



*Respighi*

# ROMAN TRILOGY

PINES OF ROME - FOUNTAINS OF ROME - ROMAN FESTIVALS

THE UNITED STATES AIR FORCE BAND

COLONEL LOWELL E. GRAHAM, COMMANDER/CONDUCTOR

## *Ottorino Respighi*

Born in Bologna, Italy in 1879, Ottorino Respighi's life straddled the turn of this century, a period characterized by astounding upheavals in virtually every aspect of society: in technology, in the structure of European society, in the borders and governments of nearly every nation on the continent and in the very pace of daily life. Musically, he was born early enough to experience the climax of tonality and Romanticism in the works of composers such as Verdi and Mahler, yet late enough to experience the revolutions in all aspects of music foreshadowed by composers such as Schoenberg and Stravinsky.

At age 21 he traveled to St. Petersburg, Russia to play viola in the Imperial Opera Orchestra, and to study composition with Nikolai Rimsky-Korsakov. There, Respighi learned what would become one of the outstanding characteristics of his music: masterful orchestration of sound colors. He taught composition at the Conservatorio di Santa Cecilia in Rome from 1913-26, and spent the last ten years of his life composing and conducting. He made U.S. tours as a conductor and pianist in the 1920s and '30s, and was the most famous Italian composer of his generation.

Despite the tremendous changes going on all around him, Respighi himself was not so much an innovator as a keen observer and master builder, able to incorporate into his works the wide range of musical materials available to him. Prominent in his music are Impressionistic elements, driving rhythms and clashing dissonant chords reminiscent of Stravinsky, Neoclassicism (as seen in his fascination with Gregorian chant) and folk tunes, as used in the riotous street scenes of Roman Festivals. His music is above all characterized by rich melodies, lush harmonies and brilliant orchestration.

## *Lawrence Odom*

CMSgt (Ret) Lawrence Odom was a member of The United States Air Force Band from 1958 to 1978, and his brilliant transcriptions have been a trademark of The United States Air Force Band for nearly 40 years. A virtuoso harpist, he joined the band as an oboist, was already an accomplished pianist and organist, and only took up the harp after he joined the service. Odom began studying the harp with Heinz Gunter in Germany, and continued with Jeanne Chalifoux in Washington, D.C. After his retirement, he was appointed principal harpist with the Kennedy Center Opera Orchestra, and earned degrees in mathematics, chemistry and (at age 50!) a Doctor of Pharmacy. Still an active performer and arranger, he continues to add to his over 200 transcriptions held in The Air Force Band library.

Fully utilizing the unique resources and abilities of The Air Force Band, Odom shuns a formulaic approach in producing the orchestral sound of his transcriptions. He instead studies the result to the listener of the sounds of the orchestral piece, and then reproduces that result

using the resources of the wind band. He leaves the piece in the original key, and always keeps solos with the original instruments.

Careful study and rigorous application of the principles of the overtone series serves as a guide in his selection of instruments and chord voicings. The Roman Trilogy is the perfect showcase for Odom's abilities, because he shares the same outlook toward orchestration that Elsa Respighi ascribed to her husband: "Respighi used to say about orchestration that music was always born for a specific instrument or group of instruments." Odom demonstrates his genius in his ability to choose, at any given point, exactly the right instruments to express all the passion, playfulness and majesty of the original orchestral score.

## *Colonel Lowell E. Graham*

Colonel Graham is a graduate of the University of Northern Colorado where he earned a Bachelor of Arts degree in music education in 1970 and a Master of Arts degree in performance in 1971. In 1977, Colonel Graham was the first person awarded a doctorate of musical arts in orchestral conducting from The Catholic University of America in Washington, D.C.

Colonel Graham was director of instrumental music at Colby Community College in Colby, Kansas in 1971. In 1974, he auditioned to become a United States Air Force bandleader and was selected as assistant director and deputy commander of the Air Force Band of the West at Lackland Air Force Base, Texas. In 1975, he became conductor of The United States Air Force Strings at Bolling Air Force Base, Washington, D.C., a position he held for six years. Next, he served as commander and conductor of the Air Force Band of the Golden Gate at Travis Air Force Base, California. In 1984, Colonel Graham assumed command of the Air Combat Command (ACC) Heritage of America Band at Langley Air Force Base, Virginia. He held this position until 1995 when he returned to Bolling Air Force Base to become commander of the Air Force's premier musical organization, the most prestigious and coveted conducting position in the Air Force.

