

Pittsburg State University

Pittsburg State University Digital Commons

Electronic Theses & Dissertations

Spring 5-12-2023

EXTENDED PROGRAM NOTES OF CONDUCTING PIECES

Johnathan De Soto Jr.

Pittsburg State University, jdesoto@hawaii.edu

Follow this and additional works at: <https://digitalcommons.pittstate.edu/etd>

Recommended Citation

De Soto Jr., Johnathan, "EXTENDED PROGRAM NOTES OF CONDUCTING PIECES" (2023). *Electronic Theses & Dissertations*. 445.

<https://digitalcommons.pittstate.edu/etd/445>

This Thesis is brought to you for free and open access by Pittsburg State University Digital Commons. It has been accepted for inclusion in Electronic Theses & Dissertations by an authorized administrator of Pittsburg State University Digital Commons. For more information, please contact digitalcommons@pittstate.edu.

EXTENDED PROGRAM NOTES OF CONDUCTING PIECES

A Thesis Submitted to the Graduate School
in Partial Fulfillment of the Requirements
for the Degree of
Master of Music

Johnathan De Soto Jr.

Pittsburg State University

Pittsburg, Kansas

May 2023

EXTENDED PROGRAM NOTES OF CONDUCTING PIECES

Johnathan De Soto Jr.

APPROVED:

Thesis Advisor

Dr. Raúl Mungúia, Associate Professor of Music

Committee Member

Dr. Andrew Chybowski, Department of Music

Committee Member

Professor Steven Cox, Library Services

Acknowledgements

I want to thank Dr. Raúl Mungúia and Dr. Andrew Chybowski for their gracious support and guidance in studying conducting during my time at Pittsburg State University. Their guidance has brought invaluable knowledge as a musician behind the podium on how I can connect that to playing in an ensemble. Also, a big thank you to Mr. Steven Cox for his willingness to join my committee.

In addition, I would like to thank my parents, Kristy and Jason Guzman, and my grandmother, Faith Muraoka. Their constant support and encouragement throughout my career have never wavered, and I am eternally grateful. Lastly, I would like to give thanks to my girlfriend, Chiara Arya, who stayed by my side in life with her unwavering support, allowing me to push through the final stages of my master's degree and being there for me with the loss of my late teacher, Dr. A. Douglass Whitten.

EXTENDED PROGRAM NOTES OF CONDUCTING PIECES

An Abstract of the Thesis by
Johnathan De Soto, Jr.

This document analyzes pieces Johnathan De Soto Jr. conducted in the 2022-2023 academic year. This document contains seven chapters. One for each of the pieces performed, an introduction providing biographical information on the composers and information about the selected pieces.

TABLE OF CONTENTS

| CHAPTER..... | PAGE |
|--|------|
| I.INTRODUCTION..... | 1 |
| II.Sergei Prokofiev’s “Troika” from “Lieutenant KijéSuite ” arr. Paul Lavender | 2 |
| III. Frank Ticheli’s “Abracadabra” | 9 |
| IV. Edward Ewazen’s “Euphonium Concerto” | 13 |
| V. Gaetano Donizetti’s Cavatina “Quel guardo il cavaliere” “from Don Pasquale” | 17 |
| VI. Jean Sibelius’s Finlandia, Op. 26 | 23 |
| VII. Soon Newbold’s American Landscape | 27 |
| Bibliography | 31 |

LIST OF FIGURES

| FIGURE | PAGE |
|---|------|
| 1. Figure 1 <i>Quel guardo, il cavaliere</i> – Lyrics and Translation | 19 |

CHAPTER I

Introduction

Johnathan De Soto Jr. conducts the repertoire of music selected during the 2022-2023 academic year—a wide variety of wind band and orchestral scores for varying ensemble difficulty ratings.

CHAPTER II

Sergei Prokofiev's *Troika* from *Lieutenant Kijé*

Sergei Prokofiev Biography

Sergei Prokofiev (Серге́й Серге́евич Проко́фьев, Sergéj Sergéjevič Prokófjev) was born on April 27, 1891 in Sontsovka, Ukraine, Russian Empire and died on March 5, 1953, in Moscow, Russia, U.S.S.R).¹ Prokofiev displayed immense musical abilities as a young child after receiving music lessons from his mother. He began composing at the age of five, and it was noted that in this composition, he wrote it in F Lydian, so he did not have to deal with the black keys on the piano.² Prokofiev went on to study with Reinhold Glière before going on to study at the St. Petersburg Conservatoire at 13.³⁴⁵

Having musical excellence in conducting, composition, and piano performance, Prokofiev premiered his piece, *Piano Concerto No. 1 in Db major, Op. 10* in Moscow as the performer and then played it for the St Petersburg Conservatory piano concerto

¹ "Sergey Prokofiev." Encyclopædia Britannica. Encyclopædia Britannica, inc., January 19, 2023. <https://www.britannica.com/biography/Sergey-Prokofiev>.

² Ibid

³ "Serge Prokofiev." Boosey & Hawkes. Accessed January 31, 2023. <https://www.boosey.com/cr/composer/Serge+Prokofieff?type=BIOGRAPHY>.

⁴ Ibid

⁵ "The Star-Studded Alumni of St Petersburg Conservatory: Destination Guides: Corinthia St Petersburg." Corinthia. Accessed January 31, 2023. <https://www.corinthia.com/st-petersburg/discover-st-petersburg/the-star-studded-alumni-of-st-petersburg-conservatory/#:~:text=Sergei%20Prokofiev&text=He%20enrolled%20at%20St%20Petersburg.of%20its%20most%20prestigious%20teachers>.

competition in 1912.⁶ He then took the grand prize of the competition, a grand piano, and the Anton Rubenstein Award. Following this big win, Prokofiev would then travel to London, where Russian music was thriving, hoping to have his music accepted by critics such as Sergei Diaghilev, to no avail. He would then make his return to Russia to compose more ballets, *Ala and Lolly* and *Chout*, along with his well-known works, *Symphony No. 1 in D major, Op. 25 “Classical”* (1916-1917), and the *Violin Concerto No. 1 in D Major, Op. 19* (1915-1917).⁷ These would be the last works he would compose before the Russian Revolution created turmoil across the country.

