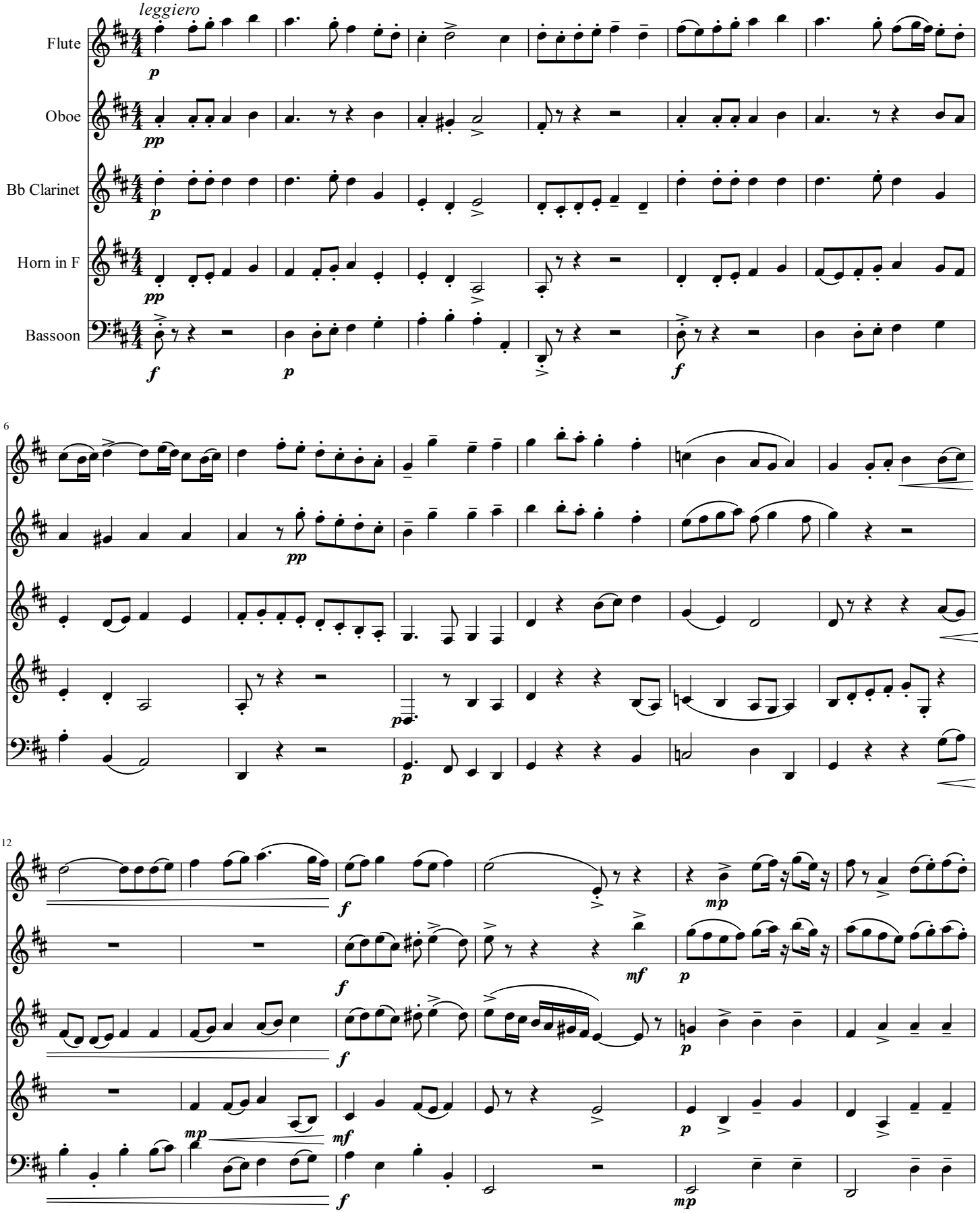
selections from Antiche Danze ed Arie - I

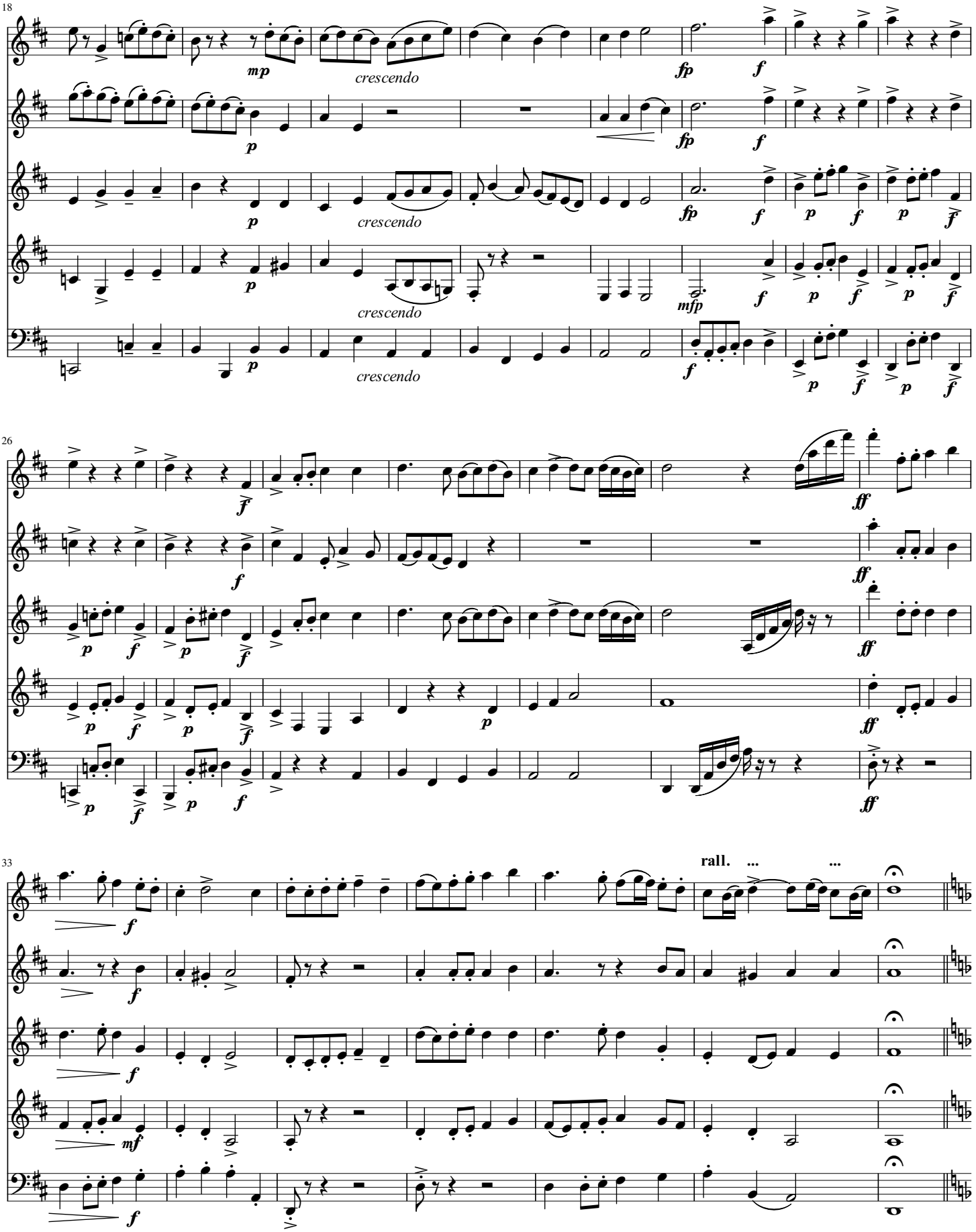
arr for Wind Quintet by Toby Miller

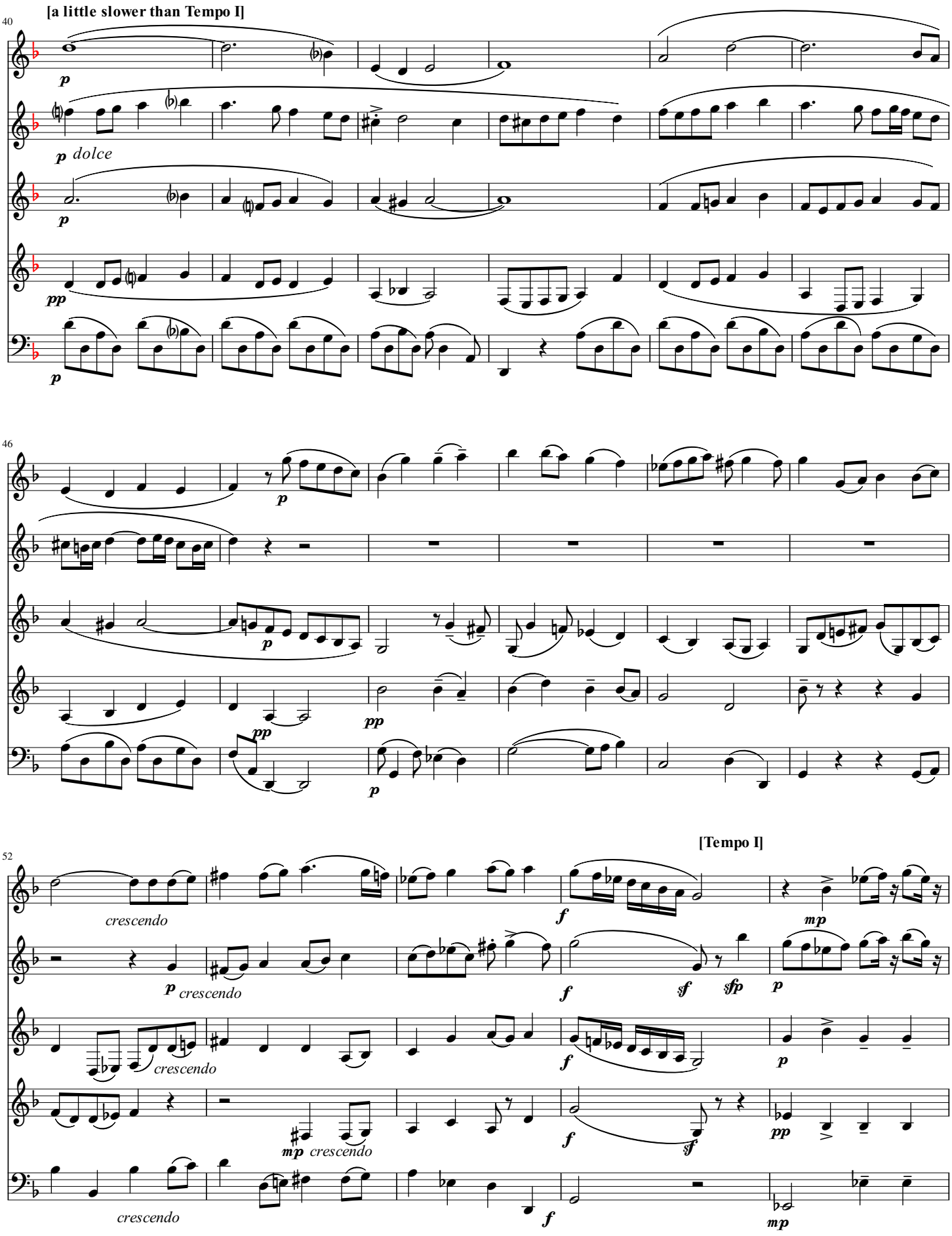
Balletto 'Il Conte Orlando' (Suite I)

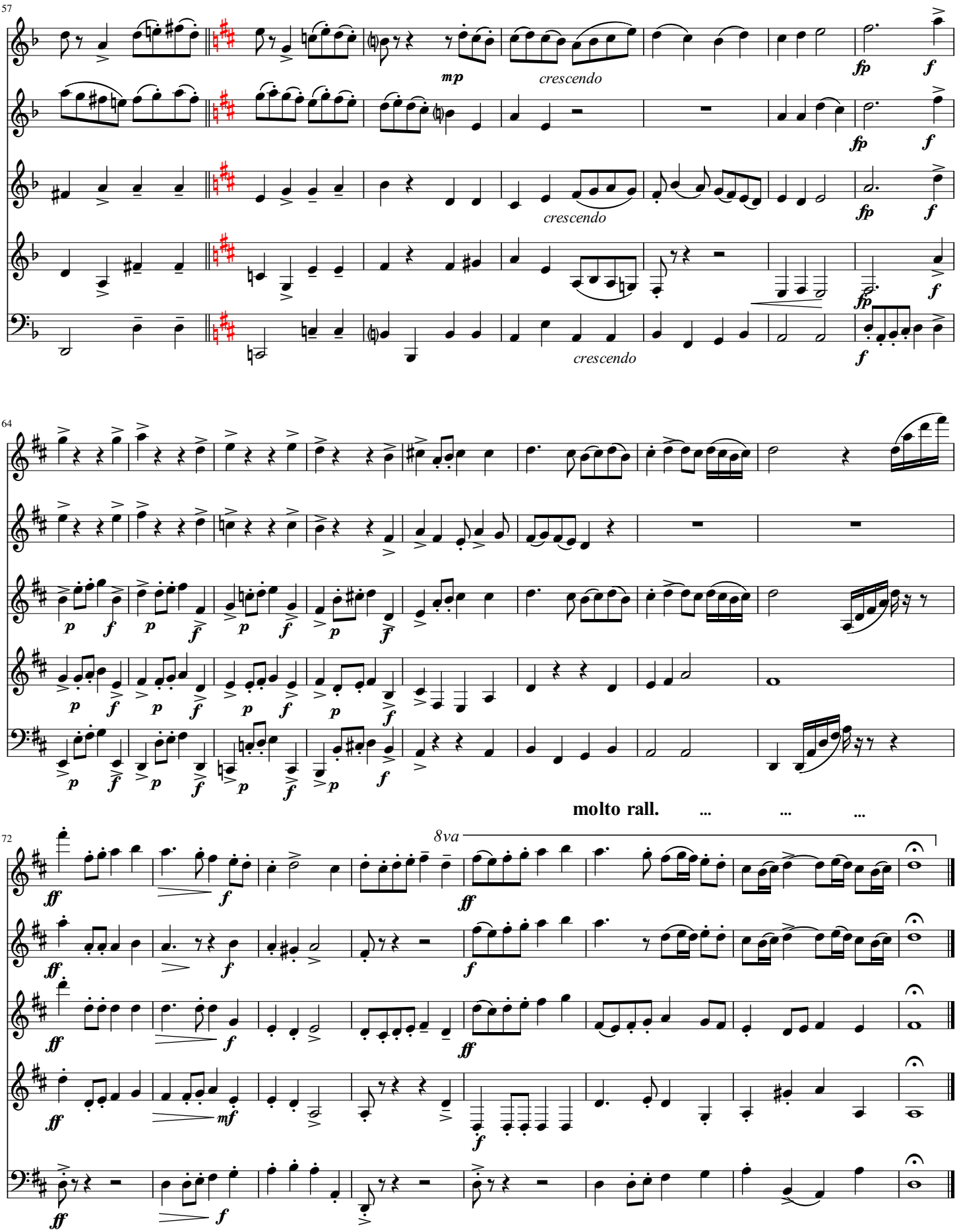
Respighi (Molinaro)

