

Steven Schick, Music Director

David Chase, Choral Director

HOME

Mandeville Auditorium, UCSD
Saturday, February 7, 2009, 8PM
Sunday, February 8, 2009, 3PM

Steven Schick conducting

COPLAND Lincoln Portrait

Cecil Lytle, narrator

DAVIS Amistad Symphony WORLD PREMIERE

Esu Variations
The Goddess of the Waters
Tales (Tails) of the Signifying Monkey

Renee Calvo, soprano

INTERMISSION

SNOW postcards, islands, elegy, distance **(Darwin Portrait) THOMAS NEE COMMISSION**

Part One
Part Two

RESPIGHI The Pines of Rome

The Pines of the Villa Borghese
The Pines near a Catacomb
The Pines of the Janiculum
The Pines of the Appian Way



Major funding provided by the
 City of San Diego Commission
 for Arts and Culture.



**During this performance, unauthorized audio
 and/or video recording are prohibited.**

We gratefully acknowledge
Dr. Robert Engler & Julie Ruedi and
the Division of Arts & Humanities, UCSD
for underwriting this concert.

FROM THE CONDUCTOR



Normally this space is reserved for my comments about the program you are about to hear. But this time I want to write about something else.

Last week Betty Freeman died at the age of 87. Betty was perhaps the single most important individual patron of contemporary music in the 20th century. And, she was a good friend. Although her name might be unfamiliar to some among the La Jolla Symphony and Chorus audience her work and values have long been reflected in our mission and in our programs. Betty said, "I have always been interested in the new, and don't understand why everybody isn't." She loved all kinds of music but her passion was in the here and now. She told me once that contemporary music made her feel lots of emotions, "all at once," and was the greatest single source for the vital and essential connection we seek with all music no matter when it was written. Without new music we wouldn't, or maybe couldn't, love the old, she thought. And she put her money where her mouth was.

Over the course of her years, and based purely on her tastes and impulses, she commissioned works from a nearly encyclopedic list of important and influential composers. When I helped organize a pair of concerts in her honor recently, I asked her to send me a list of her commissions so that we could choose some things to play for her. She faxed me pages with the names of 425 pieces that she personally funded. She applied the same vigor to the visual arts, and her home contained works by Rothko, Stella, Lichtenstein, Calder, and Hockney, among many others. (She is the "Beverly Hills Housewife" in Hockney's celebrated painting by the same name.)

Even her language was forward looking. My habitual Midwestern goodbyes were too final and old-fashioned for her. When I left her house after our visits she would correct me with a smile: "We don't say goodbye, Steve. It's too final. We say 'ciao.'"

So as we prepare these concerts, Betty's spirit is nearby. And, appropriately we are offering two World premieres. We call these concerts "Home." But of course each of us has a different sense of home. Anthony Davis's *Amistad Symphony* illuminates home from an African-American perspective. Its three movements are an assemblage from earlier pieces, and will be played together here for the first time as a 'symphony.' The two outer movements ("Esu Variations", and "Tales (Tails) of the Signifying Monkey") surround a beautiful inner movement that was taken from the composer's moving opera *Amistad*, about the slave ship by the same name and a revolt that sparked the struggle for freedom and justice. This is the music of quest: melodic lines rise ceaselessly from the grounded *ostinato*, each one reaching higher and farther.

STEVEN SCHICK

conductor

Steven Schick was born in Iowa and raised in a farming family. For the past thirty years he has championed contemporary percussion music as a performer and teacher, by commissioning and premiering more than one hundred new works for percussion. Schick is Distinguished Professor of Music at the University of California, San Diego and a Consulting Artist in Percussion at the Manhattan School of Music. In 2008 Schick received the "Distinguished Teaching Award" from UCSD. He was the percussionist of the Bang on a Can All-Stars of New York City from 1992-2002, and from 2000 to 2004 served as Artistic Director of the Centre International de Percussion de Genève in Geneva, Switzerland. Schick is founder and Artistic Director of the percussion group, "red fish blue fish," and in 2007 assumed the post of Music Director and conductor of the La Jolla Symphony & Chorus.

