

# Hopkins Center for the Arts at Dartmouth

presents

## Dartmouth Symphony Orchestra

Filippo Ciabatti, conductor

with

Teddy Glover '25, violin

Ana Mora, mezzo-soprano

**Tuesday, March 4, 8 pm**

Rollins Chapel • Dartmouth College • 2025

---

*Dartmouth Symphony Orchestra is funded in part by the Roesch Family Fund in support of Instrumental Ensembles and Friends of the Dartmouth Symphony Orchestra.*

*We thank Mrs. Selma Bornstein for her generous donation of the Petrof concert grand piano, given in loving memory of her husband Dr. Murray Bornstein and used for today's concert.*

# Program

*Approximate duration: 90 minutes with intermission*

## **Le tombeau de Couperin, M.68a**

Maurice Ravel (1875–1937)

- I. Prélude
- II. Forlane
- III. Menuet
- IV. Rigaudon

## **Romance in F minor, Op. 11**

Antonín Dvořák (1841–1904)

Teddy Glover '25, violin

## **Intermission**

## **Petite suite**

Claude Debussy (1862–1918)  
orch. Henri Büsser (1872–1973)

- I. En bateau (Sailing)
- II. Cortège
- III. Menuet
- IV. Ballet

## **El amor brujo**

Manuel de Falla (1876–1946)

Introducción y Escena (Introduction and Scene)  
Canción del amor dolido (Song of Pained Love)  
El aparecido (The Ghost)  
Danza del terror (Dance of Terror)  
El círculo mágico (The Magic Circle)  
A medianoche (At Midnight)  
Danza ritual del fuego (Ritual Fire Dance)  
Escena (Scene)  
Canción del fuego fatuo (Song of the Will-o'-the-Wisp)  
Pantomima (Pantomime)  
Danza del juego del Amor (Dance of the Game of Love)  
Final  
Ana Mora, mezzo-soprano

*El amor brujo by Manuel de Falla presented under license from G. Schirmer Inc.  
and Associated Music Publishers, copyright owners.*

# Program Notes

## Maurice Ravel

### **Le tombeau de Couperin, M.68a**

*Maurice Ravel was born in Ciboure, Basses-Pyrénées, on March 7, 1875, and died on December 28, 1937, in Paris. He wrote Le tombeau de Couperin as a six-movement suite for solo piano between 1914 and 1917, each movement dedicated to a friend lost in the First World War. Performed tonight is Ravel's own 1919 orchestration of the first, third, fifth and fourth movements, which premiered in 1920 in Paris with Rhene-Bâton conducting the Orchestre Pasdeloup. The score calls for pairs of flutes, oboes (2nd also English horn), clarinets, bassoons and horns, one trumpet, harp and strings.*

War in Europe had not yet broken out when Maurice Ravel started writing *Le tombeau de Couperin* in the spring of 1914. His plan: a musical homage celebrating 18th-century French music—François Couperin was a contemporary of J. S. Bach and the *tombeau* was a Baroque-era musical tribute to a deceased peer. Something about the extravagance of the Louis XIV golden age appealed to Ravel's dandyish personality; to prepare, he transcribed a forlane by Couperin and dreamed of having it danced by two superstar ballerinas, with one in drag.

Warfare seized the continent in July, and Ravel quickly and dutifully enlisted. Joining the army as a driver for ambulances and munitions transport, he witnessed firsthand the horrors of humanity's first experiment with fully industrialized warfare. The damage was irreversible: Ravel's sparkling, youthful pre-war demeanor collapsed into despair, his nation's Belle Époque dream shattered by shrapnel. Countless friends and brothers-in-arms died, as did his mother. *Le tombeau*, completed near the war's end, took on new meaning with each movement dedicated to a friend lost in the strife.

Surprisingly, however, this is not mournful music. Nor is it a straightforward salute to 18th-century musical refinement—rather, it's a hazy meditation on an imagined past, a modern vision of a vanished world of beauty and elegance. In each movement, antique elements (bare fifths, parallel octaves, Baroque forms, rhythms, and

ornaments) and modern innovations (extended chords, parallel triads, meticulous orchestration) blend freely into a dream beyond time, a courtly dance without a court.

