

# **Hopkins Center for the Arts** at Dartmouth

presents

## **The Tallis Scholars** *From Darkness to Light*

Peter Phillips, director  
Amy Haworth, soprano  
Daisy Walford, soprano  
Victoria Meteyard, soprano  
Rachel Haworth, soprano  
Caroline Trevor, alto  
David Gould, alto  
Steven Harrold, tenor  
Simon Wall, tenor  
Tim Scott Whiteley, bass  
Rob Macdonald, bass

**Saturday, April 6, 8 pm**

Rollins Chapel • Dartmouth College • 2024

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*sun-centered by David Lang was commissioned for the Tallis Scholars by Hopkins Center for the Arts at Dartmouth College, Cal Performances, Carnegie Hall Corporation, John F. Kennedy Center for the Performing Arts, Stanford Live, Moss Arts Center, Virginia Tech and Concertgebouw Bruges (Belgium).*

# Program

*Approximate duration: 90 minutes, including intermission*

## **Lamentations II**

Robert White (c.1538–1574)

### **sun-centered**

David Lang (b.1957)

- I. the truths we know
- II. we find it hard
- III. hymn to the sun
- IV. the republic
- V. and yet it moves

## **Intermission**

### **Recordare**

Nico Muhly (b.1981)

### **Sainte-Chapelle**

Eric Whitacre (b.1970)

### **Ave Maria**

Robert Parsons (c.1535–1571/2)

### **All Saints Propers**

William Byrd (c.1540–1623)

- I. Gaudeamus Omnes
- II. Time-te Dominum
- III. Justorum animae
- IV. Beati mundo corde

# Text and Translations

## **Lamentations II**

### **Robert White Caph**

Omnis populus eius gemens, et quaerens panem:  
dederunt preciosa quaeque pro cibo ad refocillandam  
animam, Vide, Domine, et considera, quoniam facta  
sum vilis.

Lamed. O vos omnes, qui transitis per viam, attendite  
et videte si est dolor sicut dolor meus: quoniam  
vindemiavit me, ut locutus est Dominus in die irae  
furoris sui.

Mem. De excelso misit ignem in ossibus meis et  
etudivit me: expandit rete pedibus meis, convertit me  
retrosum, posuit me desolacionem tota die maerore  
confectam. Ierusalem,

Ierusalem, convertere ad Dominum Deum tuum.

Caph. All her people sigh and search for bread. They  
have bartered all their precious belongings for food  
to revive their soul. Look, Lord, and consider; for I  
have become a thing despised.

Lamed. All you who pass this way, look and see if  
there is any sorrow like my sorrow. For the Lord has  
cruelly punished me, as he said he would on the day  
of his fierce wrath.

Mem. From on high he has cast fire onto my bones  
and chastised me. He has spread a net at my feet  
and forced me backwards. He has made me desolate,  
tormented with grief all day long.

Jerusalem, Jerusalem, turn to the Lord, your God.

***sun-centered “the truths we know”*** (words by David Lang, after Galileo)

### **David Lang**

some years ago, as your serene highness well knows  
I saw many things in the heavens that had never been seen before  
the novelty of these things stirred up against me  
a large number of opponents  
as if I had placed these things in the sky  
with my own hands  
more devoted to their own opinions than to the truth  
they sought to deny and disprove these new things  
which their own senses would have demonstrated to them  
if they had only cared to see for themselves  
the passage of time has revealed to everyone  
the truths that I uncovered  
those who were open to science were persuaded  
as soon as they received my message  
but some possess some strange interest in remaining hostile  
not just toward the things in question  
but also toward their discoverer  
they know I hold the sun to be placed motionless  
in the center of the universe  
while the earth revolves around the sun  
the reason they condemn the truth

## **Texts and Translations** *continued*

that the earth moves and the sun stands still  
is that in many places in the bible  
one may read that the sun moves and the earth stands still  
but nature cannot be stopped  
nature cannot be changed  
nature cannot transgress the laws imposed upon it  
nature cannot care whether its hidden reasons  
are understandable to us  
god is not any less revealed in nature's actions  
than in any sacred writing  
I do not believe that the same god who has endowed us  
with senses, with reason and with intellect  
has intended us to forego their use  
the truths we know are very few  
compared with those we do not know  
we cannot be satisfied with those opinions  
that have become common  
we cannot be satisfied with those opinions  
that please other people best  
it is not in our power to make things true or false  
this belongs to their own nature and to the facts  
to their own nature and to the truth  
over which no one has power

