

Season 2017-2018

Thursday, April 26, at 7:30

Friday, April 27, at 2:00

Saturday, April 28, at 8:00

The Philadelphia Orchestra

Stéphane Denève Conductor

Nicholas Angelich Piano

Berlioz Overture, *Roman Carnival*, Op. 9

Saint-Saëns Piano Concerto No. 5 in F major, Op. 103
("Egyptian")

I. Allegro animato

II. Andante

III. Molto allegro

Intermission

Connesson *E chiaro nella valle il fiume appare* 

First Philadelphia Orchestra performances

Respighi *The Pines of Rome*

I. The Pine Trees of the Villa Borghese—

II. Pine Trees near a Catacomb—

III. The Pine Trees of the Janiculum—

IV. The Pine Trees of the Appian Way

This program runs approximately 1 hour, 45 minutes.

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These concerts are part of the Fred J. Cooper Memorial Organ Experience, supported through a generous grant from the **Wyncote Foundation**.

The April 26 concert is sponsored by **an anonymous donor and Dr. and Mrs. John Glick**.
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The Philadelphia Orchestra

Yannick Nézet-Séguin Music Director



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The Philadelphia Orchestra

Jeffrey Griffin



The Philadelphia Orchestra is one of the preeminent orchestras in the world, renowned for its distinctive sound, desired for its keen ability to capture the hearts and imaginations of audiences, and admired for a legacy of imagination and innovation on and off the concert stage. The Orchestra is inspiring the future and transforming its rich tradition of achievement, sustaining the highest level of artistic quality, but also challenging—and exceeding—that level, by creating powerful musical experiences for audiences at home and around the world.

Music Director Yannick Nézet-Séguin's connection to the Orchestra's musicians has been praised by both concertgoers and critics since his inaugural season in 2012. Under his leadership the Orchestra returned to recording, with three celebrated CDs on the prestigious Deutsche Grammophon label, continuing its history of recording success. The Orchestra also reaches thousands of listeners on the radio with weekly broadcasts on WRTI-FM and SiriusXM.

Philadelphia is home and the Orchestra continues to discover new and inventive ways to nurture its relationship with its loyal patrons at its home in the Kimmel Center, and also with those who enjoy the Orchestra's area performances at the Mann Center, Penn's Landing, and other cultural, civic, and learning venues. The Orchestra maintains a strong commitment to collaborations with cultural and community organizations on a regional and national level, all of which create greater access and engagement with classical music as an art form.

The Philadelphia Orchestra serves as a catalyst for cultural activity across Philadelphia's many communities, building an offstage presence as strong as its onstage one. With Nézet-Séguin, a dedicated body of musicians, and one of the nation's richest arts ecosystems, the Orchestra has launched its **HEAR** initiative, a portfolio of integrated initiatives that promotes **H**ealth, champions music **E**ducation, eliminates barriers to **A**ccessing the orchestra, and maximizes

impact through **R**esearch. The Orchestra's award-winning Collaborative Learning programs engage over 50,000 students, families, and community members through programs such as PlayINs, side-by-sides, PopUP concerts, free Neighborhood Concerts, School Concerts, and residency work in Philadelphia and abroad.

Through concerts, tours, residencies, presentations, and recordings, The Philadelphia Orchestra is a global ambassador for Philadelphia and for the US. Having been the first American orchestra to perform in China, in 1973 at the request of President Nixon, the ensemble today boasts new five-year partnerships with Beijing's National Centre for the Performing Arts and the Shanghai Media Group. In 2018 the Orchestra travels to Europe and Israel. The Orchestra annually performs at Carnegie Hall while also enjoying summer residencies in Saratoga Springs, NY, and Vail, CO. For more information on The Philadelphia Orchestra, please visit www.philorch.org.

