



Arturo Toscanini

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CELEBRATION CONCERT



The 150th anniversary of Maestro Toscanini's birth represents a unique occasion to celebrate the values of a great artist and relive the magic that moved people from the world's greatest stages.

November 2, 2017

**Peter B. Lewis Theater
Solomon R. Guggenheim Museum
1071 5th Avenue, New York**

PROGRAMME

**Cameristi della Scala
Vittorio Grigolo, *tenor***

**Francesco Manara, *violin*
Elena Faccani, *viola*
Massimo Polidori, *cello***

Gioachino Rossini

Guglielmo Tell

“Passo a sei” (the dance of six)

For violin, cello and chamber orchestra

Il Barbiere di Siviglia

“Contro un cor”

Version for viola and chamber orchestra

Gaetano Donizetti

L'elisir d'amore

“Una furtiva lagrima”

Antonio Bazzini

La Traviata

Fantasy for violin and chamber orchestra

Antonio Melchiori

Rigoletto

Fantasy for violin, cello and chamber orchestra

Francesco Paolo Tosti

“Ideale”

Ruggero Leoncavallo

“Mattinata”

Transcription for chamber orchestra by Gianluca Scandola



THE MAGIC BATON

On the occasion of a visit to Paris by Toscanini, in 1934, the famous French critic Émile Vuillermoz, described him as: “A sorcerer. A miracle worker. Someone naturally endowed with exceptional magnetism. In the Middle ages, such a being would have been burnt at the stake for his sorcery. Today, instead, he is recognised as the most prodigious musical genius ever.”

This great artist is touched by magic, meaning the ability to achieve seemingly impossible things and to do so in an unconventional way. A supreme gift fuelled by hard work, perfectionism, great technical ability, management of complexity as a condition for beauty and a constant striving for excellence. The great conductor held firmly to all these principles during his long and prodigious career.

The 150th anniversary of the birth of the great Maestro who was born in Italy and lived in the US for most of his life is a must for anyone in any part of the world, whatever their culture, who sees in the life of this extraordinary character a fascinating example of passion, creativity and innovation.

Indeed, for scholars and music lovers the story of Toscanini is a story of passion and torment in which the Maestro was led by an austerity of character, professional rigour and political beliefs to make tough choices, to the point of abandoning Italy and breaking with those circles that considered art and music a surrogate for power.

Arturo Toscanini was a unique artist, a man who loved freedom and who became a citizen of the world.

Born in Italy, he made the United States his second home, the place where he obtained his artistic consecration and found refuge in the years of Nazism and Fascism. In doing so he adopted the ideals of freedom and that sense of constant search for new challenges that underpin the culture of the American people. His vocal opposition to every form of dictatorship led him to take a firm position against the racial laws, bringing him closer to the Jewish community. In 1936, he travelled at his own expense to Tel Aviv to conduct the inaugural concert of the Palestine Symphony Orchestra. His initiative is fondly remembered by the Jewish community, because the orchestra was formed by Jewish musicians who had succeeded in obtaining a visa to enter the British Mandate. The concert was attended by 3,000 people and broadcast by radio throughout the world. Toscanini never missed a chance to bring the Orchestra on tour to make it known to the free world. On the 150th anniversary of his birth and 60 years after his death, Salini Impregilo and Lane Construction celebrate the Maestro's artistic and personal story, narrating - through publications and a full program of events - his long career which, starting from Italy, led him to conduct the most prestigious orchestras in the world. This professional evolution culminated between 1937 and 1954 when he conducted the NBC Symphony Orchestra, which included some of America's best musicians.

Alongside passion, tenacity, perfectionism, and talent, all his artistic endeavours were marked by a constant search for harmony, achieved only through choral polyphony, which became exemplary when the conductor's skill created an empathy with all the performers to produce beauty and emotional engagement. Only magic can explain such a level of excellence.