This political unrest in Russia brought terrible consequences for musicians and other genres of artists. For Prokofiev specifically, this was a blessing in disguise in many ways. The Revolution drove him out of Russia and brought him to the United States of America in early 1918.⁸ He would then stay in the US for 17 years, marrying Lina Llubera, a Spanish-born singer, in the early 1920s and establishing himself as an international pianist between the US and Paris, France. Prokofiev would then go on to compose several well-known operas and symphonies, such as *The Love of Three Oranges* (1919) and his Symphonies No 2-4 (1924-1930), which would encapsulate a large portion of his compositional style.⁹ After touring Europe, Prokofiev returned to the Soviet Union in 1927 to premiere some of his works with great success. However, he returned to the US to continue composing and performing piano.

⁶ “Piano Concerto No. 1, in D-Flat Major, Op. 10 (Sergei Prokofiev).” LA Phil. Accessed January 31, 2023. <https://www.laphil.com/musicdb/pieces/2729/piano-concerto-no-1-in-d-flat-major-op-10>.

⁷ “Serge Prokofiev.” Boosey & Hawkes.

⁸ Ibid

⁹ Katz, Jonah, *Shostakovich and the Soviet State*, B.A Music, University of Massachusetts Amherst 2003, edited 2006

During this time, Russian artists, composers, and scientists living outside of Russia and the Soviet Union were unsure of their safety, like being controlled or censored by the harsh iron grip that the government had on the arts. A majority of artists feared for their lives under the rule of Stalin. Composers like Dmitri Shostakovich were beacons of light for younger and upcoming composers such as Prokofiev in the developing suppression and ever-changing policies against artists. Prokofiev was fortunate enough not to deal with the fear of life and death looming above him if the Soviet Union found his music to be against their policies and ideals. Shostakovich, amongst many other artists, was always aware of his surroundings in the case of deportation or death at the hands of the NKVD, Stalin's terrorist secret police.¹⁰

In 1936, Prokofiev's decision to return to Russia was described by Shostakovich as "like a chicken to the soup".¹¹ This was also a good time for Prokofiev to return because, that same year, Shostakovich became an inspiration for composers in the Composer's Union in reference to his successes as a composer seen in positive light of Stalin. Shostakovich had been publicly redeemed with the positive reviews of his *Symphony No. 7 in C Major "Leningrad."* So the spotlight brightening on Shostakovich brought the warm-welcoming back to Russia for many composers such as Prokofiev. This courting tactic brought other important figures back to the homeland like Maxim Gorky, "The Voice of the Russian Revolution," and Albert Einstein.¹² Others were not as reluctant to return, such as Diaghilev. Once these famous figures returned from the US, Shostakovich was publically "persecuted," and his career was ruined for the

¹⁰ Katz, Jonah, *Shostakovich and the Soviet State*, B.A Music, University of Massachusetts Amherst 2003, edited 2006, pg. 4

¹¹ "Serge Prokofiev." Boosey & Hawkes.

¹² Gerard McBurney "Surviving Stalin" *Index on Censorship* 27, no. 6 p. 56-57

time being. With the downfall of Shostakovich, Prokofiev became the new public figure and “king” of Russian music.¹³

In favorable light of Stalin, Prokofiev would write his famous *Symphony No. 5 in Bb Major, Op. 100*, which premiered in 1945 during the Second World War. He also earned the Stalin Prize (Second Class) for his *Piano Sonata No. 7 in Bb Major, Op. 83*.¹⁴ Fortunately for Prokofiev, the judges did not notice the hidden messages against Stalin and the USSR he had encrypted in his piece. Many other composers like Shostakovich are well known for adding these subversive messages against the USSR, like Shostakovich’s “apology Symphony” *Symphony No. 5 in D Minor, Op. 47*. Other music forms were well-received by Stalin, such as film scores. Through this support of Stalin, since it was one of his preferred art-form, came the compositions *Alexander Nevsky* and *Lieutenant Kijé Suite, Op. 60*.

¹³ McBurney, p. 56-57

¹⁴ Dotsey, Calvin. “Music at War: A Guide to Prokofiev's Symphony No. 5.” Houston Symphony, May 6, 2019. <https://houstonsymphony.org/music-war-guide-prokofievs-symphony-no-5/>.

Lieutenant Kijé Suite

Prokofiev's *Lieutenant Kijé Suite* is a prominent work for Prokofiev as it is one of the first pieces he wrote, and the first film score he composed during his career while returning to Russia from a ten-year residency in Paris, France. *Lieutenant Kijé Suite* was written in 1933 for the movie *Lieutenant Kijé* and is one of the earliest films with a live film track in Soviet history. The movie debuted in 1934.

Lieutenant Kijé is based on the story of author Yuri Tynyanov. This story is based on an error from a military scribe writing a list of officers to be promoted by the Tsar. Rather than rewriting his list upon noticing a mistake, the scribe shapes his error into the name of Kijé. The Tsar notices this name and wants to meet with the officer. The scribe then makes up this fantasy person and fills his name with extraordinary exploits of his time in the military to continue his bluff. This fictional Kijé character is employed as part of the Tsar's guards. Sometime later, he is exiled to Siberia and then reinstated into the Tsar's army to marry a maid-in-waiting who is distressed that her lover has been exiled. Lieutenant Kijé returns to Russia, gets married, has a child, and continues rising through the ranks. The Tsar summons Kijé to receive the military honors he has accrued, but to the Tsar's surprise, he cannot fulfill this command because he is 'killed in battle.' Kijé is then buried with full military honors, receiving his medals posthumously, and the Tsar never finds out that Lieutenant Kijé never existed in the first place.

