



Soulima Stravinsky

Nimbus
Rediscovered Recordings

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Soulima Stravinsky (1910 - 1994)

DISC ONE : MUSIC OF IGOR STRAVINSKY (1882-1971)		
Quatre Etudes Op.7; K9		8:16
1	I Con moto	1:28
2	II Allegro brillante	2:52
3	III Andantino	1:40
4	IV Vivo	2:16
5	Piano-Rag-Music K32	3:17
Les Cinq Doigts K37		7:33
6	I Andantino	0:52
7	II Allegro	0:58
8	III Allegretto	0:43
9	IV Larghetto	1:20
10	V Moderato	0:41
11	VI Lento	0:59
12	VII Vivo	0:42
13	VIII Pesante	1:18
Sonate (1924) K43		10:39
14	I	3:21
15	II Adagietto	4:23
16	III	2:55

	Sérénade en la K44	12:22
17	I Hymne	3:12
18	II Romanza	3:16
19	III Rondoletto	2:40
20	IV Cadenza Finala	3:14
21	Tango K62	3:37
		Total playing time 45:56

DISC TWO : MUSIC OF SOULIMA STRAVINSKY (1910-1994)

Three Fairy Tales (1978)

	Cinderella	8:00
1	I Prologue: "Once Upon A Time..."	1:04
2	II The Two Wicked Sisters	0:57
3	III Cinderella's Laments	1:36
4	IV The Fairy Appears	0:45
5	V Cinderella Dances With The Prince	1:44
6	VI Cinderella's Flight	0:38
7	VII Wedding Bells	1:16

	Jack And The Beanstalk	5:16
8	I Jack And His Mother	1:00
9	II Jack And The Magic Beans	0:44
10	III The Beanstalk Is Growing	0:36
11	IV The Enchanted Castle And The Wicked Giant	1:08
12	V The Magic Harp	0:11
13	VI The Hen And The Golden Eggs	0:31
14	VII No Longer Poor, Jack And His Mother	1:06
	Live Happily Thereafter	

	The Sleeping Beauty	8:31
15	I Prologue: A Princess Is Born	2:06
16	II The Spindle	0:33
17	III Berceuse ... A Hundred Years of Sleep	1:54
18	IV The Prince's Hunt	1:42
19	V Duo D'amore. The Prince Awakes The Beauty They Pledge Eternal Love	2:16
	 Sonatina Sesta (1967)	
	On themes by G. de Machaut. Tema con Variazioni	5:00
20	I - Tema	0:34
21	- Var 1	0:23
22	- Var 2	0:49
23	- Var 3	0:34
24	- Var 4	0:59
25	II Fughetta	0:49
26	III Ronde	0:52
	 Piano Variations (1970)	
	First Series	12:06
27	I Prelude	0:47
28	II Forlane	1:17
29	III Stanza	1:02
30	IV Piccolo Divertimento	1:43
31	V In Modo Russo	1:22
32	VI Les Valses	5:55

	Second Series (1970)	14:42
33	I Eleven Tones	2:27
34	II Metrics	2:35
35	III Twelve Tones	3:46
36	IV Pavana	5:54
	Total playing time	53:54



Photography by Gerald Reynolds

The present release is part of a short series of recordings sitting on the shelves of the Nimbus archive that were 'rediscovered' during the 2020 COVID shutdowns. In those quiet days idle hands and minds posed the question: 'So, do we have anything unissued that we can use to construct a release programme?' This casual enquiry initiated a full investigation that has continued for five years and revealed more than fifty recording projects that, for one reason or another, never made it into the world. Some of these recordings go back to the founding of Nimbus in the late 1960s. There is no single reason to account for their neglect, and in every case we have found no justification for holding them back any longer. The original analogue tapes, typically one-inch, four track, 30ips, transferred to a digital medium with no problem. We decided to archive them at 192k, thus preserving them for next generation use. Early digital tapes, from 1981/82, using U-matic cassettes, sometimes required surgical intervention to repair passages of lost signal, but having been stored in the same warm, dark room for their entire lives also transferred reliably for the most part.

Soulima Stravinsky almost certainly came to Nimbus via an introduction made by his London agent Basil Douglas. Basil had been instrumental in getting pianist Vlado Perlemuter into the Nimbus studio to record Ravel and Chopin. Seeing a hungry new label, one with a fondness for artists whose careers were waning, rather than untested rising youngsters, Basil dispatched several of his best hopes on the train to Nimbus's Birmingham studio.

Soulima made two visits, the earliest was to the purpose-built studio in Handsworth Wood which was used from 1968 to 1975, and a second visit following Nimbus's relocation to Wyastone Leys, Monmouth, where the Victorian mansion's grand reception room served as a spectacular studio, with commanding views down the Wye Valley.

The session notes detailing these recordings are very straightforward, revealing a series of complete takes of each piece, followed by a period of listening, and finally a very small number of patches. The entire material for the 'children's' music was delivered on a single day. The only surprise was to discover that the tapes were intact, no extraction of best takes had been made, and no edited master was present in the archive. It is impossible to be certain, but it seems likely that Stravinsky never had a final presentation of his work.