***sun-centered*** **"we find it hard"** (words by David Lang, after Francis Bacon)

### **David Lang**

we find it hard to believe anything  
that doesn't put us in the center of the universe  
it is our nature to measure everything against ourselves  
even if that makes us into mirrors  
that distort and disfigure what they see

we find it hard to believe anything  
that goes against anything that we already know  
that goes against the authority acquired  
by those we reverence and admire  
even if that makes us variable and confused  
as if actuated by chance  
we find it hard to believe anything  
that needs to be told to us in words  
words need to be defined  
they force and overrule our understanding  
they lead us into numberless empty controversies

and idle fancies  
we find it hard to believe anything  
that goes against the dogmas we have learned  
we play our parts in their fictitious and theatrical worlds  
which by tradition, credulity and negligence  
have come to be received

we believe the things that make us feel  
that there is order in the world  
we believe the things that make us feel  
support for all the things that we already believe  
we believe the things that we perceive  
with our own senses  
we believe the things that make us feel  
that we will live forever  
we believe the things we wish were true

***sun-centered “hymn to the sun”*** (words by David Lang, after Psalm 19.6)

**David Lang**

the sun's rising is from one end of the heavens  
the sun rises at one end of the heavens  
there is nothing hidden from its heat  
nothing is hidden from its heat  
nothing is deprived of its warmth  
nothing hides from its heat  
nothing can hide from its heat  
nothing can escape its heat  
it travels all the way across the sky  
it starts at one end of the sky  
its rising is from the end of the heavens  
its rising is from one end of the heavens  
its rising is from one end of heaven  
its circuit is from one end of the sky to the other  
it rises from one end of the heavens  
it rises at one end of the heavens  
it emerges from the distant horizon  
it circles around to the other  
his going out is from the end of heaven,  
his going forth is from the extremity of heaven  
his going forth is from the end of the heavens  
his going forth is from the end of the heaven  
his circuit to its ends  
from the end of the heavens is his going out

## **Texts and Translations** *continued*

and there is nothing hid from the heat thereof  
and there is nothing hidden from its heat  
and there is no one that can hide himself from his heat  
and runs its circuit to the other  
and nothing is hid from his heat  
and nothing is hidden from its heat  
and no one shall be hidden from his heat  
and makes its circuit to the other  
and makes him recline upon the ends of the heavens  
and its circuit to the other end of them  
and its circuit to the other end  
and its circuit to the end of them  
and his revolution is to their ends  
and his revolution is unto their ends  
and his circuit unto the ends of it  
and his circuit to the other end of heaven  
and his circuit even to the end thereof  
and goes from one end of the sky to the other  
and goes across to the other  
and from the ends of the heavens he brings him out  
and follows its course to the other end  
and circles to their other end

***sun-centered “the republic”*** (words by David Lang, after Plato)

**David Lang**

we are here, in the darkness  
we are here, in the dark  
we have lived here, in the dark, forever  
we are in chains  
we have always been in chains  
we cannot move  
we have never moved  
we cannot see what is behind us  
we have never seen what is behind us  
we cannot see what is beside us  
we have never seen what is beside us  
we can only see what is in front of us  
we see the shadows of things, as they pass by  
they flicker on the wall before us  
they are all that we can see  
they are all that we have ever seen  
we watch these things as they pass by

we hear these things as they pass by  
we name these things as they pass by  
this is our world, our only world, our whole world  
this is our truth, our only truth, our whole truth  
this is everything we know  
this is everything that we have ever known  
and we have always known it

if one of us were forced to leave  
if one of us were forced to see what we cannot  
to go where we cannot  
and then return to tell us things that we don't know  
to tell us stories  
about the things we've never seen  
a star, a moon, a sun

would we believe it?  
we tell ourselves we would

**sun-centered “and yet it moves”** (words by David Lang, after Galileo)

**David Lang**

and yet it moves

***Recordare, Domine***

**Nico Muhly**

Incipit lamentatio Ieremiae prophetae  
Recordare, Domine, quid acciderit nobis; intueri et  
respicere opprobrium nostrum.  
Haereditas nostra versa est ad alienos, domus  
nostrae ad extraneos.  
Pupilli facti sumus absque patre, matres nostrae  
quasi viduae.  
Aquam nostram pecunia bibimus; ligna nostra pretio  
comparavimus.  
Cervicibus nostris minabamur, lassus non dabatur  
requies.