Prokofiev was hired by the Leningrad-based Belorussian State film studio Belgonskino, to compose the film music for the movie.¹⁵ He was excited to begin

¹⁵ Jaffé, Daniel. "Prokofiev's Score for the Film 'Lieutenant Kijé' Ahead of Its Time - CSO Sounds & Stories." CSO Sounds & Stories " Prokofiev's score for the film 'Lieutenant Kijé' ahead of its time, December 13, 2014. <http://cep.finditillinois.org/worldWarOne/cso2/prokofievs-score-for-the-film-lieutenant-kije-ahead-of-its-time/index.html>.

working on this work but had his concerns. He stated that the “musical idiom in which one could speak of Soviet life was not yet clear to him. It was clear to no one at this period, and I did not want to make a mistake”.¹⁶ This opportunity allowed Prokofiev to write a score that could please both a Soviet and an international audience. The possibility of becoming a national and international sensation with his music gave Prokofiev an appreciation for the simple music style that he was currently writing. Following the simplicity and anecdote of the story behind *Kijé*, Prokofiev decided to write the five movements with easily memorable melodies in a smooth, consistent style. Each of the five movements provides themes and motifs from part of the story they represent. This simple compositional writing allowed Prokofiev to better fit with Communist ideologies.

The first movement, *The Birth of Kijé*, opens with a mournful cornet fanfare. This mournful passage is short-lived as the military march is introduced. There is a stark difference between the two fanfares as it captures the brooding news of finding a way to fix a clerical mistake in the creation of *Kijé*. Motifs are imitated across the orchestra as a brass fanfare is introduced, which becomes associated with the imaginary figure, Lieutenant *Kijé*.

Movement two, *Romance*, gives life to the imaginary Lieutenant, *Kijé*. This fabrication of a military official is romanticized to make him bigger than life. The introduction of the strings at the beginning of the movement lays down a foundation for the melody to be introduced and developed across the orchestra. Once the motif moves across the ensemble, the second theme is introduced by an unusual orchestral instrument,

¹⁶ California Youth Symphony. “Sergei Prokofiev, Lieutenant Kije Suite”
<http://www.conductorcorner.org/prokofiev/prokofiev-program-notes---lieutenant-kije.html>

the tenor saxophone. This haunting melody leads to the end of the movement as it is replayed once more, as a birdsong from a distance accompanies it.

Movement three, *Kijé's Wedding*, celebrates the heroic “achievements” with a wedding ordered by the Czar. The cornet performs the ceremony motif in a cheerful mood and even partially pompously. The entire texture of this movement portrays humor and lightness in Prokofiev's writing.

The most well-known movement in the entire suite is movement four, *Troika*. This movement is commonly performed as an individual movement in performance halls, along with the entire *Lieutenant Kijé Suite*. A festive opening begins the movement with a festive holiday feel. The main motif of the movement is introduced in the low brass section before the brief silence before continuing into the movement. The following section takes off with a flurry of pizzicatos in the strings, with a light and joyous melody replaying across the different sections. This gives into the wordplay of the Troika, a traditional three-horse sled. With the festive nature of the *Troika*, it is commonly heard in orchestras around the holiday season.

The fifth and final movement, *The Burial of Kijé*, combines previously used themes from previous movements. The theme from the second movement follows the opening cornet fanfare from Kije's theme. As the themes progress, the Czar 'remembers' the lieutenant's life as his untimely death saddens him. The wedding music plays again as remembrances of Kijé happen before the movement concludes with its final cornet fanfare, wrapping up the story of Lieutenant Kijé.

CHAPTER III

Frank Ticheli's *Abracadabra*

Frank Ticheli Biography

American composer Frank Ticheli was born on January 21, 1958, in Monroe, Louisiana. Ticheli currently lives in Los Angeles, California, teaching at the University of Southern California as a professor of composition. Ticheli earned his Bachelor of Music Degree in Composition from Southern Methodist University and a master's and doctoral degrees in composition at the University of Michigan, studying with William Albright, Leslie Bassett, George Wilson, and William Bolcom.¹⁷ Before his appointment at USC, Ticheli was on the faculty at Trinity University, where he served on the board of the Texas Composers Forum and was a member of the advisory community for the San Antonio Symphony's "Music of the Americas" project.

Ticheli and his music have been recipients of numerous awards, grants, and commissions. Some of his accolades include the Charles Ives Scholarship, a Chamber Music Music America Grant, and commissions from symphonies and universities across the globe. Ticheli has written for various chamber ensemble settings, orchestra, choir, and concert band/wind ensemble. His music is widely accessible across all proficiency levels,

¹⁷ Automatisering, Roffel. "Frank Ticheli." Frank Ticheli: Biography - Classic Cat. Accessed February 12, 2023. https://www.classiccat.net/ticheli_f/biography.php.

being described as “optimistic and thoughtful,” by the *Los Angeles Times*, “lean and muscular,” by *The New York Times*, and “Brilliantly effective,” by the *Miami Herald*.¹⁸ Amongst his works for wind band, several have become standard literature for the modern-day wind ensemble with music such as *Blue Shades*, *Angels in the Architecture*, and *Symphony No. 2*. In a College Band Directors National Association journal, Ticheli’s music placed him as second-most performed composer at 346 performances in a published list of pieces performed by CBDNA bands from 2008-2014.¹⁹ The composer who performed more than Ticheli during those six years was Percy Grainger, and coming in third and fourth are also American-born composers John Mackey and Eric Whitacre.

¹⁸ “Frank Ticheli.” USC Thornton School of Music, October 1, 2021. <https://music.usc.edu/frank-ticheli/>.

¹⁹ “Top 200 Most Performed College Band Works, 2008-2014.” Lovebird Music. Accessed February 12, 2023. <https://lovebirdmusic.com/blogs/news/performance-frequency-at-cbdna-2008-2014>.

