

NAXOS

STRAVINSKY
125TH ANNIVERSARY
ALBUM

The Rite of Spring
Violin Concerto
Symphonies of
Wind Instruments
Zvezdolikiy

Jennifer Frautschi,
Violin

Philharmonia
Orchestra

Robert Craft



THE ROBERT CRAFT COLLECTION
STRAVINSKY 125th ANNIVERSARY ALBUM
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	Violin Concerto (1931)	21:22
①	I. Toccata	5:46
②	II. Aria I	4:25
③	III. Aria II	5:02
④	IV. Capriccio	6:08
	Jennifer Frautschi, Violin • Philharmonia Orchestra Recorded at Abbey Road Studio 1, London, 29–30 April 2006	
⑤	Zvezdolikiy: Cantata for Male Chorus & Orchestra	4:26
	Orchestra of St Luke's • Gregg Smith Singers Recorded at Purchase, NY, 1992	
⑥	Symphonies of Wind Instruments (Original 1920 version)	7:54
	Twentieth Century Classics Ensemble Recorded at the American Academy of Arts and Letters, 2001	
	The Rite of Spring (1967 edition, with changes incorporated from the original manuscript, 1913)	33:42
	<i>First Part – Adoration of the Earth</i>	
⑦	Introduction	3:32
⑧	The Augurs of Spring / Dances of the Young Girls	3:15
⑨	Ritual of Abduction	1:23
⑩	Spring Rounds	3:12
⑪	Ritual of the Rival Tribes	1:53
⑫	Procession of the Sage	0:41
⑬	The Sage	0:29
⑭	Dance of the Earth	1:16
	<i>Second Part – The Sacrifice</i>	
⑮	Introduction	3:53
⑯	Mystic Circles of the Young Girls	3:20
⑰	Glorification of the Chosen One	1:40
⑱	Evocation of the Ancestors	0:43
⑲	Ritual Action of the Ancestors	3:29
⑳	Sacrificial Dance (The Chosen One)	4:56
	Philharmonia Orchestra Recorded at Abbey Road Studio 1, London, 3–5 January 2007	

Igor Stravinsky (1882–1971)

Violin Concerto • Zvezdolikiy • Symphonies of Wind Instruments • The Rite of Spring

Concerto for Violin and Orchestra

An American composer, Blair Fairchild, commissioned the *Concerto* for his protégé, the Polish-American violinist Samuel Dushkin. It did not become popular until 1972, when George Balanchine based his ballet *Stravinsky Violin Concerto* on it. The early neglect can be attributed to Dushkin's five-year performance exclusivity; to the absence of a cadenza; to the intricacies of the chamber music style; and to the arduousness of the solo part, which allows for no repose in the third movement, only two bars in the second, and only six very fast ones in the finale. The Concerto is entirely lyrical, from the march-like opening movement, through the long-line melodies of the second and the lavishly ornamented ones of the third, to the Russian dance of the last. The concluding “Presto,” in which some of the violin part recalls some of *Histoire du Soldat*, is one of the most exciting endings Stravinsky ever wrote.

The *Concerto* is Stravinsky's most perfectly balanced concert piece. The four movements are all on the same high level and wonderfully contrasted and varied. The first three movements begin with the same triple-stop violin chord that Dushkin, when Stravinsky first showed it to him, and Heifetz later, declared unplayable. The closely related keys of the four movements (D major, D minor, F-sharp minor, and again D major), and of themes and episodes within them, conform to classical principles. So does the succession of *solis* and *tutti* in the first and fourth movements. The first of the middle-movement arias is sectional, spacious, but smoothly continuous. The third movement is Baroque in form and style. The lengths of the recapitulations are exceptional: 44 bars of the Toccata exposition are repeated toward the end, and 55 bars of the Capriccio. The first five bars of the first Aria are repeated in the middle of the movement, and the first seventeen are recapitulated at the end. The opening wind-instrument and violin figure of the second Aria, the most original and harshly striking music in the *Concerto*, a cry of anguish, becomes a refrain, when heard three more times penetrating the stanzas of the solo violin's song, in the

third movement, which is accompanied by strings only.

