NAXOS

STRAVINSKY

Symphony in C

Symphony in Three Movements

Octet for Winds

Dumbarton Oaks Concerto

Philharmonia Orchestra

Twentieth Century Classics Ensemble

Orchestra of St. Luke's

Robert Craft



THE ROBERT CRAFT COLLECTION

THE MUSIC OF IGOR STRAVINSKY, Vol. 10

Robert Craft, Conductor

Octet for Wind Instruments (1922-23) — 13:27

1 Sinfonia – Allegro 3:39
2 Theme and Variations 6:34
3 Finale 3:14

Twentieth Century Classics Ensemble

Elizabeth Mann, flute; William Blount, clarinet; Marc Goldberg, bassoon; Thomas Sefkovic, bassoon; Chris Gekker, trumpet; Carl Albach, trumpet; Michael Powell, trombone; John Rojak, bass trombone.

Recorded at SUNY, Purchase, NY, in 1992
Producer and engineer: Gregory K. Squires • Editors: Richard Price and Wayne Hileman

Concerto in E flat (Dumbarton Oaks) (1938) — 13:03

For ten strings and five winds (flute, clarinet, bassoon, and two horns)

4 Tempo giusto 4:18
5 Allegretto 3:48
6 Con moto 4:57

Orchestra of St. Luke's

Recorded at SUNY, Purchase, NY, in 1991
Producer and engineer: Gregory K. Squires • Editors: Richard Price and Wayne Hileman

Symphony in C (1940) — 27:40

7 Moderato alla breve 9:24
8 Larghetto concertante 6:27
9 Allegretto 4:47
10 Largo; Tempo giusto, alla breve 7:02

Philharmonia Orchestra

Recorded at Abbey Road Studio No. 1, London, on 16th and 17th November, 1999
Producer: Gregory K. Squires • Engineer: Mike Sheady
Assistant engineer: David Flowers • Editors: Richard Price and Wayne Hileman

Symphony in Three Movements (1942-45) — 21:29

11 𝅗𝅥 = 80 9:49
12 Andante – Interlude 5:40
13 Con moto 6:00

Philharmonia Orchestra

Recorded at Abbey Road Studio No. 1, London, on 14th and 15th November, 1999
Producer: Gregory K. Squires • Engineer: Mike Sheady
Assistant engineer: David Flowers • Editors: Richard Price and Wayne Hileman

Mastered by Richard Price, Candlewood Digital LLC

Igor Stravinsky (1882-1971)

Octet • Dumbarton Oaks Concerto • Symphony in C • Symphony in Three Movements

Octet (1922-23)

Stravinsky made his official début as a conductor introducing the *Octet* in a Koussevitzky concert at the Paris Opéra on October 18, 1923. The performance followed another major première, Prokofiev's *First Violin Concerto* (his magnum opus, in this reviewer's opinion), and preceded the *Eroica* Symphony, a scarcely believable neighbourhood for Stravinsky's brief (13-minute) opus for eight solo winds, a large part of which features only two instrumental parts together at a time. No wonder the *Octet* ensemble had to be screened off and moved to the stage-front of the cavernous Opéra.

The *Octet* was secretly dedicated to Stravinsky's mistress, Vera de Bosset. It also happens to be the happiest of his early pieces. It has never been fully put into perspective, though it is the composer's first completely neo-classic opus. The first movement, *Sinfonia – Allegro,* has a key signature (E flat). It begins with a *Lento* introduction. A single trumpet note opens the piece and is answered by the woodwinds—flute, clarinet, two bassoons—which play an extended, quiet quartet, featuring the flute in some of the tenderest music in the piece. The introduction concludes with a recapitulation of the beginning.

The following *Allegro,* the body of the piece but barely longer than the introduction, is rollicking music, thematically simple, always syncopated, lightly scored—duets, trios—constantly varying instrumental colours. Most of the music is diatonic, as is the complete work, with one exception. A new characteristic is the prominence of scales: they occur in all three movements. The form and harmonic language are eighteenth-century classical.

The second movement, a *Theme and Variations*, is a showcase featuring instrumental virtuosity. The first variation is repeated after the second, after the third, and before the fourth, the fugal slow movement, and the *Octet*'s only harmonically dense one. The last movement is a romp, with a pleasing, off-the-beat, jazz coda.