Abacadabra

Abacadabra was composed in the summer of 2004 and was commissioned by the Driscoll Middle School Band in San Antonio, Texas.²⁰ Ticheli dedicated this piece to his son; he describes it as “playful and serious, innocent and mischievous. A sense of mystery pervades as the dark key of G minor is balanced by sudden shifts to bright and sunny major keys”.²¹ This piece was conceptualized in the simplicity of magic, being playful and fun, not frightening or scary. Ticheli always had his son in the back of his head, along with imagery of Halloween as he began writing his piece for the concert band.

This piece is in a standard sonata-allegro form and goes around several keys and modes but begins and ends in G minor. The work builds up slowly with a six-measure introduction that plays with a playful and mysterious tone. The central theme enters the clarinets and is passed around the ensemble before shifting tonal centers. Once the shifting resolves, a second theme makes an appearance. This second theme is bright and jovial in comparison to the first; however, it still stems from the first theme. A developmental section is cued by a call and response started by the trumpet and followed by the low brass. New themes are introduced, stemming from the first theme found at the piece's beginning until the consistently shifting keys return to G minor as the recapitulation begins. The final section continues the developmental section, returning to materials seen in the exposition. With the return of the original material, sections are taken away, and the ensemble builds tempo and energy until the coda, with a sudden shift

²⁰ “Abacadabra.” Wind Repertory Project. Accessed February 12, 2023.
https://www.windrep.org/Abacadabra#Program_Notes.

²¹ Ibid

in tempo and texture. The woodwinds interrupt with the sudden slowing before returning to the fast tempo once more before ending the piece in a "puff of sound" as the music "vanishes without a trace".²²

²² Abracadabra by Frank Ticheli. Accessed February 12, 2023.
<https://www.manhattanbeachmusic.com/html/abracadabra.html>.

CHAPTER IV

Eric Ewazen's *Euphonium Concerto*

Eric Ewazen Biography

Born in Cleveland, Ohio, in 1954, Eric Ewazen earned his Bachelor of Music degree at the Eastman School of Music in Rochester, New York, and both his Master of Music and Doctor of Musical Arts degrees from The Juilliard School in New York City, New York. Ewazen's music has been described as "brilliantly idiomatic part writing, not too distant from Bernstein and Copland, is tinted with passagework that recalls the bell-like sonorities beloved of Gabrieli and Monteverdi. A signature piece", M&B Catalog, and "emotionally riveting," *The Music Connoisseur*.²³

Ewazen's music has been performed across the globe by a wide variety of performers, such as musicians from major symphony orchestras such as the San Francisco Symphony, Chicago Symphony, Metropolitan Opera Orchestra, Boston Symphony, and the New York Philharmonic. His music has been commissioned for several prominent musical institutions, soloists, and chamber ensembles in the US and abroad. Ewazen's music has also been recorded on numerous solo and

²³ Ewazen, Eric. "Review of Works." *The music of Eric Ewazen*. Accessed February 13, 2023. <https://www.ericewazen.com/review.php#review2>.

chamber CDs by recording labels such as Well-Tempered Productions, Summit Records, and Hyperion.

Ewazen joined the composition faculty at the Juilliard School in 1980. Along with being a part of the faculty at Juilliard, Ewazen is frequently engaged as a guest composer-in-residence across the United States and Canada, including institutions such as Laval University in Quebec, Curtis Institute of Music, Eastman School of Music, and The University of Hawai‘i at Mānoa.

Euphonium Concerto

Eric Ewazen's *Concerto for Euphonium and Wind Ensemble* was commissioned by and dedicated to Robert Grechesky and the Butler University Wind Ensemble and consists of three movements. Like most of the music that Ewazen has composed, it is highly rhythmic, and the harmonies used pull from both traditional and nontraditional harmonic functions. It is also characterized by the type of lyrical melody commonly seen throughout all of Ewazen's.²⁴

The first movement opens with a tutti syncopated beat before the solo euphonium enters with an upbeat and joyous melody. With the syncopation under the flowing solo part, the movement is energetic and driving, the wind band accompaniment going back and forth from the syncopated accompaniment to a steady yet rhythmic melody. The wind band part is delightful to listen to due to the different timbres across the instruments compared to the piano reduction. In the first movement, unlike the second movement, the euphonium stays strictly in the soloist role. At the same time, the wind band accompaniment plays multiple roles, from accompaniment to intertwining counterpoint to the role of a soloist while the euphonium is resting.

The second movement is a more dramatic, labeled as *andante teneramente*. It contrasts completely with the first and third movements, which are much more fast-paced. Unlike the other two movements, the solo euphonium plays both a solo and accompaniment role. Ewazen also layers melodies in the accompaniment and solo part, particularly in measure 67. This section is

²⁴ Ewazen, Eric *Concerto for Euphonium and Wind Ensemble*, Program Notes from composer

fascinating not only because of Ewazen's contrapuntal technique, using a melody heard earlier in the movement but also introducing a new melody in the euphonium that also adds a hemiola between the soloist and accompaniment; sextuplets versus sixteenth notes – a 3:2 hemiola. This section measure 67 in particular, opens up a new spectrum of timbres and colors when performed with a wind band compared to the piano reduction, creating a warmer and more gratifying accompaniment to interact with as a soloist.

The third and final movement is the fastest section of the concerto and is a sprint to the finish line. Ewazen continues to integrate an intertwining counterpoint between the soloist and accompaniment. In this movement, the euphonium sticks primarily to a soloist role while the accompaniment switches from accompaniment and melody. Also, note the more extensive use of call and response between the two parts compared to the earlier two movements. The conversation between the solo and accompaniment shapes an exhilarating drive to the concerto's conclusion.

