

Wednesday 13 March 2024

7.30pm

Barbican Hall

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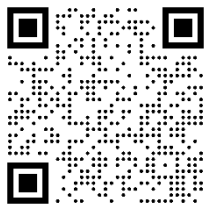
Guildhall Symphony Orchestra

Roberto González-Monjas conductor

Digital Programme

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Barbican

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Programme

Andrea Tarrodi *Ascent*

Respighi *Pines of Rome*

Interval

Respighi *Fountains of Rome*

Respighi *Roman Festivals*

This performance will last approximately 1 hour 55 minutes, including a 20-minute interval.

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Welcome


Welcome to Barbican Hall – indeed, welcome on a journey to Rome, courtesy of Guildhall Symphony Orchestra, musical tour-de-force and Guildhall alumnus, conductor Roberto González-Monjas, and composer Ottorino Respighi.

We transport you to the Eternal City with Respighi's perennial favourite, his 'Roman Trilogy'. This brilliantly orchestrated music presents scenes of nature at the city's outskirts, portraits of children playing and revellers celebrating, echoes of birdsong and church bells, and splashing fountains. Past meets present. Landscape meets cityscape. The orchestra is heard at its descriptive best, in the hands of a composer whose music has featured at Guildhall School all year, as our regular patrons will know, first with our Autumn Opera Double Bill and recently in a recital of his songs in Milton Court Concert Hall.

Respighi's music made another appearance in Milton Court yesterday, when over 150 local schoolchildren joined us to experience Guildhall Symphony Orchestra up close. They were treated to a special performance of *Pines of Rome*, conducted by Roberto and presented by Katie Teage, complete with marching along the Appian Way and bringing the nightingale to life with hand gestures. Events like this are part of our commitment to share music making across the generations. Thanks to our recently announced partnership with Carnegie Hall, whose Link-Up programme we will be delivering for those aged 8–10 from next season, that commitment continues to grow.

Adding an extra flavour to our programme tonight is the opening work by Andrea Tarrodi. Her Concerto for Orchestra, *Ascent*, like Respighi's triptych, contrasts nature with the urban, and like Respighi too, makes inspired use of orchestral forces.

I wish you a wonderful musical evening.



Armin Zanner
Vice-Principal & Director of Music

Andrea Tarrodi (b. 1981)

Ascent (Concerto for Orchestra) (2014–15)

16 minutes

Swedish composer Andrea Tarrodi studied at the Stockholm Royal College of Music as well as in Italy at the Conservatorio di Musica di Perugia. Especially drawn to writing vocal and orchestral music, her earlier works include pieces for or with electronics. She chose composition over painting as a career, and approaches music from a visual perspective, sketching out the shape of pieces in advance and making a painting of them once complete.

The themes of landscape and nature run through her works, including tonight's Concerto for Orchestra, *Ascent* (2015), inspired by the sea and sky. More recent nature-themed works include the violin concertino *The Four Seasons* (2022), *Seamounts* for wind orchestra (2019), *Light is Like Water* for choir and orchestra (2016) and the two piano concertos, *Stellar Clouds* (2015) and *Songs of the Sky* (2016). Her music has been performed across Sweden, as well as by the Deutsches Symphonie-Orchester Berlin, Los Angeles Philharmonic, Mahler Chamber Orchestra and Saint Paul Chamber Orchestra. Recent performances have taken place in Cologne, Helsinki, London and Ottawa.

The composer writes:

Ascent (Concerto for Orchestra) was written during the autumn, winter and spring of 2014–15. Before starting the actual composition of the piece, I thought a lot about water and saw before me an oceanic trench. I wanted the music to begin there. I also reflected a lot on the contrasts between nature and the city and how these two environments can exist in different frames of mind.

One could see the form of the piece as a kind of ascent from the very lowest register of the orchestra to the very highest. The work is divided into seven cohesive movements. It begins in the stillness of the ocean trench in Part 1, 'Ocean Trench'. The music then gently rises to a loud climax and meets coral reefs and whale song in Part 2, 'Whales and Corals'. Then it is tossed up towards the surface in Part 3, 'Breaking Surface', and swept in towards land and into the city's bustling cacophony in Part 4, 'Cityscape'.

