

Hopkins Center for the Arts

at Dartmouth

presents

Dartmouth College Glee Club

Filippo Ciabatti, interim director

with

Soomin Kim '20, soprano

Sarah Womble, soprano

Felicia Gavilanes '05, mezzo-soprano

Funded in part by the Glick Family Student Ensemble Fund, the Leo J. Malavasic Memorial Fund, the Isaacs Family Fund, the Bruce F. Bundy 1916 Memorial, the Susan J. Marshall 1980 Memorial Fund, the David P. Smith 1935 Fund, the Student Ensemble Fund, and gifts from Friends of the Dartmouth College Glee Club.

The Music Department at Dartmouth College thanks Mrs. Selma Bornstein for her generous gift of Rollins Chapel's Petrof Concert Grand Piano, given in loving memory of Dr. Murray Bornstein.

Sun, Nov 3, 2 pm

2019 • Rollins Chapel • Dartmouth College

Program

I Lie..... David Lang (b. 1957)
Soomin Kim '20, soprano

Nudo di Maschera Matteo Belli (b. 1987)

Canon in Memoriam Stravinsky..... Alfred Schnittke (1934–1998)

Silouan's Song..... Arvo Pärt (b. 1935)

Intermission

Gloria in D Major, RV 589Antonio Vivaldi (1678–1741)
Sarah Womble, soprano
Felicia Gavilanes '05, mezzo-soprano

- I. Gloria
- II. Et in terra pax
- III. Laudamus te
- IV. Gratias agimus tibi
- V. Propter magnam gloriam
- VI. Domine Deus
- VII. Domine, Fili unigenite
- VIII. Domine Deus, Agnus Dei
- IX. Qui tollis peccata mundi
- X. Qui sedes ad dexteram Patris
- XI. Quoniam tu solus sanctus
- XII. Cum Sancto Spiritu

Texts and Translations

I Lie

Leyg ikh mir in bet arayn
Un lesh mir oys dos fayer
Kumen vet er haynt tsu mir
Der vos iz mire tayer

Banen loyfn tsvey a tog
Eyne kumt in ovnt
Kh'herr dos klingen – glin glin glon
Yo, er iz shoyt noent

Shtundn hot di nakht gor fil
Eyns der tsveyter triber
Eyne iz a fraye nor
Ven es kumt mayn liber

Ikh her men geyt, men klapt in tir,
Men ruft mikh on baym nomen
Ikh loyf arop a borvese Yo! er iz gekumen!

I lay myself down in bed
And put out the flame;
He will come to me today,
The one who is dear to me.

Trains run twice a day;
One comes in the evening.
I hear the bell ring – ding ding dong
Yes, he is already near.

The night has a great many hours:
Each drearier than the last.
One only is a cheerful one:
When my beloved comes.

I hear someone come, someone knocks on the door,
Someone calls me by name.
I run downstairs barefoot—
Yes! He has come!

Gloria

Gloria in excelsis Deo.
Et in terra pax hominibus bonae voluntatis.
Laudamus te. Benedicimus te.
Adoramus te. Glorificamus te.
Gratias agimus tibi propter magnam gloriam tuam.
Domine Deus, Rex caelestis, Deus Pater omnipotens.
Domine Fili unigenite, Iesu Christe.
Domine Deus, Agnus Dei, Filius Patris.
Qui tollis peccata mundi, miserere nobis.

Qui tollis peccata mundi, suscipe deprecationem
nostram.

Qui sedes ad dexteram Patris, miserere nobis.

Quoniam tu solus Sanctus. Tu solus Dominus.
Tu solus Altissimus, Iesu Christe.
Cum Sancto Spiritu, in gloria Dei Patris.
Amen.

Glory be to God on high,
and on earth peace, good will towards men.
We praise thee, we bless thee,
we worship thee, we glorify thee,
we give thanks to thee for thy great glory,
O Lord God, heavenly King, God the Father Almighty.
O Lord, the only-begotten Son, Jesus Christ;
O Lord God, Lamb of God, Son of the Father,
that takest away the sins of the world, have mercy
upon us.
Thou that takest away the sins of the world, receive
our prayer.
Thou that sittest at the right hand of God the Father,
have mercy upon us.
For thou only art holy; thou only art the Lord;
thou only, O Christ, with the Holy Ghost,
art most high in the glory of God the Father.
Amen.