The Lamentation of Jeremiah the Prophet begins.  
Remember, O Lord, what has befallen us; behold, and  
see our disgrace!  
Our inheritance has been turned over to strangers,  
our homes to aliens.  
We have become orphans, fatherless; our mothers  
are like widows.  
We must pay for the water we drink, the wood we get  
must be bought.  
With a yoke on our necks we are hard driven; we are  
weary, we are given no rest.

## Texts and Translations *continued*

### **Sainte-Chapelle**

#### **Eric Whitacre**

Castissima virgo  
Advenit in capellam;  
Et angeli in vitro  
Molliter cantaverunt,  
“Hosanna in excelsis!”

Illa castissima  
Susurravit,  
“Sanctus! Sanctus! Sanctus!”

Lux implevit spatium,  
Multiformis colore;  
Et audivit vocem suam  
Resonare,  
“Sanctus! Sanctus! Sanctus!”

Molliter angeli cantaverunt,  
“Dominus Deus sabaoth,  
Pleni sunt caeli et terra  
Gloria tua!”  
Hosanna in excelsis!  
Hosanna in excelsis!”

Vox in lumen se transformat,  
Et lumen canit,  
“Sanctus! Sanctus! Sanctus!”

Lumen canit molliter,  
“Dominus Deus sabaoth,  
Pleni sunt caeli et terra  
Gloria tua!”

Castissima virgo  
Advenit in capellam;  
Et angeli in vitro  
Molliter cantaverunt.

An innocent girl  
Entered the chapel  
And the angels in the glass  
Softly sang,  
“Hosanna in the highest!”

The innocent girl  
Whispered,  
“Holy! Holy! Holy!”

Light filled the chamber,  
Many-coloured light;  
She heard her voice  
Echo,  
“Holy! Holy! Holy!”

Softly the angels sang  
“Lord God of Hosts,  
Heaven and earth are full  
Of your glory!  
Hosanna in the highest!  
Hosanna in the highest!”

Her voice becomes light,  
And the light sings,  
“Holy! Holy! Holy!”

The light sings softly,  
“Lord God of Hosts,  
Heaven and earth are full  
Of your glory!”

An innocent girl  
Entered the chapel  
And the angels in the glass  
Softly sang.



## ***O bone Jesu***

### **Robert Parsons**

O bone Jesu illumina oculos meos ut umquam  
obdormiam in morte:

nequando dicat inimicus: Praevalui adversus eum, O  
Adonai.

In manus tuas, Domine, commendo spiritum meum,  
redemisti me Domine Deus veritatis.

O Messias, locutus sum in lingua mea: notum fac mihi  
finem meum, O Agios.

Et numerum dierum meorum quis est: ut sciam quid  
desit mihi, O Heloi.

Dirupisti Domine vincula mea: tibi sacrificabo  
hostiam laudis, et nomen Domini invocabo.

O Emmanuel. Periiit fuga a me et non est qui requirat  
animam meam,

O Christe, clamavi ad te Domine, dixi: tu es spes mea,  
portio mea in terra viventium.

O rex noster. Fac mecum signum in bonum, ut videant  
qui oderunt me et confundantur:

quoniam tu Domine adiuvistis me et consolatus es me,  
O Rabbi,

signatum est super nos lumen vultus tui Domine:  
dedisti laetitiam in corde meo. Amen.

Kind Jesus, light up my eyes as ever I fall asleep in  
death,

so that when my enemy calls upon me I have been  
forewarned against him, O Adonai.

Into your hands, Lord, I commend my spirit. You have  
redeemed me, Lord God of truth.

O Messiah, I have spoken in my language: make  
certain for me the end, O Agios,

and make certain the number of my days so that I  
may know what is lacking in me, O Heloi.

Lord, you have broken apart my chains: I will make  
a sacrifice of praise to you and I shall call upon the

name of the Lord. O Emmanuel, I have no chance  
of flight; there is no-one who calls upon my soul.

O Christ, I have called aloud to you, Lord. I have  
said that you are my hope and you take my part in

the land of the living. Our King, make me a sign for  
good so that those who hate me may see it and be

confounded, for you, Lord, have helped me, and you,  
O Rabbi, have been my comforter.

