

# **Hopkins Center for the Arts**

at Dartmouth

presents

## **Department of Music**

# **2023 New Music Festival**

**Thursday–Saturday, April 6–8**  
Dartmouth College • 2023

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*The New Music Festival is a co-production of the Music Department and the Hopkins Center for the Arts, with support from The Leonard J. Reade 1917 Institute for American Music Fund, The Leslie Center for the Humanities, and a gift to the Don Glasgow Fund in memory of Alan Gottesman '13 and Friends of the Coast Jazz Orchestra.*

# Welcome to the Festival

Dartmouth's annual New Music Festival, under the auspices of the Music Department and the Hopkins Center for the Arts, brings internationally acclaimed performer/composers to campus to connect with emerging artists from Dartmouth's own community of graduate and undergraduate students. With the Hop closed for renovation, the festival has jumped at the opportunity to explore non-traditional venues around campus, bringing new sounds to new places—with thanks to our partners at Collis, Baker Berry, the Hood and the Roth Center. From the big band post-rock of Toby Summerfield's *Never Enough Hope*, to the delicate blend of composition and improvisation

in the J. Pavone String Ensemble, to the Afro-futurist sonic explorations of Nicole Mitchell and Lisa E. Harris's *ElectroOrganic*, the guest artists represent a diversity of innovative approaches to contemporary music making, while all sharing an equal commitment to improvisation and composition and the wonderfully blurry areas in between. With performances by the Coast Jazz Orchestra and premieres of exciting new work from second-year graduate students Eli Berman, Armond Dorsey and Olivia Shortt, the festival also spotlights Dartmouth's own rich community of dedicated experimental sound artists. Thanks for listening, welcome and enjoy!

*Taylor Ho Bynum*

## Taylor Ho Bynum

Festival Artistic Director

Director of the Coast Jazz Orchestra at Dartmouth

## Bethany Young

Festival Technical Director

## Raegan Padula '24 and Eli Hecht '23

Production assistants

## Schedule at a Glance

### Thursday, April 6

7:30 pm @ Collis Common Ground – Toby Summerfield solo and Coast Jazz Orchestra performing music from Summerfield's *Never Enough Hope* songbook

### Friday, April 7

6:30 pm @ East Reading Room, Baker Berry Library – Armond Dorsey's *The Breathing Suite*

7:30 pm @ East Reading Room, Baker Berry Library – J. Pavone String Ensemble w/Jessica Pavone, Aimée Niemann, Abby Swidler

### Saturday, April 8

2 pm @ Hood Museum, beginning in Atrium – Oliva Shortt's *The Museum of the Lost and Found: gaakaazootaadiwag*

3:30 pm @ the Hood Museum, Gilman Auditorium – *ElectroOrganic* w/Nicole Mitchell and Lisa E. Harris

9 pm @ Roth Center for Jewish Life – Eli Berman's *Golematriark*

# Events

## Thu, Apr 6, 7:30 pm

### Toby Summerfield and the Coast Jazz Orchestra at Dartmouth Collis Common Ground

*Never Enough Hope* is a body of music for improvising orchestra by composer Toby Summerfield, in this concert performed by Dartmouth's own Coast Jazz Orchestra. Summerfield started to organize large, celebratory ensembles to coincide with the seasonal return of music friends to Ann Arbor, part all-star team and part family reunion. After relocating to Chicago he found he missed that cyclical reunion, and mounted the first *Never Enough Hope* performance in 2005, combining old friends and new. The group convened roughly once a year until 2012 getting bigger each time and recording three albums' worth of Summerfield's compositions. Summerfield writes the material with specific bandmembers in mind, imagining that phrases and concepts might be the player's instinctual reaction to the musical moments happening around them. Like the way a band jams on a riff and members write new parts to accompany or lead the song in a new direction. The work is grown in the soil of Summerfield's various interests; complicated rock music, minimalism, jazz composition and improvisation.

