

NAXOS

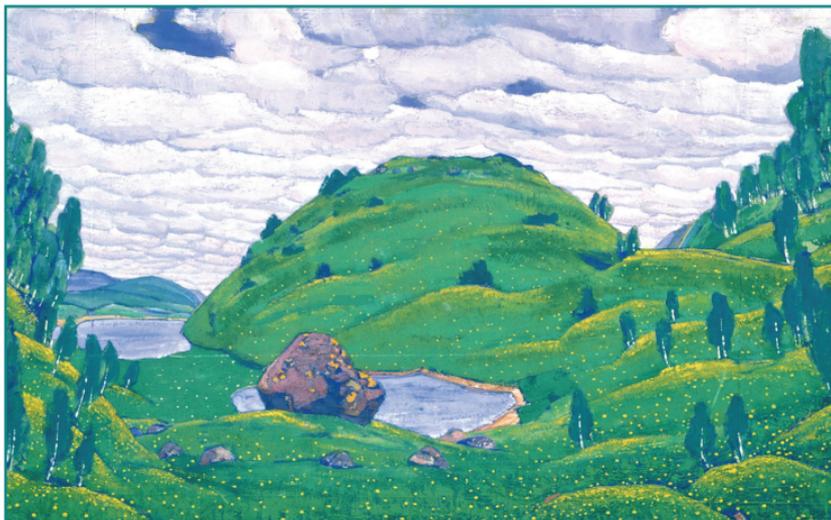
STRAVINSKY

The Rite of Spring The Nightingale

Trífonova • Tear • Longworth • Whelan

London Symphony Orchestra • Philharmonia Orchestra

Robert Craft



Igor
STRAVINSKY
(1882-1971)

The Rite of Spring (1911-13)

First Part – Adoration of the Earth

1 Introduction	3:19
2 The Augurs of Spring / Dances of the Young Girls	3:14
3 Ritual of Abduction	1:19
4 Spring Rounds	3:09
5 Ritual of the Rival Tribes	3:10
6 Dance of the Earth	1:18

Second Part – The Sacrifice

7 Introduction	3:31
8 Mystic Circles of the Young Girls	3:08
9 Glorification of the Chosen One	1:37
10 Evocation of the Ancestors	0:41
11 Ritual Action of the Ancestors	2:58
12 Sacrificial Dance	4:34

Solovei — The Nightingale (1908-9; 1913-14) **44:30**

Lyric Tale in Three Acts
After Hans Christian Andersen

Scene 1: The forest at dawn

13 Introduction	3:05
14 Fisherman	3:32
15 Nightingale's Aria	3:01
16 Chamberlain, Bonze, Cook, Courtiers	2:50
17 Second Entrance of the Nightingale	0:47
18 Chamberlain and Bonze	0:24
19 Nightingale's Second Aria	0:44
20 Chamberlain and Bonze	0:52
21 Fisherman	1:26

31:58	Scene 2: The porcelain palace of the Chinese Emperor	
	22 Prelude: Chorus and Orchestra	1:27
	23 Cook	0:20
	24 Reprise of the Prelude	0:22
	25 Chinese March	3:10
	26 Chamberlain	0:14
	27 Song of the Nightingale	4:12
	28 The Japanese Envoys	1:18
	29 The Mechanical Nightingale	0:59
	30 The Emperor, Chamberlain, Courtiers	0:59
	31 Reprise of the Chinese March	0:50
	32 Fisherman	0:59

Scene 3: The Emperor's Bedchamber

33 Prelude	2:43
34 Chorus of Ghosts, Emperor Nightingale	1:08
35 Nightingale	2:12
36 Death and the Nightingale	1:29
37 The Nightingale's Aria	1:25
38 Emperor and Nightingale	1:41
39 Funeral Procession	1:14
40 Fisherman	1:06

Igor Stravinsky (1882-1971)

The Rite of Spring

“Composing *The Rite*, I had only my ear to help me. I heard and I wrote what I heard.”

— Igor Stravinsky

Stravinsky was inspired by a vision of *The Rite of Spring* while completing *The Firebird*. His own title for it was *Vesna Svyashchénaya*, *Holy Spring*, and he was never happy with Léon Bakst's more memorable *Le Sacre du printemps*, believing that “The Coronation of Spring” was closer to his original meaning.

