

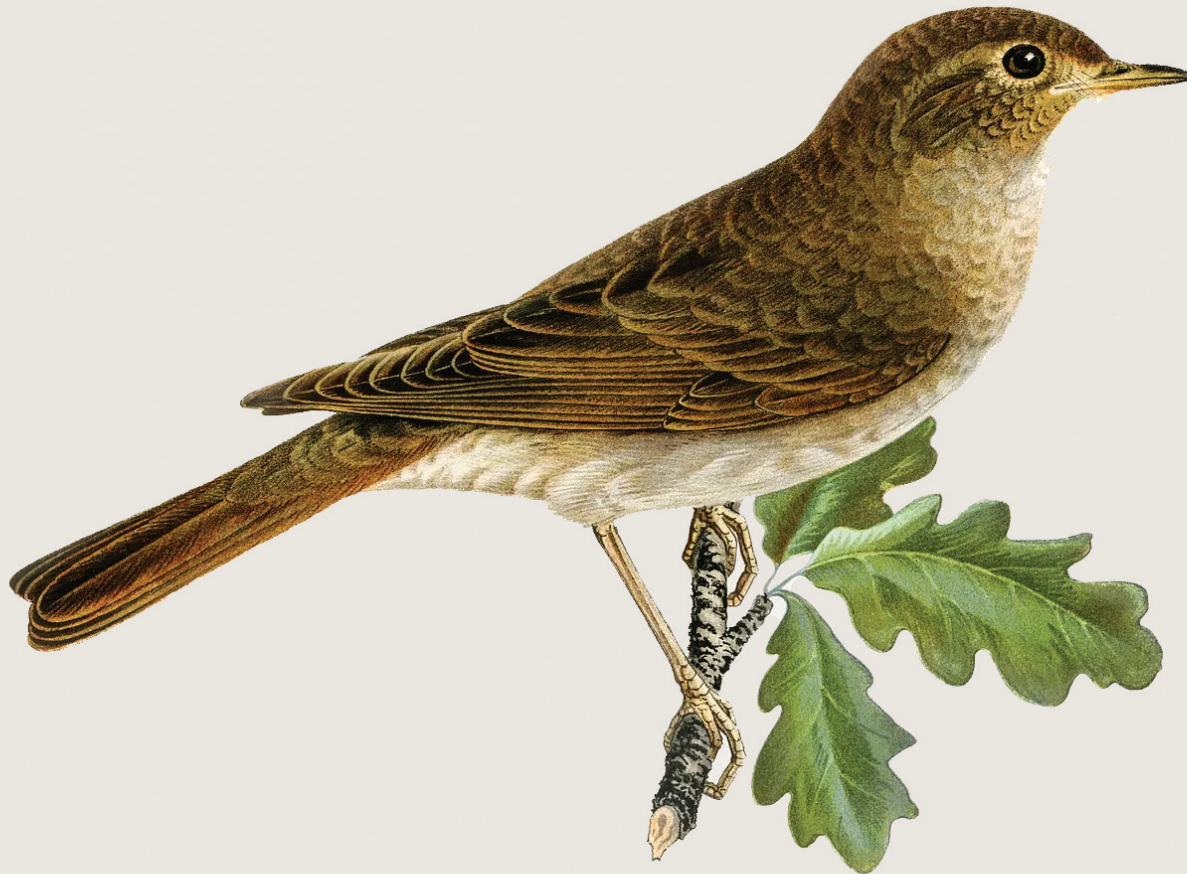
NAXOS

STRAVINSKY

Fairy Tales

Song of the Nightingale • The Faun and the Shepherdess

Divertimento • Pulcinella Suite



Susan Platts, Mezzo-soprano

Buffalo Philharmonic Orchestra • JoAnn Falletta

Igor
STRAVINSKY
(1882–1971)

Fairy Tales

Chant du Rossignol ('Song of the Nightingale')

(1917, after the opera *The Nightingale* [1914])