The roar of the city is toned down for a short while in Part 5, 'Chacarita Cemetery'. But eventually the commotion returns and travels on to Part 6, 'Hypomaniac Trails'. In the seventh and last part of the piece, 'Under the Twilight Canopy', the music finally finds its way back to a kind of stillness, where I imagine a tree under a starry sky. Then it slowly rises above the crowns of the trees, higher and higher, and out into the placidity of outer space.

Programme note by Andrea Tarrodi

Ottorino Respighi (1879–1936)

Pines of Rome (1923–4)

24 minutes

I. The Pines of the Villa Borghese: Allegretto vivace –

II. Pines Near a Catacomb: Lento –

III. The Pines of the Janiculum Hill: Lento –

IV. The Pines of the Appian Way: Tempo di marcia

Despite living at a time in Italy when composers were still expected to make their mark in opera, Respighi is most celebrated for his orchestral pieces. By far the best-known of these are his three colourful symphonic poems celebrating the Italian capital – the ‘Roman trilogy’, comprising *Fountains of Rome* (1915–16), *Pines of Rome* (1923–4) and *Roman Festivals* (1928).

Earlier, while playing viola in the opera orchestra in St Petersburg, Respighi had studied with Rimsky-Korsakov, and it’s perhaps from him that he learnt his extraordinary skill in orchestration. These three orchestral showpieces abound in scintillating colour and dramatic, cinematic sweep. Each one plays out in four sections, joined without a break.

Pines of Rome begins with a frothy, sparkling depiction of children at play among ‘The Pines of the Villa Borghese’, dancing in circles and playing at soldiers. A jolly children’s song strikes up and gathers pace.

Just as the children are about to collapse exhausted in a heap, the scene suddenly changes and we contemplate ‘Pines Near a Catacomb’. ‘From the depth rises the sounds of mournful psalm-singing,’ Respighi tells us, ‘floating through the air like a solemn hymn, and gradually and mysteriously dispersing’. Soon a distant solo trumpet offers hope and serenity before an ancient chant-like figure in clarinet, horns and lower strings rises inexorably up.

‘The Pines of the Janiculum Hill’, with their view over the Eternal City, is the setting for a rapt nocturne, opening with moonlit piano. An arching clarinet solo and plush, dreamy strings are highlights of this bewitched impression of stillness. The close is left to a ‘real’ nightingale, originally played out on a 78rpm shellac recording – a highly novel feature for the time.

‘The Pines of the Appian Way’ carries echoes of the ancient Roman road running south out of the city, along which troops and military supplies were transported. As the sun slowly rises and the massed ranks approach, the inexorable march builds to a grand climax of pomp and pageantry.

Fountains of Rome (1915–16)

18 minutes

- I. *The Fountain of Valle Giulia at Dawn: Andante mosso* –
- II. *The Triton Fountain at Mid-Morning: Vivo – Un poco meno (Allegretto)* –
- III. *The Trevi Fountain at Midday: Allegro moderato* –
- IV. *The Fountain of the Villa Medici at Sunset: Andante*

Respighi reluctantly moved from Bologna to the Italian capital in 1913 to take up a post at the Liceo Musicale di Santa Cecilia but soon fell in love with the city, where he remained until his death in 1936.

Completed in 1916, *Fountains of Rome* was the first instalment in Respighi's 'Roman trilogy' and the piece that won him international recognition once it was taken up by Arturo Toscanini.

The four fountains are considered at the times of day at which they appeared at their most beautiful, and in keeping with their surroundings. The starting point is 'The Fountain of Valle Giulia at Dawn', near the house of two Latvian sisters, students in the city, whom Respighi had befriended.

The first section depicts a gentle pastoral landscape in which, Respighi said, 'droves of cattle pass and disappear in the fresh, damp mists of the Roman dawn'. Murmuring strings are the only suggestion of water. More prominent are the pastoral sounds of the oboe and horn, as well as a beguiling melody on oboe, clarinet and flute suggesting the gentlest of morning awakenings.

A sharp blast of horns introduces 'The Triton Fountain at Mid-Morning'. This is the fountain in the Piazza Barberini showing Triton rising from a large shell and drinking from a conch. Respighi captures the play of water nymphs and tritons among the water's spray.