In the most novel episode in Aria I, the solo violin plays on-the-beat notes in harmonics above the principal melody in off-beats, played by the first violins, harmonized by cellos, also playing off-beats. After a few bars the horn and solo violin take up the syncopated melody, suspending the ictus altogether for 4 bars, a rhythmic trick Stravinsky had first employed in *Petrushka*.

Duets between the solo violin and solo wind and string instruments in the orchestra are a feature of the *Concerto*. Perhaps the most spectacular of them is between the solo violin and a solo cello, both playing harmonics (at [125]), but those with bassoon, flute, piccolo clarinet (more of these than any other), trumpet, cellos, and the first violinist in the orchestra are more extensive.

This recording corrects a number of important errors. Thus the metronomic quarter at the beginning of the first movement is an unplayably fast 120, whereas the end gives 96 for the “Tempo Primo.” The “allargando” at the end of the first movement should begin with the last five notes of the two trumpets, as in the manuscript. The metronomic quarter in the second movement should be changed to 126 (from 116), with 96 for the half-note in the middle section. In the third movement the eighth should equal 62, increasing to 92 in the middle section. In the last movement the eighth becomes 134, accelerating to 176 at [119] and 208 at [123]. In the last bar before [124] the first F should have a natural sign. No. [107] lacks the “Tempo Primo” sign, and the two bars before lack the “accelerando.” In the bar after [102] the clarinets in A should have a flat on the written D.

Stravinsky's first notation for the *Concerto*, for the music at [7], is dated October 27, 1930. He did not continue the piece, however, until March 11, in Grenoble, where he had moved his family from Nice. The first movement was finished on March 27 and the score was completed on September 4. The first performance took place in Berlin on October 23, 1931, conducted by Stravinsky with Dushkin as soloist.

Zvezdolikiy

Stravinsky's setting of Konstantine Balmont's Symbolist poem, *Zvezdolikiy* ("The Star-Faced One"), begins with an unaccompanied male chorus intoning a "motto" in six harmonic parts. Its three melodic intervals are repeated nine times in the body of the piece, and its first chord returns in the winds in seven octaves at the half-way point, heralding the voice of the "lodestar": "Do you keep the Word?" The translation of the text is as follows:

His eyes were like stars, like flames which furrow space. His visage was like the sun when it shines at its zenith. The luminous colors of the heavens, purple, azure, and gold, dappled the gorgeous robe he wore to be reborn among us. Around him the thunder rolled in the ravaged, storm-rent sky, seven halos of brilliant stars shone around his head. Lightning struck the hills and brought forth spring flowers. "Do you keep the Word?" he asked. And we all replied, "Yes, always." "Alone and invisible I reign," he said. The thunder growled louder. "It is the hour," he said in his glory. "The harvest waits. Amen." Piously and fervently we followed him. Lightning cleft the clouds. Seven halos of brilliant stars showed the way through the desert.

Unique in Stravinsky's music are the uncontrasted slow tempo, the quiet dynamic level, the sostenuto style (no staccato, no accents), the absence of a motoric rhythm (the "purple, azure, and gold" passage exposes six different rhythmic figures simultaneously), and the sonorities: the radiance of the wind-instrument chords, the choral humming, the fluttertonguing in clarinets (as well as flutes), the muted oboes, the "bridge" effects and harmonics in the strings, which play with mutes throughout. *Zvezdolikiy* quotes Debussy literally in the final section, and alludes to him throughout in its orchestral shimmering (string tremolos, harp glissandos) and repeated-note rhythmic-figure in the horns.