Allegro ♩= 126 [or a little faster]




18
mp
crescendo
fp
f
p
crescendo
fp
f
p
crescendo
mfp
f
p
crescendo
f
p
26
f
ff
33
rall. ... ...
mf


[a little slower than Tempo I]
40
p
p dolce
p
pp
p
46
p
pp
pp
p
[Tempo I]
52
crescendo
f
mp
p crescendo
f
sf
sfp
p
crescendo
f
p
mp crescendo
f
sf
pp
crescendo
f
mp

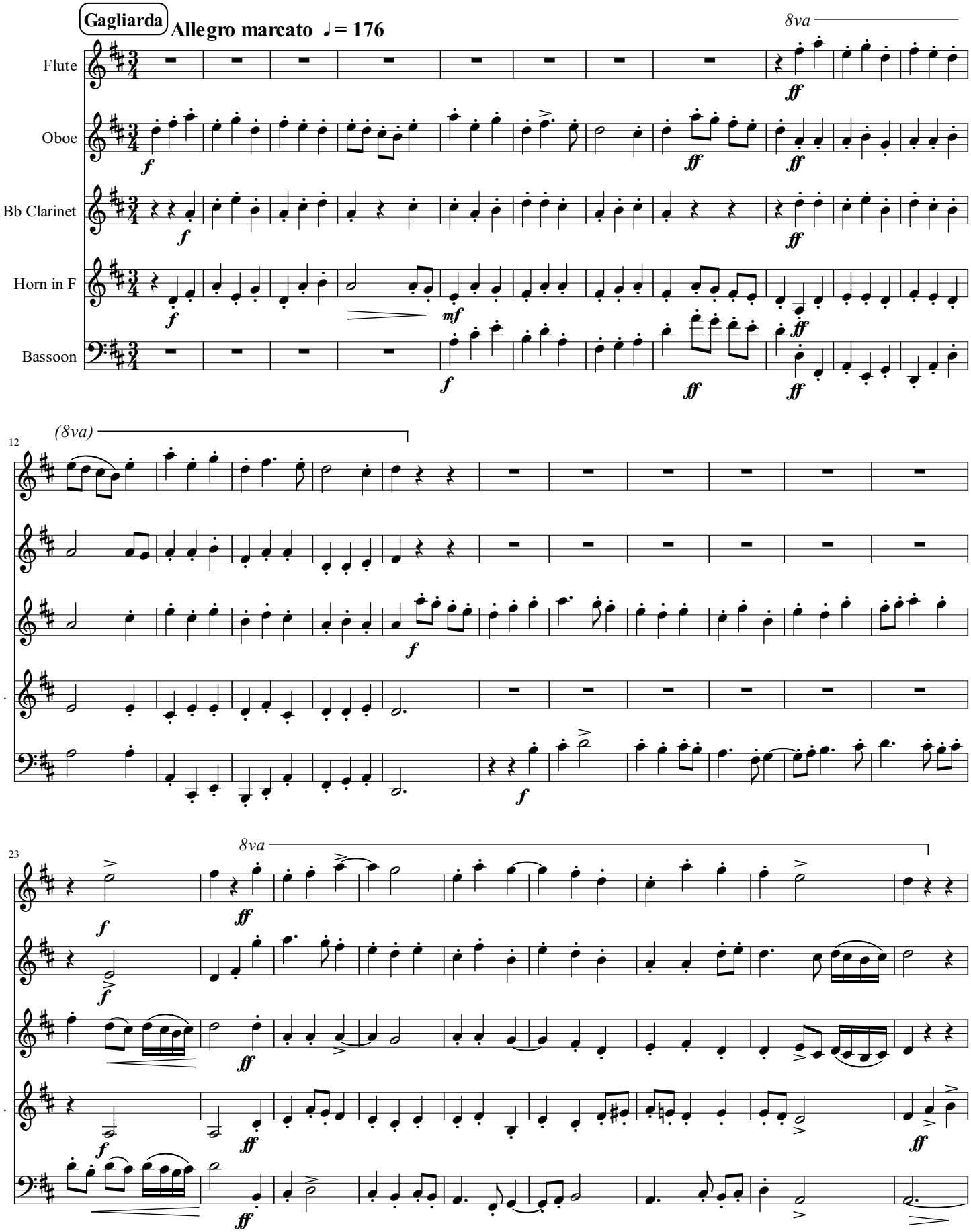

57
mp
crescendo
fp
f
crescendo
crescendo
64
p
f
molto rall.
72
8va
ff
mf

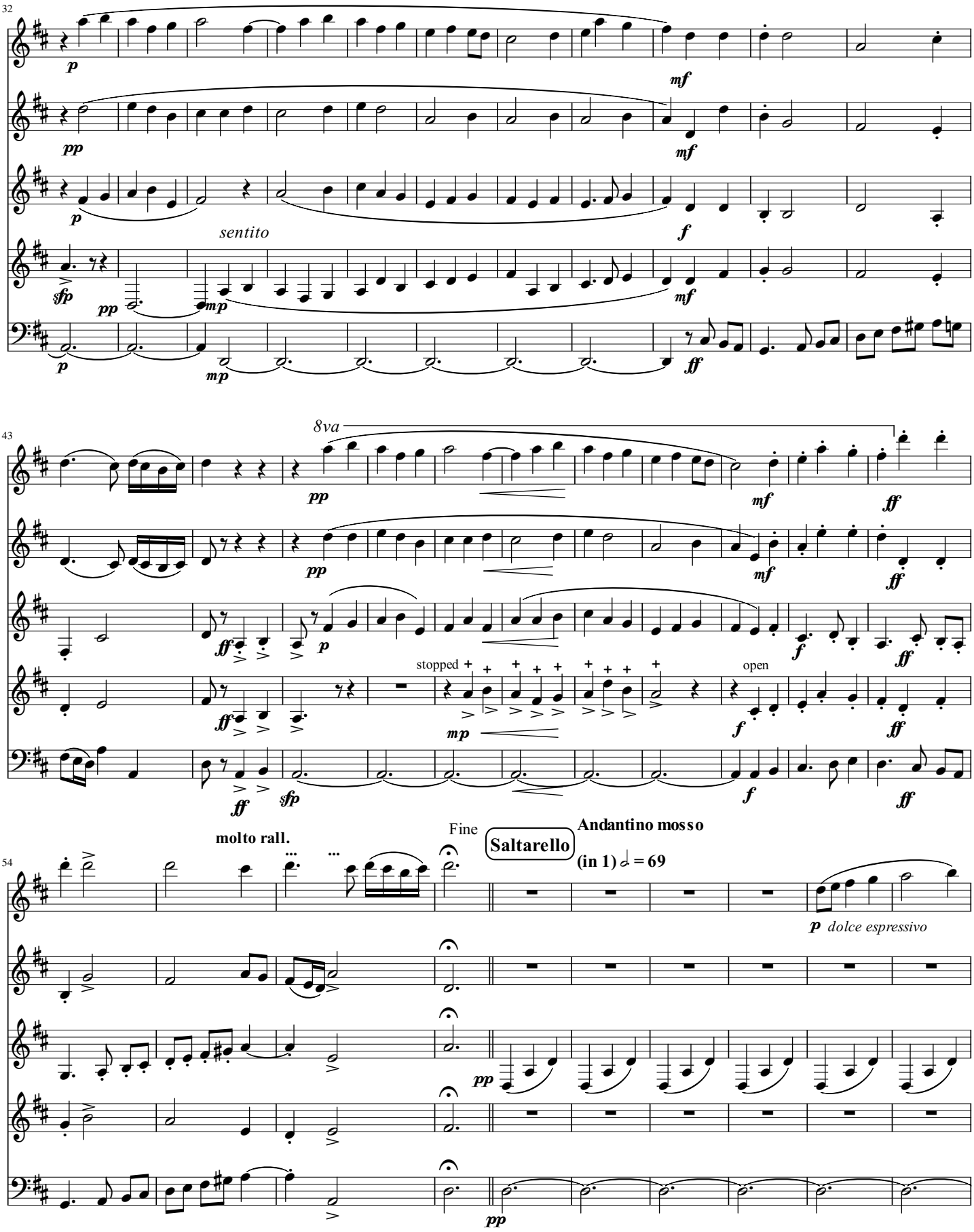
selections from Antiche Danze ed Arie - II

