

NAXOS

STRAVINSKY

Histoire du Soldat (Suite)

Renard

Aler • Spears

Evitts • Pauley

Ciesinski • Narucki

Orchestra of
St. Luke's

Robert Craft



THE ROBERT CRAFT COLLECTION

THE MUSIC OF IGOR STRAVINSKY, Vol. 7

Robert Craft, Conductor

The Russian Stravinsky, Vol. 1

1 Pastorale, Op. 5 (1924) **3:16**
arranged for violin and woodwind quartet by Stravinsky and Samuel Dushkin

Rolf Schulte, Violin • Stephen Taylor, Oboe • Melanie Feld, Cor Anglais • Charles Neidich, Clarinet
Frank Morelli, Bassoon • Recorded at SUNY, Purchase, NY, in 1995

Histoire du Soldat Suite (1918) 24:32

2 The Soldier's March	1:33
3 Music to Scene I	2:33
4 Music to Scene II (Pastorale)	2:45
5 Royal March (Pasadoble)	2:34
6 Little March	2:54
7 Three Dances: Tango – Waltz – Ragtime	6:06
8 The Devil's Dance	1:19
9 Petit/Grand Chorale	2:38
10 Triumphal March of the Devil	2:09

Rolf Schulte, Violin • John Feeney, Double Bass • Frank Morelli, Bassoon • William Blount, Clarinet
Chris Gekker, Trumpet • Michael Powell, Trombone • Gordon Gottlieb, Percussion
Recorded at SUNY, Purchase, NY, in 1995

Three Pieces for Clarinet (1918) 3:55

11 I Sempre piano e molto tranquillo: quarter (crotchet) = 52	1:51
12 II Quarter (crotchet) = 168	1:01
13 III Quarter (crotchet) = 160	1:03

14 Pour Picasso (1917) 0:29

Charles Neidich, Clarinet • Recorded at SUNY, Purchase, NY, in 1999

Pribaoutki (1914) 4:02

15 Kornilo	1:02
16 Natashka	0:26
17 Colonel	0:48
18 The Old Man and the Hare	1:47

Catherine Ciesinski, Mezzo-soprano • Members of the Orchestra of St. Luke's (flute, oboe/cor anglais,
clarinet, bassoon, violin, viola, cello, bass) • Recorded at SUNY, Purchase, NY, in 1992

Berceuses du Chat (1915)	3:45
<u>19</u> I	0:49
<u>20</u> II	0:59
<u>21</u> III	1:10
<u>22</u> IV	0:46

Catherine Ciesinski, Mezzo-soprano • Members of the Orchestra of St. Luke's (3 clarinets)
Recorded at SUNY, Purchase, NY, in 1992

23 Renard: Burlesque in One Act (1916) **17:29**

John Aler, Steven Paul Spears, Tenors • David Evitts, Baritone • Wilbur Pauley, Bass
Tara O'Connor, Piccolo and Flute • Stephen Taylor, Oboe and Cor Anglais • Alan Kay, Clarinet
Frank Morelli, Bassoon • Louis Hanzlik, Trumpet • William Purvis, French Horn I • Daniel Grabois, French Horn II
Chris Deane, Cimbalom • Gordon Gottlieb, Timpani • Danny Druckman and Tom Kolor, Percussion
Jennifer Frautschi, Violin I • David Bowlin, Violin II • Richard O'Neill, Viola • Fred Sherry, Cello
Kurt Muroki, Double Bass • Recorded at the American Academy of Arts and Letters on January 2nd, 2005

Two Balmont Songs (1911) **3:15**
for soprano, piano, string quartet, 2 flutes, and clarinet

<u>24</u> The Flower	1:26
<u>25</u> The Dove	1:49

Susan Narucki, Soprano • Twentieth Century Classics Ensemble (2 flutes, 2 clarinets (including bass),
piano, string quartet) • Recorded at SUNY, Purchase, NY, on 19th May, 1997

Three Japanese Lyrics (1913) **3:44**
for soprano, piano, string quartet, 2 flutes, and 2 clarinets

<u>26</u> Akahito	0:50
<u>27</u> Mazatsumi	1:06
<u>28</u> Tsaraiuki	1:47

Susan Narucki, Soprano • Twentieth Century Classics Ensemble (2 flutes, 2 clarinets (including bass),
piano, string quartet) • Recorded at SUNY, Purchase, NY, on 19th May, 1997

29 Scherzo à la Russe, Original Jazz Band Version (1944) **3:40**

Orchestra of St. Luke's • Recorded at SUNY, Purchase, NY, in 1991

30 Song of the Volga Boatmen arranged for wind instruments (1917) **1:22**

Philharmonia Orchestra • Recorded at Abbey Road Studio No. 1, London, in 2001

**Igor Stravinsky (1882-1971): Pastorale • Histoire du Soldat Suite • Three Pieces for Clarinet
Pribaoutki • Berceuses du chat • Renard • Two Balmont Songs • Three Japanese Lyrics**

Composed in 1908 as a vocalize for soprano and piano, the *Pastorale* was first sung by Natasha Rimsky-Korsakov, the composer's daughter, with Stravinsky at the keyboard. In the 1920s he arranged the vocal for violin, thereby extending the range an octave higher and permitting him to double the length of the piece. In 1924 he transcribed the piano part for a quartet of oboe, clarinet, English horn, and bassoon, the version recorded here. It is one of Stravinsky's most popular pieces, as well as his own favorite among his pre-*Firebird* creations.

