

**NAXOS**

**RESPIGHI**

DDD

8.550539

**Symphonic Poems**

**Roman Festivals • Pines of Rome • Fountains of Rome**

**Royal Philharmonic Orchestra**

**Enrique Bátiz**



## **Ottorino Respighi (1879 - 1936)**

### **Feste Romane (Roman Festivals)**

Circenses (Circuses)

Giubileo (Jubilee)

L'Ottobrata (October Harvest Festival)

La Befana (Epiphany)

### **Fontane di Roma (Fountains of Rome)**

La fontana di Valle Giulia all'alba (The Fountain of Valle Giulia at Dawn)

La fontana del Tritone al mattino (The Triton Fountain at Morn)

La fontana di Trevi al meriggio (The Trevi Fountain at Mid-day)

La fontana di Villa Medici al tramonto (The Villa Medici Fountain at Sunset)

### **Pini di Roma (Pines of Rome)**

I pini di Villa Borghese (The Pines of the Villa Borghese)

Pini presso una catacomba (Pines near a Catacomb)

I pini del Gianicolo (The Pines of the Janiculum)

I pini della Via Appia (The Pines of the Appian Way)

Ottorino Respighi was born in Bologna in 1879 and studied the violin and viola at the Liceo Musicale there from 1891 with Federico Sarti. At the same time he took lessons in composition, at first from the musicologist Luigi Torchi, who had returned to Bologna from the Liceo Rossini in Pesaro in the same year, and later from the composer Giuseppe Martucci, who was director of the Liceo until 1902. In 1899 he completed his studies and the following year went to St. Petersburg as principal viola-player at the Imperial opera. In Russia, where he spent the seasons of 1901-1902 and 1903-1904, he took lessons in composition and orchestration from Rimsky-Korsakov.

During the first decade of the century Respighi won a reputation as a performer, while pursuing his growing interest in earlier music and in composition. In Berlin in 1908 and 1909 he attended lectures by Max Bruch,

but to relatively little effect. The influence of Rimsky-Korsakov, however, remained with him, guiding his bold use of orchestral colour in the music he wrote. These years brought a series of compositions. In 1902 a piano concerto of his was performed in Bologna and his Notturmo of 1905 was played in New York under Rodolfo Ferrari. In the same year his opera *Rè Enzo* was staged in Bologna, to be followed five years later by *Semirama*, these operas proving successful enough to bring about his appointment in 1913 as a teacher of composition at the Liceo Santa Cecilia in Rome.

In 1919 Respighi married a singer, Elsa Olivieri-Sangiuliano and in 1924 he became director of the Santa Cecilia, resigning two years later to devote himself to composition, although he continued to teach and to perform in concerts and recitals as a conductor and as accompanist to his wife. He died in 1936 at the house he had named after one of his most famous works, *I Pini*.

Respighi's international reputation, which still exceeds that of any other Italian composer of his generation, depends very largely on the symphonic poems that offer evocative and pictorial representations of Rome. *Fontane di Roma*, four vivid pictures of the fountains of the city, was completed in 1916. *I Pini di Roma*, an evocation of Roman scenes associated with the pines of the city and its surrounding countryside, followed in 1924, and this was succeeded in 1929 by *Feste Romane*, a work coloured by a certain contemporary political optimism.

In 1918 Respighi provided the Russian ballet impresario Dyagilev with a score derived from Rossini, *La boutique fantasque*, a work that has continued in popular ballet repertoire since its first performance in London in 1919. A later ballet, *Belkis, Regina di Saba*, was written in 1931 and staged at La Scala, Milan, the following year. There were other operas, but these failed to capture the public imagination as the operas written before the war had done. His last opera, *Lucrezia*, left incomplete, was edited and staged posthumously at La Scala in 1937.

