

NAXOS

STRAVINSKY

Symphony of
Psalms

Three Russian
Sacred Choruses

Mass • Cantata • Babel

Soloists

Orchestra of St. Luke's
The Simon Joly Chorale
The Gregg Smith Singers
Philharmonia Orchestra
Robert Craft



THE ROBERT CRAFT COLLECTION

THE MUSIC OF IGOR STRAVINSKY, Vol. 6

Robert Craft, Conductor

Three Russian Sacred Choruses 4:45

- | | | |
|---|----------------------------------|------|
| 1 | Otche Nash (Pater Noster) (1926) | 1:23 |
| 2 | Ave Maria (1934) | 1:04 |
| 3 | Credo (1932) | 2:17 |

The Gregg Smith Singers

Mass (1944-48) 17:09

- | | | |
|---|-----------|------|
| 4 | Kyrie | 2:37 |
| 5 | Gloria | 3:56 |
| 6 | Credo | 4:25 |
| 7 | Sanctus | 3:17 |
| 8 | Agnus Dei | 2:55 |

The Gregg Smith Singers • Orchestra of St. Luke's

Cantata for 5 instruments, female chorus, mezzo-soprano and tenor (1951-52) 23:46

- | | | |
|----|---|-------|
| 9 | A Lyke-Wake Dirge (Versus I; Prelude) | 1:32 |
| 10 | Ricercar I: "The Maidens Came" * | 4:04 |
| 11 | A Lyke-Wake Dirge (Versus II; 1st Interlude) | 1:35 |
| 12 | Ricercar II: "Tomorrow Shall Be" † | 10:42 |
| 13 | A Lyke-Wake Dirge (Versus III; 2nd Interlude) | 1:33 |
| 14 | Westron Wind * † | 2:07 |
| 15 | A Lyke-Wake Dirge (Versus IV; Postlude) | 2:14 |

* Mary Ann Hart, mezzo-soprano • † Thomas Bogdan, tenor • Fred Sherry, Cello • Stephen Taylor, Oboe
Melanie Field, Cor Anglais and Oboe • Michael Parloff and Bart Feller, Flutes • The Gregg Smith Singers

16 Babel (1944) 4:57

David Wilson-Johnson, narrator • Simon Joly Chorale • Philharmonia Orchestra

Symphony of Psalms (1930, rev. 1948) 22:25

- | | | |
|----|----------------------------|-------|
| 17 | Psalm 38, verses 13 and 14 | 3:35 |
| 18 | Psalm 39, verses 1 to 5 | 7:12 |
| 19 | Psalm 150 (entire) | 11:38 |

Simon Joly Chorale • Philharmonia Orchestra

Igor Stravinsky (1882-1971)

Three Russian Sacred Choruses • Mass • Cantata • Babel • Symphony of Psalms

The texts of the three *Russian Sacred Choruses*, *Pater noster*, *Ave Maria* and *Credo*, are in Slavonic. They are intended to be used in the liturgy of the Russian Orthodox Church, which forbids the participation of musical instruments. The first piece is a chant, the second a melody in the Phrygian mode, the third a chant in *falso bordone*; in 1964 Stravinsky recomposed the music of the *Credo*, parsing the rhythms into barred units. For a 1929 Latin version he first heard the music in Paris in 1934 in a memorial service for Samuel Dushkin's patron, Blair Fairchild.

Stravinsky's *Mass* is the most perfectly sustained in its musical emotion of the creations from his first decade in America, even though he interrupted work on it for four years between the initial two movements and the final three. Part of the explanation for this could be that unlike all of his other music of the period it is an ancient ritual, sung in Latin, deeply rooted in medieval chant and Byzantine design, and free of any American influence. In other respects, sonority, harmony, and rhythm, completely new.

The division of the instrumental accompaniment into a quintet of oboes and bassoons and a quintet of trumpets and trombones is a master-stroke. The sonorities and volumes offer a wide range of contrasts, including staccato and legato. Like the chorus, the wind instrumentalists must breathe, hence the pre-eminence of phrasing. In the *Agnus Dei*, the orchestra and chorus are separated, the introduction and interludes are purely instrumental, the choral responses purely *a cappella*. This device supports the intonation of the choral harmony, especially in the dissonant minor-second combinations, Stravinsky's favourite interval.

The antiphonal concept is developed within the chorus itself in the *Gloria* and the *Sanctus* by the division of solo voices, followed by full choral responses. Stravinsky declared somewhere that one of his goals in the *Mass* setting was to eliminate ornament.

He signally failed in this aim in these two movements, but in the solo parts, especially in the *Gloria*, composed the work's most beautiful music.