The ten pieces of incidental music for Stravinsky's and C. F. Ramuz's play *The Soldier's Tale* are: The Soldier's March; Music to Scene I; Music to Scene II (*Pastorale*); Royal March (*Pasadoble*); Little Concert; Three Dances: Tango, Waltz, Ragtime (played without pause); The Devil's Dance; *Petit Chorale, Grande Chorale*, and Triumphal March of the Devil.

In *The Soldier's Tale*, Stravinsky's "jazz" *Faust*, the Devil is identified with the percussion, the Soldier with the violin. The last pages of the score portray the victory of the former over the latter quite literally as the wind instruments and double bass gradually drop out and, after a few final splutters, the violin as well, leaving the percussion to conclude the drama alone. The Devil's motive at the beginning of this march to Hell, a note repeated on four beats followed by an ascending five-note scale in doubly fast note values, is first introduced near the end of the "Royal March" (violin, clarinet), then repeated in the "Little Concert" (trombone), and made the principal theme of "The Devil's Dance." But the interweaving of motives throughout *The Soldier's Tale* is a large subject, in, for example, the recurrence in the "Little Concert" of thematic material from the "Soldier's March" and "Music to Scene I"; a motive from "Music to Scene I" in the "Tango"; and of the two-note figure in the bass in "Music to Scene I" at the end of "Music to Scene II" (bassoon).

The present performance restores the leather-headed mallet (*mailloche*), and a cane stick with head of handspun felt (*capoc*) for the bass drum. Both of these mallets, specified in the manuscript score, have become obsolete.

The *Three Pieces for Clarinet*, respectively dated 19th October, 24th October, and 15th November, 1918, were composed for Werner Reinhart, an industrialist, a patron of both Stravinsky and Schoenberg, and an amateur clarinetist who had sponsored the first staged production of *Histoire du Soldat* in Lausanne in 1918. Reinhart founded a music library of Stravinskiana at his home in Wintherthur, Switzerland, which is world-renowned for its splendid gardens.

The first piece is confined to the chalumeau register of the instrument, its highest note being the F sharp above middle C. The second piece dispenses with bar lines and divides into three parts, a fast, high-range first section, ending with a fermata, a low-range middle section, distinguished by hiccoughing appoggiaturas, and a shorter section developing the fast music of the beginning. The first and third sections are rhythmically intricate in that the three notes of the triplet rhythm are succeeded by two notes equal to two of the three, then by quarters equal to six of the triplet notes, then by groups of seven and eight notes, each group equal to a quarter (crotchet). The jazz-style third piece recalls the "Ragtime" in *Histoire du Soldat*. The present performance follows the manuscript in concluding with a crescendo, rather than the diminuendo of the published score.

Stravinsky wrote his miniature clarinet piece, *Pour Picasso*, on an Italian telegram form while the two artists were in Rome together in April 1917. The manuscript suggests that the composer was alcoholically elevated at the time, since the lines of the staff weave uncharacteristically, since "Pablo" becomes "Paolo", and since the Italian for April is misspelled ("*Aprille*").

Moreover, the three notes before the last one were originally placed a major second too low (F–G–F), and the composer, recognising his mistake, broadened them to straddle the lines above, writing over them “*Sol, La, Sol*” for good measure. The music betrays no sign of inebriation, however, and the Spanish character of the embellished six-pitch melody is established in only 23 notes. Below the music is the legend:

pour Paolo **PI**
 CA
 SS
 O
Igor Stravinsky **pour la posterité**

The last three words are apparently in Picasso’s hand.

The word *Pribaoutki* denotes a form of popular Russian verse. Stravinsky chose the texts from the collection by Alexander Afanasiev.

A vivid appreciation of the music is found in a December 1919 letter to Stravinsky from Sergey Prokofiev in New York, where he had coached the performers for the American première of the songs earlier in the month:

“Kornilo” I like most of all. The oboe and clarinet suggest the gurgle of an emptying bottle: you express drunkenness through your clarinet with the skill of a real drunkard; and the whole of “Natashka”, but above all the delightful babbling of the winds in the last five bars: the “Colonel” entirely, but especially the oboe twitters and the climax on the words “*pala propala*”; in “The Old Man and the Hare,” especially the coda: the clarinet’s G and A natural, and the English horn’s A flat are most insolent and most excellent.

Like T. S. Eliot, Stravinsky memorialized his love of cats and his observations of their ways in his art. He named his own pet felines in California years Pancho, Vaska (Vassily Vassilyevitch Lechkin), and Celeste.

Edward Lear’s Old Foss was the inspiration behind Stravinsky’s last opus, his setting of Lear’s *The Owl and the Pussy-Cat* (1966).

The first performance of *Berceuses du Chat* and of *Pribaoutki*, complete with their instrumental ensembles (as distinguished from piano accompaniment), took place in Vienna on 6th June, 1919, under the auspices of Arnold Schoenberg’s Society for Private Performances. Two days later, Anton Webern wrote to Alban Berg: The Stravinsky was wonderful. These songs are marvellous, and this music moves me wholly and beyond belief. I love it, and the lullabies are indescribably touching. How these clarinets sound! And *Pribaoutki*! Ah, my dear friend, it is something really glorious.