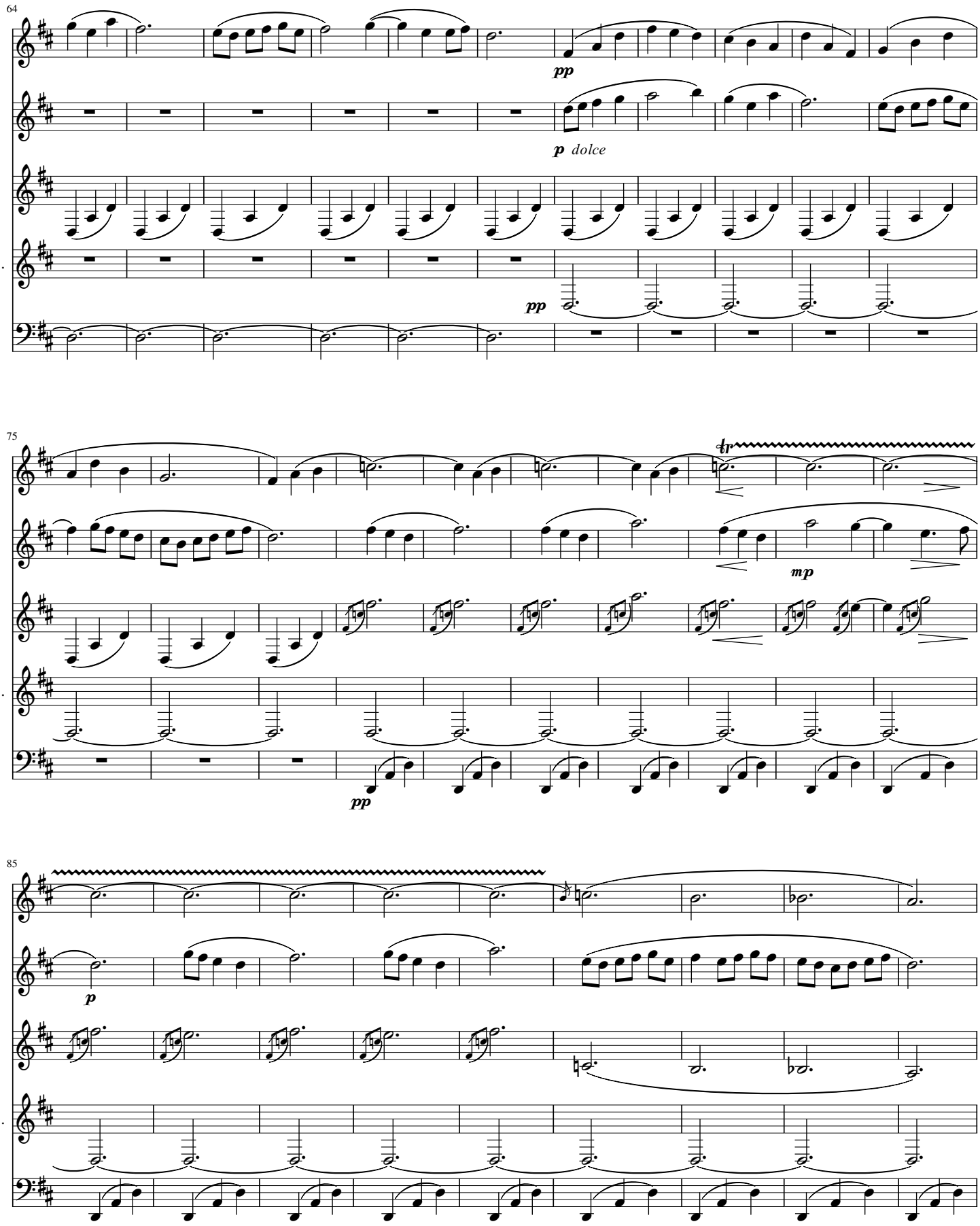
arr for Wind Quintet by Toby Miller

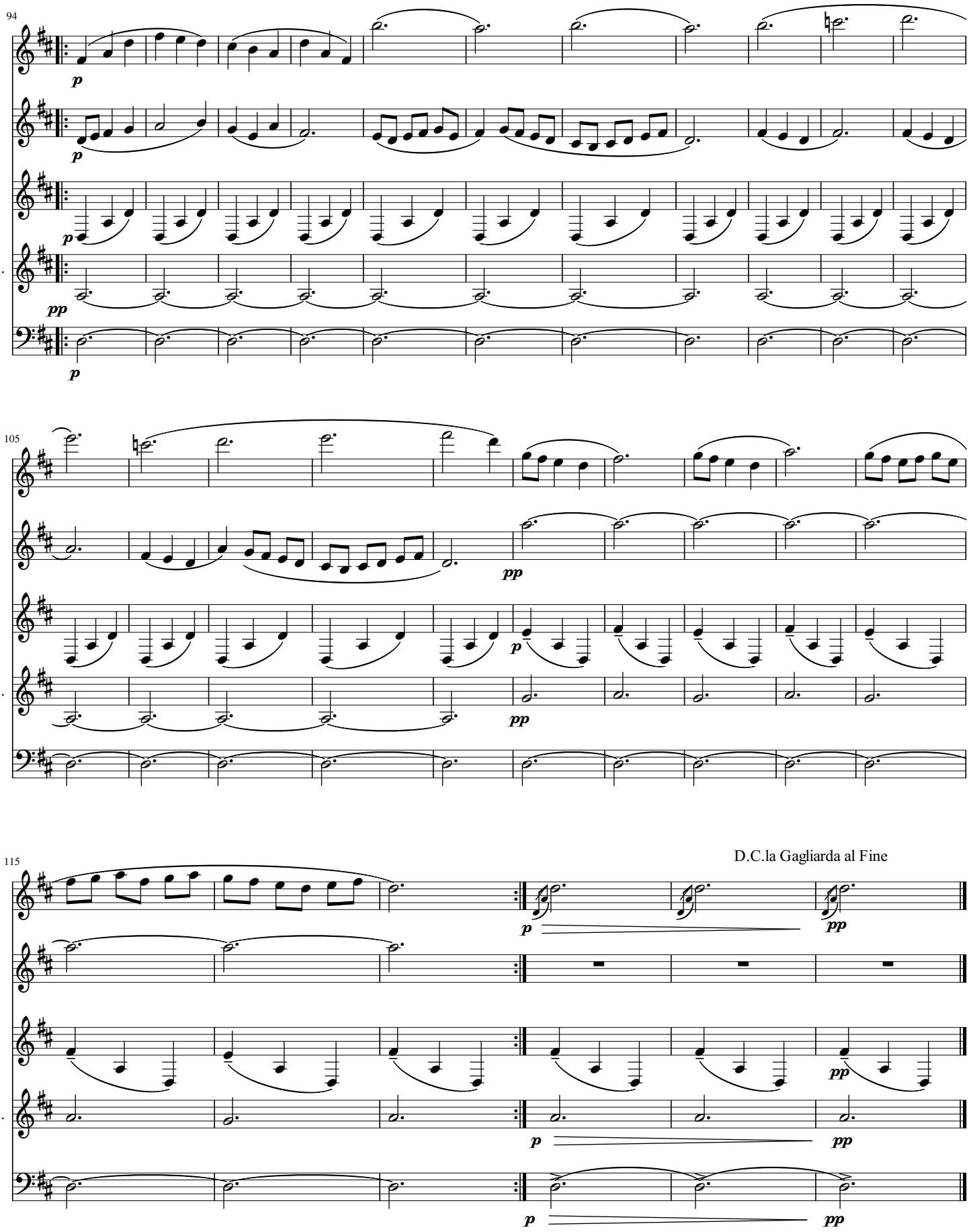
Gagliarda e Saltarello (Suite I)

Respighi (Galilei)



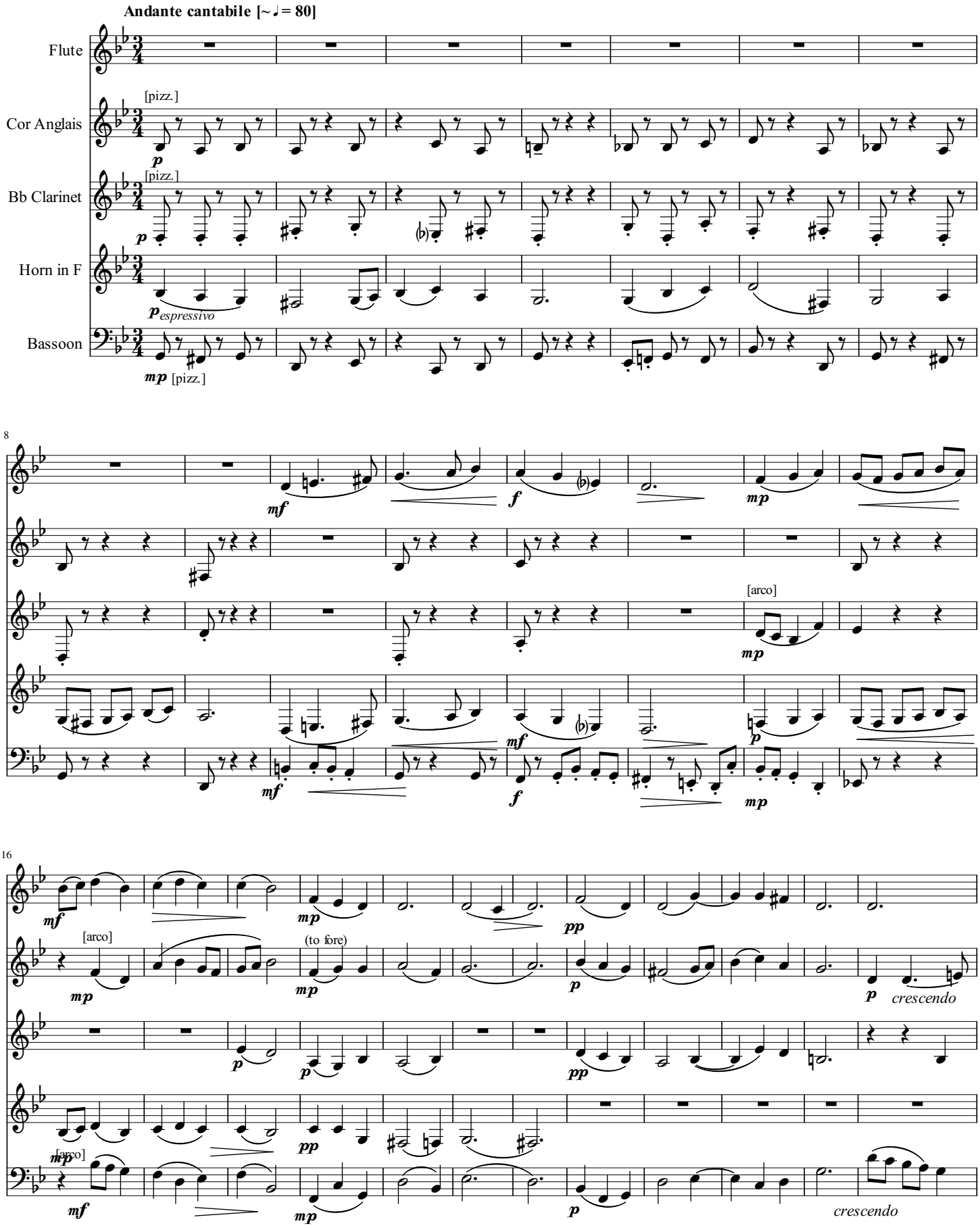

32
sentito
43
8va
stopped
open
molto rall.
Fine
Saltarello
Andantino mosso
(in 1) ♩ = 69
54
dolce espressivo