21:27

- | | | |
|---|--|-------|
| 1 | [Introduction:] Presto – Andantino – Tempo I – | 2:42 |
| 2 | Marche chinoise – | 3:38 |
| 3 | Chant du rossignol: Cadenza – Adagio – Presto – Vivace – | 3:44 |
| 4 | Jeu du rossignol mécanique: Moderato – Larghetto – Poco più mosso –
Encore plus calme – Pianissimo – Tranquillo | 11:23 |

Favn i Pastushka, Op. 2 ('The Faun and the Shepherdess') (1906)

10:24

Text: Alexander Pushkin (1799–1837)

- | | | |
|---|--------------------------------------|------|
| 5 | No. 1. Pastushka ('The Shepherdess') | 3:12 |
| 6 | No. 2. Favn ('The Faun') | 3:23 |
| 7 | No. 3. Reka ('The River') | 3:49 |

Divertimento (1934, arranged from the ballet *Le Baiser de la fée* [1928])

24:41

- | | | |
|----|--|------|
| 8 | I. Sinfonia: Andante – Allegro sostenuto – Andante – | 5:58 |
| 9 | II. Danses suisses: Tempo giusto – Valse – Poco più lento | 7:13 |
| 10 | III. Scherzo: Moderato – Allegretto grazioso | 4:13 |
| 11 | IV. Pas de deux: a. Adagio – b. Variation: Allegretto grazioso – c. Coda: Presto | 7:17 |

Pulcinella Suite (1922, rev. 1949)

22:26

- | | | |
|----|--|------|
| 12 | I. Sinfonia (Ouverture): Allegro moderato | 1:53 |
| 13 | II. Serenata: Larghetto | 2:55 |
| 14 | IIIa. Scherzino: b. Allegro – c. Andantino | 4:20 |
| 15 | IV. Tarantella | 2:14 |
| 16 | V. Toccata: Allegro | 1:02 |
| 17 | VI. Gavotta con due variazioni: Allegro moderato | 4:05 |
| 18 | VII. Vivo | 1:39 |
| 19 | VIII(a). Minuetto: Molto moderato | 2:08 |
| 20 | VIII(b). Finale: Allegro assai | 2:10 |

Igor Stravinsky (1882–1971)

Fairy Tales

In his 1935 autobiography, *Chroniques de ma vie*, Igor Stravinsky famously said, 'Music is, by its very nature, essentially powerless to express anything at all.' Exactly what he meant by that has been the subject of endless debate among musicians, but the ironic fact is that Stravinsky spent his entire career telling stories through music. From his ballets to his operas, from his oratorios to his songs, he used music to bring classic tales to life, expressing emotions through musical means – even when those means were complex, challenging, and not always understood.

Chant du Rossignol ('Song of the Nightingale')

Stravinsky began work on his first opera, *The Nightingale*, in 1908, while he was still under the influence of his teacher and mentor Nikolay Rimsky-Korsakov. He had mostly completed the first act when he received a commission from Sergey Diaghilev and Les Ballets Russes. Setting aside work on the opera, he began composing his career-defining ballet *The Firebird* (1910), the success of which led in short order to *Petrushka* (1911). Just after the premiere of the latter, the composer wrote to his friend Alexandre Benois (designer for Diaghilev's troupe) to propose that they might work together to finish *The Nightingale*. 'Working with you might rehabilitate me in relation to the piece,' he wrote, conceding that it was 'devilish good fun to compose such *Chinoiserie*.' But meanwhile, *The Rite of Spring* (1913) beckoned, and with that work in particular his style evolved and matured to leave echoes of Rimsky-Korsakov behind.