In March 1995, Colonel Graham was honored with membership in the prestigious American Bandmasters Association, the professional association of master conductors and musicians. Membership is considered the highest honor achievable by American bandsmen; it recognizes outstanding achievement in the field of concert bands. In February 1996, Colonel Graham was inducted into the University of Northern Colorado School of Music "Hall of Honor." This distinction was bestowed on only 18 alumni and faculty who have achieved greatness as musicians, educators and humanitarians in the school's first 100 years. Additionally, Colonel Graham received The Catholic University of America's 1998 Alumni Achievement Award in the field of Music. This award, which is presented annually by the Board of Governors Alumni Association, recognized Colonel Graham's accomplishments and honored him for his life's work. And most recently, Colonel Graham was selected to receive the University of Northern Colorado Alumni Association 1999 Honored Alumni Award in the category of "Contributions to Music."

# *The Roman Trilogy*

Based upon scenes of Rome, these three great works were Respighi's crowning achievement, and their publication brought him to world attention. They sum up all his compositional powers, trace his development as a composer and are prime examples of late Romantic, large-scale, tone poems. Each consists of four movements played without pause. His wife Elsa noted the significance of the works: "[Fountains] establishes his unmistakable musical, harmonic and orchestral idiom; [Pines] leads logically to new harmonic and textural experiments; finally [Festivals] in which all the composer's characteristics are powerfully displayed, admirably crowns the cycle. The twelve impressions contained therein, like the facets of a single diamond, reflect the multiform spirit of Rome just as [he] saw and sensed it. The dramatic power of the scoring in the first part of [Roman Festivals] has not been surpassed even today... this reminds me of what Respighi told me as soon as the work was finished: 'With the present constitution of the orchestra it's impossible to achieve more, and I don't think I shall write any more scores of this kind.'" While the music is descriptive, Respighi did not consciously attempt to paint a visual picture in these pieces, but rather communicate his moods and feelings associated with various Roman locations. Upon publication, Respighi added descriptive text to each work to be included with the score.

## *Pines Of Rome*

### **I. The Pines of the Villa Borghese**

Children are at play in the pine groves of Villa Borghese, dancing in circles, mimicking marching soldiers and battles, twittering and shrieking like swallows at evening. They disappear, and suddenly the scene changes to...

### **II. The Pines Near a Catacomb**

We see the shadows of the pines that overhang the entrance to a catacomb. From the depths rises a mournful chant, a solemn hymn floating through the air, gradually and mysteriously dispersing.

### **III. The Pines of the Janiculum**

The air quivers as the clear light of the full moon distinctly outlines the pines on the hill. A nightingale is singing.

### **IV. The Pines of the Appian Way**

Misty dawn on the Appian Way reveals solitary pines guarding the magic landscape, as far-off footsteps march an unending rhythm. There appears a vision of past glories: trumpets sound and the army of the consul bursts forth in the brilliance of the newly risen sun, as it mounts in triumph the Capitoline Hill.

# *Fountains Of Rome*

## **I. The Fountain of Valle Giulia at Dawn**

A pastoral landscape is depicted: droves of cattle pass and then disappear in the fresh, damp mists of a Roman dawn.

## **II. The Triton Fountain in the Morning**

A sudden, loud and joyous horn call introduces this movement, summoning troops of naiads and tritons, who chase each other while mingling in a frenzied dance amidst the jets of water.

## **III. The Trevi Fountain at Midday**

A solemn theme appears, passing from woodwinds to brass, which gradually assumes a more triumphal character. Trumpets peal, and across the radiant surface of the water passes Neptune's chariot, drawn by sea-horses and followed by a train of sirens and tritons. As the procession recedes, distant trumpet calls ring out.

## **IV. The Fountain of Villa Medici at Sunset**

A sad theme rises above subdued warbling. It is the nostalgic hour of sunset, and the air is full of the sound of tolling bells, birds twittering and leaves rustling. All dies away peacefully into the silence of the night.