The centrepiece of the work, the *Credo*, is the one non-antiphonal, non-polyphonic movement. Here the text determined the musical scheme. The piece is a chant, *falso bordone*, and here alone the rôle of the instruments is traditionally accompanimental. It provides pitches, rhythms, brief passages of counterpoint, and brief moments of respiration. Nevertheless, and despite the built-in monotony of the rhythm, Stravinsky manages to endow the music with form. Toward the end the quiet chanting becomes louder and expands upward in range to a climax which is prolonged by a *forte fermata*. The next bar returns briefly to the beginning, a stunning effect comparable to the return of the first theme in a sonata movement. The *Amen* which concludes the piece is detached from it by a slower tempo, a return to a *cappella* polyphony and to *pianissimo*. Throughout the *Mass*, the word takes priority over the music. Here one feels truly that "In the beginning was the Word."

This architectural guide to a musical masterpiece fails to convey what perhaps should have been proclaimed at the outset, namely that it is powerfully dramatic, and that the three shouts of "*Hosanna*" in the *Sanctus* are one of Stravinsky's most thrilling climaxes.

In January 1949, Stravinsky received the five volumes of W. H. Auden's and Norman Pearson's *Poets of the English Language*. He began to read in it from the latter part of Volume One, Langland to Spenser. His musical ear brought him to a halt at the Elizabethan bridal song "The Maidens Came," which he determined to set to music, and did so on finishing *The Rake's Progress* in February–March 1951. He was not aware that, of the many versions of the poem, Auden had chosen the one by the Chaucer scholar E. Talbot Donaldson, whose text Stravinsky followed:

*The maidens came
When I was in my mothers bower;
I hade all that I wolde.
The bailey beryth the bell away;
The lilly, the rose, the rose I lay.
The silver is whit, red is the golde,
The robes they lay in fold.*

*The bailey beryth the bell away;
The lilly, the rose, the rose I lay;
And through the glasse window
Shines the sone.
How should I love and I so young?
The bailey beryth the bell away;
The lilly, the rose, the rose I lay.*

*For to report it were now tedious:
We will therfor now sing no more
Of the games joyus.
Right mighty and famos
Elizabeth, our queen princis,
Prepotent and eke victorios,
Virtuos and bening,
Let us pray all
To Christ Eternall,
Which is the hevenly King,
After ther liff grant them
A place eternally to sing. Amen.*

The speaker is presumably a young bride awaiting her bridegroom, but the identity of the bailey and why he bears the bell away is not known. The poem is an excerpt from a much longer one, printed in full only in 1901 in Volume 107 of the *Archiv für neuere Sprechun und Literaturen*, by the scholar Bernhard Fehr of Southgate-on-Sea. The date of the poem is assumed to be soon after Elizabeth's victory over the Armada (1588). More recent scholarship associates the poem with May Day festivities in and around Durham Castle; the "glasse window" probably refers to the East Window of Durham Cathedral. A musical setting from the period reveals that the first line is really the title, and

that the last line of the first stanza should be a repetition of the penultimate line. An earlier, ribald version of a fragment of the poem is found in John Taverner's *XX Songes* (1530). Here the refrain "the bailey beryth the bell away" has been interpreted as "We maidens beareth the bell," i.e., we take the prize. The bell probably refers to the swelling of pregnancy.

At the end of January 1952, after a six-month hiatus from creative work, Stravinsky began to compose *Ricercar II*, "Tomorrow Shall Be My Dancing Day" (taken from *Sandy's Christmas Carols*, London 1839). Webern's *Orchestra Variations*, heard in Baden-Baden in October 1951, made a profound impression on Stravinsky, but the *Cantata* employs neither "serialism" nor "atonality," and could not have been written if these developments had not occurred.

The first notation for the cantus cancrizans of *Ricercar II* is dated 8th February, 1952, and the movement was completed two weeks later on 22nd February. The duet "Westron Wind," beginning with the rhythmic figure now appearing at the end, was composed before the *Ricercar*, in the week beginning 2nd February, but was not fully scored until 22nd March. Work was interrupted by another European concert tour in late April–June, after which the *Lyke-Wake Dirge* was written in California in July. Stravinsky's first plan was to compose a prelude, interludes, and a postlude for instruments, but, impatient to begin work on the *Septet*, he decided instead on the less time-consuming repeated choruses.

One of Stravinsky's most moving creations, the *Cantata* followed naturally from *The Rake's Progress*, and was in fact composed (the duet and the tenor *Ricercar*) with the voices of Jennie Tourel and Hugues Cuénot in mind, respectively Baba the Turk and Sellem in the Venice production of the opera. (Stravinsky may even have thought of the line, "The Devil bade me make stones my bread," in *Ricercar II*, as a link to the bread machine in the opera.)

