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STRAVINSKY

Pulcinella

Danses Concertantes

Fiona Janes, Soprano • Ian Bostridge, Tenor
Henry Herford, Baritone
Bournemouth Sinfonietta
Stefan Sanderling, Conductor



Igor Stravinsky (1882 - 1971)

Pulcinella

Danses Concertantes

Marche - Introduction

Pas d'action: Con moto

Thème varié: Lento

Variation I: Allegretto

Variation II: Scherzando

Variation III: Andantino

Variation IV: Tempo giusto

Pas de deux

Marche - Conclusion

Igor Stravinsky was the son of a distinguished bass soloist at the Mariinsky Theatre in St Petersburg, creator of important rôles in new operas by Tchaikovsky and Rimsky-Korsakov. He was born, the third of four sons, at Oranienbaum on the Gulf of Finland in the summer of 1882. In childhood his ability in music did not seem exceptional, but he was able to study music privately with Rimsky-Korsakov, who became a particularly important influence after the death of the composer's imperious father in 1902. He completed a degree in law in 1905, married in the following year and increasingly devoted himself to music. His first significant success came when the impresario Dyagilev, a distant relative on his mother's side of the family, commissioned from him the ballet *The Firebird*, first performed in Paris in 1910. This was followed by the very Russian *Petrushka* in 1911 for the Dyagilev Ballets russes, with which he was now closely associated, leading in 1913 to the notorious first performance of *The Rite of Spring*, first staged, like the preceding ballets, in Paris. Although collaboration with Dyagilev was limited during the war, when Stravinsky lived principally in Switzerland, it was resumed with the ballet *Pulcinella*,

based on music attributed to Pergolesi, and marking Stravinsky's association with neo-classicism. The end of the collaboration with Dyagilev was marked by what the impresario considered a macabre present, the Cocteau collaboration *Oedipus Rex*.

Stravinsky has been compared to his near contemporary Picasso, the painter who provided décor for *Pulcinella* and who through a long career was to show mastery of a number of contrasting styles. Stravinsky's earlier music was essentially Russian in inspiration, followed by a style of composition derived largely from the eighteenth century, interspersed with musical excursions in other directions. His so-called neo-classicism coincided with the beginning of a career that was now international. The initial enthusiasm for the Russian revolution of 1917 that had led even Dyagilev to replace crown and sceptre in *The Firebird* with a red flag, was soon succeeded by distaste for the new régime and the decision not to return to Russia.

In 1939, with war imminent in Europe, Stravinsky moved to the United States, where he had already enjoyed considerable success. The death of his first wife allowed him to marry a woman with whom he had enjoyed a long earlier association and the couple settled in Hollywood, where the climate seemed congenial. Income from his compositions was at last safeguarded by his association with the publishers Boosey and Hawkes in 1945, the year of his naturalisation as an American citizen. The year 1951 saw the completion and first performance of the English opera *The Rake's Progress*, based on Hogarth engravings with a libretto by W.H.Auden and Chester Kallman, a work that came at the final height of the composer's neo-classicism. The last period of his life brought a change to serialism, the technique of composition developed by Arnold Schoenberg, a fellow-exile in California, with whom he had never chosen to associate. In 1962 he made a triumphant return to Russia for a series of concerts in celebration of his 80th birthday. Among his final compositions are the *Requiem Canticles* of 1965-6 which follow his *Requiem Introitus* for the death of the poet T.S.Eliot, but prefigure his own death, which took place in

New York in April 1971. He was buried in the cemetery on the island of San Michele in Venice, his grave near that of Dyagilev, whose percipience had launched his career sixty years before.

Dyagilev had not been happy at Stravinsky's apparent desertion of the Ballets russes during the war, but, according to the composer, attempted to lure him back by the suggestion of a ballet based on music attributed to Pergolesi. This followed the success of *The Good-Humoured Ladies*, based on Scarlatti. The choreographer and dancer Léonide Massine, during a visit in 1917 to Naples, when he was able to do research into the techniques of the commedia dell'arte, had found a play that might form a suitable basis for the new ballet, *The Four Pulcinellas*. Dyagilev arranged a collaboration between Stravinsky, Massine and Pablo Picasso, all very much under his own supervision. The work was eventually staged at the Paris Opéra on 15th May 1920, conducted by Ernest Ansermet, and won a very considerable success among the more discerning. Picasso's final design made use of panels suggesting the portable scenery of Italian travelling theatre-companies, with buildings of cubist inspiration, a quay, the moonlit bay of Naples and Vesuvius in the background. The colours used were black, blue and white, with a white ground-cloth, suggesting moonlight. The dancers wore brightly coloured costumes in eighteenth century style, while Pulcinella, danced by Massine himself, wore the traditional commedia dell'arte mask. The music itself, based on excerpts from operas by Pergolesi and movements of instrumental works more properly to be attributed to contemporaries or imitators of Pergolesi, Domenico Gallo, Fortunato Chelleri, Carlo Monza and the nineteenth century Alessandro Parisotti, was scored for chamber orchestra and three singers and is, as Stravinsky pointed out, very much more than mere pastiche. The piquant harmonies and instrumental timbres make this very characteristic of neo-classical Stravinsky. Many of the dances are familiar from the *Suite italienne* derived from the score for concert use and from the orchestral ballet suite *Pulcinella*. The episode taken from the story of the four Pulcinella look-alikes concerns the real Pulcinella or Polichinelle of the title, who meets the girls

