

**MICHAEL STERN**, *Music Director*

**GONZALO FARIAS**, *Associate Conductor, David T. Beals III Chair*

**FIRST VIOLINS**

Jun Iwasaki<sup>^</sup>, *Concertmaster*  
*Miller Nichols Chair*  
Stirling Trent, *Acting Associate Concertmaster*  
Chiafei Lin, *Acting Assistant Concertmaster*  
Sunho Kim<sup>‡</sup>, *Assistant Concertmaster*  
Anne-Marie Brown  
Michael Brown<sup>^</sup>  
Betty Chen  
Anthony DeMarco  
Susan Goldenberg\*  
Tomoko Iguchi  
Dorris Dai Janssen  
Filip Lazovski<sup>Δ</sup>  
Vladimir Rykov  
Alex Shum\*

**SECOND VIOLINS**

Tamamo Someya Gibbs, *Principal*  
Kristin Velicer, *Acting Associate Principal*  
Minhye Helena Choi, *Acting Assistant Principal*  
Nancy Beckmann  
Autumn Chodorowski<sup>^</sup>  
Mary Garcia Grant  
Kazato Inouye  
Rena Ishii  
Lisa Jackson<sup>Δ</sup>  
Stephanie Larsen  
Sodam Lim<sup>^</sup>  
Rachel Sandman<sup>Δ</sup>

**VIOLAS**

MingYu Hsu<sup>^</sup>, *Principal*  
Jessica Nance, *Acting Associate Principal*  
Duke Lee, *Acting Assistant Principal*  
Matthew Sinno<sup>‡</sup>, *Associate Principal*  
Julius Adams<sup>Δ</sup>  
Kent Brauning  
Sean Brumble  
Marvin Gruenbaum  
Jenifer Houck  
Jesse Yukimura

**CELLOS**

Mark Gibbs, *Principal*  
*Robert A. Kipp Chair*  
Susie Yang, *Associate Principal*  
*Richard Hill Chair*  
Alexander East, *Assistant Principal*  
Maria Crosby  
John Eadie  
Lawrence Figg  
Rung Lee  
Meredith McCook  
Allen Probus

**DOUBLE BASSES**

Jeffrey Kail, *Principal*  
Evan Halloin, *Associate Principal*  
Nils Aardahl<sup>^</sup>  
Joseph Nuñez<sup>Δ</sup>  
Caleb Quillen  
Richard Ryan  
Nash Tomey<sup>‡</sup>

**FLUTES**

Michael Gordon, *Principal*  
*Marylou and John Dodds Turner Chair*  
Shannon Finney, *Associate Principal*  
Kayla Burggraf Michal

**PICCOLO**

Kayla Burggraf Michal

**OBOES**

Kristina Fulton, *Principal*  
*Shirley Bush Helzberg Chair*  
Alison Chung, *Associate Principal*  
Matthew Lengas<sup>^</sup>

**ENGLISH HORN**

Matthew Lengas<sup>^</sup>

**CLARINETS**

Raymond Santos, *Principal*  
*Bill and Peggy Lyons Chair*  
Silvio Guitian, *Associate Principal*  
John Klinghammer

**E-FLAT CLARINET**

Silvio Guitian

**BASS CLARINET**

John Klinghammer

**BASSOONS**

Ann Bilderback, *Principal*  
*Barton P. and Mary D. Cohen Chair*  
Thomas DeWitt, *Associate Principal*  
Maxwell Pipinich

**CONTRABASSOON**

Thomas DeWitt

**HORNS**

Alberto Suarez, *Principal*  
*Landon and Sarah Rowland Chair*  
David Sullivan, *Associate Principal*  
Elizabeth Gray  
David Gamble  
Stephen Multer,  
*Associate Principal Emeritus*

**TRUMPETS**

Julian Kaplan, *Principal*  
*James B. and Annabel Nutter Chair*  
Steven Franklin, *Associate Principal*  
George Goad<sup>^</sup>

**TROMBONES**

Roger Oyster, *Principal*  
Porter Wyatt Henderson,  
*Associate Principal*  
Jahleel Smith<sup>Δ</sup>  
Adam Rainey<sup>‡</sup>