Summerfield's *The Collection of Bodies of Water* is material for solo guitar, conceived and realized during the pandemic. Summerfield writes, "Most of my musical ideas involve collaboration, when I've performed solo in the past it was always a novelty. This material was born of the same question I ask when I compose for my friends; 'what would so and so do alongside this riff' or 'where would my friend suggest the song go next.'"

Toby Summerfield, composer, conductor, guitar

The *Never Enough Coast Jazz Orchestra* at Dartmouth

Ryan McClure '23, Amy Norton '23, Tucker Stone '26, trumpets

Raegan Padula '24, french horn

Sarah Chacko '23, Denzel Acheampong '23, Julia Picker '24, Noah Prescott '26, Jackson Yassin '26, trombones

Bryden Wright '23, Mateo Oyola '24, Ben Sontag '25, Ryan Glenn '26, saxophones

Jessica Wang '23, violin

Mac Waters GR, viola

Daniel Lin '23, cello

Shania Smith '23, steel pan

Tanaka Chikati, vibraphone

Eva Legge '22, piano

Daniel Amoaeng '25, keyboard

Matt Keating '23, Aidan Adams '24, Aidan Katz '26, Bo Farnell '26, guitars

Eli Hecht '23, electric bass

Kirusha Lanski '23, Jayanth Uppaluri '24, Sam Beutner '25, PJ Griffiths '26, drums

Tony Perez '23, congas

Tushar Aggarwal '26, tabla

Taylor Ho Bynum, Coast director

Amy Garapic, percussion coach

## Events continued

### Fri, Apr 7, 6:30 pm

#### Armond Dorsey *The Breathing Suite*

Baker Berry Library: East Reading Room

*The Breathing Suite* is a participatory piece that invites audiences to discover how to control their own breathing and reduce stress. A poem is narrated throughout the work, accompanied by immersive audio of breathing and field recordings. The dream unfolds as the performers guide the audience to breathe deeply, asking: *will you breathe with me?*

Armond Dorsey, poet and composer  
Eli Berman, performer 1, voice  
Charles Peoples III, performer 2, voice  
Mac Waters, performer 3, voice and viola

*Acknowledgements: I offer deep appreciation to the Black Sound Lab, Guarini School Alumni Research Award, Hopkins Center for the Arts David A. Polk Fund, and Dartmouth Digital Musics program for their generous funding and program support. I also express my deepest gratitude to the faculty and staff who have helped make this performance possible: Taylor Ho Bynum and Bethany Younge for their tireless work in organizing this year's festival; Ash Fure, Samita Sinha, Allie Martin and César Alvarez for nurturing my thoughts and endeavors with care; Vievee Francis for writing of breath so eloquently in her libretto for Ritual of Breath; and many other illustrious folks who so generously have offered me grace and care along my path. And to my performers and my peers including Rodrigo Martinez and Olivia Shortt who couldn't join for this performance, thank you for making it easier to breathe.*

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### Fri, Apr 7, 7:30 pm

#### J. Pavone String Ensemble

Baker Berry Library: East Reading Room

The ensemble focuses on a vision of collective improvisation that prioritizes a collaboratively sewn musical fabric where they respond to a score and a performance space as well as to each other, in contrast to prizing the individuality and uniqueness of the soloist. Influenced by Pavone's solo work, the group attends to how the body plays a role in sound and intention.

Jessica Pavone, composer, viola, voice  
Aimée Niemann, violin, voice  
Abby Swidler, violin, viola, voice

### Sat, Apr 8, 2 pm

#### Olivia Shortt *The Museum of the Lost and Found: gaakaazootaadiwag*

Hood Museum of Art

*The Museum of the Lost and Found: gaakaazootaadiwag* is a site-specific, multi-disciplinary, work-in-development thesis project. The opera's narrative is an allegory about the issues and problems with museums and their processes of repatriation, specifically of stolen items and bodies from Indigenous communities. The story focuses on a fictional Museum whose exhibits feature items collected from Lost and Found boxes found all over the globe and the characters that inhabit that space, including our tour guide, a tour attendee, our docents (keeping the audience in check), the audience (who are a part of the tour), two chorus members (Echo and Memory), Nina Boujee (our trickster character who we meet first) as well as the band who have been trapped in the museum for as long as they can remember.