Program Notes

***I lie* (2001) by David Lang**

I lie was commissioned by the California vocal ensemble Kitka, in part with funds from the National Endowment for the Arts. I have a long history with this ensemble, having worked with them on music for the American Conservatory Theater's production of the play *Hecuba*, directed by Carey Perloff and starring Olympia Dukakis.

Kitka is an all-woman group, and it concentrates on music that comes out of the various folk traditions of Eastern Europe, so when they asked me to write a kind of "modern folk song," it seemed natural to me to take the text of an old Yiddish song and give it new music. I chose this particular text because it has a darkly expectant feeling about it. It isn't about being happy or sad or miserable or redeemed; rather, it is about waiting for happiness or sadness or misery or redemption. As is the case in many Yiddish songs, something as ordinary as a girl waiting for her lover can cast many darker, more deeply beautiful shadows.

I lie is dedicated to Lisa Moore and Martin Bresnick, on the occasion of their wedding.

David Lang

***Nudo di Maschera* (2016) by Matteo Belli**

I was driven by the convoluted seduction scene of Shakespeare's *Richard III*, in which Gloucester and Lady Anne show what they may offer to and receive from one another: power, possession, revenge and protection. Both characters are being uncovered—"naked masks"—to their pitiless needs.

Matteo Belli

***Canon in Memoriam Stravinsky* (1971) by Alfred Schnittke**

In 1971 the London-based music magazine *Tempo* commissioned a number of short works to commemorate the passing of Igor Stravinsky; Alfred Schnittke's work for string quartet, *Canon in Memory of Igor Stravinsky*, was one of them. A deliberate and

concentrated work, the work is not a true canon, but a study in heterophony: a series of short phrases is played by each of the quartet members, but in different rhythms. (Unlike many works that use this technique, the rhythms in the *Canon* are fastidiously notated by Schnittke, rather than aleatoric.) The result is a series of anguished chromatic chords, created by the interaction of each phrase with its rhythmically displaced self in the other voices of the quartet. These phrases follow each other directly through much of the work, but sometimes are separated by extremely long pauses; silence takes on its own significance here—it is more than just a bookend for sound.

At the beginning of the work the phrases are terse and undeveloped, but they begin to grow outward in tonal range and length until the piece reaches its climax. Afterward the phrases contract in a similar fashion, until there is only a quiet shudder remaining. The peculiar expressive quality and relative simplicity of this work suggest that Schnittke's testament to Stravinsky was indeed heartfelt.

Andrew Lindemann Malone,
courtesy of *allmusic.com*

***Silouan's Song* (1991) by Arvo Pärt**

The humble soul lives before God in fear and love: in fear, lest it offend God in some way, in love for the soul has learned how the Lord loves us... The best thing is to surrender oneself to God and to endure sorrows with hope. The Lord seeing our sorrows never adds more. If sorrows seem to us overwhelming, it means that we have not surrendered ourselves to the divine will.

From the mystical writings of the monk Silouan
Translation by Rosemary M. Edmonds

Although *Silouan's Song* is a work for string orchestra, it still draws its inspiration from a religious text. Father Silouan (1866–1938), named in the work's title, was a Russian mystic who lived a life of simplicity and humility, and wrote a series of moving meditations encapsulating the essence of his spirituality. Pärt

Program Notes *continued*

quotes Silouan's phrase "My soul yearns after the Lord" as a subtitle for music which, in its fervent, impassioned phrases and echoing cloister silences, breathes the inexpressible longing of the devout supplicant. This is instrumental music regulated and inspired by spiritual discipline, and illuminated by liturgical beauty.

Silouan's Song is dedicated to Archimandrite Sophrony Sakharov, leader of one of two Russian monastic houses in England, and his brethren. Sophrony is both disciple and translator of Father Silouan.

Courtesy of universaledition.com

Gloria in D Major, RV 589 (c.1715)

by Antonio Vivaldi

Antonio Lucio Vivaldi composed this Gloria in Venice, probably in 1715, for the choir of the Ospedale della Pietà, an orphanage for girls (or more probably a home, generously endowed by the girls' "anonymous" fathers, for the illegitimate daughters of Venetian noblemen and their mistresses). The Ospedale prided itself on the quality of its musical education and the excellence of its choir and orchestra. Vivaldi, a priest,

music teacher and virtuoso violinist, composed many sacred works for the Ospedale, where he spent most of his career, as well as hundreds of instrumental concertos to be played by the girls' orchestra. This, his most famous choral piece, presents the traditional Gloria from the Latin Mass in twelve varied cantata-like sections.

