

# PHILHARMONIA ORCHESTRA

ESA-PEKKA SALONEN

PRINCIPAL CONDUCTOR AND ARTISTIC ADVISOR



OCTOBER 7-9, 2016  
ZELLERBACH HALL

FALL 2016  
ORCHESTRA RESIDENCY

One of the world's great symphonic ensembles, the Philharmonia Orchestra is distinguished for its pioneering approach to the role of an orchestra in the 21st century. The ensemble is a leader in the field for the quality of its playing and its innovative work with residencies, music education, audience development, and the use of new technology to reach a global audience. Together with its relationships with the world's most sought-after artists, most importantly its principal conductor and artistic advisor Esa-Pekka Salonen, the Philharmonia is at the heart of British musical life.

The Philharmonia performs more than 160 concerts a year, as well as recording music for films, video games, and commercial audio releases. The orchestra's home is Southbank Centre's Royal Festival Hall in the heart of London, where the Philharmonia has been resident since 1995 and performs 40 concerts a year. Under Esa-Pekka Salonen a series of flagship, visionary projects at Royal Festival Hall—distinctive for both their artistic scope and supporting live and digital content—have won critical acclaim. Projects including *City of Light: Paris 1900–1950* (2015), *City of Dreams: Vienna 1900–1935* (2009), *Bill Viola's Tristan und Isolde* (2010) and *Infernal Dance: Inside the World of Béla Bartók* (2011) were followed in 2016 by the major, five-concert series *Stravinsky: Myths & Rituals*.

The orchestra is committed to presenting the same world-class, live music-making in venues throughout the country as it does in London, especially at its UK residencies, where up to seven concerts each season are complemented by a wide-ranging education and audience development program. The orchestra's UK residencies are at Bedford's Corn Exchange (since 1995), De Montfort Hall in Leicester (since 1997), the Marlowe Theatre in Canterbury, Three Choirs Festival, and The Anvil in Basingstoke, where it has been Orchestra in Partnership since 2001.

A busy international touring schedule takes the orchestra all over the world. Projects in 2016–17 include the current major West Coast US tour and a tour to Japan and Taiwan (spring

2017), both with Esa-Pekka Salonen. Recent highlights include the 2016 Festival International d'Art Lyrique d'Aix-en-Provence, where the orchestra and Esa-Pekka Salonen were in residence performing two Stravinsky programs and Debussy's *Pelléas et Mélisande*, directed by Katie Mitchell.

Central to the Philharmonia and Esa-Pekka Salonen's work in London, the UK, and internationally are their digital projects, all of which are designed to communicate the thrill of the experience of a live orchestra to audiences outside the concert hall. In September 2016, in partnership with Southbank Centre, the orchestra presented *The Virtual Orchestra*, a free two-week series in the public spaces of Royal Festival Hall, culminating with a specially programmed concert at the venue. The project featured *360 Experience*, the first major virtual reality presentation from a UK symphony orchestra, and a giant audio-visual installation, *Universe of Sound: The Planets*, first premiered at the Science Museum in 2012.

Both *Universe of Sound* and its predecessor *RE-RITE* (2010, based on Stravinsky's *The Rite of Spring*) toured internationally and were at the heart of a major two-year audience development and education initiative, *iOrchestra* (2014–15), which took place in southwest England and engaged over 120,000 people. The project also featured a pop-up interactive digital music installation, MusicLab, which used the latest technologies to create a series of hands-on musical games and interactions. The orchestra has won four Royal Philharmonic Society awards for its digital projects and audience engagement work.

The Philharmonia Orchestra was formed in 1945 by Walter Legge. It has been a self-governing orchestra since 1964 and is owned by its 80 members. During its first seven decades, the orchestra collaborated with most of the great classical artists of the 20th century. Conductors associated with the orchestra include Furtwängler, Richard Strauss, Toscanini, Cantelli, Karajan, and Giulini. Otto Klemperer was the first of many outstanding principal conductors, and other great names have included Lorin Maazel (associate principal conductor), Sir Charles Mackerras (principal guest conductor),



Riccardo Muti (principal conductor and music director), Kurt Sanderling (conductor emeritus), and Giuseppe Sinopoli (music director).

As well as Esa-Pekka Salonen, principal conductor since 2008, current titled conductors are Christoph von Dohnányi (formerly principal conductor, now honorary conductor for life) and Vladimir Ashkenazy (conductor laureate). Also a central figure in today's Philharmonia is composer and artistic director of the long-running *Music of Today* series in London, Unsuk Chin. A second strand of free, early-evening programming was added to the London season in 2015 with a chamber music recital series, programmed and performed by members of the orchestra, many of whom perform widely as solo and chamber musicians.

Millions of people since 1945 have enjoyed their first experience of classical music through a Philharmonia recording, and today audiences engage with the orchestra through video games, film scores, and its award-winning portfolio of videos and documentary films. An app, *The Orchestra for iPad*, released in December 2012, has sold tens of thousands of copies.

Recording and broadcasting both continue to play a significant part in the orchestra's activities, notably through its partnership with Signum Records, releasing new live recordings of Philharmonia performances with its key conductors. Since 2003 the Philharmonia has

enjoyed a major partnership with Classic FM, as the Classic FM Orchestra on Tour, as well as continuing to broadcast extensively on BBC Radio 3.

The Philharmonia's education work sits at the center of the life and wider work of the orchestra. The department's work falls into four distinct strands—Schools and Young People, Communities and Family, Insights, and the Emerging Artists program, reaching tens of thousands of people every year. Recent activities include instrumental projects with Music Hub partners; Key Stage 2 concerts *Orchestra Unwrapped*; the intergenerational creative music-making community project *Hear and Now* in Bedford; a large-scale community commission to celebrate the discovery of King Richard III's remains in Leicester called *The Last Plantagenet*; a pioneering urban-classical project called *Symphonize in Leicester*; and *The Firebird*, an award-winning collaborative schools project working across Hounslow and Richmond boroughs.

The Philharmonia's Emerging Artists program includes the Composers Academy, linked to *Music of Today*, and the Martin Musical Scholarship Fund, which has for many years supported talented musicians at the start of their careers. In 2016–17, the orchestra relaunches the effort as the Philharmonia MMSF Instrumental Fellowship Programme—

an enhanced offer for young musicians, supporting instrumentalists seeking an orchestral career and connecting them to the wider life of the Philharmonia and the expertise within its membership.

The Philharmonia's principal international partner is Wuliangye. For more information, please visit [www.philharmonia.co.uk](http://www.philharmonia.co.uk).

**Esa-Pekka Salonen's** restless innovation drives him constantly to reposition classical music in the 21st century. He is currently the principal conductor and artistic advisor for London's Philharmonia Orchestra and the conductor laureate for the Los Angeles Philharmonic, where he was music director from 1992 until 2009. This season is his second of three as the Marie-Josée Kravis Composer-in-Residence at the New York Philharmonic, and his first of five years as Artist in Association at the Finnish National Opera and Ballet. Additionally, Salonen is artistic director and cofounder of the annual Baltic Sea Festival, now in its fourteenth year, which invites celebrated artists to promote unity and ecological awareness among the countries around the Baltic Sea.

Salonen's works move freely between contemporary idioms, combining intricacy and technical virtuosity with playful rhythmic and melodic innovations. Three major retrospectives of his original work have been critical and public successes: at Festival Présences Paris (2011); at the Stockholm International Composer Festival (2004); and at Musica Nova in Helsinki (2003). His pieces for symphony orchestra include *Giro* (1982), *LA Variations* (1996), *Foreign Bodies* (2001), *Insomnia* (2002), and *Nyx* (2011), as well as concertos for pianist Yefim Bronfman and for violinist Leila Josefowicz. The latter won the prestigious Grawemeyer Award, is performed on three continents this year, and was featured in a 2014 international Apple ad campaign for iPad. Salonen's most recent composition, *Karawane*, for orchestra and chorus, premiered during his time as the first-ever Creative Chair at the Tonhalle Orchestra Zurich, while his upcoming cello concerto for Yo-Yo Ma will premiere with the Chicago Symphony Orchestra this spring under Salo-

nen's own direction, before going to the New York Philharmonic at home and on their European tour. The New York Philharmonic will also give the New York premiere of his *Wing on Wing*, which was written for the Los Angeles Philharmonic's inaugural season at the Frank Gehry-designed Walt Disney Concert Hall and includes recordings of Southern California's plainfin midshipman fish and distorted samples of Gehry's voice.

Salonen takes Philharmonia to the Aix-en-Provence Festival, where they perform Debussy's *Pelléas et Mélisande*, directed by Katie Mitchell, and Stravinsky's *Oedipus Rex* in a new staging by Peter Sellars; the BBC Proms; and on tour in France, Spain, and the United States. He continues to lead the *Stravinsky: Myths and Rituals* festival, a return with the Philharmonia to works that Salonen has conducted to great acclaim for much of his career, as well as an exploration of rarely performed pieces. Salonen and the Philharmonia also continue their groundbreaking experimentation with how to present music with a digital takeover of the Southbank Centre, featuring the first major virtual reality production from a UK orchestra, as well as the Philharmonia's award-winning *RE-RITE* and *Universe of Sound* installations, which have allowed people all over the world to conduct, play, and step inside the orchestra through audio and video projections. Salonen also drove the development of a much-hailed app for iPad, *The Orchestra*, which allows the user unprecedented access to the internal workings of eight symphonic works. In 2015 he addressed the Apple Distinguished Educator conference on the uses of technology in music education.

In 2016–17, Salonen conducts the premieres of a piano concerto by Icelandic composer Haukur Tómasson with the NDR Symphony Orchestra at the new Elbphilharmonie and a concerto for four horns by English composer Tansy Davies with the Philharmonia. He also conducts the horn concerto at the New York Philharmonic, with whom he performs a celebration of his friend and long-time colleague Kaija Saariaho's music earlier in the season. At Carnegie Hall Salonen conducts three concerts

with the Metropolitan Opera Orchestra, which he led in Strauss's *Elektra*, one of the most critically praised productions of the Met's 2015–16 season. This season he brings *Elektra* to his own Baltic Sea Festival and to the Finnish National Opera, where he will conduct his first full *Ring Cycle* in future seasons.

As the music director of the Los Angeles Philharmonic for 17 years, Salonen is widely credited with revitalizing the organization. He was instrumental in helping open the Frank Gehry-designed Walt Disney Concert Hall, presided over countless premieres of contemporary work, began the Esa-Pekka Salonen Commissions Fund, and transformed the orchestra into one of the best attended and funded in the country. This season Salonen returns to the LA Phil to curate and conduct a festival of Icelandic music.

Salonen has an extensive and varied recording career. An album of Henri Dutilleux's *Correspondances*, recorded with the Orchestre Philharmonique de Radio France in the presence of the composer, was released in 2013 by Deutsche Grammophon on the composer's 97th birthday. Also that year, Sony completed a project that began with Salonen and the Los Angeles Philharmonic nearly 30 years ago: a two-disc set of the orchestral works of Lutosławski, released in what would have been the composer's 100th year. In 2012 he recorded Saariaho's *La Passion de Simone* with the Finnish Radio Symphony Orchestra and Dawn Upshaw. Deutsche Grammophon has also released a CD of Salonen's orchestral works performed by the Finnish Radio Symphony Orchestra and conducted by the composer, as well as a CD with Salonen's Piano Concerto and his works *Helix* and *Dichotomie*. The latter, with the Los Angeles Philharmonic and Yefim Bronfman, was nominated for a Grammy in 2009. A CD of five of his orchestral works is available on Sony. The year 2012 saw the release of his recording of Shostakovich's previously undiscovered opera prologue *Orango* with the Los Angeles Philharmonic. In 2009 a new collaboration with Philharmonia's partner label, Signum, was launched with the release of a live recording of Schoenberg's *Gurrelieder*; other

recent recordings with Philharmonia on Signum include Berlioz's *Symphonie fantastique* and Mahler's sixth and ninth symphonies. Salonen's 2008 recording of Schoenberg's Violin Concerto and Sibelius' Violin Concerto with Hilary Hahn and the Swedish Radio Symphony Orchestra won a Grammy Award. Other recordings include a DVD of Saariaho's opera *L'Amour de loin*, with the Finnish National Opera, as well as two CDs with Hélène Grimaud featuring works by Pärt and Schumann. The first CD recorded at Walt Disney Concert Hall, Salonen's recording of Stravinsky's *The Rite of Spring* with the Los Angeles Philharmonic, was nominated for a Grammy in 2007.

Salonen is the recipient of many major awards, including the UNESCO Rostrum Prize in 1992 and the Siena Prize, given by the Accademia Chigiana, in 1993; he is the first conductor to receive this award. He also received the Royal Philharmonic Society's Opera Award (1995) as well as its Conductor Award (1997). Salonen was given the Litteris et Artibus medal, one of Sweden's highest honors, by the King of Sweden in 1996. In 1998 the French government awarded him the rank of Officier of the Ordre des Arts et des Lettres. Salonen was also honored with the Pro Finlandia Medal of the Order of the Lion of Finland and the Helsinki Medal. Most recently he received the 2014 Nemmers Composition Prize, which includes a residency at Northwestern University and performances by the Chicago Symphony Orchestra. To date, Salonen has received seven honorary doctorates in four different countries. *Musical America* named him its Musician of the Year in 2006, and he was elected an honorary member of the American Academy of Arts and Sciences in 2010.

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Friday, October 7, 2016, 8pm  
Zellerbach Hall

## Philharmonia Orchestra

Esa-Pekka Salonen, *conductor*

### PROGRAM

Ludwig van BEETHOVEN (1770–1827)    Symphony No. 3 in E-flat Major, Op. 55, *Eroica*

Allegro con brio  
Marcia funebre. Adagio assai  
Scherzo. Allegro vivace – Trio  
Finale. Allegro molto

### INTERMISSION

Jean SIBELIUS (1865–1957)    Symphony No. 5 in E-flat Major, Op. 82

Tempo molto moderato  
Andante mosso, quasi allegretto  
Allegro molto

*The Philharmonia Orchestra is Orchestra-in-Residence at the Royal Festival Hall, London.*

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and Ruediger Naumann-Etienne.*

**Ludwig van Beethoven**  
**Symphony No. 3 in E-flat Major, Op. 55,**  
*Eroica*

In the summer of 1803, a year after the personal crisis of the “Heiligenstadt Testament” in which he had contemplated suicide over the progressive loss of his hearing, Beethoven left Vienna for the peace of the countryside. While staying at the village of Oberdöbling, close to Heiligenstadt, he worked on a new symphony, his third. He intended it to be a celebration of the achievements of Napoleon Bonaparte, then First Consul of the French Republic and the apparent savior of France from the horrors of the Revolution. But in May 1804 Beethoven’s illusions were shattered. According to his pupil, Ferdinand Ries:

Beethoven esteemed [Bonaparte] greatly at this time, and likened him to the greatest Roman consuls. I, as well as several of his more intimate friends, saw a copy of the score lying on the table, with the word “Bonaparte” at the extreme top of the title page, and at the extreme bottom “Luigi van Beethoven,” but not another word... I was the first to bring him the news that Bonaparte had proclaimed himself Emperor, whereupon he flew into a rage and cried out, “Is he then, too, nothing more than an ordinary human being? Now he too will trample on all the rights of man and indulge only his ambition. He will exalt himself above others, become a tyrant!” Beethoven went to the table, took hold of the title-page by the top, tore it in two and threw it on the floor. The first page was rewritten and only then did the symphony receive the title *Sinfonia Eroica*.

From then onwards, Beethoven conceived a violent hatred for Napoleon, which only abated after the statesman’s tragic death in exile. The symphony was completed in 1804 and published two years later, with an official dedication to one of Beethoven’s patrons, Prince Franz Joseph von Lobkowitz. But the score retained an enigmatic inscription in Italian: “To celebrate the memory of a great man.” Like many of Beethoven’s works, it was first performed pri-

vately, during the winter of 1804–05, at one of a series of Sunday morning concerts organized by a firm of bankers, and directed by the violinist Franz Clement (the dedicatee of Beethoven’s Violin Concerto). No one knew quite what to make of this “tremendously expanded, daring, and wild fantasia,” and when the symphony received its first public performance on April 7, 1805 at the Theater an der Wien, it was greeted with hostility and puzzlement. According to a critic: “The public and Herr van Beethoven, who conducted, were not satisfied with each other on this evening: the public thought the symphony too heavy, too long, and himself too discourteous, because he did not nod his head in recognition of the applause that came from a portion of the audience. On the contrary, Beethoven found that the applause was not strong enough.”

And according to Carl Czerny, another pupil of Beethoven’s, one member of the audience was heard to call out: “I’ll pay another *kreutzer* if only the wretched thing would stop.” It was not only the length of the new symphony that worried contemporary listeners: many saw in it “much that is anarchic and bizarre,” and others noted “an untamed striving for singularity that had failed, however, to achieve in any of its parts beauty or true sublimity and power.” Even the perceptive Ferdinand Ries failed to comprehend some of the symphony’s innovations: during a rehearsal, “which went appallingly,” at the moment in the first movement when the horns unexpectedly anticipate the recapitulation, Ries turned to Beethoven and said, “That damned horn player! Can’t he count properly? It sounds horribly wrong!” Beethoven nearly boxed his pupil’s ears with vexation.

The *Eroica* Symphony opened the door on the 19th century. It is no longer a classical symphony of the Haydn and Mozart type: almost everything about it has been rethought or newly discovered. Every movement gave Beethoven a great deal of trouble, as his sketchbooks testify. The skeleton of the huge first movement was jotted down many times before being fleshed out, and the theme of the massive Funeral March, itself a symphonic innovation, though Beethoven had already used the idea a couple



of years earlier in his Op. 26 piano sonata, went through many transformations.

