



week at Dartmouth  
South Royalton  
recording at  
Dunbarton Oaks  
record whole program

# THE KNIGHTS

with  
**Siamak Aghaei santur**

featuring  
**Colin Jacobsen violin**  
**Johnny Gandelsman violin**  
**Adam Hollander oboe**  
**Ariana Kim violin**  
**Guillaume Pirard violin**

## Post-Performance Discussion

You are invited to remain in the theater immediately following the performance for an informal discussion with the artists.

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Funded in part by the Andrew W. Mellon Foundation, the National Endowment for the Arts' Art Works, the NEA Access to Artistic Excellence, the Wetzel Family Fund for the Arts, a Gift of Roberta and George Berry '66 P'98, a Gift of Marilyn and Allan H. Glick '60, T'61, P'88, the Frank L. Harrington 1924 Fund No. 3, the Arthur J. 1903 and Nellie Z. Cohen Foundation and Hopkins Center Bentley Fellows.

**Friday, October 4, 2013 | 8 pm**  
Spaulding Auditorium | Dartmouth College

# PROGRAM

✓ Duet for Two Violins and Strings  
Ariana Kim and Guillaume Pirard *violins*

Steve Reich (b. 1936)

Concerto for Violin and Oboe in C minor, BWV 1060

J.S. Bach (1685-1750)

✓ Allegro

Adagio

✓ Allegro

Johnny Gandelsman *violin* and Adam Hollander *oboe*

Symphony No. 8 in G Major, "Le Soir"

Joseph Haydn (1732-1809)

Allegro molto

Andante in C Major

✓ Menuetto & Trio

La tempesta: Presto

## • INTERMISSION •

Concerto in E-flat, "Dumbarton Oaks"

Igor Stravinsky (1882-1971)

Tempo giusto

Allegretto

Con moto

Concerto for Santur, Violin and Orchestra

C. Jacobsen/S. Aghaei (b. 1978)/(b. 1974)

World Premiere

Colin Jacobsen *violin* and Siamak Aghaei *santur*

Commissioned by the Hopkins Center for the Arts, Dartmouth College

...the ground beneath our feet

The Knights

The Knights' performance is made possible, in part, with support from the National Endowment for the Arts and the New York State Council on the Arts.

# PROGRAM NOTES

This evening's program is a celebration of the *concerto grosso*, in which two or more instruments are invited to lead the dialogue with the larger whole. A form with its roots in the Baroque period and reaching an apotheosis in the likes of J.S. Bach (represented tonight by his *Violin and Oboe Concerto*), we find that

composers ever since have been attracted to the combination of virtuosity and conversation that are hallmarks of the *concerto grosso*. This program also represents the diversity of perspectives and experiences in The Knights, with individual voices coming to the fore throughout the evening. Taking direct inspiration from



# PROGRAM NOTES CONTINUED

Bach are Stravinsky's "Dumbarton Oaks" Concerto and Reich's *Duet for Two Violins and Strings*; Haydn's early symphony brings the *concerto grosso* from the realm of the Baroque into the Classical era. We conclude with two new *concerto grossi* by members of The Knights, grounded in myriad traditions from East to West: a *Concerto for Santur, Violin, and Orchestra* by myself and Siamak Aghaei, and ...the ground beneath our feet, a final party in which members of the ensemble riff on an ancient dance built on a repetitive bass line.