**BASS TROMBONE**

Jahleel Smith<sup>Δ</sup>  
Adam Rainey<sup>‡</sup>

**TUBA**

Joe LeFevre, *Principal*  
*Frank Byrne Chair*

**TIMPANI**

Timothy Jepson, *Principal*  
*Michael and Susan Newburger Chair*

**PERCUSSION**

Josh Jones, *Principal*  
David Yoon, *Associate Principal*

**HARP**

Katie Ventura<sup>Δ</sup>, *Acting Principal*  
Katherine Siochi<sup>‡</sup>, *Principal*

**LIBRARIANS**

Elena Lence Talley, *Principal*  
Fabrice Curtis

Justin White,

*Director of Orchestra Personnel*

Renee Hagelberg,

*Assistant Personnel Manager*

Tyler Miller,

*Stage Manager*

\* Non-Rotating Musician

<sup>^</sup> New Member

<sup>‡</sup> On Leave of Absence

<sup>Δ</sup> One-Year Member

# THE FOUNTAINS AND PINES OF ROME, PLUS MOZART'S THIRD VIOLIN CONCERTO

Friday and Saturday, January 13-14, 2023 at 8:00 p.m.  
Sunday, January 15, 2023 at 2:00 p.m.

HELZBERG HALL, KAUFFMAN CENTER FOR THE PERFORMING ARTS

FRANCESCO LECCE-CHONG, *guest conductor*  
GENEVA LEWIS, *violin*

**MASON BATES**

*Garages of the Valley*

**WOLFGANG AMADEUS MOZART**

Concerto No. 3 in G Major for Violin and Orchestra, K. 216

I. Allegro

II. Adagio

III. Rondo: Allegro

Geneva Lewis, *violin*

**INTERMISSION**

**OTTORINO RESPIGHI**

*The Fountains of Rome*

I. The Fountain of Valle Giulia at Dawn

II. The Triton Fountain at Morn

III. The Fountain of Trevi at Mid-day

IV. The Villa Medici Fountain at Sunset

*The Pines of Rome*

I. The Pines of the Villa Borghese

II. Pines Near a Catacomb

III. The Pines of the Janiculum

IV. The Pines of the Appian Way

The 2022/23 season is generously sponsored by  
SHIRLEY and BARNETT C. HELZBERG, JR.

The Classical Series is sponsored by the

MURIEL MCBRIEN  
KAUFFMAN FAMILY FOUNDATION

Guest artist Geneva Lewis is sponsored by  
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Additional support provided by



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### **FRANCESCO LECCE-CHONG, GUEST CONDUCTOR**

Francesco Lecce-Chong has been described by the press as a “fast rising talent in the music world” with “the real gift” and recognized for his dynamic performances, fresh programming and deep commitment to commissioning and performing new music as well as to community engagement. Lecce-Chong has appeared with orchestras worldwide including the San Francisco Symphony, New York Philharmonic, Seattle Symphony, National Symphony, Atlanta Symphony, Pittsburgh Symphony, Toronto Symphony, St. Louis Symphony and Hong Kong Philharmonic and collaborated with top soloists such as Renée Fleming and Itzhak Perlman. Lecce-Chong is the Music Director of the Eugene Symphony in Oregon and the Santa Rosa Symphony, performing at the Green Music Center in Northern California.

In 2019, Lecce-Chong debuted in subscription concerts with the San Francisco Symphony. The San Francisco Chronicle called his conducting “first rate,” praising the “vitality and brilliance of the music-making he drew from members of the San Francisco Symphony.” Other recent subscription debuts include the Seattle Symphony, Colorado Symphony, Utah Symphony, North Carolina Symphony, Louisville Orchestra, Louisiana Philharmonic and Xi’An Symphony Orchestra. Lecce-Chong also conducted return engagements with the Civic Orchestra of Chicago and the Milwaukee and San Diego symphonies. In 2019, he debuted with the New York Philharmonic as part of the legendary Young People’s Concert Series.

