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# Lawrence University Symphony Orchestra, Pines of Rome, October 12, 2018

Lawrence University

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# Pines of Rome

Lawrence University Symphony Orchestra

Mark Dupere, conductor

Friday, October 12, 2018

8:00 p.m.

Lawrence Memorial Chapel

*Festive Overture*, op. 96

Dmitri Shostakovich  
(1906-1975)

*The Unanswered Question*

Charles Ives  
(1874-1954)

*Orchestral Suite No. 3 in D Major*, BWV 1068

Johann Sebastian Bach  
(1685-1750)

Ouverture - Vite

Air

Gavotte 1 & 2

Bourée

Gigue

♦ INTERMISSION ♦

*Pines of Rome*, P. 141

Ottorino Respighi  
(1879-1936)

The Pine Trees of the Villa Borghese

The Pine Trees Near a Catacomb

The Pine Trees of the Janiculum

The Pine Trees of the Appian Way

*Please join us for a reception in SH163 following the performance.*

## Program Notes

### *The Festive Overture*, op. 96

Dmitri Shostakovich

**Born:** September 25, 1906, St. Petersburg, Russia

**Died:** August 9, 1975, Moscow, Russia, U.S.S.R.

**Composed:** 1954

**Premiered:** 1954, Bolshoi Theatre, Moscow, Vassili Nebolsin conducting

**Duration:** 7 minutes

**Instrumentation:** one piccolo, two flutes, three oboes, three clarinets, two bassoons, contrabassoon; four horns, three trumpets, three trombones, tuba, timpani, percussion (triangle, cymbals, bass drum, snare drum), strings; Offstage: four horns, three trumpets, three trombones

Russian composer Dmitri Shostakovich is best known for his symphonic works, among them the famous *Symphony No. 5 in D minor*, op. 47. During Joseph Stalin's reign in the Soviet Union, Shostakovich worked under immense pressure and censure from the government, but some of this tension lessened with Stalin's death in early 1953. Near the end of that year, Shostakovich was commissioned to write a piece for the 37<sup>th</sup> anniversary of the 1917 Revolution only days before the performance. On November 6, 1954 at the Bolshoy Theater, the Bolshoy Theater Orchestra performed the *Festive Overture*, op. 96 under the direction of Alexander Melik-Pashayev. Interestingly, this overture—along with Shostakovich's First Cello Concerto featuring Mstislav Rostropovich—comprised the repertoire of Shostakovich's first and only foray in conducting in 1962. Shostakovich said of this overture:

In this work I want to convey the feelings of a man who has experienced the hardship of the war years, defeated the enemies of his Motherland and is rehabilitating his country. I want to express through musical imagery the enthusiasm of peaceful labour at the construction projects of the new five-year plan. There are no sharp dramatic conflicts in the overture. Its themes are songful and the orchestral devices varied.

The overture begins with a brilliant trumpet fanfare that is soon joined by the strings, an opener which Shostakovich borrowed from his seventh song "Birthday" in his *Children's Notebook*, op. 69. After a few majestic chords from the entire orchestra with a timpani drumroll, the presto begins, and the first theme in the overture's sonata form emerges. The clarinet plays this theme as a joyous, A Major solo first, and soon the violins have this melody in octaves. The celebratory first theme appears in a clarinet solo, which the brass play later while the rest of the orchestra

punctuates with accented offbeats. After a brief transition, the cellos and horn play a second theme that is less urgent and more lyrical. The texture gradually fades to string pizzicato, still on offbeats that invigorate the piece. This simple figure transitions into more raucous strumming, and the clarinet enters with a solo much more chromatic than before. The rest of the winds and brass join the fray, and a bold string motif leads into a fortissimo recapitulation, with the first theme given to the strings and the second theme given to the brass in quick succession. The coda begins with quick runs in the violins, which coalesces into an exciting and unstable section. Then, the offstage brass join with an idea previously heard in the strings, and a slower trumpet fanfare in triple meter that mimics the beginning of the piece heralds the end. A brisk presto and triumphant A-major chords conclude the piece.