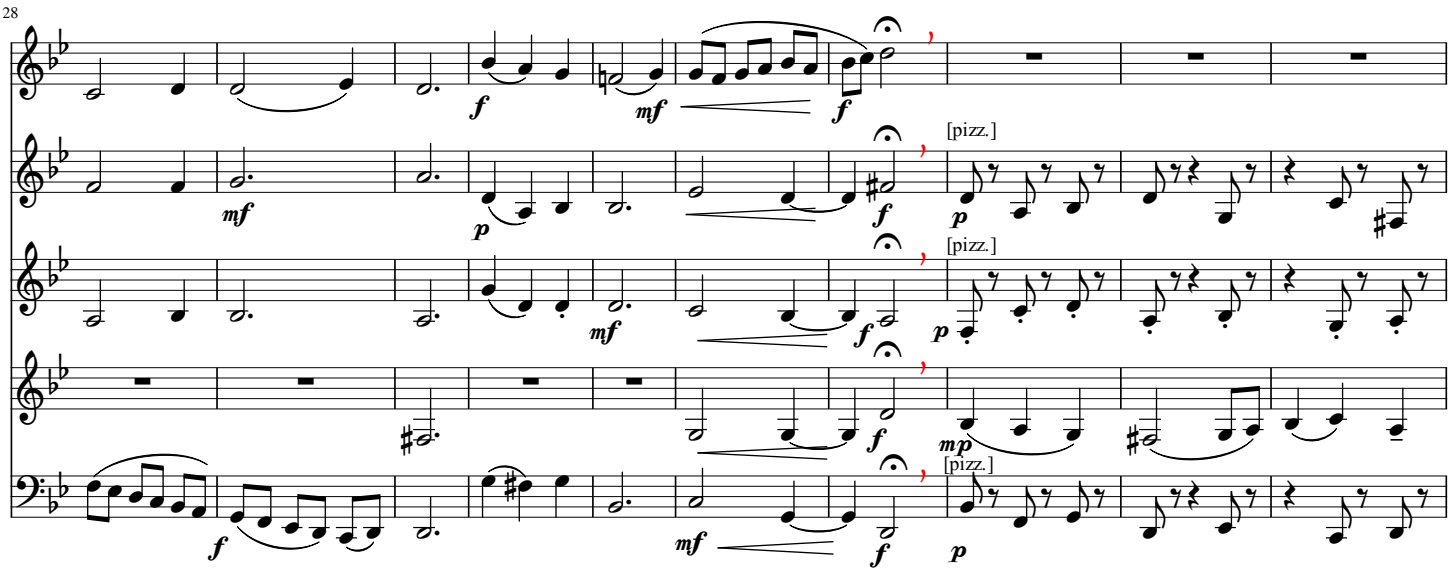

64
pp
p dolce
pp
75
tr
mp
pp
85
p

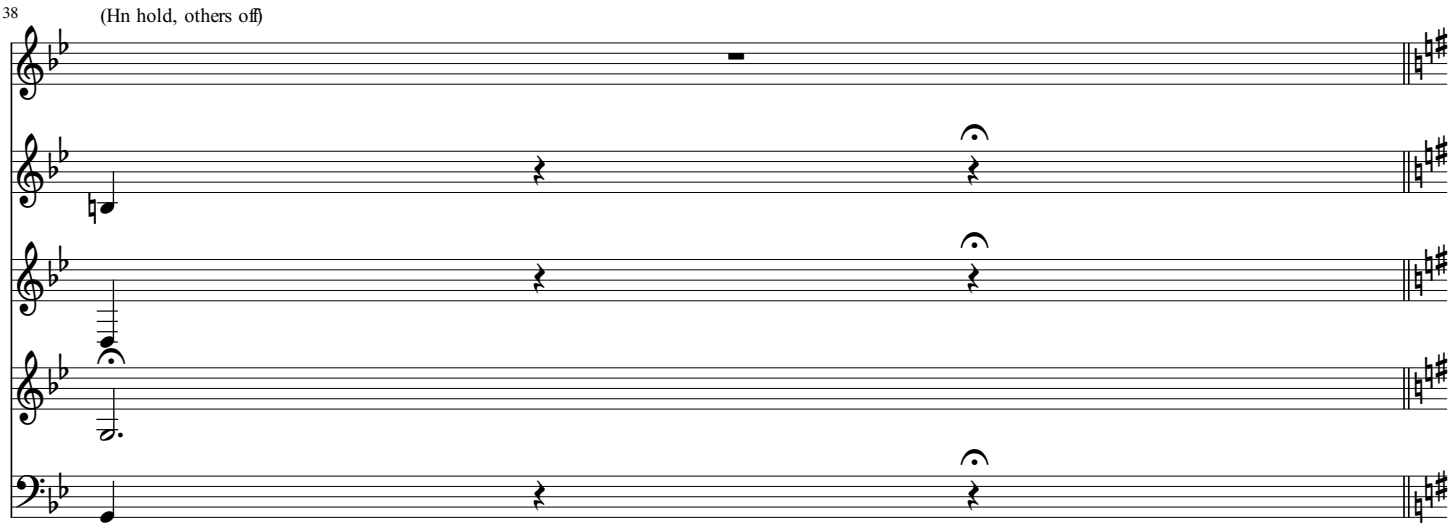

94
p
p
p
pp
p
105
pp
p
pp
115
D.C.la Gagliarda al Fine
p
pp
pp
p
pp
p
pp

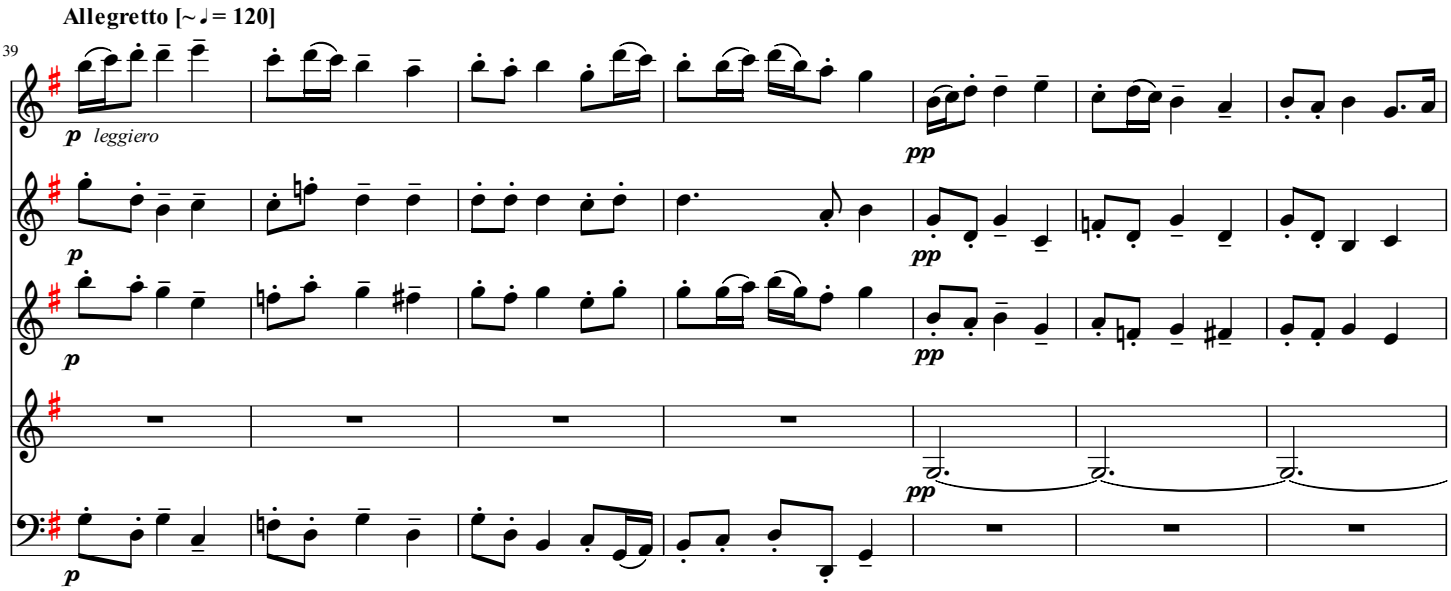
selections from Antiche Danze ed Arie - III

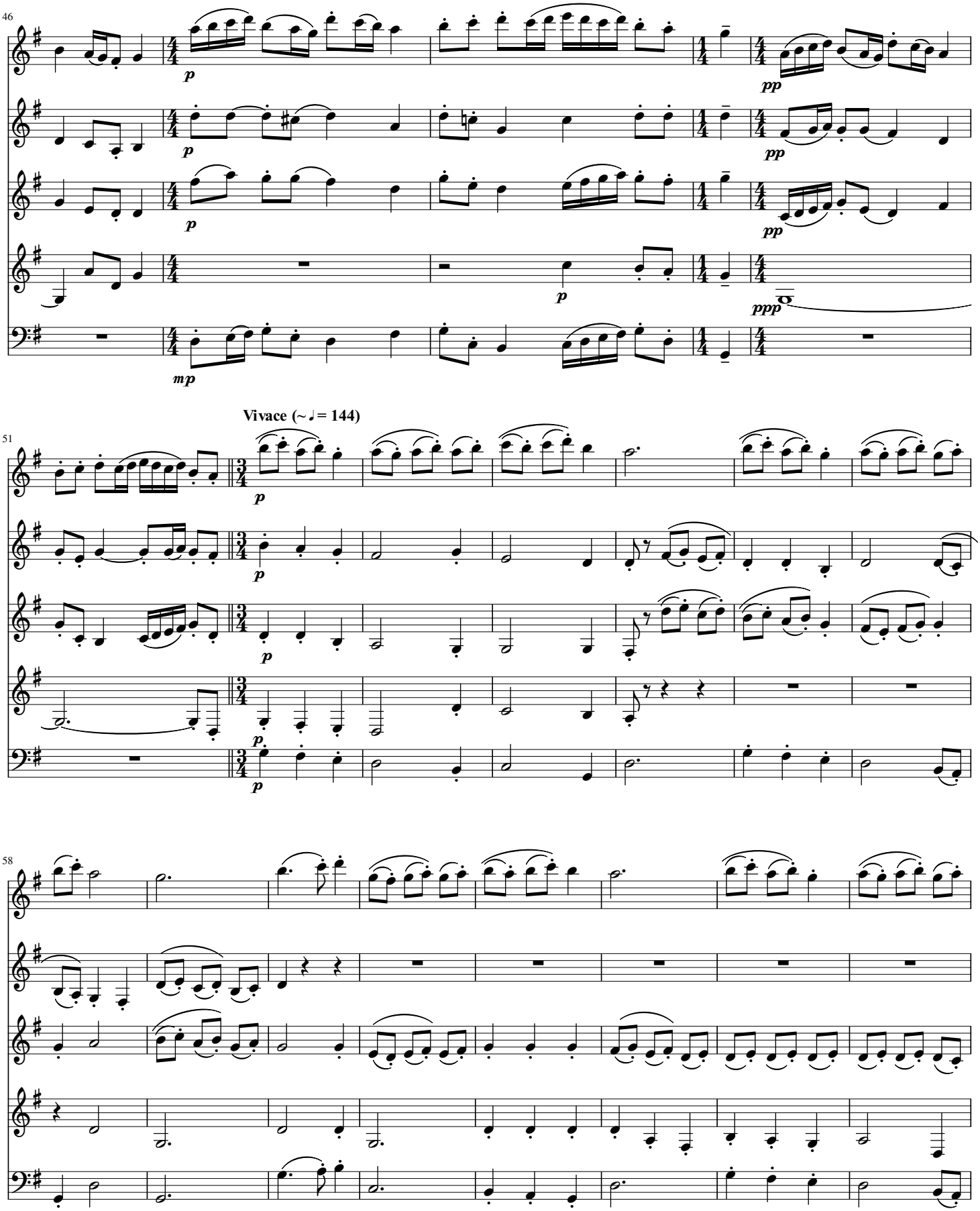
arr for Wind Quintet by Toby Miller — Arie di Corte (Suite III) — Respighi (Besardo)

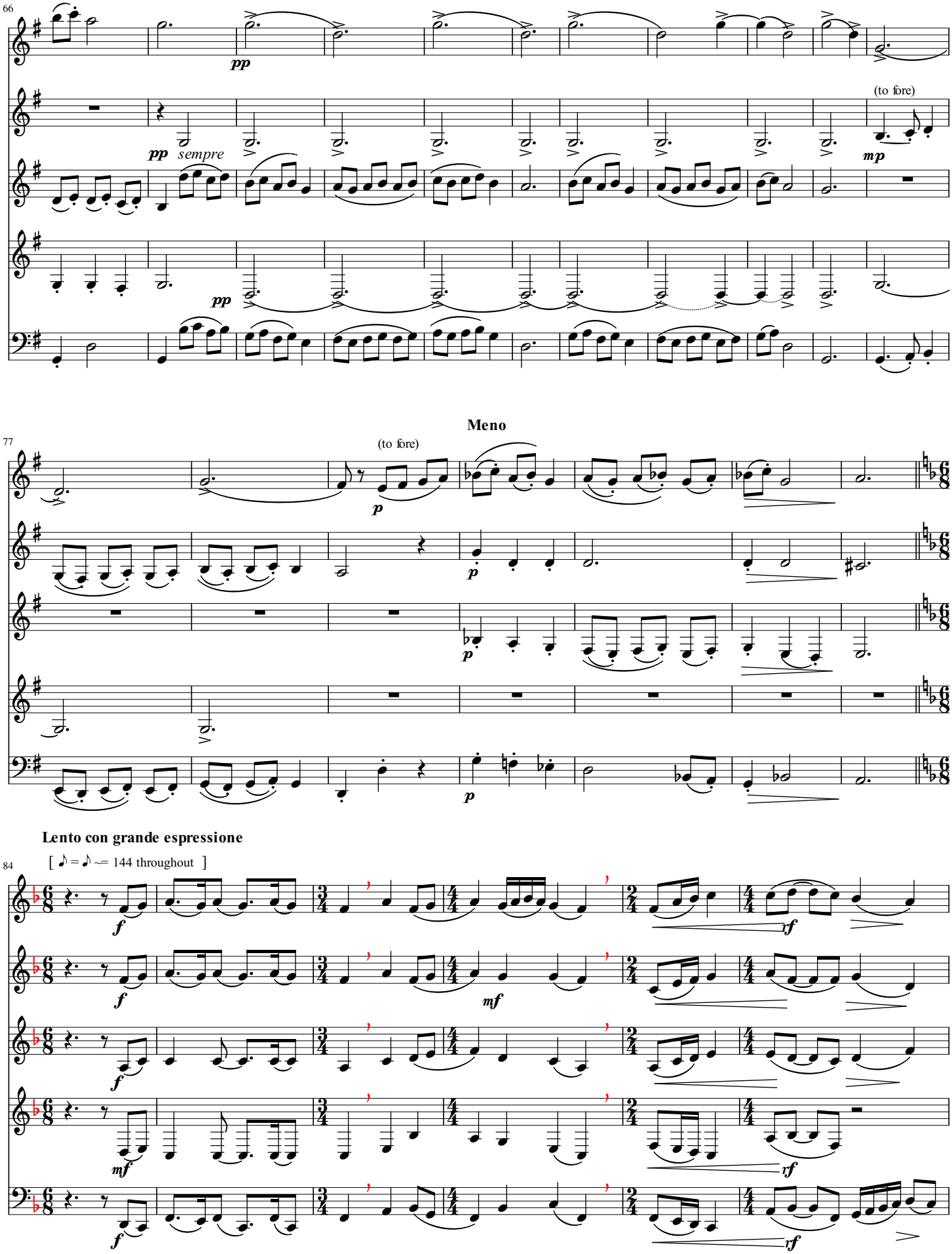


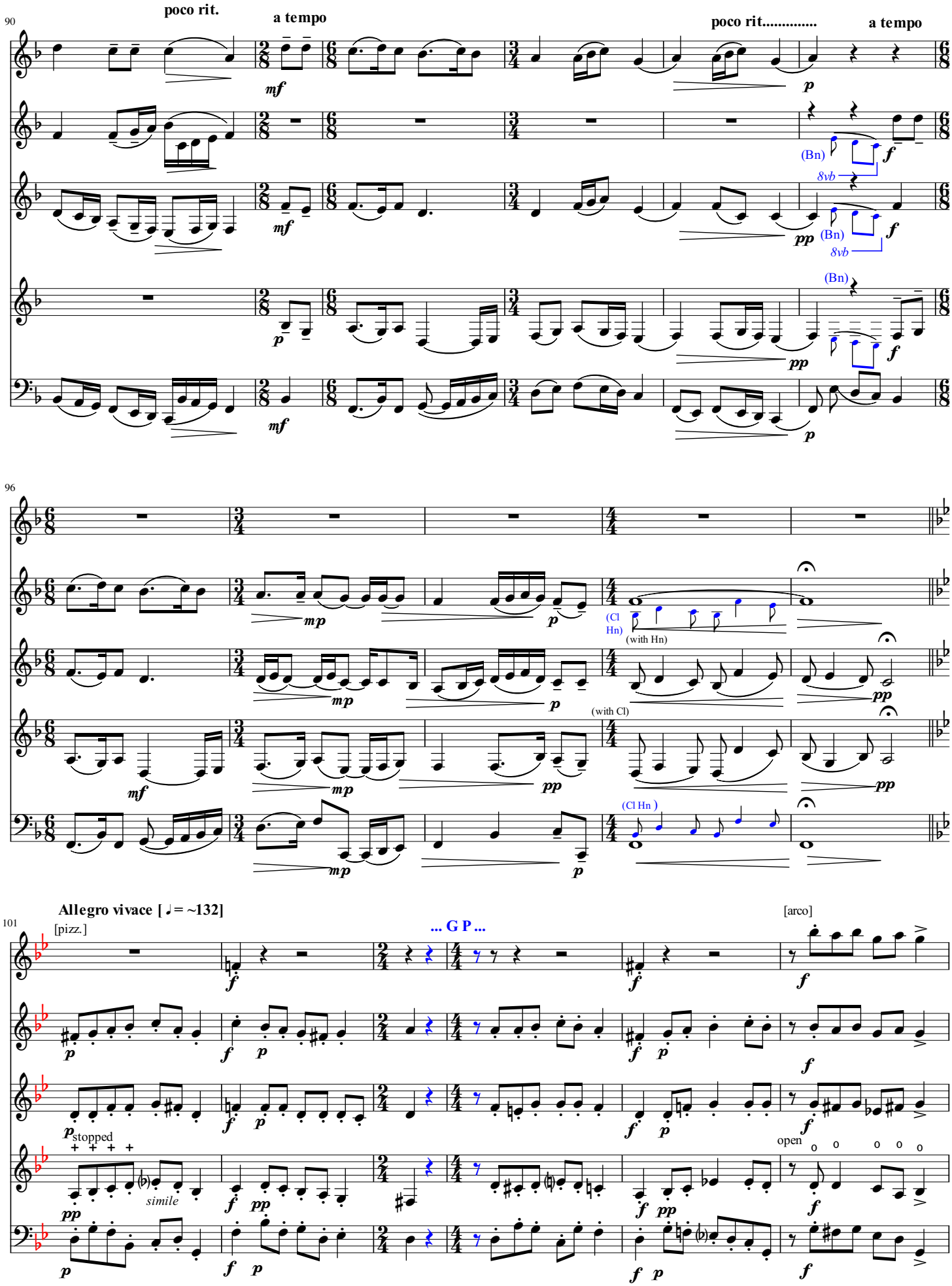

28
[pizz.]
[pizz.]
[pizz.]