In the previous seasons that were heavily impacted by the pandemic, Lecce-Chong created and led a series of virtual performances with both the Santa Rosa and the Eugene symphonies. The full season of performances was streamed for free to thousands of enthusiastic viewers around the world. The Santa Rosa Symphony also reached over two million households in the Bay Area through its “Santa Rosa Symphony Presents” TV broadcasts through its local PBS station. During his tenure as music director of two orchestras, Lecce-Chong has introduced a number of ambitious projects. The Eugene Symphony has embarked on a three-part concert presentation of Wagner’s complete *Tristan und Isolde* and the Santa Rosa Symphony launched a cycle of the large orchestral works of Rachmaninoff paired with legendary film composers entitled “Rachmaninoff and the Hollywood Sound.” Last season, Lecce-Chong led the world premieres of five major orchestral works including an ecology-inspired work by Grammy® Award-winning composer Michael Daugherty, a work for mariachi band and orchestra by Enrico Chapela and a dramatic work with actors based on the life of Olympic athlete Steve Prefontaine by David Schiff.

Lecce-Chong is the recipient of several distinctions, including the prestigious Solti Foundation Award. Trained also as a pianist and composer, he completed his studies at the Curtis Institute of Music with Otto-Werner Mueller after attending the Mannes College of Music and Accademia Musicale Chigiana in Italy. He has had the privilege of being mentored and supported by celebrated conductors including Bernard Haitink, David Zinman, Edo de Waart, Manfred Honeck, Donald Runnicles and Michael Tilson Thomas.



### **GENEVA LEWIS, VIOLIN**

New Zealand-born violinist Geneva Lewis has forged a reputation as a musician of consummate artistry whose performances speak from and to the heart. Lauded for the “remarkable mastery of her instrument” (CVNC) and hailed as “clearly one to watch” (Musical America), Geneva is the recipient of a 2021 Avery Fisher Career Grant and grand prize winner of the 2020 Concert Artists Guild Competition. Other recent accolades include Kronberg Academy’s Prince of Hesse Prize and being named a finalist at the 2018 Naumburg Competition, being a Performance Today Young Artist in Residence, and being named Musical America’s New Artist of the Month.

After her solo debut at age 11 with the Pasadena Symphony, Geneva has gone on to perform with orchestras around the world, including recent and forthcoming appearances with Orpheus

Chamber Orchestra, Auckland Philharmonia, Sarasota Orchestra, Pensacola Symphony, Augusta Symphony and Duluth Superior Symphony Orchestra. She has worked with a number of notable conductors, including Nicholas McGegan, Edwin Outwater and Michael Feinstein, and looks forward to upcoming collaborations with Giordano Bellincampi, Sameer Patel, Peter Rubardt and Dirk Meyer. In recital, recent and upcoming highlights include performances at Wigmore Hall, the Concertgebouw, Tippet Rise, Emory University, Purdue Convocations, Kravis Center and Myra Hess, among others.

While Geneva’s claim to chamber music fame came early on as a member of the renowned Lewis Family Trio with her siblings Nathan (piano) and Rochelle (cello), she has since established the Callisto Trio, Artist-in-Residence at the Da Camera Society in Los Angeles. Callisto received the Bronze Medal at the Fischhoff Competition as the youngest group to ever compete in the senior division finals. They were recently invited to the Masters on Tour series of the International Holland Music Sessions and performed at the celebrated Het Concertgebouw Amsterdam.

Deeply passionate about collaboration, Geneva has had the pleasure of performing with such prominent musicians as Atar Arad, Efe Baltacigil, Glenn Dicterow, Miriam Fried, Ilya Kaler, Michael Kannen, Kim Kashkashian, Ida Kavafian, Marcy Rosen, Mitsuko Uchida and the Borromeo String Quartet, among others.

An advocate of community engagement and music education, Geneva was selected for New England Conservatory’s Community Performances and Partnerships Program’s Ensemble Fellowship, through which her string quartet created interactive educational programs for audiences throughout Boston. Her quartet was also chosen for the Virginia Arts Festival Residency, during which they performed and presented masterclasses in elementary, middle and high schools.

Geneva is currently in the Artist Diploma program as the recipient of the Charlotte F. Rabb Presidential Scholarship at New England Conservatory studying with Miriam Fried. Past summers have taken her to the Marlboro Music Festival, Ravinia Steans Institute, Perlman Music Program’s Chamber Workshop, International Holland Music Sessions, Taos School of Music and the Heifetz International Music Institute.

Geneva performs on a violin by Zosimo Bergonzi of Cremona, c. 1770, courtesy of Guarneri Hall NFP and Darnton & Hersh Fine Violins, Chicago.