### *The Unanswered Question: A Cosmic Landscape, from Two Contemplations*

**Charles Ives**

**Born:** October 20, 1874, Danbury, Connecticut

**Died:** May 19, 1954, New York, New York

**Composed:** 1908

**Previously entitled:** “A Contemplation of a Serious Matter”; “The Unanswered Perennial Question”

**Premiered:** May 11, 1946, Juilliard School Chamber Orchestra, Edgar Schenkman, conductor

**Duration:** 6 minutes

**Instrumentation:** four flutes, one trumpet, strings

**From the notes of Ives:** The strings: “The Silences of the Druids—Who Know, See, and Hear Nothing;” The trumpet: “The Perennial Question of Existence;” The flutes: “The Fighting Answers”

Ives greatly admired Emerson as a writer and philosopher. This piece is named for a line in “The Sphinx”, which reflects the transcendentalism in much of Emerson’s works. The characters in the piece reflect characters in the poem. My reading of the poem maps nature humming one, universal song onto the strings, the trumpet as the “great mother” and the “one deity stirred”. Ives has referred to Emerson as “a great seer”, so I also map him onto the trumpet’s questions. The flutes reflect the frantic answers of humanity, desperately trying to uncover the meaning of life, the universe, and everything.

## Excerpts for Ralph Emerson's "The Sphinx"

- 3 "Erect as a sunbeam,  
Upspringeth the palm;  
The elephant browses,  
Undaunted and calm;  
In beautiful motion  
The thrush plies his wings;  
Kind leaves of his covert,  
Your silence he sings.
- 5 "Sea, earth, air, sound, silence,  
Plant, quadrupled, bird,  
By one music enchanted,  
One deity stirred,~  
Each the other adorning,  
Accompany still;  
Night veileth the morning,  
The vapor the hill.
- 7 "But Man crouches and blushes,  
Absconds and conceals;  
He creepeth and peepeth,  
He palter and steals;  
Infirm, melancholy  
Jealous glancing around,  
An oaf, an accomplice,  
He poisons the ground.
- 8 "Out spoke the great mother,  
Beholding his fear;~  
At the sound of her accents  
Cold shuddered the sphere:~  
'Who has drugged my boy's cup?  
Who has mixed my boy's bread?  
Who, with sadness and madness,  
Has turned the man-child's head?'"
- 15 "Thou art the unanswered question;  
Couldst see thy proper eye,  
Always it asketh, asketh;  
And each answer is a lie.  
So take thy quest through nature,  
It through thousand natures ply;  
Ask on, thou clothed eternity;  
Time is a false reply."
- 17 Through a thousand voices  
Spoke the universal dame:  
'Who telleth one of my meanings,  
Is master of all I am."

The strings sound as if they're floating and drifting through the cosmos, unaffected by the question and answer between the trumpet and flutes. The trumpet's questions end alternatively between BCBCBB. The flute answers' beginnings and endings navigate through a collective chromaticism while moving in contrary motion to each other, creating a continuous, eternal loop. Instead of a traditional, linear narrative (that we would expect to arrive to a conclusion, or an answer), Ives places us in a vacuous feedback loop. Are the flutes every arriving to a final answer? Why does the trumpet ask the same, similar questions that always circle back? Where are the strings going? Are they going anywhere?

Many analyze this piece as having a tonal background with an atonal foreground. But is it really that simple? What is our relationship to this piece? Do we reflect any of these characters? Are we asking the questions, or providing the answers? Are these answers sufficient, or are we stuck in

that vacuous feedback loop? Must we unanswer this perennial question, and listen for the invisible answer of the universe?

### *Orchestral Suite No. 3 in D Major, BWV 1068*

**Johann Sebastian Bach**

**Born:** March 31, 1685, Eisenach, Germany

**Died:** July 28, 1750, Leipzig, Germany

**Composed:** c. 1731

**Duration:** 19 minutes

**Instrumentation:** two oboes, one bassoon, three trumpets, timpani, harpsichord, strings

Despite being one of his most popular works today, Bach's *Orchestral Suite No. 3 in D Major* is perhaps the most mysterious of his works. In fact, there is no original full score of this work, but instead the work was transcribed from existing string parts. Furthermore, no date of composition exists except for a span of time from the 1720s to the 1730s. This has led scholars and musicologists to think that the suite was written for the Collegium Musicum in Leipzig as Bach was musical director from 1723 until his death in 1750.