Colin Jacobsen

## ***Duet for Two Violins and Strings***

**Steve Reich (b. 1936)**

For me, the piece instantly evokes joy. There is a sublime upliftedness that comes from the marriage of such seamless orchestral accompaniment and the passing of Reich's joyful melodic motives. Although the work is rather brief in comparison to many others in his output, Reich creates a sense of complexity and simplicity all in the same. The sometimes dizzying trade of canonic gestures between the two solo instruments is magnified by the fact that they are indeed two of the same instrument; the unchanging timbres almost produces a 'surround-sound' effect. I have, at times, felt as though Reich is channeling ideas of the past, tapping into the language and qualities of the Baroque and Renaissance eras, with a particular nod to J.S. Bach. Perhaps there is a lesson of human connectedness that we can take from looking back in this way. Written in honor of and as a tribute to Yehudi Menuhin, the piece has multiple layers on both a musical and spiritual level. I will leave my thoughts with a wonderful sentence that I found written by Jeremy Grimshaw: "The piece thus embodies an homage drawing both on Reich's lingering fascination with the rational grace of audible musical processes, as well as his ability to imbue

strict procedure with a sense of lyricism and expressivity."

Ariana Kim

## ***Concerto for Violin and Oboe in C minor***

**J.S. Bach (1685-1750)**

The *Concerto for Violin and Oboe* by Johann Sebastian Bach is most definitely a masterpiece. However, sadly, it is not definitely a concerto for oboe and violin (nor is the famous *Double Violin Concerto*), since there are no extant scores with these instrumentations. Bach's manuscripts include a version of this concerto for two harpsichords. It was not until the 1920s that two editions based on the alleged original versions were published, one in D minor and one in C minor. Regardless of which key or instrumentation is used, this piece is surely a masterpiece of Western music.

Adam Hollander

## ***Symphony No. 8 in G Major, "Le Soir"***

**Joseph Haydn (1732-1809)**

Josef Haydn wrote his *Symphony No. 8 "Le Soir"* as the final symphony of a three-part set based on the times of the day in 1761. He had just signed his exclusive contract with Prince Esterhazy which detailed all the requirements of his job as Vice-Kapellmeister. Among his many duties (apart from composing according to the Prince's wishes) was overseeing all the musicians and singers. He immediately set out to refit the orchestra and hire top-notch players. He hired woodwind soloists for the first time at Esterhazy Palace and contracted two young virtuosos, the violinist Luigi Tomasini and the cellist Joseph Weigl, both 20 years old. One of the things that speaks to us in The Knights about this music is the sense of community in the writing. You can hear Haydn specifically writing for individual musicians, exploiting everyone's talents to their maximum. Using the *concerto grosso* style of the previous generation Haydn stretched it by



## PROGRAM NOTES CONTINUED

bringing "outdoor" instruments inside. Solos for horns and flutes joined the *concertante* parts for violin and cello. In this particular piece, even the double bass gets in on the action.

Haydn knew how to keep people happy. There is a sense of camaraderie and dialogue; one can imagine the satisfaction of the new musicians hired by Haydn. Just 29 years old, Haydn was laying the foundation for a unique place for musicians to create art together—a place where people could feel confident that their boss always had their backs and where he would be allowed to experiment and revolutionize the music of his time. He never would have thought that way in 1761 (he was just trying to succeed in a new job), but the only approach he knew was to be fair to his colleagues and look for new challenges in his writing. In *The Knights* we're always looking to keep that feeling alive, the atmosphere of open exchange, equality and fresh challenges. We're also always looking for a party, and, above all else, this music is fun.

Max Mandel

### ***Concerto in E-flat, "Dumbarton Oaks"***

**Igor Stravinsky (1882-1971)**

Igor Stravinsky's irresistible *Concerto in E-flat "Dumbarton Oaks"* decidedly straddles the old and new worlds. Commissioned in America, it was the composer's last work entirely written in Europe.

In 1937, Mildred Barnes Bliss, a leading figure in American arts and culture, approached Stravinsky about writing a work modeled on Bach's *Brandenburg Concertos*. The premiere would celebrate her 30 wedding anniversary and take place at Dumbarton Oaks, the magnificent Federal-style estate just outside Washington, DC, that she and her husband, Robert Woods Bliss, owned.

