

Hopkins Center for the Arts  
presents

# Dartmouth Symphony Orchestra

**Filippo Ciabatti, conductor**  
**Kenneth Broberg, piano**



THE  
HOP

**Tuesday, May 13, 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: 100 minutes with intermission*

## **The Hebrides, Op. 26 (Fingal's Cave)**

Felix Mendelssohn (1809–1847)

## **Piano Concerto No. 3 in C minor, Op. 37**

Ludwig van Beethoven (1770–1827)

- I. Allegro con brio
- II. Largo
- III. Rondo. Allegro

## **Intermission**

## **Symphony No. 38 in D major, K. 504 “Prague”**

Wolfgang Amadeus Mozart (1756–1791)

- I. Adagio—Allegro
- II. Andante
- III. Presto

# Program Notes

## **Felix Mendelssohn The Hebrides, Op. 26 (Fingal's Cave)**

*Felix Mendelssohn was born on February 3, 1809, in Hamburg, and died in Leipzig on November 4, 1847. He finished his concert overture The Hebrides in 1830 (originally titling it The Lonely Island), revising the work in 1832. The work, with its present two titles, premiered that year in London with Thomas Attwood conducting. The score calls for pairs of flutes, oboes, clarinets, bassoons, horns and trumpets, timpani and strings.*

As a young, well-to-do Northern European in the early 19th century, Felix Mendelssohn was all but required to travel south to be enriched by the relics of antiquity and the fashions of modern Continental society. 20-year-old Mendelssohn's three-year Grand

Tour, though, began with a long detour in the wrong direction—to Britain. The spring 1829 London concert season was a whirlwind of musical hustle and bustle, more work than play for the budding composer-conductor-pianist, but July was all sightseeing with a hiking tour of Scotland. Sketching landscapes daily and penning effusive descriptions of the country's beauty in frequent letters home, Mendelssohn played perfectly the role of the sophisticated foreign traveler in Scotland: besides a chance encounter with a bagpipe competition in Edinburgh, he interacted little with local music and it left no real impression in his letters. But, like a good Romantic, he found a font of inspiration in the dramatic rocky seascape of the Highlands and Islands.

As Mendelssohn stood on the wave-worn western coast, gazing

across the water at the isles, the opening music for the *Hebrides* overture was born. “In order to make you understand how extraordinarily the Hebrides affected me, the following came into my mind there,” he wrote above a detailed sketch of the score in a letter home that evening. The next day, a visit to Fingal's Cave on the desolate island of Staffa, where hexagonal basalt pillars forge a towering gate to the sea, impressed him further. By 1832, finally satisfied with his revisions (he complained that the middle section of the first draft tasted “more of counterpoint than of train oil, gulls and salted cod”), Mendelssohn had finished *The Hebrides*. As a concert overture, it's intended as a stand-alone work (rather than as the introduction to an opera, for instance)—a Romantic musical innovation Mendelssohn came up with only a few years prior. And it's an early example of program music:

while there's no explicit narrative to follow, and no literal imitation of any natural soundscape, this is music written to evoke the crashing sea, the soaring cliffs, and the mystery and might of nature.

Deep below an open drone in the high distance, bassoons and low strings embark on a darkly rocking bass theme: atmospheric, enigmatic and instantly cinematic. With wide-eyed woodwind countermelodies and oceanic swells and ebbs, a broad, constantly shifting landscape surrounds this primary material. Its response (the secondary theme) is a hopeful, reaching gesture in the cellos, dignified and lyrical, capped by a codetta whose trumpet fanfares declare an almost furious triumph. The development is all sea-fog and mystery: our main motives pass in and out of view in shapes that barely emerge from the background while antiphonal bugle calls take the foreground, signaling only each other. Then a dramatic swell, a boiling tempest, abating only partially as suspenseful trills continue above the recapitulation of the primary theme, now transformed with a weary descending gesture at the end. The reprise of the secondary material (an exquisitely soft clarinet duet) must be among the most beautiful passages Mendelssohn ever wrote. In the coda, another storm, sudden and intense, broken by an equally sudden hush: the scene fades in suspense.