Putting the physical origins of the suite aside, the music itself has extremely obvious beginnings as each movement comes from French culture and society. In the Overture, there is a distinct dotted rhythm, most often used to encompass and picture royalty. Seeing as Louis XIV's reign had only recently come to an end, this pervasiveness of French culture is not uncommon yet so peculiar that a composer from northern Germany would be interested in a different culture and form of music. Listen for this French evidence when the entire orchestra is playing as the oboes will be in unison with the first violins. Characteristically of Bach, he ties in a folk feel with the increase of tempo about halfway through the overture as if he were saying the time for pleasantries has ended and now is the "time to dance!" Coming back to the original tempo and theme at the end, Bach prepares for the lovely and smooth Air. The Air is the movement that made this work famous and familiar to so many people. It is often performed and known as "Air on the G String" since the first violin part, when changed into another key, can be played completely on its lowest string, the G string. The Gavottes I & II transport listeners to a late 16<sup>th</sup> century court ball in France. Bach follows suit with the true gavotte style and starts each phrase in the middle of a measure. Contrary to the thought that all of Bach is complicated, the entire movement is based on a simple fanfare motif of four notes which begins the movement

in the trumpets. In the same realm, the Bourrée also is a courtly dance. However, there is a type of syncopation or “off-beat” that Bach experiments with in the second half of the movement, leading the feel of the piece away from the downbeat of each measure as would be normal in dance music. Finally, Bach sends the orchestra into a romping country dance, otherwise called the Gigue or “jig.” Played in a compound meter, the movement holds an air of rolling continuously forward as a group of dancing people would in a German bier hall. Many preconceptions of Bach’s music would include adjectives like: “proper, elegant, or refined.” But if this piece is any indication, Bach wrote music for the people and wants them to dance!

### *Pines of Rome, P. 141*

**Ottorino Respighi**

**Born:** July 9, 1879, Bologna, Italy

**Died:** April 18, 1936, Rome, Italy

**Premiered:** December 14, 1924, Rome, Italy, Augusto Orchestra, Bernardino Molinari, conductor

**Duration:** 23 minutes

**Instrumentation:** three flutes (piccolo), two oboes, English horn, two clarinets, bass clarinet, two bassoons, contrabassoon, four horns, three trumpets, four trombones, timpani, percussion (triangle, cymbals, small cymbals, tambourine, ratchet, bass drum, tam-tam, glockenspiel), celesta, gramophone, piano, organ, strings; Offstage: two flugelhorn, two horns, two euphoniums

Ottorino Respighi studied at the Liceo of Bologna before taking the position of principal viola in the Opera Orchestra of St. Petersburg, which led to him being able to study with renowned composer Nikolay Rimsky-Korsakov. Respighi first composed the tone poem “Fountains of Rome” in 1915-16, then “Pines of Rome” (1923-24) and “Roman Festivals” (1928), which became a set known as the “Roman Triptych.”

Before the American premiere, Respighi wrote to the New York Philharmonic’s Program Annotator (speaking about himself in third person):

While in his preceding work, *Fountains of Rome*, the composer sought to reproduce by means of tone an impression of Nature, in *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.



Notably, Respighi sought to evoke the sound of birds who inhabit the pines of Rome in this tone poem, so he instructs that a recording of a nightingale be played at the end of the third movement, titled “Pine Trees of the Janiculum”—one of the first instances a piece called for electronics in its orchestration. Also, in his orchestration Respighi asks for multiple offstage buccine—an ancient Roman instrument used for herding and battle calls. In LSO’s performance of the work, offstage brass replace the buccine.

### **I. I pini di Villa Borghese (Pine Trees of the Villa Borghese): Allegretto vivace**

Elsa Respighi asserts that in 1920 her husband asked her to sing a few songs that she remembered from her childhood playing in the Villa Borghese; these songs are included in this movement. A blast of sound, strings trilling, and a high trumpet call open this fanciful movement. The first melody appears in high register in the cellos, bassoon, and horn. The constant trills add an element of commotion, and the repetitive figures evoke children’s games. The cello theme from the beginning is repeated in the oboe and then the clarinet alongside a quiet accompaniment in the strings. The strings emerge with another children’s tune, which crescendos into two orchestra climaxes with trumpet fanfares, accompanied each time by whooshing chromatic gestures in the rest of the orchestra. A call and response section precedes an oboe solo that mimics the strings’ earlier statement, flowing into a section that brings Stravinsky’s ballet “Petrouchka” to mind. Before long, the excitement of the orchestra overflows, and things begin to spiral out of control, bringing to mind images of a struggle among young children playing at the villa.