The composer himself wrote the libretto for his comic masterpiece, *Renard*, basing it on a Russian folk-tale from Alexander Afanasiev’s collection of them. A rooster crows from a barnyard perch, boasting of his harem of hens. A fox approaches, disguised in religious habit, and tricks the rooster into coming down and confessing his sins (“you have wedded, you have bedded too many wives”). The bird complies and is caught. A cat and a goat respond to the fowl’s calls for help and chase the fox away. The rooster returns to his perch, the fox reappears, this time offering grain and fresh green peas as an inducement to descend, and the action is repeated, the bird descending and being caught, the cat and goat again coming to the rescue. They turn the tables on the fox, taunting him about the uncertainty of “Mrs. Foxy’s” fidelity and that of his four daughters, “Smooth as Silk,” “Butter Belly,” “What Have You,” and “Cinnamon Brownie.” Finally they “tear Renard to bits” (seven howls from the four singers), and the pantomime ends with the embroidered unison first part of the opening march, completing the symmetry of the two dramatic episodes.

At the beginning, the rooster is impersonated by all four singers, but in the dialogues the first tenor is identified with the former, the second tenor with the fox. The bass voices are associated with the cat and the goat, the upper bass mocking Renard’s seduction of the

rooster by singing in falsetto (“foxy, dearest foxy”). The fox’s unctuousness and false piety are parodied by a chant-like vocal line, and the mockery of the Russian Orthodox Church returns when the rooster, caught by the fox a second time, prays to sundry saints. Instrumental parallels to the vocal onomatopoeias - the rooster’s “chuck, chuck”, the squeals in the upper bass part, the moaning (“oh”) - include the cimbalom’s imitation of the rooster’s clucking and cock-a-doodle-do-ing, and a squawk of high English horn notes that evoke its wing-flapping. Other barnyard noises are suggested by chirping string harmonics and pizzicati, by the croaking upper register of the bassoon, and by a variety of percussion noises (cymbals, tambourine, drums), but the principal sonority of the work as a whole is that of the bright, bouncy cimbalom, whose rapid arpeggiated flourishes match the acrobatic movement on stage.

The bawdy wit, farcical fun, high spirits and high speed - the nonsense syllables in the final free-for-all - are uniquely Stravinskyan; no other composer since Mozart possessed genius in the comic dimension comparable to that of the witty Russian, and, indeed, most attempts at humour in music are heavy-handed. *Renard* also bespeaks keen observation of, and love for, avians and animals both domestic and wild, as *The Cat’s Lullabies*, composed the year before, and the songs about ducks, doves, drakes, geese, swans, magpies, “merry larks”, rooks, ravens, jackdaws, cuckoos, owls, a nightingale (the subject of a whole opera), and the bestiary of the Ark.

Stravinsky wanted the verbal as well as the musical jokes of *Renard* to be understood, and he insisted that the work be sung in the language of its audience (i.e., Russian only in Russia); he prepared his own English translation for a performance in Los Angeles in March 1953. The text of the present recording is based on this but is emended in several places by Fred Sherry, Philip Traugott, and the present writer.

Stravinsky’s settings of two short lyrics by the Russian Symbolist poet Konstantin Balmont are his first works to dispense with key signatures. Composed in Ustilug, Russia, in 1911, immediately after *Petrushka*

and before *The Rite of Spring*, they continue the exploration, in the latter part of “The Dove”, of bitonality begun in the former and anticipate the rhythmic and harmonic density in the Introduction to the latter. But for the most part the songs are extremely simple, and among the most graceful Stravinsky ever wrote.

Concertizing in Japan in the spring of 1959, Stravinsky told an interviewer:

I came into contact with Japan in the course of my work many years ago. In 1913 I composed a small work which used three short Japanese poems for its texts. I was attracted at the time by Japanese woodblock prints, a two-dimensional art without any sense of solidity. I discovered this two-dimensionality in some Russian translations of poetry, and attempted to express it in my music.¹

The music critic Hans Pringsheim, Thomas Mann’s nephew, who acted as Stravinsky’s interpreter during his stay in Japan, elaborated in another article published at the time:

Stravinsky spent more than one hour at an exhibition of Ukiyo-e masterpieces which was being held in Osaka in coordination with the International Festival of the Arts, after which he had the following to say: “I have long been fond of Japanese art, and about fifty years ago I owned some prints by Hokusai and Hiroshige. In fact I have the feeling that some of those prints are included amongst the views of Mount Fuji by Hokusai and the *Fifty-three Stages of the Tokaido* by Hiroshige which I have seen here today. Unfortunately, many of my most treasured possessions disappeared during the First World War.”²

The *Three Japanese Lyrics* are respectively dedicated to the composers Maurice Delage, Florent Schmitt, and

Maurice Ravel. Delage, who had visited Japan in the spring of 1912, kindled Stravinsky's enthusiasm for its art.

Stravinsky set the texts in the Russian translations of A. Brandt. The poems are known as "Waka" (literally, "Japanese songs"), or "Tanka" (literally, "short songs"), poems of thirty-one syllables arranged in five lines with a syllabic morpheme of 5-7-5-7-7. They first appear in Japanese literature in the eighth century and therefore considerably predate the Haiku form that arose in the fourteenth century and developed through the Edo period.