Principal Guest Conductor



Jessica Griffin

Stéphane Denève recently extended his contract as principal guest conductor of The Philadelphia Orchestra through the 2019-20 season. He spends multiple weeks each year with the ensemble, conducting subscription, Family, tour, and summer concerts. His 2017-18 subscription season appearances include four weeks of concerts, with a special focus on the music of Guillaume Connesson; two Family concerts; and the Orchestra's annual New Year's Eve concert. Mr. Denève has led more programs with the Orchestra than any other guest conductor since making his debut in 2007, in repertoire that has spanned more than 100 works, ranging from Classical through the contemporary, including presentations with dance, theater, film, and cirque performers. Mr. Denève is also music director of the Brussels Philharmonic and director of its Centre for Future Orchestral Repertoire, and music director designate of the St. Louis Symphony. From 2011 to 2016 he was chief conductor of the Stuttgart Radio Symphony Orchestra and from 2005 to 2012 music director of the Royal Scottish National Orchestra.

Recent engagements in Europe and Asia include appearances with the Royal Concertgebouw Orchestra, the Orchestra Sinfonica dell'Accademia Nazionale di Santa Cecilia in Rome, the Vienna and NHK symphonies, the Munich and Czech philharmonics, and the Orchestre National de France. In North America he made his Carnegie Hall debut in 2012 with the Boston Symphony, with which he is a frequent guest. He appears regularly with the Cleveland Orchestra, the New York and Los Angeles philharmonics, and the San Francisco and Toronto symphonies.

Mr. Denève has won critical acclaim for his recordings of the works of Poulenc, Debussy, Ravel, Roussel, Franck, and Connesson. He is a triple winner of the Diapason d'Or de l'Année, was shortlisted in 2012 for *Gramophone's* Artist of the Year award, and won the prize for symphonic music at the 2013 International Classical Music Awards. A graduate of, and prizewinner at, the Paris Conservatory, Mr. Denève worked closely in his early career with Georg Solti, Georges Prêtre, and Seiji Ozawa. He is committed to inspiring the next generation of musicians and listeners and has worked regularly with young people in the programs of the Tanglewood Music Center and the New World Symphony.

Soloist



M. Rhodes & W. Van Tass

American pianist **Nicholas Angelich** began studying piano at the age of five with his mother and in two years gave his first concert, performing Mozart's Piano Concerto No. 21. At the age of 13 he entered the Conservatoire National Supérieur de Musique in Paris where he studied with Aldo Ciccolini, Yvonne Loriod, Michel Beroff, and Marie Françoise Bucquet. Mr. Angelich made his Philadelphia Orchestra debut in 2009 with Yannick Nézet-Séguin. That same year he made his BBC Proms debut, also with Yannick, and collaborated with him at Lincoln Center's Mostly Mozart Festival.

Mr. Angelich's recent performance highlights include appearances with the Orchestre National de France; the Orchestre de Paris; the Orchestre National de Lyon; the Orchestre National Bordeaux Aquitaine; the London, Rotterdam, Radio France, and Seoul philharmonics; the London, Frankfurt Radio, St. Petersburg, NDR, and Singapore symphonies; the Orquesta Sinfónica de Galicia; and the Basque National, Stuttgart Radio, and Mariinsky orchestras. In North America he has appeared with the Seattle Symphony and Ludovic Morlot, the Utah Symphony and Thierry Fischer, the San Antonio Symphony and Sebastian Lang-Lessing, the Boston Symphony and New York Philharmonic with Kurt Masur, and the Pittsburgh Symphony with Gianandrea Noseda. He has also performed with the Los Angeles Philharmonic and the Montreal and Atlanta symphonies. An avid recitalist, Mr. Angelich appears regularly in top international halls and has been a frequent guest in Switzerland at the Verbier Festival and with the Martha Argerich Project in Lugano. Chamber collaborators include Ms. Argerich (piano); violinists Maxim Vengerov, Akiko Suwanai, Dimitri Sitkovetsky, Joshua Bell, and Renaud Capuçon; and cellist Gautier Capuçon. Composer Pierre Henry dedicated his *Concerto for Piano without Orchestra* to Mr. Angelich.