### **II. I pini presso una catacomba (Pine Trees near a Catacomb): Lento**

Played *attacca*, or immediately after the preceding movement, this movement stands in stark contrast with the first movement’s ambience. Muted strings play an airy, somber chant that rises from the catacombs. An exquisite flute solo accompanied by the harp rises above the hollow gloom. Then a trumpet from a distance sings out with a delicate string melody, which begins softly like the dawn of a new day. At the close of this passage, an insistent sixteenth-note motif begins in the cellos and is taken up by the other string sections at intervals. This melody escalates into a triumphant assertion of this motif by the strings while the brass section plays a proud melody. This motif fades away, and a minor version of the original flute solo plays in a lower register accompanied by a descending

chromatic figure in the cellos and basses. A low and quiet held chord sets the stage for the next movement.

### **III. I pini del Gianicolo (Pine Trees of the Janiculum): Lento**

The strings hold a muted chord in the warm key of B major, and from this bed of sound a cascading piano solo emerges. After, a delightful clarinet solo ensues, capturing the essence of Respighi's moonlit evening near the Pines of the Janiculum, Rome's second tallest hill. Named for the two-faced god Janus, it is rumored that Respighi recorded his nightingale song on this very hill. A sextet comprised of the first stands of each string section solos with celeste amidst the orchestra's soft backdrop, and then violin and cello solo together. The orchestra swells and releases. Beautiful changes in harmony coincide with intricate melodies that weave together in a beautiful fabric of sound. The clarinet solo reprises at the end of the movement with quiet, bird-like trills in the violins, and here Respighi's nightingale recording plays. The harp strums the last iteration of the clarinet's solo before the movement draws to a close.

### **IV. I pini della Via Appia (Pine Trees of the Appian Way): Tempo di marcia**

The quiet resolution of the third movement subtly melts into something sinister, with tuned-down cellos and basses playing quietly underneath the timpani's eternal march. The Appian Way, one of the most ancient roads in the world, served military and trade functions for Rome. The oboe presents a haunting solo with chromatic turnarounds and grace notes, instilling a sense of foreboding. Dissonant, muted strings accompany the march with a lilting figure, and soon the winds comment upon the oboe's solo, enriching the composer's vision of a distant army approaching on the Appian Way. Low brass underscore with a major melody, but the tension remains palpable until the strings' entrance with a scale passage rises dramatically out of the texture, culminating in an explosion of sound from the orchestra. The victorious key of B-flat major dominates the latter portion of this movement, with quick tremolos in the strings and loud calls from the brass. The sheer volume of the ensemble fills the air, and a dramatic flourish from the orchestra concludes the piece.

*(McKenzie Fetters, Alex Quinn, Matt Jahnke, LSO Musicians)*

# Lawrence University Symphony Orchestra

Mark Dupere, conductor

## VIOLIN I

Fang Agnew  
Zoë Boston  
Laura Duggan  
McKenzie Feters,  
*concertmaster*  
Samantha Gomez  
Mindara Krueger-  
Olson  
Molly Long  
Matt Piper  
Rehanna Rexroat  
Grace Reyes  
Joanie Shalit  
Katie Weers

## VIOLIN II

Beth Fryxell  
Jessica Gehring\*  
Grace Halloran  
Jelani Jones  
Ella Kile  
Alan Liang  
Mara Logan  
Annabelle Miller  
Nora Murphy  
Claire Sternkopf  
Alex Quinn  
Rachael Teller  
Jessica Toncler

## VIOLA

AJ Ali  
Kanyon Beringer  
Lia Eldridge  
Jae Franklin  
May Garvey  
Amy Gruen\*  
Gabriel Hartmark  
Eleanor Horner  
Lexie Livingood  
Emily McCabe