The audience will be led from the atrium and be invited to engage in the world built by the characters that they meet as part of their tour of the museum. They will be guided to the upper galleries and the tour will end in the Hood Museum's Gilman Auditorium.

Olivia Shortt, Nina Boujee/Composer/Librettist/Co-Director/Costumes/Props/Video/Producer

Alexandra Smither, tour guide (Jo)  
Olivier Zerouali, tour attendee (Li)  
Eli Berman, chorus (Memory)  
Charles Peoples III, chorus (Echo)  
Joy Guidry, bassoon  
Mac Waters, viola  
Mali Obomsawin, double bass  
Nikki Joshi, percussion

Piper Hill, co-director  
Raegan Padula, stage manager  
Samita Sinha, Julia Havard, outside eye  
Armond Dorsey, dramaturg  
Bethany Padron, costume mentorship  
Anna Winter, costume assistance  
Rodrigo Martínez Torres, recording engineer  
Antônio Jorge Medeiros Batista Silva, Trinity Harlan, Madeleine Stewart, Nizhonie Denetsosie-Gomez, Eliza Burke Erdrich, Abigail Burgess, docents & recorded voices  
Sarah Friday, McIntosh Bazile, drivers

*The development of The Museum of the Lost and Found: gaakaazootaadiwag received funding from OPERA America's IDEA Opera Grants program, and is supported by the Charles and Cerise Jacobs Charitable Foundation. Additional Dartmouth funders and supporters include Art History, Studio Art, Women, Gender and Sexuality Studies, Digital Humanities, Native American and Indigenous Studies, Edward M Scheu Jr and Molly Scheu Fund, Hood Museum, Black Sound Lab, The Hopkins Center's Lazarus Fund and The Leslie Center for the Humanities.*

## Events continued

**Sat, Apr 8, 3:30 pm**

**ElectroOrganic: Nicole Mitchell and Lisa E. Harris**  
Hood Museum of Art: Gilman Auditorium

Building off their successful collaboration on *EarthSeed*, an oratorio inspired by seminal Afro-futurist writer Octavia Butler, Lisa E. Harris and Nicole M. Mitchell reunite as *ElectroOrganic* and have been developing a new body of duo material while in residence at the Dartmouth New Music Festival.

Nicole Mitchell, flute, voice, electronics  
Lisa E. Harris, voice, electronics, theremin, visuals

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**Sat, Apr 8, 9 pm**

**Eli Berman *Golematriarchy***  
Roth Center (Hillel at Dartmouth)

*Golematriarchy* is a ritual exploration of Music, Dance and Jewish Studies, created and composed by Eli Berman in collaboration with her improvising colleagues. The ensemble will create new music weaving together *khazonus* (Ashkenazi Jewish cantorial singing), extended vocal techniques and experimental electronic dance music in Yiddish, Hebrew and English. During a historic moment of globally rising antisemitism and transphobia, *Golematriarchy* is an exaltation of queer, diasporic Jewish power. The *golem* is a Jewish proto-robot made of inorganic material and animated by sacred texts to perform tasks on behalf of its creator. Over the last four months, Berman has been creating her own golems in the form of *speaker-creatures*, a prototypical collection of DIY speakers and electro-acoustic wearable extensions of the vocal tract. In collaboration with these speaker-creatures, the performers will dance on the edges of the human/machine, voice/drum and sound/word to unearth ancestral rage and matriarchal wisdom.