## MASON BATES

### *Garages of the Valley* (2014)

15 minutes

*Piccolo, 2 flutes, alto flute, 2 oboes, English horn, 2 clarinets, E-flat clarinet, bass clarinet, 2 bassoons, 2 horns, 2 trumpets, bass drum, bongo, crotale, djembe, glockenspiel, hi-hat, marimba, sandpaper blocks, snare drum, suspended cymbal, triangle, woodblock, xylophone and strings.*

Paradoxically, much of what we now think of as “The Digital Age” was dreamed up in the most low-tech of spaces; the garages that dot the landscape of Silicon Valley housed the visionaries behind Apple, Hewlett-Packard, Intel, and Google.

My imagined music of these tech workshops begins hyper-kinetically yet sporadically, filled with false starts. It soon flashes into a quicksilver world of exotic textures and tunings that is informed by the music of the French composer Gérard Grisey, whose imaginative orchestrations sound electronic but are completely unplugged. The exhilarating finale reflects the infectious optimism of the great inventors of our time, who from their dark garages conjured new worlds within the bright Valley.

The piece is dedicated to Maestro Edo de Waart, who lived just north of the Valley when some of its garages were just starting to burst with energy.

— Mason Bates



## MASON BATES (b. 1977)

Composer of the Grammy® Award-winning opera *The (R)evolution of Steve Jobs*, Mason Bates is imaginatively transforming the way classical music is created and experienced as a composer, DJ and curator. As the first composer-in-residence appointed by the Kennedy Center for the Performing Arts, he presented a diverse array of artists on his series *KC Jukebox* using immersive production and stagecraft. Championed by legendary conductors Riccardo Muti, Michael Tilson Thomas and Marin Alsop, his symphonic music is the first to receive widespread acceptance for its unique integration of electronic sounds. Named as the most-performed composer of his generation in a recent survey of American music, Bates has also composed for feature films, including Gus Van Sant’s “The

Sea of Trees,” starring Matthew McConaughey and Naomi Watts.

Appearing on international stages this season is *Philharmonia Fantastique: The Making of the Orchestra*, for animated film and live orchestra. A collaboration with multi-Oscar-winning Gary Rydstrom of Lucasfilm and Jim Capobianco of Aerial Contrivance, the work explores the connection between creativity and technology with the help of a magical Sprite, who flies through instruments as they are played. The soundtrack was recorded by the Chicago Symphony Orchestra conducted by Edwin Outwater for Sony Classical, and the film will soon be available on a major streaming platform.

Recent and upcoming premieres include *Whalesong*, conducted by Kwamé Ryan and commissioned by the BBC Proms at the Royal Albert Hall London for radio and television broadcast, and a new work for period instruments for Philharmonia Baroque. Acclaimed pianist Daniil Trifonov continues his worldwide tour of Bates’ Piano Concerto, with performances by the Philadelphia Orchestra, Israel Philharmonic, San Francisco Symphony, Rotterdam Philharmonic and the Orchestra Philharmonique de Radio France.

Now in its second production, his hit opera *The (R)evolution of Steve Jobs*, which won the 2019 Grammy® Award for Best Opera, goes to Calgary Opera and Utah Opera this season. The concert opener *Rhapsody of Steve Jobs*, based on the opera, will be heard at Atlanta Symphony after its premiere by the Philadelphia Orchestra. A new opera is in the works based on “The Amazing Adventures of Kavalier & Clay” for the Metropolitan Opera.

Highly informed by his work as a DJ, his curatorial approach integrates adventurous music, ambient information and social platforms in a fluid and immersive way. Working in clubs under the name DJ Masonic, Bates has developed “Mercury Soul,” a show combining DJing and classical music, to packed crowds with clubs and orchestras around the country. A diverse artist exploring the ways classical music integrates into contemporary cultures, he serves on the faculty of the San Francisco Conservatory of Music.

**WOLFGANG AMADEUS MOZART****Concerto No. 3 in G Major for Violin and Orchestra, K. 216 (1775)****24 minutes***Solo violin, 2 flutes, 2 oboes, 2 horns and strings.***THE STORY**

So, how does a rebellious teenager impress his dad, a preeminent violin teacher? Why, by writing five violin concerti, some of which are part of the essential repertoire nearly 250 years later.