Soon after the success of *The Firebird*, Stravinsky contacted Nicolas Roerich, artist, archaeologist, ethnologist, whom he met through his nephew, a fellow-pupil of Rimsky-Korsakov, to share his vision and to propose collaboration in a “choreodrama. “Who else could help me,” he wrote to the St Petersburg critic N. F. Findeyzen, “who else knows the secret of our ancestors’ close feeling for the earth?” During the summer of 1910, however, Stravinsky’s imagination was seized by *Petrushka*, and when Dyagilev and Nijinsky visited him in Lausanne to discuss *Vesna Svyashchénaya*, they were astonished to hear sketches for a puppet drama, which so fascinated Nijinsky that he persuaded Dyagilev to postpone *The Rite*. Stravinsky explained the predicament to Roerich, but urged him to continue with the scenario, and also to design its costumes and sets. The following summer, after the triumph of *Petrushka*, Stravinsky returned to *The Rite*. Wanting him to see the Princess Tenisheva’s collection of Russian ethnic art, Roerich asked Stravinsky to meet him at Talashkino, her country estate near Smolensk, to plan the structure of the ballet. En route to the creation of this prehistoric work, Stravinsky found himself sharing the cattle car of a freight train with a glowering, slavering bull—a taouromachian encounter that surely must have heightened the young composer’s atavistic imagination. The work with Roerich, the plan of action and the titles of the dances, was quickly completed.

The Rite was conceived as two equal and complementary parts, *The Adoration of the Earth*, which takes place in daytime, and *The Sacrifice of the Chosen One*, which takes place at night. The Introduction to Part One represents the reawakening of Nature. The curtain rises at the end of it for the *Augurs of Spring*, in which an old woman soothsayer is accompanied by a group of young girls. *The Ritual of Abduction* follows, then the *Round-dances of Spring*, the *Ritual of the Two Rival Tribes*, the *Procession of the Sage*, the *Sage’s Kiss of the Earth*, and the *Dance of the Earth*.

Part Two, “*The Sacrifice*,” or as the composer called it, “*The Great Offering*,” begins after an Introduction to “the secret night-games of the maidens on the sacred hill”. The music accompanying these mysterious rituals is quiet but foreboding. After two intimations of danger, effectuated first by harsh chords in muted horns, then by muted horns and trumpets, and by eleven savage drum beats, a wild dance, the *Glorification of the Chosen One*, erupts, leading without pause to the *Evocation of the Ancestors*, the *Ritual Dance of the Ancestors*, and the *Sacrificial Dance*.

The *Sacrificial Dance* began with an unpitched notation of the rhythmic germ written during a walk with Ravel in Monte Carlo in the spring of 1912. Pierre Monteux, who would conduct the riotous première of *The Rite* in Paris, 29th May, 1913, was also in Monte Carlo, and was present when Stravinsky played the not-yet-completed score for Dyagilev on the piano. Monteux wrote to his wife: “Before Stravinsky got very far I was convinced he was raving mad.... The walls trembled as he pounded away, occasionally stamping his foot and jumping up and down.”

In a state of exaltation, exhaustion, and “with a terrible toothache”, Stravinsky finished the composition on 17th November, 1912. Most of the instrumentation in score form was completed by the end of March 1913. The vaulting energy of the penmanship close to the end reflects the force of his drive to complete his work. The note-stems, flags, and beams of the wind instruments,

followed later by those of the strings, incline steeply toward the right. The bolder, larger notes were evidently written at high speed; simply to see them is to be swept along with the feeling that a powerful creation is coming to its end. After the last bar, Stravinsky signed and dated the score 4th April, 1913. His comment in the upper-right-hand corner of the final page translates as follows:

May whoever listens to this music never experience the insult to which it was subjected and of which I was the witness in the Théâtre des Champs-Élysées, Paris, Spring 1913.

— Igor Stravinsky. Zurich, 11th October, 1968.

The Nightingale

Stravinsky had just completed the first scene of *The Nightingale*, a one-act opera in three scenes, when Dyagilev invited him to compose *The Firebird*. He put the opera aside for this ballet and its successors, *Petrushka* and *The Rite of Spring*, then returned to the vocal work between July 1913 and 28th March, 1914. The première took place in Paris on 26th May, 1914, conducted by Pierre Monteux.

Stravinsky chose Hans Christian Andersen's tale partly because music itself is the story's underlying subject, the power of music not only to delight and to move, but also to conquer death, for *The Nightingale* is a version of the Orpheus legend. Stravinsky loved Andersen's stories—*Le Baiser de la fée* is based on another—and he managed to incorporate a number of Andersen's fantastic touches into the libretto. He invited Stepan Stepanovich Mitusov, a friend from the Rimsky-Korsakov circle, to compose the libretto with him. Mitusov in turn consulted Vladimir I. Belsky, the librettist for three Rimsky-Korsakov operas. On 9th March, 1908, in Belsky's St Petersburg apartment, the threesome fashioned the scenario. The original draft of scene one survives in Stravinsky's hand, and is remarkably close to the final version.