The first movement starts harmlessly enough, with a penny-plain tune that Mozart himself used in a juvenile work. But early listeners must have known they were in for something out of the ordinary when Beethoven abandoned the customary transition to the second subject to return to the opening theme, jubilant on trumpets and horns. This lengthy extension of the opening subject sets the scale upon which the whole movement is built. Apart from its sheer size, the first movement contains nothing that Haydn (in one of his more innovative moods) could not have written. The difference is that, where Haydn might have included one or two original features—something to tickle the fancy of the connoisseurs—Beethoven piles them one on top of another. It must have shocked his early audiences to hear passing transitional modulations dwelled upon, chewed over, or even hammered home, as if Beethoven were pointing out that having arrived at some far-flung tonal destination, we may as well make the most of it.

The so-called “development” section in the first movement, a formal feature that could flash by in a few bars in a Mozart symphony, is actually longer than the exposition. The slow movement, a generously proportioned A–B–A form with a major-key middle section, is extended by a substantial development section in the second “A” section. The trio of the scherzo features the three horns in martial splendor. In the finale, Beethoven develops an extraordinarily ebullient symphonic movement out of the simplest, most unprepossessing material. Towards the end the music slows down and the mood is a little reminiscent of the slow funeral march. But this leads to a triumphant restatement of the brass theme, introducing a whirling coda propelled by heroic horns.

Despite its original dedication, there is no specific “program” to the work. As Deryck Cooke wrote, “rather than trying to find a story in the *Eroica*, we should regard it as the musical equivalent of an essay on heroism, except, of course, that a musical essay is concerned with feelings, not ideas. The symphony expresses

certain fundamental aspects of our human psychology, especially our will to live and our determination to overcome all obstacles.”

### Jean Sibelius

#### **Symphony No. 5 in E-flat Major, Op. 82**

By the outbreak of the First World War, Sibelius was something of a Finnish national hero—certainly he could claim to be the best-known living Finn. His 50th-birthday celebrations, in December 1915, were the occasion of national rejoicing but, although Sibelius seemed to have overcome a battle with suspected throat cancer (and in fact was to live for another 40-odd years), he was increasingly plagued by financial problems and acute depression. “Nature is pervaded by a sense of farewell. My heart sings full of melancholy—the shadows lengthen,” he wrote in his diary.

Though Finland was far from the killing fields of Europe, war brought its own privations for Sibelius. His income from his German publisher, Breitkopf & Härtel, was in danger of drying up, while his concert tours and travels abroad were severely curtailed. By August 1914 he was already heavily in debt and he was forced to contemplate composing from economic necessity, rather than from creative inspiration. Between 1915 and 1922 he wrote little other than piano miniatures, the *Six Humoresques* for violin and orchestra, and one major orchestral work—the Fifth Symphony.

Sibelius had started work on the new symphony as early as 1912, but the main body of composition took place in 1915, and the work was premiered in Helsinki on his 50th birthday on December 8 that year. The concert, which also included the two serenades for violin and orchestra and the recently completed tone-poem *The Oceanides*, written to a commission from Carl Stoeckel for an American concert tour in 1914, was an enormous success and was repeated three times, with the symphony receiving particular acclaim. But Sibelius was dissatisfied with the work, originally cast in four movements. The following autumn he took it apart and began a thorough-going revision, with a view to “still greater concentration in form and content.” In its new, three-movement

form, the symphony was completed in time for Sibelius' 51st birthday, when it was performed in Åbo, followed by a further performance under the composer's baton in Helsinki, together with the Third Symphony and the suite from *Pelléas et Mélisande*. But he was still not entirely content: throughout the terrible year of 1918, when, in the wake of the Russian Revolution, Finland was riven by civil war between the forces of Left (supported by the new Soviet government) and Right (supported by the Germans)—a war which cost some 10,000 Finnish lives and brought hunger and disease to the population—Sibelius continued to agonize over the final shape of the Fifth Symphony. In May 1918 he wrote to a friend: "The Vth Symphony is a new form—practically composed anew—I work at it daily. Movement I entirely new, movement II reminiscent of the old, movement III reminiscent of the end of movement I of the old. Movement IV the old motifs, but stronger in revision. The whole, if I may say so, a vital climax to the end. Triumphant."

It is clear from this letter that Sibelius still conceived the work as having four movements, but he came to regard the first movement of the

final, published version (which has two sections, one marked *Tempo molto moderato* and the other *Allegro moderato*) as a single entity based on the same material, rather than as two clearly defined movements (although the second section certainly fulfils the function of a scherzo). The new second movement, marked *Andante mosso*, is in G Major and is a set of variations on a rhythmic theme. The finale is built out of two ideas: restless *moto perpetuo* and a solemn, bell-like theme chimed out on the brass, a theme that Donald Tovey evocatively likened to the swing of Thor's hammer. In fact, an entry in Sibelius' diary shows that he associated this theme with the flight of swans. During the movement these two ideas are fused and the work ends with a series of emphatic chords, winding up the rhythmic argument of the finale.

In February 1921 Sibelius made his first post-war foray abroad to conduct the Fifth Symphony in London with the Queen's Hall Orchestra. It was received with enthusiasm, and indeed its heroic, openly optimistic mood has ever since assured its success and popularity among Sibelius' later works.

—© Wendy Thompson

# Berkeley RADICAL

## INCLUSION, INNOVATION, AND IMMERSION

These performances by Philharmonia Orchestra, London, and Esa-Pekka Salonen are the first Berkeley RADICAL *Immersion* events during the 2016/17 season, a selection of concerts and related activities that dive deeply into a single genre or follow the trajectory of an artist's work, allowing fresh, new perspectives to emerge. Cal Performances' next *Immersion* programs feature the **Takács Quartet** (Oct 15-16, Hertz Hall) as it begins a six-concert traversal of the complete Beethoven string quartet cycle (the series continues next March and April). Also this fall on the *Immersion* strand, three esteemed international choirs—Georgia's **Ensemble Basiani** (Oct 21), the **Vienna Boys Choir** (Nov 26), and the **Choir of Trinity Wall Street** (Dec 10)—launch an ongoing choral festival, and a performance with mezzo-soprano **Joyce DiDonato** (Dec 4, with **Il Pomo d'Oro**) begins the season's Celebration of the Human Voice. For complete details of all performances and related activities, please visit [calperformances.org](http://calperformances.org).

# Philharmonia Orchestra

Esa-Pekka Salonen, *principal conductor and artistic advisor*

## FIRST VIOLINS

Zsolt-Tihamér Visontay  
*concertmaster*

Sarah Oates  
Róisín Walters  
Imogen East  
Eleanor Wilkinson  
Karin Tilch  
Minhee Lee  
Adrián Varela  
Victoria Irish  
Lulu Fuller  
Eugene Lee  
Soong Choo  
Charlotte Reid  
Diana Galvydyte  
Amelia Conway-Jones  
Erzsebet Racz

## SECOND VIOLINS

Tamás Sándor  
Emily Davis  
Fiona Cornall  
Samantha Reagan  
Jan Regulski  
Susan Hedger  
Helena Buckie  
Julian Milone  
Paula Clifton-Everest  
Gideon Robinson  
Teresa Pople  
Helen Cochrane  
Marina Gillam  
Franziska Mattishent

## VIOLAS

Yukiko Ogura  
Richard Waters  
Samuel Burstin  
Michael Turner  
Cheremie Hamilton-Miller  
Gwendolyn Fisher  
Gijs Kramers  
Joseph Fisher  
Rebecca Carrington  
Linda Kidwell  
Lucia Ortiz Saucó  
Pamela Ferriman

## CELLOS

Timothy Walden  
Karen Stephenson  
Eric Villeminey  
ella Rundle  
Richard Birchall  
Maria Zachariadou  
Anne Baker  
Deirdre Cooper  
Judith Fleet  
Rebecca Herman

## DOUBLE BASSES

Tim Gibbs  
Christian Geldsetzer  
Michael Fuller  
Gareth Sheppard  
Adam Wynter  
Jeremy Watt  
Samuel Rice  
Simon Oliver

## FLUTES

Samuel Coles  
June Scott  
Lindsey Ellis  
Keith Bragg  
Sophie Johnson

## PICCOLOS

Keith Bragg  
Sophie Johnson

## ALTO FLUTE

Samuel Coles

## OBOES

Christopher Cowie  
Timothy Rundle  
Rachel Ingleton  
Ruth Contractor

## COR ANGLAIS

Jill Crowther  
Ruth Contractor

## CLARINETS

Mark van de Wiel  
Laurent Ben Slimane  
Jennifer McLaren  
Jonathan Parkin  
Katy Ayling

## E-FLAT CLARINET

Jennifer McLaren

## BASS CLARINETS

Laurent Ben Slimane  
Katy Ayling

## BASSOONS

Robin O'Neill  
Shelly Organ  
Luke Whitehead  
Dominic Tyler  
Fraser Gordon

## CONTRA BASSOONS

Luke Whitehead  
Fraser Gordon

## HORNS

Katy Woolley  
Kira Doherty  
Jonathan Maloney  
Philip Matthew Woods  
Carsten Williams  
Nigel Black  
James Pillai  
Dick Gustavsson  
Daniel Curzon

## WAGNER TUBAS

Katy Woolley  
Kira Doherty

## TRUMPETS

Jason Evans  
Mark Calder  
Alistair Mackie  
Christian Barraclough  
Robin Totterdell

## D TRUMPETS

Jason Evans  
Alistair Mackie

## PICCOLO TRUMPET

Alistair Mackie

## FANFARE TRUMPETS

Jason Evans  
Mark Calder  
Alistair Mackie

## TROMBONES

Byron Fulcher  
Dávor Juul Magnussen  
Philip White

## BASS TROMBONE

David Stewart

## BASS TRUMPET

Byron Fulcher

## TUBAS

Peter Smith  
Richard Evans

## TIMPANI

Antoine Siguré  
Alex Wadner

## PERCUSSION

Tom Edwards  
Peter Fry  
David Corkhill  
Chripstopher Terian

## HARP

Heidi Krutzen

## PIANO

Elizabeth Burley  
Alison Procter

## MANDOLIN

Ken Heggie



# Telling Tales

## The Myths of Stravinsky

Jonathan Cross

On November 2, 2015, the Helikon Opera on Moscow's Bolshaya Nikitskaya Street reopened its doors following a prolonged period of restoration. The dilapidated courtyard of this historical building had now been transformed into an elegant 500-seat concert hall and opera house. The audience at the opening gala event was summoned into the new space by a freshly minted chime, played over the foyer loudspeakers, based on a fragment from Igor Stravinsky's opera-oratorio *Oedipus Rex*. And the auditorium itself was now consecrated "Stravinsky Hall."

There is nothing unusual in this, you might think. After all, London has its Purcell Room on the South Bank, Germany has its Mendelssohn and Weber music schools, and just about every available space in the Paris Conservatoire is named after greater- or lesser-known French figures from Maurice Ravel to Maurice Fleuret. Every country honors its composer heroes. Why should not the Russian capital also have a hall dedicated to one of its most famous musical sons? The fact is that, for most of his professional life, Igor Stravinsky had publicly ignored or renounced his native country. Between 1914, when he made a final trip to his summer home in Ustilug in present-day Ukraine, and 1962, when he undertook a triumphal three-week tour of the Soviet Union, Stravinsky never once set foot in Russia. Though born a Russian, he sought exile in Switzerland, took French nationality, and later still became an American citizen. He lived in the one house in Hollywood longer than anywhere else. Musically, too, he appeared progressively to turn his back on Russia after *The Rite of Spring* (1911–13), his "scenes from pagan Russia," by adopting the language and manners of Western European music. He described his neoclassical ballet *Pulcinella*

(1919–20), based on 18th-century Italian music, as the “epiphany through which the whole of my late work became possible,” a renewal that included his own take on Bach (Sonata for Piano), Beethoven (Symphony in C), Mozart (*The Rake’s Progress*), and even jazz (*Ebony Concerto*).

For their part, the Russians, too, did their best to ignore Stravinsky. While *Petrushka* (1910–11) was acclaimed in Paris, in Russia a young Sergei Prokofiev thought its musical materials were simply *trukha* (rotten rubbish) bound together with “modernist padding.” After the consolidation of Stalin’s power in the 1930s, performances of Stravinsky’s music in the Soviet Union diminished rapidly. His works were publicly decried as decadent, and



White House Photographs collection. John F. Kennedy Presidential Library and Museum. Paul Dowan.

*Stravinsky, received at the White House with his second wife Vera by President John F. Kennedy and First Lady Jacqueline Kennedy for a dinner in honor of Stravinsky’s 80th birthday, 1962.*

in 1948 the Central Committee of the All-Union Communist Party of the Bolsheviks banned his music entirely. Stravinsky was even removed from Soviet music history books. The situation began to improve only in the late 1950s. By then it was clear that this famous Russian-American had become a valuable piece of Cold War capital. Already in the early 1950s his music was being performed in Paris at concerts organized by his Russian émigré friend Nicolas Nabokov, Secretary General of the Congress for Cultural Freedom, an anti-Communist group covertly funded by the CIA. In early 1962, his 80th birthday year, Stravinsky and his wife Vera were invited to dine at the White House by Jacqueline



Kennedy. Neither she nor her husband really had much interest in Stravinsky's music, but they were well aware of his propaganda value as a long-standing opponent of the Soviet regime. And then, in a gloriously ironic piece of symmetry, at the end of that same year he went to the Kremlin to meet Nikita Krushchev, *de facto* premier of the USSR.

It would seem that Stravinsky's 1962 Soviet tour was a powerful homecoming for him. He conducted concerts in Moscow and Leningrad; he appeared on Soviet television; he attended a Stravinsky exhibition that had been specially organized; he met composers, musicians, and relatives; he visited Kryukov Canal, the street in the city formerly known (and now again) as Saint Petersburg, where he lived as a child and young adult. At a Moscow dinner organized by the Minister of Culture Yekaterina Furtseva, Stravinsky gave an emotional speech: "A man has one birthplace, one fatherland, one country—he can have only one country—and the place of his birth is the most important factor in his life." This was an extraordinary confession for one who had spent so long denying the significance of his native culture. There is no reason (at least, on this occasion) to suspect that his reaction was anything other than sincere. The recently departed Robert Craft, his American advisor on all things musical, who was with him on the tour, observed that Stravinsky regretted his exile more than anything else in his life.

Just five years ago [1957], in Baden-Baden, he [Stravinsky] flew into a rage on hearing the news of Sputnik, forbidding us even to mention the Russian achievement. Was the power of this jealous hatred, the result of the Mother Country's deprived love, responsible for his at times too conspicuous "Western sophistication," in the sense that the latter became a weapon to prove his superiority, and that of other cultures, to the Russia which failed to recognize his genius? I am certain of only one thing: that to be recognized and acclaimed as a Russian in Russia, and to be performed here, has meant more to him than anything else in the years I have known him. (Craft, *Stravinsky: Chronicle of a Friendship*)

Stravinsky's return to Russia after almost 50 years confronted him directly with the reality of the state of exile in which he had lived most of his life, and which it could be argued had shaped and colored virtually his entire creative output.

So who was the real Igor Stravinsky? He was undoubtedly the master of his own mythology. He wore many masks throughout his life, musical and otherwise. He could change his identity seemingly at will. His music could be Russian, French, or American; it could look east or west; he could be a nationalist and folklorist, a primitivist, a neoclassicist or a serialist. Just listen in quick succession to *The Faun and the Shepherdess* (1906), *Les noces* (1914–23), *The Fairy's Kiss* (1928), and *Movements for Piano and Orchestra* (1958–59), and you will hardly believe that they were written by the same person. He was certainly an opportunist, always on the lookout for the next performance or commission, changing his personality to suit each new context, just as he changed his clothes to follow the latest fashion.

And he told stories about himself. He said, for instance, that there was only one folk melody in *The Rite of Spring*, a Lithuanian tune played by the high bassoon at the very beginning of the work, but the sketches later revealed the music to be littered with folk material, just like the original scenario and costume designs by Nicolas Roerich. He then reinvented this ballet as a concert work, asserting he was “the vessel through which the *Rite* passed,” as if Roerich, Diaghilev, Nijinsky, and many others had played no part at all in bringing this famous work into being. He published an autobiography that was ghost-written. And in his late *Conversations* with (and essentially written by) Craft he put yet further new spins on virtually his whole creative life. But these were all just smokescreens. Or, as the great Czech novelist and essayist Milan Kundera once wrote, they were the “wounds” of his emigration, when “his only home” became music, “all of music by all musicians, the very history of music” (*Testaments Betrayed*, 1995).