Consider the pressures Wolfgang Mozart faced: His father Leopold was a respected composer and noted violin teacher who published the influential “Essay on the Fundamental Principles of Violin Playing” the same year Wolfgang was born. Keyboard, composition and violin lessons came from Leopold, a stern taskmaster who ambitiously stage-managed his children’s musical performances in royal courts across Europe. And, beginning at the age of 13, Wolfgang worked as a concertmaster and composer for the Prince-Archbishop of Salzburg, finally receiving a salary for his efforts three years later. In the midst of this stressful atmosphere, Wolfgang flourished due to a convergence of talent, temperament, training and opportunity.

Wolfgang’s violin skills were significant, as Leopold wrote to him, “You are not quite aware yourself of what an excellent violinist you are, when you gather up all your strength and play with self-confidence, verve, and fire.” He began composing his first violin concerto in 1773. He set aside the genre for two years and then returned to it in 1775, writing the remainder of his five authenticated violin concerti in a tremendous creative surge: No. 2 in June, No. 3 in September, No. 4 in October and No. 5 in December. Wolfgang composed no more violin concerti and stopped performing on violin, no doubt to the consternation of his father, but did play viola in chamber music settings, not fully abandoning his string training. Keyboard virtuosity would be his calling card in Vienna after he left Salzburg for good in 1781.

**THE MUSIC**

Mozart hewed to string-friendly keys for his violin concerti and the G major tonality of the Third Violin Concerto is among the sunniest of the lot. The opening allegro is cheerful and jaunty. Mozart broke no new ground structurally and even adapted melodic material from his opera *Il ré pastore* which had premiered only a few months earlier. Still, his approach to the music is fresh and a sense of irrepressible joyousness prevails throughout. The modest orchestral forces support and never supplant the solo violin.

The second movement trades oboes for more pastoral flutes and the accompanying upper strings are muted as the solo violin sings a line of great simplicity and beauty. The idyll is scarcely disturbed by a brief flirtation with the minor key as tranquility continues to reign.

The concluding rondo’s genial melody draws one in with a folksy charm, even during a brief minor episode. In a delightfully unexpected move, Mozart shifts from triple meter (three beats in a bar) to duple meter (two beats in a bar) for a stately and elegant dance that is itself interrupted by a vivacious exclamation. Order is restored and the winds have the last word in this lovely concerto. **ETW**

**WOLFGANG AMADEUS MOZART (1756-1791)****Known for:**

- **Requiem (1791)**
- ***The Magic Flute* (1791)**
- **Symphony No. 41, “Jupiter” (1788)**

- Wolfgang enjoyed his time in Europe’s cosmopolitan cities and set out on tour with his mother in 1777, looking for a suitable position. His mother fell ill and died while they were in Paris, a devastating blow for the young composer. Upon returning to Salzburg, he was appointed court organist, a position he held until 1781 when a dispute with the ruling prince-archbishop resulted in his abrupt dismissal from court. He then decided to settle in Vienna.
- Once in Vienna, Mozart taught, composed and played concerts for his living. Although busy, he found time for romance and married Constanze Weber against Leopold’s wishes. Those early days in Vienna were among the most successful of Mozart’s life. His operas and symphonies were popular and he had many triumphs as a pianist-composer.
- His achievements were noted by the renowned composer Joseph Haydn, who said to Wolfgang’s father, “I tell you before God, and as an honest man, your son is the greatest composer known to me by person and repute; he has taste and what is more the greatest skill in composition.”
- The public, as ever, was fickle and Mozart’s popularity eventually waned. This, coupled with an extravagant lifestyle, led to chronic financial problems. Against this backdrop of difficulty, his health became precarious. He continued working frantically despite illness, succumbing to a fever on December 5, 1791.
- Mozart was a prolific correspondent — 371 letters survive and a surprising number include coarse comments and immature jokes.
- It is uncertain whether Mozart and Beethoven ever met. Beethoven went to Vienna in early 1787. There is some indication the 16-year-old Beethoven was hoping to study with Mozart but the only anecdotal account of their meeting is of rather dubious provenance and lacks any corroboration at all.
- Wolfgang and Constanze had six children, only two of whom survived to adulthood: Karl Thomas Mozart served as an official to the Viceroy of Naples in Milan, and Franz Xaver Wolfgang Mozart was a composer and teacher. Both men were unmarried and had no children.
- Mozart composed more than 600 works, including 41 symphonies, 27 piano concertos, 5 violin concertos, 23 string quartets, 36 violin sonatas, 21 operas, and 18 masses — plus the famous Requiem unfinished at his death. **ETW**