*Program notes © 2025 Grant Cook '19*

## Antonín Dvořák

### **Romance in F minor, Op. 11**

*Antonín Dvořák was born on September 8, 1841, in Nelahozeves (near Prague, then Austrian Empire), and died in Prague on May 1, 1904. He wrote the Romance for violin and orchestra in September 1873 as an arrangement of the second movement of his String Quartet No. 5, written that year. Violinist Joseph Markus premiered the work in 1877 in Prague, with Adolf Čech conducting the Pension Association Theatre Orchestra. To accompany the solo violin, the score calls for pairs of flutes, oboes, clarinets, bassoons and horns, and strings.*

Antonín Dvořák's *Romance in F Minor, Op. 11* is a deeply lyrical and introspective work, showcasing the composer's gift for soaring melodies and rich harmonic textures. Composed in 1873 and revised in 1877, the *Romance* has its origins in the slow movement of Dvořák's earlier String Quartet in F Minor, Op. 9. While that quartet was never published, Dvořák saw great potential in its Andante movement, expanding and reworking it into this standalone piece for violin and orchestra (or violin and piano).

Written during a period when Dvořák was gaining recognition, the *Romance* embodies his signature blend of Czech folk influences and the warm, Romantic lyricism reminiscent of Schumann and Brahms. The work unfolds with an intimate and expressive violin melody, floating over a delicate orchestral accompaniment. The main theme, filled with longing and tenderness, is passed between the soloist and orchestra before giving way to more dramatic and harmonically adventurous passages. Throughout, the violin's soaring lines remain at the heart of the piece, culminating in a hushed, poetic conclusion.

Though it is not among Dvořák's large-scale symphonic works, the *Romance* stands as one of his most exquisite

## Program Notes *continued*

shorter compositions, capturing both his deep emotional expressiveness and his ability to craft a compelling melodic narrative. It remains a favorite among violinists and audiences alike for its beauty, intimacy and heartfelt sincerity.

*Program notes © 2025 Teddy Glover '25*

### **Claude Debussy**

**orch. Henri Büsser**

#### ***Petite suite***

*Claude Debussy was born in St Germain-en-Laye, France, on August 22, 1862, and died on March 25, 1918, in Paris. He wrote his Petite suite for four-hands piano between 1886 and 1889. Performed tonight is the orchestral arrangement by Debussy's colleague Henri Büsser, completed in 1907. The score calls for pairs of flutes, oboes, clarinets, bassoons, horns and trumpets, timpani, cymbals, triangle, tambourine, harp and strings.*

Here's a work from Debussy's early period, written several years before his more radical and best-loved music of 1894–1910. The *Petite suite* shows a younger, more reserved Debussy, with an easygoing character enhanced by the fact that this is music (in the original four-hands piano version) to be played by amateurs and students. But it's Debussy nonetheless: a series of four fleeting sketches, each given an evocative title that references human life in motion, each treating seemingly simple themes with surprising subtleties of character and capricious turns of mood. The orchestration, done in imitation of Debussy's mature style by his colleague Henri Büsser, illuminates all this with careful, painterly textures while respecting the neoclassical character of the last two movements.

### **Manuel de Falla**

#### ***El amor brujo***

*Manuel de Falla was born in Cádiz, Andalusia, Spain, on November 23, 1876; he died on November 14, 1946, in Alta Gracia, Argentina. He wrote El amor brujo ("Bewitched Love") in 1914–15 as a musical theater piece for flamenco singer and dancers joined by actors and chamber ensemble, with a libretto likely by María de la O Lejárraga*

*(and not by her husband Gregorio Martínez Sierra, who took credit). Performed tonight is the final and best-known version of the work, completed in 1924 as a one-act ballet for mezzo-soprano and orchestra. The score calls for two flutes (2nd also piccolo), one oboe (doubling English horn), two clarinets, one bassoon, two horns, two trumpets, timpani, percussion, piano and strings.*

The Romani people, originating in the northwestern part of the Indian subcontinent before migrating to Europe in the High Middle Ages, arrived in Spain by the middle of the 15th century. In Andalusia, where the nomadic minority settled in the largest numbers, Roma were welcomed during the final decades of Islamic rule in the peninsula, with some local officials in the waning Emirate of Granada granting official protection. But the Catholic reconquest of Spain brought, after 1492, an official purge, driven by reactionary zealotry, of all non-Christian groups. Jews and Muslims were expelled by Inquisitional force, while Calé (as Spanish Roma call themselves) faced a contradictory mix of exclusion and forced assimilation. From 1499 to 1800, waves of anti-Roma legislation outlawed Calé nomadism, traditional occupations, customs, clothing and language, while requiring farm labor and marriage to non-Roma (on pain of death). Forced to integrate, Calé were still rejected from society—denied Spanish citizenship until 1783 and repeatedly rounded up, enslaved and shipped off to Spain's colonies. Romani people who survived in Spain remained a persecuted underclass, integrated into a settled Christian society still suspicious of their centuries-long presence.