Akahito refers to Akahito Yamanobe, a famous court poet of the Nara period (eighth century). His fifty most notable poems are included in the oldest known collection of Japanese poetry, the *Manyo-shu*. The title of the second piece, *Mazatsumi*, should be *Masazumi* - Stravinsky's misspelling - for Masazumi Miyamoto, who lived in the latter half of the ninth century. His poem likens the ice that melts in the wind blowing through the valleys in spring to the first blossoms of spring.

Tsaraiuki, correctly Tsurayuki Ki no, is one of Japan's most renowned poets and the compiler of the *Kokin-shu*, the earliest and most famous collection of Waka. He lived during the latter half of the ninth and first half of the tenth centuries. The image of cherry blossoms that bloom in the spring and are compared to white clouds appears in at least five of his poems. The one Stravinsky chose was *Kokin-shu*, number 59 in the *Kokka Taikan*.

According to the Japanese scholar Funayama, *Akahito*, moving softly in slow, steady eighth notes, "portrays an image of snow gently falling during spring". In the rapid tempo music of *Mazatsumi*, the instrumental Introduction is as long as the vocal part, which begins on four high, exclamatory slow notes at the exact mid-point. Among the novel instrumental effects are glissandos on open-string harmonics and a rapidly descending flutter-tongued chromatic scale in the flute. The tonal centre of the first half of the piece is D sharp, sustained ponticello in the second violin. A fast ostinato figure in the clarinet, sounded five times, is the

feature of the introduction. The four dramatic slow notes of the voice are repeated by the piccolo six bars later in fast tempo and in music of a light, airy character.

The "fast passages" in *Tsaraiuki*, Funayama says, "reflect the colour of cherry blossoms seen on a distant mountain". There are no fast "passages", however, but only three iterations of a five-note embellishment figure in the clarinets and, in the last bar, a rapid-note recapitulation in the piccolo of the principal vocal melody. The vocal line is confined to eighth-notes (quavers), the accompaniment largely to two parts. The final chord is the first inversion of an F major triad, which must be said because of a mistakenly alleged influence of *Pierrot Lunaire*. *Tsaraiuki*, the only one of the *Lyrics* composed after Stravinsky heard *Pierrot*, in Berlin, 8th December, 1912, is melodically, harmonically, and instrumentally remote from Schoenberg. *Akahito* was completed in full score in mid-October 1912 and the score-sketch of *Mazatsumi* between that date and the end of November, 1912, but both pieces were composed in piano-score form in August 1912.

The version of the *Scherzo à la Russe* recorded here is the original, scored for the Paul Whiteman band of six saxophones, eight strings, harp, piano, assorted brass, woodwinds, and percussion. It was first performed in a broadcast concert in October 1944, conducted by Whiteman. François Poulenc dubbed it "*Petrushka* 1944".

Hymn de la Nouvelle Russie is the title on the original, full-score manuscript of *Song of the Volga Boatmen*, which is in Ernest Ansermet's hand, on printed music paper. The manuscript of the piano reduction, on staves drawn by Stravinsky's stylus, is in his hand. After hearing the piece at rehearsal, he re-orchestrated the first four bars, transferring the four horns from harmonic parts to the principal melodic voice, doubling it in octaves, and saving the upper woodwinds for the second and fourth bars, rather than using them in all four. The beginning of the second part of the piece is confined to the brass and percussion (timpani, tam-tam, bass drum) alone, with the melody in the trumpets and trombones. They are relieved by the

upper woodwinds. The full orchestra is used only in the final strophe. The première took place at the opening of the Ballets Russes programme in the Teatro Costanzi in Rome in April 1917. Picasso painted a red circle on the cover, in the name of the Revolution.

That Stravinsky could have chosen this music, the representative song of slavery and oppression so long associated with the recently abdicated Tsar, as a National Anthem for the new, Revolutionary regime is incomprehensible, and still more so that he continued to programme it, not only in New York in 1925 but also in Moscow in 1962, when the audience did not know how to respond.

The manuscript of an orchestration of the piano

accompaniment to the song, as performed by Fyodor Chaliapin in 1910, was discovered in the Mappleson Library in New York in 2006 and has been attributed to Stravinsky.

Robert Craft

¹ Report of a press conference, *Mainichi Shimbun*, April 8, 1959.

² H. Pringsheim, "Conversations with Stravinsky," *Asahi Shimbun*, May 5, 1959. A photograph of Stravinsky in his home in Ustilug in 1912 shows a Hokusai print on the wall of his living room.

John Aler

The American singer John Aler has been singled out as one of the most acclaimed lyric tenors on the international stage. A consummate soloist, he performs often with such orchestras as the New York Philharmonic, Cleveland and Philadelphia Orchestras, the Boston, Chicago, Los Angeles and San Francisco Symphonies, as well as major orchestras in Europe, with such conductors as Barenboim, Dutoit, Masur, Melita, Norrington, Ozawa, Previn, Rattle, Salonen, Slatkin and Zinman. He has performed with most of the major opera companies and opera houses in Europe including the Royal Opera at Covent Garden, Glyndebourne, Deutsche Oper, Vienna, Munich, Salzburg, Hamburg, Geneva, Madrid, Lyon and Brussels, as well as New York City Opera and the opera houses of St Louis, Santa Fe, Washington D.C. and Baltimore in the United States. He has made over fifty recordings for many major recording labels, and is featured on two 1994 Grammy winning recordings, Handel's *Semele*, with the English Chamber Orchestra and John Nelson and an all-star cast for DGG, winner of the Grammy Award for "Best Opera Recording"; and Bartók's *The Wooden Prince* and *Cantata Profana*, with Pierre Boulez and the Chicago Symphony, for the same company, winner of "Best Classical Album". In 1985, he was awarded a Grammy for Best Classical Vocal Soloist for his participation in the Telarc recording of the Berlioz *Requiem* with Robert Shaw and the Atlanta Symphony.