**OTTORINO RESPIGHI*****The Fountains of Rome* (1916)****16 minutes**

*Piccolo, 2 flutes, 2 oboes, English horn, 2 bassoons, 2 clarinets, bass clarinet, 4 horns, 3 trumpets, 3 trombones, tuba, timpani, chimes, cymbals, orchestra bells, triangle, 2 harps, piano, celeste, organ and strings.*

**THE STORY**

In a turning point for Respighi's career, which up to this point had been more in the lines of performing and arranging than composing, he moved to Rome in 1913 in order to take a professorship in composition at the city's conservatory, Liceo Musicale di Santa Cecilia. But being in the cultural and musical capital of Italy also led to a burst of inspiration for composing, and within three years of the move he had completed *The Fountains of Rome*, a symphonic poem depicting four of Rome's famous fountains.

The piece had a tumultuous first few years. It was almost premiered by the eminent conductor Arturo Toscanini in late 1916; but, the performance occurring during World War I, an audience riot over German music in the first half of the concert caused the second half (including *Fountains*) to be canceled. When the piece was finally premiered by a different conductor in March 1917, it met with a lukewarm response, much to Respighi's disappointment. Later, Toscanini asked the composer for a work he could perform at a concert in February 1918; Respighi reluctantly gave him the score for *Fountains* as he had nothing else ready. This performance in Milan was hugely successful and catapulted Respighi to international fame. *AJH*

**THE MUSIC**

In this symphonic poem the composer has endeavored to give expression to the sentiments and visions suggested to him by four of Rome's fountains, contemplated at the hour when their characters are most in harmony with the surrounding landscape, or at which their beauty is most impressive to the observer.

The first part of the poem, inspired by the fountain of Valle Giulia, depicts a pastoral landscape: droves of cattle pass and disappear in the fresh, damp mists of the Roman dawn.

A sudden loud and insistent blast of horns above the trills of the whole orchestra introduces the second part, "The Triton Fountain." It is like a joyous call, summoning troops of naiads and tritons, who come running up, pursuing each other and mingling in a frenzied dance between the jets of water.

Next there appears a solemn theme borne on the undulations of the orchestra. It is the fountain of Trevi at mid-day. The solemn theme, passing from the woodwind to the brass instruments, assumes a triumphal character. Trumpets peal: Across the radiant surface of the water there passes Neptune's chariot drawn by seahorses and followed by a train of sirens and tritons. The procession vanishes while faint trumpet blasts resound in the distance.

The fourth part, "The Fountain at the Villa Medici," is announced by a sad theme which rises above the subdued warbling. It is the nostalgic hour of sunset. The air is full of the sound of tolling bells, the twittering of birds, the rustling of leaves. Then all dies peacefully into the silence of the night.

— Ottorino Respighi

**OTTORINO RESPIGHI*****The Pines of Rome* (1924)****23 minutes**

*piccino, 3 flutes, 2 oboes, English horn, 2 bassoons, contrabassoon, 4 horns, 3 trumpets, 3 trombones, tuba, timpani, bass drum, cymbals, orchestra bells, ratchet, snare drum, tam-tam, tambourine, triangle, 2 harps, piano, celeste, organ, offstage brass, and strings.*

**THE STORY**

The story of *The Pines of Rome* premiere is very different than the story of *The Fountains of Rome* premiere. *Fountains* was premiered by a little-known composer to a mostly indifferent audience at the Teatro Augusteo (a venue built over the tomb of Augustus, the first Roman emperor). Eight years later, the internationally famous composer offered the premiere of *Pines* at the same venue with a different conductor. This time, the response was so enthusiastic that the final measures of the piece were drowned out by frenetic applause. A second performance was scheduled two weeks later and the theater sold out. The American premiere, two weeks after that, featuring the New York Philharmonic conducted by Arturo Toscanini (in his first concert as conductor of that orchestra), was also a resounding success.