The light of your countenance, Lord, is blazoned out  
above us,

and you have given joy to my heart. Amen.

## ***Ave Maria***

### **Robert Parsons**

Ave Maria, gratia plena, Dominus tecum:

Benedicta tu in mulieribus,

Et benedictus fructus ventris tui. Amen.

Hail Mary, full of grace, the Lord is with you.

Blessed are you among all women

And blessed is the fruit of your womb. Amen.

# Texts and Translations *continued*

## **All Saints Propers**

### **William Byrd**

(Gaudeamus omnes, Timete Dominum, Justorum animae, Beati mundo corde)

**Gaudeamus omnes** in Domino diem festum celebrantes, sub honore Sanctorum omnium: de quorum solemnitate gaudent angeli, et colaudant Filium Dei.

Exultate justi in Domino: rectos decet collaudatio. Gloria Patri, et filio, et Spiritui Sancto, Sicut erat in principio, et nunc, et semper, et in secula seculorum. Amen.

**Timete Dominum** omnes sancti ejus: quoniam nihil deest timentibus eum.

Inquirentes autem Dominum, non deficient omni bono. Alleluia.

Venite ad me omnes qui laboratis, et onerati estis: et ego reficiam vos. Alleluia.

**Justorum animae** in manu Dei sunt, et non tanget illos tormentum mortis: visi sunt oculis insipientium mori: illi autem sunt in pace.

**Beati mundo corde** quoniam ipsi Deum videbunt. Beati pacifici quoniam filii Dei vocabuntur. Beati qui persecutionem patiuntur propter justitiam quoniam ipsorum est regnum caelorum.

Let us all rejoice in the Lord, celebrating a festival day in honour of all the Saints:

at whose solemnity the Angels rejoice, and give praise to the Son of God.

Rejoice ye just in our Lord: praise becometh the righteous.

Glory be to the Father, and to the Son, and to the Holy Ghost,

As it was in the beginning, is now, and ever shall be, world without end. Amen.

Fear ye our Lord all ye his saints: because there is no lack to them that fear him.

They that seek after our Lord shall not be diminished of any good. Alleluia.

Come ye to me all that labour, and are burdened, and I will refresh you. Alleluia.

The souls of the righteous are in the hand of God, and the torment of death shall not touch them: their eyes shall not see death, but they are in peace.

Blessed are the clean of heart: for they shall see God.

Blessed are the peace-makers: for they shall be called the children of God.

Blessed are they that suffer persecution for justice: for theirs is the kingdom of heaven.

# Program Notes

“Weeping may endure for a night,” says the Psalmist, “but joy cometh in the morning.” This age-old consolation sums up our program, one which considers darkness and light, and their sacred analogues of penitence and joy. Alongside the emotionally-charged and exquisitely-crafted sacred music of Tudor England, sits music commissioned by The Tallis Scholars from three of the most celebrated American composers of our age, casting new light (and shadows) on this theme.

The biblical **Lamentations of Jeremiah** were written in response to a defining event in the history of the Judean people: the sacking of Jerusalem and the destruction of the Temple in about 586 BC, presaging the exile of the Jews into captivity in Babylon. Like other contemporary literature, including perhaps the Book of Job, *Lamentations* at once bemoans and rationalizes the suffering of the people. According to the author, the city was destroyed because its people were sinful; for things to be made right, they must “return to the Lord their God.”

In the time of Elizabeth I, and perhaps because of the “fashionable melancholy” which pervaded late-Tudor culture, settings of the **Lamentations** were very popular. Though liturgically these lessons were appointed to be read in Holy Week, settings such as Robert White’s were more likely intended for private devotional performances in the home.

Composers were drawn to the particular character of the text, which in the original Hebrew takes the form of an acrostic poem. It was customary in polyphonic musical settings to retain the Hebrew letters with which each verse begins. The setting of these letters, quite meaningless on their own, enabled composers to indulge in a sort of “pure polyphony” which has been described as “ritualized weeping in music”. White’s setting must have been very popular at the time; it is included in multiple contemporary partbook collections, including those of Robert Dow, who praises White in the following encomium:

Greatest glory of our muses, White,  
You perish, but your muse remains for ever.

