

COLUMBIA
GUARANTEED HIGH FIDELITY
MASTERWORKS



IGOR STRAVINSKY

CONDUCTS 1961

MOVEMENTS FOR PIANO
AND ORCHESTRA PREMIERE RECORDING
CHARLES ROSEN, PIANIST
THE COLUMBIA SYMPHONY ORCHESTRA

DOUBLE CANON
FOR STRING QUARTET

EPITAPHIUM FOR FLUTE,
CLARINET AND HARP

OCTET FOR WINDS

L'HISTOIRE DU SOLDAT (SUITE)

ISRAEL BAKER, SOLO VIOLINIST

PATRIMONIO UC



This Columbia High Fidelity recording is scientifically designed to play with the highest quality of reproduction on the phonograph of your choice, new or old. If you are the owner of a new stereophonic system, this record will play with even more brilliant true-to-life fidelity. In short, you can purchase this record with no fear of its becoming obsolete in the future.

ML 5672



Available on Stereo—MS 6272

IGOR STRAVINSKY CONDUCTS, 1961

Movements for Piano and Orchestra

Charles Rosen, pianist (appearing through the courtesy of Epic Records).
The Columbia Symphony Orchestra

Double Canon for String Quartet

Israel Baker, violin; Otis Igleman, violin; Sanford Schonbach, viola;
George Neikrug, cello

Epitaphium for Flute, Clarinet and Harp

Arthur Gleghorn, flute; Kalman Bloch, clarinet; Dorothy Remsen, harp

Octet for Wind Instruments

James Pellerite, flute; David Oppenheim, clarinet; Loren Glickman and Arthur Weisberg, bassoons; Robert Nagel and Theodore Weis, trumpets;
Keith Brown and Richard Hixon, trombones

L'Histoire du Soldat (Suite)

Israel Baker, solo violin; Roy D'Antonio, clarinet; Don Christlieb, bassoon; Charles Brady, cornet; Robert Marsteller, trombone; Richard Kelley, bass;
William Kraft, percussion

Stravinsky's *Movements for Piano and Orchestra* were composed in 1958-1959. The first performance was in New York on January 10, 1960, with Margrit Weber (to whom the *Movements* are dedicated) as soloist and the composer conducting. Stravinsky has said that the five *Movements* are "related more by tempo than by differences of timbre, mood, character; in a duration of only eight minutes, the contrast of an *andante* with an *allegro* would make little sense; construction must replace contrast... The *Movements* explore new harmonic regions, some of them more complex than in any of my previous music, in spite of long pedal-point passages such as the C of the first ending, the clarinet tremolo at the end of; the third movement, and the string harmonics in the fourth movement. I am amazed at this myself, in view of the fact that in *Threni* simple triadic references occur in every bar."

Stravinsky has also written that "every aspect of the composition has been to some extent determined by serial forms, and the *Movements* represent my boldest steps in the extension of a serial point-of-view to other elements than pitch. The confining of the short orchestral interludes each to a defined timbre may be considered as a serial orientation, and so may certain rhythmic procedures in the last movement, following the measured *accelerando* for the two flutes (a passage that has been compared to Bartók by people who are unaware of the same thing in old music—in Monteverdi's madrigal *Sfogava con le stelle*, for instance)."

In the light of the two larger works Stravinsky has completed since the *Movements*—the cantata *A Sermon, a Narrative, and a Prayer*, and the drama *The Flood*—the *Movements* are shown to have been the crucial work in the whole development of Stravinsky's music since *The Rake's Progress*.

The *Double Canon*; Raoul Dufy, in *Memoriam* began as an album-leaf duet for flute and clarinet. Composed in Venice in September 1959, in response to a private request for an autograph, the music was not intended as a personal tribute to Dufy for the composer and the painter had never met. The string quartet expansion was produced by the simple reversibility of the canon subject. The rhythmic, melodic, and harmonic character of the music is reminiscent of the string quartet canons from the *In Memoriam Dylan Thomas*. (The events of the canon—they take longer to describe than to play—are as follows: The 12-note subject is stated by the first violin and followed by the

second violin in canon a major second below and at the time interval of four beats. The violins repeat their canon, but with the second violin at the unison; during this repetition the viola enters with the R order of the subject at the octave below, while the cello follows the viola, in canon with it, a minor seventh below and at the time interval of six beats. The viola and cello repeat their canon, but at the octave while, at the same time, the violins play the RI form in canon, at the time interval of six beats and at the pitch interval of a major second above. The final statement, by the violins alone, repeats the RI form canon, but at the unison.)

The seven-strophe *Epitaphium* "for the Tombstone of Prince Max Egon zu Fürstenburg" was composed shortly after the death (April, 1959) of the founder and patron Prince of the "Donaueschingen Musiktag." Stravinsky had been Prince Max Egon's house guest during the Donaueschingen festivals of 1957 and 1958, and Stravinsky's music was associated with the growth of this important annual event from its earliest years. The music is a series of short antiphons that contrast the bass register of the harp with the treble register of a flute and clarinet duet.

"The *Octuor* began with a dream. I found myself (in my dream state) in a small room surrounded by a small number of instrumentalists who were playing some very agreeable music. I did not recognize the music they played, and I could not recall any of it the next day, but I do remember my curiosity—in the dream—to know how many the musicians were. I remember, too, that after I had counted them to the number eight, I looked again and saw that they were playing bassoons, trombones, trumpets, a flute, and a clarinet. I awoke from this little dream concert in a state of delight, and the next morning I began to compose the *Octuor*—a piece I had not so much as thought of the day before (though I had wanted for some time to write a chamber ensemble piece—not incidental music like *L'Histoire du Soldat*, but an instrumental sonata).

