

THE FIRST EVENING

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*Pastorale (1908; 1933)*

This song without words, originally for voice and piano, represents what was, for Stravinsky, the age of innocence. Still under the influence of his beloved teacher Rimsky-Korsakov he only hinted here at the music yet to come. But in 1933 he paid tribute to Samuel Dushkin, the American for whom he had just composed his violin concerto and *Duo concertant* — and to his own taste in timbre — by transcribing it for violin, clarinet, and three full-throated double reeds.

*Three Pieces for String Quartet (1914)*

Like the great ballet scores just preceding them, *The Firebird*, *Petrushka*, and *The Rite of Spring*, these chamber works continued to convey the flavor of old Russia. New York heard them already in 1915, thanks to the illustrious Flonzaley Quartet.

*Concertino for String Quartet (1920)*

Together with the three pieces just heard, this was Stravinsky's contribution to the first festival of the International Society for Contemporary Music, Salzburg, 1923. The harmony includes some uncommon practice of open fourths and fifths.

*Three Movements from Petrushka*

While lacking the vivid colors so familiar in the orchestral suite, Stravinsky's own transcription concentrates on what is always the hero of any version of *Petrushka*: the piano. The work's two contributions to the vocabulary of musical analysis are nakedly present: "the *Petrushka* chord" and "pandiatonicism." The former is not only two conflicting chords at once, but conflicting in such a position that crunching seconds result. The latter by strewing all seven tones of the diatonic scale indiscriminately, far from weakening a single tonality, clinches it. On receiving a score of *Petrushka*, Debussy wrote Stravinsky:

There is in it a kind of sounding magic, a mysterious transformation of mechanical into human souls, by a spell whose invention seems to me, so far, to belong only to you.

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*Sonata for Two Pianos (1943)*

While sticking close to the letter of classical form, the sonata combines sentiment with moments of sophisticated vulgarity. Having just become a Californian, Stravinsky is still the Russian countryman and the man about Paris.

*Suite from The Firebird*

Here Stravinsky carries on where Rimsky-Korsakov left off, not only in glorious orchestral coloring but in motive treatment such as Rimsky used in *The GoldenCock*. In this case the pervading motive outlines the tritone, the interval known in the Middle Ages as "the devil in music." In 1960 Stravinsky jestingly recalled this technique as the forerunner of his latter-day manipulation of canons and twelve-tone series.

## STRAVINSKY FESTIVAL

UNIVERSITY OF WASHINGTON

May 8, 1972

Firebird-Symphonic Suite

University Symphony Orchestra

*Violin I*  
*Concertmaster*  
 Sharon Wood  
*Ass't. Concertmaster*  
 Paula Sokol  
 Ingrid Strom  
 Elizabeth Dziekonski  
 Stephen Daniels  
 Rebecca Lowe  
 Patricia Nutt  
 Heather Wyss

*Violin II*  
*Principal Violin*  
 Shannon Rud  
 John Tibbs  
 Mary Nordbye  
 Cheryl Whiteside  
 Dennis Weber  
 Karen Smith  
 Lillian Otani  
 Margaret Bustion  
 Janet Jack  
 Greg Shuey

*Viola*  
*Principal Viola*  
 Carol Kapek  
 Sid Hoagland  
 Ann Eggers  
 Betsy Stuen  
 Carol Landon  
 Ann Bezzo  
 Mike Israel

*Cello*  
*Principal Cello*  
 Linda Hart  
 Marcia Wuest  
 Lynn Nowels  
 Joan Lande  
 Philip Carlsen  
 Ann White  
 Bennett Clark  
 Dan Abel  
 Melissa Lowe  
 Noreen Buschmann  
 Annabel Chotzen  
 Karen Best

*Bass*  
*Principal Bass*  
 Glenn Stallcop  
 Hugh Hendrickson  
 Doug Smith  
 Preston Oliver  
 David Roberts  
 Sylvia Millo

*Flute*  
 Jeff Cohan  
 Vicki Bower  
 Elizabeth Raleigh

*Oboe*  
 Lynn Dimond  
 Mary Johanson  
 Tania May

*English Horn*  
 William Clamurro

*Clarinet*  
 Irene Sheetz  
 Toby Witenberg  
 Terri Allsop  
 Kathleen Jones  
 David Milton

*Bassoon*  
 Ann Crandall  
 Amy Bonham  
 Marlene Kraft

*Horn*  
 James Weaver  
 Eliza Hartley  
 Jerald Jensen  
 Dan Cole  
 Paul McNutt  
 Karen Hansen  
 Ron English

*Trumpets*  
 Jeff Cole  
 Charles Stowell

*Trombone*  
 Barbara Presson  
 Frank Johnston  
 Clayton Whitehead

*Tuba*  
 Jay Obenour

*Timpani*  
 Scott Thomas

*Percussion*  
 Susan Taylor  
 Dan Dunbar

*Harp*  
 Motter Forman  
 Julie Gustavson

*Celeste*  
 James Van Horn