The *Octet*, a turnaround in every way from *The Rite of Spring,* performed a decade earlier, was surprisingly well received.

Concerto in E flat (Dumbarton Oaks) (1938)

Stravinsky conducted Bach's *Third Brandenburg Concerto* in Cleveland in February 1937, and was not able thereafter to forget the piece. He spent the following summer in Chateau de Montoux near Geneva, composing a concerto inspired by the Bach, the beginning of which is an unmistakable adaptation from Bach's first theme. This has remained the principal criticism of the work ever since, though the choice should be considered among the excellences of the piece. Its musical invention and craftsmanship are on the highest level.

Dumbarton Oaks is the Washington, DC estate of Robert and Mildred Bliss. They bequeathed it to Harvard University, under whose administration it became the University's Center for Byzantine Studies. The property is best known today for its magnificent Italian gardens. Stravinsky had known the Blisses before the *Concerto* commission and they were friends until his death. He saw them in Athens in 1956 and in July of that year he was a guest on their yacht on an excursion from Istanbul to the Black Sea. In the cultural world Mildred Bliss was *sans pareil*. (Auden once told me that he dreaded being seated next to her at dinner parties because "she converses with me only in Greek or in English words I do not know.")

The *Concerto*, written two decades after the *Octet*, and his last work completed in Europe, is a perfect partner for it. It is traditional in form—fast, slow, fast—and in tonality, E flat, B flat, E flat. Jerome Robbins made a delightful ballet of it in 1972. The original

manuscript is in the Dumbarton Oaks library, along with that of Stravinsky's *Septet* (1954), also commissioned by the Blisses, and first performed there conducted by Stravinsky. The première of the *Concerto* was in the Bliss domicile, conducted by Nadia Boulanger, on May 8th, 1938.

Symphony in C (1940)

The first movement, in traditional sonata form, is Stravinsky's longest in a single meter since 1906. But the rhythmic tensions of the piece are one of its wonders. The accented off-beats continue to surprise us no matter how well we know the music. Rests are also surprisingly extended. The rhythmic vocabulary—eighths and quarters mainly, a few half notes, sixteenths as connecting lines and part of an accompaniment figure—are almost as restricted as in the first movement of Beethoven's *Fifth Symphony*. Having mentioned that *capolavoro,* I should add that the increased use of the dotted figure in the latter part of the movement, and of the dotted-quarter rest, building to the climax, is remarkably Beethovenian. The thematic material is restricted as well, and is as devoid of chromatics as any music of its time. The modulations, with one exception, do not wander to remote keys, but favour the subdominant and dominant, and the excursions through F minor, E, D, E flat minor are brief. The movement's most striking episode is the ending. Flute and clarinet, two octaves apart, play the first theme *legato*, over a *staccato ostinato* figure in violas and second violins that continues unchanged until the final chords. The melody does change, if only by a single upper note involving an octave leap that brings new brightness. Stravinsky seems to be saying that great music can still be composed with the simplest means.

Stravinsky's elder daughter died of tuberculosis at the end of November 1938. His wife, Catherine, died from the same disease on March 2nd, 1939. He did not complete the first movement until April 17th, 1939, by which time he was stricken with tuberculosis himself and confined to the same sanatorium, Sancellemoz, in the Haute-Savoie, where his wife and daughters had spent so much of their lives. The second movement, *Larghetto*, was begun there on April 27th. It employs a reduced orchestra, omitting the tuba, trombones, timpani, two of the horns, and one of the trumpets. His sketchbook shows that he wrote most of the movement in quartet-score form. The full draft was finished on July 19th, after very little trial-and-error sketching. The music is elegiac, with long-line, elegantly embellished melodies. The duets between the oboe and violins are graceful and refined beyond any of music of the twentieth century known to this writer, and even the *agitato* middle section is soft and subdued.