ARTURO TOSCANINI: THE MAESTRO CITIZEN OF THE WORLD

Arturo Toscanini began writing his page in the history of world music in 1886 when, during a tour of Brazil, he replaced the conductor Leopold Miguéz. The Maestro was still only nineteen but conducted *Aida* by memory, a brilliant start to a career continually nourished by his deep love of music.

Toscanini was born in Parma on 25 March 1867. His father, a tailor, was a follower of Garibaldi, who faced prison and war for the sake of the ideals of Italian unity. Nevertheless, he was also a great opera lover.

The young Arturo began studying harmony, composition and cello at the Royal School of Music, from which he graduated with honours. His first opportunity in large theatres came in 1895, when he was asked to conduct Puccini's *La Bohème* at the Teatro Regio in Turin. He went from Turin to Milan and the most prestigious venue of all, La Scala, and then in the early years of the 20th century began his artistic relationship with the United States. He was invited to New York, where he conducted the Metropolitan Opera Company between 1908 and 1915.

The day after his debut with Verdi's *Aida*, 16 November 1908, the critic of the "New York Tribune" Henry E. Krehbiel wrote: "Of the conductor it must be said that he is a boon to Italian opera as great as anything that has come out of Italy since Verdi laid down his pen. He is an artist, an interpreter, a re-creator".



His rise to fame over these years led him back to Milan to conduct at La Scala, a position he held from 1920 to 1929. In that period the Maestro had a very tense relationship with the Fascist regime, because he defended his artistic and intellectual independence, refusing - among other things - to conduct the Fascist anthem before concerts. In 1931, this refusal resulted in an incident where he was ambushed in Bologna by some thugs, which he condemned in a letter of complaint to Benito Mussolini. This episode convinced him that it was time to leave his country. He took refuge in the United States of America, his second artistic home, where - in addition to earlier successes - in 1926 he began conducting the New York Philharmonic-Symphony Orchestra. It was an 11-year long association, during which Toscanini conducted the orchestra in 429 concerts in the US, plus another 23 concerts during the 1930 European tour.



His farewell concert on 29 April 1936 at Carnegie Hall in New York was an unprecedented event, with tickets selling out on the day the concert was announced, with prices from \$10 to \$200, earning a total of \$23,750, a record for that time. According to the “New York Times”, on the morning of the concert a crowd of 5,000 people flocked to the theatre desperate for a chance to attend.

In the wake of this success, in 1937 Toscanini began his longest running adventure, becoming conductor of the NBC Symphony Orchestra, staying there until 1954.

From then on radio helped Toscanini’s music reach millions of Americans, an artistic marriage made possible by David Sarnoff, president of RCA, to which NBC was affiliated. His debut was broadcast on Christmas Eve of 1937, and although the concert went out on the radio, the organisers received 50,000 requests from people who wanted to attend live at the NBC studios.

The relationship between Toscanini and the orchestra members was absolutely electric. The first impact was described eloquently by the violinist Samuel Antek: «As he stepped up to the podium, by prearranged signal, we all rose, like puppets suddenly propelled to life by a pent-up tension. We had been warned in advance not

to make any vocal demonstration and we stood silent, eagerly and anxiously staring. He looked around, apparently bewildered by our unexpected action, and gestured a faint greeting with both arms, a mechanical smile lighting his pale face for an instant. Somewhat embarrassed, we sat down again. Then, in a rough hoarse voice he called out, “Brahms!” He looked at us piercingly for the briefest moment, then raised his arms. In one smashing stroke, the baton came down and a vibrant sound suddenly gushed forth from the tense players like blood from an artery...»

From then Toscanini’s artistic history fused with that of the Orchestra, a partnership that lasted 17 consecutive radio seasons, with two tours outside New York, the last being in 1950, when the conductor was 83 years old.

The NBC Symphony Orchestra helped boost the celebrity of the Maestro to the point that, on 27 November 1939, “Life” magazine put him on its cover describing him as a true star.

«When he stands, small and silvered-hair, in front of a symphony orchestra, he is a furious perfectionist who makes men play music, as they do for no one else. It is a good guess that as many Americans know that Toscanini conducts an orchestra as know that Joe DiMaggio plays centerfield».