Bread and circuses were said, by an ancient Roman satirist, to be the sole interest of the Roman people. The ritual of the Circus and of the gladiatorial

contest in ancient Rome is represented in the first movement of *Feste Romane*, in music that is sometimes bold, sometimes sinister, as those who are about to die salute the Emperor, the first Consul. Storm-clouds brood over the arena on a Roman holiday: the great iron doors are unbolted and the sound of the hymns of the Christian martyrs mingles with the noise of the beasts against which they are pitted. Here, as elsewhere, are reflections of Respighi's interest in Gregorian chant and its ancient modes. *Jubilee* represents the fifty year festival of later Roman tradition. Pilgrims, who will earn a plenary indulgence by their pilgrimage to Rome, approach the Holy City, catching a first glimpse of it from Mount Mario: there is a hymn of praise and the church bells ring out. *L'Ottobrata*, with its popular song and emotive French horn solo, celebrates the harvest and the hunt, with the tinkling of bells, love-songs and a final serenade. It is followed by *La Befana*, the eve of the Epiphany, in the Piazza Navona, where trumpets sound and there is the clamour of popular songs and dances.

The first movement of *Pini di Roma*, the Pines of the Villa Borghese, shows children playing by the pine-trees at the great Villa Borghese, monument to the patronage of the Borghese family, who dominated the city in the early seventeenth century. It is a sunny morning and the children sing nursery rhymes and play soldiers. Pines near a Catacomb conjures up the picture of a solitary chapel in the deserted Roman Campagna, open land, with a few pine-trees silhouetted against the sky. A hymn is heard, the sound rising and sinking again into some sort of catacomb, the subterranean cavern in which the dead are immured. *The Pines of the Janiculum* is a night-piece. The full moon shines on the pines that grow on the hill of the Temple of Janus, the double-faced god of doors and gates, and of the new year. A nightingale is heard, the composer demanding a recording of the real bird, where this is possible, rather than the artificial birdsong of Vivaldi or of Beethoven. *The Pines of the Appian Way* is a representation of dawn on the great military road leading into Rome. Respighi recalls the past glories of the Roman Republic. The legions approach to the sound of trumpets, where possible in the form of ancient Roman buccine, instruments best imitated by the modern flügelhorn,

and the Consul, elected leader of the Republic, advances, as the sun rises, mounting in triumph to the Capitol.

The Fountains of Rome, a work that met a hostile reception at its first performance, owed its later success to a performance under Toscanini in Milan in 1918. The four movements offer pictures of the famous fountains of the Eternal City at different periods of the day and night. The first shows the Valle Giulia fountain at daybreak, a pastoral landscape, in which herds of cattle pass and disappear into the morning mist. In the second Naiads and Tritons dance in the morning light, figures of the great Bernini fountain commissioned by Cardinal Borghese, the sea-gods making use of their characteristic instrument, the conch-shell, here represented by the French horns in textures that owe much to Rimsky-Korsakov. At noon the ornate Trevi fountain is displayed, a solemn theme followed by the trumpets that announce the triumph of the sea-god Neptune, in his chariot drawn by sea-horses. As the sun sets, the music depicts the fountain of the Villa Medici, a scene of nostalgic melancholy: bells toll and birds sing, while the leaves rustle and all sounds dwindle into the tranquillity of night.

### **Royal Philharmonic Orchestra**

The Royal Philharmonic Orchestra was created by Sir Thomas Beecham three weeks before its first concert, which took place in the Davis Hall, Croydon, on 15th September, 1946. The orchestra was initially associated with the Royal Philharmonic Society and involved in the Society's subscription concert series, later earning for itself the title "Royal", when this association came to an end. Beecham gave his last concert with the orchestra in 1960 and was succeeded by Rudolf Kempe, who became principal conductor on Beecham's death the following year. The orchestra has from the beginning been involved in recording, with a major international reputation supported by foreign tours and by association with conductors and soloists of the greatest distinction.