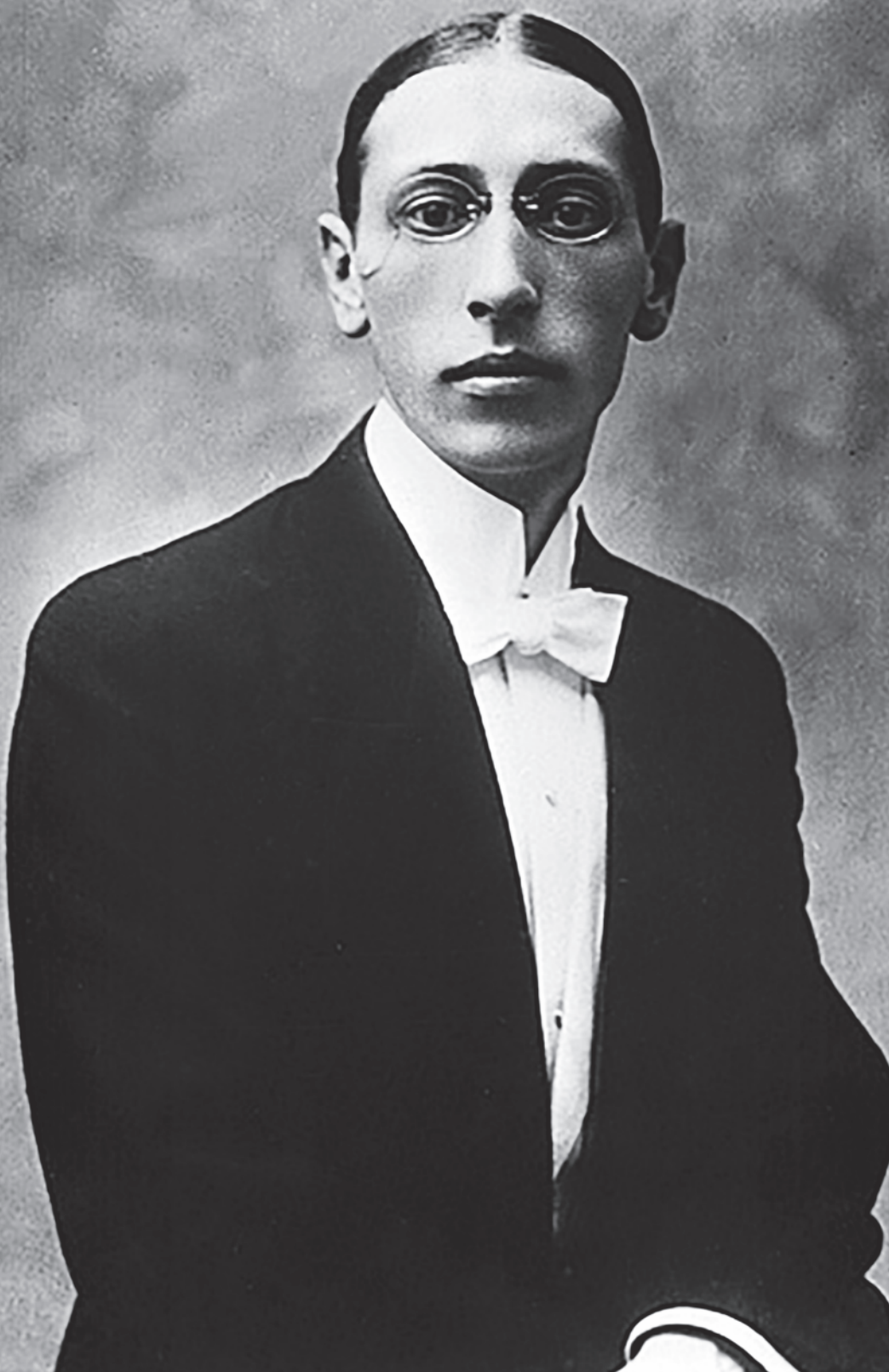
Deep down, however, as Stravinsky’s comments in Moscow in 1962 revealed, he remained a Russian. Even in California, Russian was the domestic language, the language of his thoughts. When setting French, English, or Latin texts, he treated them all as if they were Russian. So often his music seems to speak of a loss at his separation from the motherland. The bell-sounds that ring out at the end of perhaps his most Russian work, *Les noces*, while inspired by hearing a peal from St Paul’s Cathedral in London, nonetheless echo back deep into his Russian past. The *Autobiography* recalls the “cannonade of bells from the Nikolsky Cathedral,” which was just a few hundred meters away from the Saint Petersburg apartment in which he grew up. The bells of *Les noces* are celebratory yet melancholic, redolent with nostalgia for a Russia lost to him. Bells ring out at the very end of his last major work, the *Requiem Canticles*, his own funeral bells maybe, as the composer confronted the end of his life, but they instantly whisk him (and us) from America back to Russia. His seemingly most abstract work, the *Symphonies of Wind Instruments* (1920), ends with Russian bells *in memoriam* Debussy, and his most European-American Symphony in C (1938–39), written as he admitted during the most difficult period of his life, when he was grieving the deaths of his first wife, mother, and daughter, again ends with Russian bells. These bells lament the loss of people and place. Russia never left Stravinsky, even though it was the Russia of the imagination, not of reality.

Little wonder, then, that he turned so often to myths, tales, and legends. The Russian stories on which Stravinsky regularly drew were an expression of nostalgia for a Russia that was vanishing even while he still lived there. They also articulate a more general modernist sense of alienation. What better symbol of this than the figure of Petruhska, half-man, half-puppet, alienated from himself as much as from those around him? That character's famous motif (two distant chords, dissonantly juxtaposed, unresolved) is a direct and painful expression of this idea.

*The Rite of Spring*, too, while rooted in prehistoric Russian folk practices, is ultimately a modern fabrication. Stravinsky turns the violent rhythms of the people into the dehumanizing sounds of machines. The final human sacrifice is an invention for which there is no evidence in Russian rituals. Premiered in 1913, the *Rite* seems somehow to sense a world on the brink of catastrophe, in which war and revolution would destroy for ever the continuity with an innocent folkloric past. And the Greek myths to which Stravinsky later turned served a similar purpose. They helped him come to terms with a world ripped apart, personally and collectively; they helped him come to terms with the loss of family and homeland. The Orpheus whom we encounter at the start of the 1947 ballet that carries his name is clearly not just weeping for the loss of his Eurydice.

The music and ideas of Igor Stravinsky, then, are at once deeply personal as well as an expression of the wider concerns of his world. The terrible events and rapid changes of the 20th century shaped his work, and he in turn left an indelible mark on that century. This is why his music is still able to speak so powerfully to us today. His work can be dark and contemplative, its musical repetitions questioning and unresolved, such as in the closing "Apotheosis" of *Apollo*, or the lamenting *In memoriam Dylan Thomas*. But equally his music can be playful. There is an infectious joy in *Renard*, written during the uncertain and difficult days of his Swiss exile during World War I. Baba the Turk (the Bearded Lady), at the end of Stravinsky's only full-length opera *The Rake's Progress*, written in the wake of World War II, makes out that we're all mad and that life is really only one big stage. Such distancing is typical of Stravinsky. Emotions are often held at arm's length. But there is in this seemingly dismissive attitude once again a metaphorical expression of exile, an exile that Stravinsky experienced personally, but which has equally been the experience of many millions of people in our own times.

In the 1950s, the French composer and conductor Pierre Boulez wrote an influential essay on *The Rite of Spring*, a work he conducted many times and which was an important source for his own compositions. Its title, "Stravinsky Remains," was true then, and it is still true today. Stravinsky remains, Stravinsky lives on, through his extraordinary musical legacy that changed for good the way we see the world. So when last November the Helikon Opera named their new hall after Igor Stravinsky, they too were, very belatedly, recognizing that, beyond the vagaries of politics and ideologies, beyond the many myths that surround the composer, Stravinsky remains. The music of Igor Stravinsky continues to speak as powerfully for the 21st century as it did for the 20th.



Saturday, October 8, 2016, 8pm  
Zellerbach Hall

## Philharmonia Orchestra

Esa-Pekka Salonen, *conductor*

### PROGRAM

Igor STRAVINSKY (1882–1971)    Fanfare for Three Trumpets

Jason Evans, *trumpet*  
Mark Calder, *trumpet*  
Alistair Mackie, *trumpet*

### *Symphonies of Wind Instruments*

#### *Agon*

*Pas de quatre – Double pas de quatre –  
Triple pas de quatre (coda)*

Prelude

*First pas de trois:* Saraband-step – Gailliarde – Coda

Interlude

*Second pas de trois:* Bransle simple – Bransle gay –  
Bransle double

Interlude

*Pas de deux (plus coda) – Four duos – Four trios*

### INTERMISSION

#### *The Rite of Spring*

Part I: The Adoration of the Earth

Introduction – The Augurs of Spring:

Dance of the Young Girls – Ritual of

Abduction – Spring Rounds – Ritual

of the Rival Tribes – Procession of the Sage –

The Sage – Dance of the Earth

Part II: The Sacrifice

Introduction – Mystic Circles of the

Young Girls – Glorification of the

Chosen One – Evocation of the Ancestors –

Ritual Action of the Ancestors –

Sacrificial Dance (The Chosen One)

*The Philharmonia Orchestra is Orchestra-in-Residence at the Royal Festival Hall, London.*

*Major support provided by The Bernard Osher Foundation.*

*Additional support provided by Patron Sponsors Annette Campbell-White  
and Ruediger Naumann-Etienne.*

## IGOR STRAVINSKY

### Fanfare for Three Trumpets

This little fanfare for three trumpets survives from the early sketches for *Agon*, for which it was originally intended to have been the opening. It shares some of the ideas of the *pas de quatre* that now begins the work and has the ceremonial character of the Renaissance music in which Stravinsky was beginning to take an interest at the time. It was written in December 1953 but not performed publicly for the first time until 1981.

commissioned for a special issue of the journal *La Revue musicale* in honor of the great French early modernist Claude Debussy, who had died in 1918. The two composers knew each other well, and their mutual respect went as far as influence on each other's compositional activity.

They had met initially at the premiere of *The Firebird* at the Paris Opéra in 1910, during Stravinsky's first visit to the city. Later, Debussy shared the piano stool with Stravinsky for a run-through on June 9, 1912 of (part of) the four-hand version of *The Rite of Spring* at the home of the critic Pierre Laloy. Echoes of the

*Rite* can be heard in Debussy's own 1915 work for piano duet *En blanc et noir*, the last movement of which is dedicated to Stravinsky, while the subtle influence of Debussy sounds across many of Stravinsky's works. Stravinsky's memorial tribute took the form of an instrumental chorale, that is, an appropriately slow, simple, and solemn sequence of chords. It was written in a single day and published in *La Revue musicale* in a version for piano. Now living in France after the long wartime years in Switzerland, Stravinsky decided to turn this tribute into a longer instrumental piece, for which the chorale would provide the ending, as if concluding a liturgical work. This became the *Symphonies of Wind Instruments*. The abstract title uses the word "symphony" simply to signify a "sounding together"; the actual structure of the work is in fact decidedly anti-symphonic in the Beethovenian sense of the word. The composer later claimed he wanted it to be "devoid of all the

elements which infallibly appeal to the ordinary listener... not meant 'to please' an audience." While the *Symphonies* is certainly a somber work, an austere ritual, this description might also be read as a typically Stravinskian piece of justification following the less than satisfactory



Wikimedia Commons, public domain.

Claude Debussy and Igor Stravinsky at Debussy's Paris home, 1910.

### *Symphonies of Wind Instruments* (1920, revised 1947)

Stravinsky's later years were dominated by the creation of works in memory of departed friends. But they were by no means the first. Still perhaps his most powerful tribute was that



premiere performance in London in 1921, under the direction of Serge Koussevitzky, which prompted laughter and hissing from the audience.

The most striking aspect of the *Symphonies* is its innovative, mosaic-like structure. It has precedents in *Petrushka* and the *Rite*, and also in Debussy's *Jeux*, but here Stravinsky pushes to extremes the juxtaposition and non-sequential repetition of strongly contrasting blocks of music. It appears as an entirely "abstract" piece of music, a "system of sounds," in critic Boris de Schloezer's words, and it remains one of the most radical and influential structures of the first half of the 20th century. Each musical block has its own distinct identity, like a colored tile in a mosaic. Each is generally short and is not developed in a conventional sense; rather, the form is built by interweaving and layering these tiles. Thus, the bright, opening bell-like idea is immediately interrupted by contrasting slow, chordal music (derived, in fact, from the chorale); then the opening idea returns, slightly varied, followed by the second idea again, also slightly varied; a third, longer idea then enters in which a flute keeps moving round a melody of five notes; and then the first bell-like idea comes back; and so on. These blocks of music also play with the juxtaposition of tempos, three different but related speeds. And so Stravinsky constructs the most extraordinary musical "ritual" from these repeating building blocks, which move, step by step, towards the final chorale.

For many composers in the near 100 years since its composition, the *Symphonies of Wind Instruments* stands as the paradigm of a structuralist composition. Yet its ritual character re-

mains striking; indeed, early commentators picked up on the Russianness of its melodic materials. Stravinsky's own account in the *Autobiography* speaks of an "austere ceremony"—"short litanies," "*cantilena*," "liturgical dialogue," "soft chanting [*psalmodiant*]"—which hints at a religious underpinning. Richard Taruskin has in fact shown how the structure of the work can be mapped convincingly onto the organi-

zation of the *panikhida* or Russian Orthodox office of the dead, replete with opening calls of "Alleluia," ritual recitations, and strophic hymns, reinforcing the sense of its being an abstract ritual. Its fractured musical surface is certainly modernist, turning its back on the blended sounds and continuous structures of the romantic 19th century. Yet, in its ritualistic repetitions and its melancholic character, it seems also to reference a much deeper past, an old Russia that

was now lost to Stravinsky, and for which he here laments.

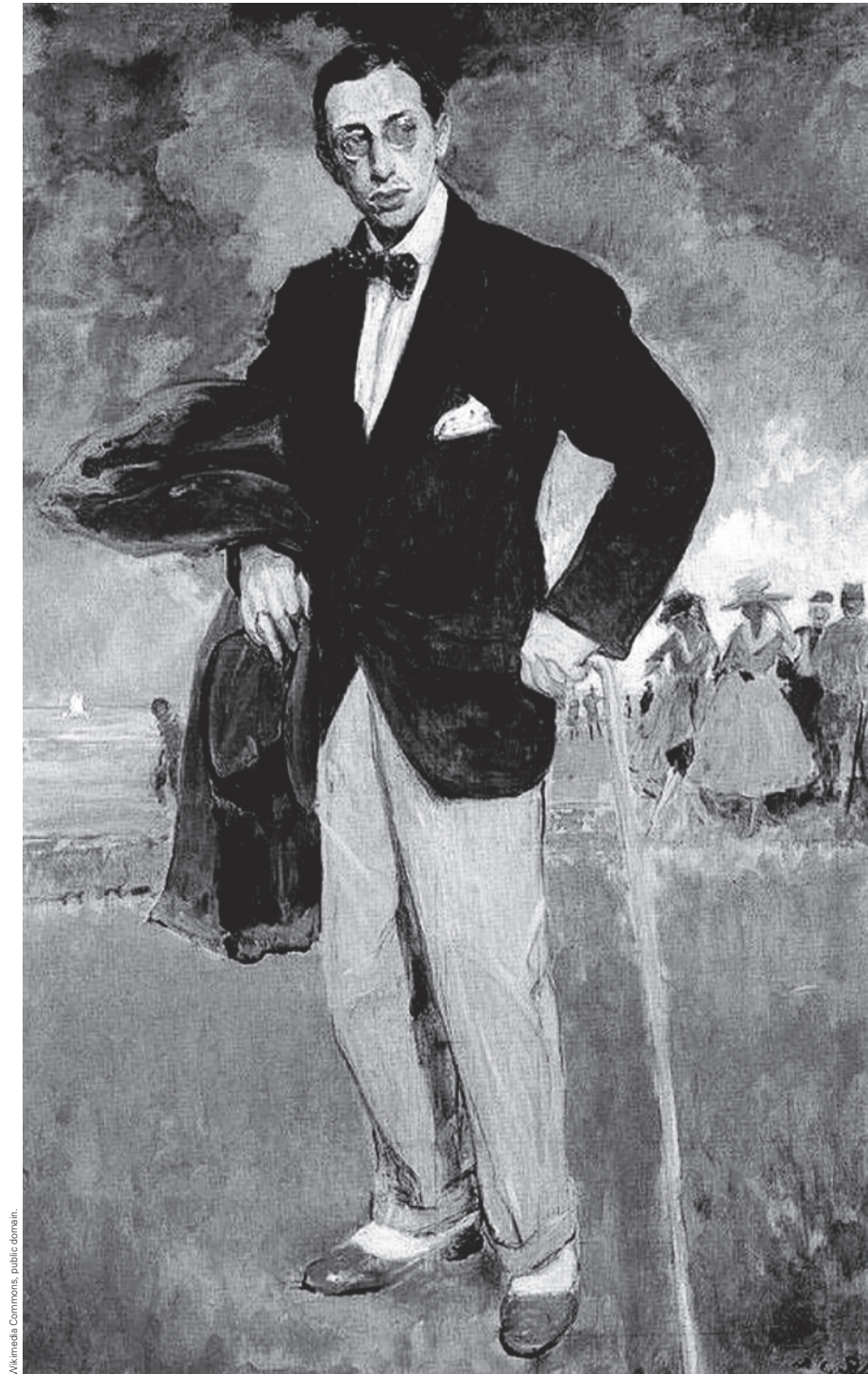
—Jonathan Cross

*The music of Igor Stravinsky has been an essential part of my life for well over 30 years. A true genius, Stravinsky is an icon of 20th-century art. His extraordinarily international life—in Russia, Paris, and the United States—and the sheer breadth of music he created over many decades, make Stravinsky a totally unique, and truly modern, figure. At these concerts, we will explore the many dimensions of a man who shaped—and was shaped by—the kaleidoscope of the 20th century.*

—Esa-Pekka Salonen

### *Agon* (1953–57)

*Agon* joined *Apollon musagète* and *Orpheus* as the final work in a trilogy of Greek ballets Stravinsky made in close collaboration with the dancer and choreographer George Balanchine. (Stravinsky himself resisted the idea that it should be considered part of a trilogy, which was the desire of Balanchine and his co-commissioner for the New York City Ballet, Lincoln Kirstein, to whom the work is dedicated.) But its place in this program after the "abstract ritual" of the *Symphonies of Wind Instruments* encourages us to hear it in a different way. The *Symphonies* was the first piece by Stravinsky to which the word "neoclassical" had



Wikimedia Commons, public domain.

*Portrait of Igor Stravinsky (1915) by Jacques-Émile Blanche (1861–1942)*

been applied, by the Russian émigré critic Boris de Schloezer. By this word he did not at all mean a music that made obvious references to the music of the past, as *Pulcinella* had done in 1920, because it does not, but rather a music that espoused the anti-romantic simplicity and objectivity that was now in vogue in Paris. “This genial work is only a system of sounds, which follow one another and group themselves according to purely musical affinities,” Schloezer wrote. Stravinsky’s musical language had undergone a paring down during his exile in Switzerland during World War I, something he then took further in the abstraction, the “classical purity” of *Apollo* and the simplicity of *Orpheus*. *Agon* takes a step still further in becoming an entirely abstract ballet. There is no plot, no scenario. In Balanchine’s original production there was not even a set as such, and there were no special costumes as the dancers performed in their rehearsal clothes. Stravinsky later likened the choreography to an abstract painting by the Dutch artist Mondrian. Its highly stylized structure and formal language thus make it another abstract musical ritual, a meditation on the idea of dance, and on the idea of Greek myth as contest, game, or struggle (the meaning of the Greek title).