The piece was first performed on April 19, 1939 by the Brussels Radio Orchestra conducted by Franz André. In May 1952, Maestro André came to Stravinsky, who was conducting *Oedipus Rex* in Brussels, to tell the composer of his difficulties with the intonation of the chorus in the 1911 piece.

Symphonies of Wind Instruments

After the hostile reception of the *Symphonies* at its première, London, June 10, 1921, as well as at subsequent premières (Geneva, 1921; Paris, 1922; Philadelphia, 1923; Brussels and New York, 1924), Stravinsky withdrew it from performance by all conductors except Ansermet and himself. But the composer did not conduct the piece until 1948, and then in his new, 1947 version, an unfortunate simplification of the original.

The score of the original *Symphonies* is now published by Boosey & Hawkes.

Stravinsky may have been restudying the *Symphonies* in 1937 or 1938. The "Final Choral" and the concluding wind-instrument hymn in the *Symphony in C* resemble each other. When Ansermet made an unauthorized cut in *Jeu de cartes* in 1937, Stravinsky sent a flinty note reminding him of a time "when you were not afraid to play a work as risky in regard to success and audience comprehension as the *Symphonies d'Instruments à Vent*."

The *Symphonies* was not composed from beginning to end, nor the other way around, even though the end was completed first. Notations for the concluding hymn are among the earliest in Stravinsky's sketchbooks for the opus, indeed after the first tolling of the "bell motive." Receiving the news of Debussy's death, Stravinsky immediately telegraphed his condolences to the widow, and, or so this writer believes, immediately notated the "bell motive" in his sketchbook: at any rate it stands out there in striking contrast to the surrounding sketches for the *Ragtime for 11 Instruments*, and it is characteristic of Stravinsky to respond to a profound shock of grief with a harsh cry in a peal of mourning bells. Exactly when he returned to the composition is not known, but it cannot have been before the completion of *The Soldier's Tale* in early autumn 1918, and of *Pulcinella* in the spring of 1920. The sketches for the successive motives of the piece follow approximately in the same order in which they appear in the completed composition.

The *Symphonies* links nine distinct motives, all of which are repeated at intervals, some of them two, three, or more times. Their lengths, character, and importance vary, and each is assigned one of three tempos, which are related by a proportional metronomic value: a basic unit,

its *doppio valore*, and its *sesquialtera*. The two most prominent motives are stated at the beginning: “bell motive” (A), which returns five times in the first half of the piece; and the response to it (B), the “hymn” melody, which also returns five times in the body of the piece and is developed at the end into a hymn complete in itself.

In an April 1948 program note, Stravinsky used the term “litanies” with reference to the flute and clarinet dialogues. Musicologists quickly assumed from this that the remark in the sketch score, “end of the second litany,” means that the *Symphonies* was modeled on the *Panikhida*, the Russian Orthodox memorial service for the dead. But this seems unlikely in that litanies are part of many Orthodox services, and the *Symphonies* lacks other correspondences with the *Panikhida* sacrament.

The Rite of Spring – A Chronicle

1911

July 15 – Ustilug (Ukraine) Stravinsky writes to his scenarist and set and costume designer, Nicolas Roerich, in St. Petersburg: “Dear Nikolai Konstantinovich, it is imperative that we see each other and decide about every detail.... Please write immediately on your arrival in Talashkino, telling me the best means of conveyance from Smolensk. If it is not too far, could some horses be sent to fetch me? Remember that my train from Warsaw arrives very early, I think 5 o’clock in the morning....”