Most of "The maidens came ..." is accompanied by the woodwind quartet, without the cello, which is silent under the pairs of winds at the words "how should I

love?" (note the oboe high-"C") as it is again near the end of the prayer that concludes this lovely lyric. In the dramatic recitative, "*right mighty and famous Elizabeth*"—which could only refer to the triumph over the Spanish Armada—the instruments provide chordal punctuation. "*The maidens came ...*" was originally scored for flutes and cello alone, but to enrich the polyphony and relieve the timbres, Stravinsky added oboes and an English horn. The seven short sections of the song switch back and forth between the tonalities of C and B flat and their related minors, until the last phrase, when, at the words "*after life*," the tonal centre lifts stunningly to the remote key of B.

The *Cantata's* centerpiece and most innovative movement is the tenor *Ricercar*, in which Christ foretells His Crucifixion on the morrow, calling it "*my dancing day*." The music contains only five different pitches, and is exposed in a one-bar introduction in which the cello doubles the first flute in a high register, a sonority suggesting Renaissance instruments, while the second flute doubles the melody an octave lower. The tenor repeats the subject with changes in rhythm, then sings it in retrograde order (more rhythmic changes), inverted order, and retrograde inverted order, in which a sixth pitch emerges. The oboes and cello play a drone accompaniment in the cantus cancrizans, and provide the counterpoint in the nine canons that comprise the body of the piece.

The three cantus cancrizans are in one tempo, the *ritornelli* and canons in another. The music of the first two *ritornelli* is an abbreviated form of the *ritornelli* between the canons, which are the same throughout, as are the odd-numbered canons, 1, 3, 5, 7, 9. The even-numbered ones, in contrasting tonalities and, in canons 4 and 6, new rhythms, expose dramatic musical images of the text. The beginnings of canons 6 and 8 return to the original tonality and melodic form of the cantus cancrizans. Canons 2 and 4 also derive from the cantus cancrizans. Canon 4, in a remote tonality, is marked "*in motu contrario*" — in the manuscript sketch Stravinsky drew isobar lines showing the relationships. The intervals are inverted (the third becoming a sixth, etc.),

and jagged dotted rhythms and harsh dissonances are introduced programmatically. Canon 6 employs still wider leaps and more agitated figurations in the cello; it begins in C and ends in D sharp major. The most affecting harmonic event in the piece occurs near the end of Canon 8 when, at the words "*And rose again on the third day*," the tonal centre rises from C to C sharp major.

Ricercar II marks a new departure in Stravinsky's music and, together with the *Septet*, the *Shakespeare Songs*, and the *In Memoriam Dylan Thomas* that followed, he entered new territory.

Babel [Heb: = confused] in the Bible is the place where Noah's descendants (who spoke only one language) tried to build a tower reaching up to heaven to make a name for themselves. For this presumption, the speech of the builders was confused, thus ending the project. The story was perhaps originally an etiological tale explaining the diversity of languages and cultures, but owing to Israel's experience of exile, it is now interpreted as a polemic against the presumption of Babylon, which is Babel in Hebrew.

Stravinsky composed his cantata, *Babel*, on words taken from the first Book of Moses, chapter 11, in April 1944. A music publisher, Nathaniel Shilkret, had commissioned a number of composers to contribute to a suite based on early chapters in Genesis. Schoenberg wrote the first piece, called *Prelude*, and Stravinsky the last, on the subject of the building and destruction of the tower of Babel. The story is both narrated, by David Wilson-Johnson in this recording, and sung by a male chorus. The length of the piece determined its form, which begins with a passacaglia in which a fugue serves as one of the variations. The use of oboe and harp in the orchestra creates an oriental atmosphere and the faster tempo and rhythmic style of the mid-section is an effectively programmatic picture of the scattering abroad of the people for their "presumption."

Pasted to the flyleaf of the lined notebook containing the sketches for the *Symphony of Psalms* is a newspaper cut-out picture of Christ on the Cross with spokes of light emanating from His head and a board

above it inscribed in Latin letters, “IMRI,” which means “Judahite” in the Hebrew Bible; the base of the Cross bears the caption “*Adveniat Regnum Tuum*”. The picture disturbs us, partly because it is devoid of artistic merit, a specimen of *Bondieuiserie*, and partly because the Hebrew Psalms are not the most appropriate place for it.

