CAMPANILE ORCHESTRA

EFRAIN AMAYA
and
GABRIEL SAKAKEENY
conductors

Friday, October 10, 1986
8:00 p.m. in Hamman Hall

RICE UNIVERSITY | The
School of Music
PROGRAM

Symphony No. 102 in B♭ Major
  I. Largo/Vivace
  II. Adagio
  III. Menuet
  IV. Presto

Sinfonia India

Mr. Amaya, conducting

INTERMISSION

Symphonic Movement “Blumine”

The Pines of Rome
  a Symphonic Poem
    I. Pines of the Villa Borghese
    II. Pines Near a Catacomb
    III. Pines of the Janiculum
    IV. Pines of the Appian Way

Mr. Sakakeeny, conducting

Franz Joseph Haydn
(1732-1809)

Carlos Chávez
(1899-1978)

Gustav Mahler
(1860-1911)

Ottorino Respighi
(1879-1936)

Photographing and sound recording are prohibited. We further request that audible paging devices not be used during the performance. Paging arrangements may be made with the ushers.
CAMPANILE ORCHESTRA

First Violin
Justine Watts, concertmaster
Linda Anderson
Bill Atkerson
Denise Couche
Wong Fung
John Greiner
Anne Hertler
Nora Klein
Karen Macheledt
Victoria Williamson

Second Violin
Deirdre Ward, principle
Annette Fanslow
Vin Feng
Alice Gee
Trudy Heimbigner
Margaret Nelson
Katherine Schlacter
Regina Trojanowsky
Sandra Wenner

Cello
Sara Ullman, principle
Gerald Bachorowski
Susan Bailey
Shirley McCormack
Jeffrey Myers
Curtis W. Robinson
George Robinson
Rex Spencer
Marsha Tsuchida

Contrabass
Josee Deschenes
Shoichi Kubodera
Martin Merritt
Tracy Rowell
Becky Sellon

Flute
Linda Birtwistle
Janet Greenberg
Becky Luck
Amy Saxton

Oboe
Michael Breteler
Aaron Roose
Eileen Whalen

Clarinet
Margaret Beard
Marilyn Stanners
Tamara Vance
Jean Wilson

Bassoon
Renee Landers
Ruth Shelley Unger

Contrabassoon
Hunter Davis

Horn
Lisa Cowan
Robert Nuttall
Nicholas Terry
Ladd Turner

Trumpet
Jenny Bales
Mike Cox
Diane Hilbert

Trombone
Kenneth Clark
Donald Patterson

Bass Trombone
Patrick Corbett

Tuba
Philip Burke

Harp
Marisa Wei

Percussion
Phil Dembski
Steve Moore
THE PINES OF ROME

I. THE PINES OF THE VILLA BORGHESE.

Children are at play in the pine groves of Villa Borghese; they dance round in circles, they play at soldiers, marching and fighting, they are wrought up by their own cries like swallows at evening, they come and go in swarms. Suddenly the scene changes; and

II. PINES NEAR A CATACOMB,

we see the shades of the pine-trees fringing the entrance to a catacomb. From the depth rises the sound of mournful psalm-singing, floating through the air like a solemn hymn, and gradually and mysteriously dispersing.

III. 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.

IV. 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 towards the Sacred Way, mounting in triumph to the Capitol.