The *Octuor* was quickly composed (in 1922). The first movement came first, and then the waltz in the second movement. The theme of the beginning of the second movement was derived from the waltz. As soon as I had discovered it, I recognized it as an ideal theme for variations. I then wrote the "*rubans des gammes*" ("ribbons

of scales") variation as a prelude introduction to each of the other variations. The final variation, the fugato, is the culmination of everything I had attempted to do in the movement, and it is certainly the most interesting episode in the whole *Octuor*. The point of the fugato is that the theme is played in rotation by the instrumental pairs (flute-clarinet, bassoons, trumpets, trombones) which is the combination idea at the root of the *Octuor* (and of my dream). The third movement grew out of the fugato and was intended as a contrast to the high tension point of the whole piece. Perhaps I had Bach's Two Part Inventions in mind while composing this movement—as I may have had while composing the last movement of my Piano Sonata; I was inspired by the lucidity and terseness of the Inventions, at any rate. Terseness, too, was part of my intention in composing the final chord; the first inversion seemed to me sufficient to indicate *finis*, and it had more flavor than the tonic, which, in any case, would have been heavy-footed.

My composer's appetite was whetted by my discovery of sonata form; and by my discovery of the possibilities of the instrumental dialogues. (I am satisfied with the instrumental writing, too; I could never compile a textbook of instrumental examples except from my own works, incidentally, for the reason that I could never be certain of the exact intentions of any other composer, and therefore of the degree of his success or failure.)

I conducted the first performance of the *Octuor* myself, and I was extremely nervous about doing it: it was the first work of mine I did introduce myself. The stage of the Paris Opera seemed a large frame for only eight instruments, but we were set off by a wall of screens, and the piece sounded well. The *Octuor* is dedicated to Vera de Bosset."

(from *Conversations with Stravinsky*, Vol. IV.)

Incidental Music to L'Histoire du Soldat.

L'Histoire du Soldat is a chamber play for two actors, a dancer, and a narrator. It was composed by Stravinsky and the Swiss novelist C. F. Ramuz in 1917-1918, and it received its first performance on September 28 of the latter year, in Lausanne.* The play is in two parts of three and four scenes, respectively. Stravinsky's inci-

dental music consists of eleven concert pieces and five short cues. The cues repeat fragments of the larger pieces and they are therefore omitted from the present performance as they are, generally, from purely musical performances. The ensemble uses both bass and treble brass (cornet and trombone), woodwind (clarinet and bassoon), and strings (violin and contrabass). A seventh musician is the chef of a whole pantry of percussion.

The titles and the performing order of the pieces are as follows:

Part I: *The Soldier's March* (subtitled "Marching Tunes"). The bass plays a "left-right, left-right" marching accompaniment figure throughout most of this piece. Fragments of marching tunes are passed from one instrument to another and then sounded by all of the instruments, *tutti*. These "Marching Tunes" are used again later in the work. The second piece, *The Soldier at the Brook*, is also made up of tune fragments that are used in later numbers: the four-note bass *ostinato* returns in *The Devil's Dance*, the cornet melody is the leading tune of *The Little Concerto*, and the violin melody returns in *The Little Concerto*. The next piece, the *Pastorale*, is a duet for clarinet and bassoon with, as a middle section, a cornet solo accompanied by the strings. The music is reminiscent of the last pages of *Petroushka*.

Part II: Of the eight pieces comprising Part II, three of them, the *Tango*, *Waltz*, and *Ragtime*, are played without pause. Part II begins with *The Royal March*, a street-band parade inaugurated by a loud trombone tune. The materials of the next piece, *The Little Concerto*, are derived largely from earlier numbers; it is therefore a connecting and unifying link. *The Little Concerto* begins and ends with a clarinet, violin, and cornet trio. The Princess' three dances, *Tango*, *Waltz*, and *Ragtime* and *The Devil's Dance* are heard next. The latter is a blend of new and old materials. These four dances are followed by a *Chorale* in the wind instruments, with the strings joining at the cadences. The final piece, *The Triumphal March of the Devil*, is a rondo with a theme from *The Royal March*. The theme is repeated five times, the fifth time feebly and as though offstage. Trumpet calls summon the Soldier, and the music ends with the devil's drums.

ROBERT CRAFT

*For an extended description of the play and its staging, see Stravinsky's *Expositions and Developments*, Doubleday, N.Y., 1962. For a detailed study of the music see Lawrence Morton's *Stravinsky*, Oxford Press, N.Y., 1962.

THE SELECTIONS—PUBLISHED BY BOOSEY & HAWKES, INC. (ASCAP)		EXCEPT WHERE NOTED—ARE FOLLOWED BY THEIR TIMINGS.	
SIDE I	MOVEMENTS FOR PIANO AND ORCHESTRA	SIDE II	L'HISTOIRE DU SOLDAT (SUITE)—Public Domain
	DOUBLE CANON FOR STRING QUARTET.....		The Soldier's March; soldier at the Brook; Pastorale.....
	EPITAPHIUM FOR FLUTE, CLARINET AND HARP.....		The Royal March; The Little Concerto.....
	OCTET FOR WIND INSTRUMENTS—Sinfonia.....		Three Dances: Tango, Waltz, Ragtime.....
	Tema con Variazioni; Finale.....		The Devil's Dance; Chorale; Triumphal March of the Devil.....
	8:50		6:55
	1:20		5:35
	1:10		5:50
	3:55		6:05
	10:40		24:30
	26:15		