Rosetta and Prudenza, rebuffing one and dancing with the other. His innamorata Pimpinella is angry at this, but they are reconciled in a duet. All the girls love Pulcinella, and this has naturally excited the jealousy of their lovers, notably Caviello and Florindo, who plan to kill him. It seems that they have succeeded, when Pulcinella falls beneath their blows, apparently dead and mourned by four little Pulcinellas. A magician appears and revives the corpse, not Pulcinella at all, but his friend Fourbo, who had impersonated him and feigned death. The magician now reveals himself as Pulcinella, happily settling the marriages of the lovers for them, while he himself marries Pimpinella, and Fourbo assumes the guise of the magician.

Stravinsky wrote his *Danses concertantes* in Hollywood in 1941 and early 1942, in response to a commission from the Werner Janssens Orchestra, which gave the first performance in Los Angeles on 8th February under the direction of the composer. Although originally intended for concert use, the *Danses concertantes* were planned in balletic sequence, with an introductory and concluding march to bring the dancers on and off the stage and the necessary variety, not only in the *Pas d'action* and *Pas de deux* but also in the theme and variations, three of the latter based on an ascending semitone step. In 1944 the dances were choreographed by Balanchine for the Ballet russe of Monte Carlo. The style of writing reflects that of the earlier ballet *Jeu de cartes*.

Fiona Janes

Born in Sydney, Fiona Janes won a number of major competitions in Australia before continuing her studies in London and in Munich. In 1988 she joined the Australian Opera as a member of the Esso Young Artists Development Programme, remaining with that company as resident principal artist until 1991. Now resident in the United Kingdom, she has sung Nerone in Handel's *Agrippina* at the Buxton Festival and made her English National Opera debut as Rosina. Her increasingly busy career has brought engagements in the Netherlands, in Germany, in Australia and throughout Britain. Appearances at the Edinburgh Festival have included a performance of Beethoven's *Ninth Symphony* with the Orchestra of the Age of Enlightenment under Sir Charles Mackerras and a return to Australian Opera as Sesto in Mozart's *La clemenza di Tito* under Christopher Hogwood and as Isabella in Rossini's *L'Italiana in Algeri* under Richard Bonyng.

Ian Bostridge

Ian Bostridge studied history and philosophy both at Cambridge and at Oxford, where he received his doctorate in 1990. He was a post-doctoral fellow of Corpus Christi College, Oxford, before embarking on a career as a singer. A finalist in both the Kathleen Ferrier and Richard Tauber competitions, he went on to win the 1991 National Federation of Music Societies / Esso award and received support from the Young Concert Artists Trust. He has since then enjoyed an increasingly busy concert career, with participation in Graham Johnson's Young Songmakers series at London's St John's Smith Square and subsequent appearances at the Wigmore Hall, the Purcell Room and at Aldeburgh, at the Schleswig-Holstein Festival and at the London Promenade Concerts. His recordings include distinguished performances of compositions and Purcell realisations by Benjamin Britten and songs by Schubert. In 1994 he made his debut at the Royal Opera House Covent Garden as Lysander in Britten's *A Midsummer Night's Dream* and he couples his career in the opera-house and concert-hall with an increasing number of recordings.

Henry Herford

The baritone Henry Herford, winner of the Benson and Hedges Gold Award and the International American Music Competition, was born in Edinburgh. He took a degree in English at Cambridge before going on to study at the Royal Northern College of Music in Manchester, winning there the Curtis Gold Medal. He has since then established a notable career in opera, appearing at the Royal Opera House, Covent Garden, with Scottish Opera and Glyndebourne, in operas ranging from Monteverdi to the contemporary. In addition to his career in opera, Henry Herford has appeared widely as a concert artist in Great Britain, mainland Europe and the United States of America, with orchestras and ensembles of considerable distinction. Evidence of his versatility is seen in his wide repertoire, which has included a number of first performances, in addition to earlier music of all periods.

