaborations.

Monica's strong work ethic was instilled early on from her mother and father, the late jazz saxophonist, Clarence Oden. She is executive director & tour manager for Imani Winds, Co-Artistic Director for the Imani Winds Chamber Music Festival and treasurer for the Imani Winds Foundation.

A self-proclaimed "band kid," growing up in her beloved city of Pittsburgh, Monica played clarinet, saxophone and piano. After being introduced to the bassoon in middle school, she began studying with Mark Pancerev, of the Pittsburgh Symphony and went on to receive her Bachelor of Music degree from Oberlin College Conservatory of Music, studying with George Sakakeeny. While at Oberlin, her desire to connect with others flourished through her participation in the Panama Project—a month long camp for young Panamanian musicians. She received her Master of Music degree from The Juilliard School and Professional Studies Certificate from Manhattan School of Music in the Orchestral Performance Program, studying with Frank Morelli at both institutions.

Recording credits include nine albums with Imani Winds (*Bright Shiny Things*, *Koch International*

About the Artists *continued*

Classics, EOne and EMI Classics). Monica can also be heard on: *Edward Simon: Sorrows and Triumphs*, Chick Corea: *The Continents*, Wayne Shorter Quartet: *Without a Net*, Mohammed Fairouz: *Native Informant*, Jeff Scott: *Urban Classical Music Project*, Brubeck Brothers Quartet: *Classified*, Steve Coleman: *Ascension to Light* and Perspectives Ensemble: *Montsalvatge Mardrigal*.

A passionate teacher, she is on the faculty of Curtis Institute of Music and Manhattan School of Music and has been a visiting professor/faculty at The University of Chicago, Mannes School of Music and The Juilliard School's Music Advancement Program. Also, a renowned clinician, she has given master classes and solo recital performances across the country.

She is a frequent commentator on critical issues of race, gender and entrepreneurship in classical music and serves on the advisory boards for Orchestra of St. Luke's Education Committee, Meg Quigley Vivaldi Competition & Symposium for Women Bassoonists of the Americas, and is a board member of Concert Artists Guild and the International Double Reed Society.

Monica religiously watches Jeopardy!, loves home decorating and resides in the historic village of Harlem in New York City with the greatest joy of her life: her eight-year old son, Oden.

The Grammy Award-winning **Catalyst Quartet** was founded by the Sphinx Organization in 2010. It has toured widely throughout the United States and abroad, including performances at the Kennedy Center, Chicago's Harris Theater, Miami's New World Center and Stern Auditorium at Carnegie Hall in New York City. The Quartet has appeared with the Cincinnati Symphony, New Haven Symphony, St. Paul Chamber Orchestra and the Orquesta Filarmónica de Bogotá, and served as principal players and featured ensemble with the Sphinx Virtuosi on six national tours. They have performed at music festivals ranging from Mainly Mozart to Juneau Jazz and Classics in Alaska, and the Grand Canyon Music Festival, where they appear annually. They opened the Festival del

Sole in Napa, California performing with Joshua Bell. Their six-concert engagement with jazz vocalist Cécile McLorin Salvant for Jazz at Lincoln Center culminated in a recording which won the 2018 Grammy Award for Best Jazz Vocal Album. International engagements have included Russia, South Korea, Mexico, Argentina and Colombia. Residents of New York City, the Catalyst Quartet launched its own series there: CQ@Howl in 2018.

The Catalyst Quartet has collaborated regularly with other artists including cellist Gabriel Cabezas, the Harlem Quartet and the Imani Winds. Their 10th anniversary brought CQ Minute, ten miniature string quartets commissioned from 10 composers including Jessie Montgomery, Kevin Puts, Caroline Shaw and Joan Tower.

Uncovered, a multi-CD series of recordings and concerts celebrates works by Black composers. Volume 1 was released in 2021 featuring music of Samuel Coleridge-Taylor with clarinetist Anthony McGill and pianist Stewart Goodyear. Volume 2 released this year with pianist Michelle Cann features Florence Price. In 2021 San Francisco Performances launched a four-concert Uncovered series. *The Bach/Gould Project*, features the Quartet's arrangement of Bach's *Goldberg Variations* with Glenn Gould's String Quartet Op. 1. *Strum* is the debut album of composer Jessie Montgomery, former Catalyst Quartet violinist. *Bandaneon y cuerdas* is tango-inspired music for string quartet and bandoneon by JP Jofre, and *Dreams and Daggers* is their Grammy-winning album with Cecile McLorin Salvant.