Steven Schick recently released three important publications. His book on solo percussion music, "The Percussionist's Art: Same Bed, Different Dreams," was published by the University of Rochester Press; his recording of *The Mathematics of Resonant Bodies* by John Luther Adams was released by Cantaloupe Music; and, a 3 CD set of the complete percussion music of Iannis Xenakis, made in collaboration with red fish blue fish, was issued by Mode Records. Steven Schick has appeared as a percussion soloist in Carnegie Hall, Lincoln Center, The Royal Albert Hall (London), Centre Pompidou (Paris), The Sydney Opera House and Disney Hall (Los Angeles) among many other national and international venues.

Rick Snow, the Nee Commission for 2008-2009, writes with a different purpose. In a few days we will celebrate the 200th birthdays of both Abraham Lincoln and Charles Darwin. As we honor Lincoln with Aaron Copland's moving *Lincoln Portrait*, Rick Snow muses on the possibility of a "Darwin Portrait" in his "postcards, islands, elegy, distance." In this work the orchestra is given the task of imitation: against the backdrop of breathing sounds played by the brass, the piece opens with bird and insect calls from the strings. After a virtuosic string and percussion passage, evolution brings us full circle to roles that are reversed. Here strings play quietly in a distant view of a landscape populated by the sounds of small animals played by winds and brass.

We close with another view of home in Respighi's *Pines of Rome*. The echoes of Ancient Rome in this modern Italian piece serve to remind us that the roots of home sink deep into the past.

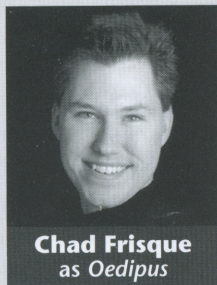
I'd like to think that Betty Freeman would enjoy this program. I'd like to think that she would approve of the way we are trying to interweave the threads of the very newest into a tapestry that connects it to the past. I like to imagine the conversation we would have after the concert. It would quickly turn from what we had just done to what we will do next. This is the way Betty was, always looking forward.

So, I doubt she would approve of the overriding feeling of this moment: that she is gone and we will miss her terribly. She would urge us to look to the future, to imagine what marvels it holds. Ciao, Betty. ■

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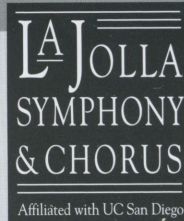
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PROGRAM NOTES

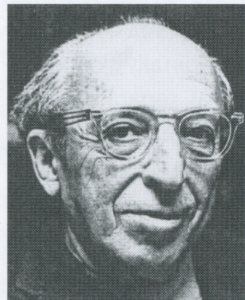
BY ERIC BROMBERGER

Lincoln Portrait

AARON COPLAND

Born November 14, 1900, Brooklyn

Died December 2, 1990, North Tarrytown, NY



Early in 1942, during some of the darkest moments of World War II, André Kostelanetz commissioned a new work from Copland. Kostelanetz wanted a patriotic piece that would serve as a morale-booster during those grim months—he told Copland that he hoped for a piece that would demonstrate the “magnificent spirit of our country.” Copland, who had tried to enlist in the army at age 41 after Pearl Harbor, was sympathetic. He and Kostelanetz eventually decided on Abraham Lincoln as the subject for the piece, but rather than writing a purely musical portrait of that president, Copland wrote for orchestra and a narrator who speaks a text drawn largely from Lincoln’s own statements. Copland began *Lincoln Portrait* in February 1942 and completed it in April; its premiere on May 14 by the Cincinnati Symphony Orchestra was a huge success, and the music was widely performed. *Lincoln Portrait*, however, has outlived the wartime conditions of its creation and remains one of Copland’s most frequently-performed scores (rather to his surprise). The list of those who have narrated *Lincoln Portrait* is distinguished—it includes Carl Sandburg, Eleanor Roosevelt, Adlai Stevenson, Coretta Scott King, Gregory Peck, Charlton Heston, and many others, including Copland himself.