## **Enrique Bátiz**

The distinguished Mexican conductor Enrique Bátiz has enjoyed considerable international success, with performances in England, Germany, South America and in North America at the New York Carnegie Hall and Baltimore Opera. At Carnegie Hall he directed a gala concert celebrating the centenary of the concert hall, in homage to Leonard Bernstein, and in Baltimore a production of Carmen greeted with considerable critical enthusiasm. Enrique Bátiz has conducted over 125 different orchestras. From 1983 to 1989 he was Musical Director of the Mexico City Philharmonic Orchestra, preceded by a period from 1971 to 1983 as director of the Mexican State Symphony Orchestra, a position he resumed in 1990. Since 1984 he has been Principal Guest Conductor of the Royal Philharmonic Orchestra of London. Born in 1942, Enrique Bátiz made his first public appearance as a pianist at the age of five. He studied at the Methodist University in Dallas and at the Juilliard School in New York, followed by further study in Warsaw, where he discovered his true vocation as a conductor.

Enrique Bátiz has made some hundred digital recordings, 32 of them with the Royal Philharmonic Orchestra, nine with the London Symphony Orchestra and twelve with the London Philharmonic, in addition to recordings with the Royal Liverpool Philharmonic Orchestra and with his own orchestras in Mexico. He remains one of the leading conductors of Latin America.

## Ottorino Respighi (1879 - 1936)

### Römische Feste u. a.

Ottorino Respighi wurde 1879 in Bologna geboren. In seiner Heimatstadt studierte er Violine und Viola und nahm daneben auch Kompositionsstunden. Nach Abschluß des Studiums 1899 ging er als Solobratschist an die kaiserliche Oper nach St. Petersburg. Neben dieser Tätigkeit setzte er seine Kompositionsstudien bei Nikolai Rimski-Korsakow fort. Als Instrumentalist machte er sich während des ersten Jahrzehnts einen Namen. Dabei beschäftigte er sich mit zunehmender Intensität mit dem Studium früherer Musik und mit dem Komponieren. 1908 und 1909 hörte er auch Vorlesungen von Max Bruch in Berlin, jedoch blieb Rimski-Korsakows Musik für ihn der stärkste Einfluß, insbesondere was seinen Umgang mit der Klangplatte des Orchesters betrifft.

Eine ganze Reihe von Kompositionen entstand in den ersten Jahren des Jahrhunderts, so u.a. ein Klavierkonzert, das Notturmo und die Opern Re Enzo und Semirama, deren Erfolg 1913 zu seiner Berufung als Kompositionslehrer an das Liceo Santa Cecilia in Rom führte.

1919 heiratete Respighi eine Sängerin, und 1924 wurde er an Santa Cecilia Direktor. Zwei Jahre später gab er diese feste Position jedoch wieder auf, um sich einer freien Tätigkeit als Lehrer, Komponist, Dirigent und Begleiter widmen zu können. Respighi starb 1936.

Ottorino Respighi wurde der führende Komponist Italiens in seiner Generation. Internationale Bedeutung erlangte er vor allem mit den sinfonischen Dichtungen Römische Brunnen (1916), Römische Pinien (1924) und Römische Feste (1929). Daneben schuf er mehrer Ballettmusiken und weitere Opern, mit denen er aber weniger erfolgreich war.

Was die Menschen im antiken Rom hauptsächlich interessierte, sollen Brot und Circusspiele gewesen sein. Im ersten Satz seiner Römischen Feste schildert Respighi das Ritual des Circus und der Gladiatorenkämpfe. Die Todgeweihten grüßen den Kaiser, Sturmwolken brauen sich zusammen, und man hört den Gesang der christlichen Märtyrer und die wilden Bestien.

Im zweiten Satz, Giubileo genannt, wird auch das alte Rom beschworen, aber hier geht es um Pilger, die in der Heiligen Stadt die Vergebung ihrer Sünden suchen. Glocken und fromme Gesänge sind die wichtigsten Bestandteile dieses musikalischen Bilderbogens.

In L'Ottobrata wird das Herbstfest gefeiert. Das Jagdhorn erklingt, Volkslieder und Glocken ertönen. Darauf folgt das Epiphaniastag, das mit Trompeten, Liedern und Tänzen auf der Piazza Navona in Rom gefeiert wird.