Mr. Angelich's recent releases on Erato include a disc of Brahms piano concertos and chamber music and the album *Dedication*, which explores the mutual admiration and inspiration of Chopin, Liszt, and Schumann. His recording of the Brahms Trios with the Capuçons for Virgin Classics was awarded the German Record Critics' Prize. He has also released extensive recordings for Naïve, Harmonia Mundi, Lyrinx, and Mirare.

Framing the Program

Parallel Events

1844
Berlioz
Roman Carnival
Overture

Music
Mendelssohn
Violin Concerto

Literature
Thackeray
Barry Lyndon

Art
Turner
Rain, Steam, and Speed

History
Marx meets
Engels

1896
Saint-Saëns
Piano Concerto
No. 5

Music
Strauss
Also sprach Zarathustra

Literature
Chekhov
The Sea Gull

Art
Leighton
Clytie

History
Utah becomes a
state

1924
Respighi
The Pines of Rome

Music
Sibelius
Symphony No. 7

Literature
Forster
A Passage to India

Art
Braque
Sugar Bowl

History
Lenin dies

Hector Berlioz was bitterly disappointed by the failure of *Benvenuto Cellini*, his grand opera about the celebrated 16th-century Italian artist. He later got a second chance with a more successful revision, but in the meantime he did not want to let this magnificent music go to waste. He frequently conducted the opera's Overture and created another sparkling Overture based on themes from the carnival scene that closes the second act.

Berlioz's younger contemporary Camille Saint-Saëns was also one of the most widely traveled composers of the century. (He appeared in 1906 as piano soloist with The Philadelphia Orchestra on a trip to America). Saint-Saëns died in Algiers at the venerable age of 86. His fascination with Northern Africa is evident in the last of his five piano concertos, which is nicknamed the "Egyptian."

We fast forward more than a century for the third French composer on the program today: Guillaume Connesson. On this concert Principal Guest Conductor Stéphane Denève presents the last of a trilogy of pieces relating to different countries. In October he conducted *Maslenitsa*, the Russian piece, and last week the German *Flammenschrift* (Fire Letter). The Italian portion, *E chiaro nella valle il fiume appare* (And the River Shimmers in the Valley), was inspired by the great 19th-century Italian poet Giacomo Leopardi's *The Calm after the Storm*.

The concert then veers to Italy with Ottorino Respighi's evocative *The Pines of Rome*, which explores the pine tree groves spread over the Eternal City. This brilliantly scored musical homage to the place the composer so loved offers a feast of sound as the orchestra is augmented by organ, a large contingent of percussion instruments, recorded bird calls (shocking in 1924), and antiphonal brass choirs. The piece is cast in four continuous movements representing pine trees at the Villa Borghese, near a Catacomb, on the Janiculum, and along the Appian Way.

The Philadelphia Orchestra is the only American orchestra with weekly broadcasts on Sirius XM's *Symphony Hall*, Channel 76, made possible through support from the Damon Runyon Cancer Research Foundation on behalf of David and Sandy Marshall. Broadcasts are heard on Mondays at 7 PM, Thursdays at 12 AM, and Saturdays at 4 PM.

The Music

Roman Carnival Overture



Hector Berlioz
Born in La Côte-St.-André,
Isère, December 11, 1803
Died in Paris, March 8,
1869

Based on a romanticized version of the adventurous life of the 16th-century Italian artist, Berlioz's opera *Benvenuto Cellini* was particularly dear to the composer's heart. Begun in the early 1830s—during the period that saw the composition of the *Symphonie fantastique*, *Harold in Italy*, and *Lélio*—the painstaking work on *Cellini* dragged on for nearly two decades. The opera's first version, given its premiere at the Paris Opéra in 1838, was a complete failure. Some critics have speculated that the work's strengths—intensity of dramatic design coupled with almost unprecedented richness of orchestration—worked against its success with an audience more attuned to the long and lugubrious strains of Étienne Méhul and Giacomo Meyerbeer. Franz Liszt's 1852 revival of Berlioz's opera in Weimar, with substantial revisions by the composer himself, was somewhat more successful; nevertheless *Benvenuto Cellini's* life outside France has remained limited.