Copland’s own description of the music serves as the best possible introduction:

In the opening, I hoped to suggest something of the mysterious sense of fatality that surrounds Lincoln’s personality, and near the end of the first section, something of his gentleness and simplicity of spirit...This section ends with a trumpet solo, leading without pause into an unexpected allegro for full orchestra. The second section is an attempt to sketch in the background of the colorful times in which Lincoln lived...In the conclusion, my purpose was to draw a simple but impressive frame around the words of Lincoln himself—in my opinion among the best this nation has ever heard to express patriotism and humanity.

The quiet opening, which sounds like distant fanfares heard through the mist, soon gives way to the noble main theme of the piece, a variant of the old American folksong “Springfield Mountain,” here announced by the solo clarinet. The rousing middle section quotes a bit of “Camptown Races,” and it is not until the halfway point that the narrator begins to speak Lincoln’s words. Copland quotes from some of Lincoln’s lesser-known writings, but at the end—as solo trumpet quietly declaims the “Springfield Mountain” theme—*Lincoln Portrait* drives to its close on the magnificent closing lines of The Gettysburg Address. ■



Cecil Lytle

narrator

Lytle was First Prize winner in the Franz Liszt International Piano Competition and since then has earned a reputation as a recitalist performing 19th and 20th century piano music. Indeed, diversity has been a central aspect of his career.

The award-winning “Naked Gershwin,” presented on public television stations nationally, was produced and performed by Lytle with assistants. This was followed by the 1996 Emmy nomination for the public television series “The Nature of Genius.”

Lytle has recorded for Nonesuch, Lovely and CRI records and has just released Beethoven Piano Sonatas (Opus 106 and 111) for Klavier Records.

Cecil Lytle served the UCSD campus with distinction for more than 34 years in his roles as a Professor of Music, the long-time Provost of Thurgood Marshall College, and as a founding member of the Preuss Charter School.

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JOINING US...

ANTHONY DAVIS

Opera News has called Anthony Davis "A National Treasure" for his pioneering work. His music has made an important contribution not only in opera but in chamber, choral and orchestral music, and he continues to explore new avenues of expression while retaining a distinctly original voice.

Davis has composed five operas. *X: The Life and Times of Malcolm X*, with a libretto by Thulani Davis, was premiered by the New York City Opera in 1986. A recording released in 1992 earned a Grammy nomination for music composition. *Under the Double Moon*, with a libretto by Deborah Atherton, premiered at the Opera Theatre of St. Louis in 1989. *Tania*, based on the kidnapping of Patty Hearst with a libretto by Michael John La Chiusa, premiered at the American Music Theater Festival in 1992.

Davis' fourth opera, *Amistad*, premiered at the Lyric Opera of Chicago in November 1997 and was created in collaboration with librettist Thulani Davis and directed by George C. Wolfe. A recording was released on New World Records in 2008. Anthony Davis' opera *Wakonda's Dream*, with a libretto by Yusef Komunyakaa, debuted with Opera Omaha in March 2007. Davis is currently working on a new opera about the Cuban Revolution and a chamber opera, *Lilith*, based on Allan Havis' play. Davis has two music theater works also in development: *Shimmer*, about the McCarthy Era, and a work about the life of Elvis Presley written with Arnold Weinstein.

Davis has composed numerous works for orchestra and chamber ensembles commissioned by the San Francisco Symphony, Brooklyn Philharmonic, Atlanta Symphony Orchestra, St. Luke's Chamber Ensemble, Kansas City Symphony, Miller Theater in New York, and MIT. His other works include the music for the critically acclaimed Broadway production of Tony Kushner's *Angels in America: Millennium Approaches, Part One*, which premiered in May 1993, and *Part Two, Perestroika*, which debuted in November 1993. Davis has produced two choral works: *Voyage Through Death to Life Upon These Shores*, an a cappella work based on the poem "Middle Passage" by Robert Hayden; and *Restless Mourning*, an oratorio for mixed chorus and chamber ensemble set to the poetry of Quincy Troupe and Allan Havis and the 102nd Psalm, addressing the 9-11 tragedy.