Im ersten Bild der Römischen Pinien spielen Kinder unter den Bäumen der Villia Borghese. Die Sonne scheint, die Kinder singen und spielen Soldaten. Das nächste Bild - Pinien bei einer Katakombe - spielt im weiten Land der römischen Campagna, wo einige vereinzelt Bäume stehen. Eine Hymne klingt auf und versinkt wieder in der Katakombe, der alten unterirdischen Grabkammer aus frühchristlicher Zeit. Das nächste Bild spielt bei Nacht auf dem Janiculum, dem Berg mit dem Tempel des doppelgesichtigen Gottes Janus, der vom Mond beschienen wird. Eine Nachtigall soll zu hören sein, und der Komponist will daß eine Aufnahme des wirklichen Vogelgesangs gespielt wird, anstatt wie Beethoven oder Vivaldi die Vogelstimme mit Instrumenten nachzuahmen. Das nächste Bild zeigt die Via Appia, die alte römische Heerstraße, bei Tagesanbruch. Der Einzug eines Konsuls wird beschworen, begleitet von seinen Legionen, deren Marschtritt zu hören ist, und vom Klang der antiken Trompeten.

Die sinfonische Dichtung Römische Brunnen wurde bei der Uraufführung vom Publikum zunächst abgelehnt. 1918 jedoch verhalf Toscanini mit einer Aufführung in Mailand dem Werk zum Durchbruch. Die vier Bilder beschreiben vier der vielen Brunnen der Ewigen Stadt zu verschiedenen Tageszeiten. Im ersten erleben wir den Brunnen des Valle Giulia bei Tagesanbruch. Viehherden ziehen vorbei und verlieren sich im Morgennebel. Danach erleben wir den Vormittag am berühmten Tritonenbrunnen von Bernini. Najaden und Tritonen tanzen, und der Klang der alten Schneckenhörner in den Händen der Meeresgottheiten ist im Orchester den Hörnern anvertraut. Zur Mittagszeit finden wir uns am Trevi-Brunnen. Trompeten künden vom Triumph des



Meeresgottes Neptun, dessen Wagen von Seepferden gezogen wird. Den Sonnenuntergang schließlich läßt uns der Komponist am Brunnen der Villa Medici erleben, wo Vogelgesang, der Klang ferner Glocken und das Rascheln von Laub eine melancholische Abendstimmung entstehen lassen.

Übersetzung: Ulrich Spratte

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STEREO

**RESPIGHI**  
**Symphonic Poems**

Roman Festivals • Pines of Rome • Fountains of Rome

**Royal Philharmonic Orchestra**  
**Enrique Bátiz**

DDD

Playing  
Time :  
61'01"

**Roman Festivals**

- |          |                              |        |
|----------|------------------------------|--------|
| <b>1</b> | Circus Games                 | (4:51) |
| <b>2</b> | The Jubilee                  | (8:00) |
| <b>3</b> | Harvest Festivals in October | (7:05) |
| <b>4</b> | Epiphany                     | (5:20) |

**Pines of Rome**

- |          |                                 |        |
|----------|---------------------------------|--------|
| <b>5</b> | The Pines of the Villa Borghese | (4:35) |
| <b>6</b> | Pines near a Catacomb           | (2:43) |
| <b>7</b> | The Pines of the Janiculum      | (3:31) |
| <b>8</b> | The Pines of the Appian Way     | (5:48) |

**Fountains of Rome**

- |           |                                      |        |
|-----------|--------------------------------------|--------|
| <b>9</b>  | The Fountain of Valle Giulia at Dawn | (2:40) |
| <b>10</b> | The Triton Fountain in the Morning   | (5:28) |
| <b>11</b> | The Trevi Fountain at Mid-day        | (6:24) |
| <b>12</b> | The Villa Medici Fountain at Sunset  | (4:15) |

Recorded in London on 15th and 16th April, 1991.

Producer: Brian B. Culverhouse

Music Notes: Keith Anderson

Cover: Villa d'Este, Tivoli (Scala)

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RESPIGHI

DDD

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