

CHAN 6535

CHANDOS COLLECT

# Stravinsky

Symphonies of Wind Instruments

Chilingirian Quartet  
Nash Ensemble  
Simon Rattle

Jane Manning *soprano*  
Richard Rodney Bennett *piano*

**Igor Stravinsky (1882–1971)**

<b>1</b>	<b>Symphonies of Wind Instruments*</b>	<b>8:52</b>
	<b>Three Pieces for String Quartet†</b>	<b>6:32</b>
<b>2</b>	No. 1	0:47
<b>3</b>	No. 2	1:45
<b>4</b>	No. 3	3:49
	<b>Two Poems of Balmont</b>	<b>2:47</b>
<b>5</b>	The Flower	1:20
<b>6</b>	The Dove	1:27
<b>7</b>	<b>The Jackdaw</b>	<b>0:31</b>
	from <i>Three Little Songs</i>	
<b>8</b>	<b>Parasha's Aria 'Sunshine Dearest'</b>	<b>1:31</b>
	from <i>Mavra</i>	
<b>9</b>	<b>The Drake</b>	<b>1:06</b>
	from <i>Four Russian Songs</i>	
	Jane Manning soprano • Richard Rodney Bennett piano	
	<b>Three Japanese Lyrics*</b>	<b>3:01</b>
<b>10</b>	I Akahito	0:46
<b>11</b>	II Mazatsumi	0:52
<b>12</b>	III Tsaraiuki	1:23
	Jane Manning soprano	

<b>13</b>	<b>Ragtime</b>	<b>5:18</b>
	Piano version	
<b>14</b>	<b>Study, Op. 7 No. 1</b>	<b>1:19</b>
<b>15</b>	<b>Study, Op. 7 No. 4</b>	<b>1:59</b>
	<b>Les Cinq Doigts</b>	<b>2:41</b>
	( <i>Eight Easy Pieces</i> )	
<b>16</b>	No. 1	0:42
<b>17</b>	No. 2	0:57
<b>18</b>	No. 6	1:02
	Ronald Lumsden piano	
<b>19</b>	<b>March</b>	<b>1:14</b>
	from <i>Three Easy Pieces</i>	
<b>20</b>	<b>Le Sacre du Printemps</b>	<b>7:07</b>
	(Five extracts) Piano duet version	
	Anne Shasby • Richard McMahon piano duet	
		<b>TT 45:38</b>

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## Stravinsky: Symphonies of Wind Instruments etc

Igor Stravinsky (1882–1971) is of course one of the colossal figures of twentieth-century music and no one disc can do more than scratch the surface of his output. This recording concentrates on piano and vocal music in the period up to 1925. It is, however, designed to be played in conjunction with a recording of the epoch-making ballet score of 1913, *Le Sacre du Printemps*, hence the extracts here from Stravinsky's piano-duet version of this work. *Symphonies of Wind Instruments*, written seven years after *Le Sacre*, provides a kind of counterweight showing one way in which the composer's orchestral writing developed. But this disc also reveals the sheer variety of the music that frames these two works; music that is nonetheless unified by a consistent *attitude* to the nature of musical composition and language).

*Le Sacre* was at first a *succès de scandale*; more important, its new treatment of harmony, orchestration, structure and especially rhythm made it one of the most influential works of the century. The extracts included here are from, respectively, 'Augures printaniers', 'Rondes printanières' (both from Part 1) and, from Part 2, the 'Introduction', 'Cercles

mystérieux des adolescentes', and the transition from 'Action rituelle des ancêtres' to the beginning of the 'Danse sacrée'. In *Symphonies of Wind Instruments*, one could say that the main characteristics of the style of *Le Sacre* remain but turn from the orgiastic towards the hieratic. The work originated in a short 'fragment' written for a 1920 'Debussy memorial' issue of *La Revue Musicale*, this 'chorale' becoming the concluding passage of the complete composition. The qualities of sound Stravinsky draws from the large wind band are unusual and highly typical of the composer, their coolness being particularly characteristic of his neoclassical period.

Stravinsky's neoclassicism was actually much wider than that of many of his contemporaries, more of an appropriation of the past, a 'refitting of old ships'. Thus works such as *Serenade* of 1925 relate to the eighteenth century, while the comic opera *Mavra* (1921) was explicitly linked with Glinka, Tchaikovsky and their common debt to nineteenth-century Italian opera: the phraseology of the originals is reinterpreted (by means of ostinatos, rhythmic patterning, block structures, etc) and turned into

something indisputably Stravinskian. This appropriation was not confined to the past. In *Ragtime* (1918) Stravinsky reassembled the style-characteristics of contemporary piano ragtime pieces (the conductor Ernest Ansermet had brought him some sheet music from the USA). Originally for a group of eleven instruments (including cimbalom), it was arranged for piano by Stravinsky himself. *Two Poems of Balmont* (1911), settings of poems by Konstantin Balmont, and *Three Japanese Lyrics* (1912–13), arguably re-interpret the contemporary style of Schoenberg. Certainly there was influence, certainly this is the nearest Stravinsky came to atonality (at least before his serial works of the 1950s and 60s); and the ensemble used in *Three Japanese Lyrics* is of a very similar make-up to that of Schoenberg's *Pierrot Lunaire* (1912).

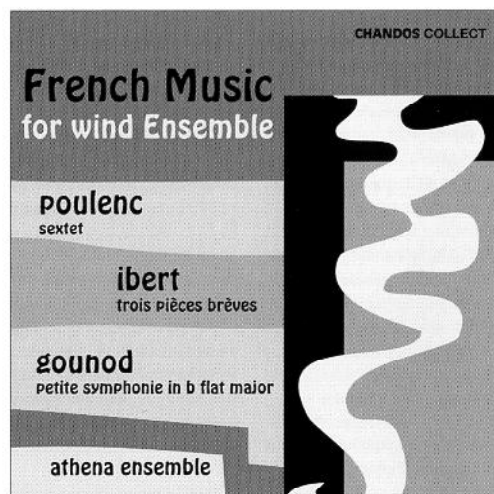
Superficially the music of the war-time years, Stravinsky's so-called 'Russian' period, is rather different from the neoclassical works. Despite the different materials, however, the same compositional procedures are apparent.

*The Jackdaw* (1913) shows his interest in the musical possibilities of language, and also shows the influence of Russian folk music which is typical of this period. *The Drake* from *Four Russian Songs* uses a folk text and combines biting dissonance with complex rhythmic schemes and a modal melodic style in a way which is also typical of the composer at this time. Listen, then, to the harsh textures of *Three Pieces for String Quartet* (1914) or the reassembly (often polytonal) of modal and major-minor elements in *Les Cinq Doigts* (1921) and the *March* from *Three Easy Pieces* (1914–15); one hears the same preoccupation with 'order' and 'sound' and the same down-to-earth concern with the feel of musical material.

Of course, almost any composer, however original, starts derivatively. Stravinsky's nineteenth-century forbears – Borodin and Rimsky-Korsakov, for instance – are well in evidence in the *Studies, Op. 7* (1908). What a wealth was yet to come!

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