For two centuries after his death, the Gloria lay undiscovered—until the late 1920s, when it was found buried among a pile of forgotten Vivaldi manuscripts. However, it was not performed until September 1939 in Siena in an edition by the composer Alfredo Casella. This was by no means an authentic edition (he described it as an "elaborazione"), as he embellished the original orchestration of trumpet, oboe, strings and continuo, while reducing the role of the continuo, and cut sections from three movements. It was not until 1957 that the now familiar original version was published and given its first performance at the First Festival of Baroque Choral Music at Brooklyn College, NY.

Peter Carey, Royalty Free Singers

About the Artists

The **Dartmouth College Glee Club** is a group of 40 or so serious choral singers, led by interim director Filippo Ciabatti while a national search is underway. Its ever-increasing repertory spans five centuries, with a distinguished performance history including many of the masterworks of choral-orchestral literature, fully staged opera, operettas and musicals with all-student casts, large and small *a cappella* works and the cherished songs of Dartmouth College. In addition to international tours to Canada, Italy and Brazil, the Glee Club regularly tours all across the United States. They have released five CDs of choral music and have performed the Brahms *Requiem* in Carnegie

Hall in 2000. Their tour to Cuba in December of 2014 included the rarely performed *Romancero Gitano* for guitar and chorus.

Filippo Ciabatti, interim director, a native of Florence, Italy, is the Music Director of the Dartmouth Symphony Orchestra and the Interim Music Director of the Dartmouth Glee Club. With opera director Peter Webster, Ciabatti has created the Dartmouth Opera Lab. In October 2018, the first production featured Grammy Award-winning baritone Daniel Belcher, and soprano Amy Owens.

About the Artists *continued*

During the summer of 2018, Ciabatti was invited to be a Conducting Fellow at the Aurora Music Festival in Stockholm, under the direction of Jukka-Pekka Saraste. During the festival, he conducted Hannah Kendall's 2017 composition *The Spark Catchers* in a concert that also featured legendary cellist Mischa Maisky in the Konserthuset Stockholm.

In 2018–2019, Ciabatti led the Dartmouth Symphony Orchestra in an Italian tour in collaboration with the Orchestra Toscana dei Conservatori in prominent venues and festivals, including the Puccini Days in Lucca. Other highlights of the season include an all-Beethoven concert with Israeli pianist Sally Pinkas, and a collaboration with the NPR show *From The Top*, hosted by the famous American pianist Jeremy Denk. In 2020, Ciabatti will conduct the world premiere of a new secular oratorio composed by the renowned jazz composer Taylor Ho Bynum, and will collaborate at a project with the Martha Graham Dance Company.

In 2018, he made his debut with the Vermont Symphony Orchestra at the Vermont State House in Montpelier. He conducted the Vermont Symphony Orchestra again in October 2019, in an event created in collaboration with the Creative Projects Chair of the VSO, Matt LaRocca.

In 2017–2018, Ciabatti conducted *Madama Butterfly* at Opera North (NH), and *Hansel and Gretel* and *Don Giovanni* (directed and featuring Nathan Gunn) at the Lyric Theatre at Illinois.

In 2016, Ciabatti conducted *Tosca* at Opera North (NH), directed by Russell Treyz, and Britten's *Midsummer Night's Dream* at the Lyric Theatre at Illinois, directed by Christopher Gillett. In 2015, he made his South American debut conducting the Universidad Central Symphony Orchestra in Bogota, Colombia, where he also taught master classes in orchestra and Italian opera. With La Nuova Aurora Opera, he conducted full

productions of Handel's *Rodrigo* (2015) and Purcell's *King Arthur* (2016).