Thus, he was reluctant to go back to *The Nightingale*, but he nevertheless completed it by writing two more acts. (Although the composer divided the work into 'acts,' the total performance time is only about 45 minutes, making it more suitable for a double bill than an individual production.) The opera premiered at the Palais Garnier (home of the Paris Opéra) on 26 May 1914, with Pierre Monteux conducting the orchestra of Les Ballets Russes; the singers were in the pit on that occasion, while dancers mimed the action on stage. As the first major work by Stravinsky following the scandalous premiere of *The Rite of Spring*, the opera naturally attracted much attention from both the public and Stravinsky's fellow composers. Maurice Ravel wrote, 'I would like to speak of the total contrapuntal freedom, of the bold independence of the themes, the rhythms, the harmonies, which, in combination, and thanks to one of the rarest musical sensibilities, form so seductive a whole.' Reynaldo Hahn said, 'The music of *The Nightingale* is of a perfect logic, adapted to the subject with a delicacy and discernment that are truly extraordinary.' Prokofiev saw it once, and reported to Myaskovsky that, 'in comparison with the music of *Petrushka*, the humour is pale and the whole is less lively ... but European orchestra players are more progressive than ours and they are devoted to this music.'

Diaghilev and Stravinsky began discussing the possibility of extracting a ballet from *The Nightingale* as early as September 1916. Once the composer had agreed, the impresario sent him a long, detailed list of changes he felt were needed to transform the opera into its new form – a list Stravinsky took under advisement but did not follow to the letter. The music was all derived from Acts II and III since those exhibited a greater homogeneity of style than Act I. The score was finished by April 1917, but the work's premiere was delayed until 6 December 1919, when Ernest Ansermet led the newly formed Orchestre de la Suisse Romande at Victoria Hall in Geneva, when it was billed as a 'tone poem' rather than a ballet, and rechristened *Chant du Rossignol* ('Song of the Nightingale'). Swiss audiences, not yet having experienced *The Rite of Spring*, reacted with tumultuous protests and negative reviews. In Lausanne, where Ansermet directed it later that month, it was greeted with laughter. One critic wrote, 'If the Bolsheviks seek to destroy the perfect chord of human harmony, [Stravinsky] tries to destroy the perfect chord in music; there is not a single one in his work.' Yet, despite this rocky start, the new adaptation survived to premiere as a ballet in Paris on 2 February 1920, with designs by Matisse and choreography by Massine. It was revived in 1925 with new choreography by George Balanchine; legendary ballerina Alicia Markova, just 14 years old at the time, danced the role of the nightingale in that production. It is worth noting that Stravinsky, who left behind an extensive discography of his own music, recorded the opera (for Columbia Records in 1960) but never the tone poem.

Song of the Nightingale is divided into four movements. The music of the opera, as noted by French musicologist Louis Laloy in his review, is therein 'condensed, concentrated and uniquely translated ... The music [achieves] the solidity of a symphony.' It opens with the same colourful flourish that begins the opera's second act – which must have been a wake-up call for those first audiences – but soon segues to solo trumpet playing the song of the fisherman from Act I (the story unfolds mostly from his point of view). The agitated nature of the movement mirrors the bustling activity of courtiers festooning the royal palace with lanterns in expectation of the nightingale's arrival. The emperor enters to the sound of a Chinese march (movement two), which intensifies as his power and glory fill the stage. The composer's abundant use of pentatonic scales and parallel fourths in this movement clearly signal the Oriental setting.

In the third movement, solo flute brings the nightingale's song to life. In a duet with solo violin, she speaks to the emperor, who is so touched by her singing that he rewards her with a golden slipper. But the final movement introduces a gift from the emperor of Japan – a mechanical nightingale (voiced on oboe) who fools the Chinese emperor into thinking she is the better singer; offended, the real bird flies away after being banned from court. As death holds the emperor in its grasp and he is haunted by memories of past evil deeds, the music grows heavy and sombre, culminating in a mournful string passage begun muted and *sul tasto*. But the nightingale returns, defying the emperor's ban, and comforts the emperor in another evocative duet for solo violin and solo flute. The two reconcile and the nightingale restores the emperor to life, promising to sing for him every night. The fisherman's song returns – again on trumpet – to bring the tale to a close.