Taking as one of its starting points a pair of 17th-century French manuals on dance and music by, respectively, François de Lauze and Martin Mersenne, *Agon* is actually a dance whose subject matter is dance itself. Its formality also manifests itself in its play with the number 12: there are 12 dancers (eight female, four male, none of whom are assigned characters); there are essentially 12 dances (excluding the instrumental Prelude and Interludes, which punctuate the structure); and it also contains aspects of Stravinsky’s own interpretation of the 12-note compositional method made famous by Arnold Schoenberg, which he had started to espouse in the early 1950s. All this suggests new levels of abstraction, of order, of discipline, of compositional objectification.

The result is a music of exuberant playfulness. The opening *pas de quatre* begins as essentially diatonic (that is, based on the “white notes” of the piano) with a fanfare figure start-

ing on the note C, but soon moves into more chromatic territory, before returning to a closing diatonic chord. The movements that follow are more or less consistently chromatic. The Prelude and Interludes, each a variant of the other, are essentially diatonic. In other movements a 12-note row is deployed in Stravinsky’s own, inimitable way. Take, for example, the Coda, the last of the first set of *pas de trois*. Here the harp and solo cello play fragmented intervals, in a texture and sound world reminiscent both of Webern (including his trademark mandolin) and the contemporary avant-garde of Boulez or Stockhausen, outlining 12-note material; but they are soon joined by a solo violin playing a jaunty (non-serial) jazzy line that seems to mock it. In other movements still, direct allusion is made to 17th-century French dances. The Gailliarde, for instance (Stravinsky’s own misspelling of “galliarde,” playfully retained in the published score) has an eccentric inverted texture in which the low strings sound high, distorting the courtly dance, almost as if it had been frozen in an Art Deco frieze. And the Bransle Gay makes a play of rhythm, where the castanets repeat a simple figure in 3/8 time throughout and are therefore nearly always out of step with the other instruments (which are notated in bars of either 5/16 or 7/16). Now in his 70s, there still seemed to be no limit to Stravinsky’s imagination.

It is common to find music history books making an absolute distinction between Stravinsky’s so-called neoclassical music up to *The Rake’s Progress*, and his so-called late serial music. But this is a false dichotomy. Despite starting to adopt a different method of composing after 1950, Stravinsky’s attitude to his musical materials really did not change. *Agon* is equally “neoclassical” in the way in which it plays with all manner of ideas, in the way in which it alludes to the past, in the way in which it strips back its materials to their basics, in the way in which its repeated and fragmented materials take on a ritual aspect. *Agon*, in fact, still appears to point towards Stravinsky’s deracinated sense of self that he had been articulating since as long ago as *Petrushka*. In the *Symphonies of Wind Instruments* Stravinsky had lamented the

loss of Russia; in *Agon* his response is more playful. But that sense of the importance of ritual never left him.

—Jonathan Cross

### *The Rite of Spring* (1911–13, revised 1947)

*The Rite of Spring* is an icon of modernism that has dominated the 20th century. More than a hundred years after its first performance, the power of this revolutionary work remains unabated. The third of a trio of ballets, along with *The Firebird* and *Petrushka*, that Stravinsky composed for Diaghilev's Ballets Russes between 1910 and 1913, the *Rite* defined the beginning of a new age: with Europe on the brink of war, the work's explosion of musical convention presaged the political cataclysm that was to destroy the old world order. The notorious riot that arose in response to the savage primitivism of Stravinsky's music and Nijinsky's choreography at its premiere on May 29, 1913 at the Théâtre des Champs-Élysées, is legendary—a significant birth for a work that was to have far-reaching consequences for literature and art, as well as music.

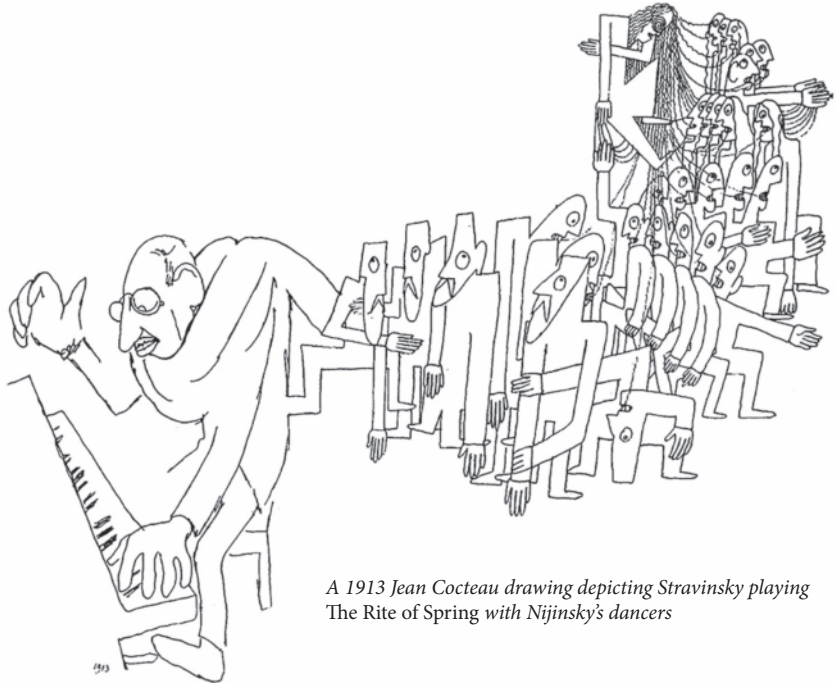
In the earliest of Stravinsky's accounts of the *Rite*, he affirmed his first vision for a work depicting a pagan ritual in which a sacrificial virgin dances herself to death to propitiate the god of spring came to him while composing *The Firebird*. Seeking to develop his ideas for a radical new primitivism, Stravinsky contacted Russia's leading anthropologist Nikolay Roerich, a specialist on folk art and ancient ritual, to work out a scenario. Although Roerich's and Diaghilev's accounts of the work's inception differ, plans for a new ballet then titled *The Great Sacrifice* were underway by 1911. Roerich designed the sets and costumes, in addition to writing the scenario, while Vaslav Nijinsky undertook the choreography. By 1912, Stravinsky had completed Part One of the score in a version for two pianos, which he performed privately in June that year with Debussy. Louis Laloy described the occasion: "We were dumbfounded, overwhelmed by this hurricane which had come down from the depths of the ages, and which had taken life by its roots." Later the same year, Debussy wrote: "The performance

of *Le Sacre du printemps* haunts me like a good nightmare. ... I await the performance like a gluttonous child to whom sweets have been promised." Following further private performances of the piano versions for Diaghilev and the conductor Pierre Monteux, the orchestral score was completed by March 1913.

Subtitled "Scenes from Pagan Russia," the work is in two parts—"The Adoration of the Earth" and "The Sacrifice"—with each main element of the scenario identified by titled subsections according to the requirements of the ballet. The *Rite* was thus conceived as a sectional, non-developmental structure where contrasting blocks of material are stated and juxtaposed, slicing into one another like a sort of musical Cubism. Although scored for large orchestra—including four trumpets, bass trumpet, eight horns, and two tubas, as well as vastly expanded woodwind and percussion sections—the *Rite* combines the granitic and massive with the brooding and intimate, individual instruments and sections being assigned distinct roles within the texture.

Opening with the nasal theme of the famous bassoon solo at the top of the instrument's register, the woodwind responses suggest a primordial world at the dawn of time. The brutality of creation is evoked in "The Augurs of Spring," its pounding ostinato of repeated quavers being introduced by strings in dramatic successive down-bows. Following the terrifying hunt for the sacrificial victim that is the "Ritual of Abduction," where strident brass and woodwind fanfares are juxtaposed against raging tremolos, "Spring Rounds" introduces sections of relative but ominous calm with incantatory melodies on woodwind, while plodding crotchets on strings build into a screaming climax. Fury takes center stage once more in "Ritual of the Rival Tribes," its strident bitonality, storming horns, and timpani triggering the thudding percussive incantation of the "Procession of the Sage." In dramatic contrast, the appearance of the Sage is marked by near silence and a glassy sustained atonal chord on string harmonics. Part One concludes with the raucous "Dance of the Earth" characterized by screeching glissandi, piercing accented chords, and boiling ostinati.





A 1913 Jean Cocteau drawing depicting Stravinsky playing *The Rite of Spring* with Nijinsky's dancers

Like Part One, Part Two also begins mysteriously, gradually introducing the haunting, multi-metered melody of the “Mystic Circles of the Young Girls,” which is fully stated on divided violas. This section is interrupted by the most dramatic moment of the entire score: an 11/4 bar of fortissimo chords played on strings with a quartet of timpani and bass drum—the victim is to be sacrificed. This introduces the “Glorification of the Chosen One,” a savage and ferocious dance that parallels “The Ritual of Abduction.” Blazing C-Major fanfares on wind and brass, underpinned by a D-sharp in double basses, announce the “Evocation of the Ancestors,” while the menacing “Ritual Action of the Ancestors” marks the beginning of the end with its brooding woodwind solos, incessant ostinatos, and horns blaring *pavillons en l'air*. The apocalyptic climax arrives with the viciously stabbing syncopated chords of the “Sacrificial Dance,” where meter is in an almost perpetual state of flux. Ending with *tutti sforzando fortissimo* chords, it is the final flourish on flutes that is most memorable—an echo of incantation.

Although, for more than a century now, the *Rite* has been celebrated as one of the great statements of musical modernism that broke completely with the past, its power also comes from the fact that it subtly reworks the Russian traditions Stravinsky inherited from the so-called Five (the *kuchka*, the “Mighty Handful”), most notably Rimsky-Korsakov. It is also rooted in Lithuanian folk melodies. Stravinsky later tried to deny this, and in truth the folk material is made to appear startlingly new: angular dissonances and bitonality provide radical new harmonic contexts, and the incantatory qualities of the melodies are enhanced through added ornamentation (as in the woodwind material of the “Introduction”) and through exploiting their rhythmic characteristics. Stravinsky’s treatment of rhythm and meter in the *Rite* is among the most far-reaching of his innovations. The result is a music that seems to straddle the ancient and the modern, a music that appears simultaneously to be of its time and ours, and yet which reaches back deep into a primitive, mythical Russian past.

—Caroline Rae





Sunday, October 9, 2016, 3pm  
Zellerbach Hall

## Philharmonia Orchestra

**Esa-Pekka Salonen, *conductor***

Michelle DeYoung, *mezzo-soprano*

Nicholas Phan, *tenor*

Hadleigh Adams, *baritone*

Thomas Glenn, *tenor*

Peter Coyote, *narrator*

San Francisco Conservatory of Music Chorus

Eric Choate, *director*

Lund Male Chorus

Andreas Lönnqvist, *director*

Young Women's Chorus of San Francisco

Susan McMane, *director*

### PROGRAM

Igor STRAVINSKY (1882–1971) *Symphony of Psalms*

Exaudi orationem meam, Domine

Expectans expectavi Dominum

Alleluia, Laudate Dominum

### INTERMISSION

*Oedipus Rex*

Speaker – Peter Coyote

Oedipus – Nicholas Phan

Creon – Hadleigh Adams

Tiresias – Hadleigh Adams

Jocasta – Michelle DeYoung

Messenger – Hadleigh Adams

Shepherd – Thomas Glenn

*The Philharmonia Orchestra is Orchestra-in-Residence at the Royal Festival Hall, London.*

*Major support provided by The Bernard Osher Foundation.*

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## IGOR STRAVINSKY

*Symphony of Psalms* (1930, revised 1948)

Commissioned by the conductor Serge Koussevitsky to write an “abstract” symphony for the Boston Symphony Orchestra’s 50th anniversary, it was nonetheless clear that Stravinsky had had a sacred piece in mind from the moment he started composing. The outer movements of the *Symphony of Psalms* are in fact dedicated to specific church festivals and, as a whole, it became for him an act of spiritual renewal, a personal testimony. It was in 1926 that Stravinsky had returned to the Russian Orthodox faith after a long period of absence. The paraphernalia of the Church—crosses, icons, observation of saints’ days—had always been part of his life, and now, living amid a large émigré community and close to the Russian church in Nice, he found the appropriate context for commitment. The influence of Jean Cocteau, who had himself returned to the Catholic Church in 1925, was also crucial. Formal and ritualistic, the *Symphony of Psalms* is dedicated on its title page “to the glory of God.”

Stravinsky chose to set three texts from the book of Psalms. The last of these three is the exultant Psalm 150, a song of praise full of the noises of trumpets, pipes, and cymbals, which obviously appealed to a musician. The first two psalm excerpts, however, sound much more like personal acts of supplication: “Hear my prayer, O Lord, and give ear unto my cry” (Psalm 39) and “I waited patiently for the Lord: and he inclined to me and heard my cry” (Psalm 40). In particular, in the first movement—composed, Stravinsky later recalled, “in a state of religious and musical ebullience”—he chose to set the line “quoniam advena ego sum apud te,” “for I am a stranger with Thee.” He had become a stranger to God, certainly, drifting from the Church for so long, but this is also the voice of the foreigner, something Stravinsky always felt keenly throughout his life as an émigré in Switzerland, France, and later the United States. His sense of exile colored just about everything he wrote. One might even understand Stravinsky’s return to the Orthodox faith as the nostalgic act of an émigré attempting to

recover something of the Russia that, since the Revolution, had been lost to him.

Yet, despite this, despite even the rare use in the score of the word *espressivo* (expressive), the work gives the primary impression of being impersonal, distanced, and monumental. As in *Oedipus Rex* before it, the “petrified” Latin language immediately depersonalizes, imbuing the work with a ritual quality. It is a collective, not an individual plea from the chorus. The text of the first movement is set straight through, but there is a high degree of musical repetition, simple repeating melodic figures, ostinatos (musical mobiles) using a motoric semiquaver rhythm, pedal points, which have the effect of making the music seem static. The famous opening E-minor chords, with their distinctive spacing, punctuate the texture of the first movement, or perhaps even define the ritual space, like the pillars supporting some great medieval cathedral. The arpeggio figures, first in the woodwind, then in the piano, sound as if they could have been lifted from a pianist’s finger exercise manual—the presence here of this “non-expressive” material reinforces the distancing effect. (Stravinsky always composed at the piano.) And the text, too, is treated as a kind of found object, playing with words, syllables, sounds, and accents, distancing us from their meaning.

The scoring is especially noteworthy. There are no upper strings, representatives of the sound of Romanticism, of the German 19th century. Stravinsky was by this time vehemently anti-Wagnerian. This music is essentially for woodwind and brass—like some giant, living, breathing pipe organ—while the piano and harp are used like percussion instruments or bells. Comparison with the *Symphonies of Wind Instruments* (1920) is instructive: hieratic, ritualistic, an abstract mass for the dead. Indeed, like the *Symphonies*, there is something strikingly Russian about the *Psalms*. Stravinsky claimed that he began work by setting the texts not in Latin but in ancient Slavonic: the “*Laudate Dominum*” of Psalm 150 was initially “*Gospodi pomiluy*.”

Order is writ large in the second movement, a spectacular double fugue—one in the instruments, the other in the choir. Again, the clue lies

# IGOR STRAVINSKY

and ROBERT CRAFT

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## OEDIPUS REX and SYMPHONY OF PSALMS

with

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contralto

DONALD GRAMM  
bass baritone

ERNST HAEFLIGER  
tenor

RICO SERBO  
lyric tenor

E. KERRIGAN PRESCOTT  
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*Original poster for one of the first concerts to celebrate the opening of Zellerbach Hall in 1968. Stravinsky was in attendance, but did not conduct, due to illness.*

in the text as to why Stravinsky adopted this technique here: "Direxit gressus meos," "ordered my goings." The learned fugue, most notably in the hands of J.S. Bach, is the musical demonstration of order *par excellence*; and, in fact, Stravinsky's fugue has in its four-note

subject strong echoes of one of Bach's most famous fugue subjects of all, also in C minor, from the *Musical Offering*. The subject, though, is not extended or directed in a Bachian manner but is weaved into a much more ritualistic texture of motivic interplay.

The final and longest movement begins quietly, meditatively, radiantly, not in celebration, as you might expect of a setting of the word “Alleluia” in the manner of *Messiah*. It is a recurring progression that punctuates the course of the movement, including a final, glorious cadence in C Major, an image of transcendence. But there is more earthly music here, too: high-energy rhythms, pulsed, cross-accented, ostinatos, walking bass lines, allusions to jazz and other kinds of popular music—the other side of “Laudate dominum,” one might say, the other (playful, Russian) side of Stravinsky. It is a powerful articulation of Stravinsky’s spiritual vision, where the everyday meets the divine.

—Jonathan Cross

### *Oedipus Rex*

Opera-oratorio in two acts  
(1926–27, revised 1948)

The idea for “an opera in Latin on the subject of a tragedy of the ancient world, with which everyone would be familiar” was essentially Stravinsky’s own, as is proved by a letter to Jean Cocteau of October 1925, setting out in typically business-like fashion the terms of their collaboration. But where did he get such a curious notion? There was certainly nothing new in the idea of updating Greek tragedy. Cocteau himself had presented an abridged modern translation of Sophocles’ *Antigone* in 1922 (with music by Honegger and designs by Picasso and Chanel), and had recently completed a drawing-room tragi-comedy on the subject of Orpheus—Stravinsky had probably attended a reading of this *Orphée* in September 1925. But these plays were in French. For Stravinsky, the idea of a Latin text was fundamental. Why?