**sun-centered** was commissioned by The Tallis Scholars, and first performed by them in 2022. In this piece, the American composer David Lang explores the idea of light; both the physical light of the Sun, and the light of knowledge, always under threat by those who are resistant to ideas which challenge received wisdom. He does this through the story of Galileo, who, accused of blasphemy for showing that the Earth orbits the Sun and not the other way around, was famously said to utter the phrase “e pur si muove” (“and yet it moves”).

Lang’s typically thorough approach has him disassemble, atomize and recombine existing texts, then set the fragments within a musical framework that is open, minimal and often bracingly direct. His paraphrases move beyond Galileo to encompass Francis Bacon, the Psalms and Plato’s Republic, all in the service of a central question: “Why is it that we are so resistant to new ideas that challenge the ones we already know?” Though the work begins and ends with Galileo, voiced by a baritone soloist, the inner movements connect his efforts to a universal theme: the struggle of truth-tellers against dogmatic authority.

Nico Muhly’s **Recordare, Domine** was commissioned by The Tallis Scholars in 2013. Sixteenth-century composers have long been a source of inspiration for Muhly, who here adopts one of their favorite texts: the Lamentations. Over long, held notes, spare harmonies arise, reminiscent of *Arvo Pärt*. Insistent repetitions of recordare underpin a more mobile section in which vocal lines overlap and rub against each other. A long, held tritone provides unsettling accompaniment to the words “cervicibus nostris”. Finally, the upper voices divide, singing the refrain “Jerusalem” one after another, before the piece quietly retreats, as if worn out by grief.

## Program Notes *continued*

The name **Sainte-Chapelle** immediately signals a concern with light—a reference to the stunning 13th-century, stained-glass-dominated chapel of the French kings. Eric Whitacre sets a Latin text by long-term collaborator Charles Anthony Silvestri, in which the protagonist is an “innocent girl”—perhaps the Virgin Mary—who encounters God with awe and wonder. Her singing mingles with that of angels singing out of the windows of the chapel, until eventually “her voice becomes light.” Plainchant is an obvious inspiration for the meandering vocal lines, evoking a sense of timelessness that marries well with Whitacre’s love of rich choral sonority.

**Ave Maria** is Parsons’ most famous composition, not only today but probably in his own lifetime too; the collector Robert Dow, having copied it into his partbooks, was moved to write *Musica laetificat corda* at the end: “music rejoices the heart”. Its gently

unfolding texture, in which the simple treble line rises with each new entry, concludes movingly with wave upon wave of imitative *Amens*.

The conclusion of our exploration of light and dark finds us among the Saints, who many Christians believe enjoy eternal bliss in the light of heaven, with Christ and his mother. The four motets given here are those assigned to be sung for the Feast of All Saints on 1 November. Their author is William Byrd, whose *Gradualia* represents a complete cycle of music for the feast days of the Catholic year. Set for five voices, they offer great stylistic variety, from the exuberance of the introit **Gaudeamus omnes** and the Gradual **Timete Dominum**, to the reflective and penitential **Justorum animae**, and the cumulative blessings, each one adding a further voice, of the Communion **Beati mundo corde**.

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## About the Artists

**The Tallis Scholars** were founded in 1973 by their director, Peter Phillips. Through their recordings and concert performances, they have established themselves as the leading exponents of Renaissance sacred music throughout the world. Peter Phillips has worked with the ensemble to create, through good tuning and blend, the purity and clarity of sound which he feels best serves the Renaissance repertoire, allowing every detail of the musical lines to be heard. It is the resulting beauty of sound for which The Tallis Scholars have become so widely renowned.

The Tallis Scholars perform in both sacred and secular venues, giving around 80 concerts each year. In 2013 the group celebrated their 40th anniversary with a World Tour, performing 99 events in 80 venues in 16 countries. In 2020 Gimell Records celebrated 40 years of recording the group by releasing a remastered

version of the 1980 recording of Allegri’s *Miserere*. As they celebrate their 50th birthday the desire to hear this group in all corners of the globe is as strong as ever. They have now performed well over 2,500 concerts.

The 2023/24 season highlights include performances in Japan, the USA, Paris, Dresden, Ravenna and Helsinki; a number of appearances in London as well as their usual touring schedule in Europe and the UK. In a monumental project to mark Josquin des Prez’ 500th anniversary, The Tallis Scholars sang all 18 of the composer’s masses over the course of four days at the Boulez Saal in Berlin in July 2022, only to repeat this feat in Utrecht in summer 2023.