A graduate of Yale University, Davis is a professor of music at UCSD. In 2008 he received the Lift Every Voice Legacy Award from the National Opera Association for his pioneering work in opera. In 2006 he was awarded a fellowship from the John Simon Guggenheim Foundation. Davis has also been honored by the American Academy of Arts and Letters, New York Foundation of the Arts, National Endowment of the Arts, Massachusetts Arts Council, Carey Trust, Chamber Music America, Meet-the-Composer Wallace Fund, MAP fund with the Rockefeller Foundation, and Opera America. He has been an artist fellow at the MacDowell Colony and at the Rockefeller Foundation's Bellagio Center in Italy.

Amistad Symphony (2009)

ANTHONY DAVIS

Born February 20, 1951, Paterson, NJ



The composer has supplied a program note:

The *Amistad Symphony* was originally commissioned as separate pieces but they were always conceived as working together. The Atlanta Symphony Orchestra commissioned the first movement, "Esu Variations," for the Cultural Olympiad that followed the Olympics in Atlanta in 1996. The piece evokes the many guises of the Yoruba Trickster God, Esu, who mediates between the Gods and man. Esu is the God of the Crossroads and he exists in the New World with many names: from Exu in Brazil to Ellegua or Legba in Cuba or in the Santeria practices of the Dominican Republic. In the United States he exists as the monkey in the tree signifying to the lion. The Trickster is symbolic of our survival through slavery with the art of signification representing how the oppressed speak to power. "Esu Variations" is dedicated to the scholar Henry Louis Gates, Jr. In the opera *Amistad*, the Trickster God, Esu, instigates the revolt on the ship. The music from the rebellion in the opera passes through both the first and the third movements of the symphony. The Overture to the opera is derived from the orchestra work, "Esu Variations."

"The Goddess of the Waters" is derived from Act II, scene 7 of the opera *Amistad*, which debuted at the Lyric Opera of Chicago in 1997. The Goddess, Yemaya, bears witness to the atrocities of the Middle Passage. The Goddess receives the bodies of slaves thrown overboard en route to America. She is the counterbalance to the Trickster God, Esu. Her moral outrage is the final argument for freeing the Mende captives in the trial.

"Tales (Tails) of the Signifying Monkey," the third movement, premiered and commissioned by the Pittsburgh Symphony Orchestra, in 1998, captures the playful and comic side of Esu. The Trickster God dances as he sets the captives free. The Trickster is a master of rhythm who moves effortlessly between grooves and drama. He mediates musical worlds, the improvisational and the composed. His music is mercurial as he adapts and negotiates the playful and the dramatic and dances among traditions and genres. ■

The Goddess of the Waters

Thulani Davis

The Goddess of the Waters "Skin of Clouds"

Open seas, clouds.
The Goddess of the Waters appears.

Goddess of the Waters

And one day they began
to fall, to rain,
rain down
into my endless, my watery,
unknowing reach.
They began to fall,
these people,
creations of the gods,
fall
like petals, strands of palm,
into my endless
unknowing body.

The people always gave me honor.
They came to the water's edge,
bringing sweets and flowers
as offering.
I have a taste for honey,
sweet amber hidden in the trees,
and sweet blossoms, bright colored
and fragile,
fragrant, and short lived.
They grow in the earth,
unknown to me.

But, they come as if from the heavens,
creatures of the earth,
from the heavens
falling into my body,
passing through my
dancing and gleaming,
my skin of mirrors and clouds,
spittle and sky,
blood and sinew,
pulled down by my heaving waves.

I am the waters
that run through their hands,
through their skin and
back into the vast within.