In response, Stravinsky immersed himself in Bach's music, regularly playing it on the piano. "Whether or not the first theme of my first movement is a conscious borrowing from the third of the *Brandenburg* set, I do not know," he recalled. "What I can say is that Bach would most certainly have been delighted to loan it to me; to borrow in this way was exactly the sort of thing he liked to do."

James Roe

### ***Concerto for Santur, Violin and Orchestra***

**C. Jacobsen/S. Aghaei (b. 1978)/(b. 1974)**

The *Concerto for Santur, Violin and Orchestra* is the third result of a friendship and collaboration that goes back almost 15 years, to the summer of 2000 when Siamak and I met for the first time at Tanglewood as part of the Silk Road Ensemble. After years of touring together; playing the music of another master Persian musician and friend, Kayhan Kalhor; listening to other musicians in the Silk Road Ensemble share their virtuosity; discovering a shared love of Radiohead; visiting Siamak's home in Iran; and listening to field recordings that Siamak had made of folk musicians throughout Iran, we became obsessed with one melody from one of those musicians that Siamak had studied with and recorded. This became the backbone of the piece *Ascending Bird*, which we have performed extensively with the Silk Road Ensemble, Brooklyn Rider and The Knights. With the courage gained from that experience, we decided to create another piece for the Silk Road Ensemble, *The Wind Will Take Us*, in which Siamak created incredible melodic material that he played and sang and that I orchestrated for the Ensemble. I have long enjoyed the sonority of the *santur*, the trapezoidally-shaped hammered dulcimer with a history that long precedes our Western classical instruments, and Siamak's incredible virtuosity on it. Like the piano, one questions whether it is more a



## PROGRAM NOTES CONTINUED

percussion or melodic instrument—and the answer is probably similar—it can do both jobs. But the *santur* and the violin can be in wonderful dialogue—and with the *Concerto*, the goal is to integrate that dialogue into the larger orchestral whole in the Western classical tradition of the “party-within-the party” *concerto grosso*. Given the relations between the US and Iran, we met in the middle to work—Amsterdam is the home of my teacher and mentor, Vera Beths, and her husband, Anner Bylsma. They graciously offered us the use of their home, where we improvised, experimented and dreamed up this piece.

On behalf of The Knights, I'd like to thank Mela Haklisch, whose unwavering support and leadership has helped bring this piece to life.

Colin Jacobsen

### *...the ground beneath our feet*

#### The Knights

Orchestral composition has historically worked in one direction: composers write the music and orchestras interpret what is on the page. With *...the ground beneath our feet*, we wanted to upset this usual arrangement by drawing on our individual expressive ideas and collaborative

synergies to compose a piece from inception to final interpretation. We wanted to make the process of making music an organic effort that would draw on our separate and collective strengths and thereby make each part of the score our own.

The focal point for our diverse ideas is the *Ciaccona* by the Italian Baroque composer Tarquinio Merula—specifically the four-bar ground bass line Merula repeats throughout. Originating in Spain, a *ciaccona* is a musical composition in which a bass line is repeated over and over while melodic material moves above it. Listening to The Knights' *...the ground beneath our feet*, you will hear musical sections influenced by salsa, Irish reels, gypsy, raga and free jam all tied together by Merula's bass line in its different incarnations and variations.

*...the ground beneath our feet* is not a fixed composition, but will vary as the musicians who are its composers change and evolve. We hope that this collectively composed piece achieves a synthesis of our diverse musical ideas.

Zach Cohen

## ABOUT THE ARTISTS

Colin Jacobsen *violin and composer* is “one of the most interesting figures on the classical music scene” (*Washington Post*). An eclectic composer who draws on a range of influences, he was named one of the top 100 composers under 40 by NPR listeners. He is also active as an Avery Fisher Career Grant-winning soloist and a touring member of Yo-Yo Ma's famed Silk Road Ensemble. For his work as a founding member of two game-changing, audience-expanding ensembles—the string quartet Brooklyn Rider and orchestra The Knights—

Jacobsen was recently selected from among the nation's top visual, performing, media and literary artists to receive a prestigious and substantial United States Artists Fellowship.