It was this situation of half-assimilation into an Andalusian society still bearing the vestiges of its vanished Muslim past that gave birth to flamenco. Upon arriving to the southern coast, Roma would have found a vernacular musical culture that already mixed European and Arab elements. From this, they developed a tradition of deeply expressive song (*cante*) combining mournful Andalusian-dialect poetry (*coplas*) with Arab-influenced melody and danceable rhythmic accompaniment, all heightened by Romani vocal virtuosity.

The first accounts of flamenco, dating to the late 18th century, describe it as uniquely Calé music performed by Roma at Calé house parties and jam sessions, as well as in public at taverns and brothels. Starting in the 1840s, flamenco took Andalusia by storm, enjoying widespread popularity as the main entertainment at urban *café cantantes*. Guitar and dancing became essential partners to the voice; Calé and *payo* (non-Romani) musicians alike earned professional salaries as café performers; new forms and techniques blossomed, and flamenco flourished. With popular success, though, came commercialization in the early 20th century. As flamenco moved from the cafés into the theaters and *zarzuela* houses, light, sentimental pop numbers redecorated with faux-Romani ornamentation took over, while the oldest and most serious songs (*cante jondo*) retreated from public.

Manuel de Falla saw it as his mission to save flamenco. The composer and pianist was enthralled by those oldest *cante jondo* songs. Their slippery microtonal ornaments, their Arab-influenced modal scales, their free-floating vocal lines unrestrained by the accompanying rhythm, their fatalistic poetry—these, to de Falla, contained not only the soul of flamenco but the national spirit of Andalusia and possibly all of Spain. Though de Falla recognized Calé as the authentic stewards of the tradition, he understood *cante jondo* in mythic, Romantic nationalist terms: as the carrier of a primordial emotional essence (*duende*) that flowed through the land and all its people. Like his friend Federico García Lorca did with his poetry, through his music de Falla hoped to elevate flamenco to the realm of cultivated art while preserving its traditional essence.

In 1914, it seemed like de Falla had a real shot at it. Returning triumphant to Madrid after a successful Paris staging of his flamenco-inspired opera *La vida breve*, his modernist nationalism finally earned praise in his native country. Impressed, the Romani singer-dancer Pastora Imperio approached de Falla, asking him to write her a theater piece featuring and celebrating *cante jondo*. *El amor brujo* was the result: a ballet that paired traditional

flamenco artists with a chamber orchestra to spin a legend of love, death and sorcery.

The story centers on Candelas, the young Calé widow of a cruel and unfaithful husband. When her new fling with handsome Carmelo is thwarted by the jealous ghost of her husband, the would-be couple and Candelas's friend Lucia hatch a plan to banish the specter. Lucia, feigning desire for the ghost (he cheated in life, after all), distracts him long enough for Candelas and Carmelo to consummate true love's first kiss, driving away the wraith for good.

*Cante jondo* materials infuse every measure of the score. Rather than quotations of existing songs, these are convincing originals written in collaboration with Imperio, who mastered de Falla's flamenco arias entirely by ear. Predictably, the dances and songs are the standouts here: the "Song of Pained Love" laments Candelas's poisoned relationship with her dead husband, while the famous "Ritual Fire Dance" illustrates her first, failed attempt to exorcise the ghost with bewitching oboe solos, suspenseful trills, and intense tutti dance steps. Fans of Miles Davis may recognize (from Gil Evans's arrangement on *Sketches of Spain*) the exquisite "Song of the Will-o'-the-Wisp," a plaint to love's inconstancy. The "Dance of the Game of Love" (for Lucia's seduction of the ghost) features flamenco song and solo viola over lush Impressionist strings, while the finale is a sparkling happily-ever-after with church bells cheering the dawn of the day.