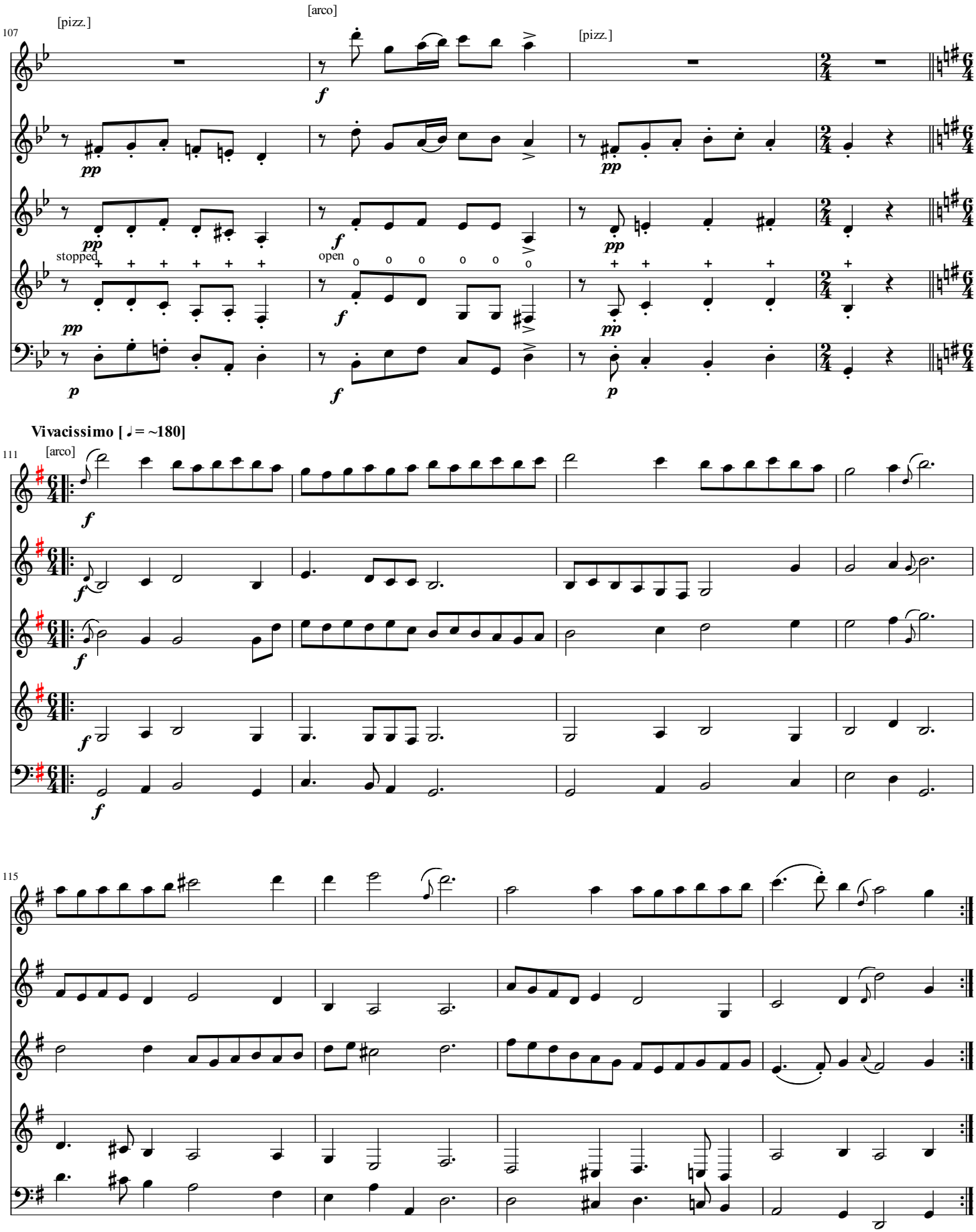

38
(Hn hold, others off)

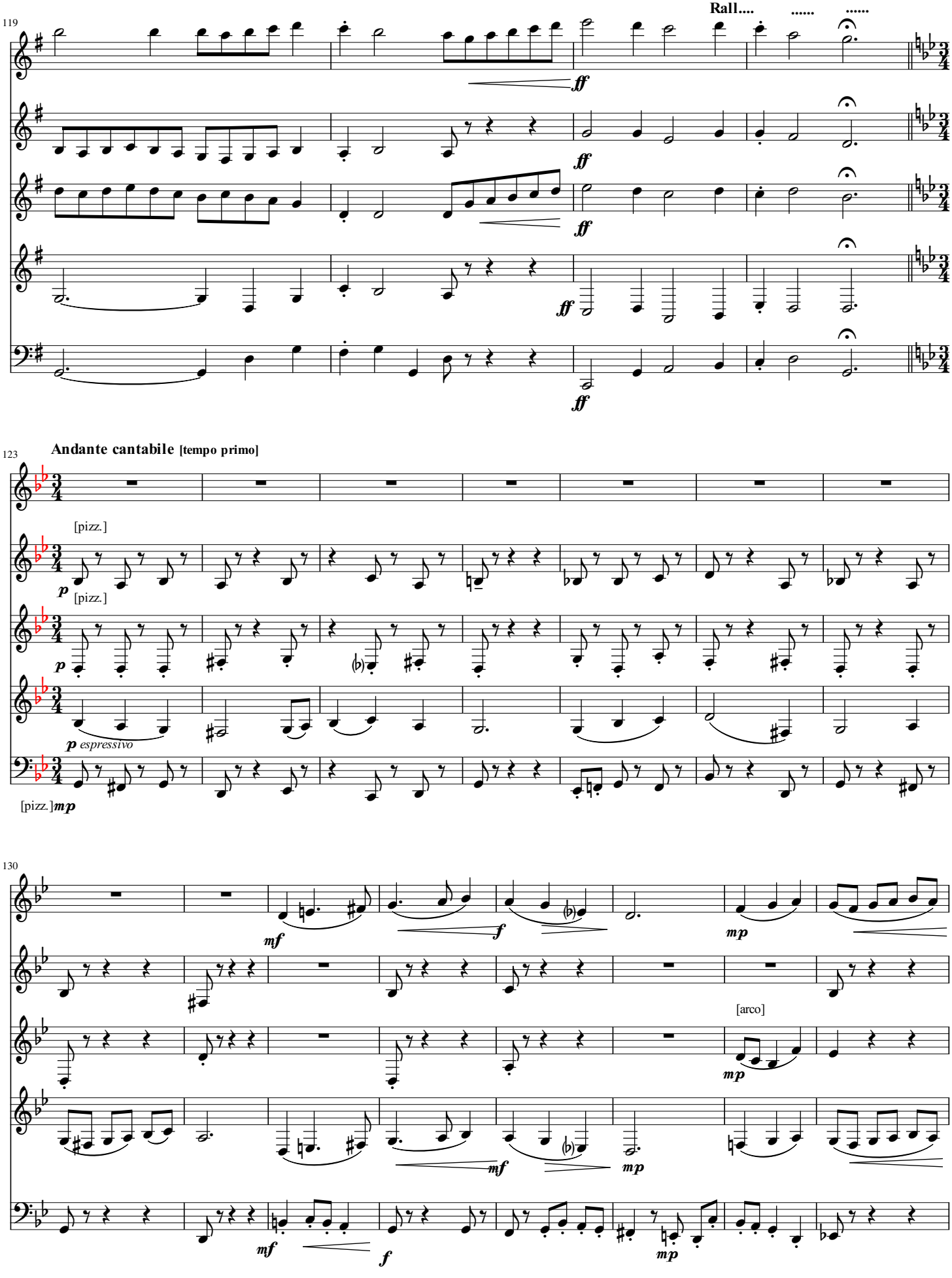

Allegretto [~♩= 120]
39
leggiero


46
p
pp
p
pp
p
pp
p
ppp
mp
Vivace (~♩= 144)
51
p
p
p
p
58

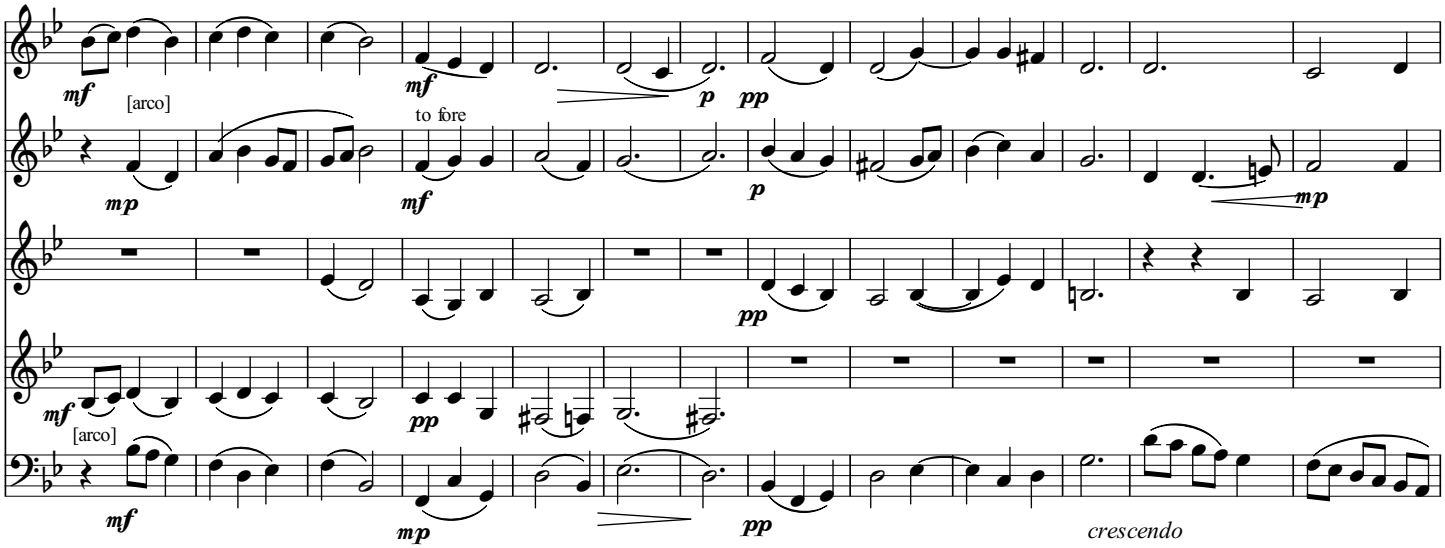

66
pp
sempre
(to fore)
mp
77
Meno
(to fore)
p
Lento con grande espressione
84
[♪ = ♪ ~= 144 throughout]
f
mf
rf


90
poco rit.
a tempo
poco rit.....
a tempo
(Bn)
8vb
96
(Cl Hn)
(with Hn)
(with Cl)
(Cl Hn)
Allegro vivace [♩= ~132]
101
[pizz.]
... G P ...
[arco]
stopped
simile
open