Hitherto all his sung theater works except *Pulcinella*—where the Italian text was part of the received material—had been in Russian (including the ballet *Les noces* and his last theater work, the mini-operetta *Mavra*), which may seem natural enough until we remember that Stravinsky always knew perfectly well, and in the case of *Mavra* specifically intended, that the audience for these works would be French. A certain ethnographic mystique pervades his music of the period. But in the mid-1920s a

new factor emerged; he suddenly, after some 30 years of more or less sleeping adherence, became a devout communicant of the Russian Orthodox Church. The reason for this abrupt reconversion is still not fully understood. Religious revival was certainly in the air (Cocteau himself had recently returned to Roman Catholic communion under the influence of Jacques Maritain and a handsome, sun-tanned associate of his called Father Charles Henrion). But Stravinsky had personal motives of his own. His family life was complex and distressing. His wife was slowly dying of tuberculosis in Nice while he maintained an open liaison with the beautiful Vera Sudeykina, his future second wife, in Paris. Then there was the question of his exile from his native Russia, now evidently permanent. He himself records a religious source for *Oedipus Rex*, in the shape of Johannes Joergensen’s life of St Francis of Assisi, a copy of which he picked up and read while passing through Genoa on his way home from Venice in September 1925. He was, he tells us, struck by the Italophone St Francis’ habit of using his mother’s native Provençal as “the language of his most solemn times” (for instance, he always begged for alms in Provençal). “To this reading,” Stravinsky says, “I owe the formulation of an idea that had occurred to me often, though vaguely, since I had become *déraciné* [uprooted]. The idea was that a text for music might be endowed with a certain monumental character by translation backwards, so to speak, from a secular to a sacred language.” One might add to this that, for a Russian, the natural “sacred” language is Old Slavonic, to this day the language of the Russian Orthodox Church; and in fact Stravinsky did begin setting his next Latin-text work, the *Symphony of Psalms*, in Slavonic. But to update a Greek tragedy into Slavonic for a French audience would plainly have been to pile the obscure on to the esoteric.

The eventual form of *Oedipus Rex* suggests that Stravinsky initially took Baroque oratorio as a model, with its alternation of recitative, aria, and chorus, though there is much less Handel-like style in the music than is often supposed, and after all Italian opera (which certainly is

suggested) also uses this kind of formula. The male chorus he imagined seated in a row, cowed like monks and reading from scrolls, while the soloists would be masked and immobile, not entering or exiting, but revealed and concealed by curtains or spotlights. At this point, however, the conception begins to take on some of the *boulevardier* elements of Cocteau's *Orphée*. For instance, the seer Tiresias was meant to slide on and off stage through a grotto (symbolizing his role as "fountain of truth"), very much like Death in *Orphée*, who enters and exits through a mirror. Stravinsky probably resisted Cocteau's more capricious ideas for staging, though the drawing for the *mise en scène* in the published score (supposedly by Stravinsky's son Théodore) is remarkably like Cocteau's sketch for the setting of *Orphée*. But the most *boulevardier* idea of all, the dinner-jacketed Speaker who introduces and "explains" each scene in the language of the audience, Stravinsky did not resist, though he later vehemently disowned it as "that disturbing series of interruptions... But alas the music was composed with the speeches, and is paced by them."

Stravinsky's whole attitude to the classical material and its modern treatment has to be understood in the light of his own recent music. Since *Mavra* (1922) he had composed only instrumental music, entirely for piano or wind. Nearly every work was accompanied by some kind of manifesto (not always penned by Stravinsky himself but mostly reflecting his ideas), urging the virtues of form as an expressive category, denouncing such conventional Romantic concepts as interpretation and a phrased *espressivo*. On the contrary, cold, rational forms were seen as a virtue of classical thought. *Oedipus Rex*, with its statue-like, masked *dramatis personae* and nearly two-dimensional setting, was simply this kind of neoclassicism put on to the stage. Musically, all the same, it represents something of a relaxation from the very severe posture of the early 1920s. A full symphony orchestra returns, and though the violins are reduced in importance, they do still often assume their traditional expressive and diapason function. Stravinsky's musical

models are much more eclectic than before: shades of Verdi (in the opening chorus), Bellini (in Jocasta's aria), perhaps Berlioz (in the bucolic music of the Shepherd and the Messenger), and even Puccini's *Turandot* (in the final scene). Stravinsky himself called the work a *Merzbild*—the Dada term for a picture made out of junk—and was defensive about some of its stylistic excesses. But in fact *Oedipus Rex*, as the composer also pointed out, makes its own coherence, achieved by solid compositional means, careful pacing and balance, and a brilliant control of dramatic climax. Constructivist method is involved. For instance, every scene is coordinated by a meticulous use of proportional meter (though conductors don't usually observe it). Notice also the powerful effect of dramatic irony set up by the Speaker in describing the outcome of each scene, which then automatically rubs shoulders with the start of the same scene set to music; the violent contrasts are of course no accident and cast doubt, in the end, on Stravinsky's subsequent rejection of the whole device, as against his perhaps natural desire to play down Cocteau's contribution to a masterpiece he regarded as essentially his own.

One of the composer's supposed objections to the Speaker's links was their obscurity and implied snobbishness, which seem to assume a knowledge of Sophocles' play, *Oedipus Tyrannus*, while apparently deliberately confusing anyone whose knowledge is, perhaps, a little time-worn. Here, anyway, is the necessary background information:

The Oracle warned King Laius of Thebes that, as a punishment for stealing Pelops' son Chrysippus, he would be killed by his own son; so, when a son was born, Laius and his wife, Jocasta, exposed him on a mountainside, piercing his feet with leather thongs. There he was found and brought up by a shepherd of the Corinthian King Polybus. Polybus, being childless, adopted the boy and named him Oedipus ("swell foot"); later, Oedipus was taunted about his parentage, and, when he consulted the Oracle, was told that he would kill his father and marry his mother. To avoid these crimes, and naturally taking them to refer to

Polybus and his wife, he left Corinth for Thebes, and on the way killed an old man he met at a crossroads, not recognizing him, of course, as King Laius.

At Thebes he solved the riddle of the Sphinx, who was laying waste the city, winning thereby the throne and the hand of the now-widowed Queen Jocasta. It is crucial that, even when he begins to suspect that he is the murderer of King Laius and thus the cause of the plague in Thebes, Oedipus still does not realize he is Laius' son. He simply believes his crime to be usurping the marital bed of a man he has killed. One other obscurity is his accusation of Tiresias' complicity with Creon, which is explained by the fact that in Sophocles it is Creon who first suggests consulting Tiresias. Finally, the listener needs to know that when, after the scene with Jocasta, the Speaker announces that "the witness to the murder emerges from the shadow," he is referring not to the Messenger but to the Shepherd, who (again in Sophocles) had been the one member of Laius' retinue who escaped from the scene of the murder. On returning to Thebes and finding Oedipus already installed as king, he had discreetly requested

transfer to remote mountain pastures, but has now returned at Oedipus' own summons as part of the inquest into Laius' death.

Stravinsky composed the score between January 1926 and May 1927, and it was first performed at the Théâtre Sarah-Bernhardt in Paris on May 30, 1927, as part of Diaghilev's Ballets Russes season. Stravinsky himself conducted. He and Cocteau had always intended the work as a present to Diaghilev for his 20th-anniversary season, and it was only for lack of money and, in the end, time that the performance took place in oratorio form. The idea that this so-called opera-oratorio was not intended to be staged is quite unfounded—which is not to say, of course, that it is any less than extremely powerful when played in concert. The first staging was in Vienna on February 23, 1928, followed two nights later by the famous Kroll Opera production in Berlin, conducted by Klemperer.

—*Stephen Walsh*

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# *Oedipus Rex*

## Synopsis

### Act I

“Kædit nos pestis”\*: the Thebans implore their king, Oedipus, who vanquished the Sphinx, to rescue them now from the plague. “Liberi, vos liberabo”: Oedipus boastfully promises to do so. He reports that Creon, his brother-in-law, has been sent to consult the Delphic Oracle. “Respondit deus”: Creon arrives and announces that the murderer of King Laius is hiding in Thebes and must be hunted out before the plague will subside. “Non repe-ri-as vetus skelus”: Oedipus undertakes to find the murderer. “Delie, exspectamus”: the people implore the blind seer, Tiresias, to tell what he knows. “Dikere non pos-sum”: Tiresias refuses, but when Oedipus accuses him directly of the murder, he retorts that Laius’ murderer is a king, now hiding in Thebes. Oedipus angrily accuses Tiresias and Creon of plotting to seize the throne. “Gloria”: at this moment the people hail the arrival of Oedipus’ wife, Queen Jocasta.

### Act II

The final “Gloria” chorus of Act I is repeated at the start of Act II. The score indicates this before the Speaker’s introduction, but Stravinsky stated later that he preferred the reprise to follow the introduction and lead straight into Jocasta’s aria, which is the option chosen by Esa-Pekka Salonen in this performance.

“Nonnerubeskite, reges”: Jocasta rebukes the princes for quarrelling. The Oracle, she says, is a liar. It prophesied that Laius would be killed by her son, but in fact he was killed at a crossroads by thieves. “Pavesco subito”: suddenly afraid, Oedipus tells Jocasta that once he killed an old man at a crossroads. He determines to find out the truth. “Adest omniskius pastor”: the chorus greets the arrival of the “all-knowing” Shepherd, and also of the Messenger from Corinth. The Messenger announces the death of King Polybus. Oedipus, he reports, was not Polybus’ son but a foundling, discovered on a mountainside and brought up by a shepherd. Jocasta understands and tries to draw Oedipus away. “Nonne mon-strum reskituri”: Oedipus accuses her of shame at the discovery that he is not the son of a king, but the Shepherd and Messenger spell out the truth: that Oedipus was the son of Laius and Jocasta, abandoned to die. “Natus sum quo nefastum est”: Oedipus acknowledges the truth: that he has killed his father and married his mother. “Divum Jocastæ caput mortuum”: the Messenger, helped by the chorus, relates Jocasta’s suicide and Oedipus’ self-blinding with her golden brooch. Oedipus reappears, a figure of revulsion. He is firmly but gently expelled from Thebes by the people.

—Stephen Walsh

\* Throughout the libretto for *Oedipus Rex*, Stravinsky frequently uses the letter K, where a C would commonly be used, to ensure a “hard” pronunciation.



**Michelle DeYoung** (mezzo-soprano) appears frequently with many of the world's leading orchestras, including the New York Philharmonic, Boston Symphony Orchestra, Chicago Symphony

Orchestra, Cleveland Orchestra, San Francisco Symphony, Vienna Philharmonic, Royal Philharmonic Orchestra, Orchestre de Paris, Bayerische Staatsoper Orchestra, and the Berliner Staatskapelle. She has also appeared in the prestigious festivals of Ravinia, Tanglewood, Aspen, Saito Kinen, Edinburgh, Salzburg, Saint-Denis, and Lucerne.

The conductors with whom she has worked include Daniel Barenboim, Pierre Boulez, James Conlon, Sir Colin Davis, Christoph von Dohnányi, Gustavo Dudamel, Christoph Eschenbach, Bernard Haitink, James Levine, Lorin Maazel, Zubin Mehta, Kent Nagano, Seiji Ozawa, Andre Previn, David Robertson, Donald Runnicles, Esa-Pekka Salonen, Michael Tilson Thomas, and Franz Welser-Möst.

DeYoung has appeared with many of the finest opera companies in the world, including the Metropolitan Opera, Lyric Opera of Chicago, Houston Grand Opera, Seattle Opera, Glimmerglass Opera, La Scala, Bayreuth Festival, Berliner Staatsoper, Opéra National de Paris, Théâtre du Châtelet, and the Tokyo Opera. Her many roles include the title roles in *Samson et Dalila* and *The Rape of Lucretia*; Fricka, Sieglinde, and Waltraute in Wagner's *Ring Cycle*; Kundry in *Parsifal*; Venus in *Tannhäuser*; Brangäne in *Tristan und Isolde*; Herodias in *Salome*; Eboli in *Don Carlos*; Amneris in *Aida*; Santuzza in *Cavalleria Rusticana*; and Marguerite in *Le Damnation de Faust*.

In recital, DeYoung has been presented in distinguished venues worldwide, including here at Cal Performances. Her recording of *Kinder- totenlieder* and Mahler's Symphony No. 3 with Michael Tilson Thomas and the San Francisco Symphony (SFS Media) was awarded the 2003 Grammy Award for Best Classical Album. She

also received the 2001 Grammy awards for Best Classical Album and Best Opera Recording for *Les Troyens* with Sir Colin Davis and the London Symphony Orchestra (LSO Live).

DeYoung's many engagements this season include appearances with the Cleveland Orchestra, Philadelphia Orchestra, Los Angeles Philharmonic, St. Louis Symphony, Paris Ensemble Intercontemporain, NHK Symphony in Tokyo, and the Hong Kong Philharmonic.



**Nicholas Phan** (tenor) returns this season to the Cleveland Orchestra, San Francisco Symphony, Philadelphia Orchestra, St. Louis Symphony, and the National Art Centre in Ottawa, among others.

He also makes his role debut as the title role in *Oedipus Rex* with the Esa-Pekka Salonen and the Philharmonia Orchestra of London here at Cal Performances and his recital debut at the Wigmore Hall in London. Phan has appeared with many of the leading orchestras in the North America and Europe; toured extensively throughout the major concert halls of Europe with Il Complesso Barocco; and appeared with the Oregon Bach, Ravinia, Marlboro, Edinburgh, Rheingau, Saint-Denis, and Tanglewood festivals, as well as the BBC Proms. Among the conductors he has worked with are Pierre Boulez, James Conlon, Alan Curtis, Nicholas McGegan, Zubin Mehta, Michael Tilson Thomas, and Franz Welser-Möst.

An avid proponent of vocal chamber music, he has been presented in venues including Carnegie Hall, the Metropolitan Museum of Art, and the Chamber Music Society of Lincoln Center. His many opera credits include appearances with the Los Angeles Opera and Houston Grand Opera, among others, and his growing repertoire includes the title roles in *Acis and Galatea* and *Candide*, Almaviva in *Il barbiere di Siviglia*, Nemorino in *Lelisir d'amore*, Fenton in *Falstaff*, Tamino in *Die Zauberflöte*, and Don Ottavio in *Don Giovanni*.

Phan's most recent solo album, *A Painted Tale*, was released on Avie Records in February of 2015. His previous solo album, *Still Falls the Rain* (Avie), was named one of the best classical recordings of 2012 by the *New York Times*. His growing discography also includes the Grammy-nominated recording of Stravinsky's *Pulcinella* with Pierre Boulez and the Chicago Symphony Orchestra (CSO Resound); his debut solo album, *Winter Words* (Avie); the opera *L'Olimpiade* with the Venice Baroque Orchestra (Naïve); and the world premiere recording of Elliott Carter's orchestral song cycle, *A Sunbeam's Architecture* (NMC).

A graduate of the University of Michigan, Phan also studied at the Manhattan School of Music and the Aspen Music Festival and School, and is an alumnus of the Houston Grand Opera Studio. He was the recipient of a 2006 Sullivan Foundation Award and 2004 Richard F. Gold Career Grant from the Shoshana Foundation.



**Hadleigh Adams** (*baritone*) is from New Zealand and studied at the Guildhall School of Music and Drama in London, gaining his master's degree with distinction, and at the Merola Opera Program. He

is a former Adler Fellow with the San Francisco Opera and has performed in over 75 mainstage performances with the company.

Adams has appeared with the Los Angeles Philharmonic, the San Francisco Symphony Chorus, the San Francisco Opera, London's Royal National Theatre, Cincinnati Opera, Pittsburgh Opera, and the Sydney Philharmonic. He made his New York debut last year to critical acclaim from the *New York Times*.

Upcoming engagements include Mahler with the Oakland Symphony, Jesus in Bach's *St Matthew Passion* with the Colorado Symphony, Paul in Glass' *Les Enfants terribles*, and Steward in Jonathan Dove's *Flight* with Opera Parallele. For more information, please visit [www.hadleighadams.com](http://www.hadleighadams.com).



**Thomas Glenn** (*tenor*) enjoys a growing reputation as a creative interpreter of *bel canto* and Classical period literature as well as modern works. A Grammy Award winner, his most frequent operatic roles

include Count Almaviva in Rossini's *Il barbiere di Siviglia*, Lindoro in *L'italiana in Algeri*, Ferrando in Mozart's *Così fan tutte*, and The Evangelist in Bach's *St Matthew Passion*. In contemporary works, he created the role of Robert Wilson in John Adams' *Doctor Atomic*, and he continues to premiere new works by composers like Jack Perla and Tarik O'Regan.

Recent and upcoming engagements include Tamino in *The Magic Flute* for Opera Idaho; Goro in *Madama Butterfly*, Don Basilio in *Le Nozze di Figaro*, and Dr. Blind in *Die Fledermaus* for Calgary Opera; The Evangelist in Bach's *St Matthew Passion* for Gulfshore Opera; Lindoro in *L'italiana in Algeri* for the Opera Company of Middlebury; and Gherardo in *Gianni Schicchi*, Beppe in *Pagliacci*, and Dr. Blind in *Die Fledermaus* for Cincinnati Opera.

Glenn has performed at major opera companies including San Francisco Opera, the Metropolitan Opera, Lyric Opera of Chicago, Netherlands Opera, and English National Opera. He has also appeared with major orchestras including the Cleveland Orchestra, San Francisco Symphony, Seattle Symphony, and Berkeley Symphony. Glenn is a graduate of the prestigious Adler Fellowship at San Francisco Opera, and holds degrees from Brigham Young University, the University of Michigan, and Florida State University.



**Peter Coyote** has performed as an actor for some of the world's most distinguished filmmakers, including Barry Levinson, Pedro Almodóvar, Steven Spielberg, Roman Polanski, Martin Ritt, Steven Soderberg, Sidney Pollack, and Jean Paul Rappeneau. In 2000 he was the co-host of the Academy Awards with Billy Crystal.