“In July I traveled to the Princess Tenisheva’s country estate near Smolensk, to plan the scenario of *The Rite of Spring* with Roerich. He wanted me to see her collection of Russian ethnic art. I went from Ustilug to Brest-Litovsk. Discovering that I would have to wait two days for the next passenger train, I bribed a freight-train conductor to let me ride in the cattle car, in which I found myself alone with a bull tethered by a single rope. As he glowered and slavered, I barricaded myself as best I could behind my suitcases. I must have seemed an odd sight climbing out of the train in Smolensk, carrying expensive, or at least not tramp-like, bags, and brushing the straw from my clothes and hat. The Princess Tenisheva placed a guesthouse at my disposal, and, after two days with Roerich, the plan of the action and the titles of the dances were assigned. Our

name for the ballet at this time was *Vesna Sviasschennaya* — ‘Sacred Spring.’ (The French title, *Le Sacre du printemps*, was Leon Bakst’s contribution.”)

August 15 – Karlsbad (Germany) Stravinsky and Diaghilev sign a contract for *The Rite of Spring*.

September 26 – Clarens (Switzerland) To Roerich: “I have already begun to compose, and, in a state of passion and excitement, have sketched the Introduction for ‘*dudki*’ [reed pipes] as well as the ‘Divination with Twigs.’ The music is coming out very fresh and new. The picture of the old woman in a squirrel fur sticks in my mind. She is constantly before my eyes as I compose the ‘Divination with Twigs.’ I see her running in front of the group, sometimes stopping it and interrupting the rhythmic flow. I am convinced that the action must be danced, not pantomimed, and for this reason I have connected the ‘Dance of the Maidens’ and the ‘Divination with Twigs,’ a smooth jointure with which I am very pleased.”

November 21 – Clarens To Alexander Benois, in St. Petersburg: “... I have been to Paris twice, the first time voluntarily, a rest after strenuous composing. I stayed at Delage’s and had barely arrived back here when Diaghilev summoned me by telegram. He had come from London for two days. I went for one day. I was at Mme Edwards’ [Misia Sert’s], and played there what I had composed of the new ballet. Everyone liked it very much.”

1912

January 2 – Clarens (Les Tilleuls, “The Lindens,” a boarding house) To Benois: “... I have worked very hard and almost completed Part One, the orchestration as well as the music; only the ending, ‘The Dance of the Earth,’ remains to be done. If you see Roerich, tell him that I have composed very well.”

March 7 – Montreux Stravinsky to Andrey Rimsky-Korsakov in St. Petersburg: “... You probably know that I am working on the piece that I conceived after *Firebird*. The Russian title is still not definite, but the French is *Les Sacres* [sic] *du printemps*. I have finished the entire first part (with instrumentation) and am now composing the second.... It seems as if I am indulging in a bit of self-praise, but when you hear it, you will understand what you and I have talked about. It is as if twenty and not two years

November 12 – Paris. *La France* publishes a report by Florent Schmitt: "...In a faraway pavilion in Auteuil, which from henceforth will remind me of the most magnificent of temples, M. Igor Stravinsky played *Les Sacres* [sic] *du printemps* for my friends. I will speak to you of its importance to all music ... it tells of freedom, newness, and the richness of life."

November 17 (Old Style) – Clarens, *Hôtel du Châtelard* Stravinsky completes the draft score of *The Rite* "with an unbearable toothache."

December 14 – Clarens – Stravinsky to Roerich: "I have just received your costume designs for our Spring! ... They are a real miracle, and I only hope that the realization of them will be good! Nijinsky started his staging of the 'Spring' only yesterday, Friday, and he begged me to stay longer. I had to leave but promised that if he couldn't manage without my help, I would come to him (for the third time).... How I hope Nijinsky has time enough to stage the 'Spring.' It is very complex, and I feel that it must be done as nothing has ever been done before!"

December 15 – To N. F. Findeizen, in St. Petersburg: "I wanted the whole of the composition of *The Rite* to give the feeling of closeness between men and earth ... and I sought to do this in lapidary rhythms. The whole thing must be put on in dance (*tantsevel'no*) from beginning to end. Nijinsky directs it with passionate zeal, forgetting himself."