De Falla never lived to see the *cante jondo* revival he dreamed of. Francisco Franco's dictatorship quashed the movement, promoting sentimental, mass-mediated flamenco while imprisoning countless Calé in its concentration camps. But away from the official stage, the old, mournful *cante jondo* repertoire survived among its Romani tradition-bearers for a resurgence since the late 1950s that hasn't let up. *¡Viva flamenco!*

*Program notes above © 2025 Grant Cook '19*

# About the Artists

Praised for his “sensitive and nuanced” musicianship and for delivering performances “with admirable sweep and tension,” **Filippo Ciabatti** is a dynamic and versatile conductor who enjoys a multifaceted career. A native of Florence, Italy, Mr. Ciabatti has appeared as a guest conductor with numerous orchestras in Europe and the Americas. He regularly serves as cover conductor for the Portland Symphony Orchestra (Maine) and will make his guest conducting debut for them in 2024. This year, he will also make his guest conducting debut with the Macon-Mercer Symphony Orchestra and the San Angelo Symphony (Texas).

Mr. Ciabatti has collaborated with artists including Philadelphia Orchestra concertmaster David Kim, baritone Nathan Gunn, cellist Gabriel Cabezas, pianist Sally Pinkas, flutist Luciano Tristaino and mandolinist Carlo Aonzo. An advocate for contemporary music and collaborations between musical genres, he premiered a secular oratorio composed by renowned jazz composer Taylor Ho Bynum, and commissioned a cello concerto by composer Noah Luna that was aired on NPR’s *From the Top*.

Since October 2023, he has been serving as Assistant Conductor of Boston Baroque. He is the founding Artistic Director of Upper Valley Baroque.

Also at ease on the opera stage, Mr. Ciabatti has recently been named Music Director of the Opera Company of Middlebury and has also conducted many full operatic productions while serving as guest conductor at Opera North (New Hampshire) and Lyric Theatre at Illinois.

Mr. Ciabatti is the Director of Orchestral and Choral Programs at the Hopkins Center for the Arts at Dartmouth College. Since the beginning of his tenure, he has been invested in working on innovative and cross-disciplinary projects that provide exceptional opportunities for both students and audiences.

As a collaborative pianist and vocal coach, Mr. Ciabatti has been on the faculty of Camerata de’ Bardi in New York City, and Scuola Italia per Giovani Cantanti Lirici in

Sant’Angelo in Vado (Italy). He is currently on faculty at the summer opera program Opera Viva! in Verona (Italy).

Mr. Ciabatti holds advanced degrees in piano, choral conducting and orchestral conducting from Italy and the United States. He is the winner of the 2021 American Prize in Conducting (college/university division). In 2018, he served as a Conducting Fellow at the Aurora Music Festival (Sweden), under the direction of Jukka-Pekka Saraste.

**Marcia Cassidy** is a longtime member of the faculty of Dartmouth College. She came to Dartmouth in 1987 as a member of the Franciscan String Quartet. The quartet concertized extensively in the United States, Europe, Canada and Japan to critical acclaim and was honored with many awards, including first prize in the 1986 Banff International String Quartet Competition. Ms. Cassidy currently teaches violin and viola students and directs and coaches in the chamber music program. As the assistant to the Dartmouth Symphony, Ms. Cassidy participates in and advises all aspects of running the orchestra and enjoys playing alongside her students. In addition to her Dartmouth commitments, Ms. Cassidy is an active orchestral and chamber musician, playing with groups such as the Vermont Symphony, Opera North, Juno Orchestra and period performance chamber ensembles Musicians of the Old Post Road and Upper Valley Baroque.

Venezuelan mezzo-soprano **Ana Mora** made her operatic debut playing the role of Giovanna in *Rigoletto* and the Page of Herodias in *Salome* at the Teatro Mayor Julio Mario Santo Domingo in Bogotá, Colombia. Later, she played the role of Hermia in *A Midsummer Night’s Dream* and Emilia in Willy Decker’s production of *Otello* at Bogotá’s Teatro Colón.

Mora is a Yale School of Music and New England Conservatory of Music graduate, a Boston District Winner in the 2019 Metropolitan Opera National Council Auditions, a 2021 Apprentice Singer at the Santa Fe Opera, and a Ravinia Steans Music Institute for Singers 2023 Fellow.

During her studies at the New England Conservatory in Boston, Ana performed the roles of Maman in *L'enfant et les sortilèges*, Estelle in *Later the Same Evening*, Cherubino in *Le Nozze di Figaro*, Mezzo in *Postcard from Morocco*, Marguerite in *La Damnation de Faust*, La Badessa in *Suor Angelica*, Miss Jessel in *The Turn of the Screw*, and Idamante in *Idomeneo*. She also performed and recorded Shostakovich's *From Jewish Folk Poetry*, Op. 79 at NEC's Jordan Hall.