# *Roman Festivals*

## **I. Circuses**

A threatening sky hangs over the Circus Maximus, but it is the people's holiday: "Hail Nero!" As the iron doors are unbolted, strains of sacred song and the howling of wild beasts float on the air. The agitated crowd rises to its feet, but undisturbed, the song of the martyrs develops, conquers, and then is lost in the tumult.

## **II. The Jubilee**

The pilgrims trail along the highway, praying. From the summit of Mount Mario, there finally appears to ardent eyes and fervent souls the Holy City: "Rome! Rome!" A hymn of praise bursts forth as the churches ring out their reply.

## **III. The October Harvest Festival**

The sounds of the October festival celebrated in a vine-covered Roman castle: hunting echoes, bells tinkling, songs of love. In the tender evening arises a romantic serenade.

## **IV. The Epiphany**

It is the night before Epiphany in the Piazza Navona: above the noise and clamor float, from time to time, rustic motives, saltarello cadenzas, the strains of a barrel-organ, the raucous song of the intoxicated and the lively stornello which expresses the mood of the revelers: "We are Romans, let us pass!"

*Trombone*  
SMSgt Mark Williams\*  
MSgt Jeffrey Gaylord  
MSgt Lindsey Smith  
TSgt Matthew Vaughn

*Bass Trombone*  
SMSgt Chris Marten

*Euphonium*  
MSgt Ann Baldwin Shrieves\*  
TSgt Lance LaDuke

*Tuba*  
TSgt Christopher Quade\*  
SMSgt Edward McKee  
MSgt Jan Duga  
MSgt David Porter

The United States Air Force Band gratefully acknowledges the contributions of SMSgt Wayne Hedrick, USAF Heritage of America Band, Langley AFB, VA for his assistance in the flute section, and the following members of The United States Air Force Band Ceremonial Brass for their off-stage assistance on track 4:

*Trumpet*  
MSgt Robert Cheal  
MSgt Robert Connolly  
MSgt Anthony Kirkland  
TSgt Robert McConnell

*Cello*  
MSgt Christopher Moehlenkamp\*  
TSgt Vivian Podgains  
SMSgt Barbara Clippinger Lewis

*String Bass*  
MSgt Frank Pappajohn  
MSgt William Hones

*Piano*  
MSgt Marek Vastek

*Celeste/Piano*  
SMSgt Julianne Turrentine

*Timpani*  
MSgt Patrick Shieves

*Percussion*  
MSgt Aubrey Adams\*  
SMSgt Mark Carson  
TSgt Thomas Maloy Jr.  
TSgt Eric Sabatino  
MSgt Randall Jennings  
TSgt Glenn Decker  
TSgt Robert Thurston

*Harp*  
TSgt Eric Sabatino

*Organ*  
MSgt Jennifer Lyons Henley  
TSgt Geoffrey Parrish

\*Principal

*French Horn*  
MSgt Anthony Efinger  
TSgt Kent Baker  
TSgt Joli Stokes

*Trombone*  
MSgt Charles Leadbetter  
MSgt Susan Chumley  
TSgt Todd Hanson  
TSgt David Perkel

## *Credits*

Colonel Lowell E. Graham	Commander/Conductor/Producer
Major Frank J. Grzych II	Deputy Commander/Co-Producer
First Lieutenant Scott A. Guidry	Director of Strings/Co-Producer
Mr. Bruce Leek	Sound Recording and Mastering
Master Sergeant Kendall S. Thomsen	Assistant Engineer
Chief Master Sergeant Dana L. Steinhauer	Director of Public Affairs
George Ace Jr., • Mark Art	Artistic Graphics and Design Layout
Master Sergeant Gregory A. Brown	Liner Notes
Master Sergeant James E. Bittner	Booklet Editor

Master tapes were recorded at George Mason University, Center for the Arts Auditorium, Fairfax, Virginia on June 17-18, 1997

For information about The United States Air Force Band and its components, contact Director of Public Affairs, The United States Air Force Band, 201 McChord St, Bolling Air Force Base, Washington, D.C. 20332-0202.