In 2005, the violinist founded Brooklyn Rider with violinist Johnny Gandelsman, violist Nicholas Cords and his brother, cellist Eric Jacobsen. Hailed as “one of the wonders of contemporary music” (*Los Angeles Times*), the quartet, which has twice performed at the Hop, combines true new-music chops and genre-bending innovation



## ABOUT THE ARTISTS CONTINUED

with an equal mastery of the classics. Together its members have presented a wealth of world premieres and toured extensively across North America, Asia and Europe, in venues ranging from clubs and rock festivals to Lincoln Center and Carnegie Hall. The group's artistic partnerships span the musical spectrum from Philip Glass and Osvaldo Golijov to John Zorn, and from singer-songwriter Suzanne Vega to banjo legend Béla Fleck and Chinese *pipa* virtuoso Wu Man. Brooklyn Rider's recordings *Passport*, *Dominant Curve* and *Seven Steps* all made NPR's best-of-the-year lists.

It was to foster the intimacy and camaraderie of chamber music on the orchestral stage that Jacobsen and his brother, conductor and cellist Eric Jacobsen, founded The Knights. As *The New Yorker* reports, "Few ensembles are as adept at mixing old music with new as the dynamic young Brooklyn orchestra." The "consistently inventive, infectiously engaged indie ensemble" (*The New York Times*) recently added an all-Beethoven album to its Sony Classical discography, their third on the label, with Jacobsen as soloist with Jan Vogler and Antti Siirala in the *Triple Concerto*.

Colin Jacobsen's work as a composer developed as a natural outgrowth of his chamber and orchestral collaborations. Jointly inspired by encounters with leading exponents of non-Western traditions and by his own classical heritage, his writing reveals an eclectic personal voice with a "knack for spinning lines with an elasticity that sounds uncannily like improvisation" (*The New York Times*). His most recent compositions include *Three Miniatures*—"vivacious, deftly drawn sketches" (*The New York Times*) written for the reopening of the Metropolitan Museum of Art's Islamic art galleries. Jacobsen collaborated with Iran's Siamak Aghaei to write a Persian folk-inflected

composition, *Ascending Bird*, which he performed as soloist with the YouTube Symphony Orchestra at the Sydney Opera House in a concert that was streamed live by millions of viewers worldwide. His work for dance and theater includes music for Compagnia de' Colombari's theatrical production of Walt Whitman's *Song of Myself*.

As a touring member of Yo-Yo Ma's venerated Silk Road Project since its founding in 2000, Jacobsen has participated in residencies and performances worldwide and appears on all six of the Silk Road Ensemble's albums.

As a violin soloist, Jacobsen was "born to the instrument and its sweet, lyrical possibilities" (*The New York Times*). He has collaborated with orchestras including the New York Philharmonic and San Francisco Symphony, and has regularly appeared with the Chamber Music Society of Lincoln Center, at Bargemusic, and as a member of the Metropolitan Museum Artists in Concert. His numerous summer festival engagements include Caramoor, Marlboro, Mostly Mozart, Moritzburg, Ravinia, Salzburg, Tanglewood and Taiwan's National Concert Hall. A graduate of the Juilliard School and the Royal Conservatory of the Hague, Jacobsen's principal teachers have included Doris Rothenberg, Louise Behrend, Robert Mann and Vera Beths. He received an Avery Fisher Career Grant in 2003. Colin Jacobsen plays a Joseph Guarneri filius Andreae violin dating from 1696 and a Samuel Zygmuntowicz violin made in 2008.