Steven Paul Spears

Tenor Steven Paul Spears has performed with the Deutsche Oper Berlin, and in several opera companies in the United States, including the Aspen Music Festival, Houston Grand in conjunction with the Jewish Cultural Center, Utah, Utah Festival (in Logan), Palm Beach, Kentucky, Cincinnati, St. Louis and Memphis, as well as the Juilliard Opera Theater. In May 2004, he received the Master's Degree in Music from the Juilliard School in New York City, where he began his studies with Marlena Malas. He earned his Bachelor's Degree in Music from the University of Louisville School of Music, under Edith Davis Tidwell. He is Assistant Professor of Music, voice, at Lawrence Conservatory in Appleton, Wisconsin. Specialising in obscure works of the Baroque (Monteverdi and Handel) and contemporary periods (Orff and Britten), his operatic repertoire also includes the coloratura and lyric rôles of Mozart and Rossini, as well as mainstream character rôles, such as Little Bat in Floyd's *Susannah*, Goro in Puccini's *Madama Butterfly* and David in Wagner's *Die Meistersinger von Nürnberg*. He has recorded Bach's *St John Passion* and *B minor Mass* with the New England Bach Festival and Britten's *St Nicolas* with the Choir of St. Francis in the Fields and conductor James Rightmyer in Louisville, Kentucky.

David Evitts

Baritone David Evitts made his Metropolitan Opera début in the rôle of the Sacristan in Puccini's *Tosca* in September 1994, singing opposite Luciano Pavarotti and Sherrill Milnes. He has since repeated the rôle in several seasons and toured Japan with the Met and Pavarotti in summer 1996. His association with the Met continued in 1999 and 2000 with the rôle of the Marquis in the new Zeffirelli production of *La traviata*. Widely acclaimed for his portrayal of the title rôle in Verdi's *Falstaff*, he has sung numerous rôles with opera companies and festivals in both the United States and Europe, including Washington Opera, Cleveland Opera, Boston Lyric, Seattle, Memphis, Knoxville, and many others. He appears regularly with the Opera Festival of St. Louis, where he recently sang in Handel's masterpiece *Radamisto*. He has appeared in *Dialogues of the Carmelites* with Tulsa Opera and in concert performances with many leading orchestras, including the Boston, San Francisco, Atlanta, Houston, Dallas, Detroit and Pittsburgh symphonies and the Los Angeles Philharmonic.

Wilbur Pauley

In three decades as a professional entertainer Wilbur Pauley has accumulated credits in a variety of musical and theatrical disciplines. His work in classical music extends from medieval liturgical dramas to contemporary operatic premières. He has appeared internationally at Teatro Nacional in Lisbon, with the Israel Philharmonic Orchestra, at the Triennale in Cologne, and other European festivals in Edinburgh, Spoleto, Ravenna, Ilmajoki and Salzburg. Some of his numerous North American engagements have included Santa Fe Opera, San Francisco Symphony, Glimmerglass Opera, Philadelphia Orchestra, Edmonton Opera, St. Paul Chamber Orchestra, Orchestre Symphonique de Montréal, Brooklyn Philharmonic and the Chamber Music Society of Lincoln Center. Locally, in addition to frequent appearances at the Lyric Opera of Chicago, he has appeared with the Chicago Symphony Orchestra, Chicago Opera Theater, and the Chicago Cultural Center, and in the 1980s he often sang with Chicago's first period-instrument orchestra, The City Musick. Outside the classical music world Wilbur Pauley has appeared twice on Broadway: in the Peter Hall production of *The Merchant of Venice* (with Dustin Hoffman), and in the musical *Band In Berlin*. His voice can be heard on the film soundtracks of *Beauty and the Beast*, *Aladdin*, *Pocahontas*, *Dead Man Walking*, *Prince Of Egypt*, and *Home On The Range*.

Katherine Ciesinski

Katherine Ciesinski performs with leading opera companies, including the Metropolitan Opera, the Royal Opera House, Covent Garden, Scottish Opera, San Francisco Opera, Dallas Opera, and Santa Fe Opera. She has also performed with the Cleveland and Philadelphia Orchestras, the Symphonies of Chicago, Boston, San Francisco, Houston and Toronto, the Berlin and Vienna Philharmonic, the Orchestre de Paris, the London Symphony Orchestra, the Dresden Staatskapelle, and the Orchestre de la Suisse Romande. She has been heard in recital across the United States and in Paris, Cologne, Zurich, Milan and at the Aix-en-Provence, Geneva, Spoleto and Salzburg Festivals. Recent engagements include Larina in *Eugene Onegin* (Cleveland Opera), Marcellina in *Le nozze di Figaro* (Opera Pacific), Sarah's Mother in *The End of the Affair*, Kabanicha in *Katya Kabanova*, Adelaide in *Arabella*, Marcellina in *Le nozze di Figaro*, (Houston Grand Opera), Herodias in *Salome* (Fort Worth Opera, San Diego Opera), Principessa in *Suor Angelica* (Opera Theatre of Saint Louis), Cecilia March in *Little Women* (Central City Opera, Houston Grand Opera), Countess Di Coigny in *Andrea Chenier* (Metropolitan Opera), and Mrs. Winemiller in *Summer and Smoke* (Central City Opera).