Eli Berman, composer, performer  
Richel Cuyler, Charles Peoples III, Rodrigo Martines Torres, performers

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**And please join us for a closing party! DJed by Raegan Padula**  
**Sat, Apr 8, 10 pm • Sawtooth Kitchen**

## About the Artists

**Eli Berman** (she/they/ɾ/ɾɪ) is a vocalist, improviser, composer-producer and new instrument builder from Pittsburgh, Pennsylvania. She creates electroacoustic music using experimental vocal techniques across a variety of her ancestral vocal technologies, including khazones (Ashkenazi Jewish cantorial music), Yiddish and Appalachian folk songs, Slovak travnice (traditional women’s haymaking songs), and western classical repertoire. For the past three years, Eli has been developing feedback instruments that extend the human voice using PVC pipes, metal sheets and frame drums amplified by transducers and modulated by delay pedals. She also creates beats from digital samples of her voice. In addition to her experience as a countertenor and baritone in vocal ensembles such as C4: The Choral Composer/Conductor Collective (NYC), Eli has sung as a soloist in the 2018 U.S. premiere of John Tavener’s *Total Eclipse* and a 2018 *New York Times* critically-acclaimed concert of works by Eve Beglarian. Eli is a second-year in the Digital Musics Master’s program at Dartmouth College. @eliberman\_

**Armond Dorsey** (they/he) is a world-builder who uses their skills as an interdisciplinary artist and researcher to build worlds and spaces that create rituals around fugitivity, (re)imagine the meanings of mundane experiences, heal through storytelling and explore our interconnectedness to (re)envision how we organize with one another. Born and raised in Prince George’s County, Maryland, Armond creates artistic work across mediums as a composer-clarinetist, playwright and poet, drawing from the stories Black folk within their community and the diaspora at-large have lived, continue living with, and dream of living in. Armond currently attends Dartmouth College as a first-year MA student in the Digital Musics program. In June 2020, they graduated from Dartmouth College with a BA in Music modified with Neuroscience alongside a minor in African and African American Studies.

**Lisa E. Harris**, Li, is an interdisciplinary artist, filmmaker, creative soprano, performer/composer, improviser, writer, singer/songwriter, researcher, educator and cultural producer from Houston, Texas. Harris’ course Sound, Mind and Body: Achieving Spiritual Harmony in an Out of Tune World, is a new cross-disciplinary addition to Harvard University’s Department of Music. Harris is currently an Artist in Residence at Harvard Artlab. Harris is the recipient of a 2022 Guggenheim Fellowship in Fine Arts. In January of 2023, Li Harris joins renowned flautist Claire Chase in a special performance at Carnegie Hall, *Pauline at 90*, celebrating the legacy of the great Humanitarian and composer, and also native Houstonian, Pauline Oliveros. Her albums include *EarthSeed*, (2021 FPE Records) co-composed with creative flautist Nicole M. Mitchell and inspired by the writings of Octavia Butler. Li’s solo album release *Life and That* is available on digital platforms (2021 Studio Entertia).

**Nicole Mitchell** is an award-winning creative flautist, conceptualist and composer. Having emerged from Chicago’s creative music community, she is the former first woman president of the Association for the Advancement of Creative Musicians (AACM), a Doris Duke Artist and United States Artist. For over 20 years, Mitchell has utilized her art to create worlds that “bridge the familiar with the unknown,” with her Black Earth Ensemble. She also composes for contemporary ensembles of varied instrumentation and size (from solo to orchestra and big band) while incorporating improvisation and a wide aesthetic expression. As a creative flutist, she’s developed a unique improvisational language which has repeatedly awarded her “Top Flutist of the Year” by *Downbeat Magazine* Critics Poll and the Jazz Journalists Association from 2010-2022. Much of Mitchell’s creative process is informed by literature and narrative, with a special interest in science fiction. Mitchell is a professor of music at the University of Virginia.