Still, Berlioz was not satisfied to let this highly-charged music go to waste. He frequently conducted the Overture to the opera and in 1844 created another sparkling Overture based on several of the opera's themes. Public response to the premiere of this *Roman Carnival Overture* that February, which Berlioz himself conducted, was surprisingly warm. For over 150 years the work has remained a durable orchestral showpiece, one of the most overt demonstrations of the composer's brilliant and innovative techniques of orchestration—which had found pedagogical expression the year before in his revolutionary *Grand Treatise on Modern Instrumentation and Orchestration*.

A Closer Look Berlioz called the *Roman Carnival* an *ouverture caractéristique*, to indicate its programmatic, essentially extramusical associations. The piece begins with the dazzling carnival scene from the close of the second act of *Cellini*—from which passage it also derives its name. The extroverted opening Allegro assai con fuoco (“with fury”), representing the carnival at the Piazza Colonna, gives way almost immediately to an English horn solo that intones the love duet between Cellini and Teresa (Andante sostenuto). With a suave modulation to E major,

Berlioz composed the Roman Carnival Overture in 1844.

Fritz Scheel conducted the first Philadelphia Orchestra performance of the Roman Carnival Overture, in February 1903. Christoph Eschenbach led the most recent subscription performances of the work, in October 2007.

The Philadelphia Orchestra has recorded the Roman Carnival Overture twice: in 1931 with Leopold Stokowski for Bell, and in 1952 with Alexander Hilsberg for Sony. The Overture also appears on The Philadelphia Orchestra: The Centennial Collection (Historic Broadcasts and Recordings from 1917-1998) in a 1986 performance led by Riccardo Muti.

The work is scored for two flutes (fl doubling piccolo), two oboes (fl doubling English horn), two clarinets, two bassoons, four horns, two trumpets, two cornets, three trombones, timpani, percussion (cymbals, tambourines, triangle), and strings.

Performance time is approximately nine minutes.

the lovers are awash in a lovely passage of Berlioz's most translucent orchestral sound. But only for a moment. The pace gains momentum again with the *Allegro vivace*, in which a variety of the opera's carnival motifs are combined into a lively, dance-like section. A brief *fugato* passage begins the final dash to the concise, brilliant coda.

Berlioz wrote of having heard the *Roman Carnival Overture* performed by a highly unconventional "chamber ensemble" of two pianos and harmonium. "They took the *Allegro* much too slowly," he wrote in his *Memoirs*, in his characteristically jocular vein. "The *Andante* went well, though when they resumed the *Allegro* at an even slower tempo, the blood rushed to my face, I grew red, and—no longer able to contain myself—I cried out: 'That is not the Carnival! What you're playing sounds more like Good Friday!' One can imagine the merriment that my exclamation caused. It was impossible to restore silence, and the performers finished the overture placidly, amidst the noise and laughter of the audience, which did not disturb them at all."

—Paul J. Horsley

The Music

Piano Concerto No. 5 (“Egyptian”)



Camille Saint-Saëns
 Born in Paris, October 9,
 1835
 Died in Algiers,
 December 16, 1921

Musical “exoticism” took many forms during the 19th and early 20th centuries—from the generalized modalisms of Alexander Glazunov’s *Oriental Rhapsody* or Nikolai Rimsky-Korsakov’s *Sheherazade* to the settings of obscure Eastern poetry of Gustav Mahler’s *Das Lied von der Erde* or the stereotypically “perfumed” images of Asia found in Maurice Ravel’s *Shéhérazade*. Composers in France around 1900, in particular, seemed to find a special resonance with the delicately shaded poetry and modal scales of the Middle and Far East, and reveled in the exoticism that seemed so close to the affinities of the fin-de-siècle.