They come as if from the heavens,
creatures of the earth,
seeds spit from me onto the land,
not like an offering,
not like the honey, the blossoms,
the sweet smells I crave
but screaming,
flung like wasted dead leaves,
broken tree limbs,
lifeless shells.

Give them to the fire first.
When they come to me,
the fire is still inside them,
burning from within.
Give them to the fire first.

Sear them from memory.
Do not offer them to me
half-lit and screaming.
Let them know fire's emptiness
So I may soothe them with my fullness.

Give them to the air first.
Let them fly till life is gone.
Suck the air from their lungs,
and clear their souls of all regret.
Let them be clean of the pain.
Do not offer them to me
bellowing with fear and sorrow.
Let them know the air's loneliness,
so I may soothe them with my embrace.

I tell the heavens,
I tell the earth,
Gods of all the living
and the dead.
The waters will rise up
with the moon
and crush the rims of earth.
This howling is not of the seas.
This death defiles my body,
dares to take my children,
rip them from the land.
This howling is not of the seas.
It is a madness,
not of nature,
not of the gods,
but of men.



Renee Calvo

soprano

Renee Calvo, soprano, started her musical studies with piano at the age of six. A San Diego native, Ms. Calvo attended the University of Miami and branched off into the elements of jazz and classical voice. She returned to Point

Loma Nazarene University to continue her studies in vocal performance while focusing on musical theater and choral accompanying.

Ms. Calvo has performed a wide variety of roles including Fiordiligi in *Così fan tutte* (Lyric Opera Studio, Weimar) Rose in *Street Scene* and Cecily in *La Davina* (San Diego State University). She has an extensive solo and chorus background with the San Diego Opera Chorus, First Presbyterian Church of San Diego (Soprano Soloist), as well as several prominent classical and jazz regional ensembles. She was featured in the Classics 4 Kids production of *The Magic Flute* as Papa-

gena and sang the soprano solo in Mozart's *Coronation Mass* with the La Jolla Symphony and Chorus.

After returning from her European Opera Internship in 2006, Ms. Calvo took first prize in many vocal competitions including the National Association Teachers of Singing San Diego Chapter Classical and Musical Theater Divisions, the H.B. Goodlin Foundation Vocal Scholarship Competition, San Diego Choral Club, La Jolla Symphony and Chorus Young Artists Competition, and 2008 Marvin Yerkey Memorial-Sweet Adelines of San Diego Scholarship. She has been a Musical Merit of San Diego Foundation finalist and this year placed first in the 2008 Virginia and Susan Hawk Vocal Competition.

This past summer, Ms. Calvo attended the Lyric Opera Studio of Weimar in Germany. She maintains her studio of voice and piano at the College Avenue School of the Arts as well as being the vocal instructor at the Children's Performing Arts Academy. She completes her master's in vocal performance in winter 2009 at San Diego State University.

Rick Snow

2009 Thomas Nee Commission

Rick Snow is a composer, teacher, and organizer based in San Diego, California. As a composer he seeks the intersection of dimension, expression, metaphor, and process. His music has been performed throughout the United States as well as in Germany, Switzerland, Australia, and the Czech Republic.

postcards, islands, elegy, distance was commissioned by the La Jolla Symphony and Chorus to commemorate Charles Darwin, who was born 200 years ago on February 12. Other recent works include *Fenceless Fields of Grain*, a percussion 12tet commissioned by Pierre Boulez and the Lucerne Festival Academy Percussion Ensemble; *Splinter*, a string quartet recorded by the Arditti Quartet; and *Labyrinth of iteration and shadow, blending and cutting away*, a surround-sound 8-channel electronic work written just for kicks. As an educator, Snow has taught music theory, history, technology and composition courses at the University of California, San Diego, the University of Alabama, and the Brevard Music Center. He is currently a Ph.D. candidate at UCSD where his primary mentors have been Philippe Manoury and Chaya Czernowin.

postcards, islands, elegy, distance (Darwin Portrait) ...for Charles Darwin's 200th Birthday

RICK SNOW

Born July 12, 1977, Houston



The composer has supplied a program note:

When Steven Schick approached me about writing a piece commemorating Charles Darwin's 200th birthday I was both excited and a bit nervous. After all, how could we even begin to discuss the repercussions of Darwin's lifetime of theories in the 12 or so minutes the La Jolla Symphony might perform the notes and rhythms on

the pages that I place before them? Not to mention the fact that I had not seriously thought about Darwin since taking biology classes over a decade ago.

