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**MAESTRO LORIN MAAZEL COMMEMORATES THE LEGACY OF
ARTURO TOSCANINI WHEN HE CONDUCTS SYMPHONICA TOSCANINI
SUNDAY, JANUARY 28 AT 3:00 P.M. IN ZELLERBACH HALL**

WORKS BY ROSSINI, RESPIGHI AND MENDELSSOHN ARE FEATURED

BERKELEY, December 20, 2006—Celebrated conductor **Lorin Maazel** will introduce his new musical ensemble to the Bay Area when he brings **Symphonica Toscanini** to Cal Performances on **Sunday, January 28 at 3:00 p.m.** playing a concert of Italian and Italian-themed music in **Zellerbach Hall**. The concert features 120 of Europe’s finest young musicians, predominantly Italians, hand-selected by Maazel for this tour. Maazel, who also serves as music director of the New York Philharmonic, as did **Arturo Toscanini** from 1928 to 1936, has had a special relationship to the great maestro since Toscanini invited Maazel to conduct his NBC Orchestra at the age of eleven. Maazel is leading the 40-concert, around-the-globe tour to commemorate the fiftieth anniversary of Toscanini’s death. The Berkeley concert promises to transport listeners to the Mediterranean peninsula through popular works by Italian composers **Gioacchino Rossini** and **Ottorino Respighi** and the Italian symphony by **Felix Mendelssohn**. Since its debut in 2006, the group (recently known as Arturo Toscanini Philharmonic), has been praised for “its mix of full sound, strength and elegance” (*Badische Zeitung*).

Under the banner “In the Footsteps of Toscanini—Symphony of the Air,” the *Symphonica Toscanini* also geographically commemorates the tours that Toscanini made in 1920 (with the Orchestra Arturo Toscanini) and in 1950 (with the NBC Symphony Orchestra), performing in many of the same cities and concert halls, including Berkeley. The tour evokes important moments in the career of the celebrated Italian maestro including his birth, his legendary cycle of Beethoven’s symphonies performed in Rome and his conducting of the first Israel Philharmonic (then known as the Palestine Philharmonic) in 1936.

Maestro Maazel is clearly relishes touring with the youthful Italian musicians. “In recent tours in Europe and Asia these young people have realized their musical potential in an

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orchestral frame so stunningly as to bring audiences to their feet at the end of each concert cheering and lauding these sterling virtuosi and roaring for more,” he said. “The Symphonica Toscanini will play a core role in the future of music. It will be the young stars of today who tomorrow will defend and enrich the classical music tradition.”

PROGRAM

The overture to **Gioacchino Rossini**'s *Il barbiere di Siviglia* (*The Barber of Seville*) is one of the most well-known and -loved pieces in Italian opera. Rossini (1792–1868) wrote the opera over just a few months in early 1816, though he had used versions of the same overture for at least two of his previous operas. Although *Il barbiere* is one of Rossini's most popular comic opera, the overture itself was originally used in operas with serious subjects, demonstrating the style of the day in which the overture was not expected to preview the music that would appear in the opera itself. The overture to *Il barbiere di Siviglia* is textbook Rossini, complete with his signature technique, which came to be known as the “Rossini crescendo”: a repeated musical theme, increasing in tempo, number of instruments and excitement.

Felix Mendelssohn (1809–1847) was born in Germany but as a young man spent a formative, inspiring year in Italy. Here he began writing his **Symphony No. 4 in A Major**, which the composer called his Italian symphony; he completed it some two years later in Germany, and it debuted in 1833 in London with Mendelssohn himself conducting. The music is exuberant and rich, though Mendelssohn later complained that the work had caused some of the bitterest moments of his life. Mendelssohn intended to revise several movements of the symphony—a task he never completed—and did not allow it to be published in his lifetime.

Fontane di Roma (*The Fountains of Rome*), written in 1916, was the first part of **Ottorino Respighi**'s *Roman Trilogy*. Respighi (1879–1936) had moved to Rome in 1913 to teach composition, at a time when Italian music was dominated by opera. He chose a different route, composing purely orchestral works. The tone poem *Fontane di Roma* paints pictures of four Roman fountains—Giulia Valley, Triton, Trevi and Villa Medici—at specific times of day.

Another work from Respighi's *Roman Trilogy*, *Pini di Roma* (*The Pines of Rome*), is also built in four movements played without break. Describing pine trees in four settings around Rome, the piece features complicated yet subtle rhythms and unusual instruments, including various *buccinae*—early versions of trumpets and trombones. (The composer later said conventional brass could be substituted.) The first performance, in December 1924, provoked audience shouts and boos, but the orchestra played through the jeers and the piece has become perhaps Respighi's most praised work. Respighi's friend Arturo Toscanini conducted the U.S. premiere of the work in 1926.