Coyote is an Emmy Award-winning narrator of over 120 documentary films, including Ken Burns' *National Parks*, *Prohibition*, *The West*, *The Dust Bowl*, and *The Roosevelts*, for which he received his second Emmy nomination. He has written a critically praised memoir of the 1960s counterculture called *Sleeping Where I Fall*, which appeared on three best-seller lists, sold five printings in hardback, and was re-issued with a new cover and afterword in May 2009. A chapter from that book, "Carla's Story," won the 1993–94 Pushcart Prize for Excellence in nonfiction. Coyote's *The Rainman's Third Cure: An Irregular Education*, about mentors and the search for wisdom, was released last year by Counterpoint Press.

From 1975 to 1983, Coyote was a member and then chairman of the California State Arts Council. During his chairmanship and under his tenure, expenditures on the arts rose from one to 16 million dollars annually. He is an ordained Zen Buddhist priest who has been practicing for 40 years and is currently in the process of receiving Transmission from his teacher, granting him autonomy and the right to ordain priests and establish his own lineage. He has been engaged in political and social causes since his early teens. Coyote considers his 1952 Dodge Power Wagon to be his least harmful addiction.

**The San Francisco Conservatory of Music Chorus** was founded and led for several years by composer and conductor David Conte. Leadership of the group was passed on to San Francisco Symphony Chorus director Ragnar

Bohlin, who is now leading the chorus together with conductor and composer Eric Choate. The group consists of students at the San Francisco Conservatory of Music.

**The Lund Male Chorus** is one of the best, and oldest, male choirs in Scandinavia. Founded in 1831, the Swedish choir is known for its annual nationally broadcast spring concert in Lund under the artistic leadership of Andreas Lönnqvist.

In 2010 the choir won two gold medals at the sixth World Choir Games and was subsequently invited to appear at various festivals and concerts. In addition to being a celebrated *a cappella* ensemble, the 50-voice male choir has increasingly become a preferred performance partner in major orchestral works such as Sibelius' *Kullervo*; Shostakovich's Symphony No. 13, *Babi Yar*; Brahms' *Rinaldo*; and Stravinsky's *Oedipus Rex*. In November 2015 the group performed Brahms' *Alto Rhapsody* with Anna Larsson and the Swedish Radio Symphony Orchestra.

The choir has released numerous *a cappella* and orchestral CDs, including music by Wagner, Debussy, Grieg, and Richard Strauss. In 2013, critic Anthony Tommasini praised an all-Grieg CD and awarded it a spot on the *New York Times*' year's-best list.

Over the next two years, the choir will participate in several Kullervo performances with, among others, the BBC Scottish Symphony Orchestra.

The Young Women's Choral Projects of San Francisco, founded by artistic and executive director Susan McMane in 2012, is quickly becoming recognized as a world-class choral organization for young women. The **Young Women's Chorus of San Francisco** is YWCP's premier chorus, and has been praised for its beauty of sound, stellar musicianship, and dynamic programming. The young women, ages 11–18, are provided exceptional musical experiences such as singing on the San Francisco Opera stage with Jake Heggie and Frederica von Stade; at Cal Performances with the Kronos

Quartet as well as Philharmonia Orchestra and Esa-Pekka Salonen; and touring nationally or internationally every year. In 2014, YWC won two competitive national awards, The American Prize in Choral Performance (high school and youth division) and the Dale Warland Singers Commission Award from Chorus America and American Composers Forum. With repertoire spanning from early music to contemporary selections, YWC will perform six concerts this season in the Bay Area, as well as embarking on a concert tour of Eastern Europe.

For more than 30 years, Susan McMane's work has centered on showing the world the power and beauty of young women's voices. She has taken her choirs to important venues in-

cluding the steps of the Capitol in Washington, DC, for the first inauguration of President Obama in 2009, and has won many awards for her work, including three Grammys with the San Francisco Symphony, the 2007 Symphony of Excellence Arts Award from the Pacific Musical Society, two ASCAP awards, and recognition as Music Educator of the Year by the St. Louis Chapter of the American Guild of Organists in 1998. In 2014 her work earned her recognition as an outstanding community youth choir director from The American Prize. McMane is responsible for commissioning over 22 new works from prominent composers including Chen Yi, Tania Leon, Augusta Read Thomas, Frank La Rocca, Gabriela Frank, David Conte, Karen P. Thomas, and Alberto Grau.

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## MEET OUR CONTRIBUTORS

**Jonathan Cross** is a professor of musicology at the University of Oxford. His publications include three books on Stravinsky: *The Stravinsky Legacy* (1998), *The Cambridge Companion to Stravinsky* (2003), and a new biography, *Igor Stravinsky* (2015). He was the series consultant to the Philharmonia Orchestra for their 2016 *Stravinsky: Myths & Rituals* festival. He also writes more widely on issues in modernism and contemporary music.

**Caroline Rae** is a reader in music at Cardiff University, pianist, writer, and broadcaster. She has published widely on French music of the 20th century with particular reference to Debussy, Messiaen, Dutilleux, Jolivet, and Ohana, and is currently completing the first study of the music of Jolivet in English.

**Wendy Thompson** is a producer of radio programs and a writer on classical music. Her books include biographies of Mozart, Handel, and Grieg, and a series of books on major classical composers aimed at younger readers. Her most recent book, *Carl Davis: Maestro*, will be published this month to coincide with the 80th birthday of the American-born conductor and composer of television and film music.

**Stephen Walsh** is an emeritus professor of Cardiff University, where he held a personal chair in music from 2001 to 2013. He was for many years deputy music critic of *The Observer*; a frequent reviewer for the *London Times*, *Daily Telegraph*, and *Financial Times*; and a well-known broadcaster for the BBC. He now reviews for the arts website theartsdesk.com. His most recent books include a two-volume biography of Igor Stravinsky and a study of the Russian *kuchka* (the "Mighty Handful"), *Musorgsky and his Circle: A Russian Musical Adventure*.



## San Francisco Conservatory of Music Chorus

Eric Choate, <i>director</i>	Harry Fernando Gonzalez	Nicole Juliann Paravicini
	Steven Harmon	Matthew Michael Plaza
Jennifer Ashworth	Nicolas Harrington	Federico Strand Ramirez
Sedra Lynn Bistodeau	Seulki Hong	Taylor Joshua Rankin
Sarah Bleile	Nathania Putri Isnandar	Kindra Scharich
Cheryl Cain	Valentyna Ivrii	Michael Robert Smith
Michelle Chang	Silvie Jensen	Christina Swindlehurst Chan
Yu Chen	Bogum Kang	Stephen Talarman
Mindy Chu	Crystal Kim	David Grahame Taylor
Daniel Giorgio De Togni	Sydney Alyssa Kucine	Sydd Urgola
Nicholas Reed Denton	Emily Ann Lazernik	John Vidovic
Peter Matthew Engelbert	Minkyoun Lee	CongCong Wang
Dimitrios Zuris Floor	John Joseph Masko	Emma Yee
Jonah Gallagher	Noah McKee	Xinyi Zhao
Natalie Elizabeth Georgievova	Kate Offer	

## Lund Male Chorus

Andreas Lönnqvist, <i>director</i>	Hampus Linse	Frans Wählin
	Olof Esbjörnsson	Ludvig Olsson
<b>First Tenors</b>	Elias Lidén	
Erik Annertz	Filip Thor	<b>Second Basses</b>
Oscar Neckung	Ted Hansson	Johannes Nebel
Theodor Ugglä	Victor Henriksson	Thomas Teikari
Tomas Hagström		Herman Hallberg
Jakob Rask	<b>First Basses</b>	Torvald Larsson
David Magnusson	Pierre Modari	Oscar van der Have
Lucas Nilsson Villoresi	David Afzelius	Carl Stagne
Julius Persson	Peter Meyerson	Arvid Rensfeldt
Joar Sörensson	Per Nelsson	Olof Lundgren
<b>Second Tenors</b>	Jonathan Sjögren	Sebastian Michaeli
David Pettersson	Niklas Hallberg	Staffan Lindström
Nils Annertz	Johan Blomé	Felix Bagge
Otto Hillerström	Jonatan Laestander	Stefan Hålam
Johan Kullenbok	Jakob Losell	Emil Olsson
	Martin Olsson	John Rausér Porsback
	Magne Tordengren	

## Young Women's Chorus of San Francisco

Susan McMane, <i>director</i>	Eliza Heath	Maxine Rosenfeld
	Isabella Hord	Mila Sall
Sonia Banker	Anna Illes	Tamlyn Schafer
Dewi Beer	Arlena Jackson	Zoe Sirchuk
Sedi-Anne Blachford	Emma Kearn	Sadie Ray Smith
Madelynn Brown	Phoebe Klebahn	Sarah Snyder
Sydney Caba	Klara La Guardia	Ella Tang
Sophie Carpenter	Samantha Lincroft	Miquelle Taubman
Geetha Chandroth	Isabelle Magid-Kutlin	Elena Townsend-Lerdo
Michelle Cheung	Sarah Mosley	Christina Warren
Sarah Cheung	Ava Pourfallah	Sydney Weaver
Hannah Chu	Gwinna Putz	Lillian Wilsted
Katrina Duong	Aria Raffa	Dancy Zhang
Claire Flaherty	Olivia Rosenberg-Chavez	

*Symphony of Psalms*

[Latin texts selected from the Vulgate]

Exaudi orationem meam, Domine, et deprecationem meam. Auribus percipe lacrimas meas. Ne sileas.

Quoniam advena ego sum apud te et peregrinus, sicut omnes patres mei.

Remitte mihi, ut refrigerer prius quam abeam et amplius non ero.

Expectans expectavi Dominum, et intendit mihi.

Et exaudivit preces meas; et eduxit me de lacu miseriae, et de luto faecis.

Et statuit super petram pedes meos: et direxit gressus meos.

Et immisit in os meum canticum novum, carmen Deo nostro.

Videbunt multi, videbunt et timebunt: et sperabunt in Domino.

Alleluia.

Laudate Dominum in sanctis Ejus.

Laudate Eum in firmamento virtutis Ejus. Laudate Dominum.

Laudate Eum in virtutibus Ejus. Laudate Dominum in virtutibus Ejus.

Laudate Eum secundum multitudinem magnitudinis Ejus. Laudate Dominum in sanctis Ejus..

Laudate Eum in sono tubae.

Laudate Eum. Alleluia. Laudate Dominum. Laudate Eum.

Laudate Eum in timpano et choro,

Laudate Eum in cordis et organo; Laudate Dominum.

Laudate Eum in cymbalis benesonantibus, Laudate Eum in cymbalis jubilationibus.

Laudate Dominum.

Laudate Eum, omnis spiritus laudet

Dominum, omnis spiritus laudet Eum.

Alleluia. Laudate, laudate, laudate Dominum.

(Psalm 38:13-14)

Hear my prayer, O Lord, and with Thine ears consider my calling: hold not Thy peace at my tears.

For I am a stranger with Thee: and a sojourner, as all my fathers were.

O spare me a little that I may recover my strength: before I go hence and be no more.

(Psalm 39: 2-4)

I waited patiently for the Lord: and He inclined unto me, and heard my calling. He brought me also out of the horrible pit, out of the mire and clay.

and set my feet upon the rock, and ordered my goings.

And He hath put a new song in my mouth: even a thanksgiving unto our God.

Many shall see it and fear: and shall put their trust in the Lord.

(Psalm 150)

Alleluja.

Praise God in His sanctuary:

Praise Him in the firmament of His power.

Praise Him for His mighty acts:

Praise Him according to His excellent greatness.

Praise Him with the sound of the trumpet:

Praise Him with the timbrel and dance.

Praise Him with stringed instruments and organs.

Praise Him upon the high sounding cymbals,

Praise Him upon the loud cymbals.

Let every thing that hath breath praise the Lord.

Alleluja.

*Oedipus Rex*

[Libretto by Jean Cocteau; translated  
into Latin by Abbé Jean Daniélou]

CHORUS

Kaedit nos pestis,  
Theba peste moritur.  
E peste serva nos  
qua Theba moritur.  
Œdipus, adest pestis;  
e peste libera urbem,  
urbem serva morientem.

ŒDIPUS

Liberi, vos liberabo a peste.  
Ego clarissimus Œdipus vos diligo,  
Eg'Œdipus vos servabo.

CHORUS

Serva nos adhuc.  
serva urbem, Œdipus;  
serva nos, clarissime Œdipus!  
Quid fakiendum, Œdipus,  
ut liberemur?

ŒDIPUS

Uxoris frater mittitur  
oraculum consulit,  
deo mittitur Creo;  
oraculum consulit,  
quid fakiendum consulit.  
Creone commoretur.

CHORUS

Vale, Creo! Audimus.  
Vale, Creo! Kito, kito.  
Audituri te salutant.

\* \* \*

[English translation from the Latin by  
e. e. cummings]

ACT I

CHORUS

The plague falls on us,  
Thebes is dying of plague  
From the plague preserve us  
for Thebes is dying.  
Oedipus, the plague has come  
free our city from plague  
preserve our dying city.

OEDIPUS

Citizens, I shall free you from the plague.  
I, illustrious Oedipus, love you.  
I, Oedipus, shall save you.

CHORUS

You can still save us,  
preserve our city, Oedipus;  
save us, famous Oedipus!  
What must be done, Oedipus,  
that we may be delivered?

OEDIPUS

The brother of my wife was sent  
to consult the oracle,  
Creon was sent to the god;  
he is asking of the oracle,  
he is asking what must be done.  
May Creon make haste.

CHORUS

Hail, Creon! We hearken.  
Hail, Creon! Speak, speak!  
We greet you and hearken.

\*\*\*

CREO

Respondit deus: -  
Laium ulkiski,  
skelus ulkiski;  
reperire peremptorem.  
Thebis peremptor latet.  
Latet peremptor regis,  
reperire opus istum;  
luere Thebas,  
Thebas a labe luere,  
kaedem regis ulkiski,  
regis Laii perempti,  
Thebis peremptor latet.  
Opus istum reperire,  
quern depelli deus jubet.  
Peste infikit Thebas. -  
Apollo dixit deus.

ŒDIPUS

Non reperias vetus skelus,  
Thebas eruam.  
Thebas incolit skelestus.

CHORUS

Deus dixit, tibi dixit.

ŒDIPUS

Tibi dixit.  
Miki debet se dedere.  
Opus vos istum deferre.  
Thebas eruam,  
Thebis pellere istum,  
Vetus skelus non reperias.

CHORUS

Thebis skelestus incolit.

ŒDIPUS

Deus dixit . . .  
Sphynga solvi, carmen solvi,  
ego divinabo,  
Iterum divinabo,  
clarissimus Œdipus,  
Thebas iterum servabo.  
eg'Œdipus carmen divinabo.

CREON

The god has answered:  
Avenge Laius,  
avenge the guilt  
discover the murderer.  
The murderer hides in Thebes,  
The murderer of the king hides  
and must be discovered;  
purge Thebes,  
purge Thebes of its stain,  
avenge the death of the king,  
of the slain King Laius,  
the murderer hides in Thebes.  
He must be discovered,  
for the god demands he be driven from us.  
He infects Thebes with plague.  
Apollo has spoken, the god.

OEDIPUS

Since the ancient crime is hidden,  
I shall scour Thebes.  
The criminal dwells in Thebes.

CHORUS

The god has spoken to you.

OEDIPUS

He has spoken to you.  
You must have faith in me.  
I promise to carry out this task.  
I shall scour Thebes,  
I shall drive him out of Thebes.  
The ancient crime will be avenged.

CHORUS

The criminal dwells in Thebes.

OEDIPUS

The god has spoken.  
I solved the riddle of the Sphinx,  
I shall divine,  
again I shall divine,  
I, illustrious Oedipus,  
again shall preserve Thebes.  
I, Oedipus, shall divine the riddle.

CHORUS

Solve! Solve, Cēdipus, solve!

CEDIPUS

Pollikeor divinabo.  
Clarissimus Cēdipus,  
pollikeor divinabo.

\*\*\*

CHORUS

Delie, exspectamus.  
Minerva, filia Iovis,  
Diana in trono insidens,  
Et tu, Phaebe  
insignis iaculator,  
succurrite nobis.  
Ut praekeps ales ruit malum  
et premitur funere funus  
et corporibus corpora inhumata.  
Expelle, everte in mare  
atrokem istum Martem  
qui nos urit inermis  
dementer ululans.  
Et tu, Bakke, cum taeda  
advola nobis urens infamem  
inter deos deum.

Salve, Tiresia,  
homo clare, vates!  
Die nobis quod monet deus,  
die kito, sacrorum docte, die!

TIRESIAS

Dikere non possum,  
dikere non liket,  
dikere nefastum;  
Cēdipus, non possum.  
Dikere ne cogas,  
cave ne dicam.  
Clarissime Cēdipus,  
takere fas.

CEDIPUS

Takiturnitas t'acusat:  
tu peremptor.

CHORUS

Solve it! Solve it, Oedipus, Oedipus, solve it!

OEDIPUS

I promise, I shall divine it,  
illustrious Oedipus speaks;  
I promise, I shall divine it.

\*\*\*

CHORUS

God of Delos, we are waiting.  
Minerva, daughter of Jove,  
Diana enthroned,  
and you, Phoebus,  
splendid archer,  
come to our aid.  
For swiftly rushes the winged evil,  
death follows hard upon death  
and corpses lie unburied in heaps.  
Drive forth, cast into the sea  
the dreadful Mars  
who decimates us helpless,  
howling madly.  
And you Bacchus, come swiftly with  
torch to burn out the most infamous  
of all the gods.

Hail, Tiresias,  
famous man, prophet!  
Tell us what the god demands,  
speak quickly, learned priest, speak!

TIRESIAS

I cannot speak,  
I am not allowed to speak,  
to speak would be a sin;  
Oedipus, I cannot.  
Force me not to speak.  
I am forbidden to speak.  
Illustrious Oedipus,  
allow me to be silent.