A Frequent Visitor to the Middle East Of course not all of the Europeans who were creating these picturesque scenes had actually been to Africa or Asia, but this didn’t stop them from trying to re-create these places. One exception to this was Camille Saint-Saëns, whose frequent travels to the Middle East served as direct inspiration for such works as the *Suite algérienne*, the *Orient et occident* for band, the *Caprice arabe* for two pianos, the *Souvenir d’Ismailia* for piano, and *Africa* for piano and orchestra. These works were all marked by highly original evocations of the sights and sounds of northern Africa, employing techniques that strove to avoid cliché and stereotype.

Saint-Saëns had always been blessed with a knack for combining a virtuoso soloist with orchestra, a skill that served him well throughout his extraordinarily long creative career: He composed more soloist-and-orchestra works (some 30 in all) than any other major 19th-century composer. In addition to five concertos for piano, three for violin, and two for cello, he also wrote a colorful variety of pieces such as the *Carnival of the Animals* and the *Morceau de concert* for harp. The same melodic facility that lends his operas and chamber works their nonchalant flow is found in ample measure in these works for soloist and orchestra.

A Closer Look His five concertos for piano, rich not just in melodism but in dazzling keyboard virtuosity, take a variety of approaches to the “problem” of structuring the Romantic concerto. In his Second Concerto (1868) he adopted elements of the cyclic approach of Franz Liszt and Felix Mendelssohn. The Fifth Concerto, composed in

The “Egyptian” Concerto was composed in 1896.

Saint-Saëns himself was the soloist in the first Philadelphia Orchestra performances of the Fifth Concerto, in November 1906; Fritz Scheel was on the podium. Most recently on subscription it appeared in October 1997, with Jean-Yves Thibaudet and Luis Biava conducting.

The score calls for solo piano, piccolo, two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, timpani, percussion (tam-tam), and strings.

The Concerto runs approximately 30 minutes in performance.

1896, was original in its own way, despite its conventional three-movement format. The opening **Allegro animato**, which contains vague allusions to sonata-allegro form, confounds an attempt to imbue it with too much logic—giving an overall impression, ultimately, of a fantasy. The finale (**Molto allegro**) is one of the composer’s most dynamically and brilliantly motoric movements, brittle and insouciantly virtuosic as only Saint-Saëns can be.

Between these two outer movements stands a dazzling “exotic” fantasy (**Andante**), apparently inspired by the composer’s reminiscences of travels in Algeria and Egypt during the 1880s and '90s. This marvelous, rhapsodic slow movement is one of Saint-Saëns’s most remarkable creations, “a sort of trip to the orient,” as the composer has written, “which, in the F-sharp-major passage, travels even to the Far East. The passage in G major [i.e., the tranquil central section] is based on a Nubian love song I heard sung by riverboat sailors on the Nile, as I was sailing alongside them on a *dahabeah* [a large passenger houseboat].” This indigenous tune is accompanied by the *Cri de la sauterelle*—i.e., the “chirping of crickets,” as Saint-Saëns has written into the score at that point.

Saint-Saëns himself presented the Fifth Concerto’s premiere, on June 2, 1896, at an elaborate jubilee concert mounted at the Salle de Pleyel to mark the 50th anniversary of his own debut as pianist at age 11. The program began and ended with Mozart—whose music Saint-Saëns had always valued above that of any other composer—including the Salzburg master’s last piano concerto (No. 27 in B-flat major, K. 575). Then, the Spanish violinist Pablo Sarasate, one of the composer’s dearest friends, played the brand-new Violin Sonata No. 2. But the centerpiece of the program was the first performance of the Fifth Piano Concerto, which made such a sensation that evening that it quickly became part of the repertoire of nearly every French pianist.