**Siamak Aghaei *santur* and composer**, an Iranian *santur* (hammered dulcimer) virtuoso and composer, is not only deeply engaged with the tradition of Persian classical music, but is working actively to expand its borders and the context in which his instrument is heard. His studies began at the age of eight within the Organization for



## ABOUT THE ARTISTS CONTINUED

the Preservation and Publication of Iranian Traditional Music and continued with some of Iran's most imminent *santur* masters, including Meshkatian and Shenasa. He has a deep knowledge of the Radif, (the system of modal music upon which Persian classical music is based) from extensive studies with noted masters Lotfi and Kiani and he received his degree in music from the University of Tehran.

It is through Aghaei's work with various ensembles outside of Iran that he has brought the *santur* to an increasingly diverse audience. He has engaged with the European musical avant garde, performing with the Atlas Ensemble and Ed Spanjard in Amsterdam. His collaboration with the Labyrinth Ensemble and Ross Daly throughout Europe brought together various ancient Mediterranean musical traditions. With the Oriental Ensemble and Nassir Shamma, he has found common ground between Persian and Arabian musical languages. Aghaei first met violinist/composer Colin Jacobsen as part of the Silk Road Ensemble, founded by cellist Yo-Yo Ma. Their first creative collaboration resulted in *Ascending Bird*, a piece based on an ancient Persian folk melody. It has been performed to worldwide acclaim, by the Silk Road Ensemble, Brooklyn Rider and The Knights and was viewed live by millions online in the You Tube Symphony's performance at the Sydney Opera House. Their second piece was *The Wind Will Take Us*, written by Aghaei for the Silk Road Ensemble and arranged by Jacobsen. The *Double Concerto* will be the most recent result of a friendship and collaboration that goes back almost 15 years now.

Within Iran, Siamak Aghaei continues to lead an active musical life. He is an Assistant Professor of Music at the University of Tehran and founded the ensembles Gusheh as well as SanturNavazan, which is a unique ensemble of newly designed

*santurs* to explore new colors and sound worlds. Aghaei lives in Tehran, performs frequently with the renowned vocalist Salar Aghili and has a deep affection for cats.

**Johnny Gandelsman violin** has been a part of artistic collaborations since moving to the United States in 1995. Through his work with such artists as Yo-Yo Ma, Bono, Osvaldo Golijov, David Byrne, Béla Fleck, Kayhan Kalhor, Suzanne Vega, James Levine, Mark Morris, Alim Qasimov and Fargana Qasimova, Nigel Kennedy and Martin Hayes, Gandelsman has been able to integrate a wide range of creative sensibilities into his own point of view. Combining his classical training with a desire to reach beyond the boundaries of the concert hall, and a voracious interest in the music of our times, Johnny developed a unique style amongst today's violinists, one that, according to the *Boston Globe*, possesses "a balletic lightness of touch and a sense of whimsy and imagination." A passionate advocate for new music, Johnny has premiered dozens of works written for Brooklyn Rider and Silk Road Ensemble. In 2012-2013 he premiered works by Lev "Ljova" Zhurbin, Dmitri Yanov-Yanovsky, Vijay Iyer, Béla Fleck, Daniel Cords, Rubin Kodheli, Dana Lyn, Gabriel Kahane, Colin Jacobsen, Shara Worden (My Brightest Diamond), John Zorn, Christina Courtin, Ethan Iverson (The Bad Plus), Padma Newsome (The National), Gregory Saunier (Deerhoof) and Bill Frisell, as well as *Fantasia de Guayaba Habanera*—a violin concerto by Gonzalo Grau, commissioned for Johnny by Community Music Works.

Johnny was born in Moscow into a family of musicians. His father Yuri is a professor of viola at Michigan State University, his mother Janna is a pianist, and his sister Natasha is a violinist as well. Johnny lives in Brooklyn with his partner Amber and their son Julius.



## ABOUT THE ARTISTS CONTINUED

**Adam Hollander oboe**, born in the Bronx, enjoys the challenges of being a 21st-century performing artist. Drawn to the oboe at a very young age, Adam has performed on three continents. Whether bringing avant garde oboe fireworks to China or playing Beethoven on tour through Europe, Adam is equally at home. After studies at the Curtis Institute and Yale University, Adam has served on the faculty of Post University and Portland State University. He has taken a sabbatical from teaching since 2008 to pursue the study of a new teaching method.