Recordings by The Tallis Scholars have attracted many awards throughout the world. In 1987 their

recording of Josquin's *Missa La sol fa re mi* and *Missa Pange lingua* received *Gramophone* magazine's Record of the Year award, the first recording of early music ever to win this coveted award. In 1989 the French magazine *Diapason* gave two of its *Diapason d'Or de l'Année* awards for the recordings of a mass and motets by Lassus and for Josquin's two masses based on the chanson *L'Homme armé*. Their recording of Palestrina's *Missa Assumpta est Maria* and *Missa Sicut lilium* was awarded *Gramophone's* Early Music Award in 1991; they received the 1994 Early Music Award for their recording of music by Cipriano de Rore; and the same distinction again in 2005 for their disc of music by John Browne. The Tallis Scholars were nominated for Grammy Awards in 2001, 2009 and 2010. In November 2012 their recording of Josquin's *Missa De beata virgine* and *Missa Ave maris stella* received a *Diapason d'Or de l'Année* and in their 40th anniversary year they were welcomed into the *Gramophone* "Hall of Fame" by public vote. In a departure for the group in Spring 2015 The Tallis Scholars released a disc of music by Arvo Pärt called *Tintinnabuli* which received great praise across the board.

A 2020 release including *Missa Hercules Dux Ferrarie* was the last of nine albums in The Tallis Scholars' project to record and release all Josquin's masses before the 500th anniversary of the composer's death. It was the winner of the *BBC Music Magazine's* much coveted Recording of the Year Award in 2021 and the 2021 *Gramophone* Early Music Award. Their latest Gimell release in October 2023 is of music by John Sheppard.

**Peter Phillips** has dedicated his career to the research and performance of Renaissance polyphony, and to

the perfecting of choral sound. He founded The Tallis Scholars in 1973, with whom he has now appeared in over 2,500 concerts worldwide, and made over 60 discs in association with Gimell Records. As a result of this commitment Peter Phillips and The Tallis Scholars have done more than any other group to establish the sacred vocal music of the Renaissance as one of the great repertoires of Western classical music.

Peter Phillips also conducts other specialist ensembles. He is currently working with the BBC Singers (London), the Netherlands Chamber Choir (Utrecht), the Estonian Philharmonic Chamber Choir (Tallinn), The Danish Radio Choir (Copenhagen) and El Leon de Oro (Oviedo). He is Patron of the Chapel Choir of Merton College Oxford.

In addition to conducting, Peter Phillips is well-known as a writer. For 33 years he contributed a regular music column to *The Spectator*. In 1995 he became the publisher of *The Musical Times*, the oldest continuously published music journal in the world. His first book, *English Sacred Music 1549–1649*, was published by Gimell in 1991, while his second, *What We Really Do*, appeared in 2013. During 2018, BBC Radio 3 broadcast his view of Renaissance polyphony, in a series of six hour-long programmes, entitled *The Glory of Polyphony*.

In 2005 Peter Phillips was made a Chevalier de l'Ordre des Arts et des Lettres by the French Minister of Culture. In 2008 Peter helped to found the chapel choir of Merton College Oxford, where he is a Bodley Fellow; and in 2021 he was elected an Honorary Fellow of St John's College, Oxford.

## Arts in the Community

The artists take part in a pre-show talk at 7 pm at Baker-Berry Library's East Reading Room.

# Spring at the Hop

3/16, 29 & 30

**Sandglass Theater**  
puppetry, dance and  
spoken word

3/25 & 26

**Monica Bill Barnes**  
*Many Happy Returns*  
a memory play

4/2 & 7/20

**Johnny Gandelsman:**  
*This Is America*  
resident artist &  
violinist

4/6

**The Tallis Scholars**  
Renaissance choral music

4/11

**Tomeka Reid**  
resident artist & cellist

4/14

**Ensemble Schumann**  
works by Beethoven,  
Bruch, Foote and White

4/17

**Coreyah**  
Korean folk and  
psychedelic rock

4/21

**23 Skidoo and the  
Secret Agency**  
hip hop for the  
whole family

5/1

**Isidore String  
Quartet**  
Works by Bach,  
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4/11



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DARTMOUTH  
RECYCLES

If you do not wish to keep your playbill, please  
discard it in the recycling bin provided in the lobby.  
Thank you.