But the last years of his life were also those of his great return to Italy. After the fall of fascism, the Maestro conducted the first concert at La Scala, which was reopened and rebuilt after the bombing of 1943. The concert took place on 11 May 1946, with the debut of a young opera talent, the “angel voice”, Renata Tebaldi. The show became a world event, another epic moment in the artistic career of a musical genius, who would continue to conduct despite his age. In those years, his global activities were followed by long periods of rest, until 16 January 1957, when Toscanini died in his villa in Riverdale, near New York City.



THE MAESTRO AND THE VALUES OF FREEDOM

Perfectionism, perseverance, humility, extreme attention to detail, and an absolute talent for interpreting music to achieve excellence: these are the many faces of an artist who built his career around a set of values that he never betrayed or repudiated.

His rigour in interpreting the writing of the greatest musicians, from Wagner to Verdi, from Mozart to Beethoven, was the hallmark of his work and the reason why he more than anyone deserved global success.

It is in this sense, then, that we are to understand his profession of humility—in a conversation he had in the home of friends in Florence, after the last Italian concert of the European tour in 1930: «The foremost quality in a director? Humility, humility... if something does not go right, it is because I have not understood the composer. It is all my fault! Anyone who thinks that Mozart, Beethoven, Wagner, and Verdi have written music that is wrong and must be corrected is an idiot. One must study more, start over again, understand better. Those composers did not write music so that I could make a good impression. I'm the one who must help them to make a good impression, revealing them as they are, bring both myself and the orchestra as close to them as much as I possibly can, no more than a breadth away from them. The conductor does not create: the conductor executes. Humility, loyalty, clarity, unity...» And it was precisely this rigour that won him the esteem and respect of the greatest living composers, who saw in Toscanini's conducting a totally new way of interpreting music.

In December 1923, Giacomo Puccini replied to him in a letter he wrote to the "Corriere della Sera", Italy's most important



newspaper: «But with Toscanini, we are all enflamed by the marvelous skill with which he takes a score, like when a sculptor takes a chisel in his hand and clears away all the filth which had accumulated on the music and brings it back to its pristine, original state, only then revealing the composer's true musical intention to the public. Now the old opera seems brand new, and the public says: it has become something entirely different. No, it is simply the same one, rejuvenated by the greatest performer that musical art can boast of».

These pillars rest on a structure of solid and immutable values, which weaves artistic experience with life itself. This is the meaning of the battle that Arturo Toscanini first fought against fascism and then against all totalitarianism, as a citizen of the world.

This unyielding position became a true manifesto against any kind of regime in 1937, when the Maestro said:

«Because of my music I have lost three countries, Italy, Germany, and Russia – everywhere people wanted to hear me give political

statements and express my beliefs and opinions concerning one party or another – but I am no more than a musician, I want to be free to think, speak, and write what I feel profoundly, and to create my music».

