

Russian Expressions



THE UNITED STATES AIR FORCE CONCERT BAND—WASHINGTON, D.C.
Colonel Lowell E. Graham, Commander/Conductor

For more than 60 years, the United States Air Force has been home to many of America's most talented composers and arrangers. Those who have answered the call to serve in this unique way are some of the biggest names in the music industry including Samuel Barber, John Williams and Sammy Nestico, to name just a few. These Air Force arrangers have created legacies to be cherished for generations to come.

The selections presented on this recording represent a multi-dimensional collaboration combining the elements of freedom of expression, culture and genre. Chief Master Sergeant (Ret.) Lawrence Odom and Senior Master Sergeant Frank Pappajohn, through their arranging artistry, have championed the music of four Russian masters. These transcriptions are works inspired by the composers' native folklore and culture, and are offered to the listener through the exciting medium of the wind ensemble. The United States Air Force Band is proud to present **Russian Expressions**, a collection of masterpieces and the fourth in a series of recorded music transcribed for concert band.

Naughty Limericks—Concerto for Orchestra No. 1

Rodion Shchedrin, born in Moscow in 1932, succeeded both Dmitri Shostakovich and Sergey Prokofiev as the eminent composer of his time by virtue of his leadership among other Russian composers. In the late 1950s, following the death of Josef Stalin, he was among the first to branch out, exploring new theoretical and stylistic influences from Western Europe and America.

Composed in 1963, **Naughty Limericks—Concerto for Orchestra No. 1**, uses a traditional Russian song as melodic and emotional material. It is underscored by walking bass lines and foot-tapping rhythms inspired by American jazz. This concerto is a frantic and witty display of technical virtuosity that provides an exciting challenge for the performers.

Ballet Suite No. 4

By the age of 30, Dmitri Shostakovich had established himself as a prominent artist in the Soviet Union. First and foremost a man committed to his own Russian people, privately, he never fully embraced the tenets of his government. However, he was in good graces with the ruling party even after writing *The Nose*, a satirical opera featuring a politician whose proboscis was so large he could not even see around it. In fact, he was praised for his artistic achievement using Soviet “realism” (an ambiguous Soviet term meaning that even politicians liked listening).

In 1954, Shostakovich assisted his friend Lev Atovmyan in the compilation of the Ballet Suites. **Ballet Suite No. 4** is comprised of music written in the early 1930s. The first movement, “Introduction,” is sourced from the ballet *The Limpid Stream*, which tells the story of life on a Soviet collective farm. The grandmother and grandfather are portrayed by the bassoon and contrabassoon in the opening theme. The second movement is a waltz taken from the *Jazz Suite*, a contest piece based on the Soviet concept of American jazz. The final movement is again taken from ballet material in *The Limpid Stream*.

The Firebird Suite

After studying law at the university in his native St. Petersburg for four years, Igor Stravinsky had grown weary of the student's life, and embarked on a new career path. The son of a famous Russian singer, he grew up in a musical household and played piano from a young age. In 1902, at the age of 20, Stravinsky focused his efforts on composing. He sought the tutelage of Russian composer Nikolai Rimsky-Korsakov, who for three years was Stravinsky's guide and mentor, and greatly influenced his early compositional style.

Not long after his teacher's death in 1908, Stravinsky began to gain notoriety in St. Petersburg where his music was being played. Stravinsky's talent particularly impressed Russian ballet producer Sergey Diaghilev, who after hearing concerts featuring the young composer's music, hired him as an arranger and composer. What followed was the 1910 premiere of his first ballet, *The Firebird*. The plot of the ballet is based on a Russian folktale featuring the hero Prince Ivan, an evil ogre King Kashchey, captive maidens, a lovely princess and the magical intervention of the Firebird.

This music of *The Firebird* was a milestone in the life of Igor Stravinsky. Not only did it mark the beginning of his worldwide fame, it also became the foundation of his early career as a ballet composer. In 1911, based on the success of the ballet, he arranged the music into an orchestral score, **The Firebird Suite**. This marked the beginning of the overwhelming success of his music for the concert stage. In 1915, the suite was the first piece Stravinsky conducted, and in 1967, he led the work in his last recording session.

Scythian Suite, Op. 20

In 1914, upon graduation from the St. Petersburg Conservatory, Sergey Prokofiev left his native Russia for a tour of Europe. While in London he met Diaghilev, the choreographer responsible for the "discovery" of Igor Stravinsky. Eager to produce another success story like Stravinsky, Diaghilev listened to Prokofiev's music and immediately commissioned him to write a ballet based on Russian folklore. Prokofiev, eager to duplicate Stravinsky's success, began work

immediately. The result of his efforts was titled *Ala et Lolly*, a folktale about the adventures of the hero and heroine named in the title. Listening to Prokofiev's score, Diaghilev did not like what he heard and shelved the ballet indefinitely. Prokofiev, still confident in the work's artistic value, arranged the most important music from the ballet into an orchestral suite.