1913

January 4–15 – Budapest and Vienna Stravinsky supervises piano and dance rehearsals of *Sacre*. As Dame Marie Rambert, the disciple of Dalcroze who was teaching the rhythms of the music to the dancers, recalled: "Hearing the way his music was being played, Stravinsky flew into a rage. He yelled, pounded on the piano, pushed aside the fat-bottomed German pianist, nicknamed '*Kolossal*' by Diaghilev, who played everything desperately slowly, and proceed to play twice as fast as we had been doing and twice as fast as we could possibly dance. He stamped his feet on the floor and banged his fists on the piano cover and sang and shouted.... This dreadful scene made Nijinsky very nervous. After '*Kolossal*' was replaced, Nijinsky said 'I cannot do it.' The rehearsal was stopped and Diaghilev

cancelled a future engagement in order to rehearse." (From a letter to Robert Craft from Lincoln Kirstein, London, October 21, 1973.)

January 25 – Hotel Hauffe, Leipzig – Nijinsky to Stravinsky: "I know what *Le Sacre du printemps* will be when everything is as we both want it: new, and, for an ordinary viewer, a jolting impression and emotional experience. For some it will open new horizons flooded with different rays of sun. People will see new and different colors and lines. All different, new, and beautiful."

January 28 – Stravinsky arrives in London (Savoy Hotel) and rehearses with Nijinsky and his dancers in the Aldwych Theatre almost daily for three weeks. Bronislava Nijinska recalled that Stravinsky and Michael Osipovitch Shteinman, a conductor engaged by Diaghilev in St. Petersburg, played from the *four-hand piano score*. She also remembered that the only form of the music for the final dance was the sketch score (*particell*) and that when Stravinsky returned to Switzerland on February 20 Shteinman had to decipher this alone as best he could. (The sketch-score, sold by Serge Lifar at Sotheby's in 1982, is inscribed by Stravinsky on the last page of the next-to-last dance: "That idiot Nijinsky never returned the *Sacred Dance*." Where is it now, in 2007?)

February 13 – The *Daily Mail* publishes an interview with Stravinsky: "My new ballet 'The Crowning of Spring' has no plot. It is a series of ceremonies in ancient Russia...."

February 15 – The *Pall Mall Gazette* publishes an interview with Nijinsky: "... I am working hard on ... *Sacre du printemps*.... It will be danced only by the corps de ballet, for it is a thing of concrete masses, not of individual effects."

March 30 – Paris – Pierre Monteux writes about his rehearsals of Part One to Stravinsky in Clarens: "I have had two strings rehearsals, three wind rehearsals, and two full rehearsals. Yesterday I rehearsed *Sacre* with *Petrushka* and *Firebird*. What a pity that you could not be here, above all that you could not be present for the explosion of *Le Sacre*. I thought of you constantly and regretted your absence, but I know that you are very busy. Now it will be for the month of May...." The letter contains Monteux's diagnoses for four problematical orchestral balances, and solely on the conductor's word, Stravinsky rewrote a full

page of the orchestra score. (But why did he not go to Paris to attend at least one rehearsal of what he knew to be his most important creation? Did he fear that first contact with the actuality of the music? This would be unlike him, but so was the *Sacre* unlike anything that he or anyone else had ever wrought.)

May 3 – Lausanne – Stravinsky writes to Maximilian Steinberg in St. Petersburg: “Dear one, order a tromba piccolo in D; if a timpani piccolo cannot be had, that is only half a problem, but the tromba is essential; it isn’t to be found in Paris, nor is there any way to procure one. A further request: Obtain mutes from Zimmerman, two for the tubas, and three for the trombones (whether bronze or leather does not matter) and have them sent immediately to the head of the Russian Ballet G. Astruc, Rue Louis le Grand.” (The letter reveals that in 1913 trombones and tubas in Paris orchestras did not have mutes, and that a small trumpet in D could be found, or made quickly, in St. Petersburg, but not in the capital of France.)

May 13 – Stravinsky arrives in Paris, Hôtel Splendide, and directs a piano rehearsal with Nijinsky.