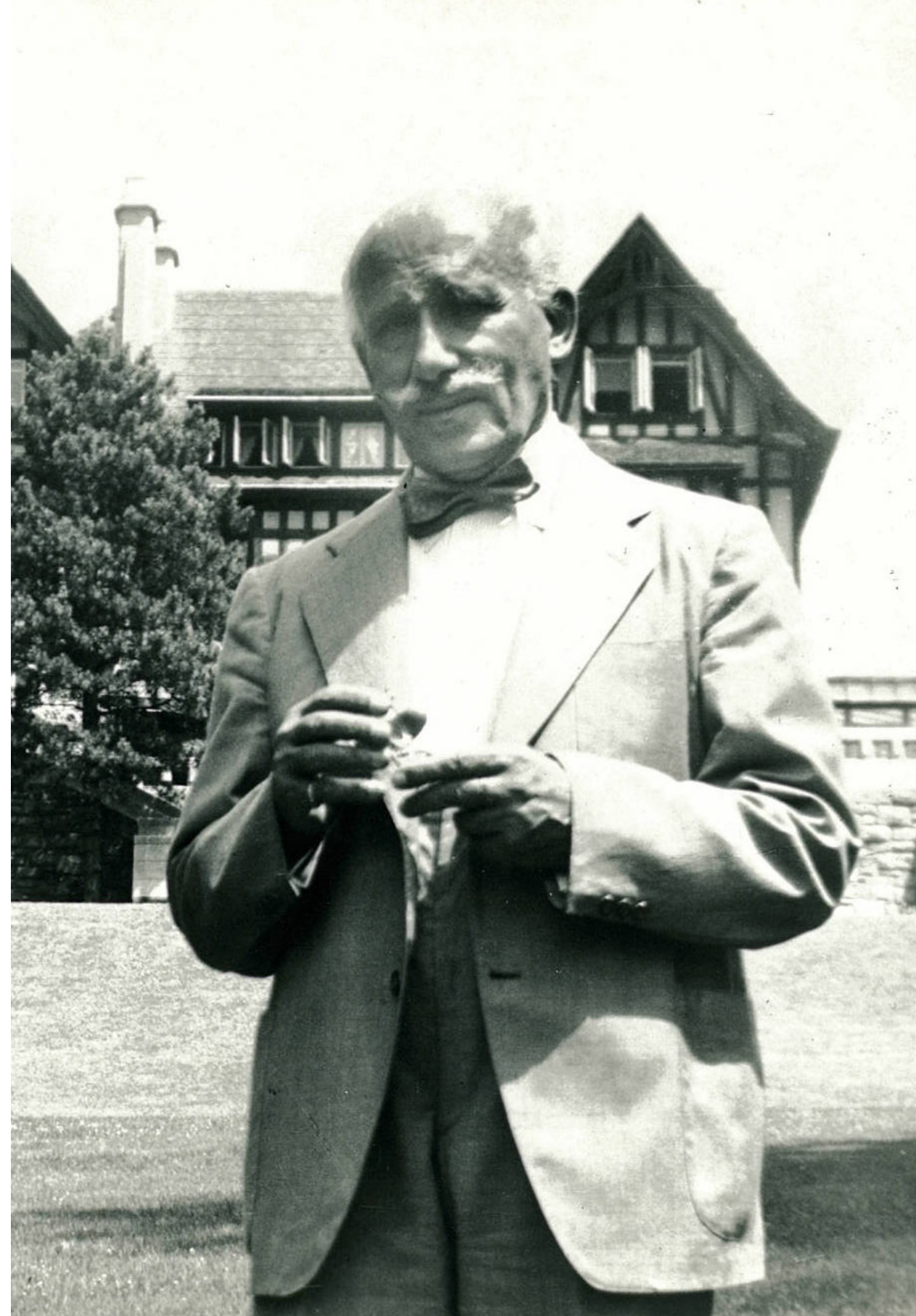
From the birth of fascism and then the victory of Hitler in Germany, he crusaded in defence of the values of freedom, which on several occasions led him to express his disapproval of any totalitarian regime. Toscanini always refused to perform the Fascist party anthem before concerts; he sent Hitler a telegram of protest against the persecution of Jewish musicians; he refused to conduct at the Bayreuth Festival after learning that the Wagner family supported the Nazis; and did the same with the Salzburg Festival after Austria was annexed by the German Reich.

This relentless adamancy also had its roots in the Maestro's past, frequently recalled after his death. In 1957 the "Etude", a Philadelphia music magazine wrote: «Toscanini's father was a follower of Garibaldi, in his crusades to liberate Italy, and the young Arturo, deeply impressed by his father's stories of those days, became imbued with ideals of democracy which he defended all his life, sometimes at great cost to himself (...) During Mussolini's dictatorship, the fascist hymn was a mandatory part of all public programs, but Toscanini refused to play the song. When physically attacked by Fascist mobs, he remained steadfast in his refusal and carried on a personal war with dictatorship».