Favn i Pastushka ('The Faun and the Shepherdess')

The Faun and the Shepherdess is an even earlier work, composed in 1906 shortly after the composer's marriage to his first wife, and dedicated to her. The composer designated it a 'suite' and assigned it opus number 2. Rimsky-Korsakov introduced it to the public at a concert with the Imperial Court Orchestra in April 1907 (a programme that also included the premiere of his star pupil's *Symphony in E flat*). Stravinsky submitted both works to Heinrich Zimmermann for publication, but, as he wrote Rimsky-Korsakov, they were returned because the publisher 'already [had] too large a backlog of orchestra pieces awaiting publication.' He countered with the suggestion that Zimmermann publish the piano/vocal score of the suite now and the orchestral version later, 'when they did not have so much orchestral material on hand.' To no avail, alas, although the piano/vocal score was eventually published in 1913, after the composer had begun to build a name for himself.

Later, in *Conversations with Stravinsky*, the composer described the work as sounding like 'Wagner in places, like Tchaikovsky's *Roméo et Juliette* in other places (but never like Rimsky-Korsakov, which must have troubled that master), and like Stravinsky not at all.' The texts written by Pushkin are remarkably sensual – even sexual. In the first poem, *The Shepherdess*, a 15-year-old beauty named Lila lies in the woods and sighs longingly for the handsome young shepherd Philo. The second song, *The Faun*, describes the horned creature who longs for her and 'drains the chalice of passion and in futile jealousy sheds burning tears.' In the final panel of the triptych, Lila is pursued naked through the meadow by the forest deity, and it is only the fact that she falls into the river and drowns that saves her from his ravishment.

Divertimento from *Le Baiser de la fée* ('The Fairy's Kiss')

In his 1967 book *Twentieth Century Music*, music critic and lecturer Peter Yates wrote, 'Igor Stravinsky said to me of his *Three Songs by William Shakespeare*, in which he epitomised his discovery of Webern's music: "A good composer does not imitate; he steals." The composer's precise meaning has been the subject of much discussion, but however one interprets it, it certainly applies to the last two works on this programme. With his 1928 ballet, *The Fairy's Kiss*, the composer wrote a homage to Pyotr Il'yich Tchaikovsky on the 35th anniversary of his death. He 'stole' his material from little-known piano pieces and songs by his great predecessor, thus ensuring that only musicologists – not the general public – would bother to engage in a game of 'Name That Tune'. It also meant that his orchestrations could not be compared with those of the original composer, since they did not exist.

The ballet had its roots in orchestrations Stravinsky had provided for a 1921 Diaghilev production of *Sleeping Beauty* of movements that Tchaikovsky had never orchestrated (or for which his orchestrations were unavailable). 'I wish to emphasise that I have always felt a close communion with the spirit that animates Tchaikovsky's music,' he wrote in 1922, 'as well as with the "sense" of his art.' The scenario is based on Hans Christian Andersen's *The Ice Maiden*, although Stravinsky changed the title to *The Fairy's Kiss*, saying that 'I relate the fairy to Tchaikovsky's Muse – hence the allegorical meaning of the ballet, for the Muse similarly marked him with her fatal kiss, the mysterious imprint of which one senses on all the works of this great artist.'

Commissioned by Ida Rubinstein, the ballet was not a particular success – even Bronislava Nijinska (younger sister of the legendary dancer Nijinsky) was unhappy with her choreography – but Ernest Ansermet introduced a composer-authorized orchestral suite in 1931. That in turn led to a transcription of nearly half the ballet for violin and piano, *Divertimento*, premiered by Samuel Dushkin and the composer in 1932. Stravinsky went on to orchestrate it and presented the current work to the world in 1934 (revised in 1950 for George Balanchine in New York) under the same name.