—Paul J. Horsley

The Music

E chiaro nella valle il fiume appare



Guillaume Connesson
Born in Boulogne-
Billancourt, May 5, 1970
Now living in Paris

The title of this work, translated as “And the River Shimmers in the Valley” after the authoritative new version by Jonathan Galassi, comes from a poem by the great Italian poet Giacomo Leopardi (1798-1837), “La quiete dopo la tempesta” (The Calm after the Storm). The common natural phenomenon became, for Leopardi, a metaphor for rebirth and the rediscovery of joy in life—a joy that was mostly denied to this lonely and sickly aristocrat during his own brief sojourn on earth.

A Tribute to Italy French composer Guillaume Connesson was inspired by Leopardi’s line to pay tribute, as he said, “to the beautiful landscapes of Italy.” Although it was written as an independent work, it may function equally as the middle movement in an orchestral triptych that also includes homages to Germany and Russia (the German piece, *Flammenschrift*, was performed by The Philadelphia Orchestra last weekend, and the Russian piece, *Maslenitsa*, was played by the Orchestra in October). Connesson, a true 21st-century Romantic, has risen to international prominence with a fast-growing catalog of works in all genres; his orchestral writing in particular is distinguished by its lush orchestration and a generous melodic vein. As the composer notes, *E chiaro nella valle il fiume appare* is based on two themes, the first presented in unison at the beginning, the second, “shuddering and sensuous,” rises to a big fortissimo climax. “In the mysterious calm that follows,” Connesson continues, “one hears an old Neapolitan song, ‘Voca voca,’ played by the clarinet and trumpet, as if coming from a distance. Another lyrical surge (including a fleeting quote from Leoncavallo’s *Pagliacci*) leads to a peaceful coda where distant bells evoke Italian towns at sunset.”

During the last decade, Connesson has developed relationships with such ensembles as the Royal Concertgebouw Orchestra and the Royal Scottish National Orchestra, and such world-class soloists as violinist Renaud Capuçon and pianist Jean-Yves Thibaudet, for whom he has written concertos. Yet he has also written music for children, music on sacred texts, a ballet titled *Lucifer*, and, more recently, a comic opera to be premiered in Bordeaux.

E chiaro nella valle il fiume
appare *was composed in*
2015.

*These are the first Philadelphia
Orchestra performances of the
work.*

*The score calls for two flutes,
two oboes, two clarinets, two
bassoons, four horns, two
trumpets, three trombones,
timpani, percussion (bass
drum, crotales, glockenspiel,
sizzle cymbal, suspended
cymbal, tam-tam, triangle,
tubular bells, vibraphone,
xylophone), and strings.*

*Performance time is
approximately 12 minutes.*

Connesson and Denève Over the years, Connesson has developed a close working relationship with conductor Stéphane Denève. In a recent interview with the French music magazine *Tutti*, the composer told the story of how their friendship began:

We met in the year 2000, under rather unusual circumstances. One day, I got a phone call from a young conductor by the name of Stéphane Denève: "We don't know each other. I am going to make my American conducting debut in Washington, DC, soon. They suggested that I conduct *Métaboles* by Henri Dutilleux, but I would prefer to present a composer of my own generation. I contacted some French publishing houses who sent me a large number of scores. I would like to conduct your *Supernova!*" ...

We got together at my house and had a great discussion about contemporary music and our studies. This is how our relationship began. The first concert where he conducted my music was followed by many more. When he was appointed music director of the Royal Scottish National Orchestra, he offered me a composer residence there. Whereas many conductors are only interested in world premieres ... Stéphane conducted pieces of mine that had already been written. During my residence with Royal Scottish, I composed *Une lueur dans l'âge sombre* [A Light in the Dark Ages] and *Aleph*. Together with *The Shining One*, these works were on the CD we brought out on the Chandos label. ...

Our collaboration is not limited to me sending him pieces and him conducting them. This is a real friendship; Stéphane is interested in what I write, even those pieces he isn't going to conduct. We communicate a lot, I would call him on the phone and play for him on the piano something I've been working on; he tells me what he thinks, approves or criticizes, and doesn't hesitate to question certain things. It is a true artistic dialogue, which I find extremely important because I don't care for a pyramid-like relationship with performers where the composition descends from the top to the interpreter who is no more than an executant—what an ugly word! I love to have exchanges with the interpreters, which are very stimulating.