**Ludwig van Beethoven**  
**Piano Concerto No. 3 in C minor,**  
**Op. 37**

*Ludwig van Beethoven was born in Bonn on December 16, 1770, and*

*died in Vienna on March 26, 1827. He wrote his third piano concerto in 1800, and the work premiered in Vienna with Beethoven himself at the piano in April 1803. Notably, the piano part was barely sketched out at the time of its premiere; Beethoven performed a combination of memorized and improvised music. To accompany the solo piano, the score calls for pairs of flutes, oboes, clarinets, bassoons, horns and trumpets, timpani and strings.*

By 1800, near the end of his early Vienna years, Beethoven couldn't hide his dissatisfaction with the Classical orthodoxy of Mozart and Haydn he had imitated and mastered since coming to the city in 1792. He sought individuality, to indulge his taste for the dramatic and extreme and shake the formal restraints of the 18th century. Already in his Third Piano Concerto, we hear that dissatisfaction, that penchant for exploration and excess, perhaps even the seeds of musical modernism.

The opening C-minor Allegro con brio offers, characteristically for a Beethoven concerto, an all-out battle of virtuosity between soloist and orchestra. A double exposition (first the orchestra, then the piano) introduces the opponents and their musical playing field: a quiet-but-grim arpeggio theme in C minor in the strings, echoed by winds, and a lyrical tune in E-flat major from the clarinet and violins. The piano's walk-up raises the stakes with the addition of dramatic scalar flourishes. Half the length of the whole concerto, this movement is a drawn-out battle, but the piano gains the day in a dazzling cadenza Beethoven himself wrote—listen at the end for an impressive passage

where simultaneous melodic voices above and below surround double trills in the middle.

A sudden transfiguration, stopped time, removal to a distant E-major realm of stillness and contemplation: it's hard to believe that the first measures of the Largo middle movement were written over two centuries ago. The piano meditates alone here, extremely slowly, while the pedal allows some downright modern-sounding dissonances to ring. The concluding C-minor Rondo is stern, with an almost-crotchety main tune that returns between episodes of new music, but tightly written and lively.

**Wolfgang Amadeus Mozart**  
**Symphony No. 38 in D major,**  
**K. 504 "Prague"**

*Wolfgang Amadeus Mozart was born on January 27, 1756, in Salzburg, and died on December 5, 1791, in Vienna. He finished his Symphony No. 38 in December 1786 and the work premiered in January of the following year in Prague. The score calls for pairs of flutes, oboes, bassoons, horns and trumpets, timpani and strings.*

Here's the first of Mozart's "late" symphonies, written for an invitational visit to Prague, where his latest opera (*The Marriage of Figaro*) had been a massive hit. The victory-lap context and the traditionally festive key (D major) might suggest that the Symphony No. 38 would be an easy, hastily-written celebration, and surely Mozart could have gotten away with that. Not so—this is the most difficult of all Mozart's symphonies. Complexity of form, volatility of mood, and an unflinching commitment to a highly abstract

## Program Notes continued

musical rhetoric suffuse every movement, and the result is as brilliant as it is bewildering.

The first movement opens with an intense and unstable Adagio that nods noncommittally at E minor and D minor—at the time, this was the longest slow introduction to a symphony ever written. The D-major Allegro which follows puts at least six themes (vaguely suggesting two constellation-like

theme groups), only a couple of which resemble tuneful melodies, through a radical gauntlet of combinations and transformations. A labyrinthine development section, featuring a passage in which all six themes are worked out in counterpoint simultaneously, blurs almost imperceptibly into the reprise, which offers little in the way of resolution, let alone ease. Unusually for the period, there's only one middle movement here:

a G-major Andante that presents another sonata-form argument nearly as complex as the first. The Presto finale tacks unpredictably between celebration and violence, with the principal flute acting as master of ceremonies for the whole ambivalent shindig.

*Program notes © 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.