Fun fact: Respighi gets credit for being the first composer to call for electronics to be used along with the orchestra. In the third movement of *Pines*, he instructs a phonograph recording of a nightingale to be played during the ending of the movement. He even specified a particular recording, Concert Record Gramophone Company R. 6105. To this day the publisher provides the same recording with the score (though now it is supplied via CD or digital file instead of on a 78-RPM record). *AJH*

**THE MUSIC**

While in his preceding work, *The Fountains of Rome*, the composer sought to reproduce by means of tone an impression of Nature, in *The Pines of Rome* he uses Nature as a point of departure, in order to recall memories and vision. The centuries-old trees which so characteristically dominate the Roman landscape become witnesses to the principal events in Roman life.

The Pines of the Villa Borghese (*Allegretto vivace*) — Children are at play in the pine groves of the Villa Borghese, dancing the Italian equivalent of "Ring Around the Rosie." They mimic marching soldiers and battles. They twitter and shriek like swallows at evening, coming and going in swarms. Suddenly the scene changes.

The Pines Near a Catacomb (*Lento*) — We see the shadows of the pines, which overhang the entrance of a catacomb. From the depths rises a chant, which echoes solemnly, like a hymn, and is then mysteriously silenced.

The Pines of the Janiculum (*Lento*) — There is a thrill in the air. The full moon reveals the profile of the pines of Gianicolo's Hill. A nightingale sings.

The Pines of the Appian Way (*Tempo di Marcia*) — Misty dawn on the Appian Way. The tragic country is guarded by solitary pines. Indistinctly, incessantly, the rhythm of unending steps. The poet has a fantastic vision of past glories. Trumpets blare, and the army of the Consul bursts forth in the grandeur of a newly risen sun toward the Sacred Way, mounting in triumph the Capitoline Hill.

— Ottorino Respighi



## OTTORINO RESPIGHI (1879-1936)

### Known for:

- *Fountains of Rome* (1916)
- *Pines of Rome* (1924)
- *Ancient Airs and Dances* (1917-31)

- Respighi was born into an artistic family that included two noted sculptors, a cathedral organist and an accomplished pianist and teacher. He took piano and violin lessons from his father, though he displayed little interest in music until he was 8 years old.
- During his time at the Liceo Musicale di Bologna (his hometown's conservatory), Respighi studied violin, viola, composition and musicology. He also studied various languages; in the course of his life, he became fluent in eleven languages and read literature in all of them.
- Respighi joined the Russian Imperial Theatre's orchestra in Saint Petersburg in 1900, playing as their principal violist for the Italian operas they staged. He met Russian composer Nikolai Rimsky-Korsakov during his time there and studied orchestration and composition with him; Rimsky-Korsakov's famous orchestration skills were a strong influence on the young composer.
- Beginning in 1906, Respighi undertook the transcription of many pieces of Italian music from the 17th and 18th centuries, which led to a revival of interest in Claudio Monteverdi's music. His interest in early Italian music influenced many of his compositions, including his three orchestral suites titled *Ancient Airs and Dances*.
- In 1913 Respighi joined the faculty of the Liceo Musicale di Santa Cecilia in Rome, where he was to spend most of the rest of his life. The fountains and trees in Rome served as inspiration for two of his best-known compositions, both of which are on our program today.
- Due to his fame, Respighi was granted more freedom than many Italian artists under the dictatorship of Benito Mussolini and his Fascist Party. He maintained an uneasy relationship with the regime, avoiding its censure despite his support of more outspoken critics like conductor Arturo Toscanini. *Roman Festivals*, the third piece in his Roman trilogy (with *Fountains* and *Pines*), was ostensibly written to praise the glory of Italy, but like much of Shostakovich's work under the Soviet government, the praise is ambiguous.
- Respighi was a musical conservative, drawing inspiration from Renaissance and Baroque sources and couching them in Romantic harmonies and orchestrations. He is sometimes described as a "counter-revolutionary" in contrast to the musical revolution led by Arnold Schoenberg and his students. In 1932, toward the end of his life, Respighi signed a manifesto denouncing twelve-tone music and "mechanical demonstration," committing instead to "human content" in music.
- In 1919 Respighi married Elsa Olivieri-Sangiaco, a student of his who was 14 years his junior. They had a happy marriage throughout Respighi's life. Elsa dedicated the remaining 60 years of her life, after his death in 1936, to promoting his music and legacy; she organized his letters and photographs, commissioned composers to complete pieces he had left unfinished, and produced premiere performances and recordings of his lesser-known compositions. She died in 1996, one week short of her 102nd birthday. **AJH**