The first notation for the *Symphony*, the triplet upbeat figure followed by the dotted half-note (minim) and quarter-note (crotchet) (bar 4 of [5]), occurs near the beginning of the orchestral allegro in the last movement; the sketch is harmonized and scored for trumpets and horns, as in the final score. The first dated entries, “24-XII-1929, 6-1-1930” (in the Julian calendar, which Stravinsky used until his American period), were intended for the first movement. Among the ten notations subsumed under these dates are the ostinato figure of minor thirds connected by a major third, used in the final score a minor-third higher, and the octave leap upward followed by a whole-step down used in the choral chant at [10], but here assigned to horns. Three more pages of sketches for the same Psalm follow, dated 4th March, none of them resembling the final form of the music. (During January and February Stravinsky had been concertizing in Berlin, Leipzig, Vienna, Bucharest, Budapest, and Prague.)

On 10th March, he composed the opening three bars of the last movement, first in abbreviated form and without the G in the bass against the A flat for the third syllable of “*Alleluia*”, then on seven staves, with the G and as we know the setting today. He wrote the Vulgate text on the facing page, adding a French translation in small letters under the words “*secundum multitudinem magnitudinis*” – “*selon la grandeur de son magnificence*” – for no reason that I can discover except to confound future scholars, since it is impossible that he did not know the meaning of the Latin. The handwriting here, exuberantly larger than that for the text of Psalm 39, suggests that composing the “*Alleluia*”

had been an epiphanic experience for him. He drafted the music from here to the end of the movement in the order we know, with a minimum of correcting and rewriting and none at all in the section for full chorus before and through the second “*Alleluia*”. After completing the movement, 27th April, he wrote it out in condensed score form.

Resuming the composition with the first movement on 10th May, Stravinsky wrote the first choral entrance over the minor-thirds accompaniment figure, but he interrupted his work for concerts in Amsterdam. In June he abandoned the first movement once again and began the second, writing out the fugue subject a half-step lower than we know it (starting on B rather than C), an infrequent instance of this in his sketches, in which the pitch is most often the same as in the final score. On 21st June he discovered the subject of the choral fugue, combined it with the instrumental subject in the bass, and composed from there in sequence to the end, which is dated 17th July. After writing the condensed score, he accompanied Mme Sudeykina on a holiday to Avignon, Vacluse, and Marseilles.

The composition of Psalm 39 was begun in earnest on 29th July with the writing of a Russian translation under every word of the text, conceivably in this instance because he was seeking further perspectives of meaning in his mother tongue. On completing the movement, he drew a Russian-style cross in the manuscript as an envoi and dated it, in French, “15th August, The Feast of the Assumption in the Roman Church”. Having composed the piece in Nice and under the same roof as his wife, Catherine, he invited her to attend the première, in Brussels, on 13th December, 1930. On 14th December, after her departure, Mme Sudeykina arrived and Stravinsky, resuming the other side of his divided life, went with her to Amsterdam for more concerts.

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Mary Ann Hart

Mezzo-soprano Mary Ann Hart made her New York Philharmonic début under the baton of Kurt Masur, and has appeared with the New York Chamber Symphony, Minnesota Orchestra, Seattle Symphony, San Antonio Symphony, American Composer's Orchestra, Santa Fe Symphony, Boston Baroque, and has been a guest artist with the Chamber Music Society of Lincoln Center. She has a solo CD of American songs, *Permit Me Voyage*, was one of four singers who recorded the complete songs of Charles Ives, and can be heard on a CD of the songs of Henry Cowell, all on the Albany label. She appeared in the United States tour of the Philip Glass opera *Hydrogen Jukebox*, and recorded that work for Nonetuch. A winner of the Concert Artists Guild International Competition and Second Prize in the Carnegie Hall International American Music Competition, she was awarded a Solo Recitalist Grant by the National Endowment for the Arts. Recital appearances have taken her to 26 American states, Austria, Germany, Romania, Canada, and the Virgin Islands. Previously on the faculties of Vassar College and the Mannes School of Music, Mary Ann Hart is now Chair of the Voice Department at the Indiana University Jacobs School of Music, where she teaches voice and song literature.

Thomas Bogdan

Thomas Bogdan has received critical acclaim for performances in opera, oratorio, concert, recital and cabaret. His repertoire demonstrates a mastery of a wide range of styles, the music of antiquity to the avant garde and certain kinds of pop. A champion of new music, he has sung in the premières of over fifty pieces, including Ned Rorem's *Missa Brevis*, Lukas Foss' *American Cantata*, Ricky Ian Gordon's *The Family Piece* and Meredith Monk's *New York Requiem*, which she wrote especially for him. Bogdan also performed in the première of Monk's opera *Atlas* at the Houston Grand Opera and on tours throughout the United States and Europe. An avid interpreter of the baroque repertoire, Bogdan has distinguished himself in the rôle of the Evangelist in Bach's *Passions*. Memorable performances include the rôles of Peter Quint and the Madwoman in NYC productions of Britten's *The Turn of the Screw* and *Curlew River*, the title rôle of Stravinsky's *Oedipus Rex*, with Robert Craft conducting, and rôles in all three of Monteverdi's operas, performed as a cycle, under the direction of Stephen Wadsworth. He has collaborated in many recordings and has performed with opera companies, choruses, oratorio societies and symphony orchestras throughout the United States and at Music Festivals such as Aspen, Avignon, Caramoor, Copenhagen, Helsinki International, Mostly Mozart, and the Voices Festival in Innsbruck, Austria.

