Mastering Equipment Used In Our Recordings

Digital: Weiss ADC2 Analog to Digital Converter
Mytek ADC192 Modified by Steve Nugent of Empirical Audio
Lynx AES16 used for digital I/O
Antelope Audio Isochrone OCX Master Clock
Weiss Saracon Sample Rate Conversion Software
Weiss POW-r Dithering Software

Analog: Studer 810 Reel to Reel with JRF Magnetics Custom 2 Heads & Siltech wiring
Aria tape head pre-amp by ATR Services
Manley Tube Tape Pre-amps Modified by Fred Volz of Emotive Audio
Cables: Purist Audio Design, Pure Note, Siltech
Power Cords: Purist Audio Design, Essential Sound Products
Vibration Control: Symposium Acoustics Rollerblocks, Ultra platforms, Svelte shelves
Sonic Studio CD.1 Professional CD Burner using Mitsui Gold Archival CD’s

Facts about this Recording
Recorded by Westminster
L’Histoire Du Soldat: Recorded in Carnegie Recital Hall on May 25, 1956
Transferred from a Westminster Sonotape 2-Track
L'Histoire du Soldat (The Soldier's Tale) was composed by Stravinsky in collaboration with the Swiss novelist C.F. Ramuz in 1917–18 while “down and out” in Switzerland. The Great War in Europe and the Revolution in Russia cut Stravinsky off from his family estates and publishers' royalties. Serge Diaghilev’s Ballet Russe, for which Stravinsky had composed The Firebird, Petrushka and The Rite of Spring, was similarly stranded in Lisbon without future engagements. Stravinsky, Ramuz and conductor Ernest Ansermet decided to form a “pocket theater” company which would produce pieces requiring just a few players and be easily portable, enabling them to travel a circuit of Swiss villages. Thus was born L'Histoire du Soldat “to be read, played and danced”. Though scored for only 3 actors, a female dancer and 7 instruments, even this low-budget operation was beyond Stravinsky’s means to produce. Financier and amateur clarinetist Werner Reinhardt generously bankrolled the production; “he paid for everybody and everything” recounted the composer. In appreciation for Reinhardt's generosity, Stravinsky gave him the manuscript of L'Histoire du Soldat as well as composing for him the Three Pieces for Clarinet Solo, and the L' Histoire du Soldat Concert Suite in the trio arrangement.

The first performance of L’ Histoire du Soldat was a success. Opening night was also closing night. Due to the outbreak of the Spanish Influenza epidemic (which would kill almost 20 million people in Europe and 500 thousand in America) every public hall was closed by law. The work was not performed again until 1924.

L’ Histoire du Soldat is a variant of the Faust Legend - a poor soldier sells his soul (represented by his violin) to the Devil for youth, wealth, and power. Stravinsky would turn to this theme again some 30 years later in his opera The Rake's Progress; joining Berlioz, Liszt, Wagner, Gounod, Mahler, Rachmaninoff, Busoni, and others who were also inspired by the Faust legend. The Germanic tradition through Goethe has Faust redeemed at the end. In keeping with the French tradition, Stravinsky and Ramuz send him to Hell.

The influence of Jazz is discernable in L'Histoire du Soldat. Stravinsky describes this influence in the book Expositions and Developments co-authored by Robert Kraft as “a wholly new sound in my music, and L'Histoire marks my final break with the Russian Orchestral School.”
STRAVINSKY
L'HISTOIRE du SOLDAT

Ars Nova, Robert Mandell, conductor
Stanley Drucker, clarinet; Cyrus Segal, bassoon;
David Jandorf, trumpet; James Thompson, trombone
Morris Lanz, percussion;
Herbert Sorkin, violin; and Reuben James, double bass.