

Program subject to change

ORTOLANI / OLIVIERO

More from *Mondo Cane* (arr. Hayman)

RESPIGHI

Ancient Airs and Dances, Suite 2: Bergamasca (arr. Naughtin)

BOTTESNI

Elegy No. 1 in D Major

ROTA

Love Theme from *The Godfather* (arr. Naughtin)

MORRICONE

Love Theme from *Cinema Paradiso* (arr. Cunha)

PUCCINI

A Puccini Trilogy (arr. Colnot)

MARTINI

Toccata

GABRIELI

Canzon duodecimi toni à 8 (1597) (arr. Crees)

Canzon septime toni II à 8 (1597) (arr. Kng)

MORRICONE

Gabriel's Oboe from *The Mission* (arr. Longfield)

MONTI

Csárdás (arr. Martin)

Mondo Cane was an experimental documentary film produced in Italy and released in 1962. In it, several melodies are used in varying arrangements to accompany sections of the film. The score for the film, written by **Riz Ortolani** (1926-2014) and **Nino Oliviero** (1918-1980), included a melody to which words were later added. Italian lyrics by Marcello Ciorciolini were adapted into English by Norman Newell, and in that guise, became known as the song "More." It has gone on to become a standard.

The instrumental version won the 1964 Grammy for Best Instrumental; as "More," it was nominated for Best Original Song at the 1964 Academy Awards. It has been covered by dozens of recording artists, including Frank Sinatra, Duke Ellington, Nat "King" Cole, and many others. Tonight's arrangement was created by orchestral pops legend Richard Hayman.

The three sets of ***Ancient Airs and Dances*** compiled, arranged, and largely reinvented by **Ottorino Respighi** (1879-1936) were originally written as pieces for an ancient form of Italian lute. But in Respighi's conception, they are transformed into orchestral showpieces. The second suite, premiered in 1924 by conductor Fritz Reiner (who was among several American-based conductors who championed Respighi's music), is scored for the largest orchestra of the three sets. The **Bergamasca**, the fourth and final movement from the Second Suite, will be presented tonight in a string-orchestra arrangement by Matt Naughtin. Canadians over a certain age are

almost sure to recognize this movement from the decades that Bob Kerr used it as the opening theme of his CBC Stereo afternoon program, *Off the Record*.

Giovanni Bottesini's (1821-1889) prowess on the previously unheralded double bass brought the instrument out from the back rows of strings, and gave it a place alongside any other instrument as a solo vehicle. A conductor as well as bass virtuoso, Bottesini would often bring out his instrument and perform on it in between acts of operas he conducted. He wrote dozens of works that shine a deserving light on his instrument, including a number of brief Elegies.

Elegy No. 1 in D Major exists as a work for double bass and strings as well as with piano accompaniment.

Italian composer **Nino Rota** (1911-1979) will forever be linked to the movies of Federico Fellini, with whom he collaborated on close to 80 films. Yet some of his most famous film scores were for Francis Ford Coppola's *Godfather* trilogy. The Love Theme from the first movie is heard during young Michael Corleone's (Al Pacino) time in Sicily in ***The Godfather***, as he courts Apollonia Vitelli, and is an integral part of Rota's Oscar-nominated score.

We'll hear music from two films scored by iconic film composer **Ennio Morricone** (1928-2020), who died this past summer at age 92. ***Cinema Paradiso*** was a 1988 movie that was kind of a romance – about falling in love with movies. In it, a filmmaker returns to his native Italian village, and recalls how his friendship with the local theatre projectionist awakened his love for movies. The touching main theme has been made into several arrangements featuring a solo violin – tonight's version was arranged by Flavio Regis Cunha.

The 1986 movie ***The Mission***, directed by Roland Joffe, is a sweeping saga of two Jesuit missionaries in 18th-century South America. A key moment near the beginning of the film is when Father Gabriel's life is spared by the natives, who decide not to kill him when they hear him playing music. That excerpt from the score, Gabriel's Oboe, has become a popular showcase for oboe, and will feature the ESO's new Principal Oboe, June Kim, in Robert Longfield's arrangement.

Three of **Giacomo Puccini's** (1858-1925) most famous soprano arias are brought together in a stirring arrangement created for string orchestra by Cliff Colnot which he calls **A Puccini Trilogy**. The familiar melodies of "Vissi d'arte" from *Tosca*, "O mio babbino caro" from *Gianni Schicchi*, and "Un bel di vedremo" from *Madama Butterfly* are highlighted in a medley which includes brief solos as well as settings that capture the moments of love and heartache from the operas. Currently director of orchestral activities at DePaul University in Chicago, Colnot has made dozens of orchestral arrangements, in addition to being a jazz performer and orchestral conductor.

Known as "Padre Martini" after taking holy orders with the Conventual Franciscans, **Giovanni Battista Martini** (1706-1784) came from a musical family. His father was a distinguished violinist, and Padre Martini was Chapel-Master at the Basilica of San Francesco in Bologna at only 19. Yet even then, his compositions were attracting attention. Today, Martini is best known through his pupils. Among those he taught, even if only briefly, were Johann Christian Bach (one of J.S. Bach's many composer-children) and the young Wolfgang Amadeus Mozart. His **Toccata** is a brief celebratory work for trumpet and organ.

Our concert features two short works for winds by **Giovanni Gabrieli** (1555-1612), regarded as one of the most important composers at the time when music was leaving the Renaissance and entering the Baroque. The vast majority of his works were composed for the church; either vocal or instrumental. Gabrieli is credited with being one of the most innovative composers, creating a number of techniques that proved extremely influential. Among them is the idea of spatially separated instrumental forces – which you will see in the placement of the separate wind “choirs” tonight. Another innovation for which Gabrieli is given credit is notating dynamic cues in the score – indicating parts to be played loud or soft, as well as crescendo (gradually getting louder) and decrescendo (gradually more quiet).

Most of the works by Gabrieli that have survived to us have been published in four volumes. One is the first book of *Sacrae symphoniae* (“Sacred Symphonies,” published in 1597), and *Canzoni et sonate* (“Songs and Sonatas,” published in 1615, three years after his death). The arrangements to be played this evening have adapted Gabrieli’s music for modern orchestral instruments, while retaining the separated wind “choirs” for each piece.

The **Czárdás** is a traditional Hungarian folk dance, yet the most famous example of it was composed by an Italian, **Vittorio Monti** (1868-1922). You’ll know the tune as soon as you hear it, and you’ll also know it as a whirling and bravura piece for violin – one which nearly all violinists love to show off. Robert Martin created the violin and strings version we will hear for this performance.