Susan Narucki

Grammy award-winning soprano Susan Narucki has been hailed in the world's major concert halls by colleagues, critics, and audiences for her commanding and evocative performances of both new and more familiar works. Appearances include performances with Pierre Boulez and the Cleveland Orchestra, Michael Tilson Thomas and the San Francisco Symphony, John Adams and the Los Angeles Philharmonic, the Schoenberg and Asko Ensembles on Great Performers at Lincoln Center, and at the Netherlands Opera. A distinguished chamber musician, she has been a guest with the Orion String Quartet, the Chamber Music Society of Lincoln Center, the Norfolk Chamber Music Festival and at the Santa Fe Chamber Music Festival, and with the pianist Joseph Kalichstein. Nominated in the Best Classical Vocal Performance category for a 2002 Grammy (Carter: *Tempo e Tempi*), her extensive discography reflects the exceptional range of her activities. In addition to her 2001 Grammy award-winning disc of George

Crumb's *Star-Child* with the Warsaw Philharmonic, and her Cannes award-winning CD for Best Recording of Works by a Living Composer, she may be heard on SONY Classical, Philips, Angel, Chandos, Nonesuch, Decca, Bridge, and many other labels. Other highlights include appearances with the Met Chamber Ensembles at Carnegie's Zankel Hall, with members of the Rotterdam Philharmonic, at the Budapest Autumn Festival in James Dillon's new opera, with the Sonoma City Opera in the World Première and recording of Libby Larsen's new opera, and in recital at Yale with Boris Berman.

Rolf Schulte

The violinist Rolf Schulte was born in Germany and started playing the violin at the age of five under his father's tutelage. He later studied with Kurt Schaffer at the Robert Schumann Conservatory in Düsseldorf, attended Yehudi Menuhin's summer courses in Gstaad, Switzerland, and studied with Franco Gulli at the Accademia Chigiana in Siena, Italy, before moving to the United States to study with Ivan Galamian at the Curtis Institute of Music in Philadelphia. His orchestral début came with the Philharmonia Hungarica in Cologne in Mendelssohn's *Violin Concerto* when he was fourteen, and he has since performed with the Berlin Philharmonic, the Munich Philharmonic, the Frankfurt Museums-Orchester, the Stuttgart State Orchestra, the Bamberg Symphony, the Orchestra del Teatro La Fenice in Venice and the Radio Orchestras of Berlin (RSO), Cologne (WDR) and Stuttgart (SDR). In 1991 he appeared in a series of American music in Moscow, and played Roger Sessions's *Violin Concerto* with the Radio Orchestra of the U.S.S.R. In America he has performed with the Seattle Symphony, the St Paul Chamber Orchestra, and Vermont and New Hampshire Symphonies. Among the works of which he has given the première are Donald Martino's *Violin Concerto* and *Romanza*, Tobias Picker's *Concerto*, Milton Babbitt's *The Joy of More Sextets* and *Little Goes a Long Way*, Mario Davidovsky's *Synchronisms No. 9*, and Elliott Carter's *Fantasy*. American premières include György Kurtág's *Kafka Fragments* Paul Ruders' *Violin Concerto No. 1*, and Carter's *Riconoscenza per Goffredo Petrassi*. He has appeared with the Lincoln Center Chamber Music Society, and has participated in the 1990 Kuhmo Music Festival in Finland. Rolf Schulte has performed the cycle of ten Beethoven sonatas and the complete violin works of Igor Stravinsky at the Berlin Festwochen. From 1999-2001, he fulfilled a residency that included annual recitals at Harvard University. He has been a regular faculty member of the Composers Conference at Wellesley College. He is an alumnus of the 1971 Young Concert Artists. His recordings include Arnold Schoenberg's *Violin Concerto* with the London Philharmonia, Robert Schumann's *Fantasiestücke*, *Romanzen*, *Märchenbilder*, Fred Lerdahl's *Waltzes*, David Lang's *Illumination Rounds*, and Carter's *Duo*, *Riconoscenza*, *Violin Concerto* and *Four Lauds*. In 1980 and 1988 Rolf Schulte was a juror for the International Competition of American Music at the Kennedy Center, Carnegie Hall, and he often serves on panels judging events for the Juilliard School. He plays a 1780 instrument by Lorenzo Storioni.

John Feeny

John Feeny is principal double bass of the Orchestra of St. Luke's and St. Luke's Chamber Ensemble, the Smithsonian Chamber Players and the Grand Tour Orchestra. He is a chamber musician and soloist of international renown. First prize-winner of the Concert Artists Guild and Zimmerman-Mingus International Competitions and medalist-prizewinner in the Geneva and Isle of Man Competitions, his performances of double bass concertos, with orchestras such as the American Symphony and St. Luke's, include engagements at Carnegie and Cully Halls along with many other major NYC venues. He has recorded for most major record labels and holds Bachelor's and Master's degrees from the Juilliard School.