These are fine performances and carry a very specific historic significance. We have to look to the history and growth of Nimbus as a company to understand how it might have impacted a timely release. By 1975 the founders had decided to produce their own LPs. A small bespoke facility in the suburban quiet of Handsworth Wood was impossible, but Wyastone Leys was big enough to absorb the machinery in one of its internal courtyards. But establishing such a facility was no simple process; it, and the ongoing restoration of the big house occupied the founders from mid-1975 until late in 1978. By that time the archive already held material from pianist Vlado Perlemuter, his now legendary Ravel and Chopin recordings, by tenor Hugues Cuenod, particularly his performance with Geoffrey Parsons of Satie's 'Socrate', plus a growing list of British performers: clarinettist Jack Brymer, cellist Amaryllis Fleming, pianists Martin Jones, Imogen Cooper and Bernard Roberts. That these recordings took precedence over the Stravinsky only seems odd in hindsight, at the time, launching a new label with the most popular material and performers was entirely logical.

Sviatoslav Igorevich Soulima Stravinsky was the third child of Igor and Yekaterina Stravinsky. He was born in Lausanne, Switzerland on 23 September 1910 and died in Sarasota, Florida on 28 November 1994. His career in music encompassed performing as a recitalist and concerto soloist, particularly noted for interpretations of his father's music, musicology, education, and composition.

Igor Stravinsky moved his family to France in 1920 where Soulima studied at the École Normale de la Musique de Paris, taking piano with Isidor Philip and Alfred Cortot, and privately, lessons in theory and composition with Nadia Boulanger. His earliest private recitals were given at Valenciennes in April 1930, and his professional debut took place in Paris in 1934. In November 1935 he played at the Paris premiere of his father's Concerto for Two Solo Pianos (Igor being other pianist) a work they subsequently recorded together in 1938. Soulima also gave the Prom premiere of Igor's Capriccio with the BBC Symphony Orchestra under Henry Wood in September 1937.

When Igor Stravinsky relocated to the United States in 1939, Soulima decided instead to join the French army. After the war he remained in France, married and started a family. In Paris while continuing his concert career, Soulima also involved himself in his father's finances and publishing. Soulima moved his family to join his father in 1948, it was a gesture of reconciliation in what had become a fractured relationship. Parental influence no doubt played a part in enabling Soulima to make immediate US debuts at the Red Rocks Festival, Colorado, and in New York with the CBS Symphony Orchestra. He was appointed a faculty member of the University of Illinois, Urbana-Champaign School of Music in 1950, where he remained until 1978. He continued to tour and to give classes during the summer courses at Stanford, the Banff School, and the Music Academy of the West in Santa Barbara. He became a United States citizen in 1955.

Soulima's performing career was slowly expanded with achievements as a transcriber, editor, author, and composer. Although in the later endeavour his work was inevitably over-shadowed by his father's towering reputation. Soulima had a particular gift for composing music for children; he published a long series of works in an expressive, gently contemporary style: Piano Music for Children (1960), Three 3-Part Inventions for piano (1962), Six Sonatinas for Young Pianists (1967), Piano Variations (1970) and Piano Suite for Right Hand (1980). His other published

works include *18 cadenzas for Mozart Piano Concertos* (1957), a Suite for Viola Solo (1975), Sonata for Cello and Piano (1990) and 3 String Quartets in the 1980s. It is often reported in biographies that Soulima refrained from revealing his own compositions until after Igor Stravinsky's death in 1971 – which, at least in the case of his educational works, is not true.

In all the performances present on this release we hear a precise, uncluttered, unforced keyboard style, allowing the music to speak entirely for itself. At the age of sixty-seven Soulima's keyboard technique appears intact – indeed many of the pieces were delivered largely without editing.

Adrian Farmer, 2025 Creative Director, Nimbus Records

Analogue recordings, remastered in 2025 at 192k

Music by Igor Stravinsky

Recorded by Nimbus Records at Handsworth Woods Studio on 5-6 August 1975

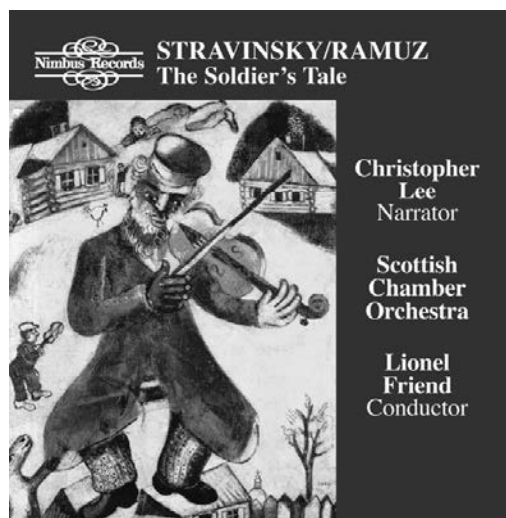
Music by Soulima Stravinsky

Recorded by Nimbus Records at Wyastone Leys on 5 September 1977

Engineers Gerald & Michael Reynolds. Producer Numa Labinsky

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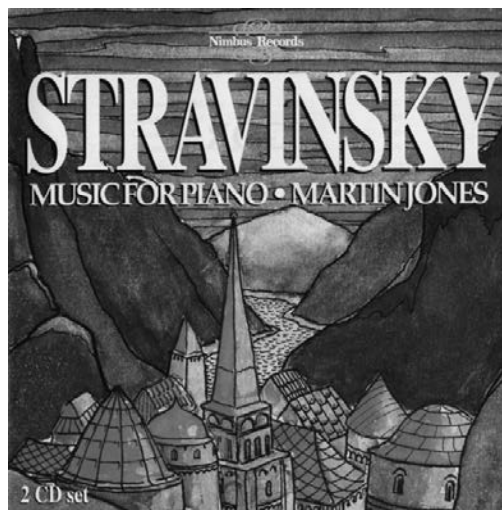
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