

-- gave way to one of the composer's most influential aesthetic turns. The neo-Classical tautness of works as diverse as the ballet *Pulcinella* (1919-1920), the *Symphony of Psalms* (1930) and, decades later, the opera *The Rake's Progress* (1948-1951) made a widespread impact and had an especial influence upon the fledgling school of American composers that looked to Stravinsky as its primary model. He had begun touring as a conductor and pianist, generally performing his own works. In the 1930s, he toured the Americas and wrote several pieces fulfilling American commissions, including the *Concerto in E flat*, "*Dumbarton Oaks*." After the deaths of his daughter, his wife, and his mother within a period of less than a year, Stravinsky emigrated to America, settling in California with his second wife in 1940. His works between 1940 and 1950 show a mixture of styles, but still seem centered on Russian or French traditions. Stravinsky's cultural perspective was changed after Robert Craft became his musical assistant, handling rehearsals for Stravinsky, traveling with him, and later, co-authoring his memoirs. Craft is credited with helping Stravinsky accept 12-tone composition as one of the tools of his trade. Characteristically, though, he made novel use of such principles in his own music, producing works in a highly original vein: *Movements* (1958-1959) for piano and orchestra, *Variations: Aldous Huxley in Memoriam* (1963), and the *Requiem Canticles* (1965-1966) are among the most striking. Craft prepared the musicians for the exemplary series of Columbia Records LPs Stravinsky conducted through the stereo era, covering virtually all his significant works. Despite declining health in his last years, Stravinsky continued to compose until just before his death in April 1971.



The Rite of Spring, original French *Le Sacre du printemps: tableaux de la Russie païenne en deux parties*, English in full *The Rite of Spring: Pictures from Pagan Russia in Two Parts*, ballet by Russian modernist composer Igor Stravinsky that premiered at the Théâtre des Champs-Élysées in Paris on May 29, 1913. It is considered one of the first examples of Modernism in music and is noted for its brutality, its barbaric rhythms, and its dissonance. Its opening performance provided one of the most scandalous premieres in history, with pro and con members of the audience arguing so volubly that the dancers were unable to take their cues from the orchestra. The Rite of Spring still strikes many contemporary listeners as a startlingly modern work. The piece was commissioned by the noted impresario of the Ballets Russes, Serge Diaghilev, who earlier had produced the young composer's *The Firebird* (1910) and *Petrushka* (1911). Stravinsky developed the story of *The Rite of Spring*, originally to be called *The Great Sacrifice*, with the aid of artist and mystic Nicholas Roerich, whose name appears with the composer's on the title page of the earliest publications of the score. The production was choreographed by Vaslav Nijinsky, and its sets and costumes were designed by Roerich. Like Stravinsky's earlier works for the Ballet Russes, *The Rite of Spring* was inspired by Russian culture, but, unlike them, it challenged the audience with its chaotic percussive momentum. In the mid-20th century, Stravinsky revised the orchestration for concert performance, and that version of the score remains the version that is most commonly performed. In 1987, however, the ballet as it was first conceived and performed, with original set and costumes and Nijinsky's choreography (which had been seen for only seven performances before it was superseded by new choreography from Léonide Massine), was

painstakingly reconstructed and re-created by the Joffrey Ballet. The centenary of the ballet's premiere prompted other ballet companies, notably the Mariinsky in St. Petersburg, to also revive the work in its original form. Igor Stravinsky was one of music's truly epochal innovators; no other composer of the twentieth century exerted such a pervasive influence or dominated his art in the way that Stravinsky did during his seven-decade musical career. Aside from purely technical considerations such as rhythm and harmony, the most important hallmark of Stravinsky's style is, indeed, its changing face. Emerging from the spirit of late Russian nationalism and ending his career with a thorny, individual language steeped in twelve-tone principles, Stravinsky assumed a number of aesthetic guises throughout the course of his development while always retaining a distinctive, essential identity. Although he was the son of one of the Mariinsky Theater's principal basses and a talented amateur pianist, Stravinsky had no more musical training than that of any other Russian upper-class child. He entered law school, but also began private composition and orchestration studies with Nicolai Rimsky-Korsakov. By 1909, the orchestral works *Scherzo fantastique* and *Fireworks* had impressed Sergei Diaghilev enough for him to ask Stravinsky to orchestrate, and subsequently compose, ballets for his company. Stravinsky's triad of early ballets -- *The Firebird* (1909-1910), *Petrushka* (1910-1911), and most importantly, *The Rite of Spring* (1911-1913) -- did more to establish his reputation than any of his other works; indeed, the riot which followed the premiere of *The Rite* is one of the most notorious events in music history. Stravinsky and his family spent the war years in Switzerland, returning to France in 1920. His jazz-inflected essays of the 1910s and 1920s -- notably, *Ragtime* (1918) and *The Soldier's Tale* (1918)

STRAVINSKY CONDUCTS LE SACRE DU PRINTEMPS COLUMBIA SYMPHONY ORCHESTRA

The Adoration Of The Earth

- 1 Introduction
- 2 The Augurs Of Spring - Dances Of The Young Girls
- 3 Game Of Abduction
- 4 Spring Round Dances
- 5 Games Of The Rival Tribes
- 6 Procession Of The Oldest-And-Wisest
- 7 The Wise Elder
- 8 Danse De La Terre / Dance Of The Earth

The Sacrifice

- 9 Introduction
- 10 Mystical Circles Of The Young Girls
- 11 Glorification Of The Chosen Victim
- 12 Summoning Of The Elders
- 13 Ritual Of The Elders
- 14 Sacrificial Dance (The Chosen Victim)

Recorded by Columbia released in 1960
Producer – John McClure



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