Frank Morelli

Frank Morelli studied with Stephen Maxym at the Manhattan School of Music and the Juilliard School, and holds the distinction of being the first bassoonist to attain a doctorate at Juilliard. With over 150 recordings to his credit, he has made nine appearances as a soloist in Carnegie Hall. A prolific chamber musician, he performed at the White House for the final State Dinner of the Clinton Presidency, and is bassoonist of the renowned quintet, Windscape. Chosen to succeed his teacher, Stephen Maxym, Frank Morelli teaches at Juilliard, the Yale and Manhattan Schools of Music and SUNY Stony Brook, and offers a “cyber masterclass” at his website, www.morellibassoon.com. He compiled the landmark excerpt book *Stravinsky: Difficult Passages for Bassoon*, which includes a preface by Robert Craft, and has published several transcriptions. He is principal bassoonist of the NYC Opera, Orpheus Chamber Orchestra and American Composers Orchestra.

Charles Neidich

A native New Yorker of Russian and Greek descent, Charles Neidich began his clarinet studies with his father, Irving Neidich, at the age of eight, and continued them with the renowned teacher Leon Russianoff and, later in Moscow, with Boris Dikov. His reputation has grown steadily since his 1974 New York recital debut while still a student at Yale. A series of prizes helped launch his early career: the Silver Medal in the 1979 Geneva International Competition, First Prize in the 1982 Munich International Competition and one of three Grand Prizes in the 1984 Accanthes International Competition in Paris. In 1985, he won the first major clarinet competition in the United States, the Walter W. Naumburg Competition, which catapulted him into prominence as a soloist. He has appeared in concerts throughout the world, including engagements throughout Japan, and a seven-city tour of the Soviet Union, with important world premières and collaboration with leading colleagues and ensembles. Charles Neidich has made numerous recordings on both modern and historical instruments, both as soloist and with his period-instrument wind ensemble Mozzafiato. From 1985 to 1989 he was professor of clarinet at the Eastman School of Music, and is currently on the faculty of SUNY Stony Brook, the Juilliard School of Music, the Manhattan School of Music, and Brooklyn College CUNY.

Chris Gekker

Chris Gekker is Professor of Trumpet at the University of Maryland. He is featured as soloist on more than twenty recordings, and on more than one hundred chamber music, orchestral, and jazz recordings. Previously a member of the American Brass Quintet and the Orchestra of St. Luke’s, he has served on the faculties of the Juilliard School, the Manhattan School of Music, and Columbia University.

Michael Powell

The trombonist Michael Powell has been a member of the celebrated American Brass Quintet since 1983. He performs and records regularly as principal trombonist with the Orchestra of St Luke’s, the Orpheus Chamber Orchestra, Little Orchestra Society, The Zankel Band, Speculum Musicae, and the Aspen Festival Orchestra. He has appeared as soloist with the Orchestra of St Luke’s and Kansas City Philharmonic, and at the Aspen and New Hampshire music festivals. He also performs on Broadway, records for radio and television, and has been recorded

on many major record labels. He frequently appears with such diverse ensembles as the Chamber Music Society of Lincoln Center, Music Today, Musical Elements, the Classical Band, and P.D.Q. Bach. He has taught master-classes in trombone and chamber music all over the world. He is a faculty member of the Juilliard School, Mason Gross School of the Arts at Rutgers University, and the State University of New York at Stony Brook.

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 Orchestra-in-Residence at the Caramoor Festival. The Orchestra has released two critically-acclaimed recordings on its own label, St Luke's Collection: Mozart's *Symphonies 39 and 41* under the direction of Donald Runnicles, and Bach's *Brandenburg* Concertos, performed by the St Luke's Chamber Ensemble. These are the most recent additions to an extensive discography, numbering more than seventy recordings, that includes three Grammy Award-winning discs.

Philharmonia Orchestra

The Philharmonia Orchestra is one of the world's great orchestras. Acknowledged as the United Kingdom'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 the United Kingdom'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. In 2006/07 the Orchestra is performing more than 200 concerts, as well as presenting chamber performances by the Soloists of the Philharmonia Orchestra, and recording scores for films, CDs and computer games. 2005 marked not only the Orchestra's Sixtieth Anniversary, but also the Tenth Anniversary of its much admired United Kingdom 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. During 2006/07 the Orchestra celebrates its Tenth Anniversary Season as Resident Orchestra of De Montfort Hall in Leicester, its seventh year as Orchestra in Partnership at the Anvil in Basingstoke and the fourth year of its relationship in Bristol with Colston Hall, St George's Bristol and Watershed. The Orchestra's extensive touring schedule this season also includes an appearance at 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 today 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 organization 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*, *Introitus*, 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.

Two Balmont Songs

Konstantin Balmont (1867-1943)

24 Nezabudochka-Tsvetochek

Nezabudochka tsvetochek
Ochen laskovo tsvetyot,
Dlya tebya moi drug, družhoček
Nad voditseyu rastyot.

Nad voditsei, nad krintitsei,
Nad vodoyu klyuchevoi,
Na zarye s zvezdoi zvezditsei
Govorut: Ty budto moi!

Nezabudochka tsvetochek
Nezhno sinenkii glazok
Vsyo zovyot tebya družhoček,
Slyshish tonkii gosok?

25 Golub

Golub k teremu pripal.
Kto tam, shto tam podsmotrel?
Golub telom nezhdno bel,
Na okontsezh tsvetik al.

Belyi golub vorkoval,
On tsvetochkom zavladel,
On yevo zacharoval,
Nasladihsya, uletel.

Akh, ty belyi golubok
Pozabyl ty al tsvetok,
Akh, ty belyi golubok,
Vorotis khot na chasok!