**Ariana Kim violin**, noted by *The New York Times* for giving "the proceedings an invaluable central thread of integrity and stylishness," made her New York recital debut at Carnegie's Weill Hall in 2008 and is a newly appointed professor at Cornell University. Prior to her appointment at Cornell, she received her DMA from Juilliard under the tutelage of Robert Mann, served an interim season as acting concertmaster of the Louisiana Philharmonic in New Orleans and taught at the University of Indianapolis. An avid chamber musician of both the contemporary and traditional literature, Ariana marks her eighth season as a member of the New York contemporary music ensemble Ne(x)tworks, with whom she improvises, performs, composes and records. The ensemble made their European debut at the John Cage Centennial Festival in Berlin last Spring. Ariana also marks her seventh season with The Knights, an imaginative flux ensemble that performs programs ranging from unconduted chamber works to the great symphonic masterpieces of the 20th century. The Knights recently released their second album for SONY Classical Records. She is now in her ninth season with the Chamber Music Society of Minnesota where recent collaborations have included performances with Leon Fleisher, Fred Sherry, Charles Neidich, Samuel Rhodes and

Nobuko Imai. Ariana currently co-resides in Ithaca and New York City with her husband, James Spinazzola.

**Guillaume Pirard violin** has played with The Knights since 2000. He began his violin studies in Belgium at the age of eight and received a First Prize in Violin Performance from the Brussels Royal Conservatory of Music at 16. Mr. Pirard continued his studies at the Mannes School with Todd Phillips and at The Juilliard School with Hyo Kang. He then studied with Vera Beths and Anner Bylsma in Holland, as well as Baroque violin with Mira Glodeanu in Brussels. Mr. Pirard is the recipient of the Belgian Young Soloists Foundation and the SPES Foundation Award. He has performed extensively throughout Europe and the United States, in recital and with the Metamorphosen Chamber Orchestra, Sejong Soloists and Royal Chamber Orchestra of Wallonia.

**The Knights** are an orchestral collective, flexible in size and repertory, dedicated to transforming the concert experience. Driven by an open-minded spirit of camaraderie and exploration, they engage listeners and defy boundaries with programs that encompass their roots in the classical tradition and passion for musical discovery. For their outstanding virtuosity, innovative programs and bold mission, The Knights are at the forefront of "the future of classical music in America" (*Los Angeles Times*).

The Knights frequently collaborate with leading artists including cellist Yo-Yo Ma, soprano Dawn Upshaw, violinists Itzhak Perlman and Gil Shaham, flutist Paula Robison, singer-songwriter (and Knights violinist) Christina Courtin, tenor Nicholas Phan, Iranian ney virtuoso Siamak Jahangiri and fiddler Mark O'Connor. Praised for "polished performances and imaginative



## ABOUT THE ARTISTS CONTINUED

programming" (*The New York Times*), the ensemble performs in a wide range of concert venues, such as Lincoln Center, 92nd Street Y, Baryshnikov Arts Center, Central Park's Naumburg Bandshell, (Le) Poisson Rouge and The Stone. Also in demand on the international stage, they have appeared at the Dresden Music Festival, Cologne Philharmonie, Tonhalle Düsseldorf and National Gallery in Dublin, and have toured Germany with cellist Jan Vogler. On the music festival scene, they regularly appear at the Ravinia Festival and Caramoor Center for Music and the Arts.