During his auspicious career before winning the 2021 American Pianist Awards and Christel DeHaan Classical Fellowship, **Kenny Broberg** captured the silver medal at the 2017 Van Cliburn International Piano Competition and a bronze medal at the 2019 International Tchaikovsky Competition as well as prizes at the Hastings, Sydney, Seattle and New Orleans International Piano Competitions, becoming one of the most decorated and

internationally renowned pianists of his generation. Broberg is lauded for his inventive, intelligent and intense performances.

**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.

# Dartmouth Symphony Orchestra

**Filippo Ciabatti, conductor**

**Marcia Cassidy, assistant conductor**

**Leslie Sonder, librarian**

## Violin I

Jessica Jiang '25\*  
Evan Bian '28^  
Elena Oh '27  
Helena Seo '25  
Sophia Jiang '28  
Kate Graham '28  
Annie Mills '26^  
Natalia Berry F  
*Jane Bearden*  
*David Horak*  
*Ira Morris*

## Violin II

Teddy Glover '25  
Hinano Kawaiaea '27^  
Leah Goldberg '28  
Oliver Andrews '28  
JJ Kim '27  
*Melanie Dexter*  
*Greg Diehl*  
*EmmaLee Holmes-Hicks*  
*Ryan Shannon*  
*Yeonji Shim*

## Viola

Mac Waters G  
Marcia Cassidy F  
Ekinadoese Imudia '28  
Leslie Sonder F  
*Carrol Lee*  
*Ari Rudiakov*  
*Ana Ruesink*  
*Katrina Smith*

## Cello

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

## Double Bass

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

## Flute

*Rachel Braude F*  
Elsa Coulam '27  
(Mendelssohn, Beethoven)  
George Jabren '28 (Mozart)

## Oboe

*Stuart Breczinski*  
*Elise Conti*

## Clarinet

*Jan Halloran F*  
Andrew Lee '28

## Bassoon

*Nanci Belmont*  
*John Fulton*

## Horn

*Patrick Kennelly F*  
*Joy Worland* (Beethoven)  
Shisui Tori '27 (Mendelssohn, Mozart)

## Trumpet

*Liz Jewell*  
*Ryan Noe*

## Timpani

*Nicola Cannizzaro*

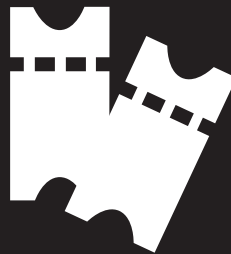
\* = Concertmaster  
^ = Student manager  
F = Dartmouth faculty  
G = Graduate student  
Italics = Guest musician  
TH = Thayer  
UG-TH = Thayer dual-degree student

# What did you think of the show?

Take our quick  
survey and enjoy

## \$5 off

up to two tickets on  
your next purchase.



### Hopkins Center Board of Advisors

Jim Bildner '75 P'08  
Anne Fleischli Blackburn '91 P'23  
Ken Burns H'93  
Rebecca Byrne P'20 P'22  
Leslie T. Chao '78 P'20 P'24  
Stanley Chou '93  
John A. Cortese '02  
Kim Lessow Crockett '92  
Heather Deering Crosby '93  
Rachel Dratch '88

Claire Foerster P'18 P'21  
Lizanne Fontaine '77 P'04 P'09  
Pamela A. Codispoti Habner '88  
Jennifer López '08  
Kristin G. Replogle P'19 P'23 P'25  
Hilary Spaulding Richards '92  
Laurel Richie '81, Chair of the Board  
Daniel E. Rush '92  
Peter S. Vossall '92  
Sharon Washington '81

### Hopkins Center Directorate

Mary Lou Aleskie, Howard Gilman '44 Executive Director  
Michael Bodel, Director of External Affairs  
Lisa Hayes, Director of Facility Operations  
Joshua Price Kol '93, Managing Director/Executive Producer  
Jan Sillery, Director of Financial and Administrative Operations



*Please turn off your cell phone  
inside the theater.*

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