Catalyst Quartet combines a commitment to diversity with a passion for contemporary works. Its members serve as faculty at the Sphinx Performance Academy at the Cleveland Institute of Music, Curtis Institute and the Juilliard School. Ongoing residencies include Native American student composers at the Grand Canyon Music Festival and the Sphinx Organization's Overture program in Detroit and Flint, Michigan. Past residencies have included the In Harmony Project in

England, The University of South Africa, and The Teatro De Bellas Artes in Cali, Colombia. The ensemble's 2019 residency for the Cuban American Youth Orchestra in Havana was the first by an American string quartet since the revolution.

A founding member of the Catalyst Quartet, **Karla Donehew Perez** has been a featured soloist with the Berkeley Symphony, Sacramento Philharmonic, San Francisco Chamber Orchestra, Oakland East Bay Symphony, Puerto Rico Symphony Orchestra, Sphinx Symphony Orchestra and the New World Symphony. She has performed with Orpheus Chamber Orchestra and collaborated with members of the Guarneri, Juilliard, and Takács quartets. Born in Puerto Rico, she made her solo debut with the Puerto Rico Symphony when she was nine. She performs on a violin made in 2013 by Stefan Peter Grenier and a violin bow by Victor Fétique.

Violinist **Abi Fayette**'s performances have taken her all over the world, spanning the United States, Europe and Asia. She is a member of the Orpheus Chamber Orchestra and has performed chamber music with Jonathan Biss, Gary Hoffman, Ida Kavafian, Joseph Silverstein and Peter Wiley. She has performed at Kneisel Hall, Music from Angel Fire, The Taos School of Music and the Marlboro Music Festival. She began appearing with the Catalyst Quartet during the 2019-20 season. She holds degrees from The Curtis Institute of Music and the New England Conservatory. She performs on violin made in 1860 by Jean-Baptiste Vuillaume.

Violist **Paul Laraia** has appeared as soloist with the Pittsburgh Symphony, Atlanta Symphony, New Jersey Symphony, Nashville Symphony, St. Paul Chamber Orchestra and Filharmonica De Bogata, and at festivals including the Yellow Barn, Sarasota, Festival, Incheon Music Hic Et Nunc!, Hong Kong Generation Next Arts and Banff. He has performed chamber music with Gil Shaham, Joshua Bell, Yo Yo Ma, Jorg Widmann, Vadim Repin, Edgar Meyer, Donald Weilerstein, Cholang Lin and Roger Tapping. His solo debut album of Bach, Reger, Hindemith and Henze appears on the White Pine label. He was First Prize Winner of the 2011 Sphinx Competition and won the 2019 Lionel Tertis International Viola Competition under whose auspices he made his recital debut at Wigmore Hall in London in 2020. He performs on a Hiroshi Iizuka viola and a bow by Pierre Guillaume.

A founding member of the Catalyst Quartet, Cuban American cellist **Karlos Rodriguez** is a soloist, recitalist, chamber musician, clinician, recording artist, writer and administrator. Winner of several competitions and prizes, Rodriguez has been honored to work with numerous distinguished artists such as the Beaux Arts Trio, the American, Cleveland, Emerson, Guarneri, Juilliard, Miami, Orion, Tokyo and Vermeer String Quartets. He has been a guest artist at the Aspen, Grand Canyon, Great Lakes and Kneisel Hall chamber music festivals, the Cleveland Chamber Music Society and Philadelphia Orchestra Chamber Music Society. He is the Director of Artistic Affairs for the Sphinx Performance Academy. He is the author of *Living and Sustaining a Creative Life-Music*, published by Intellect Books UK. Rodriguez plays on a cello by Michael Doran.

Connecting Artists to the Community

During their time at the Hopkins Center, Imani Winds and Catalyst Quartet conducted several class visits in the Music Department and participated in a public discussion following the performance.

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