The manuscript score of the second movement survived a perilous wartime adventure. Willy Strecker, the *Symphony*'s publisher, visited the composer twice in Sancellemoz, to bring each of the first two movements safely back to Schott, Mainz for engraving. On the first visit Stravinsky gave the manuscript of the first movement to him, and tried (unsuccessfully) to establish a connection for future transactions through Luxembourg, Stravinsky being a banned composer in the Third Reich, and Strecker being forbidden to send proofs (and royalties) to him in France. On the second visit, only ten days before the beginning of World War II, Stravinsky parted with the score of the second movement in the same way. (The last two movements were printed in New York during World War II.) When Schott had engraved the second movement, Strecker entrusted the manuscript to the wife of Paul Hindemith to return it to Stravinsky in New York, where she was hoping to rejoin her husband. Somehow, she managed to obtain passage through Italy in 1942 and reach the United States, but the score was not restored to Stravinsky until January 1st, 1953. On this date Hindemith directed a *matinée* concert of his music in Town Hall, to which Stravinsky, "self-confined" to bed with a cold (in order the escape the concert), had sent me as deputy. After it, Hindemith came to visit Stravinsky in his hotel (the Gladstone, on East 52nd Street) and at the end of a vivacious meeting withdrew the manuscript from a *valise* and presented it to its

composer. Though Stravinsky had long since forgotten about the manuscript, he was pleased to see it again, and to my amazement and overwhelming thrill he inscribed it to me as a New Year's gift.

The third movement was composed in Cambridge and completed in Boston on April 27th. The fourth is dated Hollywood, August 17th. The composer conducted the première with the Chicago Symphony Orchestra on November 7th, 1940.

Symphony in Three Movements (1942-45)

Stravinsky began the *Symphony* in 1942, not at the beginning but with the music at two bars before rehearsal [70] through the second bar of [80]. Composing backwards, so to speak, as he had done in other works, he then wrote the music from the upbeat to the bar before [59] to a few bars before [70]. The three connecting bars between these two sections repeat the rhythm of the three repeated chords after rests in the first movement of the *Eroica* Symphony. This is followed in the sketchbook by a draft of the entire first section through the canon for two bassoons of the third movement. Returning to the opening movement, the composer continued to work toward the beginning, adding the music from [34] to [56], then the section from [22] to [39]. Surprisingly, the latter section was composed as a separate piece on pages from a loose-leaf notebook, and later inserted as a continuation of the opening of the *Symphony*.

A sketch for bars [143-172] is marked "new, with piano", making one wonder what Stravinsky thought he was composing when he began the piece. His biographer at the time, Alexander Tansman, believed that it was a concerto for orchestra with a solo *concertante* role for piano. But the New York Philharmonic Symphony had commissioned a "Victory Symphony", and the end movements are clearly martial in spirit. Indeed, the third movement follows a programmatic scenario of the progress of World War II. It begins with a parody march of goose-stepping soldiers parading in triumph in 1940. The faster, syncopated, and more rhythmic music that follows was inspired by cinematic scenes of the recrudescence of the Allies. The march returns, less aggressively, and finally comes to a halt, symbolizing the breakdown of the Nazi war machine in the winter of 1943 and the stasis at Stalingrad. Here it should be said that Stravinsky followed the conflict with maps on which he flagged the day-to-day positions of the armies on the Russian, Italian, then Western fronts. Once again a proud Russian, he participated in money-raising concerts for the war effort. He wrote the final bars of the *Symphony* during the surrender of Japan.

The post-Stalingrad music begins with the solo trombone playing a two-note motive twice, each time different in length and a step apart, as if the player were "warming up" in a room by himself. After a pause, the piano plays the same notes, and makes a fugue subject of them. The harp, the featured instrument of the second movement, as is the piano of the first, enters next and plays in duet with the piano. The bassoons and strings form a third, fugal voice, after which an agitated figure leads to the development of the Latin American rhythm heard earlier in the movement but now jubilant.

The second movement was composed in 1943 for the "Apparition of the Virgin" scene in the film of Franz Werfel's *Song of Bernadette,* but not used there. Stravinsky and Werfel had been close friends, and the inclusion of the *Bernadette* music should be thought of as a memorial to the writer. It has no connection with the Broadway-style first and last movements but fits perfectly between them.