The Music

The Pines of Rome



Ottorino Respighi
Born in Bologna, July 9,
1879
Died in Rome, April 18,
1936

Most of the glorious tradition of music in Italy is intimately connected to the voice, to Masses, oratorios, operas, and other lyrical splendors. One is more pressed to think of prominent Italian symphonies, concertos, or chamber music. Ottorino Respighi wrote in both vocal and instrumental genres and is best remembered for a trilogy of orchestral pieces inspired by his beloved city of Rome, as well as for works that wonderfully transform the past, such as Gregorian chant in his *Concerto gregoriano* (1921) and *Church Windows* (1925); arrangements of lute and keyboard music in three sets of *Ancient Airs and Dances* and *The Birds* (1927); and, closer to his own time, imaginative re-workings of Rossini's delightful piano music in the ballet *The Fantastic Toyshop*.

Tributes to the Eternal City Respighi's path to Rome took more than half his life. He was born, raised, and initially studied in Bologna, but soon spread his wings, benefiting from education abroad. In his early 20s he spent a couple of seasons playing viola in an orchestra in St. Petersburg, where he took some influential lessons with Nikolai Rimsky-Korsakov. He went on to study with Max Bruch in Berlin.

After teaching for some years back in his hometown, he moved at age 33 to Rome, where he spent the rest of his life. He soon wrote *The Fountains of Rome* (1915-16), which celebrates four of the city's famous fountains. This was the piece that eventually put him on the international map. Teaching at several institutions in Rome took much of his time and he increasingly concentrated compositionally on orchestral music, including his two other tributes to the Eternal City: *The Pines of Rome* (1923-24) and *Roman Festivals* (1928). The trilogy exhibits a masterful, extroverted, and magnificent orchestral technique, partly learned directly from Rimsky-Korsakov, but also tinged with elements of French Impressionism and the boldness of Richard Strauss's tone poems. They are works of excess, ones that build to dazzling conclusions.

By the early 1920s, when Respighi composed his two later Roman pieces, Mussolini had newly assumed power,

Giacomo Puccini was writing his final opera, *Turandot*, and the most famous Italian musicians in the world were two performers: the tenor Enrico Caruso and the conductor Arturo Toscanini. Opera had dominated the Italian musical scene for more than three centuries, but with the deaths of Caruso and Puccini (in 1921 and 1924 respectively), an era seems to have ended. The brilliant discipline of Toscanini's performances represented the future, despite the conductor himself being a fervent anti-fascist. Toscanini conducted many of Respighi's pieces, including the American premiere in 1926 of *The Pines of Rome* with the New York Philharmonic. (The next day Respighi himself led a performance of the piece with The Philadelphia Orchestra.) Toscanini later recorded *Roman Festivals* with the Philadelphians.

A Closer Look Respighi acknowledged that while in *The Fountains of Rome* he had tried "to reproduce by means of tone an impression of Nature," in *The Pines of Rome* he used "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."

Respighi was essentially a conservative composer. Although he flirted at times with Modernist movements in Italian music, in 1932 he signed a manifesto condemning the styles of Schoenberg, Stravinsky, and other contemporaries. He nonetheless worked a bit of innovative technology into *The Pines of Rome* that was in sympathy with the Italian Futurists of his time but was unusual in the context of orchestral music: He calls for a recording of a nightingale in the third movement—a recording he is said to have made himself near the American Academy in Rome close to the Janiculum.

The four movements are performed without pause. Respighi described each in the first edition of the score:

The Pine Trees of the Villa Borghese. Children are at play in the pine groves of Villa Borghese; they dance round in circles, they play at soldiers, marching and fighting, they are wrought up by their own cries like swallows at evening, they come and go in swarms. Suddenly the scene changes, and ...

Pine Trees near a Catacomb. ... we see the shades of the pine trees fringing the entrance to a catacomb. From the depth rises the sound of mournful psalm-singing, floating through the air like a solemn hymn, and gradually and mysteriously dispersing.