OEDIPUS

Your silence accuses you;  
you are the murderer.



TIRESIAS

Miserande, dico,  
quod me acusas, dico.  
Dicam quod dixit deus;  
nullum dictum kelabo;  
inter vos peremptor est,  
apud vos peremptor est,  
cum vobis, vobiscum est.  
Regis est rex peremptor,  
Rex kekidit Laium,  
rex kekidit regem,  
deus regem acusat;  
peremptor rex!  
Opus Thebis pelli regem.  
Rex skelestus urbem foedat,  
rex peremptor regis est.

OEDIPUS

Invidia fortunam odit,  
creavistis me regem.  
Servavi vos carminibus  
et creavistis me regem.  
Solvendum carmen,  
cui erat solvendum?  
Tibi, homo clare, vates;  
a me solutum est  
et creavistis me regem.  
Invidia fortunam odit.  
Nunc, vult quidam munus meum,  
Creo vult munus regis.  
Stipendarius est, Tiresia!  
Hoc fakinus ego solvo!  
Creo vult rex fieri,  
Quis liberavit vos carminibus?  
Amiki! Eg' Oedipus clarus, ego.  
Invidia fortunam odit.  
Volunt regem perire,  
vestrum regem perire,  
clarum Oedipodem, vestrum regem.

CHORUS

Gloria!  
Laudibus regina Jocasta  
in pestilentibus Thebis.  
Laudibus regina nostra.  
Laudibus Oedipodis uxor.  
Gloria!

TIRESIAS

Pitiable man, I speak,  
since you accuse me, I speak.  
I shall speak what the god has said;  
no word will I conceal;  
the murderer is in your midst,  
the murderer is near you,  
he is one of you.  
The king is the king's murderer.  
The king slew Laius,  
the king slew the king,  
the god accuses your king!  
The murderer is a king!  
The king must be driven from Thebes.  
A guilty king pollutes your city  
the king is the king's murderer.

OEDIPUS

Envy hates the fortunate.  
You made me king.  
I saved you by answering the riddles  
and you made me king.  
The riddle had to be solved,  
who was to solve it?  
You, famous man, prophet?  
It was solved by me,  
and you made me king.  
Envy hates the fortunate.  
Now there is one who wants my place,  
Creon wants the king's place.  
You have been bribed, Tiresias!  
I shall lay bare this plot!  
Creon would be king.  
Who freed you from the riddles?  
Friends, it was I, famed Oedipus, I.  
Envy hates the fortunate.  
They want to destroy the king,  
to destroy your king,  
famed Oedipus, your king.

CHORUS

Glory!  
All praise to queen Jocasta  
in plague-ridden Thebes.  
All praise to our queen.  
All praise to Oedipus' wife  
Glory!

CHORUS

Gloria!

Laudibus regina Jocasta

in pestilentibus Thebis.

Laudibus regina nostra.

Laudibus Oedipodis uxor.

Gloria!

JOCASTA

Nonn'erubeskite, reges,

clamare, ululare in aegra urbe

domestikis altercationibus?

Nonn'erubeskite in aegra urbe

clamare vestros domestikos clamores?

Coram omnibus clamare,

coram omnibus domestikos clamores,

clamare in aegra urbe, reges,

nonn'erubeskite?

Ne probentur oracula

quae semper mentiantur.

Oracula - mentita sunt oracula.

Cui rex interfikiendus est?

Nato meo.

Age rex preemptus est.

Laius in trivio mortuus.

Ne probentur oracula

quae semper mentiantur.

Cave oracula.

CHORUS

Trivium, trivium . . .

ŒDIPUS

Pavesco subito, Jocasta,

pavesco maxime. Jocasta audi:

locuta es de trivio?

Ego senem kekidi,

cum Corintho exkederem,

kekidi in trivio,

kekidi, Jocasta, senem.

ACT II

CHORUS

Glory!

All praise to queen Jocasta

in plague-ridden Thebes.

All praise to our queen.

All praise to Oedipus' wife

Glory!

JOCASTA

Are you not ashamed, princes,

to bicker and howl in a stricken city,

raising up your personal broils?

Are you not ashamed in a stricken city

to complain your personal complaints?

To clamor before everyone,

before everyone to raise up

your personal broils in a stricken city,

are you not ashamed, princes?

Oracles are not to be trusted,

they always lie.

Oracles - they are all liars.

By whom was the king to be slain?

By my son.

Well, the king was slain.

Laius died at the crossroads.

Oracles are not to be trusted,

they always lie.

Beware of oracles.

CHORUS

The crossroads, the crossroads . . .

OEDIPUS

I am afraid suddenly, Jocasta,

I have great fear, Jocasta, listen:

did you speak of the crossroads?

I killed an old man

when I was coming from Corinth,

killed him at the crossroads,

I killed, Jocasta, an old man.

JOCASTA

Oracula mentiuntur,  
semper oracula mentiuntur,  
Œdipus, cave oracula;  
quæ mentiantur.  
Domum kito redeamus.  
Non est consulendum.

ŒDIPUS

Pavesco, maxime pavesco,  
pavesco subito, Jocasta;  
pavor magnus, Jocasta,  
in me inest.  
Subito pavesco, uxor Jocasta.  
Nam in trivio kekidi senem.  
Volo consulere,  
consulendum est, Jocasta,  
volo videre pastorem.  
Skeleris superest spectator  
Jocasta, consulendum,  
volo consulere. Skiam!

\*\*\*

CHORUS

Adest omniskius pastor  
et nuntius horribilis.

NUNTIO

Mortuus est Polybus.  
Senex mortuus Polybus  
non genitor Oedipodis;  
a me keperat Polybus,  
eg' attuleram regi.

CHORUS

Verus non fuerat pater Oedipodis.

NUNTIO

Falsus pater per me!

CHORUS

Falsus pater per te!

JOCASTA

Oracles are liars,  
oracles are always liars,  
Oedipus, beware of oracles;  
they tell lies.  
Let us return home quickly,  
there is no truth here.

OEDIPUS

I am afraid, greatly afraid,  
I am afraid suddenly, Jocasta;  
a great fear, Jocasta,  
has come upon me.  
Suddenly I fear, Jocasta, my wife.  
For I killed an old man at the crossroads.  
I want to find out the truth,  
there is truth, Jocasta,  
I want to see the shepherd.  
He still lives, he who witnessed the crime.  
Jocasta, the truth,  
I must find out the truth. I must know!

\*\*\*

CHORUS

The shepherd who knows all is here,  
and the messenger of dread tidings.

MESSENGER

Polybus is dead.  
Old Polybus is dead;  
he was not Oedipus' father;  
Polybus got him from me;  
I took him to the king.

CHORUS

He was not Oedipus' real father.

MESSENGER

His feigned father, by my doing!

CHORUS

His feigned father, by your doing!

NUNTIO

Reppereram in monte  
puerum Oedipoda,  
derelictum in monte  
parvulum Oedipoda  
foratum pedes,  
vulneratum pedes,  
parvulum Oedipoda.  
Reppereram in monte,  
attuleram pastori  
puerum Oedipoda.

CHORUS

Reskiturus sum monstrum,  
monstrum reskiskam.  
Deo claro Oedipus natus est,  
deo et nymph a montium  
in quibus repertus est.

PASTOR

Oportebat takere, nunquam loqui.  
Sane repperit parvulum Oedipoda.  
A patre, a matre  
in monte derelictum  
pedes laqueis foratum.  
Utinam ne dikes;  
hoc semper kelandum  
inventum esse in monte  
derelictum parvulum,  
parvum Oedipoda,  
in monte derelictum.  
Oportebat takere, nunquam loqui.

OEDIPUS

Nonne monstrum reskituri  
quis Oedipus, genus Oedipodis skiam.  
Pudet Jocastam, fugit.  
Pudet Oedipi exulis,  
pudet Oedipodis generis.  
Skiam Oedipodis genus;  
genus meum skiam.  
Nonne monstrum reskituri  
genus Oedipodis skiam,  
genus exulis mei.  
Ego exul exsulto.

MESSENGER

I found on the mountain  
the child Oedipus,  
abandoned on the mountain,  
the infant Oedipus,  
his feet pierced,  
his feet wounded,  
the infant Oedipus.  
I found on the mountain  
and took to the shepherd  
the child Oedipus.

CHORUS

I am about to hear a marvel.  
I shall hear a marvel.  
Oedipus was born of a great god,  
of a god and a nymph of the mountain  
on which he was found.

SHEPHERD

Silence were better, not speech.  
Indeed he found the infant Oedipus,  
by father, by mother  
abandoned on the mountain,  
his feet pierced with thongs.  
You should not have spoken:  
this should always have been hidden,  
that the abandoned infant  
was found on the mountain,  
the infant Oedipus,  
abandoned on the mountain.  
Silence were better, not speech.

OEDIPUS

If the marvel be not revealed,  
I shall find out Oedipus' lineage.  
Jocasta is ashamed, she flees.  
She is ashamed of Oedipus the exile,  
she is ashamed of Oedipus' parents.  
I shall find out Oedipus' lineage;  
I shall find out my origin.  
If the marvel be not revealed,  
I shall find out Oedipus' lineage,  
the origin of my exile.  
I, an exile, exult.

PASTOR ET NUNTIO

In monte reppertus est,  
a matre derelictus;  
a matre derelictum  
in montibus repperimus.  
Laio Jocastae natus!  
Peremptor Laii parentis!  
Coniux Jocastae parentis!  
Utinam ne dikeret,  
opportebat takere,  
nunquam dikere istud:  
a Jocasta derelictus  
in monte reppertus est.

ŒDIPUS

Natus sum quo nefastum est,  
concubui cui nefastum est,  
kekidi quern nefastum est.  
Lux facta est!

\*\*\*

NUNTIO

Divum Jocastae caput mortuum!

CHORUS

Mulier in vestibulo  
comas lakerare.  
Claustris occludere fores,  
occludere, exclamare.  
Et Œdipus irrumpere,  
irrumpere et pulsare,  
et Œdipus pulsare, ululare.

NUNTIO

Divum Jocastae caput mortuum!

CHORUS

Et ubi evellit claustra,  
suspensam mulierem  
omnes conspexerunt.  
Et Œdipus praekeps ruens  
illam exsolvebat, illam collocabat;  
illam exsolvere, illam collocare.  
Et aurea fibula et avulsa fibula  
oculos effodire;  
ater sanguis rigare.

SHEPHERD AND MESSENGER

On the mountain he was found,  
abandoned by his mother;  
by his mother abandoned,  
we found him on the mountain.  
He is the son of Laius and Jocasta,  
the slayer of Laius, his parent,  
the husband of Jocasta, his parent!  
You should not have spoken,  
silence would have been best,  
never to speak this thing:  
abandoned by Jocasta,  
he was found on the mountain.

OEDIPUS

I was born of whom divine law forbade,  
I have lain with whom divine law forbade,  
I have slain whom divine law forbade.  
All now is made clear!

\*\*\*

MESSENGER

The divine Jocasta is dead!

CHORUS

The woman in the courtyard  
tore at her hair.  
She made fast the doors,  
shut in and crying aloud.  
And Oedipus burst in,  
burst in and pounded on the doors,  
and Oedipus pounded, howling wildly.

MESSENGER

The divine Jocasta is dead!

CHORUS

And when they broke open the lock,  
everyone beheld  
the woman hanging.  
And Oedipus, rushing headlong,  
loosened her and laid her down;  
loosened her, laid her down,  
and with a golden brooch plucked from her  
he gouged out his eyes;  
the black blood flowed.



NUNTIO

Divum Jocastae caput mortuum!

CHORUS

Sanguis ater rigabat;  
 ater sanguis prosiliebat;  
 et Œdipus exclamare  
 et sese detestare.  
 Omnibus se ostendere.  
 Aspikite fores pandere,  
 spectaculum aspikite,  
 spectaculum omnium atrokissimum.

NUNTIO

Divum Jocastas caput mortuum!

CHORUS

Ekke! Regem Oedipoda,  
 foedissimum monstrum monstrat  
 foedissimam beluam.  
 Ellum, regem Oedipoda!  
 Ellum, regem okkekatum!  
 Rex parrikida, miser Œdipus,  
 miser rex Œdipus carminum coniator  
 Adest! Ellum! Regem Oedipoda!  
 Vale, Œdipus,  
 te amabam, te miseror.  
 Miser Œdipus, oculos tuos deploro.

Vale, Œdipus,  
 miser Œdipus noster,  
 te amabam, Œdipus.  
 Tibi valedico, Œdipus,  
 tibi valedico.

MESSENGER

The divine Jocasta is dead!

CHORUS

The black blood flowed,  
 the black blood gushed forth;  
 and Oedipus cried aloud  
 and cursed himself.  
 He shows himself to all.  
 Behold through the open doors,  
 behold the sad spectacle,  
 the most horrible of all sights.

MESSENGER

The divine Jocasta is dead!

CHORUS

Behold! Oedipus the king,  
 appears a most foul monster,  
 a most foul beast.  
 Lo, Oedipus the king!  
 Lo, the blind king!  
 The parricide king, poor Oedipus,  
 poor King Oedipus, solver of riddles.  
 He is here! Lo! Oedipus the king!  
 Farewell, Oedipus,  
 I loved you, I pity you.  
 Wretched Oedipus, I lament the loss of  
 your eyes.  
 Farewell, Oedipus,  
 our poor Oedipus,  
 I loved you, Oedipus,  
 I bid you farewell, Oedipus  
 I bid you farewell.

# STRAVINSKY'S WORLD



Stravinsky's Parents

## 1882

- Igor Fyodorovich Stravinsky born (5 June OS) to Fyodor Ignat'yevich Stravinsky and Anna Kirilliovna Stravinskaya in Oranienbaum (now Lomonosov), west of Saint Petersburg
- Wagner's *Parsifal* premiered in Bayreuth

## 1883

- Wagner dies in Venice
- Webern born

## 1885

- Berg born

## 1888

- Vera de Bosset, Stravinsky's future mistress and second wife, born in Saint Petersburg

## 1889

- Nijinsky born
- Exposition universelle*, Paris, and inauguration of Eiffel Tower

## 1890

- Stravinsky meets his cousin Katerina (Katya, Catherine) Nossenko, his future wife
- Tchaikovsky's opera *The Queen of Spades* premiered at Mariinsky Theatre

## 1892

- Stravinsky attends 50th anniversary performance of Glinka's *Ruslan and Lyudmila* at Mariinsky Theatre
- Tchaikovsky's *Pathétique* Symphony and *Nutcracker* ballet both premiered in Saint Petersburg

## 1893

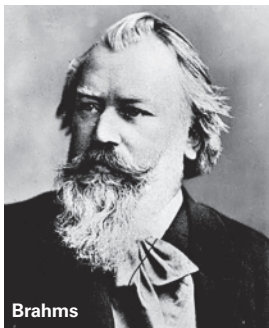
- Tchaikovsky dies

## 1894

- Tsar Alexander III dies

## 1897

- Diaghilev opens his first art exhibition in Saint Petersburg



Brahms

- Brahms dies
- Roman, Stravinsky's oldest brother, dies

## 1898

- Publication of inaugural issue of *Mir iskusstva* (*The World of Art*) [dated January 1899], founded by Diaghilev in Saint Petersburg
- Composes earliest surviving piece, *Tarantella* for piano

## 1899

- Scott Joplin's *Maple Leaf Rag* published

## 1900

- Exposition universelle et internationale de Paris* takes place, attended by Diaghilev
- Paris metro opens
- Freud's *The Interpretation of Dreams* published

## 1901

- First transatlantic radio transmission
- Stravinsky enters Saint Petersburg University to begin law studies
- Queen Victoria dies

## 1902

- Stravinsky's father Fyodor, principal bass at the Imperial Opera, Saint Petersburg, dies
- Debussy's *Pelléas et Mélisande* premiered in Paris

## 1903

- Stravinsky begins composition of his first major work, Piano Sonata in F-sharp minor (privately premiered by Nicolas Richter to Rimsky-Korsakov circle in 1905)
- Wright brothers achieve first manned flight
- Marie Curie, Pierre Curie and Henri Becquerel receive the Nobel Prize for their work on radiation

## 1904

- Cantata premiered for Rimsky-Korsakov's 60th birthday
- Russo-Japanese War begins

## 1905

- Stravinsky begins lessons with Rimsky-Korsakov

- Workers massacred at Saint Petersburg Winter Palace on Bloody Sunday, leading to Russian Revolution of 1905
- Mutiny on battleship *Potemkin*
- Strauss' *Salome* premiered in Dresden

### 1906

- Igor and Catherine Stravinsky married



Diaghilev

- Diaghilev mounts his first exhibition of Russian art at the Paris *Salon d'Automne*
- First *duma* (Russian legislative assembly) opens
- Shostakovich born

### 1907

- Stravinsky's first child Fyodor (Fedik, Theodore) born
- Diaghilev mounts first series of concerts of Russian music at Paris Opéra
- Picasso completes *Les Femmes d'Alger*
- WH Auden born

### 1908

- First public performances of *The Faun and the Shepherdess* and Symphony in E-flat Major in Saint Petersburg
- *Chant funèbre* premiered in memory of Rimsky-Korsakov, assumed lost until parts rediscovered in Saint Petersburg in 2015
- Stravinsky's first daughter Lyudmila (Mika, Mikushka) born
- Rimsky-Korsakov dies
- Diaghilev mounts Mussorgsky's *Boris Godunov* at Paris Opéra, with Chaliapin in title role

- Elliott Carter and Messiaen born
- Ford Model T motor car first produced

### 1909

- Siloti conducts premiere of *Scherzo fantastique*; Diaghilev is in audience
- *Fireworks* premiered in both piano and orchestral versions in Saint Petersburg; again, Diaghilev is present
- Diaghilev mounts the inaugural *Saison Russe* of Russian operas and ballets at the Théâtre du Châtelet, Paris, including *Les Sylphides* (first seen as *Chopiniana* in Saint Petersburg, 1907), with a Chopin nocturne and waltz newly orchestrated by Stravinsky