Bournemouth Sinfonietta

Since its foundation in 1968, the Bournemouth Sinfonietta has established itself as one of the most versatile chamber orchestras working in Europe today. With a busy touring schedule of concerts across the South and West of England, elsewhere in the United Kingdom and abroad, a pioneering education and community programme and a commitment to music by living composers, the range of the orchestra's work is unparalleled. Since 1989, the Principal Conductor has been the distinguished Hungarian-born pianist and conductor Tamas Vasary, who assumed the additional position of Artistic Director in 1992.

Stefan Sanderling

Stefan Sanderling, General Music Director of the Brandenburg Philharmonic Orchestra and the Opera in Potsdam, was born in 1964, and received his early musical training from his father, the distinguished conductor Kurt Sanderling, and his mother, a professor of double bass at the Berlin Musikhochschule. As a child he studied first the piano then the clarinet and continued his training at the Leipzig Conservatory, under the aegis of Kurt Masur. In 1983 he began to assist Rolf Reuter at the Berlin Komische Opera and continued his studies in 1985 in Halle, where he worked as Assistant Conductor at the Opera after completing his course. From 1988 until 1990 he was in the United States of America, studying at the University of Southern California, participating in the Summer Concerts of the Los Angeles Philharmonic Institute and conducting at the Tanglewood Summer Music festival, where he worked with Bernstein and Ozawa. In 1990 he returned to Germany to take up the position of Chief Conductor of the Brandenburg Philharmonic Orchestra, a remarkable achievement for one so young. Engagements have included appearances with the Dresden Staatskapelle, the Dresden, Rotterdam and Los Angeles Philharmonic Orchestra and the Jerusalem Symphony Orchestra.

Pulcinella

- 1** *Ouverture: Allegro moderato* (Gallo: Trio Sonata I, 1st movement)
- 2** *Serenata: Larghetto* (Pergolesi: Il Flaminio. Act I. Polidoro - Tenor)

Mentre l'erbetta	While on the grass
pasce l'agnella,	the lamb grazes
sola, soletta	alone, alone
la pastorella	the shepherdess
tra fresche frasche	amid the green leaves
per la foresta	through the forest
cantando va.	goes singing.
- 3** *Scherzino* (Gallo: Trio Sonata II, 1st movement)
- 4** *Allegro* (Gallo: Trio Sonata II, 3rd movement)
- 5** *Andantino* (Gallo: Trio Sonata VIII, 1st movement)
- 6** *Allegro* (Pergolesi: Lo frate 'nnammorato. Act I. Vanella)
- 7** *Ancora poco meno* (Pergolesi: Cantata: Luce degli occhi miei - Soprano)

Contento forse vivere	Content perhaps to live
nel mio martir potrei	In my torment I might be
se mai potessi credere	If I ever could believe
che, ancor lontan, tu sei	That, still far away, you were
fedele all'amor mio,	Faithful to my love,
fedele a questo cor.	Faithful to this heart.
- 8** *Allegro assai* (Gallo: Trio Sonata III, 3rd movement)
- 9** *Allegro* (Pergolesi: Il Flaminio. Act I. Bastiano - Bass)

Con queste paroline	With these little words
così saporitine	So sweet
il cor voi mi scippate	You rend my heart
dalla profondità.	To the depths.

Bella, restate qua,
che se più dite appresso
io cesso morirò.
Così saporitine
con queste paroline
il cor voi mi scippate,
morirò, morirò.

Fair one, stay here,
Since if you say more
I must die.
With such sweet
Little words
You rend my heart.
I shall die, I shall die.

10 *Largo* (Pergolesi: *Lo frate 'nnamorado*. Act III. Nina, Ascanio, Vanella - Soprano, tenor, bass)

Sento dire n'ncè pace.
Sento dire no'ncè cor,
ma cchiù pe'tte, no, no,
no'ncè carma cchiù pe'tte.

I hear say there is no peace.
I hear say there is no heart,
For you, ah, no, never,
There is no peace for you.

(Tenor)

Chi disse cà la femmena
sa cchiù de farfariello
disse la verità.

Whoever says that a woman
Is more cunning than the Devil
Tells the truth.

11 *(Allegro)* (Pergolesi: *Lo frate 'nnamorado*. Act II. Soprano, tenor)

(Soprano)

Ncè sta quaccuna po'
che a nullo vuole bene
e a cciento nfrisco tene
schitto pe'scorcogia,
e a tant'ante malizie
chi mai le ppo'conta'.

There are some women
Who care for none
And keep a hundred on a leash,
A shabby trick,
And have so many wiles
That none can count them.

(Tenor)

Una te falan zemprece
ed è malezeosa,
'n antra fa la schefosa

One pretends to be innocent
And is cunning,
Another seems all modesty

e bo'lo maretiello.
Chi a chillo tene 'ncore
e a tant'ante malizie
chi mai le ppo' conta',
e lo sta a rrepassa'.

Yet seeks a husband.
One clings to a man
And has so many wiles
That none can count them,
None can number them.

