

Mastering Equipment Used In Our Recordings

Digital: Weiss ADC2 Analog to Digital Converter

Mytek ADC192 Modified by Steve Nugent of Empirical Audio

Lynx AES16 used for digital I/O

Antelope Audio Isochrone OCX Master Clock

Weiss Saracon Sample Rate Conversion Software

Weiss POW-r Dithering Software

Analog: Studer 810 Reel to Reel with JRF Magnetics Custom Z Heads & Siltech wiring

Aria tape head pre-amp by ATR Services

Manley Tube Tape Pre-amps Modified by Fred Volz of Emotive Audio

Cables: Purist Audio Design, Pure Note, Siltech

Power Cords: Purist Audio Design, Essential Sound Products

Vibration Control: Symposium Acoustics Rollerblocks, Ultra platforms, Svelte shelves

Sonic Studio CD.1 Professional CD Burner using Mitsui Gold Archival CD's

Facts about this Recording

Recorded by Westminster

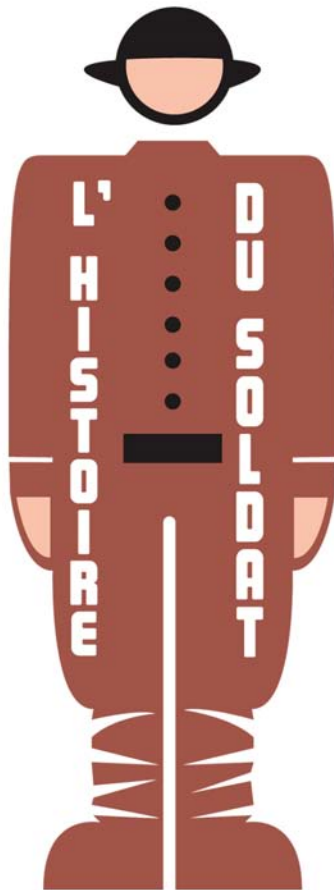
L'Histoire Du Soldat: Recorded in Carnegie Recital Hall on May 25, 1956

Transferred from a Westminster Sonotape 2-Track

Rossiniana: Recorded in Mozart Hall, Vienna, May 1964

Produced by James Grayson • Engineering: H. Zeithammer/P. Curiel

Respighi is from a Westminster 4-track tape



HIGH DEFINITION TAPE TRANSFERS

STRAVINSKY
ROBERT MANDELL - ARS NOVA

RESPIGHI
ROSSINIANA
ROBERT ZELLER
VIENNA STATE OPERA ORCHESTRA



Igor Stravinsky (1882 – 1972)

L'Histoire du Soldat (The Soldier's Tale) was composed by Stravinsky in collaboration with the Swiss novelist C.F.Ramuz in 1917-18 while "down and out" in Switzerland. The Great War in Europe and the Revolution in Russia cut Stravinsky off from his family estates and publishers royalties. Serge Diaghilev's Ballet Russe, for which Stravinsky had composed *The Firebird*, *Petrushka* and *The Rite of Spring*, was similarly stranded in Lisbon without future engagements. Stravinsky, Ramuz and conductor Ernest Ansermet decided to form a "pocket theater" company which would produce pieces requiring just a few players and be easily portable, enabling them to travel a circuit of Swiss villages. Thus was born *L'Histoire du Soldat* "to be read, played and danced". Though scored for only 3 actors, a female dancer and 7 instruments, even this low-budget operation was beyond Stravinsky's means to produce. Financier and amateur clarinetist Werner Reinhardt generously bankrolled the production; "he paid for everybody and everything" recounted the composer. In appreciation for Reinhardt's generosity, Stravinsky gave him the manuscript of *L'Histoire du Soldat* as well as composing for him the *Three Pieces for Clarinet Solo*, and the *L' Histoire du Soldat Concert Suite* in the trio arrangement.

The first performance of *L' Histoire du Soldat* was a success. Opening night was also closing night. Due to the outbreak of the Spanish Influenza epidemic (which would kill almost 20 million people in Europe and 500 thousand in America) every public hall was closed by law. The work was not performed again until 1924.

L' Histoire du Soldat is a variant of the *Faust Legend* – a poor soldier sells his soul (represented by his violin) to the Devil for youth, wealth, and power. Stravinsky would turn to this theme again some 30 years later in his opera *The Rake's Progress*; joining Berlioz, Liszt, Wagner, Gounod, Mahler, Rachmaninoff, Busoni, and others who were also inspired by the *Faust* legend. The Germanic tradition through Goethe has *Faust* redeemed at the end. In keeping with the French tradition, Stravinsky and Ramuz send him to Hell.