The **Scythian Suite, Op. 20**, had an abysmal debut in 1916. Alexander Glazunov, one of Sergey Prokofiev's former teachers, flew into a rage and left the performance. The musicians detested it. During one particularly loud section, the timpanist destroyed the leather head of his drum. As raucous as the premiere had been, it still did not measure up to the brutality of the subjects of the music, the Scythians. These legendary warriors (the first to ride horses in battle) were feared and respected for their successful battle techniques using bows, arrows and the toothed battle-axe. They were believed to have defeated such powerful leaders as Alexander the Great of Greece, Darius the King of Persia and Cyrus the Great of Persia.

The four movements of the suite correspond with four major events of the ballet. The first movement is a celebration of the sun god Veles and his daughter Ala. In the second movement the evil god Chuzhbog is introduced. The third movement portrays the evil god descending upon Ala. In the fourth movement Lolly fights the evil god and finally prevails, assisted by Veles and the rising sun.

ABOUT THE ARRANGERS

Chief Master Sergeant (Ret.) Lawrence Odom is a native of Heavener, Oklahoma. A graduate of the University of Oklahoma School of Music, he began his Air Force career in 1958 as a pianist with the Air Force Strings. After harp studies with Heinz Gunter in Germany, and Jeanne Chalifoux in Alexandria, Virginia, Chief Odom became the Band's harpist and soloist for The White House and U.S. Department of State. Following his retirement in 1978, Chief Odom was appointed principal harpist with the Kennedy Center Opera Orchestra and subsequently earned degrees in mathematics, chemistry and pharmacy. Still active as a performer and arranger, Chief Odom recently retired from

pharmacy and currently devotes himself full time to music. He continues to add to his more than 200 arrangements and transcriptions held in The United States Air Force Band's library.

Senior Master Sergeant Frank G. Pappajohn is the superintendent and string/electric bassist with The United States Air Force Band Diplomats, Bolling Air Force Base, Washington, D.C. Sergeant Pappajohn also performs as string bassist with The United States Air Force Concert Band, Symphony Orchestra, Airmen of Note and Singing Sergeants. Originally from Morgantown, West Virginia, his career in the Air Force began in 1987.

A 1983 graduate of West Virginia University, Sergeant Pappajohn earned a Bachelor of Music degree *cum laude* in music theory and composition. He received a Master of Music degree in string bass performance from Memphis State University. Prior to joining the Air Force, Sergeant Pappajohn was a member of the Memphis Symphony Orchestra, the Civic Light Opera of Pittsburgh and the West Virginia Symphonette. His professional affiliations include membership in the International Society of Bassists.

ABOUT THE COVER ART

Russian-born expressionist painter **Alexej Jawlensky** (1864–1951) began his professional life by pursuing a military career, serving as an officer in the Russian army. In 1890, he transferred to St. Petersburg where he studied art at the St. Petersburg Academy; he left the army in 1896 and moved to Munich, Germany, to continue his studies. There, he met fellow Russian painter Wassily Kandinsky, and together they founded the Artists Association of Munich. His work was well ahead of its time, but widely misunderstood. In fact, by the 1920s, his art was declared "primitive" by the ruling body politic. Today, however, Alexej Jawlensky is considered to be one of the great masters of 20th century modern art and his works are on permanent display at museums around the world. The painting on the cover is titled, *Gebirgsdorf*. It is on display at Hamburger Kunsthalle in Hamburg, Germany.