His relationship with the Nazis was very distant right from the start. After Hitler's rise to power in 1933 and the earliest discrimination against Jewish musicians, while in New York Arturo Toscanini signed along with many others a telegram of protest that appeared in many newspapers.

In response, the Führer tried a new approach with the conductor who was one of the greatest admirers of Richard Wagner and a close friend of his son Siegfried, inviting him to Germany. In 1933, Adolf Hitler sent a direct personal letter, asking the Maestro to direct the prestigious Bayreuth Festival once again. Toscanini's reply was not harsh but confirmed that he did not want to go back to Germany. These were the views and the underlying values that led him to the United States of America, his artistic home that from then on became his refuge for life. He chose to live in a country that at that point in history protected the ideals of freedom in which the Maestro so firmly believed.

From that time Arturo Toscanini was an Italian in love with America, and this deep sympathy with the American people and their ideals can be seen in his works and the dedication with which the Maestro engaged in perhaps the most exciting period of his long career.



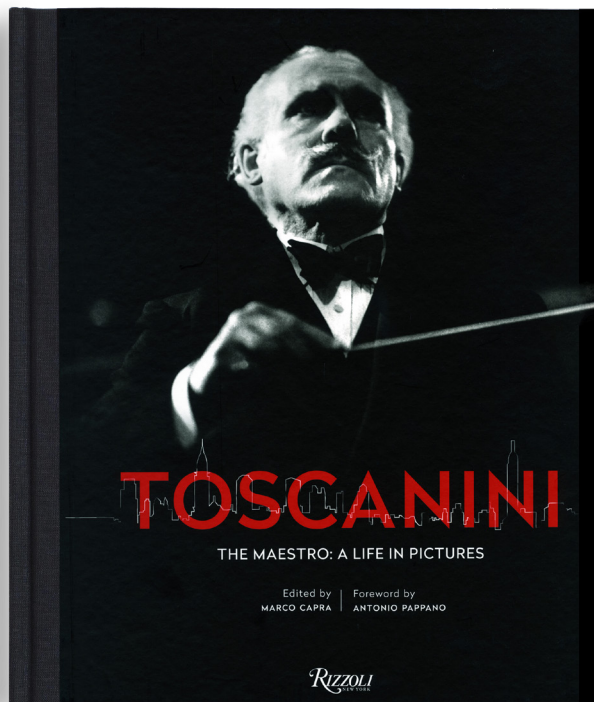
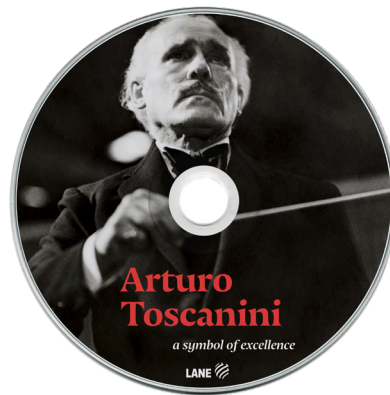
SALINI IMPREGILO AND LANE CONSTRUCTION CELEBRATE TOSCANINI

A journey through the life and works of the Maestro

- 1 Illustrated hardcover book with unpublished photos, recalling the life and works of Toscanini
- 2 CD
- 3 Celebration Concert
- 4 Video on his life and works