I had to start somewhere, so I looked to one of Darwin's earliest writings: *The Voyage of the Beagle*. In this work, Darwin chronicles his five-year journey aboard the HMS Beagle accompanying Captain Robert FitzRoy on a trip around the world. The science world owes much to the then twenty-five-year-old FitzRoy. It was FitzRoy who approached the twenty-two-year-old Darwin about his desire for a naturalist to accompany him on his circumnavigation of the Southern Hemisphere.

Darwin's writings chronicle his experiences but are much more than detailed and memorable accounts of his travels. Already a consummate naturalist, Darwin uses the book to relate an exhaustive catalogue of flora and fauna from locations around the globe, as well as to put forth the beginnings of his own thoughts on biology, geology, and anthropology. Of course one of the portions of the book details his experiences on the volcanic Galapagos Islands off the coast of Ecuador. His observations of the isolated plant and animal life there and his understanding of each of their special adaptations to the environment would be a primary inspiration for his later work on evolution and natural selection, *On the Origin of Species*.

postcards, islands, elegy, distance is the result of my own sonic reflections on Darwin, his journey, and his connection to and respect for the natural environment.

SACRED VOICES SERIES

The Motet Project

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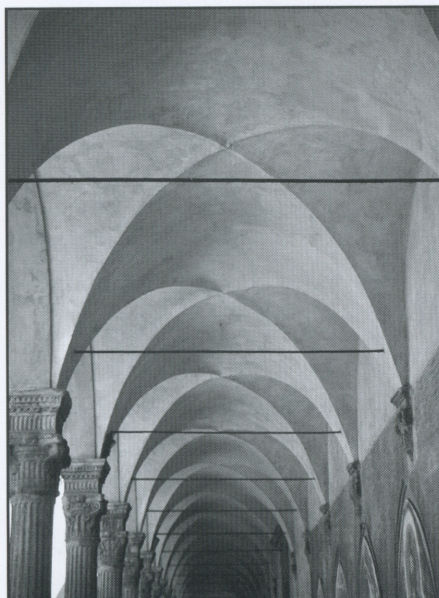
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It is a truly inspiring experience to read the writings of a young man so dedicated to a detailed accounting and understanding of the natural world. With my piece I seek to recreate images from his journey as well as relate some of the feelings he expresses in his book. No doubt much of his book overflows with wonder and excitement, but there are also moments of reflection about extinction of species and the influence of man on the natural world.

In terms of material, the piece makes use of different types of wave motion to create moments of near stasis, inspired by the moments of study and reflection Darwin must have had during the long sea voyages he routinely undertook on his trip. There are also moments where large groups of instruments are asked to improvise according to certain rules. Generally these sections are meant to create large clouds of self-similar material inspired by Darwin's observations and illustrations of "infusoria" —the teeming microscopic life Darwin found inside a single drop of water off the coast of Brazil, in "Atlantic dust," and even in paint adorning natives in Tierra del Fuego. Other sections of the piece are inspired by Darwin's descriptions of swarms of insects in the jungles of South America and flocks of birds from around the world.