Robert Craft

Twentieth Century Classics Ensemble

Robert Craft formed the Twentieth Century Classics Ensemble to perform and record the seminal works of the last century, in particular the music of Stravinsky, Schoenberg and Webern. Since the late 1980s Fred Sherry has engaged musicians who, in addition to being virtuosos, have a deep commitment to this music. The close working relationship between the players and Robert Craft has produced finely tuned and deeply felt performances which are heightened by Craft's own stamp of authenticity. These recordings have been hailed by critics and fellow musicians alike.

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

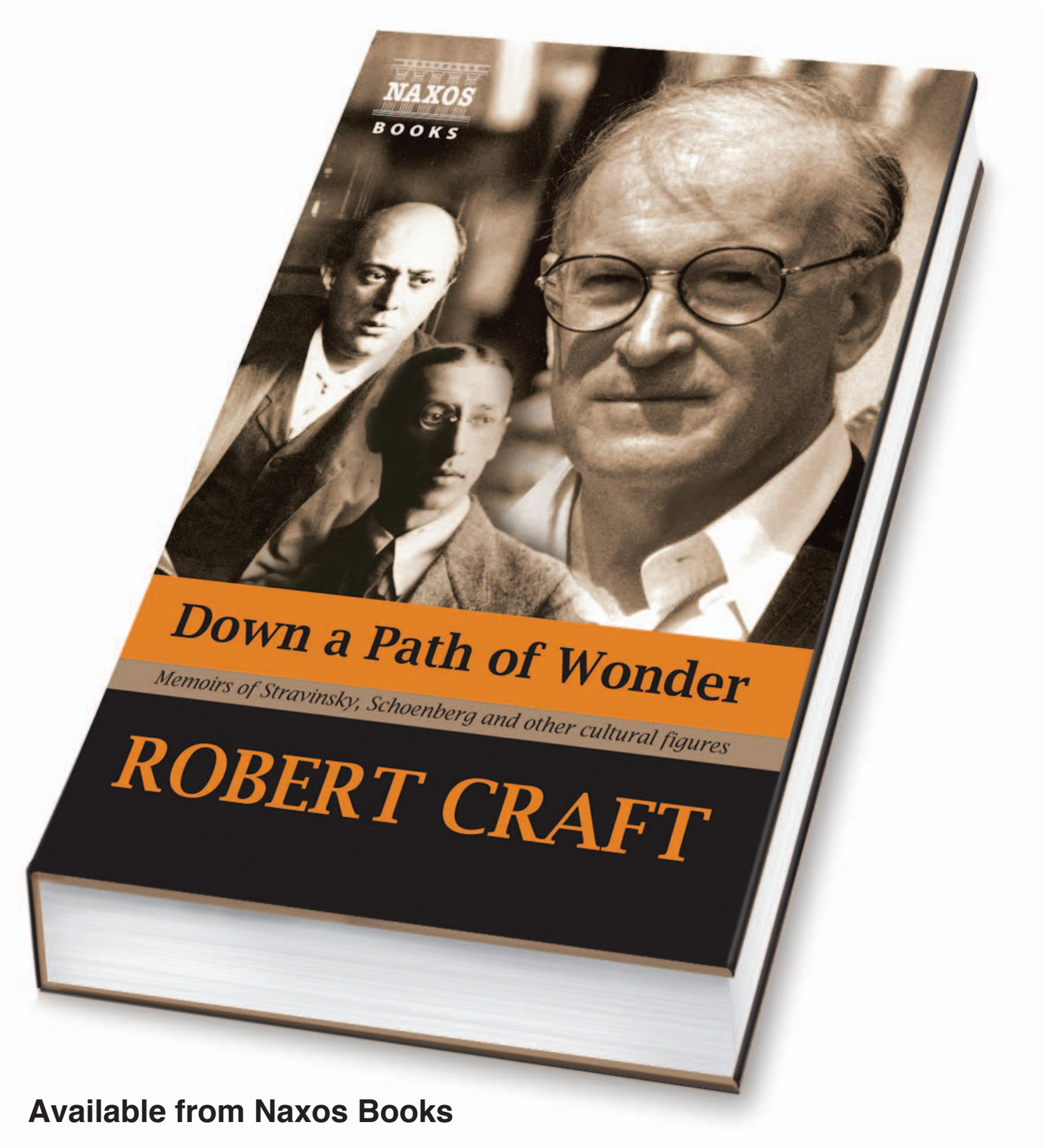
Established in 1945, the Philharmonia Orchestra is one of the world's great orchestras. It boasts relationships with the world's most sought-after artists, notably its Principal Conductor and Artistic Advisor Esa-Pekka Salonen and remains at the heart of British musical life. Conductors associated with the Orchestra have included Furtwängler, Richard Strauss, Toscanini, Cantelli, Karajan and Giulini. Otto Klemperer was the first of many outstanding Principal Conductors, and other great names have included Lorin Maazel, Riccardo Muti and Giuseppe Sinopoli, with currently titled conductors Christoph von Dohnányi (Honorary Conductor for Life), Sir Charles Mackerras (Principal Guest Conductor), Kurt Sanderling (Conductor Emeritus) and Vladimir Ashkenazy (Conductor Laureate). Since 1995 the orchestra's work has been underpinned by its United Kingdom and International Residency Programme, which began with its residencies at the Bedford Corn Exchange and London's South Bank Centre, and now also includes De Montfort Hall in Leicester, the Anvil in Basingstoke and a series of partnerships across Kent and the Thames Gateway, based in Canterbury. The Orchestra's international extensive touring schedule each season involves appearances at the finest concert halls across Europe, the United States and Asia.