CD

Cameristi della Scala perform Verdi's main fantasies performed by Toscanini



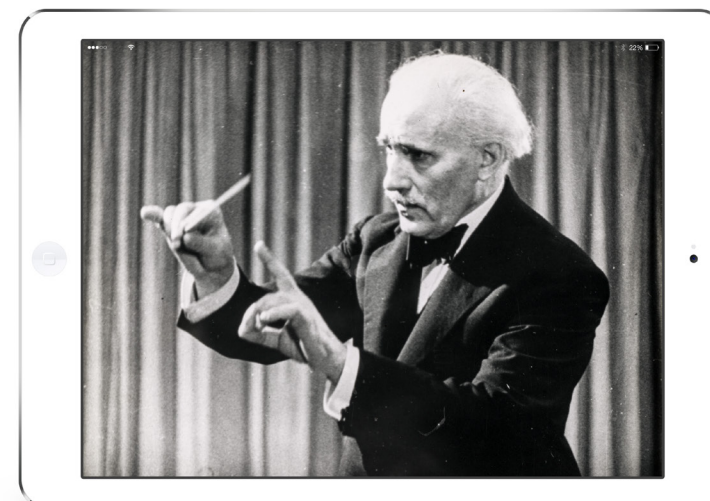
Illustrated hard cover book

Book by Marco Capra, with a preface by conductor Antonio Pappano. The book, published by Rizzoli, contains unpublished material on the life of the Maestro



Concert

A Celebration Concert by the "Cameristi della Scala" of Milan and the great Italian tenor Vittorio Grigolo on November 2, 2017 at the Peter B. Lewis Theater - R. Solomon Guggenheim Museum. A unique opportunity to celebrate the anniversary of Toscanini



Video

Images of the Maestro's life and concerts by his biographer Harvey Sachs

CAMERISTI DELLA SCALA



Cameristi
della Scala
orchestra da camera

The chamber orchestra of **Cameristi della Scala** was founded in 1982 and is formed by musicians from the orchestra of **Teatro alla Scala**.

In 2012 they received from the Province of Milan the **Isimbardi Prize** dedicated to those institutions which, with their important international activity, have contributed to the prestige of the city of Milan in the world. *Cameristi della Scala* has performed in the most prestigious theatres and concert halls in the world. In recent years *Cameristi* performed in New York at the United Nations Auditorium celebrating the **60th anniversary of Italy in the UN** and for two concert series at the Carnegie Hall in New York, at the MIT in Boston and Washington. *Cameristi* also performed at the Unesco headquarters and Salle Gaveau in Paris, the Warsaw Opera Theatre, the Tchaikovsky Hall in Moscow, Tonhalle in Zurich, Canary Islands Festival, Coliseum in Buenos Aires and has toured China, Spain, Germany, France, Switzerland, Sweden, Norway, Denmark, Poland, Latvia, Serbia and Turkey. In 2010 the *Cameristi* went on a tour of four concerts in Israel, including one in the Mann Auditorium in Tel Aviv, and they also performed four concerts before a large audience in Shanghai with great success when they represented the city of Milan at **Expo 2010**. In 2011 they played in the Sony Center in Toronto and they opened the 2011 Emilia Romagna Festival in Imola. The constant and many years of attendance of the greatest conductors on the international scene, from Riccardo Muti to Daniel Barenboim, have contributed to shape the sound of the *Cameristi della Scala* and allowed their musical timbre and phrasing characteristics to emerge – all characteristics that are definitely **unique** in the Italian musical panorama of chamber orchestras.

Francesco Manara, solo violin

Massimo Polidori, solo cello

Gianluca Scandola and Roberto Nigro, violins;

Elena Faccani, viola; Marco Radaelli, cello;

Roberto Parretti, double-bass; Maurizio Simeoli, flute;

Augusto Mianiti, oboe; Marino Delgado, clarinet;

Angela Gravina, bassoon; Achille Fait, horn

VITTORIO GRIGOLO

Vittorio Grigolo, protagonist of the concert with the Cameristi della Scala, has been considered **Luciano Pavarotti's heir** and the concert in New York stands out as a unique chance to meet the outstanding Italian artist. After the concert, Vittorio Grigolo will meet his public in a unique **one-to-one encounter** at the Guggenheim Museum Auditorium.

Vittorio Grigolo – born in Arezzo in 1977- started singing when he was only **4 years old**. When he moved to Rome with his family, young Vittorio was selected to sing in the prestigious **choir of the Sistine Chapel**. He debuted in opera theatre when he was only 13 years old, performing the part of a young pastor in *Tosca*, in Rome Opera Theatre, besides the king of opera Luciano Pavarotti. Vittorio continued his outstanding carrier and in 2000 he became the youngest tenor singing at Scala Theatre. Vittorio has also debuted in popular masterpieces, such as the *Barber of Seville*, *Così fan tutte*, *The Elixir of Love*, *La Traviata* and *Rigoletto*.