The United States Air Force Band Home Page is available on the World Wide Web at:  
<http://www.bolling.af.mil/band/>

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# The United States Air Force Concert Band

Commander/Conductor: Colonel Lowell E. Graham  
Superintendent: Chief Master Sergeant James H. Moseley II

1997 marked the 50th anniversary of the United States Air Force. For a half-century, the men and women of the Air Force have served the American people in peacetime and in war, in orbit around the earth and right in your community. As the Air Force looks back on the golden legacy of its past, this recording provides The Air Force Band an opportunity to reach back in history to three musical masterpieces, and into its own history to the brilliant transcriptions of one of its illustrious former members. Just as excellence in all areas has characterized the Air Force since its inception, so it has characterized the quality of music written and performed by members of its bands. In addition to the talents and dedication of Larry Odom, audiences over the years have enjoyed the music of such Air Force composers and arrangers as Glenn Miller, Floyd Werle, Sammy Nestico and John Williams. As we prepare to enter the 21st century, the Air Force looks forward to a boundless future of leadership and service. In that spirit, The United States Air Force Band will continue to set the standard in its recorded and live performances, thus serving you, the American people. It is with great pride that the men and women of The United States Air Force Band present the first in a series of transcriptions for wind band: Roman Trilogy.

*Piccolo*  
MSgt Ardyth Scott

*Flute*  
MSgt Lawrence Ink\*  
MSgt Lucille Johnston Snell

*Oboe*  
MSgt Ronald Erler\*  
CMSgt Robin Forrester-Meadows

*English Horn*  
CMSgt James Moseley II

*E-Flat Clarinet*  
MSgt Jan Brooks Siegfried

*B-Flat Clarinet*  
CMSgt Steven Lawson\*  
SMSgt Christopher Hite  
MSgt Janet Blais  
MSgt Lorraine Haddad  
MSgt Robert Little\*

MSgt Elizabeth Campeau  
TSgt Shawn Buck  
TSgt Richard Drew  
MSgt Carl Long\*  
TSgt David Aspinwall  
MSgt Sandra Haton

*Contra Alto Clarinet*  
TSgt Brian Jones

*Bass Clarinet*  
TSgt Jeffrey Snavelly

*Bassoon*  
SMSgt Danny Phipps\*  
MSgt Gregory Brown

*Contra Bassoon*  
SMSgt Joe Tersero

*Alto Saxophone*  
CMSgt Keith Young\*  
SMSgt John Thomas

*Tenor Saxophone*  
MSgt William Mart

*Baritone Saxophone*  
MSgt Mary Beth George

*Cornet*  
CMSgt Ronald Blais\*  
SMSgt David Golden  
MSgt James Bittner

TSgt Andrew Wilson  
TSgt Curt Christensen  
TSgt Michael Bosch

*French Horn*  
MSgt Philip Munds\*  
TSgt Deborah Stephenson\*  
TSgt Leslie Mincer  
TSgt Lisa Launders  
TSgt Philip Krzywicki

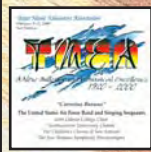
*Trumpet*  
MSgt William Adcock  
MSgt Clarence Mitchell

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# Respighi

## ROMAN TRILOGY

THE UNITED STATES AIR FORCE BAND - WASHINGTON D.C.

COLONEL LOWELL E. GRAHAM, COMMANDER/CONDUCTOR

THE MUSIC OF OTTORINO RESPIGHI

AS ARRANGED BY LAWRENCE ODOM

### *Pines of Rome*

1. I. PINES OF THE VILLA BORGHESE [2:44]
2. II. PINES NEAR A CATACOMB [6:04]
3. III. PINES OF THE JANICULUM [6:04]
4. IV. PINES OF THE APPIAN WAY [4:36]

### *Fountains of Rome*

5. I. FOUNTAIN OF VALLE GIULIA AT DAWN [4:30]
6. II. TRITON FOUNTAIN AT MORN [2:31]
7. III. FOUNTAIN OF TREVİ AT MID-DAY [3:26]
8. IV. VILLA MEDICI FOUNTAIN AT SUNSET [5:13]

### *Roman Festivals*

9. I. CIRCUSES [4:34]
10. II. THE JUBILEE [7:16]
11. III. THE OCTOBER FESTIVAL [7:39]
12. IV. LA BEFANA - THE EPIPHANY FESTIVAL [5:16]



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