Next comes 'The Trevi Fountain at Midday', which sits in harmony with its backdrop, the pillared Baroque facade of the Palazzo Poli. A rising, Straussian theme quickly gathers in grandeur, and the imposing brass fanfares could have strayed in from Strauss' *An Alpine Symphony*. The grand procession is of Neptune's chariot, drawn by sea-horses and followed by a train of sirens and tritons.

The final section takes place at 'The Fountain of the Villa Medici at Sunset', with bells marking the late, nostalgic hour. Birds twitter and leaves rustle, before night takes over, the bell tolling in the distance.

25 minutes

- I. *Circuses: Moderato – Molto allegro –*
- II. *Jubilee: Doloroso e stanco [Painful and tired] –*
- III. *The October Festival: Allegro giocoso –*
- IV. *Epiphany: Vivo*

The last in Respighi's trilogy, *Roman Festivals* boasts the largest orchestra, with a wind section expanded by bass clarinet and contrabassoon, as well as harp, piano (with two players), organ and mandolin. Respighi uses these vast resources to full effect.

The opening section, 'Circuses', takes us to the Circus Maximus, the ancient Roman chariot-racing arena. This could be the soundtrack to an old-style, shields-and-sandals Hollywood epic. Respighi tells us that 'the strains of a religious song and the howling of wild beasts float on the air'. This religious song is a hymn of Christian martyrs in the style of a Gregorian chant. Stabbing chords at the close, underpinned by the organ, lead to the next section.

'Jubilee' has a stronger religious connection, named after the 50-yearly pilgrimage to Rome in Holy Year. The pilgrims' prayers are intoned initially by a solo clarinet and bassoon, over gently undulating violins. As they reach Mount Mario and view the Holy City from above a hymn of praise erupts, with the bells of the city's churches chiming in.

A horn call leads into 'The October Festival' – a celebration of the harvest – which continues in jubilant mood. A balletic episode follows, with a theme on repeated notes, out of which emerges an unashamedly Italianate aria – first on violins then clarinet – which Respighi referred to as a 'romantic serenade'. Horn calls arrive and recede, before the mandolin makes an appearance. The excitement subsides as a solo violin strikes up and the revellers appear to drift into slumber.

Swirling, high-pitched winds open the last section, inviting us into the Piazza Navona for the celebration on the eve of 'Epiphany'. The quickly shifting scenes – including a barrel-organ, a fairground caller and popular songs and dances – recall the bustling Shrovetide Fair from Stravinsky's ballet *Petrushka*. The pace of change is breathless and the invention dizzying, spinning in ever faster, decreasing circles until the blazing end.

Roberto González-Monjas

conductor

Highly sought-after as a conductor and violinist, Guildhall alumnus Roberto González-Monjas is rapidly making a mark on the international scene. A natural musical leader with strong vision and clarity, he possesses a unique mixture of remarkable personal charisma, an abundance of energy and enthusiasm, and fierce intelligence. He is Chief Conductor of the Musikkollegium Winterthur in Switzerland (since August 2021) Music Director of the Galicia Symphony Orchestra in Spain (since August 2023) and designate Chief Conductor of the Mozarteumorchester Salzburg (beginning September 2024). In addition, Roberto is Principal Guest Conductor of the Belgian National Orchestra (since September 2022) and Artistic Director of Iberacademy in Colombia. The Dalasinfoniettan in Sweden named him Honorary Conductor following a four-year tenure as their Chief Conductor.

Highlights of the 23/24 season include Puccini's *La Bohème* at the Opéra de Bordeaux, Bach's *St Matthew Passion* with the Musikkollegium Winterthur, the world première of Diana Syrse's *Quetzalcoatl*, a South Korean tour with the Hong Kong Philharmonic, appearances at the Mozartwoche and the Salzburg Festival with the Mozarteumorchester Salzburg, and debuts with the Orchestre National Capitole Toulouse, Netherlands Chamber Orchestra and Swedish Radio Symphony Orchestra.