The Pines of Rome was composed in 1924.

Respighi himself conducted the first Philadelphia Orchestra performances of the piece, in January 1926, the day after the United States premiere in New York. The last time the Orchestra performed The Pines of Rome on subscription was in October 2013, led by Rafael Frühbeck de Burgos.

The work has been recorded by the Orchestra four times: with Eugene Ormandy in 1946 and 1968 for CBS and in 1973 for RCA, and with Riccardo Muti in 1984 for EMI. It can also be found in The Philadelphia Orchestra: The Centennial Collection (Historic Broadcasts and Recordings from 1917-1998), in a performance led by Muti from 1998.

Respighi's score calls for three flutes (III doubling piccolo), two oboes, English horn, two clarinets, bass clarinet, two bassoons, contrabassoon, four horns, three trumpets, three trombones, tuba, timpani, percussion (bass drum, cog rattle, cymbals, orchestra bells, tam-tam, tambourine, triangle, two small cymbals), six offstage "Roman trumpets" (buccine, which attempt to imitate a historic army instrument—performed here on four trumpets and two trombones), recorded sounds of a nightingale, harp, piano, celesta, organ, and strings.

The Pines of Rome runs approximately 22 minutes in performance.

The Pine Trees of the Janiculum. A quiver runs through the air: the pine trees of the Janiculum stand distinctly outlined in the clear light of a full moon. A nightingale is singing.

The Pine Trees of the Appian Way. Misty dawn on the Appian Way: solitary pine trees guarding the magic landscape; the muffled, ceaseless rhythm of unending footsteps. The poet has a fantastic vision of bygone glories: trumpets sound and, in the brilliance of the newly risen sun, a consular army bursts forth towards the Sacred Way, mounting in triumph to the Capitol.

—Christopher H. Gibbs

Musical Terms

GENERAL TERMS

Chord: The simultaneous sounding of three or more tones

Chromatic: Relating to tones foreign to a given key (scale) or chord

Coda: A concluding section or passage added in order to confirm the impression of finality

Diatonic: Melody or harmony drawn primarily from the tones of the major or minor scale

Fantasy: A composition free in form and more or less fantastic in character

Fugato: A passage or movement consisting of fugal imitations, but not worked out as a regular fugue

Fugue: A piece of music in which a short melody is stated by one voice and then imitated by the other voices in succession, reappearing throughout the entire piece in all the voices at different places

K.: Abbreviation for Köchel, the chronological list of all the works of Mozart made by Ludwig von Köchel

Meter: The symmetrical grouping of musical rhythms

Mode: Any of certain fixed arrangements of the diatonic tones of an octave, as the major and minor scales of Western music

Modernism: A consequence of the fundamental conviction among successive generations of composers since 1900 that the means of musical expression in the 20th century must be adequate to the unique and radical character of the age

Op.: Abbreviation for opus, a term used to indicate the chronological position of a composition within a composer's output. Opus numbers are not always reliable because they are often applied in the order of publication rather than composition.

Scale: The series of tones which form (a) any major or minor key or (b) the chromatic scale of successive semi-tonic steps

Sonata form: The form in which the first movements (and sometimes others) of symphonies are usually cast. The sections are exposition, development, and recapitulation, the

last sometimes followed by a coda. The exposition is the introduction of the musical ideas, which are then "developed." In the recapitulation, the exposition is repeated with modifications.

Tone poem: A type of 19th-century symphonic piece in one movement, which is based upon an extramusical idea, either poetic or descriptive

Tonic: The keynote of a scale

Tutti: All; full orchestra

THE SPEED OF MUSIC (Tempo)

Allegro: Bright, fast

Andante: Walking speed

Animato: Lively, animated

Sostenuto: Sustained

Vivace: Lively

TEMPO MODIFIERS

Assai: Much

Molto: Very

DYNAMIC MARKS

Fortissimo (ff): Very loud