## VIOLA, *cont.*

Asher McMullin  
Meghan Murphy  
Julien Riviere  
Laura Vandenberg  
Courtney  
Wilmington

## VIOLONCELLO

Christopher Aceto  
Ernesto Bañuelos  
Hannah Baron  
Julian Bennett\*  
Madison Creech  
Natalie Galster-Manz  
Alex Lewis  
Logan Robison  
Zofia Sabee  
Stephen Simuncak  
Sarah Smith  
Evan Stroud  
Joshua Tan  
Maria Ticali  
Ian Wasserman  
Mac Wyn  
David Yudis

## BASS

Jeanette Adams\*  
Matt Jahnke  
Sarah Krysan  
Zoe Markle  
Ali Remondini  
Steven Traeger

## FLUTE

Julianna Basile  
Ned Martenis (picc)  
Bianca Pratte\*  
Sara Prostko

## OBOE

Alex Gesme  
Maralee Mindock  
Logan Willis\* (EH)

## CLARINET

Abbey Atwater\*  
Anthony Dare (bass)  
Sasha Higgins

## BASSOON

Carl Rath (contra)  
Genesis Rosiles  
Stuart Young\*

## HORN

Julian Cohen\*  
Andrei Coman  
David Germaine  
Hayden Guckenberg  
Jonathan Ibach  
Simone Levy  
Mariel Lopez  
Jonah Sharp

## FLUGELHORN

Jack Benedict  
Amos Egleston

## TRUMPET

Jack Benedict  
Adrian Birge  
Caleb Carter  
Dean Chen  
Amos Egleston  
Ricardo Jimenez\*  
Eviatar Shlosberg  
Margaret Thompson

## TROMBONE

Jacob Dikelsky  
Bennett Gabriel  
Allie Goldman\*  
Theo Keenan (bass)  
Liam McDonald  
(bass)  
Omar Tlatelpa-Nieto

## EUPHONIUM

Cole Foster  
Erin Ijzer

## TUBA

Henry Parks

## HARP

Rachel Overby

## TIMPANI

Nolan Ehlers

## PERCUSSION

Ben DePasquale  
Keenan McDonald  
Brian Mironer  
Alex Quade

## HARPSICHORD

Sam Buse

## PIANO

Luke Auchter

## CELESTE

Marion Hermitanio

## ORGAN

Ethan Mellema

\*Denotes principal or section leader

## LSO Stage Crew

Jeanette Adams  
Matt Piper  
Joan Shalit

## LSO Librarians

McKenzie Feters  
Liam McDonald  
Katie Weers

We gratefully acknowledge the important role all of the Lawrence faculty play in preparing our students academically and musically, from our colleagues in music history and theory, to our colleagues in sight-singing, aural skills and keyboard skills, and to our colleagues in the liberal arts. We give special thanks to the studio instrumental faculty.

**Special Thanks to the  
Lawrence University Conservatory Instrumental Artist Faculty**

Samantha George, violin	Carl Rath, bassoon
Wen-Lei Gu, violin	Ann Ellsworth, horn
Matthew Michelic, viola	Jeffrey Stannard, trumpet
Horacio Contreras, cello	John Daniel, trumpet
Mark Urness, bass	Tim Albright, trombone
Nathan Wysock, guitar	Marty Erickson, tuba and euphonium
Suzanne Jordheim, flute	Dane Richeson, percussion
Erin Lesser, flute	Catherine Kautsky, piano
David Bell, clarinet	Michael Mizrahi, piano
Rose Sperrazza, clarinet	Anthony Padilla, piano
Nora Lewis, oboe	Kathrine Handford, organ
Steve Jordheim, saxophone	

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Sunday, October 28, 1-6 p.m., LSO Concerto Competition  
Saturday, November 10, 8 p.m.  
Friday, February 1, 8 p.m.  
Friday, March 8, 8 p.m.  
Friday, April 26, 8 p.m., Major Choral Work: Bernstein and the Brits  
Friday, May 31, 8 p.m.



As a courtesy to the artists and to those in attendance, please be aware that sounds such as whispering and the rustling of programs and cellophane wrappers are magnified in the hall. Please turn off all watch alarms, pagers, and cellular telephones. And please, no flash photography.