As a pianist and vocal coach in Italy, Ciabatti worked for the Cherubini Conservatory, Maggio Musicale Fiorentino and Florence Opera Academy. He has played for masterclasses of Renée Fleming, Nathan Gunn, William Matteuzzi, Donald George and Isabel Leonard. Since 2016, he has been music director and vocal coach of "Scuola Italia per Giovani Cantanti Lirici" in Sant'Angelo in Vado (Italy), and this summer will join the faculty of "Opera Viva!" in Verona as vocal coach. He holds degrees in piano, choral conducting and orchestral conducting from Italy and the United States.

Soomin Kim '20 (soprano) is a 21-year-old Korean New Zealand senior at Dartmouth College, double majoring in quantitative social sciences and music. A singer with musical tastes ranging from classical, musical theater to pop, she previously won New Zealand Opera Idol, New Zealand Aria Contest, and placed Third at Dartmouth Idol. Currently, she studies voice with Louis Burkot, serves as the President of Dartmouth Glee Club, sings in the Opera Lab, writes for *The Dartmouth*, and interns as a Hopkins Center Programming and Engagement Fellow. A strong advocate of music-mind-health, she also volunteers in Memory Care Centers, where she shares music in the hopes of connecting with others.

Sara Womble (soprano) is a Boston Lyric Opera Steven and Jane Aiken Emerging Artist alumna who has sung leading operatic roles for BLO, North Carolina Opera, Opera NEO, Point Loma Opera and Odyssey Opera and sung oratorio with the Winston-Salem Symphony. Critical praise has noted that her "supple, warm soprano immediately won the hearts of the audience" (*San Diego Story*) and her "bright, fluent work" (*Artsfuse*). She graduated with a bachelors from Duke University in English and vocal performance, for

About the Artists *continued*

which she also wrote and performed an honors thesis on the feminist undertones in Franz Liszt's *O quand je dors*, which was awarded highest distinction.

Felicia Gavilanes '05 (mezzo-soprano) has been acclaimed as "sensitive and impassioned" (*Opera News*) and an Emerging Artist Alumna with Boston Lyric Opera who performs frequently in both mainstage and concert roles with BLO. Recent roles include The Doublein in Paul Ruder's *The Handmaid's Tale* (BLO), a portrayal praised by the *Wall Street Journal*, *New York Times* and *Artsfuse*. Other recent engagements have involved the BLO, Teatro Lírico Nacional de Cuba, Odyssey Opera, Winter Opera St. Louis, Gulfshore Opera; the Tallahassee Symphony Orchestra, Gran Teatro de la Habana, the

Staatstheater Darmstadt and the Basilica di Santa Maria in Trastevere, Rome. She is a recipient of Opera America's 2019 Career Blueprints grant, the Beaulieu Award in Opera, the Gallaher Award, and the Edith S. Joel Fellowship in Opera. She is a recent finalist in the MetroWest Opera Vocal Competition for Emerging Artists and a prize winner of Mobile Opera's Madame Rose Competition.

A dual citizen of the U.S. and Italy, Gavilanes completed her bachelor of arts in Italian literature and music from Dartmouth College (2005) and received her master of music with Honors from the New England Conservatory and her doctorate from Florida State University.

Dartmouth College Glee Club

Filippo Ciabatti, interim director

Soprano

Brianna Aubrey '22
Julia Battle '23
Breanna Boland '23
Isabelle Brick '20
Sidra Goldner '23
Caroline James '22
Abigail Johnson '23
Soomin Kim '20
Marisa Natarajan '23
Esther Omene '21

Alto

Emma Alter '20
Melanie Guillen '23
Lila Hovey '23
Molly McQuoid '23
Sarah Mischel '23
Elizabeth Nguyen '20
Julia Reed '23
Jennah Slayton '21
Ileana Sung '20

Tenor

Zifan Chen '23
Thaddeus Goratowski '23
Hanul Seo '23

Bass

Zeke Baker '20
Matt Dempsey '23
Cole Minsky '22
Mark Parrino '22
Peter Scalise '22
Theo Trefonides '23
Joshua Vogel '23

Instrumentalists

Violin 1

Omar Chen Guey
Jessica Amidon
Kay Rooney-Matthews

Violin 2

Ben Lively
David Horak

Viola

Marcia Cassidy
Carrol Lee

Cello

Caroline Reiner-Williams
Stephen Marotto

Bass

Paul Horak

Oboe

Ben Fox

Trumpet

Mark Emery

Continuo

Andrus Madsen

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