There are four movements that follow the unfolding of the ballet's scenario. *Sinfonia* comes from the first scene of the ballet and depicts a mother lost with her child in a storm; a fairy spirit steals the boy from her and marks him with a kiss, promising to return for him when he is grown. The next section, *Danses suisses*, accompanies an engagement party for the child, now a young man. In *Scherzo (Au moulin)*, the fairy brings him to a mill where he sees his veiled fiancée and her friends. The fairy reveals herself to be behind the veil, and plants a fatal kiss on the hapless boy. In the last movement, *Pas de deux*, we find them in a 'land beyond time and place', where she will sing him an eternal lullaby.

Pulcinella Suite

The Fairy's Kiss was not Stravinsky's first encounter with music of the past. As he later remarked, '*Pulcinella* was my discovery of the past, the epiphany through which the whole of my late work became possible.' The idea of a ballet derived from the music of 18th-century Neapolitan composer Giovanni Battista Pergolesi (1710–1736), to be produced by Diaghilev for the Ballet Russes, choreographed by Massine and designed by Picasso, was well in place by June 1919. Diaghilev provided Stravinsky with transcriptions of several works (all attributed to Pergolesi at that time but some of which are now known to be by other composers), mostly from the archives of the Naples Conservatory, and the composer began work by rewriting some of the pieces directly on those manuscript copies. Progress was held up by preparations for the delayed premiere of *Les Noces* (which would not come until 1923), but by the end of the year the ballet was essentially finished. The orchestration called for a chamber orchestra (including both *ripieno* and *concertante* strings) and three singers – each of whom sang arias and participated in trios. The scenario, based on an 18th-century play, features six traditional Neapolitan characters in a comic farce that ends happily with three marriages.

Posters for the Ballets Russes May 1920 premiere proclaimed, 'Music by Pergolesi, arranged and orchestrated by Igor Stravinsky.' But the composer had his own thoughts. In a January 1920 interview, he said, 'the music [of *Pulcinella*] will be by Monsieur Stravinsky-Pergolesi.' Years later he wrote to the president of the Société des Artistes, 'The ballet is an original composition that completely transforms the elements borrowed from Pergolesi. *Pulcinella* is not a harmonisation or orchestration – which terms constitute the usual meaning of "arrangement" – but a true composition in its own right, the borrowed material having been developed in an original way.'

Stravinsky fashioned an instrumental-only suite from the ballet for Pierre Monteux – who had conducted the ballet's premiere – to perform with the Boston Symphony Orchestra on 22 December 1922. According to the orchestra's archives, only the first three movements and the finale were played on that occasion. There are eight movements in all, and both their titles and their music clearly evoke a Baroque dance suite – an impression further enhanced by the contrast between the *tutti* strings and a solo quintet. The opening *Overture*, the last part of the ballet Stravinsky composed, kicks off the proceedings with an elegant poise that would not be out of place in Prokofiev's '*Classical*' *Symphony*. The second movement, *Serenata*, is a lyrical *siciliano* in which Stravinsky alternates the melody between solo oboe and solo violin (the latter line sung by a tenor in the original ballet). The three-part *Scherzino* follows *attacca*, framing a middle section in quick triple metre with two more stately ideas in 4/4.

Up to this point, Stravinsky has followed the original ballet sequence, but now, for the suite, he makes a large cut and jumps to the *Tarantella* movement, to which he adds a repeat. After another big cut of ballet material, the suite picks up with the *Toccata*, in which solo trumpet leads the way. From here on, Stravinsky keeps to the ballet sequence, starting with a *Gavotta*, scored for winds only, which consists of an elegant melody (introduced on oboe) followed by two sets of variations. The succeeding *Vivo* features some rather rude gestures from double bass and trombone, although the latter makes up for its bad behaviour with a lovely *cantabile* solo in the following *Minuetto*. The *Finale* recalls motifs from earlier in the work with a rhythmic vitality that is Stravinsky's own.