CHAPTER V

Gaetano Donizetti's *Cavatina "Quel guardo il cavaliere"* from *Don Pasquale*

Gaetano Donizetti Biography

Italian Domenico Gaetano Maria Donizetti was born in Bergamo, Cisalpine Republic on November 29, 1797 and passed away in Bergamo, Lombardy, (Austrian Empire) on April 8, 1848. He was the youngest of three children of the local municipal pawnshop owner. Donizetti began his musical studies with Bavarian priest and director of Sta Maria Maggiore, Giovanni Simone Mayr.²⁵ Donizetti's choirboy skills were mediocre, enough to perform, but he did not particularly excel in his singing abilities. However, Mayr perceived him having latent musical ability and secured him a spot at the music school in Balogna, the Liceo Filarmonico. He studied fugue and counterpoint and would begin composing broadly for theatre.

In 1812 Donizetti's successes began with his work, *Enrico di Borgogna*, premiering at the Teatro San Luca, in Venice. He composed 31 additional operas in the following 12 years being produced in Naples; however, these works have been rarely performed. There was a new composition that brought him more success and fame across Europe in 1830, *Anna Bolena*, being produced in Milan. Donizetti continued to have

²⁵ "Gaetano Donizetti." Encyclopædia Britannica. Encyclopædia Britannica, inc. Accessed March 3, 2023. <https://www.britannica.com/biography/Gaetano-Donizetti>.

success with more works in the mid 1830s. Donizetti had been noticed by Emperor Ferdinand I through his conducting of Giacomo Rossini's *Stabat Mater* along with *Linda di Chamounix*, a romantic opera produced in 1842, in dedication to the empress Maria Anna.²⁶ This was beneficial for Donizetti as it allowed him to become the official appointment for the Emperor. With this new position, he worked in Viena for six months, allowing him to work on other compositional projects as he wished during the rest of the year.²⁷ During this time, Rossini asked Donizetti to take the directorship of the Liceo in Bologna, but he politely declined it as he felt that he could not undertake the responsibility and remained in his profitable operatic career. Once back in Paris, he produced his comic opera, *Don Pasquale*, in 1842 at the Théâtre Italien.

²⁶ "Gaetano Donizetti." Encyclopædia Britannica

²⁷ Ibid

Cavatina “Quel guardo il cavaliere”

Quel guardo il cavaliere is the fifth number in Act I, Scene 2 in *Don Pasquale*

and translates to “Glances so soft and bright”.

Figure 1: Quel guardo, il cavaliere, Norina's aria from Don Pasquale

| | |
|---|--|
| "Quel guardo, il cavaliere in mezzo al cor trafisse, Piegò i ginocchio e disse : Son vostro cavalier. E tanto era in quel guardo Sapor di paradiso, Che il cavalier Riccardo, Tutto d'amor conquiso, Giurò che ad altra mai, Non volgeria il pensier." Ah, ah! | That glance it pierced the knight's heart, he bent on his knees and said: I am your knight And in that glance there was such taste of heaven that knight Riccardo, being conquered by love, swore he would not think to any other woman". Ah, Ah! |
| So anch'io la virtù magica D'un guardo a tempo e loco, So anch'io come si bruciano I cori a lento foco, D'un breve sorrisetto Conosco anch'io l'effetto, Di menzognera lagrima, D'un subito languor, Conosco i mille modi Dell'amorose frodi, I vezzi e l'arti facili Per adescare un cor. | I also know the magic virtue of a glance at the right time in the right place, I also know how hearts burn on the slow fire of a short smile. I also know the effect of a deceitful tear, of an instant languor I know the thousand means love-frauds use, the charms and the easy arts used to seduce a heart. |
| Ho testa bizzarra, son pronta vivace, Brillare mi piace scherzar : Se monto in furore Di rado sto al segno, Ma in riso lo sdegno fo presto a cangiar, Ho testa bizzarra, Ma core eccellente, ah! | I have an odd mind, I have a ready wit, I like being witty, joking : If I get angry I rarely can remain calm But I can soon change indignation in laugh, I have an odd mind, but an excellent heart, ah! ²⁸ |

Figure 1: *Quel guardo, il cavaliere* – Lyrics and Translation

Don Pasquale was written in 1842 and it was said that Donizetti wrote this opera in 13 days during a bout with syphilis. His physical and mental health had been declining

²⁸ “Quel Guardo, Il Cavaliere Lyrics.” Aria Database - search the database. Accessed March 3, 2023. <http://www.aria-database.com/search.php?individualAria=553>.

since 1834, following the death of his wife and daughter. Two years following the composition of *Don Pasquale* and two other operas, Donizetti's mental health declined even further and another five years following that, he succumbed to syphilis in 1849.²⁹

The context of Norina's song, *Quel Guardo, il Cavaliere*, is preceded by the idea of Don Pasquale looking to marry Norina, a young widow, to punish his nephew, the rebellious Ernesto, who is in love with Norina. Pasquale plans to do this to have an heir and cut off his nephew from any family money. After plotting this plan, Pasquale is pleased with himself and looks for his friend, Dr. Malatesta, to help him carry out this plot with him. To further ruin Ernesto's dreams, Pasquale tells him of an arranged marriage for Ernesto while also announcing his marriage. After hearing that Dr. Malatesta is planning Pasquale's marriage, he is astonished and sees his dreams fade. No one but Dr. Malatesta knows precisely what the actual intent Dr. Malatesta has in store for everyone.

The following scene shows Norina reading a passage from a book about love. While reading this section, she scoffs at the situation presented in the text; after doing so, she reflects on her temperament. She is working with Dr. Malatesta to trick Don Pasquale into marrying his nephew, Ernesto, away to Malatesta's 'sister', who is Norina in disguise. She learns of this idea and is dismayed after reading the letter that is from Ernesto with his intent on leaving both Rome and Europe together if he is forced into an arranged marriage. Dr. Malatesta urges Norina to reconsider his proposal as he claims that Don Pasquale and Ernesto are falling right into his plan. She consents to the doctor and plays her part in his deception of Pasquale and his family as they begin to discuss strategies. As

29

it is finally shown to Norina, the plan is a plot to drive Pasquale into desperation so that he will bend to their will. Once hearing this, Norina is willing to play the part if it helps her and Ernesto to be together.