The Knights' 2013-2014 season features a collaboration with the Mark Morris Dance Group at Austin's Texas Performing Arts, a weeklong residency at Dartmouth College, return engagements at Ravinia, Caramoor and Central Park (their sixth consecutive season at the free Naumburg Orchestral Concerts), and a continued partnership with WQXR-New York Public Radio resulting in live broadcasts throughout New York City. After tonight's premiere of *Concerto for Santur, Violin and Orchestra* by artistic director Colin Jacobsen and Silk Road virtuoso Siamak Aghaei at Dartmouth College, The Knights will perform and record live at Dumbarton Oaks in Washington, DC, featuring Stravinsky's *Dumbarton Oaks* concerto on the work's 75th anniversary. In the spring, The Knights embark on the orchestra's fifth European tour with a return to the Dresden Music Festival and appearances across Germany. The orchestra will debut at the renowned Ojai Festival and Berkeley's Cal Performances, featuring the world premiere of a new opera by Steven Stucky and Jeremy Denk, under the baton of Robert Spano. The Knights launched the 2012-2013 season with three concerts at the Ravinia Festival, where the orchestra was joined by Yo-Yo Ma, Itzhak Perlman and Dawn Upshaw. Other highlights

were a collaboration with the Joshua Redman Quartet at Town Hall, a US tour with pipa virtuoso Wu Man, and a return to the Naumburg Bandshell, where they premiered a new work created together by members of ensemble. In December 2012, Artistic Directors Colin Jacobsen and Eric Jacobsen were selected from among the nation's top visual, performing, media and literary artists to receive a prestigious United States Artists Fellowship. Recent recordings include an all-Beethoven disk released in January 2013 by Sony Classical (their third project with the label), and 2012's "smartly programmed" (NPR) *A Second of Silence* (Ancalagon), which debuted among iTunes' top ten classical recordings.

The roster of The Knights boasts a remarkable diversity of talents. Members are composers, arrangers, singer-songwriters and improvisers who bring a range of cultural influences to the group, from jazz and klezmer to pop and indie rock music. The musicians are graduates of Juilliard, Curtis, and other leading music schools, and members have performed as soloists with leading orchestras worldwide.

The Knights evolved from late night chamber music reading parties with friends at the home of violinist Colin Jacobsen and cellist Eric Jacobsen. The Jacobsen brothers, who are also founding members of Brooklyn Rider, serve as artistic directors of The Knights, with Eric Jacobsen as conductor. The unique camaraderie within the orchestra retains the intimacy and spontaneity of chamber music in performance. This is the Knights' first engagement at the Hopkins Center, though Brooklyn Rider, which includes Colin and Eric Jacobsen and Johnny Gandelsman, most recently performed here in January, 2013.

# THE KNIGHTS

Violin ..... Colin Jacobsen co-concertmaster, Johnny Gandelsman co-concertmaster,  
Christina Courtin, Ariana Kim, Guillaume Pirard, Amie Weiss  
Viola ..... Kyle Armbrust, Max Mandel, Miranda Sielaff  
Cello ..... Alex Greenbaum, Eric Jacobsen  
Bass ..... Shawn Conley, Grey Fulmer  
Flute ..... Alex Sopp  
Oboe ..... Michelle Farah, Adam Hollander  
Clarinet..... Agnes Marchione  
Bassoon..... Edward A. Burns  
Horn ..... Michael P. Atkinson, Jason Sugata  
Harpsichord..... Paolo Bordignon  
Percussion ..... Shane Shanahan

Artistic Directors..... Colin Jacobsen, Eric Jacobsen  
Executive Director ..... Liz Mahler  
Operations Manager ..... Yako Stavrolakes

## CONNECTING ARTISTS TO THE COMMUNITY

*While at Dartmouth, The Knights performed at a local school, in the student center and in the Dartmouth Library, led workshops in an afterschool program, visited classes in the Music Department, coached young instrumentalists from the Upper Valley Music Center, joined Dartmouth students in discussions about intercultural dialogue, performed student compositions, and participate in a post-performance discussion. For more information on Hop Outreach & Arts Education, call 603.646.2010 or visit [hop.dartmouth.edu/online/outreach](http://hop.dartmouth.edu/online/outreach).*

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