Fred Sherry

A pioneer and a visionary in the music world, the cellist Fred Sherry has introduced audiences on five continents and all fifty United States to the music of our time through his close association with such composers as Babbitt, Berio, Carter, Davidovsky, Foss, Knussen, Lieberson, Mackey, Takemitsu, Wuorinen and Zorn. He has been a member of the Group for Contemporary Music, Berio's Juilliard Ensemble, the Galimir String Quartet and a close collaborator with jazz pianist and composer Chick Corea. He was a founding member of Speculum Musicae and Tashi. Fred Sherry has been an active performer with the Chamber Music Society of Lincoln Center since the 1970s, an Artist Member since 1984 and he was the Artistic Director from 1988 to 1992. He is a member of the cello and chamber music faculty of the Juilliard School and the cello faculty of the Mannes College of Music. In the vast scope of his recording career, Fred Sherry has been a soloist and "sideman" on hundreds of commercial and esoteric recordings. His long-standing collaboration with Robert Craft has produced recordings of Schoenberg's *Cello Concerto* and *String Quartet Concerto* and other major works by Schoenberg, Stravinsky and Webern.

Stephen Taylor

The oboist Stephen Taylor holds the Mrs John D. Rockefeller III solo oboe chair with the Chamber Music Society of Lincoln Center. He is also solo oboe with the New York Woodwind Quintet, the Orchestra of St Luke's, the St Luke's Chamber Ensemble (where he is co-director of chamber music), the American Composers Orchestra, the New England Bach Festival Orchestra, the renowned contemporary music group Speculum Musicae, and plays as co-principal oboe with the Orpheus Chamber Orchestra. He appears regularly as soloist and chamber musician at such major festivals as Spoleto, Caramoor International Music Festival, Aldeburgh, Bravo! Colorado, Music from Angel Fire, Chamber Music Northwest, Santa Fe Chamber Music Festival, Aspen Music Festival and Schleswig-Holstein. His discography includes some 200 recordings, including Bach arias with Itzhak Perlman and Kathleen Battle, Bach's *Oboe d'amore Concerto*, as well as first recordings of Wolpe's *Oboe Quartet*, Elliott Carter's *Oboe Quartet*, for which he received a Grammy Nomination, and works of André Previn. Trained at the Juilliard School by teachers Lois Wann and Robert Bloom, Stephen Taylor is a member of its faculty as well as of the Yale School of Music, SUNY Stony Brook and the Manhattan School of Music. The Fromm Music Foundation at Harvard University awarded him a performer's grant in 1981. He plays on a rare Caldwell model Loree oboe.

Melanie Feld

Since 1980, Melanie Feld has served as principal oboist with the Stamford Symphony. She also plays principal oboe with the Westchester Philharmonic and Opera Orchestra of New York, and is a member of the Brooklyn Philharmonic, American Composers' Orchestra, and American Symphony Orchestra. She has been a member of the orchestra with the Broadway production of Andrew Lloyd Webber's *Phantom of the Opera* since 1992. Melanie Feld has performed under such conductors as Leonard Bernstein, Michael Tilson Thomas, Raymond Leppard, Julius Rudel, John Eliot Gardiner, André Previn, and Donald Runnicles. Her recording credits include albums on the C.B.S., Angel, Moss Music Group, Music Masters, Telarc, Nonesuch and New World labels. A native of the San Francisco Bay area, she moved to New York City to attend Mannes College of Music and completed her graduate studies at the Juilliard School of Music. Her teachers have included Leland Lincoln, Marc Lifschey, Stephen Adelstein and Ronald Roseman.

