Program

Overture to *La forza del destino*  
Giuseppe Verdi  
(1813-1901)

Suite from *Sybilia*  
Léo Delibes  
(1836-1891)

I. Prélude: Les Chasseuses. Moderato maestoso—Allegro animato  
II. Intermezzo et Valse lente. Moderato—Sostenuto  
III. Pizzicati. Moderato  
IV. Cortège de Bacchus. Allegro—Moderato ben marcato

INTERMISSION

Fountains of Rome  
Ottorino Respighi  
(1879-1936)

I. La fontana di Valle Giulia all'alba. Andante mosso  
II. La fontana del Tritone al mattino. Vivo  
III. La fontana di Trevi al morgio. Allegro moderato—Allegro vivace  
IV. La fontana di Villa Medici al tramonto. Andante

UTA Symphony Orchestra Concert

7:30pm, Thursday, December 2, 2021

Broadcast Online via [www.uta.edu/music/live.php](http://www.uta.edu/music/live.php)
Overture to *La forza del destino* - Giuseppe Verdi (1813-1901)

Three knocks of fate begin Giuseppe Verdi's overture to *La forza del destino* (the Force of Destiny). The fate of love, the fate of revenge, the fate of death. Most of Verdi's operas revolve around these subjects, but Verdi's ease at creating beautiful melodies and drama laden music enabled him to create an incredible amount of engaging and fresh operas throughout his life. After the fanfare of fate, a churning triplet motive of revenge takes over the overture, a motive that permeates the entire opera. This is followed by a pleading melody of hope and forgiveness. These religious ideas are present in almost all of Verdi's operas and hearken back to his first musical training in the church of his small Italian town. More of these beautiful pleading melodies are spread throughout the overture, but the ever-present revenge motive poisons them all. This foreshadows the tragic end of the two lovers in the opera who cannot escape the fated revenge of the tragic deed they caused. First composed in 1862, the music of this overture shows a master at the height of his skill. The beautiful melodies show Verdi's great knowledge of the voice's capabilities after 25 years of composing operas. His use and placement of motives shows his sophisticated understanding of drama, which hearkened all the way back to his time studying under the maestro of La Scala. The beautiful weaving of different musical styles shows the years of composing and revising that he put into his operas. His mastery of these skills made Verdi one of the top opera composers of his time and make his works masterpieces that continue to be beloved today.
Suite from *Sylvia* - Léo Delibes (1836-1891)

Léo Delibes was born in France in 1836 and started studying at the Paris Conservatoire at the age of 11. After school he secured a position as an organist which he held for many years, but Delibes’ real passion was for the theater. His first compositions outside of school were light operas, some of which were very successful. His light and witty style worked well in this genre. As he tried to dive into more serious operas, he looked to the music of Gounod and Bizet as examples. The rich melodies and harmonies he developed were apparent in his early, serious operas, but it wasn’t until his first ballets that his gifts culminated in truly successful works. Delibes’ ability to create both light and rich melodies allowed him to compose rich scores that still complemented the lighter moves of the dancers. Delibes’ genius was recognized by many of his contemporary ballet composers and those to follow. Tchaikovsky said after seeing Delibes’ ballet *Sylvia*, “I was ashamed, if I had known this music earlier, then of course I would not have written Swan Lake.” Influences of Delibes’ music can be found in the ballet works of Debussy, Ravel and Stravinsky.

*Sylvia* was the second of Delibes’ most famous ballets. The storyline isn’t very interesting, but you wouldn’t know it from the beautiful and expressive score. In the end it was Delibes’ incredible music that has kept this piece in the repertoire for so long. The suite you will hear tonight is an arrangement of various dances and melodies found throughout the ballet. The first movement comes from the beginning of the ballet and heralds the arrival of the huntresses of Diana with the beautiful horn calls and the galloping triple meter. The inner movements are two graceful and intimate dances between the two lovers of the ballet. The last movement is a celebration at the temple of Bacchus taken from the last act, with a variety of characters and moods. Delibes’ colorful and diverse score still brings delight to listeners today.

Fountains of Rome - Ottorino Respighi (1879-1936)

Ottorino Respighi was born in Bologna, Italy in 1879. He learned piano, violin, and viola as a little child. While studying at Liceo Musicale in Bologna, his teacher Luigi Torchi introduced him to composition and musicology. Old or ancient music would become a great source of inspiration for his compositions. His fame for composing came slowly. Respighi started as an orchestral musician and was hired to play in Russia as a violist. While there, he had composition lessons from Rimsky-Korsakov who had a great impact on him. When he returned to Italy, he moved to Rome to teach at a conservatory. While there, he wrote many compositions for voice and his first major work was an opera. Respighi began to gain respect as a composer locally, but it wasn’t until *Fountains of Rome* that he gained international acclaim. Coloristic beauty and neoclassicism would become beloved hallmarks of Respighi’s style.

*Fountains of Rome* is the first in a triptych of tone poems Respighi wrote to celebrate the beginnings of Italian and Roman culture. In it, Respighi exhibits coloristic ingenuity and expression that rivals the music of Rimsky-Korsakov, Debussy, and Ravel. This suite depicts or expresses the moods of 4 fountains throughout Rome at different times of the day. The piece starts with *The Fountain of the Valle Giulia at Dawn*. This beautiful circular fountain that has water cascading from a bowl at the top is depicted by trembling sixteenth
note lines, flowing melodies, and perky bird calls. The second movement, *The Triton Fountain in Early Morning*, starts off with a horn call. The excitement builds until playful melodies dance through all the sections. This all reflects the spirit of the fountain that pictures Triton blowing water from a shell while being supported by aquatic life. The third fountain is *The Trevi Fountain at Midday*. The incredible grandeur of this enormous fountain is perfectly displayed in the orchestration. This fountain spans an entire front of a building and contains many full-sized statues from which water gushes into a large pool. The winds and strings take on the gushing water while the brass herald the grandeur of this fountain with a fanfare. As if flowing off into the sea, the energy of the Trevi recedes to the calm of the last movement, *The Fountain of the Villa Medici at Sunset*. This simple fountain overlooks part of the city and is a calm and peaceful place to watch the sunset. The sparkle of stars is heard in the orchestra as long and peaceful melodies disappear into the bells of the city signaling the end of the day.

**UTA Music Department**
**Calendar of Events**

**DECEMBER 2021**

5  **University Singers & Symphonic Winds Concert, 7pm, Texas Hall**

6  **Honors Recital, noon**

The above are the events scheduled in the Music Department as of press time. More events will be added during the course of the year, and changes may be made to the events listed. For a current listing of upcoming events, check our website at [www.uta.edu/music](http://www.uta.edu/music). To confirm an event, please call the UTA Music Office at 817/272-3471.

Unless noted, all events are free and performances will be held in Irons Recital Hall (105 Fine Arts Building).

Most concerts and recitals will be streamed live. To check on whether or not a concert or recital will be streamed live, go to [www.uta.edu/music/live.php](http://www.uta.edu/music/live.php).

** Admission charges of $10 adults and $7 students & seniors apply for these events. Tickets for these events can be purchased online at [www.utatickets.com](http://www.utatickets.com).**

Parking for all Music Department concerts and recitals is available in the West Campus Parking Garage at hourly rates. The West Campus Parking Garage is located at the corner of UTA Boulevard and W. Nedderman Drive.

ADA parking is available on the meters in front of Texas Hall. More information on ADA parking can be found at [www.uta.edu/parking](http://www.uta.edu/parking).