## About the Artists continued

**Aimée Niemann** is a violinist and improviser who investigates sound through its intersection with movement. Steeped in the worlds of experimental music, dance and theatre, they compose graphic scores that are used as structures for interdisciplinary invention and the unearthing of new sounds. Niemann often plays with the J. Pavone String Ensemble. Niemann is honored to have played on the premiere performance and recording of 2022 Pulitzer Prize finalist Anne Leilehua Lanzilotti's *with eyes the color of time*. Since 2013, Niemann has worked extensively to challenge the traditional role of the "violinist" across multiple disciplines, including large-scale multimedia installations with visual artists, works co-produced with choreographers, and live scores featured in experimental theatre works. A passionate educator, Niemann has taught at Third Street Music School Settlement in Manhattan, at New York University, The String Quartet Program of Northern Colorado and Mahidol University in Bangkok, Thailand (Visiting Artist). They also teach graphic score and improvisation workshops to youth in New York City and have trained more than 50 teachers in the Creative Ability Development (CAD) method. Originally from the prairies of Colorado, Niemann currently lives in Queens, New York.

As an instrumentalist and composer, developing original compositions for solo viola has been integral to **Jessica Pavone's** practice. She explores music's tactile and sensory experience as a vibration-based medium and incorporates time-based principles to shape the works in processes that center on intuition and instinct. Trained in classical music at the Hartt School of Music (B.M. Music Ed. '98) and Brooklyn College (M.M. Music Composition '07), Pavone has dedicated her career to exploring alternative avenues for creative musical expression and "has made a career of redefining the possibilities for her instrument" (Steve Smith, National Sawdust Log). She has premiered new music at prominent NYC venues and in 2011, Pavone was featured in NPR's "The Mix:

100 Composers Under 40." *The New York Times* wrote that her music is "distinct and beguiling... its core is steely, and its execution clear," and in *Wire Magazine*, Julian Cowley noted that Pavone "[is] not like other composers—she is uniquely herself, and from that stems the improbable strength of her music."

**Charles Peoples III** (He/They) is a performing artist, composer, lyricist and choreographer. He uses sound, movement and visual storytelling to create experiences that bend towards mysticism, spirituality, queerness and transformation. Charles has performed his music at multiple conferences, workshops, and theaters; significant mentions include the 9th International Sound Healing Conference, the New Living Expo, Oakland Pride Festival, San Jose Pride Festival and the Leshar Center for the Arts. Currently a grad student at Dartmouth College, Charles is researching societal/individual misremembering and the therapeutic value of performance. He is now merging his interests in ancient ritual, storytelling, and shamanism with technology to create transformative, mystical and immersive performances. @CPIIIIMusic

(They/Them, Anishinaabe, Nipissing First Nation, settler ancestry, Canadian & Irish) **Olivia Shortt** is a noisemaker, video artist, curator and troublemaker. Shortt's work is greatly inspired by their love of camp, drag and gender expression and its relation to Indigeneity. Highlights include Shortt's world premiere performance (Whitney Museum of American Art, NYC) of *For Olivia Shortt* by Pulitzer Prize composer Raven Chacon, written for Shortt as part of Chacon's series *For Zitkala-Ša* (2022 Whitney Biennial); Shortt's film debut in Atom Egoyan's 2019 film *Guest of Honour*; and recording an album two kilometres underground in the SnoLAB (Neutrino Lab in Sudbury, Canada). Works created over the last two years include commissions for Long Beach Opera (California), the JACK Quartet (NYC) and Din of Shadows (Toronto). Shortt was one of the 2020 Buddies in Bad Times' Emerging Queer

Artists & is featured in the 2020 Winter edition of *Musicworks Magazine*. Shortt's favorite review of themselves comes from a four-year-old child who said, "I don't know why I like it," regarding one of Shortt's performances. [www.olivia-shortt.com](http://www.olivia-shortt.com)