May 18 (Afternoon) – *Théâtre des Champs-Élysées* The first rehearsal of *Le Sacre du printemps* with the dancers on stage.

May 26–27 – Théâtre des Champs-Élysées – Rehearsals with the full orchestra. “The theatre was still being finished and workmen kept going through the rehearsal room. Nijinsky lost his temper and tried to throw a chair at a man coming through” (Rambert, *op. cit.*).

May 27 (?) – Monteux leaves a note for Stravinsky at the Hôtel Splendide: “I stopped by to work with you, but, since you were out, I will go to the library at the Théâtre to make the changes in the parts that you made yesterday. Are you free this evening? Perhaps we can work together after dinner.”

May 28 – The dress rehearsal, attended by Debussy, Ravel, and the artistic *monde*. Dame Rambert recalled that the “dress rehearsal was pandemonium” and that “the dancers had not heard the orchestra before” (*op. cit.*).

May 29 – Extract from an unidentified Paris newspaper: “*Le Sacre du printemps* will be presented this evening in the Théâtre des Champs-Élysées. It is the most astonishing creation that I have ever witnessed by the admirable troupe

of M. Serge Diaghilev...”

The premiere of *Le Sacre du printemps*. Stravinsky occupies seat 111, but he soon goes backstage. The *Sacre* is the second offering of the evening, following *Les Sylphides*. The program concludes with *Le Spectre de la Rose* and Dances from *Prince Igor*. “I could not hear the orchestra. When the curtain went down Nijinsky passed me in the wings and was cursing: *Dura Publica* [stupid audience]” (Rambert, *op. cit.*).

May 31 – Debussy sends a pneumatique inviting Stravinsky to dinner but not mentioning the performance. *Comœdia* publishes an account of the premiere by Louis Vuillemin: “... people sang, whistled, applauded, shouted ironic bravos even before the curtain rose.” Vuillemin attributes this to the exchange of controversial opinions all over Paris from people who attended the rehearsals, adding that “Every critic in Paris was invited to the dress rehearsal on May 28. At the performance, by the end of the prelude one had stopped listening to the music and attention was directed to the choreography, which was ugly or indifferent...”

June 2 – The Ballets Russes perform the *Sacre* for the second time, on a program beginning with *Les Sylphides* and ending with *Shéhérazade*.

June 3 (Afternoon) – *Théâtre des Champs-Élysées*, backstage, Stravinsky gives an interview to Henri Postel du *Mas of Gil Blas*.

June 4 – The Ballets Russes perform the *Sacre* for the third time, on a program beginning with *Shéhérazade* and ending with *Le Spectre de la Rose*.

Gil Blas: “In all fairness, I must say that the composer was not greatly upset and did not fulminate too violently against his detractors when we interviewed him yesterday. Stravinsky is small in stature but looks tall because he holds his forehead high, thus dominating his interviewer. ‘I quite understand that my music could not be immediately accepted. But the lack of good will on the part of the audience is unjustifiable. It seems to me that it should have waited to express its disappointment until the end of the performance. This would have been courteous and honest. I gave them something new, and I fully expected that those who applauded *Petrushka* and *Firebird* would be somewhat dismayed. But I also expected an understanding attitude.

I have acted in good faith; my previous works ... were a guarantee of my sincerity and should have proved that I had no intention of making fun of the public.”

Schmitt's review of the premiere appears in *La France*: “... The genius of Igor Stravinsky could not have received more striking confirmation than in the incomprehension and vicious hostility of the crowd.... With a logic, with an infallibility, human stupidity demands its rights.”

June 6 – The Ballets Russes perform *Sacre, Les Sylphides, and Thamar*.

June 13 – The Ballets Russes perform *Sacre, Le Spectre de la Rose, La Tragédie de Salomé, Carneval*.