Shortly following the song, *Quel Guardo, il Cavaliere*, comes Act II showing Ernesto knowing nothing about the scheme that Norina and Malatesta have plotted and perceives Ernesto as desperate and in loss of his beloved Norina and sees himself as an exile. On the other hand, Pasquale is eager and impatient to see his bride-to-be and demands to be married at once. The wedding ceremony commences, and Ernesto barges in, calling Norina unfaithful. To his surprise, Malatesta pulls him off and quietly explains the situation. Ernesto goes along with the plan and allows the fake ceremony to continue. Following the marriage and the document's signing, the 'sister,' Sofrina, begins her attitude adjustment, to Pasquale's surprise. She goes from a demure girl to a willful shrew, pleasing Norina, Ernesto, and Malatesta with her reaction to Pasquale.

The third and final act shows Sofrina continuing to spend extravagant money, infuriating Pasquale. He threatens to divorce her based on her sudden habits, and she 'suddenly feels sympathy' as she receives the demand to stop her plentiful spending. In order to continue with the plan, Malatesta then drops a letter for Pasquale to find that explains her intent to run off with a fake suitor in the night. Upon reading this letter, Pasquale immediately sends for Malatesta. Malatesta calls Ernesto to begin his plan in the garden to serenade 'Sofrina' as Malatesta and Pasquale come to the garden that night with a plan that would trap 'Sofrina' with the said man she is going to disappear with. As Ernesto and 'Sofrina' continue that plan, they sing their love for each other. Malatesta and Pasquale are near the garden, and upon seeing them, Ernesto leaves promptly as they

make it into the garden, leaving Pasquale without a trace. At this time, Malatesta tells both Pasquale and 'Sofrina' whom Ernesto intends to marry. 'Sofrina' refuses to live in Pasquale's house with another woman, even though it is not Pasquale being wed and threatens to leave. Hearing this, Pasquale is overjoyed and grants permission to Ernesto to marry the woman known as Norina. It is at this time that 'Sofrina's' real identity is revealed as Norina, catching Pasquale by surprise. Pasquale laughs off the situation and gives the young couple his blessing, allows Ernesto to inherit the family money, and realizes that marriage is not for an old man.

CHAPTER VI

Jean Sibelius' *Finlandia Op. 26***Jean Sibelius Biography**

Finnish composer, Johan Julius Christian Sibelius, known as Jean Sibelius, was born on December 8, 1865, in Hämeenlinna, Finland, and died on September 20, 1957, in Järvenpää, Finland. During his time, he was known as the most noted symphonic composer of all of Scandinavia. He would be one of the most influential and essential composers of tone symphonies and tone poems of the twentieth century.³⁰ Sibelius became well-known as a Finnish musician by not only putting Finland on the map for music but also by founding Finnish music and having his music playing a crucial role in Finland's journey toward becoming an independent nation.³¹

At an early age, Sibelius was presented with a copious amount of education even though his hometown of Hämeenlinna was not necessarily known as a town with many educational opportunities. However, it was thanks to the 'Finnishness' movement, a result of the independent progression that the country had been working towards in the

³⁰ "Jean Sibelius." Encyclopædia Britannica. Encyclopædia Britannica, inc., January 23, 2023. <https://www.britannica.com/biography/Jean-Sibelius>.

³¹ "National Biography of Finland." Etusivu. Accessed March 7, 2023. <https://kansallisbiografia.fi/english/person/3630>.

nineteenth century, that a grammar school was founded in 1876. Sibelius would become bilingual in Finnish and Swedish and become familiar with classical literature, which would become a critical influencer on his concept of art.

With his early childhood and hometown not having many opportunities, Sibelius had taken a liking to music. His family background was not as in-depth with music as families such of Bach or Mozart. However, both his parents enjoyed music, along with some familial ties to a historical Finnish ancestry, Bailiff Jakob Haartman, whose descendants have included influential Finnish musicians like Martin Wegelius, musicologist, composer, and the founder of The Helsinki Music Institute.

Sibelius was born 56 years after Finland had become an independent nation, separating from Sweden in 1809.³² During this middle period of the 19th century, Finland began to work towards creating its own national identity as part of the Russian Empire. It did this by creating its language and culture. The Helsinki Music Institute was founded in 1882 by Martin Wegelius. This is where Sibelius began seriously studying music after giving up his aspirations of studying law at Helsinki.³³ Upon studying at the music institute, Sibelius had his eyes set on studying violin and did well with performing along with piano but eventually moved on to composing. Following his studies in Finland, Sibelius would travel to Berlin and Vienna, where he would continue his studies with Robert Fuchs and Karl Goldmark. His time studying with Wegelius allowed him to compose several pieces chamber and instrumental music; during this time, he adopted the name, Jean.

³² Ibid

³³ "Jean Sibelius." Encyclopædia Britannica

Sibelius's *Finlandia*, Op. 29

Finlandia is a tone poem composed by Sibelius and later orchestrated for a symphony orchestra, being known as one of his greatest-known works. This work was composed in 1899, revised, and premiered in 1900.³⁴ His work reached audiences internationally and was instantly recognized to become a symphonic standard. The hymnal from which Sibelius took the main melody is entitled, *Be still, my soul*, that he composed as a musical score for six historical tableaux in a pageant that celebrated and supported the independence of Finland and its people against Russian oppression³⁵. The melody presented in this work is his creation; however, the text setting was not original to Sibelius. This chorale theme presented in its original version gets orchestrated in the second half of what becomes known as *Finlandia*, in the middle of the work, first presented by the woodwinds and then followed up with the violins and cellos. The final rendition of the melody is presented by the brass section at the end of the work as a large brass chorale to wrap up the piece.