The third, main section of the work is an elegy for the evidence of extinct species that became crucial to Darwin's theories later developed in *On the Origin of Species*. The musical material here (primarily for the strings) is slippery, dissonant, and shifting, marked by eruptions inspired by an image of the primordial stew. The final section of the piece is meant to evoke the sounds of an exotic island fading into the distance as the HMS Beagle slowly sails out to sea for a period of reflection before the next opportunity for frenzied discovery. ■

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The Pines of Rome OTTORINO RESPIGHI Born July 9, 1879, Bologna Died April 18, 1936, Rome



Completed in 1924, *The Pines of Rome* is the second part of Respighi's orchestral triptych inspired by scenes from Rome, past and present. The first had painted tone-portraits of the city's opulent fountains, but now Respighi turned to a different feature and composed a four-movement orchestral suite inspired by its pine

trees. The major influence on all of Respighi's Roman music was the tone-poems of Richard Strauss. Strauss had used the orchestra to depict specific actions and to tell a story, but Respighi was not so much interested in narrative—in telling a story—as he was in creating atmosphere. It is as if the four movements of *The Pines of Rome* are depictions of paintings: they are full of color and detail, but they do not tell a story by themselves. There is, however, a retrospective quality to this music: Rome's pine trees become a symbol of the city's past, which is evoked at several points. When Respighi conducted the Philadelphia Orchestra in a performance of *The Pines of Rome* in 1926, he included a note in the program that spoke directly to this: "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 visions. The century-old trees which dominate so characteristically the Roman landscape become testimony for the principal events in Roman life."

Respighi recalls these "memories and visions" with a large orchestra, which he uses with skill and imagination, perhaps the result of his study of orchestration with Rimsky-Korsakov in Russia in 1900-03. To this orchestra Respighi adds a number of unusual instruments, including a huge percussion battery (timpani, triangle, cymbals, tambourine, ratchet, bass drum, and tam-tam), plus harp, bells, celesta, piano, and organ. In addition, Respighi calls for six *buccine*, an obsolete brass instrument used here to suggest the horn calls of the ancient Roman legions (those parts are undertaken at these



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"UNDER
THE
TUSCAN SUN"

May 16 at 2pm



concerts by a mixed brass ensemble), and—at the end of the third movement—a phonograph record of a nightingale. *The Pines of Rome* may not be profound music (and it does not pretend to be), but it *sounds* tremendous—the fun of this music lies not just in Respighi’s evocation of Rome’s past but in his opulent orchestral sonorities.

In the published score, Respighi provided brief synopses of the four movements of *The Pines of Rome*, which are played without pause. His notes are quoted in full here, followed by more detailed musical descriptions of each movement:

1. The Pines of the Villa Borghese. *Children are at play in the pine groves of Villa Borghese: they dance round in cricles, they play at soldier, marching and fighting, they are wrought up by their own cries like swallows at evening, they come and go in swarms.* The music opens in a great swirling flurry. Children’s songs and dances ring through the shining orchestral textures, which are made particularly brilliant by Respighi’s use of high brass, triangle, and bells. The music is in constant motion throughout, and it rushes without pause directly into

2. The Pines near a Catacomb. *We see the shades of the pine trees ringing the entrance to a catacomb. From the depth rises the sound of mournful psalmsinging, floating through the air like a solemn hymn, and gradually and mysteriously dispersing.* Respighi’s portrait of the pine-shrouded tomb gets off to a dark start as muted deep strings and muted horns

intone the movement’s main idea. A trumpet sounds from the distance, and gradually the music grows to a tremendous climax built on chanted rhythms, then subsides to a quiet close.

3. The Pines 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.* A deep tam-tam stroke leads us to this nocturne-like interlude. The Janiculum, once Rome’s highest point, is a ridge running north and south opposite the Palatine. Rippling piano arpeggios introduce this movement, whose gentle main theme is sung by a lone clarinet (Respighi marks this passage “like a dream”). Wistful solos for oboe and cello lead to a climax that swells up opulently before the movement fades away on the recorded sound of a nightingale’s song.

4. The Pines 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 toward the Sacred Way, mounting in triumph to the Capitol.* The Appian Way, built in 312 B.C. and still in place today, was Rome’s main highway to the south. Quiet march rhythms open this evocation of Rome’s past military glories, and soon legions of triumphant warriors swagger past as the music rises to smashing climax. ■



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