June 15 – Stravinsky, in a nursing home in Neuilly, recovering from typhoid, receives a visit from Debussy.

June 16 – Stravinsky receives a visit from Giacomo Puccini, who had written to Tito Ricordi after one of the *Sacre* performances: “Sheer cacophony, but strange and not without a certain talent.”

June 30 – Paris – Jeanès (the painter) writes: “I had hoped to see you and tell you of the intense emotion that your *Sacre* aroused in me.... It seems to me that you have expressed one of the elemental forces of Man.... The *Sacre* was one of the greatest emotional experiences of my life.”

July 3 – Paris Stravinsky writes to Maximilian Steinberg in St. Petersburg: “I am very satisfied with ‘Holy Spring’ in the orchestra and was happy, truly happy, to hear the long-awaited orchestra performance. The presentations went very stormily. Fights actually occurred. Nijinsky's choreography was incomparable; with the exception of a few places, everything was as I wanted it. One must wait a long time before the public becomes accustomed to our language, but of the value of what we have done I am certain, and this has given me the strength for further work....”

July 11 – London – *Theatre Royal, Drury Lane* – The *Sacre* is performed for the first time in London. Apparently

Diaghilev had demanded cuts in the score. Monteux informed Stravinsky of this, who answered, forbidding any cut. When Monteux read Stravinsky's reply to Diaghilev, Misia Sert cabled Stravinsky in Berlin, accusing him of “unjustly wounding Serge.”

July 13 – Berlin – Stravinsky cables Diaghilev in London, half apologizing. Diaghilev dismisses Monteux, and Rhené-Baton conducts the two remaining performances, July 18 and 24.

July 31 – Dieppe – Monteux writes to Stravinsky: “The *Sacre* went very well with the admirable London orchestra, nor did we have many rehearsals (only seven). The London public was much better behaved than the Parisian, and the whole work was heard from beginning to end. The success was considerable—six or seven curtain calls. I greatly regretted that you were not there.”

1914

April 5 (Sunday, 2:30 p.m.) – Paris, *Salle du Casino* – Stravinsky attends Monteux's concert performance of the *Sacre* and after it is borne from the hall on the shoulders of the crowd and carried in triumph through the Place de la Trinité.

April 6 – Paris – *Comœdia* publishes a review by Emile Vuilleumoz of Monteux's April 5 performance: “The crowd that invaded the Casino de Paris stopped all traffic in the Rue de Clichy and upset strollers in the Place de la Trinité. After the last chord there was delirium. The mass of spectators, in a fervor of adoration, screamed the name of the author, and the entire audience began to look for him. A never-to-be-forgotten exaltation reigned in the hall, and the applause went on until everyone was dizzy. The reparation is complete, Paris is rehabilitated. For Igor Stravinsky, the homage of unlimited praise.”

Robert Craft

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. Among Robert Craft’s forthcoming recordings for Naxos are a second Webern album, and Stravinsky’s orchestrations of Mussorgsky’s and Beethoven’s *The Song of a Flea*.

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.

Orchestra of St Luke's

The Orchestra of St Luke's is one of America's foremost and most versatile chamber orchestras. 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.

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 Gregg Smith's own arrangements and compositions. Gregg Smith prepared Stravinsky's *Requiem Canticles* for its performance at the composer's funeral service in Venice.

Twentieth Century Classics Ensemble

Robert Craft formed the Twentieth Century Classics Ensemble in 1990 to perform and record the seminal works of the last century, in particular the music of Stravinsky, Schoenberg and Webern. It was subsequently upgraded with some of New York's finest instrumentalists by the renowned cellist and contractor, Fred Sherry.