Recent guest conducting and play-directing debuts included collaborations with the Mahler Chamber Orchestra, Orchestre de Chambre de Paris, Luxembourg Philharmonic, Orchestre National d'Île-de-France, Lahti Symphony and Verbier Festival Junior Orchestra. In the upcoming seasons, Roberto makes further debuts with ensembles such as the Oslo Philharmonic, Orchestre de Paris, Baltimore Symphony and Spanish National Symphony Orchestra, among many others.

Roberto began his career as a solo violinist, orchestral leader and chamber musician, appearing as such in the Salzburg, Grafenegg, Lucerne, Verbier and Lockenhaus Festivals. Roberto frequently collaborates with singers and instrumentalists including Joyce DiDonato, Rolando Villazón, Ian Bostridge, André Schuen, Hilary Hahn, Lisa Batiashvili, Clara Jumi-Kang, Andreas Ottensamer, Fazil Say, Reinhard Goebel, Thomas Quasthoff, Andrés Schiff, Jan Lisiecki, Kirill Gerstein, Yeol Eum Son, Alexandre Kantorow, Paul Lewis, Kit Armstrong, Steven Isserlis and Emmanuel Ceysson.

Passionate and dedicated to education and nurturing new generations of talented musicians, Roberto co-founded Iberacademy (Ibero-American Orchestral Academy) together with conductor Alejandro Posada. This institution aims at creating an efficient and sustainable model of musical education in Latin America, focusing on vulnerable segments of the population and supporting highly talented young musicians. While based in Medellín (Colombia), it also operates in Bolivia, Perú, Chile and Cuba, providing its students with life-changing opportunities. In the same line of work, Roberto embarked on a European tour with the Sinfonía por el Perú orchestra and star tenor Juan Diego Flórez, with concerts at the Salzburg, Lucerne and Gstaad summer Festivals. Roberto also serves as a violin professor at Guildhall School of Music & Drama and regularly mentors and conducts the Guildhall Chamber and Symphony Orchestras at the Barbican Hall in London.

Mozart Serenades, Roberto's newest CD recording with the Mozarteumorchester Salzburg for Berlin Classics, has garnered international praise since its release in Summer 2023. His recordings with the Musikkollegium Winterthur display Roberto's variety of styles and interests, featuring works by Mozart, Beethoven, Schoeck, Prokofiev, CPE Bach, Tarrodi and Saint-Saëns. A frequent collaborator of Berlin

Baroque Soloists, Roberto contributed as a soloist to their Sony Classical release of Bach's *Brandenburg Concertos* conducted by Reinhard Goebel.

Roberto served as concertmaster of the Orchestra dell'Accademia Nazionale di Santa Cecilia for six years and as the leader of the Musikkollegium Winterthur until summer 2021. He plays a 1710 Giuseppe Guarneri 'filius Andreae' violin kindly loaned to him by five Winterthur families and the Rychenberg Stiftung.

Guildhall Symphony Orchestra

Violin I

First half:

Harry Kneeshaw*
Yeva Volkava
Pak Ho Hong
Maria Reinon
Ivelina Ivanova
Eliza Burkitt
Flora Yeung
Sofia Muñiz Mejuto
Leon Human
Ludwika Borowska
Damian Dimitrov
Ho Chun Yuen
Isabelle Allan
Tanya Perez Jovetic
Kayla Nicol

Second half:

Harry Kneeshaw*
Yeva Volkava
Paula Guerra Collar
Victor MacAbiès
Ola Lenkiewicz
Evan Lawrence
Seren Nickson
Rowan Dymott
Malena Benavent
Anna Brown
Maria Jimenez Valles
Colby Chu
Camille Said
Gwyneth Nelmes

Violin II

First half:

Benedict Wong*
Pedro Rodrigues
Paula Guerra Collar
Victor MacAbiès
Ola Lenkiewicz
Evan Lawrence
Seren Nickson
Rowan Dymott
Malena Benavent
Anna Brown
Maria Jimenez Valles
Colby Chu
Camille Said
Gwyneth Nelmes

Second half:

Benedict Wong*
Pedro Rodrigues
Pak Ho Hong
Maria Reinon
Ivelina Ivanova
Eliza Burkitt
Flora Yeung
Sofia Muñiz Mejuto
Leon Human
Ludwika Borowska
Damian Dimitrov
Ho Chun Yuen
Isabelle Allan
Tanya Perez Jovetic
Kayla Nicol