Russian Expressions

The United States Air Force Concert Band

Colonel Lowell E. Graham—Greeley, CO—Commander/Conductor

SELECTIONS

1. Naughty Limericks—Concerto for Orchestra No. 1¹ (8:55)

Rodion Shchedrin

*trans. SMSgt Frank Pappajohn**

Ballet Suite No. 4¹

Dmitri Shostakovich

*trans. SMSgt Frank Pappajohn**

2. Introduction (5:01)

3. Waltz (4:19)

4. Scherzo (3:27)

The Firebird Suite²

Igor Stravinsky

*trans. CMSgt (Ret.) Lawrence Odom***

5. Kashchey's Magic Garden (3:08)

6. Appearance of the Firebird (:16)

7. Dance of the Firebird (Variation) (1:10)

8. Capture of the Firebird by
Ivan Tsarevitch (:22)

9. The Firebird's Entreaties (4:13)

10. Appearance of the Thirteen Enchanted
Princesses (1:28)

11. Princesses' Khorovod (Round) (4:41)

12. Infernal Dance of Kashchey's Subjects (4:41)

13. Cradle Song of the Firebird
(Deep Shadows) (4:09)

14. Disappearance of the Palace and of
Kashchey's Spells; Captive Warriors Emerge
from Spell, General Rejoicing (3:12)

Scythian Suite, Op. 2³

Sergey Prokofiev

*trans. CMSgt (Ret.) Lawrence Odom***

15. The Adoration of Veles and Ala (6:28)

16. The Enemy God and the Dance of
the Spirits of Darkness (3:09)

17. Night (6:11)

18. The Glorious Departure of Lolly
and the Sun's Procession (5:05)

* Member, The United States Air Force Band

** Former Member, The United States Air Force Band

All selections were released with permission of the
following publishers:

1. G. Schirmer Inc.

2. Universal MCA

3. Boosey and Hawkes Inc.

Total Time 69:55

The United States Air Force Concert Band

Colonel Lowell E. Graham—*Greeley, CO*—Commander/Conductor
Chief Master Sergeant Danny K. Phipps—*Annapolis, MD*—Manager