A tone poem, or a symphonic poem, is a musical composition inspired by an idea outside of music that tells a story that the work's title will typically refer to or allude to. Further characteristics of tone poems include an evolution from the concert overture, which is not a suggestion to a connection towards an operatic work, into a single-movement symphonic work. This term and the musical form that the tone poem follows

³⁴ "Finlandia." Encyclopædia Britannica. Encyclopædia Britannica, inc. Accessed March 8, 2023. <https://www.britannica.com/topic/Finlandia>.

³⁵ Composer: Jean Sibelius Johann Julius Christian [Jean] Silelius DM Finland 1865-195. Born at Hameenlinna, Finland. "Tune: Finlandia." Hymnary.org. Accessed March 8, 2023. <https://hymnary.org/tune/finlandia>.

was created by Franz Liszt, which is seen in his works such as *Les Préludes* (1848), amongst others.

The origins of *Finlandia* come from a time of political unrest. Sibelius wrote this work for the Finnish Press Pension Celebration of 1899 as a system of support for a rally towards freedom of the Finnish Press against the Russian Empire.³⁶ *Finlandia* became part of a collection of works that Sibelius had composed for this pageant. This collection of works, both in the tableaux and other means, were compiled into a suite that he had put together entitled *Historic Scenes No. 1 Scènes historiques I, Op. 25*.³⁷ This collection of works was put together in 1911 and revised twice in 1911 and 1912. The grand finale of *Historic Scenes No. 1* was originally entitled *Finland Awakes*, arguably Sibelius' most well-known composition, and was changed to *Finlandia* following the premiere performance by the Helsinki Philharmonic in 1899 at the Paris World Exhibition of 1900.³⁸ Following the world premiere of *Finlandia*, text was put to music by other composers for its famous and magnificent sound as a hymnal tune. However, Sibelius had mixed feelings towards these versions of his melody and stated, "It is not intended to be sung... it is written for an orchestra. But if the world wants to sing it, it can't be helped".³⁹ He was also confused about why the work had gained such popularity in a short amount of time, recalling it as "insignificant compared to my other works".⁴⁰

³⁶ "Finlandia." Encyclopædia Britannica

³⁷ "Scènes Historiques I, Op.25 (Sibelius, Jean)." IMSLP. Accessed March 8, 2023.
[https://imslp.org/wiki/Sc%C3%A8nes_historiques_I%2C_Op.25_\(Sibelius%2C_Jean\)](https://imslp.org/wiki/Sc%C3%A8nes_historiques_I%2C_Op.25_(Sibelius%2C_Jean)).

³⁸ "Finlandia." Encyclopædia Britannica

³⁹ "Finlandia (Jean Sibelius)." LA Phil. Accessed March 8, 2023.
<https://www.laphil.com/musicdb/pieces/354/finlandia>.

⁴⁰ Ibid

CHAPTER VII

Soon Hee Newbold's *American Landscape*

Soon Hee Newbold Biography

Soon Hee Newbold was born on November 11, 1974, in Seoul, South Korea. She is an American composer, arranger, conductor, and actress.⁴¹ She grew up with her adopted family in Frederick, Maryland and in her childhood, began learning the piano at age five, and violin at age seven with her two sisters. Newbold would go on to compete in several competitions not long after beginning her musical journey and would then appear as a soloist in venues such as Carnegie Hall, The Kennedy Center, Wolf Trap, Aspen, and Tanglewood in the United States and several venues internationally as well. Besides her love for music, Newbold's academic interests have also included science, language, and drama. She studied three different languages and has competed in an internship revolving around AIDS and cancer research at the National Institutes of Health in Fort Detrick, Maryland.⁴²

Upon graduating from Frederick High School, Newbold obtained her Bachelor of Music degree from James Madison University, where she focused on film scoring, orchestration, and audio production. Newbold also kept up as an active performer,

⁴¹ "Soon Hee Newbold." Wind Repertory Project. Accessed March 8, 2023.
https://www.windrep.org/Soon_Hee_Newbold.

⁴² Ibid

playing with professional orchestras in Virginia, Maryland, and New York. As a soloist, Newbold also won James Madison University's School of Music Concerto Competition twice as an undergraduate student. After earning her degree at JMU, Newbold would find herself working for Walt Disney and performing across a variety of orchestras in Florida. She began composing more for future albums and recording projects with a variety of ensembles. Along with scoring for films, Newbold gained some experience in front of the camera as well, appearing in movies such as *The Waterboy* and *Camp Tanglefoot*.⁴³ As a composer, Newbold's works have been performed in venues such as Carnegie Hall, the Lincoln Center for the Performing Arts, and The Midwest Clinic and she is currently living and working in Southern California as a producer, actress, and a composer for film, television, and commercials.

⁴³ "Soon Hee Newbold." Wind Repertory Project

American Landscape

The inspiration for Newbold's *American Landscapes* came from train rides through the American countryside. This symphonic work depicts the diverse landscape across the United States from the "majestic mountains, forests and streams to large cities".⁴⁴ The style that Newbold encapsulates within her work is directly influenced by American film composers.

Newbold opens this festive work with a rhythmic pulse, beginning on the upbeat of the first beat in the clarinets, trombone, and piano (optional). This rhythmic drive sets the stage for a flowing melody heard in unison in the flutes and trumpet. The texture remains subtle as the melody expands to the flute, oboe, and violin. The same melody is repeated without the clarinets and adding mallet percussion before transitioning into a soft, subtle syncopated groove with smooth arpeggiations provided by the strings and left-hand piano (optional).