107
[pizz.]
[arco]
[pizz.]
stopped
open
Vivacissimo [♩= ~180]
111
[arco]
115

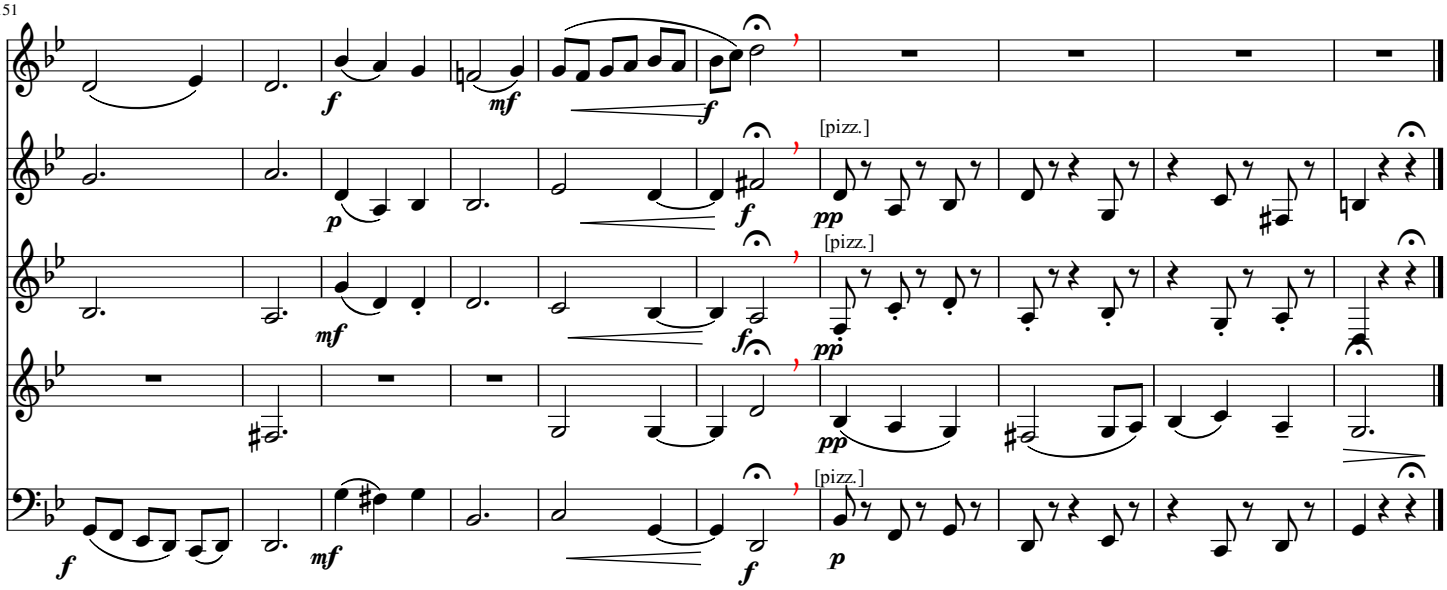

119
Rall....
.....
.....
ff
123
Andante cantabile [tempo primo]
[pizz.]
p
espressivo
[pizz.]mp
130
mf
f
mp
[arco]

138


mf
[arco]
mf
to fore
p
pp
mp
mf
p
mp
pp
mf
[arco]
pp
mf
mp
pp
crescendo

151

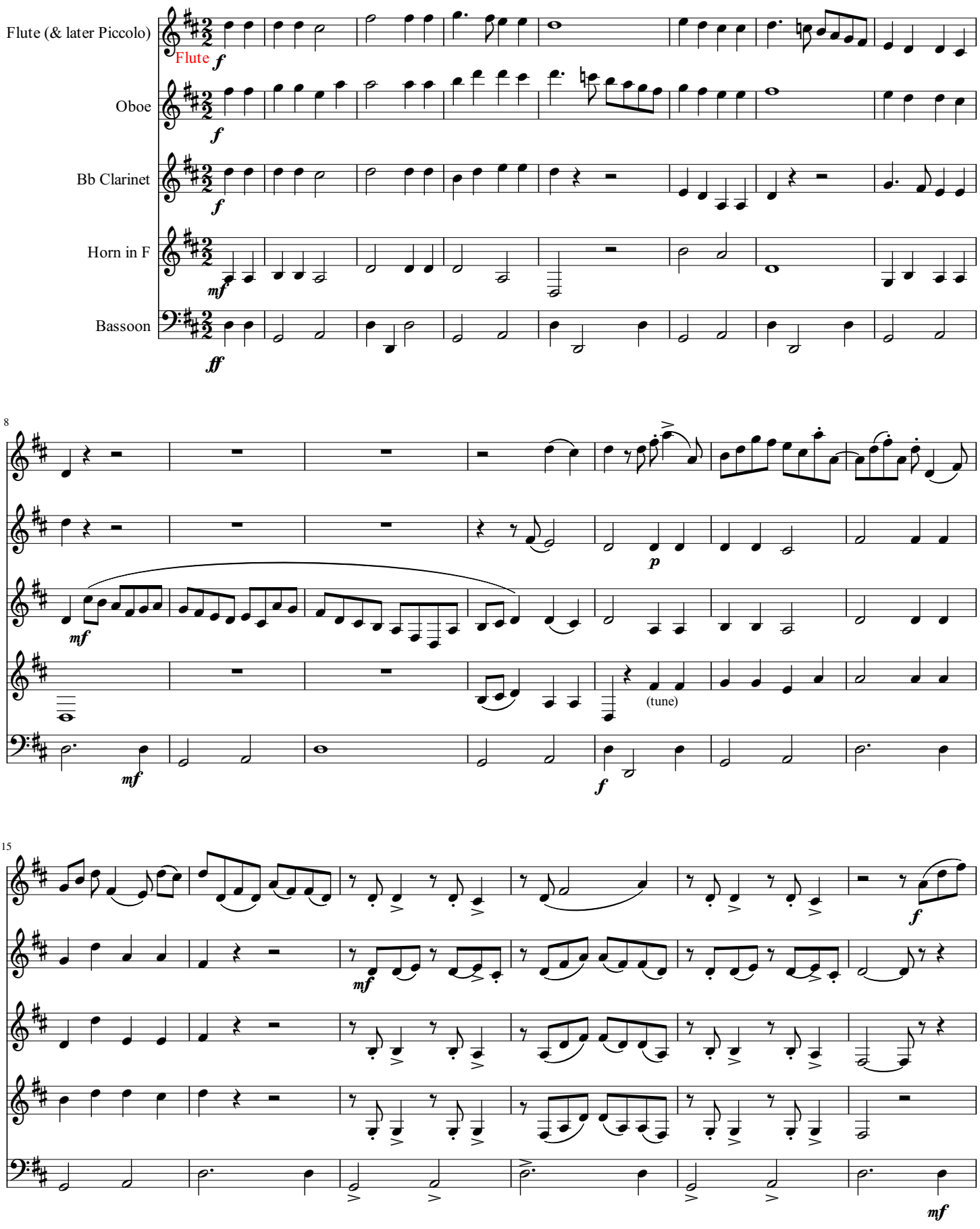
rit.

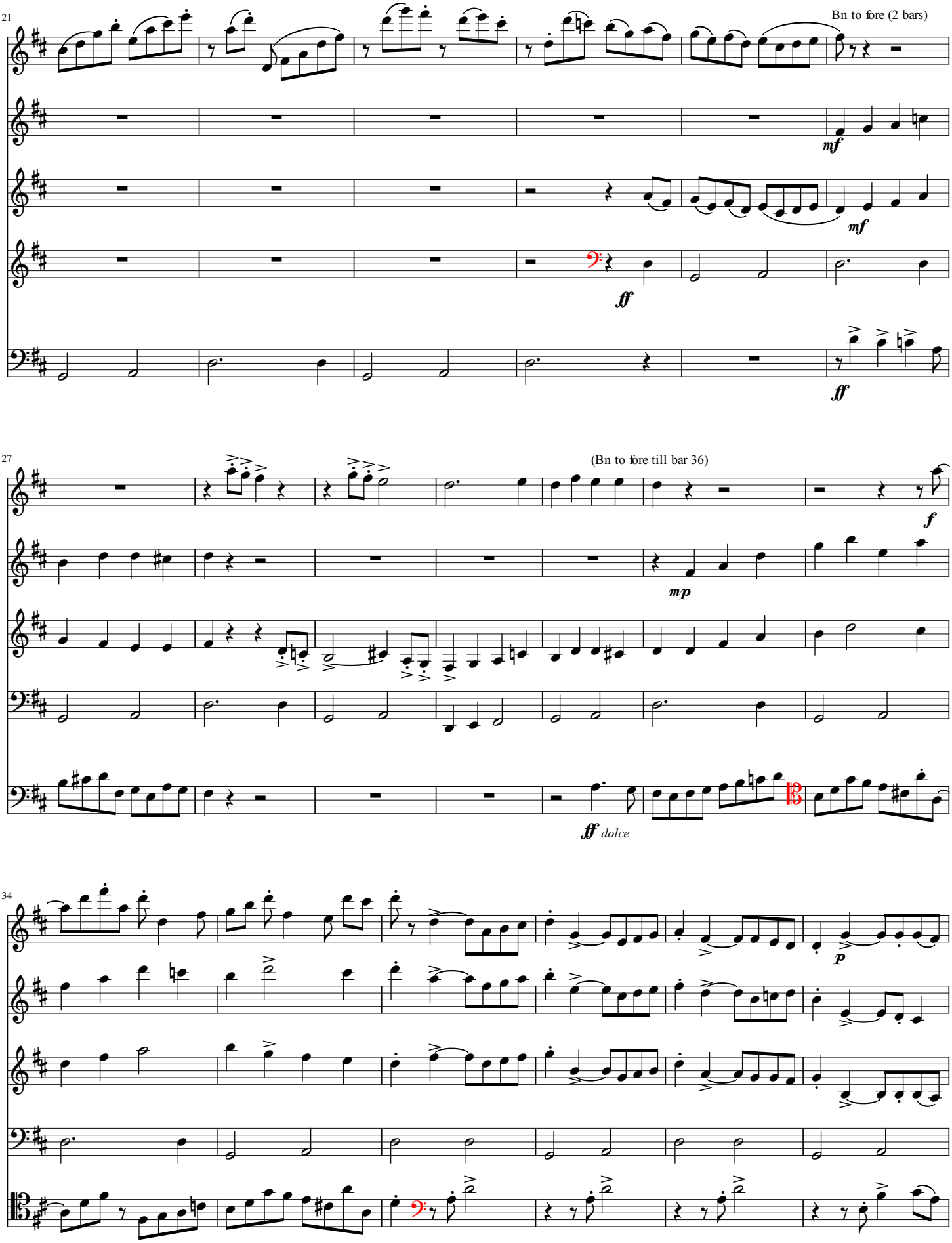

f
mf
f
[pizz.]
p
f
pp
mf
f
[pizz.]
pp
pp
f
[pizz.]
f
mf
f
p

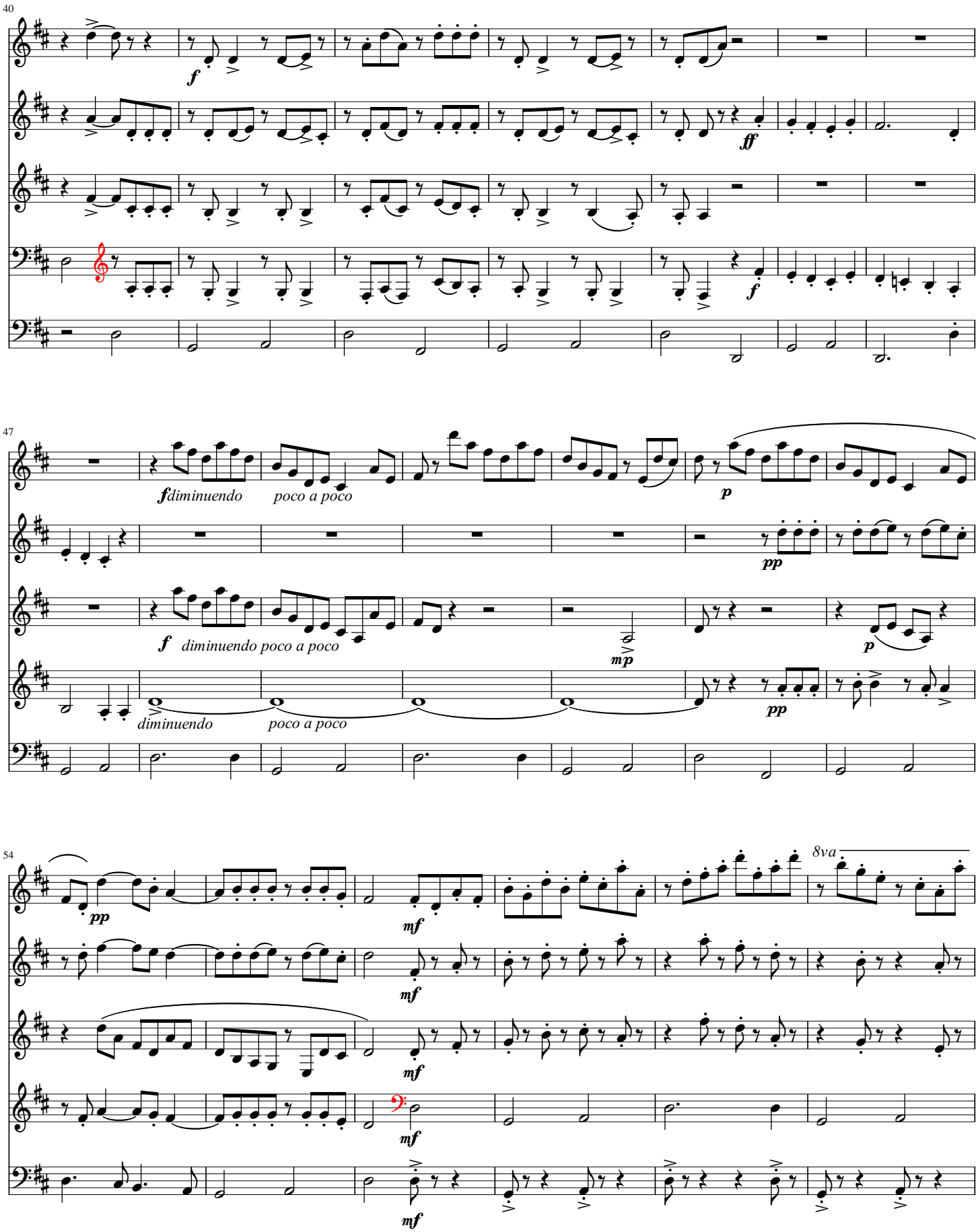
selections from Antiche Danze ed Arie - IV

