

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.

Monday, May 8, 1972

No. 42
Jim

Roethke Auditorium

36 Reel No. 1 - 6619

3:00 Pastorale (1907 - transcribed 1933)

3:56 Martin Friedmann*, *Violin* CH 5-14-72
William Clamurro, *English Horn* Laila Storch*, *Oboe*
Arthur Grossman*, *Bassoon* William McColl*, *Clarinet*

7:31 Three Pieces for String Quartet (1914)

8:16 Concertino for String Quartet (1920) CH 5-14-72

The Contemporary String Quartet
Sharon Wood, *Violin I* Carol Kapek, *Viola*
Sharyn Allsop, *Violin II* Terri Benshoof, *Cello*

37 Reel No. 2 - 6620

Three Movements from "Pétroushka" for Piano

18:58 (1910-11) CH 6-4-72.
Danse russe
Chez Pétroushka
La semaine grasse
Marlene Thal, *Pianist*

INTERMISSION

14:06 Sonata for Two Pianos (1943) CH 6-4-72

Arthur Barnes and John Murphy, *Pianists*

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The Firebird-Symphonic Suite from the Ballet

20:42 (1909) CH 6-4-72.
University Symphony Orchestra
Samuel Krachmalnick, *Conductor*

→ At the end of Reel No. 1

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