Viola

Teresa Macedo Ferreira*
Sean Lee
Ami-Louise Johnsson
Georgia Russell
Izzy Doncaster
Kelvin Chan
Young Two Cheung
Hugo Haag
Gavin Marnoch
Sirma Baramova
Josh Law

Cello

Kosta Popovic*
Nathanael Horton
Nia Williams
Alex Acomb
Eryna Kisumba
William Lui
Wilbert Chan
Joe Barker
Vasco Ferrão
Lina Videnova

Double Bass

Gabriel Maciel Rodrigues*
Strahinja Mitrovic
Cynthia Garduño Meneses
Aaron Aguayo Juarez
Tom Mahoney
Izzy Nisbett
Caetano Fernandes Oliveira
Georgia Lloyd

Flute

First half:

Tamsin Reed*
Cyrus Lam
Pauline Delamotte (piccolo)
Second half:
Alex Ho*
Jess McNulty
Isabelle Harris (piccolo)

Oboe

First half:

Stefani Trendafilova*
Elly Barlow
Charis Lai (cor anglais)
Second half:
Maria Rojas Cruz*
Theo Chapple
Daisy Lihoreau (cor anglais)

Clarinet

First half:

Kosuke Shirai*
Kathryn Titcomb
Beñat Erro Díez (bass)
Second half:
Lily Payne*
Emily Degg
Jonny Ainscough (bass)
Kathryn Titcomb (E-flat)

Bassoon

First half:

Thaïs Bordes*
Maria O'Dea (contra)
Izzy Cave (contra)
Second half:
Amelia Cody-Byfield*
Paddy Kearney
Lily Wang (contra)

Horn

First half:

Cath Nuta*
Isabella Ward Ackland
Sarah Pennington
Jack Reilly
Freya Campbell
Second half:
George Strivens*
Sarah Pennington
Kate King
Niamh Rodgers
Dan Hibbert

Trumpet

First half:

Immy Timmins*
Luke Lane
Nina Tyrrell
Freya Mallinson
First half offstage:
Samuel Tarlton* (flugel)
Florence Wilson-Toy (flugel)
Alex Smith (flugel)
Amelia Stuart (flugel)

Second half:

Sam Balchin*
Eloise Yates
Seb Carpenter
Noah Bailis
Luke Lane
Second half offstage:
Parker Bruce*
Alice Newbould
Freya Mallinson
Nina Tyrrell*
Henry So
Jess Malone

Trombone

First half:

Ollie Bartlett*
Max Lawrence
First half offstage:
Felix Rockhill* (baritone)
Sam Cox (euphonium)
Second half:
Jamie Reid*
Ollie Plant

Bass Trombone

First half:

Jonathan Hooper
Second half:
Alex Froggatt

Tuba

First half:

Ramon Branch
Second half:
Matthew Lait

Timpani*First half:*

Bogdan Skrypka

Second half:

Tom Hodgson

Percussion*First half:*

Cláudia Costa Gonçalves*

Tom Hodgson

Jovi Lo

Beier Li

Lauren Bye

Second half:

Jovi Lo*

Cláudia Costa Gonçalves

Beier Li

Bogdan Skrypka

Lauren Bye

Jing Wen

Ava Kinninmonth

Reuben Hesser

Kevin Ng

Harp*Ascent:*

Emily Sullivan

Pines of Rome:

Heather Brooks

Fountains of Rome:

Emilia Agajew*

Alicja Cetnar

Mandolin

Ralph Porrett

Piano*First half:*

Ryan Yip

Second half:

Donglai Shi

Ryan Yip

Celeste*First half:*

Donglai Shi

Second half:

Ryan Yip

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Thanks

Special thanks to assistant conductor **Toby Thatcher** for helping to prepare the orchestra, and to each of the following orchestral tutors provided by the London Symphony Orchestra:

Elizabeth Pigram violin I**David Alberman** violin II**Paul Silverthorne** viola**Morwenna Del Mar** cello**Josie Ellis** double bass**Eric Crees** offstage brass**Simon Carrington** timpani & percussion**Helen Tunstall** harp

wind, brass, percussion, harp & keyboards:

Ileana Ruhemann**Gerry Ruddock****Simon Carrington**

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