In the last few years, her performances have continued to include standard operatic repertoire such as Madame Flora in *The Medium*, Madame de Croissy and Mère Marie in *Dialogues des Carmélites*, Zita in *Gianni Schicchi*, Baba the Turk in *The Rake's Progress*, Flora Bervoix in *La Traviata* and Marcellina in *Le Nozze di Figaro*.

Mora has always had an interest in performing new music, which led her to participate in the premieres of *Aproximación a la Patria* by Sergio Cote, *Opúsculo a la Noche* by Felipe Hoyos, *Mestizaje* by Sergio Martínez, and the operas *Nadja's Song* by Lucy Armstrong, *Melpomene: drama lírico en un acto*, by Felipe Hoyos and *iDime!* by Sergio Martínez.

Upcoming performances include the role of Charlotte in Pasatieri's *Before Breakfast* and Zorayda Ayram in the world premiere of *La Vorágine* by Joao Guilherme Ripper.

**Teddy Glover '25** is a math and physics major from Guilford, Connecticut, who began playing the violin at age four. Since his freshman fall, Teddy has played in the Dartmouth Symphony Orchestra (DSO), serving as both concertmaster and principal second violinist. He is also an active chamber musician, performing in groups with friends every term.

Before matriculating at Dartmouth, Teddy studied with Carl Shugart and Wendy Sharp, participated in the Castleman Quartet Program and the Indiana University Jacobs Summer Strings program, and attended Kinhaven Music School. While at Dartmouth, Teddy has enjoyed studying with Marcia Cassidy and participating in a masterclass with Philadelphia Orchestra concertmaster David Kim.

Beyond his musical endeavors, Teddy is a War and Peace Fellow with the Dickey Center for International Understanding and serves as the Vice President of Psi Upsilon fraternity. After graduation he will pursue a commission in the United States Marine Corps by attending Officer Candidate School, if selected.

# Dartmouth Symphony Orchestra

Filippo Ciabatti, conductor  
Marcia Cassidy, assistant conductor  
Leslie Sonder, librarian

## Violin I

Jessica Jiang '25\*  
Evan Bian '28  
Sophia Jiang '28  
JJ Kim '27  
Helena Seo '25  
Leah Goldberg '28  
Teddy Glover '25  
Natalia Berry F  
*Kathy Andrew*  
*Ira Morris*  
*Jane Bearden*

## Violin II

Hinano Kawaiaea '27^  
Elena Oh '27  
Oliver Andrews '28  
Kate Graham '28  
Zoe Hu '25  
Hayley Cash G  
*Ben Lively*  
*Melanie Dexter*  
*Greg Diehl*  
*Isabel Oliart*

## Viola

Mac Waters G  
Marcia Cassidy F  
Ekinadoese Imudia '28  
Leslie Sonder F  
*Liz Reid*  
*Ana Ruesink*  
*Ariel Rudiakov*  
*Jeremy Tonelli-Sippel*

## Cello

William An '27  
Tucker McSpadden '27  
Ava Rosenbaum '26^  
Tyler Grubelich '26^  
Eddie Bae '28  
Ethan Hodess '25  
Caitlin Gong UG-TH  
Emily Lam '28  
Liam Tassiello '26

## Bass

Lucca Radosavljevic '28  
Grace Winters '28  
Paul Horak TH '94  
*Nick Browne F*

## Flute

*Rachel Braude F*  
Elsa Coulam '27  
George Jabren II '28

## Piccolo

*Matthew Lee*

## Oboe

*Michelle Farah*  
Nathaniel Chen '25

## English horn

Stuart Breczinski

## Clarinet

*Jan Halloran F*  
Andy Lee '28  
Catherine Liao '25

## Bassoon

*Allen Hamrick*  
*April Verser*

## Horn

*Patrick Kennelly F*  
*Joy Worland*

## Trumpet

Mark Emery  
Liz Jewell

## Timpani

*Nicola Cannizzaro*

## Percussion

*Brian Messier F*  
Braydon Baxter '25  
Abi Pak '26

## Harp

Greta Richardson '26

## Piano

Daniel Liu '26

\* = Concertmaster

^ = Student manager

F = Dartmouth faculty

G = Graduate student

Italics = Guest musician

TH = Thayer

UG-TH = Thayer dual-degree student



Please turn off your cell  
phone inside the theater.



Assistive Listening Devices  
available in the lobby.



DARTMOUTH  
RECYCLES

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