Jennifer Frautschi

Born in Pasadena, California, Jennifer Frautschi began the violin at the age of three. She was a student of Robert Lipsett at the Colburn School for the Performing Arts in Los Angeles. She also attended Harvard, the New England Conservatory of Music, and the Juilliard School, where she studied with Robert Mann. An Avery Fisher Career Grant recipient, Jennifer Frautschi is rapidly gaining acclaim as an adventurous performer with a wide-ranging repertoire. Equally at home in the classic repertoire as well as twentieth and twenty-first century works, in the past few seasons alone she has performed Britten's *Violin Concerto*, Poul Ruders' *Concerto No. 1*, Steven Mackey's *Violin Sonata*, and Mendelssohn's rarely played *Concerto in D minor*, along with standard concertos by Mozart, Tchaikovsky and Berg. Selected by Carnegie Hall for its Distinctive Debuts series, she made her New York recital debut in April 2004. An avid chamber musician, Jennifer Frautschi has appeared widely, with performances at the Caramoor International Music Festival, where she has performed annually since André Previn first invited her there as a Rising Star in 1992. She has given premières of important new works by Oliver Knussen, Krzysztof Penderecki, Michael Hersch and others, and has recorded for Naxos a Grammy-nominated recording of Schoenberg's *Concerto for String Quartet and Orchestra*, conducted by Robert Craft who considers her one of the three or four finest violinists on the present musical scene. Jennifer Frautschi performs on a 1722 Antonio Stradivarius violin known as the "ex-Cadiz", on generous loan to her from a private American foundation.



Jennifer Frautschi

*Photo by
Lisa-Marie
Mazzucco*



8.557508

DDD

Playing Time
67:42

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Booklet notes in English

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This new recording of the 1967 edition of *The Rite of Spring*, a major landmark of twentieth century music, is released in celebration of the 125th anniversary of the birth of Stravinsky. The *Violin Concerto* is widely considered to be Stravinsky's most perfect orchestral work. The *Symphonies of Wind Instruments* is now seen as a shorter companion opus for *The Rite of Spring*. It is, in any case, the last of his pre-neoclassic creations. Dedicated to Claude Debussy, *Zvezdolikiy* ('The Star-Faced One') for unaccompanied male chorus and orchestra is unique in Stravinsky's music for its uncontrasted slow tempo and the absence of a motoric rhythm. The second half is written in homage to the French composer and includes actual imitations of his melodic rhythmic and instrumental styles.

philharmonia
orchestra

Igor
STRAVINSKY
(1882–1971)

125th Anniversary Album

- | | | |
|-----|---|--------------|
| ①–④ | Violin Concerto (1931) | 21:22 |
| ⑤ | Zvezdolikiy: Cantata for Male Chorus & Orchestra | 4:26 |
| ⑥ | Symphonies of Wind Instruments (1920) | 7:54 |
| ⑦–⑳ | The Rite of Spring (1911–1913; 1947/1967) | 33:41 |

Jennifer Frautschi, Violin ^{1–4}
Twentieth Century Classics Ensemble ⁶
Orchestra of St Luke's and Gregg Smith Singers ⁵
Philharmonia Orchestra ^{1–4, 7–20}

Robert Craft

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

Recorded at Abbey Road Studio 1, London, 29–30 April 2006 ^{1–4} & 3–5 January 2007 ^{7–20}; at Theatre A, Performing Arts Center, SUNY Purchase, NY, 1992 ⁵; and at the American Academy of Arts and Letters, NY, 2001 ⁶
Producers: Philip Traugott ^{1–4, 7–20}; Gregory Squires ^{5, 6} • Editing: Floating Earth ^{1–4, 7–20}; Richard Price ^{5, 6}
Publishers: Schott © 1931 ^{1–4}; P. Jurgenson, 1912, Moscow ⁵; Boosey & Hawkes, first publication 1920, rev. 1947 ⁶;
Boosey & Hawkes, reprinted with corrections, 1967 ^{7–20}
Booklet notes: Robert Craft • Cover photo: Stravinsky in Paris, 1929 (Robert Craft collection)
Track 5 was previously released on Music Masters (1992) and track 6 on Koch International Classics (2001).