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 F10nzaley 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.

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

**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**

### Cello
- **Principal Cello**: Linda Hart
- **Marcia Wuest**
- **Lynn Nowels**
- **Joan Lande**
- **Philip Carlson**
- **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.**

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

### Flute
- **Jeff Cohan**
- **Vicki Bower**
- **Elizabeth Raleigh**

### Oboe
- **Lynn Dimond**
- **Mary Johanson**
- **Tania May**

### English Horn
- **William Clamerro**

### Clarinet
- **Irene Sheetz**
- **Toby Witenberg**
- **Terri Allsop**
- **Kathleen Jones**
- **David Miltun**

### 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**