So, did Stravinsky borrow or steal from his predecessors? Leonard Bernstein addressed the question in one of his Norton Lectures: 'This is the essence of Stravinsky's neo-Classicism: he is now the great eclectic, the Thieving Magpie, *La gazza ladra*, unashamedly borrowing and stealing from every musical museum. And this quasi-plagiaristic principle supported his compositional style over three long decades, in one way or another. It can be overt as in *Pulcinella*, which is based on actual pieces by Pergolesi, transformed by Stravinsky's personal modernisms. Or in *The Fairy's Kiss*, where the same machinations are wrought upon Tchaikovsky's music.' No matter how you choose to credit the composers – with hyphens or without – neither piece could have existed without the genius of Igor Stravinsky and his delight in telling stories.

Favn i Pastushka, Op. 2

5 Pastushka

S pjatnadcatoj vesnoju,
Kak lilija s zareju,
Krasavica cvetjot.
Vsjo, vsjo v nej ocharovan'e!
I tomnoje dykhan'e,
I vzorov tomnyj svet,
I grudi trepeta n'e,
I rozy nezhnij cvet.
Vsjo junost' izmenjajet.
Uzh Lilu ne plenjajet
Vesjolyj khorovod;
Odna u sonnykh vod,
V lesakh ona taitsja,
Vzdykhajet i tomitsja,
A s neju tam 'Erot.
Kogda zhe, noch'ju tjomnoj,
Jejo v posteli skromnoj
Zastanet tikhij son,
V polunochnom molchan'i,
Pri mesjachnom sijan'i,
Sletajet Cupidon;
S Volshebnoju mechtoju
I s tikhiju toskoju
Ispolnit serdce on
I Lila v snoviden'i
Vkushajet naslazhden'e
I shepchet: o Filon!

The Faun and the Shepherdess, Op. 2

The Shepherdess

*With fifteen springs behind her,
And like a springtime lily,
The maiden blossoms out.
All, all in her enchants!
The quivering of her breath,
Her look's translucent light,
The trembling of her breast,
and skin a tender pink –
All changed by youth's advance.
No more does Lila seek out
The joyful choral dance;
Alone by sleepy streams,
She shelters in the woods,
With sighs and sultry moans,
And Eros joins her there.
Then when at dark of night,
Ensnared in her plain bed,
She yields to quiet sleep,
In midnight's deepest silence,
The moon's rays bearing down,
Young Cupid comes along;
Bewitching her with dreams
And darts of quiet longing,
He fills her aching heart.
And Lila in her reverie
Now savours utter pleasure
And whispers 'Oh Philon!'*

6 Favn

No kto tam, bliz peshchery,
V gustoj trave lezhit?
Na zhertvennik Venery
S dosadoj on gljadit;
Nagnulas' mezh cvetami
Kosmataja noga;
Nad grustnymi ochami
Navisli dva roga.
To Favn, ugrjumyj zhitel'
Lesov i gor krutykh,
Dokuchlivyj gonitel'
Pastushek molodykh.
Ljubimca Cupidona
Prekrasnogo Filona
Davno sopernik on ...
V prijute sladostrast'ja
On slyshit vzdokhi schast'ja
I negi tomnyj ston.
V bezmolvii neschastnom
Stradan'ja chashu p'jot
I v revnosti naprasnoj
Gorjuchi sljozy l'jot.
No vot nochej carica
Skatilos' za lesa,
I tikhaja dennica
Rumjanit nebesa;
Zafiry prosheptali
I favn v dremuchij bor
Bezhit sokryt' pechali
V ushchel'jakh dikikh gor.

7 Reka

Odna po utru Lila
Ne tvrdoju nogoj
Sred' roshchicy gustoj
Zadumchivo khodila.