Vittorio has also performed in television, in the **“Rigoletto a Mantova”**, produced by Rai. Together with Alkistis Protopsalt, Vittorio opened the Olympic Games in Athens singing the main song of the event. More recently, in 2012, Vittorio performed two characters at Scala Theatre: Rodolfo in *La Bohème* and the Duke of Mantua in *Rigoletto*, working with outstanding international artists like Angela Gheorghiu and George Gagnidze.

Among the prizes awarded by Grigolo, the European Commission has given him the European Border Breakers Award 2006 for the success obtained by his album not only in Italy but also at the international level.



SALINI IMPREGILO

Salini Impregilo is a leading global player in the construction of major complex infrastructures. It specializes in the water sector, where it is recognized by the Engineering News Record (ENR) as the global leader for the 5th consecutive year, as well as railways and metro systems, bridges, roads and motorways, large civil and industrial buildings, and airports. The Group has 110 years of applied engineering experience on five continents, with design, engineering and construction operations in 50 countries and more than 35,000 employees from 100 nationalities. Salini Impregilo is a signatory of the United Nations Global Compact and pursues sustainable development objectives to create value for its stakeholders. It assists clients in strategic areas including energy and mobility, helping to drive development and well-being for current and future generations. Its leadership status is reflected by ongoing projects including the expansion of the Panama Canal, the Grand Ethiopian Renaissance Dam, the Cityringen metro in Copenhagen, the new metro in Riyadh, the Stavros Niarchos cultural centre in Athens, the new Gerald Desmond Bridge in Long Beach in the US. In 2016, revenues totalled €6.1 billion (including U.S. subsidiary Lane Construction, leader in roads and highways), with a total backlog of €36.9 billion.

For more information, visit www.salini-impregilo.com

LANE CONSTRUCTION

Founded in 1890, The Lane Construction Corporation is one of America's leading construction companies, specializing in heavy civil construction services and products in the transportation, infrastructure and energy industries. Lane has a unique combination of capabilities including public-private partnerships/innovative financing and joint ventures; large, complex design-build and bid-build projects; as well as the ability to produce and install asphalt, aggregates and concrete. Lane Worldwide Infrastructure, Inc., an affiliate of The Lane Construction Corporation, manages Lane's International Operations, which develops transportation and infrastructure projects in the Middle East. Lane's 5,600 employees team with customers and partners on diverse projects including highways, bridges, racetracks, mass transit and airport systems, and the development of energy resources. With expertise in the fields of engineering, procurement and construction project management, Lane has the proven capacity to handle multiple, large-scale projects and to quickly mobilize resources to staff any project. The company provides the resources, innovative solutions and emphasis on safety and quality control that produce high-quality results. Headquartered in Cheshire, Connecticut, Lane has annual revenues of more than \$1.7 billion. Lane is owned by global construction leader, Salini Impregilo.

For more information, visit www.laneconstruct.com

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Pag.4
Still photograph from the film
Toscanini: Hymn of the Nations.
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Arturo Toscanini
Courtesy of Guido Cantelli Library
of Teatro alla Scala Orchestra

Pag.9
Toscanini in a photograph taken in the 1920s.
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Pag.11
The Maestro with the Philharmonic Symphony
Orchestra on its way to Europe, 1930.
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Pag.12
In the company of Puccini on the occasion of the
French premiere of Manon Lescaut, Paris 1910.
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Toscanini with his son Walter, on the tour
with the NBC Symphony Orchestra in 1950.
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Pag.16
Toscanini's fans standing in line in front of Carnegie Hall
hoping to buy a ticket for the maestro's farewell concert
performed on April 30, 1936, upon leaving his post conductor
of the New York Philharmonic Orchestra.
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Pag. 17
Toscanini with Enrico Caruso.
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Toscanini in front of his home
in Riverdale, New York.
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