Michael Parloff

Michael Parloff has been Principal Flute of the Metropolitan Opera Orchestra since 1977 and is also heard regularly as recitalist and concerto soloist throughout North America, Europe, and Japan. In recent seasons his New York City appearances have included solo recitals at Lincoln Center's Alice Tully Hall and Carnegie Hall's Weill Recital Hall, concerto appearances at Carnegie Hall and The Metropolitan Museum of Art, and chamber music performances at The Mostly Mozart Festival, The Morgan Library and with The Chamber Music Society of Lincoln Center. He opened the MET Orchestra's 2002 Carnegie Hall concert season with a performance of Carl Nielsen's *Concerto for Flute and Orchestra* under the direction of James Levine. He has collaborated in New York City chamber music concerts with such noted artists as James Levine, Jessye Norman, James Galway, Peter Serkin, Dawn Upshaw, Thomas Hampson, Jaime Laredo, and the Emerson String Quartet. Highly respected as a teacher, Michael Parloff has presented master-classes at major conservatories and university music schools in the United States and abroad. He has been associated with the Marlboro Music Festival since the mid-1980s and has been on

the faculty of the Summer Music Seminars at the Lake Placid Institute since 2000. He has been a faculty member of Manhattan School of Music since 1985. Michael Parloff has recorded extensively with the Metropolitan Opera for Deutsche Grammophon, Sony Classical, London, and Philips. He has recorded twentieth-century chamber music for Gunmar, CRI, and Koch. His solo CD *The Flute Album* (ESS.A.Y CD1027) surveys 200 years of classic repertoire for the instrument. His annotated volume, *Opera Excerpts for Flute*, published by Theodore Presser Company in 2000, was a top prizewinner in The National Flute Association's 2001 Newly-Published Music Competition.

Bart Feller

Bart Feller is Principal Flute of the New York City Opera and the New Jersey Symphony Orchestra. He has also appeared with the New York Philharmonic, Orpheus Chamber Orchestra, Bargemusic, and the Chamber Music Society of Lincoln Center. He has participated in the Marlboro, OK Mozart, Grand Teton, and Napa Valley summer festivals. A graduate of the Curtis Institute of Music, he teaches at Rutgers University and in the Pre-College Division of The Juilliard School.

David Wilson-Johnson

David Wilson-Johnson read Modern Languages at Cambridge University and studied singing at the Royal Academy of Music. He sang many rôles at Covent Garden over 21 years, and in Amsterdam, Brussels, Geneva, Madrid, Turin, Paris, Rome and Salzburg. Recordings include *Winterreise* with David Owen Norris and over a hundred CDs of music of all periods and styles. He has performed with the world's finest orchestras and conductors, Atherton, Boulez, Bruggen, Colin Davis, Dutoit, Giulini, Jansons, Järvi, Mackerras, Masur, Montgomery, Previn, Rattle and Rozhdestvensky. His recent stage rôles have included those of King Priam in Tippett's opera, Merlin in the opera by Albéniz, *The Nose* by Shostakovich and *Saint François d'Assise* by Messiaen. He teaches at Ferrandou, the summer school for singers he founded twenty years ago in the Dordogne valley, and at the Conservatorium of Amsterdam.

The Gregg Smith Singers

The Gregg Smith Singers were organized in 1955 when Gregg Smith, then a graduate teaching assistant in the music department of the Los Angeles campus of the University of California, gathered together a group of young singers and musicians interested in performing new or little-known works. In 1958 the group scored its first major success with the Los Angeles Monday Evening Concerts series in a programme of Bach and Schoenberg. Since then they have toured extensively in Europe and America and have performed in most of the major international music festivals. Each member of the chorus is a music graduate from a university or college in southern California and is also a professional musician, many singers doubling as instrumentalists. They have been applauded by critics for their perfect intonation and admirable sensitivity of details of musical style and texture, as well as for their incredible musicianship, discipline and devotion. Gregg Smith himself has won an international reputation for his work with the Singers and is also widely recognised as a composer. He has won three Grammy awards for his recordings of Charles Ives and of Gabrieli. Recordings by the Gregg Smith Singers include works of Stephen Foster and Victor Herbert, contemporary American composers, and Igor Stravinsky, as well as arrangements and compositions by Gregg Smith.

Simon Joly Chorale

Handpicked by Simon Joly from the finest professional singers in London, the Simon Joly Chorale is one of three select choral groups formed by him for the specific purpose needed by each event. Simon Joly has used each group to provide the choral element in many of Robert Craft's recordings, from the chamber forces of Schoenberg's *Die glückliche Hand*, through Stravinsky's *Symphony of Psalms*, to the huge chorus for Schoenberg's *Gurrelieder*. He has also trained choruses for several other eminent musicians who have included Pierre Boulez, for his recordings of Webern's *Cantatas* and a cappella music of Schoenberg (the BBC Singers), Leonard Bernstein's prize-winning recording of *Candide* and several recordings and concerts for Claudio Abbado with the London Symphony Chorus.