The Faun

*But who is that outside the cave,
Recumbent in the grass?
He looks with dark vexation
At Venus' sacred shrine;
Amongst the blooming flowers
A shaggy leg is bent;
Above eyes full of sadness,
Hang two protruding horns.
The Faun – that gloomy dweller
Of woods and towering peaks,
And tiresome persecutor
Of each fair shepherdess.
He's long been the arch rival
Of Cupid's favoured one,
The wonderful Philon ...
From passion's sheltered refuge,
He hears the sighs of rapture,
And sounds of languid bliss.
In agonies of silence,
He drinks the cup of suffering,
And green with fruitless envy,
Sheds bitter, bitter tears.
But look, the queen of night
has fled behind the wood,
As early morning dawn
Now turns the skies to red;
and breezes fill the air.
The faun runs to the wood,
To hide his desolation
In some wild mountain gorge.*

The River

*Come morning Lila ventures
Outside with shaky step,
To walk among the trees,
Alone with all her daydreams.*

„O skorol', mrak nochnoj,
S prekrasnoju lunoj
Ty nebom ovladejesh'?
O skorol', tjomnyj les,
V tumanakh za sinejesh'
Na zapade nebes?"

No shorokh za kustami
Jej slyshitsja glukhoj,
I vdrug sverknuv ochami
Pred neju Bog lesnoj!
Kak veshnij veterochek,
Letit ona v lesochek;
On gonitsja za nej.

I trepetnaja Lila
Vse tajny obnazhila
Mladoj krazy svojej;
I nezhna grud' otkrylas'
Lobzan'jam ve terka,
I strojnaja noga
Nevol'no obnazhilas'.

Porkhaja nad travoj P
astushka robko dyshet;
K reke letja streloj,
Beg Favna za soboj
Vsjo blizhe, blizhe slyshit.

Otchajan'ja polna,
Uzh chuvstvujet ona
Ogon jego dykhan'ja
Naprasny vse staran'ja:
Ty Favnu suzhde na!

No shumnaja volna
Krasavicu sokryla:
Reka jeja mogila ...
Net! Lila spasena.

*'How long, dark night, before,
Together with the moon,
You cover up the sky?
How long, dark wood, before,
You start to turn to blue
The mists out in the west?'*

*But then behind the bushes,
She hears a sudden swish;
Before her stands the wood god,
All fur and flashing eyes!
As fleet-foot as a zephyr,
She runs into the forest;
He chases after her.*

*And Lila in her torment,
Gives up the hidden secrets
Of her young loveliness;
Her tender breast is open
To kisses by the wind,
And one of her slim legs
ends up completely naked.*

*Aloft above the grass,
She tries to hold her breath;
Coming ever closer,
Racing to the river,
She hears the Faun behind her.*

*Resigned to bleak despair,
Already she can feel
His breathing's scorching fire...
Your fate is with the Faun
All struggle is in vain!*

*But then a mighty wave
Engulfs the shepherdess:
Her grave will be the river...
No! Lila has been saved.*

*Alexander Pushkin (1799–1837)
English translation © Rosamund Bartlett*

Susan Platts



Mezzo-soprano Susan Platts is internationally recognised for her richly expressive voice and commanding musical presence. A former protégé of Jessye Norman, she worked closely with the legendary soprano for over a decade, which profoundly shaped her artistry. Platts is particularly acclaimed for her interpretations of Gustav Mahler's works, including more than 90 performances of his second symphony as well as numerous performances of his third and eighth symphonies, *Das Lied von der Erde*, *Lieder eines fahrenden Gesellen*, *Rückert-Lieder* and *Kinder-totenlieder*, with major orchestras across Europe, North America and Asia. Her concert repertoire also includes Verdi's *Requiem*, Elgar's *The Dream of Gerontius*, Ravel's *Shéhérazade*, Beethoven's *Missa solemnis*, Mozart's *Mass in C minor*, and Brahms' *Alto Rhapsody*. Opera appearances include *Die Zauberflöte*, *Das Rheingold*, *Die Walküre*, *Nixon in China*, *Albert Herring*, *Peter Grimes*, and *A Midsummer Night's Dream*. Her recordings are released on the Naxos and ATMA Classique labels. In 2021, Platts combined her passion for music and baking and published a cookbook, *Aria Ready for Dessert? – A Musician Takes Center Stage in the Kitchen*.
www.susanplatts.com