LORIN MAAZEL

Lorin Maazel was born in 1930 in France to American parents, and was raised and educated in the United States. He began violin and conducting lessons at the age of five, studying with Vladimir Bakaleinikoff. He appeared publicly for the first time at age eight conducting a university orchestra, and at age 11 was invited by Arturo Toscanini to conduct the NBC Symphony. By age 15, Maazel had conducted most major American orchestras.

In 1960, Maazel was the first American to conduct at the Bayreuth Wagner Festival. He went on to overlapping posts at several major orchestras, including the Cleveland Orchestra, the Pittsburgh Symphony and the Orchestre National de France while maintaining a busy guest-conducting, performing, recording, and composing career. He has conducted over 5,000 opera and concert performances with 150 orchestras and made some 300 recordings, including the complete orchestral works of Beethoven, Brahms, Debussy, Mahler, Schubert and Richard Strauss. Maazel was appointed music director of the New York Philharmonic in 2002. (Maazel recently announced that he would relinquish the post upon the expiration of his contract in 2009.) In 2004, Maazel became music director of the Arturo Toscanini Philharmonic, the predecessor to the Symphonica Toscanini, based in Parma, Italy; in 2006, he was named the orchestra's Music Director for Life. In 2005, he also became the first music director of the new Palau de les Arts Reina Sofia in Valencia, Spain.

Maazel speaks fluent English, French, German and Italian, along with some Portuguese, Russian, and Spanish. Maazel and his wife, the German actress Dietlinde Turban-Maazel, and their children live in an antebellum manor house in Virginia. A modern theater on the estate,

built by the Maazels, is host to chamber music concerts, classical dance events, readings, plays, and galas with colleagues such as Itzhak Perlman, Jose Carreras and Mstislav Rostropovich.

SYMPHONICA TOSCANINI

Symphonica Toscanini made its debut (as the Arturo Toscanini Philharmonic) in Strasbourg, France in 2002, in a concert that took the European music world by surprise for two reasons: it was a world-class orchestra from Italy that was unknown to audiences, and it was led by renowned conductor Lorin Maazel. The *Badische Zeitung* praised the group, saying “it played in a refreshing, wholesome way...with the temperament of a first-class, top-quality American orchestra.” The group consists of approximately 100 musicians selected for each series of concerts from the 200 artists associated with the Arturo Toscanini Foundation (formerly the Orchestra Stabile dell’Emilia-Romagna). In 2006, the ensemble debuted under its new name Symphonica Toscanini.

The orchestra has completed several global tours in its brief existence, including trips to Asia, where it has performed in the People’s Republic of China; the Middle East, with concerts in Israel and Turkey; and North America, which it first visited in 2004. The Symphonica Toscanini is also a fixture on the European festival scene, appearing in Lugano, Budapest, Bologna, Tivoli, Turin and other cities, as well as the Festival Benedetti Michelangeli and the Festival Settembre Musica in Italy. On its current tour, it will perform 40 concerts in the United States, South America, Japan and Israel.

Symphonica Toscanini makes its home in the Auditorium Niccolò Paganini in Parma, Italy. Designed by Italian architect Renzo Piano (whose firm designed the new California Academy of Sciences building under construction in Golden Gate Park) and located in a renovated sugar factory, its glass-walled 780-seat auditorium was inaugurated in 2001 and has since hosted dozens of artists from around the world.

TICKET INFORMATION

Tickets for **Lorin Maazel** conducts **Symphonica Toscanini** on Sunday, January 28 in Zellerbach Hall are priced at **\$34.00, \$52.00** and **\$76.00**. Tickets are available through the Cal

Performances Ticket Office at Zellerbach Hall; at (510) 642-9988 to charge by phone; at www.calperfs.berkeley.edu; and at the door. Half-price tickets are available for purchase by UC Berkeley students. UC faculty and staff, senior citizens and other students receive a \$2 discount, and UC Alumni Association members receive a \$3 discount (Special Events excluded). For more information, call Cal Performances at (510) 642-9988, or visit the Cal Performances web site at www.calperfs.berkeley.edu.

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CALENDAR EDITORS, PLEASE NOTE:

CAL PERFORMANCES PRESENTS

Sunday, January 28 at 3:00 p.m.

Zellerbach Hall, UC Berkeley Campus
Bancroft Way at Telegraph Ave., Berkeley

Concert

Lorin Maazel conducts Symphonica Toscanini

Program:

Rossini/Overture to *Il barbiere di Siviglia*

Mendelssohn/Symphony No. 4 in A Major, Op. 90, *Italian*

Respighi/*Fontane di Roma*

Respighi/*Pini di Roma*

Tickets: \$34.00, \$52.00 and \$76.00, available through the Cal Performances Ticket Office at Zellerbach Hall; at (510) 642-9988 to charge by phone; at www.calperfs.berkeley.edu; and at the door.