Piccolo

MSgt Ardyth Scott—*Shreveport, LA*

Flute

TSgt Stacy Newbrough*—*Iowa City, IA*

SMSgt Lucille Johnston Snell—*Albuquerque, NM*

TSgt Jennifer Moore—*Oxford, MI*

Oboe

CMSgt David James—*Hampton, VA*

TSgt Jill Westeyn—*Davie, FL*

SMSgt Dale Jones***—*Rural Retreat, VA*

English Horn

TSgt Jill Westeyn—*Davie, FL*

E-Flat Clarinet

MSgt Jan Brooks Siegfried—*Valparaiso, IN*

B-Flat Clarinet

TSgt Dawn Henry^o—*Quarryville, PA*

TSgt Melinda Burts—*Lima, OH*

TSgt Bryan Guidry—*Bedford, TX*

MSgt Shawn Buck—*Brookside, PA*

SMSgt Sandra Cox—*Columbia, SC*

MSgt Carl Long—*Hanover, NH*

MSgt Richard Drew—*Joliet, IL*

TSgt Brian McCurdy—*Winchester, VA*

MSgt Scott Richardson***—*Las Vegas, NV*

MSgt Lorraine Haddad—*Poughkeepsie, NY*

TSgt Julianna Evans—*Vienna, VA*

TSgt Darren Thiriote—*Bountiful, UT*

MSgt Elizabeth Campeau—*Pinckney, MI*

Alto Clarinet

TSgt David Stump—*Colorado Springs, CO*

TSgt Darren Thiriote—*Bountiful, UT*

Bass Clarinet

TSgt John Romano—*Bluefield, WV*

Bassoon

CMSgt Danny Phipps*—*Annapolis, MD*

TSgt Eddie Sanders—*Washington, DC*

Contra-Bassoon

SMSgt Joe Tersero—*Killeen, TX*

Alto Saxophone

SMSgt William Marr*—*Alexandria, VA*

TSgt Jeremy Koch—*Chicago, IL*

Tenor Saxophone

TSgt Jake McCray—*Fairfax, VA*

Baritone Saxophone

MSgt Mary Beth George—*Buffalo, NY*

French Horn

TSgt Kathleen Monroe*—*Columbus, OH*

TSgt Kent Wyatt—*Arlington, TX*

SSgt Patrick Vail—*Cincinnati, OH*

TSgt Michael Himes—*Orlando, FL*

TSgt Andrew Fordham—*Cherry Valley, IL*

MSgt Philip Krzywicki—*Philadelphia, PA*

Cornet

MSgt Andrew Wilson*—*Gambier, OH*

MSgt Robert McConnell—*Wadsworth, OH*

TSgt Christian Pagnard—*Dayton, OH*

TSgt Nathan Clark—*Glen Rock, PA*

TSgt Kenneth Oedemann—*Southampton, PA*

TSgt Valentin Lukashuk—*Harrisonburg, VA*

Trumpet

TSgt Curt Christensen—*Mt. Clemens, MI*

MSgt Clarence Mitchell—*Portsmouth, VA*

Trombone

SMSgt Jeffrey Gaylord*—*Western Springs, IL*

SMSgt Lindsey Smith—*Williamston, MI*

TSgt David Sisk—*Coraopolis, PA*

TSgt Michael Piersol—*Williamsburg, IA*

Bass Trombone

SMSgt Chris Matten—*Catasauqua, PA*

Euphonium

TSgt William Jones*—*Stormville, NY*

TSgt Joseph Bello—*Naperville, IL*

Tuba

MSgt Christopher Quade*—*Burke, VA*

SMSgt Jan Duga—*Columbus, OH*

SMSgt William Porter—*Alcoa, TN*

TSgt Brian Sands—*Goshen, IN*

Cello

MSgt Christopher Moehlenkamp*
—*Lynchburg, VA*

TSgt Ronald Gardiner—*Lancaster, PA*

TSgt Frank McKinster—*Baltimore, MD*

MSgt Vivian Podgainy—*Dix Hills, NY*

String Bass

TSgt Matthew Murray—*Winona, MN*

SMSgt Frank Pappajohn—*Morgantown, WV*

MSgt William Hones—*Toledo, OH*

Timpani

SMSgt Patrick Shrieves—*Freehold, NJ*

Percussion

TSgt Erica Montgomery*—*Louisville, KY*

SMSgt Mark Carson—*East Fultonham, OH*

TSgt Marc Dinitz—*Rockville, MD*

TSgt Joe Reynolds—*Houston, TX*

TSgt Dennis Hoffmann—*Pittsburgh, PA*

MSgt Robert Thurston—*Tallahassee, FL*

MSgt Chris Martin—*West Palm Beach, FL*

MSgt Michael Woods***—*Cincinnati, OH*

Harp

MSgt Eric Sabatino—*Long Island City, NY*

CMSgt (Ret.) Lawrence Odom**—*Heavener, OK*

Piano/Keyboards

MSgt Marek Vastek—*Krakow, Poland*

§ Manager

° Concertmaster

* Principal

** Former Member: The United States
Air Force Band

*** Member: The United States Air Force
Band of the Rockies, Peterson Air
Force Base, CO

Credits

<i>Commander/Conductor/Producer</i>	Colonel Lowell E. Graham
<i>Deputy Commander/Producer</i>	Major Frank J. Grzych II
<i>Flight Commander/Co-Producer</i>	Captain Richard M. Mench Jr. Captain Donald E. Schofield
<i>Engineer/Digital Editing</i>	Mr. Bruce Leek
<i>Assistant Engineers</i>	Technical Sergeant Jebodiah J. Eaton Technical Sergeant James R. DeVaughn
<i>Director of Public Affairs</i>	Chief Master Sergeant Daisy L. Jackson
<i>Non-Commissioned Officer In-Charge of Recording Production</i>	Master Sergeant Robert K. McConnell
<i>Liner Notes</i>	Technical Sergeant William H. Jones
<i>Booklet Editors</i>	Technical Sergeant Marc D. Dinitz Technical Sergeant Michael A. Piersol
<i>Recording Production Staff</i>	Master Sergeants Christine L. Kosky, Sean J. Walsh, Blake L. Waters, and Technical Sergeants Eric Sullivan, Douglas W. Morgan
<i>Music Preparation</i>	Chief Master Sergeant Jeanne T. Gartner, Senior Master Sergeant Joe Tersero, and Master Sergeants Jari A. Villanueva, Robert S. Mesite

Cover artwork: *Gebirgsdorf* by Alexej von Jawlensky. © 2002 Artists Rights Society (ARS), New York/VG Bild-Kunst, Bonn. Released by permission.

Special thanks to Captain Matthew Henry and Second Lieutenant Cristina M. Moore Urrutia for their contributions to this recording. Master tapes were recorded at the Carl J. Murphy Fine Arts Center—James H. and Louise Hayley Gilliam Concert Hall, Morgan State University, Baltimore, Maryland, January 21–27, 2002. Catalog number: BOL-0203



For information about The United States Air Force Band and its components, or to receive its newsletter, contact:

Director of Public Affairs
The United States Air Force Band
201 McChord Street
Bolling Air Force Base
Washington, DC 20332

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

The United States Air Force Band is wholeheartedly committed to reflecting the diversity of our great nation. We actively encourage individuals from all cultural and ethnic backgrounds to learn about our organization and seek positions in "America's Band."

Interested in Air Force opportunities? Contact Air Force Recruiting via
www.airforce.com or call 1-800-423-USAF

THIS COMPACT DISC IS NOT FOR SALE

This compact disc is approved by the Department of the Air Force for use in public service broadcasting, recruiting, educational activities, troop morale and retention. This compact disc is not for sale and is to be used only within the scope of these Department of the Air Force activities.



U.S. AIR FORCE