Buffalo Philharmonic Orchestra



Founded in 1935, the Buffalo Philharmonic Orchestra (BPO) is Buffalo's leading cultural ambassador, presenting more than 120 classics, pops and youth concerts each year. Since 1940, the orchestra's permanent home has been Kleinhans Music Hall. In 2022, it made its 25th appearance at Carnegie Hall, celebrating the life and works of former BPO music director Lukas Foss. Over the decades, the BPO has matured in stature under leading conductors William Steinberg, Josef Krips, Lukas Foss, Michael Tilson Thomas, Julius Rudel, Semyon Bychkov and Maximiano Valdés. During the tenure of JoAnn Falletta, the BPO has rekindled its distinguished history of radio broadcasts and recordings, including the release of over 65 albums of diverse repertoire on the Naxos and Beau Fleuve Records labels. The Philharmonic's recording of John Corigliano's *Mr Tambourine Man: Seven Poems of Bob Dylan* (Naxos 8.559331), featuring soprano Hila Plitmann, received GRAMMY Awards for Best Classical Vocal Performance and Best Classical Contemporary Composition, and its recording of Richard Danielpour's *The Passion of Yeshua* (8.559885-86) with the Buffalo Philharmonic Chorus received a GRAMMY Award for Best Choral Performance. www.bpo.org

JoAnn Falletta



Photo: Heather Bellini

Multiple GRAMMY-winning conductor JoAnn Falletta serves as music director of the Buffalo Philharmonic Orchestra (BPO) and music director laureate of the Virginia Symphony Orchestra. She has guest-conducted many of the most prominent orchestras in America, Canada, Europe, Asia and South America. As music director of the Buffalo Philharmonic, Falletta became the first woman to lead a major American orchestra. Her discography includes over 135 titles, and she is a leading recording artist for Naxos. Her GRAMMY-winning Naxos recordings include Richard Danielpour's *The Passion of Yeshua* (8.559885-86) and John Corigliano's *Mr. Tambourine Man: Seven Poems of Bob Dylan* (8.559331), both with the BPO, and Kenneth Fuchs' *Spiritualist* with the London Symphony Orchestra (8.559824). Falletta and the BPO have also received GRAMMY nominations for releases featuring the works of Kodály and Foss in 2025, and Scriabin in 2024. Falletta is a member of the esteemed American Academy of Arts and Sciences, has served as a member of the National Council on the Arts, is the recipient of many of the most prestigious conducting awards and was named *Performance Today's* Classical Woman of the Year and one of the 50 great conductors of all time by *Gramophone* magazine.

www.joannfalletta.com

Igor Stravinsky is renowned for his legacy of glittering fairy tales in treasured favourites such as *Petrushka* and *The Firebird*. Another favourite is the ballet *Pulcinella*, a lovable melange of Baroque theatricality, heard here in its concert suite form. The other works in this programme are surprisingly less known: the luminous and symphonic *Song of the Nightingale*, and *The Fairy's Kiss* based on Tchaikovsky's music, are both derived from stories by Hans Christian Andersen. An astonishing rarity, *The Faun and the Shepherdess* is an ancient Greek tale that was Stravinsky's romantically sensual gift to his young bride.

Igor
STRAVINSKY
(1882–1971)

- 1–4** **Chant du Rossignol** ('Song of the Nightingale')
(1917, after the opera *The Nightingale* [1914]) **21:27**
- 5–7** **Favn i Pastushka, Op. 2**
(**'The Faun and the Shepherdess'**) (1906)
Text: Alexander Pushkin (1799–1837) **10:24**
- 8–11** **Divertimento** (1934, arranged from the ballet
Le Baiser de la fée [1928]) **24:41**
- 12–20** **Pulcinella Suite** (1922, rev. 1949) **22:26**

Susan Platts, Mezzo-soprano **5–7**

Buffalo Philharmonic Orchestra • JoAnn Falletta

A detailed track list can be found inside the booklet. The Russian sung texts and English translations are included in the booklet, and may also be accessed at www.naxos.com/libretti/574735.htm

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