Orchestra of St. Luke's

The Orchestra of St. Luke's is America's foremost and most versatile chamber orchestra. Formed at the Caramoor International Music Festival in the summer of 1979, the orchestra evolved from the St. Luke's Chamber Ensemble, which was established in 1974, with Ensemble members forming the orchestra's artistic core as principal players. The Ensemble and the Orchestra still co-exist today, and the collaborative chamber aesthetic that is the St. Luke's hallmark has resulted in consistent critical acclaim, both for mastery of a diverse repertoire spanning the Baroque to the contemporary, and for vibrant music-making of the highest order. In addition to the three-concert series presented by Carnegie Hall in the Isaac Stern Auditorium, the Orchestra of St. Luke's participates in such Carnegie Hall events as the Choral Workshop and Carnegie Family Concerts. The orchestra is engaged throughout the year in a number of artistic collaborations with other New York City cultural organizations, and serves each summer as the Orchestra-in-Residence at the Caramoor Festival. The orchestra has an extensive discography that includes three Grammy Award winning recordings.

Philharmonia Orchestra

The Philharmonia Orchestra is one of the world's great orchestras. Acknowledged as Britain's foremost musical pioneer, with an extraordinary recording legacy, the Philharmonia leads the field for its quality of playing, and for its innovative approach to audience development, residencies, music education and the use of new technologies in reaching a global audience. Together with its relationships with the world's most sought-after artists, most importantly its Principal Conductor Christoph von Dohnányi, the Philharmonia Orchestra is at the heart of British musical life. Today, the Philharmonia has the greatest claim of any orchestra to be Britain's National Orchestra. It is committed to presenting the same quality, live music-making in venues throughout the country as it brings to London and the great concert halls of the world. 2005 marked not only the Orchestra's Sixtieth Anniversary, but also the Tenth Anniversary of its much admired British and International Residency Programme, which began in 1995 with the launch of its residencies at the Bedford Corn Exchange and London's South Bank Centre. Now the Orchestra is celebrating its ninth year as Resident Orchestra of De Montfort Hall in Leicester, its sixth year as Orchestra in Partnership at the Anvil in Basingstoke and the third year of its relationship in Bristol with Colston Hall, St George's Bristol and Watershed. The Orchestra's extensive touring schedule also includes appearances at its prestigious European residency venues, the Théâtre du Châtelet in Paris and the Concertgebouw in Bruges, as well as at more than twenty of the finest international concert halls. Throughout its sixty-year history, the Philharmonia Orchestra has been committed to finding new ways to bring its top quality live performance to

audiences worldwide, and to using new technologies to achieve this. Many millions of people since 1945 have enjoyed their first experience of classical music through a Philharmonia recording, and now audiences can engage with the Orchestra through webcasts, podcasts, downloads, computer games and film scores as well as through its unique interactive music education website launched in 2005, The Sound Exchange (www.philharmonia.co.uk/thesoundexchange). In 2005 the Philharmonia became the first ever classical music organisation to be shortlisted for a BT Digital Music Award, and in the same year the Orchestra presented both the first ever fully interactive webcast and the first podcast by a British orchestra. In September 2005 computer games with Philharmonia scores were at No. 1 and No. 2 in the national charts, while the Orchestra's scores for the last two Harry Potter computer games have both been nominated for BAFTA Awards. CD recording and live broadcasting both also continue to play a significant part in the Orchestra's activities: since 2003 the Philharmonia has enjoyed a major partnership with Classic FM, as The Classic FM Orchestra on Tour, as well as continuing to broadcast on BBC Radio 3.

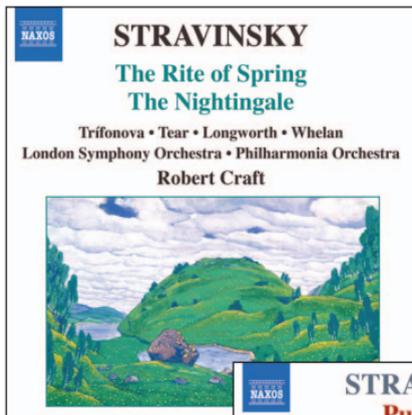
Robert Craft

Robert Craft, the noted conductor and widely respected writer and critic on music, literature, and culture, holds a unique place in world music of today. He is in the process of recording the complete works of Stravinsky, Schoenberg, and Webern for Naxos. He has twice won the Grand Prix du Disque as well as the Edison Prize for his landmark recordings of Schoenberg, Webern, and Varèse. He has also received a special award from the American Academy and National Institute of Arts and Letters in recognition of his "creative work" in literature. In 2002 he was awarded the International Prix du Disque Lifetime Achievement Award, Cannes Music Festival.