**Toby Summerfield** (b. 1978) Bassist, Guitarist, Collaborator, Improviser, Composer. Aught Dawg. Summerfield comes from rock music, through jazz and tries to operate in a cross-pollinated musical garden. He's most at home in complicated rock bands and free improvised situations—and especially loves when both can happen. But he'll do whatever you ask him to, within reason. He has worked extensively with Colin Stetson and jaimie branch, been a section leader and sub conductor for Rhys Chatham's 100 guitar performances, leads the large ensemble Never Enough Hope, and during the pandemic started a solo practice built in the tools and techniques he uses to collaborate with his musical friends. He feels lucky to have been in Ann Arbor in the late 90s and in Chicago during the Aughts, getting to play with the luminous humans who populated the music communities in those cities. [Tobysummerfield.com](http://Tobysummerfield.com), [Tobysummerfield.bandcamp.com](http://Tobysummerfield.bandcamp.com)

Multi-instrumentalist composer and performer **Abby Swidler** (violin, viola) spins sound into immersive dreamscapes that invite listeners to explore and reflect upon the natural world. Swidler's music thoughtfully weaves organic and electronic textures together to create otherworldly sonic landscapes. Their compositions draw inspiration from classical cannon, minimalism, popular idioms and improvisation traditions and include: *Botanical Portraits* (2019) a series of miniatures for string quartet focused on plant life; *Horizon & Retrospect* (2020) which examines snapshots of evolving landscapes in Portland, Maine; and *Mollusca* (2022) a collection of string soundscapes celebrating marine life. Abby Swidler has also composed written works for Palaver Strings, BBC Shortcuts, O Miami Poetry

Festival and the Peabody Essex Museum. As a violinist, violist and vocalist, Swidler is a versatile and expressive performer who is equally at home across a wide breadth of genres. They are featured on over 30 studio albums; have performed at venues including *The Tonight Show*, SXSW, Winter JazzFest, and more. Originally from Missoula, MT, Abby Swidler currently lives in Brooklyn, New York.

**Rodrigo Martínez Torres** is a composer interested in the abstraction of popular musical languages as a tool for new creations. He is also a multi instrumentalist who performs in different genres and styles. Born in Mexico City in 1992, he studied music composition in Academia de Arte de Florencia and in Núcleo Integral de Composición (CDMX). He holds a Master in Electroacoustic Composition from Centro Superior Katarina Gurska (Madrid, Spain), and is currently pursuing an MA in Digital Musics at Dartmouth College. He received several grants and awards including the Mexican program Jóvenes Creadores by FONCA and a MacDowell fellowship. Rodrigo was the grand prize winning composer of the 2020 Dartmouth College Wind Ensemble Composition Competition and the winner of the 2017 Arturo Márquez composition competition. Besides being a composer, he has been playing in different ensembles for the past years, including the Mexican Coro Delicieux, Supersilverhaze, the Orquesta Filarmónica del Nuevo Mundo, Kumpania and La Chinaca. He has toured as the drummer for French singer Laure Briard, and as a singer/composer with Monstruos del Mañana.

**Mac Waters** (they/he) (b. 2000) is a sound artist—composer, performer, improviser, producer, radio broadcaster, listener—who works in a variety of interdisciplinary contexts. Some recent interests include embodied kinesthetics and social media, the anxiety of a digital generation coming-of-age, the theater of Western performance practices, humor & spontaneity, and premodern notions of gender and sexuality (particularly in medieval European art and

## About the Artists continued

poetics). Waters has worked in a variety of mediums, some of which include composing chamber music for various contemporary ensembles, composing electroacoustic music for film and dance, performing as a vocalist and violist in various interdisciplinary and multimedia performances, and electronically producing remixes as well as original music and song. Their works have been performed by Fonema

Consort (Chicago), Wet Ink (NYC), Conrad Tao (NYC), Mivos Quartet (NYC), Ostravska Banda (Ostrava, CZ), and Ars Futura (Cleveland). As a recent graduate of Columbia University where they received a BA in Music with a concentration in Medieval and Renaissance Studies, Waters is pursuing an MA in Digital Music at Dartmouth College.

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