After hearing the steady eighth note pulse and the syncopated dotted rhythm, one can imagine the train chugging along the tracks as it makes its way steadily out of the city and into the changing American landscapes. The soft middle section provides the clarity and serenity that may be heard or seen as the train exits a tunnel, leading into the brightening light at the end of the tunnel. The growing dynamics through the thickening of the instrumental texture take root and blossom together in the 31st measure, providing the effervescence of different colors and textures in the skies and nature that have now become the primary views through the train window. The train's chugging cuts through as the music once again transitions into a soft, glistening texture that builds up into the

⁴⁴ Newbold, Soon Hee *American Landscapes*, Program Notes by composer

flowing melody first heard at the beginning. However, what is different in this majestic melody is the interjecting French horn 9-8 suspension, which to a listener can paint a picture of an animal suddenly coming into their view out of the forest and catching their eye as the passing landscape begins to blur with the train's gathering speed. The soaring melody ends just as simply as it began, with a steady rhythmic pulse, this time slowing down and coming to a close, just like the end of the train ride.

BIBLIOGRAPHY

- Abracadabra by Frank Ticheli. Accessed February 12, 2023.
<https://www.manhattanbeachmusic.com/html/abracadabra.html>.
- Abracadabra.” Wind Repertory Project. Accessed February 12, 2023.
https://www.windrep.org/Abracadabra#Program_Notes.
- Automatisering, Roffel. “Frank Ticheli.” Frank Ticheli: Biography - Classic Cat.
 Accessed February 12, 2023. https://www.classiccat.net/ticheli_f/biography.php.
- California Youth Symphony. “Sergei Prokofiev, Lieutenant Kije Suite”
<http://www.conductorcorner.org/prokofiev/prokofiev-program-notes---lieutenant-kije.html>
- Composer: Jean SibeliusJohann Julius Christian [Jean] Silelius DM Finland 1865-195.
 Born at Hameenlinna, Finland. “Tune: Finlandia.” Hymnary.org. Accessed March 8, 2023. <https://hymnary.org/tune/finlandia>.
- Dotsey, Calvin. “Music at War: A Guide to Prokofiev's Symphony No. 5.” Houston Symphony, May 6, 2019. <https://houstonsymphony.org/music-war-guide-prokofievs-symphony-no-5/>.
- Ewazen Eric, *Concerto for Euphonium and Wind Ensemble*, Program Notes by composer
- Ewazen, Eric. “Review of Works.” The music of Eric Ewazen. Accessed February 13, 2023. <https://www.ericewazen.com/review.php#review2>.
- “Finlandia.” Encyclopædia Britannica. Encyclopædia Britannica, inc. Accessed March 8, 2023. <https://www.britannica.com/topic/Finlandia>.
- “Frank Ticheli.” USC Thornton School of Music, October 1, 2021.
<https://music.usc.edu/frank-ticheli/>.
- “Gaetano Donizetti.” Encyclopædia Britannica. Encyclopædia Britannica, inc. Accessed March 3, 2023. <https://www.britannica.com/biography/Gaetano-Donizetti>.
- Jaffé, Daniel. “Prokofiev's Score for the Film 'Lieutenant Kijé' Ahead of Its Time - CSO Sounds & Stories.” CSO Sounds & Stories " Prokofiev's score for the film 'Lieutenant Kijé' ahead of its time, December 13, 2014.
<http://cep.finditillinois.org/worldWarOne/cso2/prokofievs-score-for-the-film-lieutenant-kije-ahead-of-its-time/index.html>.

- “Jean Sibelius.” Encyclopædia Britannica. Encyclopædia Britannica, inc., January 23, 2023. <https://www.britannica.com/biography/Jean-Sibelius>.
- “National Biography of Finland.” Etusivu. Accessed March 7, 2023. <https://kansallisbiografia.fi/english/person/3630>.
- Newbold, Soon Hee *American Landscapes*, Program Notes by composer
- “Piano Concerto No. 1, in D-Flat Major, Op. 10 (Sergei Prokofiev).” LA Phil. Accessed January 31, 2023. <https://www.laphil.com/musicdb/pieces/2729/piano-concerto-no-1-in-d-flat-major-op-10>.
- “Prokofiev - Suite: ‘Lieutenant Kijé’ Notes by Paul Serotsky.” One of the most grown-up review sites around. Accessed February 12, 2023. http://www.musicweb-international.com/programme_notes/prok_kije.htm.
- “Scènes Historiques I, Op.25 (Sibelius, Jean).” IMSLP. Accessed March 8, 2023. [https://imslp.org/wiki/Sc%C3%A8nes_historiques_I%2C_Op.25_\(Sibelius%2C_Jean\)](https://imslp.org/wiki/Sc%C3%A8nes_historiques_I%2C_Op.25_(Sibelius%2C_Jean)).
- “Serge Prokofiev.” Boosey & Hawkes. Accessed January 31, 2023. <https://www.boosey.com/cr/composer/Serge+Prokofieff?type=BIOGRAPHY>.
- “Sergey Prokofiev.” Encyclopædia Britannica. Encyclopædia Britannica, inc., January 19, 2023. <https://www.britannica.com/biography/Sergey-Prokofiev>.
- “Sergei Prokofiev ‘Kijé Suite’: The Melodious Life of Kijé.” Classicalexburns, September 27, 2020. <https://classicalexburns.com/2019/12/21/sergei-prokofiev-kije-suite-the-melodious-life-of-kije/>.
- “Top 200 Most Performed College Band Works, 2008-2014.” Lovebird Music. Accessed February 12, 2023. <https://lovebirdmusic.com/blogs/news/performance-frequency-at-cbdna-2008-2014>.
- “The Star-Studded Alumni of St Petersburg Conservatory: Destination Guides: Corinthia St Petersburg.” Corinthia. Accessed January 31, 2023. <https://www.corinthia.com/st-petersburg/discover-st-petersburg/the-star-studded-alumni-of-st-petersburg-conservatory/#:~:text=Sergei%20Prokofiev&text=He%20enrolled%20at%20St%20Petersburg,of%20its%20most%20prestigious%20teachers>.