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 *Down a Path of Wonder: Memoirs of Stravinsky, Schoenberg and Other Cultural Figures (2006)*. He lives in Florida and New York.



Available from Naxos Books

ROBERT CRAFT COLLECTION

Also available:



8.557503



8.557504



8.557505



8.557506

NAXOS

STRAVINSKY: Symphonies in C and in 3 Movements

8.557507

With neo-classical works such as those on this disc, Stravinsky showed that great music could still be composed with the simplest of means, recalling Beethoven's achievement yet using his own thoroughly modern rhythmic vitality, grace and refinement. The Robert Craft Collection has been acclaimed as "one of the more adventurous and interesting recording projects by Naxos", with individual titles receiving the highest praise: "an almost unsurpassable choice" (8.557501), "as with all the releases in this magnificent series, the performances are excellent" (8.557502), "a disc of major importance" (8.557508).

philharmonia orchestra

Igor STRAVINSKY
(1882-1971)

Symphony in C • Symphony in Three Movements

Octet (1922-23) [1]	**13:27**	**Symphony in C (1940) [3]**	**27:40**
1 Sinfonia – Allegro	3:39	7 Moderato alla breve	9:24
2 Theme and Variations	6:34	8 Larghetto concertante	6:27
3 Finale	3:14	9 Allegretto	4:47
		10 Largo; Tempo giusto, alla breve	7:02
Concerto in E flat (Dumbarton Oaks) (1938) [2]	**13:03**	**Symphony in Three Movements (1942-45) [4]**	**21:29**
4 Tempo giusto	4:18	11 ♩ = 80	9:49
5 Allegretto	3:48	12 Andante – Interlude	5:40
6 Con moto	4:57	13 Con moto	6:00

Twentieth Century Classics Ensemble [1]

Orchestra of St. Luke's [2] • Philharmonia Orchestra [3, 4]

Robert Craft

A full track listing and recording details can be found on page 2 of the booklet

Producer: Gregory Squires • Edited and mastered by Richard Price, Candlewood Digital LLC
Booklet Notes: Robert Craft • Publishers: Boosey and Hawkes Music Publishers Ltd. (tracks 1-3); Schott Music (tracks 4-6); Chester Music Ltd. (tracks 7-13) • These recordings were previously released on MusicMasters (tracks 1-6) and Koch International Classics (tracks 7-13)
Cover painting: *Spatial Force Construction* by Lyubov' Sergeevna Popova (1889-1924)
(Tretyakov Gallery, Moscow, Russia / The Bridgeman Art Library)

NAXOS

8.557507

DDD

Playing Time
75:39

℗ 1994, 1995, 2001 & © 2009 Naxos Rights International Ltd.
Booklet notes in English
Disc made in Canada. Printed and assembled in USA.

www.naxos.com

NAXOS
STRAVINSKY: Symphonies in C and in 3 Movements
8.557507