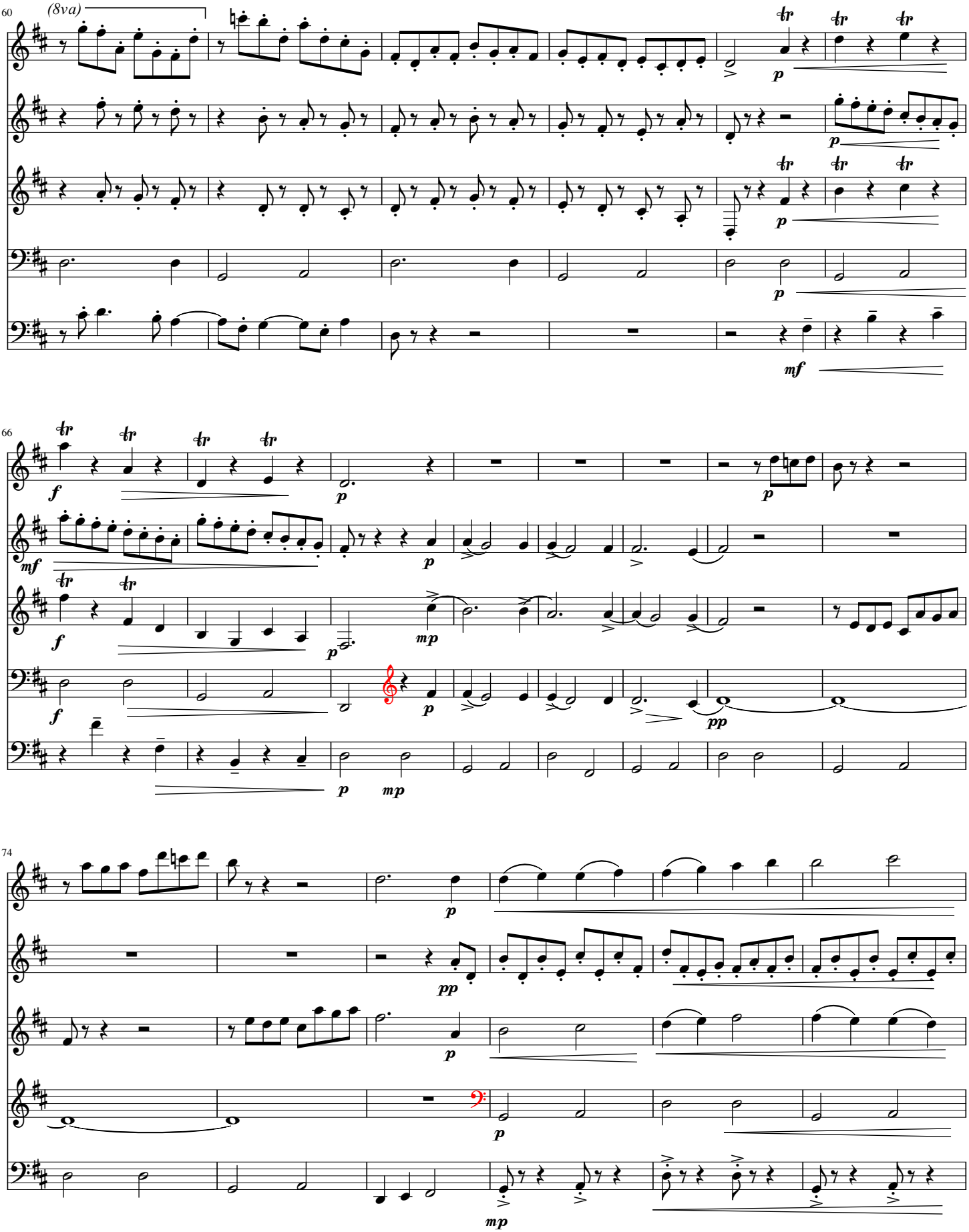
arr for Wind Quintet by Toby Miller — Bergamasca (Suite II) — Respighi (Gianoncelli)