12 Presto (Pergolesi: Lo frate 'nnamorado. Act II. Tenor)

Una te falan zemprece
ed è, ed è malezeosa
'n autra fa la schefosa
e bo'lo maritiello,
ncè sta quaccuna po'
che a nullo - udetene -
chi a chillo tene 'ncore
e a cchisto fegne amore
e a cciento nfrisco tene
schitto pe'scorcogia',
e a tant'ante malizie
chi maie le ppo' conta'.

One pretends to be innocent
And is, and is cunning
Another seems all modesty
Yet seeks a husband,
There are some
Who care, listen, for none,
Who cling to a man
And who flirt with another
And have a hundred on a leash
A shabby trick,
And have so many wiles
That none can count them.

13 (Largo) (Pergolesi: Lo frate 'nnamorado. Act II)

14 Allegro alla breve (Gallo: Trio Sonata VII, 3rd movement)

**15 Tarantella: Allegro moderato
(Wassenaer: Concerto II / Chelleri: Concertino VI)**

16 Andantino (Parisotti: Canzona - Soprano)

Se tu m'ami, se tu sospiri
sol per me, gentil pastor,
ho dolor de' tuoi martiri,
ho diletto del tuo amor,
ma se pensi che soletto

If you love me, if you sigh
For me alone, gentle shepherd,
I have pain in your suffering,
I have pleasure in your love,
But if you think that you alone

io ti debba riamar,
pastorello, sei soggetto
facilmente a t'ingannar.

Bella rosa porporina
oggi Silvia scoglierà,
con la scusa della spina
doman poi la sprezzerà.

Ma degli uomini il consiglio
io per me non seguirò.

Non perchè mi piace il giglio
gli altri fiori sprezzerrò.

I should love in return,
Shepherd, you are easily
To be deceived.

A fair red rose
Today Silvia picks,
But pleading its thorn
Tomorrow she spurns it.

But the plans of men
I will not follow.

Because the lily pleases me,
I will not spurn other flowers.

17 *Allegro* (Monza: Harpsichord Suite No. 1)

18 *Gavotta: Allegro moderato* (Monza: Harpsichord Suite No. 3)

Variazione Ia: Allegretto

Variazione IIa: Allegro più tosto moderato

19 *Vivo* (Pergolesi: Sinfonia for cello and basso)

20 *Tempo di minué* (Pergolesi: Lo frate 'nnamorato. Act I.

Don Pietro - soprano, tenor, bass)

Pupillette, fiammette d'amore, Sweet eyes, bright with love,
per voi il core struggendo si va. For you my heart languishes.

21 *Allegro assai* (Gallo: Trio Sonata XII, 3rd movement)



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STEREO

Igor STRAVINSKY

(1882 – 1971)

Fiona Janes, Soprano • Ian Bostridge, Tenor
Henry Herford, Baritone • Bournemouth Sinfonietta
Stefan Sanderling, Conductor

DDD

Playing
Time:
60'35"

Pulcinella (Ballet in One Act)

- | | | |
|----|-----------------------------|--------|
| 1 | Ouverture: Allegro moderato | (2:07) |
| 2 | Serenata: Larghetto | (2:57) |
| 3 | Scherzino | (1:51) |
| 4 | Allegro | (1:13) |
| 5 | Andantino | (1:31) |
| 6 | Allegro | (1:44) |
| 7 | Ancora poco meno | (2:21) |
| 8 | Allegro assai | (2:04) |
| 9 | Allegro | (2:25) |
| 10 | Largo | (3:25) |
| 11 | (Allegro) | (0:32) |
| 12 | Presto | (1:00) |
| 13 | (Largo) | (0:32) |
| 14 | Allegro alla breve | (1:17) |
| 15 | Tarantella | (1:11) |
| 16 | Andantino | (2:30) |

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|----|----------------------------|--------|
| 17 | Allegro | (0:58) |
| 18 | Gavotta con due variazioni | (3:52) |
| 19 | Vivo | (1:39) |
| 20 | Tempo di Minué | (2:27) |
| 21 | Allegro assai | (2:04) |

Danses Concertantes

- | | | |
|----|----------------------------|--------|
| 22 | Marche – Introduction | (2:08) |
| 23 | Pas d'action: Con moto | (3:35) |
| 24 | Thème varié: Lento | (1:54) |
| 25 | Variation I: Allegretto | (1:35) |
| 26 | Variation II: Scherzando | (1:29) |
| 27 | Variation III: Andantino | (2:14) |
| 28 | Variation IV: Tempo giusto | (1:14) |
| 29 | Pas de deux | (5:34) |
| 30 | Marche – Conclusion | (1:04) |

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Engineer: Dave Harries
Music Notes: Keith Anderson

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(Archiv für Kunst und Geschichte)



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