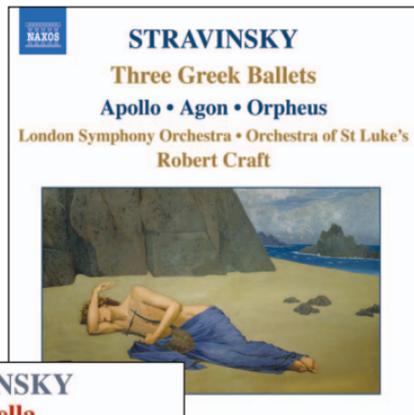
Robert Craft has conducted and recorded with most of the world's major orchestras in the United States, Europe, Russia, Japan, Korea, Mexico, South America, Australia, and New Zealand. He is the first American to have conducted Berg's *Wozzeck* and *Lulu*, and his original Webern album enabled music lovers to become acquainted with this composer's then little-known music. He led the world premières of Stravinsky's later masterpieces: *In Memoriam: Dylan Thomas*, *Vom Himmel hoch*, *Agon*, *The Flood*, *Abraham and Isaac*, *Variations*, *Intritus*, and *Requiem Canticles*. Craft's historic association with Igor Stravinsky, as his constant companion, co-conductor, and musical confidant, over a period of more than twenty years, contributed to his understanding of the composer's intentions in the performance of his music. He remains the primary source for our perspectives on Stravinsky's life and work.

In addition to his special command of Stravinsky's and Schoenberg's music, Robert Craft is well known for his recordings of works by Monteverdi, Gesualdo, Schütz, Bach, and Mozart. He is also the author of more than two dozen books on music and the arts, including the highly acclaimed *Stravinsky: Chronicle of a Friendship*; *The Moment of Existence: Music, Literature and the Arts, 1990–1995*; *Places: A Travel Companion for Music and Art Lovers*; *An Improbable Life: Memoirs*; *Memories and Commentaries*; and the forthcoming "Down a Path of Wonder": *On Schoenberg, Webern, Stravinsky, Eliot, Auden, and Some Others* (2005). He lives in Florida and New York.

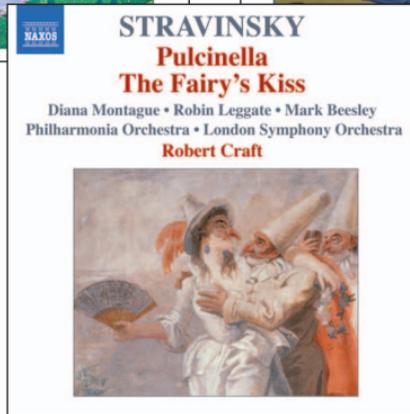
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Booklet notes in English

This disc of sacred choral music features the masterly *Symphony of Psalms*, which Stravinsky dedicated "to the glory of God". The composer himself wrote "It is not a symphony in which I have included Psalms to be sung ... it is the singing of Psalms that I am symphonising." The *Mass* (1944-48) dates from the composer's first decade in America, and is deeply rooted in medieval chant. *Cantata* (1951-52) consists of nine canons, the centrepiece of which is the *Ricercare* for tenor, in which Christ foretells his Crucifixion. In *Babel* (1944), Stravinsky uses text in which the descendants of Noah are frustrated in their attempt to build a tower reaching heaven.

philharmonia
orchestraIgor
STRAVINSKY
(1882-1971)

1-3	Three Russian Sacred Choruses	4:45
4-8	Mass	17:09
9-15	Cantata	23:46
16	Babel	4:57
17-19	Symphony of Psalms	22:25

Mary Ann Hart, Mezzo-soprano • Thomas Bogdan, Tenor

Fred Sherry, Cello • Stephen Taylor, Oboe

Melanie Feld, Oboe and Cor Anglais

Michael Parloff and Bart Feller, Flutes • David Wilson-Johnson, Narrator

The Simon Joly Chorale • The Gregg Smith Singers

Orchestra of St. Luke's • Philharmonia Orchestra • Robert Craft

Full track and artist listings can be found on page 2 of the booklet

Sung texts and translations can be accessed at www.naxos.com/libretti/symphonyofpsalms.htm

Tracks 1-3 recorded in 1992 at SUNY, Purchase, NY • Tracks 4-8 recorded in 1995 at SUNY, Purchase, NY

Tracks 9-15 recorded in 1995 at SUNY, Purchase, NY

Track 16 recorded on 27th March, 2002 at Abbey Road Studio No. 1, London

Tracks 17-19 recorded on 5th and 6th January, 2001 at Abbey Road Studio No. 1, London

All tracks produced by Gregory Squires • All tracks published by Boosey & Hawkes Ltd.,

except track 16 published by Schott Music International • Booklet Notes: Robert Craft

These recordings were previously released on MusicMasters (tracks 1-15)

and Koch International Classics (tracks 16-19)

Cover image: *St Basil's Cathedral* by Vladimir Pomortsev (Dreamstime.com)

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