The Flower

The Forget-me-not is blooming
All for you, my love, for you,
By a brook its petals growing,
Opening their tender blue.

Then at night when starlight looks
Down on you to shine,
When the dawn breaks night's last star
Fading seems to say: "Will you be mine?"

The Forget-me-not is blooming,
Tender eyes so sweet and blue,
Do you hear me lovely flower?
Listen to the flower's voice!

The Dove

On the windowsill the rose,
And there on the roof the dove,
Do you see them now, oh look,
The dove flying to the rose?

Red the flower, white the dove,
Red and white together lie,
White and red together love.
But then the dove flies away.

Oh, my beautiful white dove,
You forget my sill above,
Oh, my beautiful white dove,
Fly back to your waiting love!

English translations by R. C.

Three Japanese Lyrics

26 Akahito

by Akahito Yamanobe, *Kokka Taikan* No. 1426
(Manyo-shu)

Ya belyye tsvety
V sadu tebye khotela pokazat.
No sneg poshol.
Nye razobrat, gdye sneg i gdye tsvety!

I have flowers of white.
Come and see where they grow in my garden.
But falls the snow:
I know not my flowers from flakes of snow.

27 Mazatsumi

by Masazumi Miyamoto, *Kokka Taikan* No. 12
(Kokin-shu)

Vesna prishla.
Iz treshchin ledyanoi kory
Zaprygali, igraja, v rechkye
Pennyya strun. (Pennyye struyi.)
Oni khotyat byt pervym belym tsvetom
Radostnoi vesny.

The Spring has come!
Through those chinks of prisoning ice the
white flocs drift, foamy flakes that sport
and play in the stream. How happily they pass,
first flowers bearing tidings that Spring
is coming.

28 Tsaraiuki

By Tsurayuki Ki no, *Kokka Taikan* No. 59 (Kokin-shu)

Shto eto belye vdali!
Po vsyudu, slovno oblaka mezhdou kholmami.

To vishni raztsveli:
Prishla zhelannaya vesna.

What shimmers so white far away?
Thou would'st say 'twas nought but cloudlet in the
midst of hills.
Full blown are the cherries!
Thou art come, beloved Springtime!

English translations by Robert Burness

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NAXOS

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Playing Time
69:29

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This is a unique collection of mostly short works that Stravinsky re-worked in different arrangements to suit the occasion. *Pastorale*, transcribed here for a quartet of oboe, clarinet, English horn, and bassoon, is one of Stravinsky's most popular pieces, as well as his own favourite among his pre-*Firebird* creations. *The Soldier's Tale*, scored for only 7 players, is based on a Russian folk-tale of the soldier who sells his soul to the devil in exchange for a violin. Stravinsky's comic masterpiece, *Renard*, also based on a Russian folk-tale, is heard here in an amended version of his own English translation. *Scherzo à la Russe* is the original, scored for the Paul Whiteman band of six saxophones, eight strings, harp, piano, assorted brass, woodwinds, and percussion.

Igor STRAVINSKY

(1882-1971)

- | | | | |
|--|--------------|--|--------------|
| 1 <i>Pastorale, Op. 5</i> ¹ | 3:16 | 23 <i>Renard: Burlesque</i> | |
| 2-10 <i>Histoire du Soldat</i> | | <i>in One Act</i> ¹ | 17:29 |
| <i>Suite</i> ² | 24:32 | 24-25 <i>Two Balmont Songs</i> ⁵ | 3:15 |
| 11-13 <i>Three Pieces for</i> | | 26-28 <i>Three Japanese</i> | |
| <i>Clarinet</i> ³ | 3:55 | <i>Lyrics</i> ⁵ | 3:44 |
| 14 <i>Pour Picasso</i> ³ | 0:29 | 29 <i>Scherzo à la Russe</i> ⁶ | 3:40 |
| 15-18 <i>Pribaoutki</i> ⁴ | 4:02 | 30 <i>Song of the Volga</i> | |
| 19-22 <i>Berceuses du Chat</i> ⁴ | 3:45 | <i>Boatmen</i> ⁷ | 1:22 |

Rolf Schulte, Violin ² • **John Feeney, Double Bass** ² • **Frank Morelli, Bassoon** ²
William Blount, Clarinet ² • **Chris Gekker, Trumpet** ² • **Michael Powell, Trombone** ²
Gordon Gottlieb, Percussion ² • **Charles Neidich, Clarinet** ³
Catherine Ciesinski, Mezzo-soprano ⁴ • **Susan Narucki, Soprano** ⁵
Instrumental Ensemble ^{1,5} • **Orchestra of St. Luke's** ^{4,6} • **Philharmonia Orchestra** ⁷

Robert Craft

Full track and artist listings can be found on pages 2 and 3 of the booklet

All tracks produced by Gregory Squires, except track 23 produced by Philip Traugott
 Publishers: Tracks 1-23, 30: Chester Music Ltd. / Novello & Co. / Schott Music; Tracks 24-28:
 Boosey and Hawkes Ltd.; Track 29: Chester Music Ltd. / Novello & Co. / Schott Music except USA
 (Boosey and Hawkes Ltd.) • Booklet Notes: Robert Craft

These recordings were previously released on MusicMasters (tracks 2-10, 15-22, and 24-29)
 and Koch International Classics (tracks 1, 11-14 and 30), except for track 23

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