

Stravinsky & Glazunov Conduct

PRISTINE
AUDIO

Producer's Note

This release presents music from three Russian ballets premiered within the first two decades of the 20th Century, which reflect the enormous stylistic changes going on in music during the period. Igor Stravinsky began as an admirer of Glazunov, but soon set out on his own course with *The Firebird* in 1910. The following year saw the premiere of *Petrushka*, a work which the conservative elder composer characterized as "not music, but [...] excellently and skillfully orchestrated."

Stravinsky made some never-published acoustic piano sides for the Brunswick label while on tour in America in 1925, but the present suite from *Petrushka* was his first issued recording. Although the ballet had, by that time, been recorded twice complete on eight sides by HMV (acoustically by Goossens, electrically by Coates, the latter on Pristine PASC 304), Columbia opted to record only a suite on six sides. Missing from this version were the "Dance of the Ballerina" and most of the "Waltz: The Ballerina and the Moor" in Scene III, and "The Peasant and the Bear" (except for the opening bars) and "The Jovial Merchant with Two Gypsy Girls" in Scene IV. Like other concert versions of the ballet, it ends with "The Masqueraders", rather than with *Petrushka's* fight, death, and ghostly reappearance.

After this recording made in London, the focus of Stravinsky's microphonic activities shifted for the next few years to Paris. At the tail end of his 1928 *Firebird* Suite sessions (Pristine PASC 387), he recorded the last three selections from the suite to *Pulcinella*, his ballet for orchestra and singers based on works by Pergolesi, which had marked the beginning of Stravinsky's neoclassical period. Four years later, he returned to the work and recorded two more movements, but did not record any further excerpts during the 78 rpm era.

Like Stravinsky, Glazunov made his first recording in London; but unlike the younger composer, it was not to lead to a further series of discs. In his memoirs, Columbia producer Joe Batten recalled the *Seasons* recording sessions under Glazunov's direction: "Here is a far too seldom played suite of happy music. It was recorded at the old Portman Rooms in Baker Street. I shall never forget meeting him, tall, elderly, so ill and frail with gout and rheumatism that I wondered if he could stand the physical strain of three or four hours of intensive recording. But he did and produced a performance of sheer beauty."

None of the frailness described is evident in this energetic and stylish reading, but only some of the beauty survives on the issued discs. Recorded over three sessions, at least two different engineering approaches were used: one which favored a warm, bass-full sound, and the other which was treble-oriented almost to the point of shrillness. Despite its drawbacks, it remains invaluable as the only recording the composer ever made.

The sources for the transfers were American Columbia pressings: "Viva-Tonal" copies for the Glazunov; a "Full-Range" label edition for *Pulcinella*; and a large label, post-"Viva" pressing with patches from a laminated French Columbia copy for *Petrushka*.

Mark Obert-Thorn

Stravinsky & Glazunov Conduct

PRISTINE
AUDIO

PASC 432

STRAVINSKY Suites: *Petrushka* - *Pulcinella* GLAZUNOV *The Seasons*



Columbia Studio Recordings • 1928 - 32

Obert-Thorn

COMPACT
disc
DIGITAL AUDIO
PASC 432

STRAVINSKY AND GLAZUNOV CONDUCT
IGOR STRAVINSKY - ALEXANDER GLAZUNOV

PRISTINE
AUDIO

PASC 432

STRAVINSKY AND GLAZUNOV CONDUCT
IGOR STRAVINSKY - ALEXANDER GLAZUNOV

PRISTINE
AUDIO

STRAVINSKY *Petrushka - Ballet Suite (1911)*
1 Scene I: The Shrovetide Fair - *Vivace* (3:56)
2 The Magic Trick (1:36)
3 Russian Dance (2:20)
4 Scene II: Petrushka's Room (3:49)
5 Scene III: The Moor's Room - *Feroce stringendo* (3:45)
6 Scene IV: The Shrovetide Fair (Toward Evening) - *Con moto* (1:00)
7 The Wet Nurses' Dance (2:47)
8 Dance of the Coachmen and the Grooms (2:15)
9 The Masqueraders (1:49)
Symphony Orchestra *Igor Stravinsky*

STRAVINSKY *Pulcinella - Ballet Suite (1920)*
10 Toccata (0:57)
11 Gavotta con due variazioni (4:01)
12 Vivo (1:28)*
13 Minuetto (2:23)*
14 Finale (2:09)*
Walther Straram Concerts Orchestra *Igor Stravinsky*

GLAZUNOV *The Seasons - Ballet in 1 Act, Op. 67 (1900)*
15 Scene 1: Winter - Introduction (3:26)
16 Variation 1 (The Frost) (0:52)
17 Variation 2 (The Ice) (1:14)
18 Variation 3 (The Hail) (0:54)
19 Variation 4 (The Snow) (2:58)
20 Scene 2: Spring (4:22)
21 Scene 3: Summer - Introduction (2:05)
22 Waltz of the Cornflowers and Poppies (2:02)
23 Barcarolle (6:07)
24 Scene 4: Autumn - Bacchanale (4:23)
25 Petit Adagio (4:03)
26 Finale (2:35)
Symphony Orchestra *Alexander Glazunov*

Producer and Audio Restoration Engineer:
Mark Obert-Thorn

Cover artwork based on photographs of
Stravinsky & Glazunov

Stravinsky Petrushka Suite
Recorded 27 – 28 June 1928 in London
Matrix nos.: WAX 3867/72
First issued as Columbia L 2173/5

Stravinsky Pulcinella Suite
Recorded 6 May 1932 & *12 November 1928 in the
Studio Albert and *Théâtre des Champs-Élysées, Paris
Matrix nos.: WLX 1605/6 & WLX 626/7
First issued on French Columbia LFX 289 & D 15126

Glazunov The Seasons
Recorded 10, 13 & 14 June 1929 in
the Portman Rooms, London
Matrix nos.: WAX 5009/10, 5014/6 & 5022/4
First issued on Columbia LX 16/8 & 29/30

Special thanks to Nathan Brown and
Charles Niss for providing source material

Total duration: 69:16

For a full catalogue visit
www.pristineclassical.com
or call : (00) 33 979 622713

© 2015 Pristine Audio

PRISTINE
AUDIO