The influence of Jazz is discernable in *L'Histoire du Soldat*. Stravinsky describes this influence in the book *Expositions and Developments* co-authored by Robert Kraft as "a wholly new sound in my music, and *L'Histoire* marks my final break with the Russian Orchestral School."

IGOR STRAVINSKY

Born: June 17, 1882. Oranienbaum, Russia

Died: April 6, 1971. New York, NY

Igor Stravinsky is often considered something of a revolutionary, in part based on the riotous reception of his ballet *The Rite of Spring*. Stravinsky's career, however, suggests more evolution than revolution. Perhaps no other composer in this century -- or any -- has written in such a variety of styles. And it is the unique genius of Stravinsky that his musical personality is detectable in each of these styles.

Stravinsky came from a musical family, although his training was limited, reflecting his family's desire that he pursue studies in law. As a student at the university in St. Petersburg, he made the acquaintance of Nicolai Rimsky-Korsakov, and studied with the older composer. His music quickly caught the attention of Serge Diaghilev, the director of the Ballets Russes in Paris. Stravinsky was commissioned to write a ballet for the theater, his *Firebird*. This was quickly followed by *Petrushka* and *The Rite of Spring*.

Stravinsky continued his association with Paris, but with the advent of World War I and the turmoil in Russia that would lead to the October Revolution, Stravinsky took refuge in Switzerland. After the war he returned to Paris, writing more ballets for Diaghilev, as well as a wide variety of other works, many (such as his *Piano Concerto*) serving as performance vehicles for the composer. In 1939, he emigrated to the United States, where he attempted unsuccessfully to write music for films. He continued composing late into his life, and when he was well into his eighties he embarked on a full schedule of performances as conductor, both in concert and on record. These recordings serve as valuable documentation of Stravinsky's ideas concerning his own music.

Along with his changing nationalities, Stravinsky's music underwent remarkable change over the course of his life. His early music (for example, the *Symphony in E flat*) show the influences of his Russian models. His ballets show a wider range of influences, including that of Claude Debussy. By *The Rite of Spring*, Stravinsky had broken new ground entirely, writing in a complex rhythmic style and a harmonic style that included the use of polytonality. This increasing complexity came to an abrupt end with his move to Switzerland, and he produced a seminal group of pieces in a pared-down instrumental style (often without strings), the most notable being the small dramatic work, *Histoire du soldat* for four speakers and a small instrumental ensemble. When he returned to Paris, he continued this more austere style, and added to it an interest in older forms and methods, beginning his well-known neoclassical period. The culmination of this can be seen in his opera *The Rake's Progress*, a modern adaptation of the classical style of Mozart's late comedies. Late in his life, Stravinsky once more changed styles, embracing the methods of twelve-tone and serial composition. What resulted is a remarkable series of works including his ballet *Agon* and a great deal of religious music.

In all these works, certain qualities remain constant. First and foremost is a clarity of sound, an almost transparent texture heightened by his masterful use of orchestration. Along with this is an approach to rhythm that articulates his melodies with a certain dryness, adding to the clarity of sound. Finally, there is a concise and economical approach to form. This has its roots in the simplified style of his music from the 1920s, but was a hallmark of his style throughout his career.

STRAVINSKY

L'HISTOIRE du SOLDAT

TRACKS 1-9

*Ars Nova, Robert Mandell, conductor; Stanley Drucker, clarinet; Cyrus Segal, bassoon;
David Jandorf, trumpet; James Thompson, trombone; Morris Lanz, percussion;
Herbert Sorkin, violin; and Reuben James, double bass.*

RESPIGHI

ROSSINIANA

ROBERT ZELLER

VIENNA STATE OPERA ORCHESTRA

TRACKS 10-13

Please Note: In the interest of preserving the superb sound quality of these historic recordings, they have been preserved in their original, pristine state for maximum fidelity. Transferred from commercially released, analog reel-to-reel tapes (some of which are more than 50 years old), the recordings themselves can be subject to certain "artifacts" which are an inseparable part of the original analog recording process, such as tape "hiss" or other defects, and these may be audible on certain music tracks.

Because your CD or DVD-A was individually "burned" in order to realize superior sound quality to stamped, mass-produced versions, microscopic cosmetic blemishes may be visible. Please regard these tiny marks as evidence of the "human touch" in the care and individual attention that each and every HDTT disc receives during its very demanding manufacturing process.



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