### 1910

- Diaghilev's company renamed Ballets Russes
- Stravinsky arrives in Paris for first time for premiere of *The Firebird* by Ballets Russes at Paris Opéra

### The Rite of Spring



- Stravinsky moves his family from Russia, first to Clarens, Switzerland, then to Beaulieu, France
- Stravinsky's son Sviatoslav (Soulima) born
- Mahler's Eighth Symphony premiered in Munich

### 1911

- *Petrushka* premiered by Ballets Russes at Théâtre du Châtelet with Vaslav Nijinsky in lead role, designs by Benois
- Mahler dies
- First exhibition of Cubist art at *Salon des indépendants*, Paris
- Stravinsky meets Satie
- *Titanic* sinks
- Strauss' *Der Rosenkavalier* premiered in Dresden

### 1912

- Stravinsky meets Schoenberg in Berlin and attends a performance of his *Pierrot lunaire*
- Stravinsky attends a performance of Wagner's *Parsifal* in Bayreuth with Diaghilev
- John Cage born

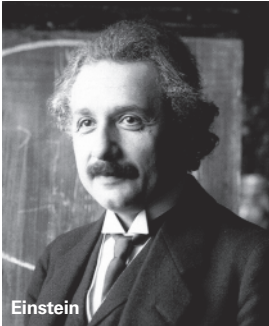
### 1913

- Britten and Lutoslawski born
- Inauguration of new Théâtre des Champs-Élysées, Paris
- Noisy premiere of *The Rite of Spring* at Théâtre des Champs-Élysées, choreographed by Nijinsky, designs by Nicolas Roerich

### 1914

- First concert performance of *The Rite of Spring* in Paris
- Begins composition of *Les noces*
- Assassination of Archduke Franz Ferdinand in Sarajevo and outbreak of WWI

- Stravinsky and family move to Switzerland; daughter Milena (Milène) born
- Stravinsky makes his conducting debut in Montreux
- Premiere of *The Nightingale* at Paris Opéra
- Three Pieces for String Quartet premiered in Chicago by Flonzaley Quartet
- Panama Canal opens
- First volume of Proust's *À la recherche du temps perdu* published (*Swann's Way*)



Einstein

- Einstein's *General Theory of Relativity* published
- Stravinsky makes last ever visit to family summer home in Ustilug

#### 1916

- Milton Babbitt born
- Easter Rising in Dublin

#### 1917

- Stravinsky meets Picasso in Rome
- Russian Revolutions; Bolshevik government established
- Tsar Nicholas II executed
- Gury, Stravinsky's youngest brother, dies of typhus while serving with Red Cross in Romania
- Stravinsky completes first version of *Les noces*

#### 1918

- Debussy dies
- *The Soldier's Tale* premiered in Lausanne
- Cocteau's *Le Coq et l'arlequin* published
- Signing of Armistice to mark end of WWI

- Representation of the People Act gives British women over 30 the vote
- Nelson Mandela born

#### 1919

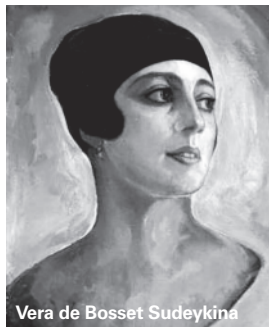
- Treaty of Versailles signed at Paris Peace Conference
- *Pribaoutki* premiered in Paris
- Three Pieces for clarinet premiered in Lausanne

#### 1920

- Stravinsky and his family relocate from Switzerland to Brittany
- *Pulcinella* premiered at Paris Opéra
- *Ragtime* premiered in London
- Stravinsky meets Gabrielle "Coco" Chanel; he and his family move into her house in Garches, west of Paris
- Concertino for string quartet premiered in New York by Flonzaley Quartet
- League of Nations founded
- *The Rite of Spring* revived in Paris with new choreography by Massine

#### 1921

- Composes *Les Cinq doigts* at Garches
- Stravinsky and his family move to Biarritz
- Full score of *The Rite of Spring* published by Edition Russe de Musique



Vera de Bosset Sudeykina

- Stravinsky meets and begins affair with Vera de Bosset Sudeykina
- *Symphonies of Wind Instruments* premiered in London

- Stravinsky signs contract with Playel company to make piano rolls of his music; he is given Paris studio by Playel



- Chanel No. 5 perfume launched

#### 1922

- *Renard* and *Mavra* premiered in Paris
- Stravinsky, Diaghilev, Picasso, Joyce, and Proust dine together at Hôtel Majestic, Paris
- Proust dies
- Xenakis born
- Mussolini rises to power
- Joyce's *Ulysses* and Eliot's *The Waste Land* published
- BBC founded and begins music broadcasts
- Irish Free State established
- Stravinsky attends Cocteau's version of Sophocles' *Antigone* at Théâtre de l'Atelier, Paris, music by Honneger, sets by Picasso, costumes by Chanel

#### 1923

- *Les noces* premiered by Ballets Russes in Paris, designed by Goncharova, choreographed by Nijinska
- Octet premiered in Paris
- Formation of Union of Soviet Socialist Republics
- Stravinsky conducts an entire program of his own music for first time
- Ligeti born
- Schoenberg completes his first entirely 12-note composition, the Suite for Piano, Op. 25

## 1924

- Concerto for piano and wind instruments premiered in Paris with Stravinsky as soloist
- Stravinsky's first concert tours around Europe
- Stravinsky and his family move to Nice
- Puccini dies
- Lenin dies
- Ramsay MacDonald becomes the first Labor Prime Minister

## 1925

- George Balanchine choreographs revival of *The Song of the Nightingale* with Ballets Russes to original designs by Matisse
- Berio and Boulez born
- Stravinsky meets Gershwin
- Sonata for piano premiered
- Satie dies
- *Exposition internationale des arts décoratifs et industriels modernes* ("art deco"), Paris



- F Scott Fitzgerald's *The Great Gatsby* and Virginia Woolf's *Mrs Dalloway* published
- Eisenstein's film *Battleship Potemkin* released
- Stravinsky makes first concert tour of USA
- Stravinsky signs first recording contract
- John Logie Baird gives the first public demonstration of television
- Berg's *Wozzeck* premiered in Berlin

## 1926

- Chanel launches her "little black dress"

- Cocteau's *Le rappel à l'ordre* ("Call to Order") published
- Stravinsky reconverts to Orthodox faith
- Stravinsky conducts *The Rite of Spring* for first time
- British General Strike
- Puccini's *Turandot* premiered posthumously at La Scala, Milan

## 1927

- *Oedipus Rex* premiered (as oratorio) in Paris



- Charles Lindberg makes first solo non-stop flights from New York to Paris
- Salle Pleyel opens in Paris
- First feature-length "talkie" film *The Jazz Singer* released

## 1928

- *Apollon musagète* (Apollo) premiered in Washington, DC, followed by European premiere given by Ballets Russes in Paris, choreographed by Balanchine
- *Oedipus Rex* stage premiere in Vienna and Berlin (conducted by Klemperer)
- *The Fairy's Kiss* premiered in Paris
- Stravinsky records *Petrushka* and *The Firebird* for Columbia Records
- Stockhausen born
- Fleming discovers penicillin
- The Ondes Martenot, an electronic musical instrument, invented

## 1929

- Diaghilev dies
- Stravinsky records *The Rite of Spring* for first time for Columbia; Monteux records rival version for HMV

- *Capriccio* for piano and orchestra premiered in Paris with Stravinsky as soloist
- Wall Street Crash and start of Great Depression

## 1930

- *Symphony of Psalms* premiered in Brussels
- Stravinsky meets violinist Samuel Dushkin
- Construction begins of Empire State Building, New York

## 1931

- Stravinsky and family move to Voreppe
- Stravinsky conducts Violin Concerto with Dushkin in Berlin

## 1932

- First concert tour with Dushkin
- *Duo concertant* for violin and piano premiered in Berlin

## 1933

- Hitler becomes Chancellor of Germany

## 1934

- *Perséphone* premiered in Paris
- Stravinsky takes French citizenship
- Stravinsky meets Berg in Venice
- Stravinsky and family move to an apartment in Paris on rue du Faubourg Saint-Honoré
- Birtwistle and Maxwell Davies born; Elgar and Holst die



## 1935

- Stravinsky and Nadia Boulanger appointed professors of composition at the École Normale de Musique, Paris



- Stravinsky's autobiography published in French (*Chroniques de ma vie*), ghost-written by Walter Nouvel
- Concerto for two pianos premiered by Stravinsky with son Soulima
- Stravinsky makes his second US tour (with Dushkin)
- Stravinsky meets Mussolini in Rome
- Gershwin's *Porgy and Bess* premiered in New York
- Berg dies
- Moscow metro opens

### 1936

- Spanish Civil War begins
- Abdication of Edward VIII
- Stravinsky tours South America
- Steve Reich born



Carl Van Vechten

Gershwin

### 1937

- Gershwin and Ravel die
- Stravinsky makes his third US tour
- *Jeu de cartes* premiered in New York, choreographed by Balanchine

### 1938

- Stravinsky's daughter Lyudmila dies
- *Dumbarton Oaks* concerto premiered in Washington DC, conducted by Nadia Boulanger
- *Kristallnacht*
- Nazi annexation of Austria (the "Anschluss")

### 1939

- Catherine (wife) and Anna (mother) die
- *Zvezdoliki* (composed 1911/12) premiered in Brussels

- Stravinsky leaves for USA from Bordeaux aboard *SS Manhattan*
- Stravinsky begins delivery of Charles Eliot Norton lectures at Harvard University (subsequently published in French, and later in English as *Poetics of Music*)
- Britain and France declare war on Germany
- Freud dies



- *Gone With the Wind* film released

### 1940

- Vera joins Stravinsky in USA; they marry in Bedford, MA, and settle eventually in Los Angeles at 1260 North Wetherly Drive, Beverly Hills
- Symphony in C premiered in Chicago
- Occupation of Paris by Nazis and surrender of Marshal Pétain; General Charles de Gaulle establishes Free French Government in London
- Churchill becomes Prime Minister
- Disney's *Fantasia* released, including a scene using reworked music from *The Rite of Spring*

### 1941

- Japanese attack on Pearl Harbor and US entry into WWII
- Siege of Leningrad begins (finally lifted 872 days later)
- Stravinsky's brother Yury dies in Leningrad
- James Joyce and Virginia Woolf die

### 1942

- Stravinsky listens to radio broadcast of Shostakovich's *Leningrad Symphony*
- *Dances concertantes* premiered in Los Angeles

### 1943

- *Ode* premiered in Boston

### 1944

- *Circus Polka* "for a young elephant" premiered in Cambridge, MA
- *Four Norwegian Moods* premiered in Cambridge, MA
- *Scènes de Ballet* first stage performance in Philadelphia
- Sonata for two pianos premiered in Madison, WI

### 1945

- Bartók and Webern die
- Philharmonia Orchestra founded
- Igor and Vera Stravinsky granted US citizenship
- Festival of Stravinsky's music mounted in Paris (Boulez and fellow students of Messiaen disrupt performance of *Four Norwegian Moods*)
- USA drops atomic bombs on Hiroshima and Nagasaki



- End of WWII
- United Nations founded
- Britten's *Peter Grimes* premiered at Sadler's Wells Theatre, London

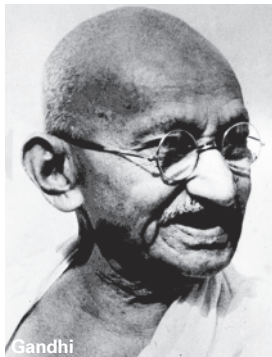
### 1946

- Symphony in Three Movements and *Ebony Concerto* premiered in New York
- *Scherzo à la Russe* premiered in San Francisco

- Darmstadt International Summer Course for New Music initiated. Future attendees include a roll-call of key post-war composers such as Babbitt, Berio, Boulez, Cage, Ligeti, Messiaen, Nono, Stockhausen, Varèse, and Xenakis

### 1947

- Concerto in D premiered in Basle



- Independence of India and formation of Pakistan

### 1948

- *Orpheus* premiered in New York by the Ballet Society (precursor to New York City Ballet), choreographed by Balanchine, designed by Isamu Noguchi
- Mass premiered in Milan
- Robert Craft meets Stravinsky for first time in Washington, DC, on the occasion of handing-over of libretto of *The Rake's Progress* by WH Auden
- National Health Service founded
- Formation of State of Israel
- Assassination of Gandhi

### 1949

- Messiaen's *Turangalila-Symphonie* premiered in Boston, MA
- Formation of German Democratic Republic
- Richard Strauss dies

### 1950

- Nijinsky dies
- Cocteau's film *Orphée* released

- Korean War begins; China invades Tibet
- Group Areas Act passed in South Africa, the principal instrument of Apartheid

### 1951

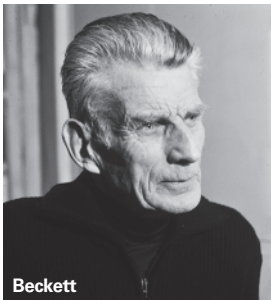
- Stravinsky returns to Europe for first time since 1939
- *The Rake's Progress* premiered in Venice
- Schoenberg dies
- Gide dies
- Festival of Britain

### 1952

- Stravinsky attends performance in Paris of Boulez's *Structures* for two pianos, performed by Boulez and Messiaen
- Cantata premiered in Los Angeles
- John Cage's *4'33"* premiered
- Nicolas Nabokov mounts *L'Oeuvre du XXe siècle* festival in Paris, covertly funded by the CIA; programs include Stravinsky's *Symphony in C*
- Accession of Elizabeth II

### 1953

- Stravinsky meets Dylan Thomas; they plan an opera together, but Thomas dies later that year



- Beckett's *Waiting for Godot* premiered in French in Paris
- Stalin dies
- Malenkova becomes, briefly, leader of the Soviet communist party, followed swiftly by Krushchev

### 1954

- *In Memoriam Dylan Thomas* premiered in Los Angeles

- Charles Ives dies
- Septet premiered in Washington, DC
- "Rock around the Clock" released by Bill Haley and the Comets

### 1955

- Saint Petersburg metro opens
- Boulez's *Le Marteau sans maître* premiered



- Rosa Parks refuses to give up her seat on a segregated bus in Alabama, a symbolic gesture leading ultimately to the dismantling of US race discrimination laws

### 1956

- Stravinsky conducts *Canticum Sacrum* in St Mark's Venice
- Stravinsky suffers a stroke in Berlin while conducting *Symphony in C*
- John Osborne's *Look Back in Anger* premiered in London
- Stockhausen completes *Gesang der Jünglinge* for electronic tape
- Suez Crisis
- Hungarian Revolution and Soviet invasion

### 1957

- *Agon* premiered by New York City Ballet, choreographed by Balanchine
- Stravinsky visits Dartington Summer School in Devon
- Soviet Union launches *Sputnik*
- Stravinsky begins his *Conversations* with Craft, to be published in multiple volumes

## 1958

- *Threni* premiered in Venice
- World's Fair in Brussels at which Varèse's *Poème électronique* is installed in the Philips Pavilion (designed by Le Corbusier, assisted by Xenakis)

## 1959

- Vietnam War begins
- Double Canon for string quartet *Raoul Dufy in memoriam* premiered in New York

## 1960

- Movements for piano and orchestra premiered in New York



- The Beatles formed in Liverpool

## 1961

- Yuri Gagarin is first man in space
- Stravinsky makes his most extensive world tour, including Europe, east Asia, Australia, and New Zealand



- Erection of Berlin Wall

## 1962

- The Stravinskys dine with the Kennedys at the White House
- Cuban Missile Crisis
- Mandela imprisoned (for 27 years)
- Stravinsky tours to South Africa, Europe, and Israel
- Algeria achieves independence from France
- Stravinsky returns to Russia (now Soviet Union) for first time in nearly 50 years; a dinner is held in his honor by Soviet Ministry of Culture
- *A Sermon, a Narrative, and a Prayer* premiered in Basle
- *The Flood* first broadcast on CBS television
- Kenneth MacMillan choreographs *The Rite of Spring* for the Royal Ballet, with Monica Mason in the role of the Chosen One

## 1963

- Cocteau dies
- Kennedy assassinated

## 1964

- *Abraham and Isaac* premiered in Jerusalem
- *Elegy for JFK* premiered in Los Angeles
- *Fanfare for a New Theatre* premiered in New York
- Civil Rights Act passed in the USA, banning discrimination on the basis of race, color, religion, sex, or national origin

## 1965

- TS Eliot dies
- *Variations (Aldous Huxley in memoriam)* and *Introitus (TS Eliot in memoriam)* premiered in Chicago

## 1966

- *Requiem Canticles*, Stravinsky's last major work, premiered at Princeton University
- Stravinsky completes his final original work, *The Owl and the Pussycat*, for voice and piano
- Indira Gandhi elected prime minister of India

## 1967

- Stravinsky makes his final recording (Los Angeles) and concert appearance (Toronto) as a conductor
- The Beatles' *Sgt Pepper's Lonely Hearts Club Band* released

## 1968

- Stravinsky arranges Hugo Wolf's *Two Sacred Songs*
- Student uprisings in Paris and elsewhere
- Assassination of Martin Luther King
- Prague Spring
- Berio's *Sinfonia* premiered

## 1969

- Igor and Vera Stravinsky move to New York
- Stravinsky arranges a number of Bach *Preludes and Fugues*



- First manned moon landing

## 1970

- *Expo '70* takes place in Osaka, Japan; Stockhausen's music featured in spherical concert hall of West German pavilion

## 1971

- Stravinsky dies (April 6) in his apartment in New York. Preliminary funeral rites take place in New York. The funeral is in Venice at church of Santi Giovanni e Paolo. He is buried on the cemetery island of San Michele, in the Orthodox section, close to Diaghilev

Text:

Jonathan Cross

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