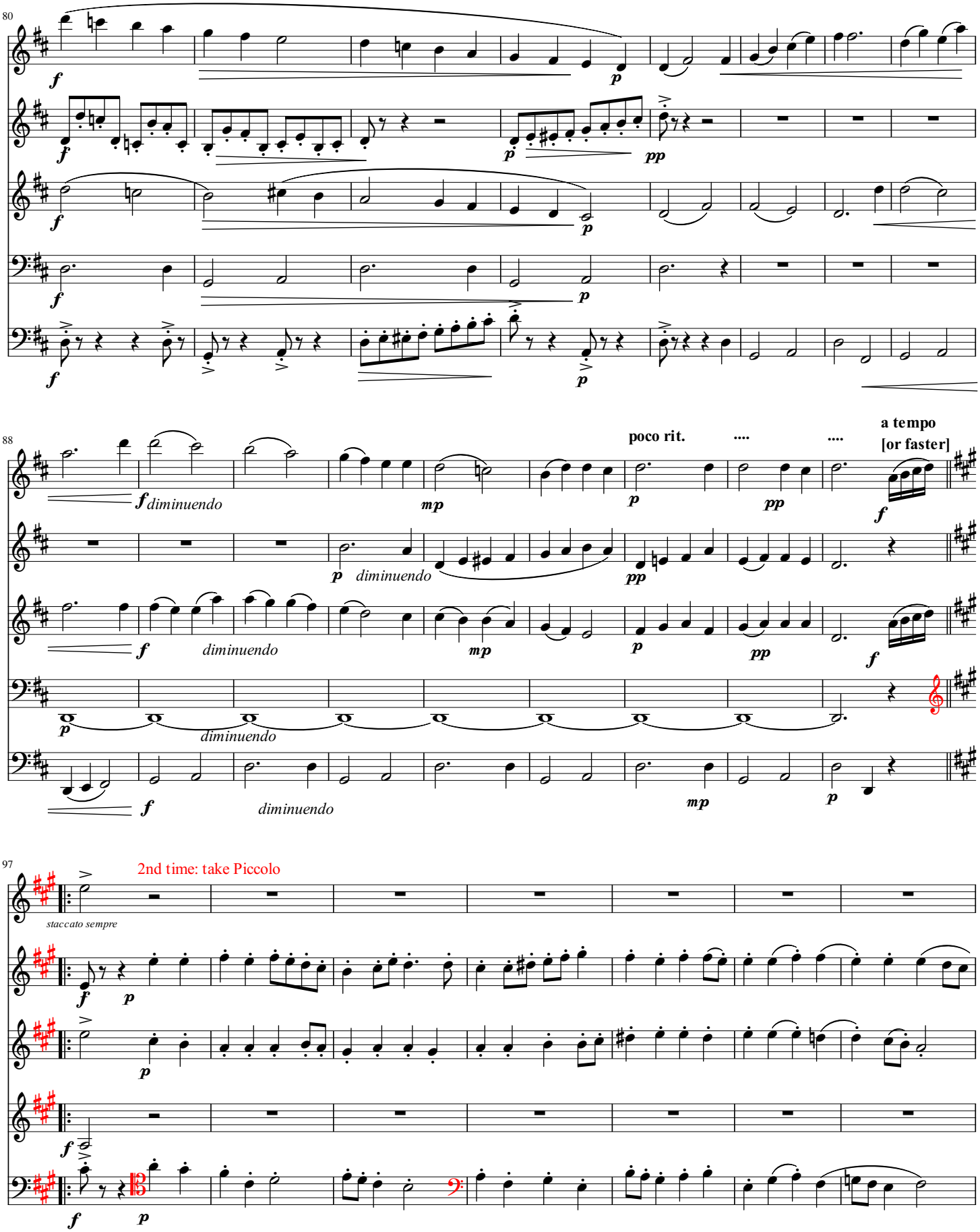
Allegro ♩ = 116

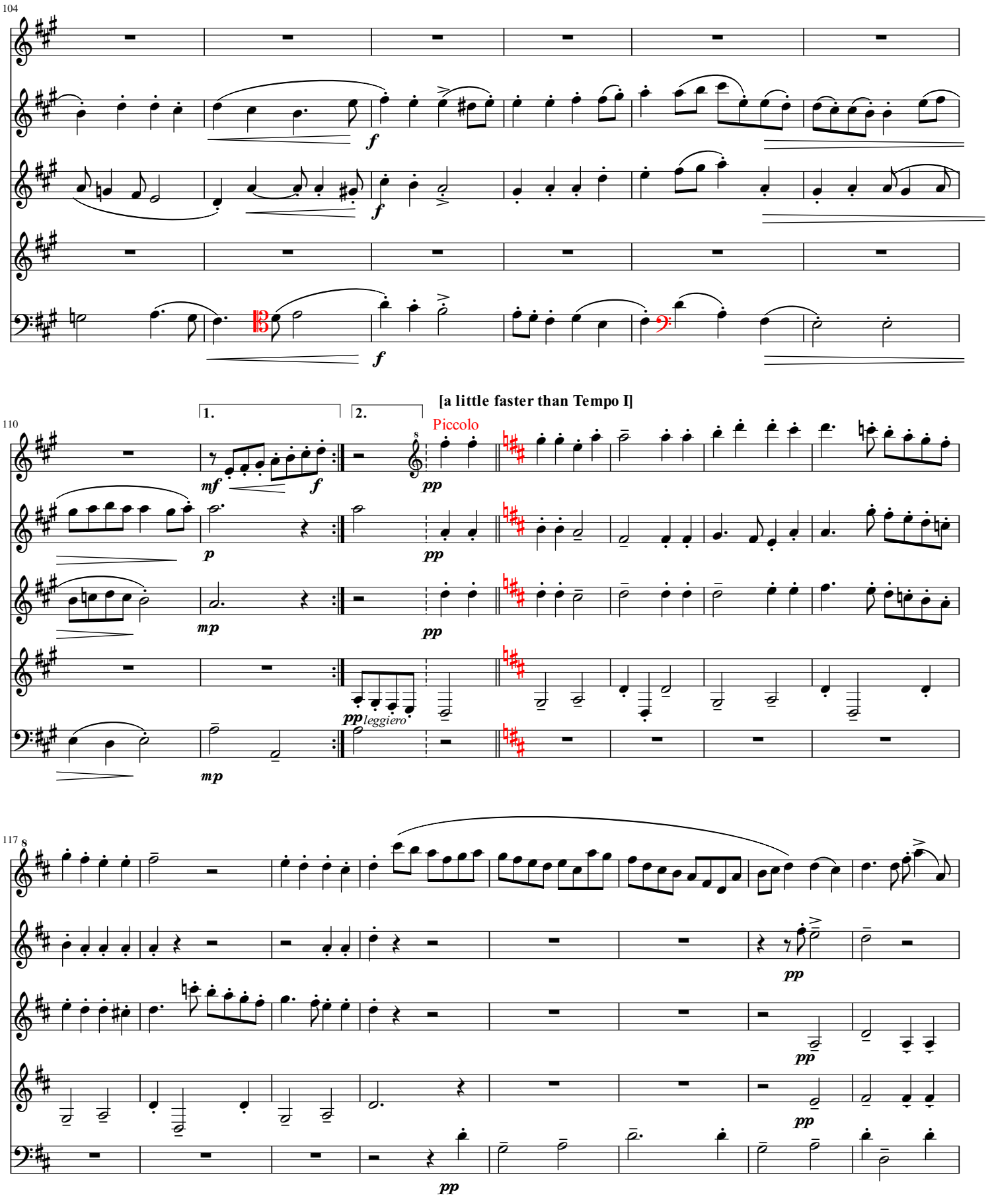


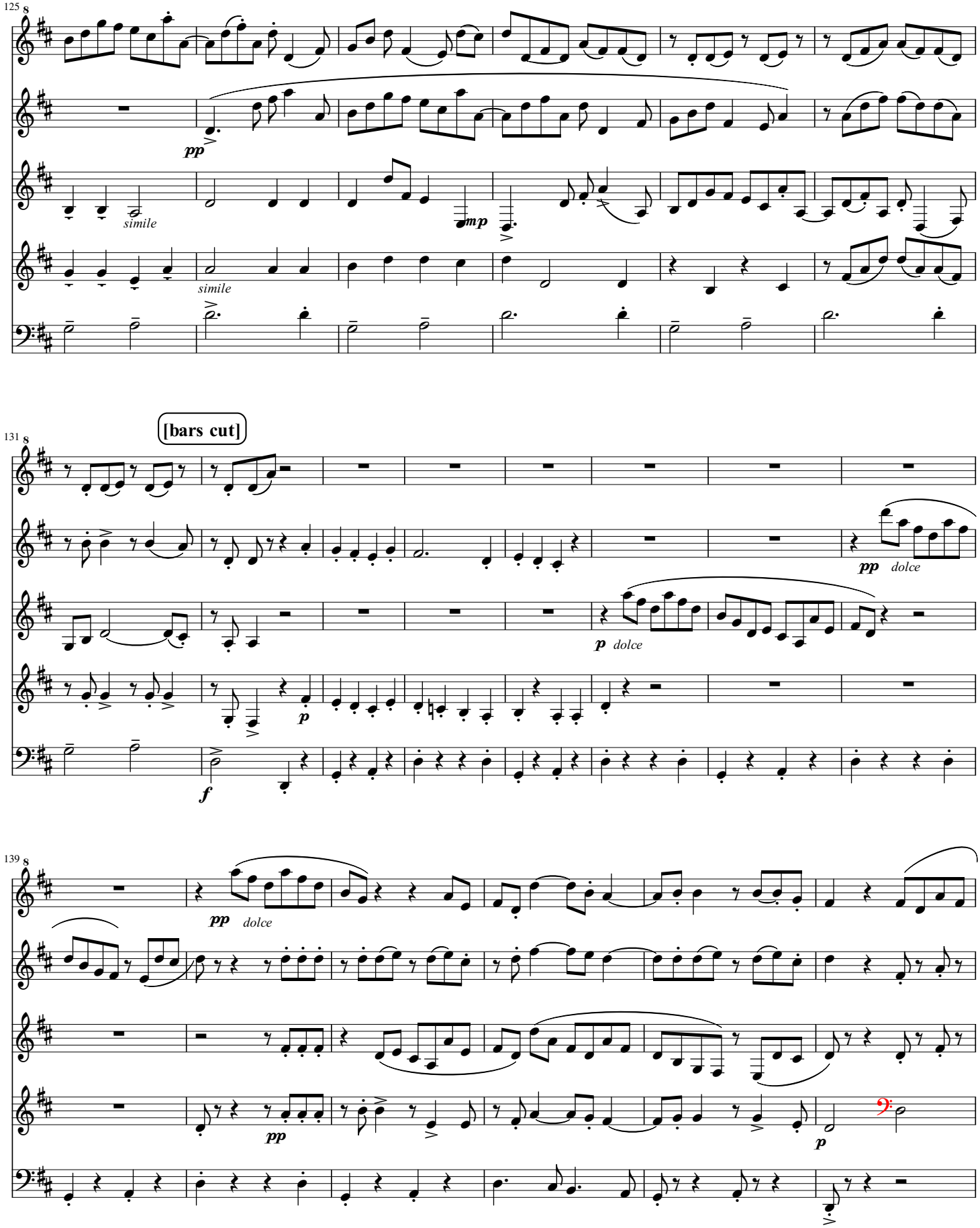

21
Bn to fore (2 bars)
mf
mf
ff
ff
27
(Bn to fore till bar 36)
f
mp
ff dolce
34
p

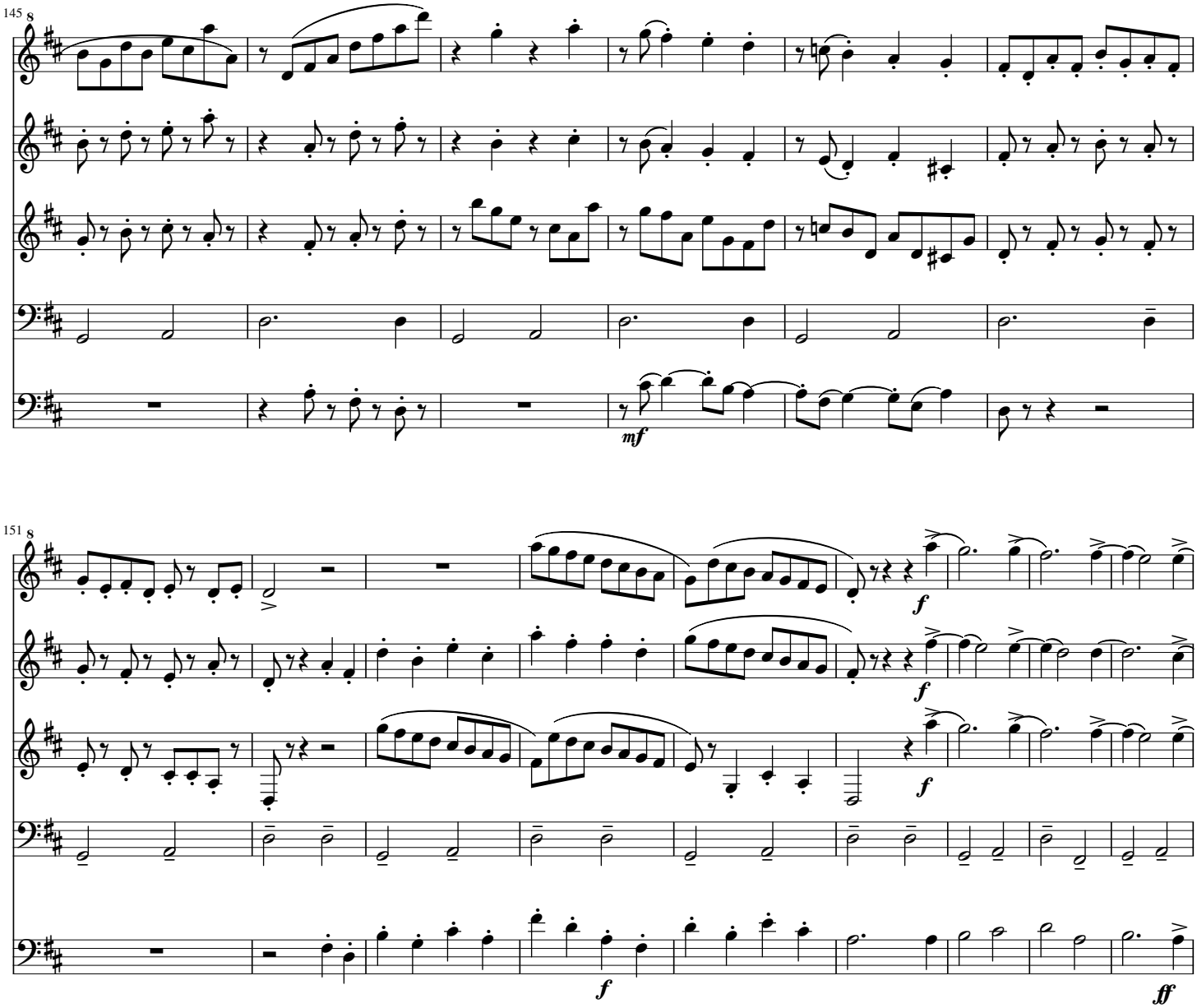

40
f
ff
47
fdiminuendo
poco a poco
p
pp
f
diminuendo poco a poco
mp
diminuendo
poco a poco
54
pp
mf
8va

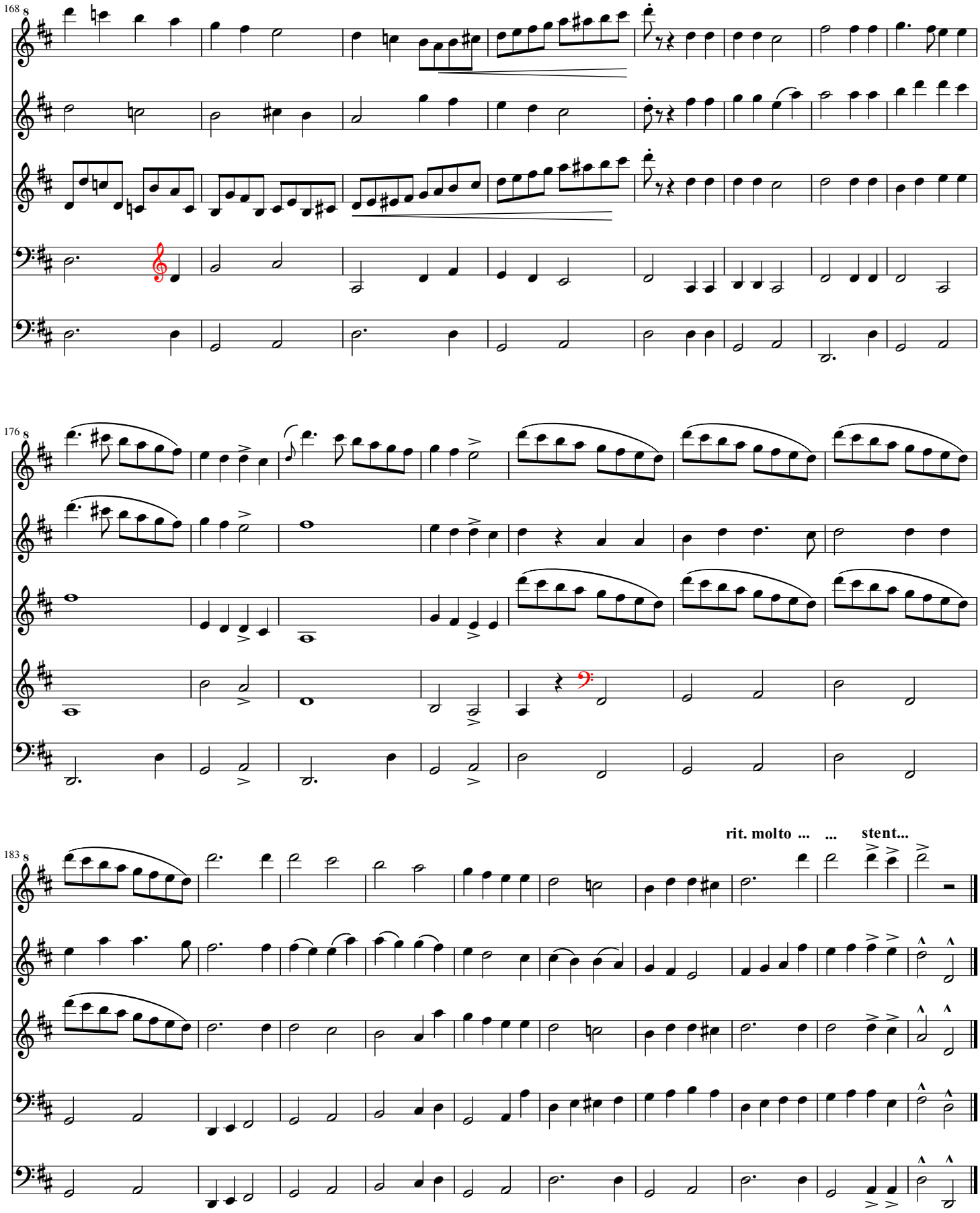

60
(8va)
66
74


80
88
poco rit.
a tempo
[or faster]
diminuendo
97
2nd time: take Piccolo
staccato sempre


104
f
f
f
[a little faster than Tempo I]
1.
2.
110
Piccolo
mf
f
pp
p
pp
mp
pp
pp leggiero
mp
117
pp
pp
pp
pp


125
8
pp
simile
mp
simile
131
8
[bars cut]
pp
dolce
p
dolce
f
p
139
8
pp
dolce
pp
p


145
8
mf
151
8
f
f
f
ff
160
8
ff
ff


168
176
183
rit. molto ... ... stent...

Ottorino Respighi is remembered now for his tone poems, *The Fountains of Rome (1916), The Pines of Rome* (1924) and *Roman Festivals* (1929), for large orchestra. The first of these brought him success, which in turn engendered the two later works. Perhaps not surprisingly, as a former student of Rimsky-Korsakov, Respighi was thought of (then as now) primarily as a highly skilled orchestrator. He was Koussevitsky's recommendation to Rachmaninov (no slouch himself at the art) as the ideal person to orchestrate his *Études Tableaux*. Unfortunately, one of those who appreciated the tone poems, and had his own view of their symbolism, was Mussolini. Mussolini appropriated the works for his own purposes, but Respighi never encouraged this, and in fact spoke up for Italians more openly political and anti-Fascist such as Toscanini. (Toscanini's championship of Respighi's music in turn opened doors for the composer in the USA). Respighi seems to have turned to smaller forces after working on these large tone-poems: the first suite of *Antiche Danze ed Arie per liuto (Ancient Airs and Dances for lute)* appeared in 1917, a year after *Fountains,* while after *Festivals* he wrote 'With the present constitution of the orchestra, it is impossible to achieve more, and I do not think I shall write any more scores of this kind. Now I am much more interested in small ensembles and the small orchestra.' (Suite 3 of *Ancient Airs* dates from 1932).

Respighi, who was a good violinist, viola player and pianist, also had a strong interest in old music - especially of Italy but also of France - well before this became more fashionable. He produced both transcriptions (such as that of J S Bach's *Passacaglia in C minor*, which also attracted Stokowski) and re-compositions of less well known pieces. (It has been said that Respighi's version of the *Passacaglia* gives the illusion of greater power than Stokowski's, with lesser forces.) Accustomed as we are now to pieces such as Vaughan Williams' *Fantasia on a Theme of Thomas Tallis* (1910), Ravel's *Le Tombeau de Couperin* (1914-1917), Warlock's *Capriol Suite* (1926) and Poulenc's *Suite Française d'après Claude Gervaise*, it is easy to forget that dusty old music was still a minority interest. Composers such as Mendelssohn, Schumann and Brahms, and editors such as Philip Spitta, had revived interest in Bach, but digging in archives for old works, and 'recycling' them in new compositions, was eccentric, and Respighi is still insufficiently credited for being among pioneers. Unlike Warlock, Respighi did not indulge in tricks or pseudonyms in his recycling, but acknowledged his sources directly, and encouraged others to follow his lead. He is also not afraid to deploy 'ancient' elements as a garnish or spice in the service of his own personal style, which (at least in his early period) was late Romantic - as in the violin concerto *all'antica* (1908).

Wind players - who do not already know - will not be surprised to learn that Ferenc Farkas, recomposer of *17th century Hungarian Dances*, *Lavottiana* and *Serenade* (including a *Saltarello*), for wind quintet, was a student of Respighi's. (As a student himself, Respighi had begun a 'new' wind quintet in 1898). Respighi had an unusually acute ear for, and interest in, sound and tone colour. His three suites of ancient (mostly) lute music used different orchestrations: Suite 3 is the most restrained (strings only), while Suites 1 and 2 use larger chamber orchestras, of different composition for each piece. I detect a particular fondness for the sonorities of double reeds (cor anglais in some pieces, as well as oboe and bassoon): audible also in other Respighi works such as the *Botticelli Triptych* (1927) and *The Birds* (1928 – which recycles Rameau's *La Poule*). Whilst it is doubtless sacrilege to further recycle by transcribing works of this masterly orchestrator, I like to think that some of the effects that Respighi aimed at can be retained, in re-scoring for the smaller but versatile grouping that is the wind quintet. We can also share Respighi's enjoyment at bringing back to life Renaissance music (published in 1563) by Galileo's father (the *Galliard* – there is mathematical pleasure in the initial canon, with three entries at intervals of a single note; the *Saltarello* is of separate origin, actually a German bagpipe piece). The *Balletto* is from a theme published in a lute collection by Simone Molinaro in 1599, while the *Courtly Airs* are from a collection by Jean-Baptiste Besard published in 1603. My final selection, which ends Suite 2, was published by Bernardo Gianoncelli's widow on his death in 1650 and represents a later genre: repetition-with-variation on a ground bass, a Baroque Passacaglia in all but name (Respighi sets another in Suite 3) – the title *Bergamasca*, or dance from Bérgamo, is apparently due to its short contrasting interlude.