Scene One: The forest at dawn. A fisherman is mending his net and lamenting his fate, in which his sole consolation is the singing of the Nightingale. The Nightingale arrives and comforts the Fisherman with its song. The bird flies away at the approach of a group of courtiers that includes the Emperor of China's chief retainer (Chamberlain), Bonze (Chaplain), and Cook, who tells the Chamberlain that the Nightingale sings at dawn in these very trees, and that they will now hear it. But just then the Fisherman's cow begins to moo (upward glissandos in cellos and basses) and everyone is transported. The Fisherman respectfully reveals that it was his cow. The Cook confirms this, but promises that the Nightingale will start to sing right away. In the meantime some frogs croak (oboes). The Chamberlain lets it be known that the Emperor wants to see the Nightingale at court, hear it sing, and, in the event of success, reward it with the order of the golden slipper. The Nightingale agrees and flies down onto the Kitchen Maid's arm. —*Exeunt omnes.*

Scene Two: The porcelain palace of the Chinese Emperor. The Chamberlain appears and chases everyone away, for the Emperor is coming with his entourage. The procession of the Chinese Emperor (Chinese March). The Nightingale is brought out, the Emperor commands him to sing, and when he does, the Emperor's eyes fill with tears. Suddenly the Japanese ambassadors arrive bearing a gift from their Emperor, an artificial nightingale. This is wound up to sing. The offended real nightingale flies away, and the offended Emperor angrily denounces it and bestows the title "Court Singer on the Left-hand Night Table of His Highness" upon the artificial nightingale. The Emperor orders the mechanical nightingale to be wound up again. It starts to sing, but the music stops abruptly, the cylinders turn, hum, squeak, and the machine falls silent. After a great commotion, the disappointed Emperor orders his followers to their bedchambers. Everyone retires.

Scene Three: The Emperor's Bedchamber. In the foreground is an anteroom, from which courtiers appear to ask the Chamberlain whether the Emperor has died. He lies on the bed in spiritual torment. Death sits upon

him, watching him, and the evil deeds he has committed hover around him. He wants to be comforted, calls for help, and asks his artificial bird to sing for him, although “there is no wonder to wind you up”. Unobserved, the real nightingale flies in from the garden, perches on a windowsill, and begins to sing. After one song Death curls himself into a shroud, moves away and disappears, flying out the window. As the Nightingale sings on, the ghosts of the Emperor’s evil deeds also vanish, and he falls asleep. The Nightingale finishes, and the Emperor awakes. He sees the little bird in the window and begs it to stay in the palace forever. The bird cannot accept the offer but it promises to fly to the Emperor to inform him of the sufferings of the poor and of all that goes on in his Great Kingdom. The little bird flies away. The courtiers, thinking the Emperor already dead, approach on tiptoe; but the Emperor meets them, dressed in royal robes and carrying his orb and sceptre, which he clutches to his heart. In the dawn light, he says “good day” to the dumbfounded courtiers.

Stravinsky’s orchestral palette, different and distinctive in every work, is never more exotically colourful than in *The Nightingale*, which is a virtual catalogue of avian imitations: tremolos, trills, appoggiaturas, *gruppetti*, string harmonics, pizzicato glissandos, flautando and ponticello effects, harp and piano arpeggios, harp

harmonics, and the retuning of cello strings to produce harmonics on unusual pitches. The voice of Death is introduced by four icy high notes in the celesta, and Death’s aria is accompanied by the strangled sound of a cello playing a double appoggiatura on the bridge of the instrument in a high register. After vanquishing Death in their vocal duel for the Emperor’s life, the Nightingale sweetly sings to him accompanied by mandolin and guitar. In the “Chinese March,” the mandolin doubling the soft melody of the trumpet is a previously unheard instrumental colour, and the percussion effects explore a greater range than in any other Stravinsky work except *Les Noces*. Stravinsky also increases the range of *cymbales antiques* of *The Rite of Spring* from two to six pitches, five of them tuned to the “black-key” pentatonic scale. The high trumpet in D, another hold-over from *The Rite*, alternates with a second instrument in E flat. The oboe’s rapid two-note descending scale figure,¹ representing the mechanical movement of the Japanese nightingale, is yet another brilliant instrumental invention; no wonder Stravinsky wrote next to his sketch for the passage: “I am very pleased with this”.

Robert Craft

¹ Played on this recording by David Theodore.

Olga Trifonova

The soprano Olga Trifonova was born in St Petersburg in 1973. She entered the St Petersburg State Conservatory in 1992 and studied with Professor V. Gagen. She is also the winner of numerous prizes such as the International Dvořák Competition in Karlovy Vary in 1993, the International Rimsky-Korsakov Competition in St Petersburg in 1994, the International Glinka Competition in October 1995, the Grand Prize of the Rimsky-Korsakov Competition in 1996 and the Grand Prize in the 1997 International Irina Arkhipova Competition in Moscow devoted to the 850th anniversary of the city. In 1994, she made her début at the Mariinsky Theatre where she is still a principal artist. She has also toured extensively with the Mariinsky most notably the recent Kirov Festival at the Metropolitan Opera where she performed Lyudmila in *Ruslan and Lyudmila* and Louisa in *A Betrothal in a Monastery* conducted by Valery Gergiev. Her engagements have included Amina in a new production of *La sonnambula* and Gilda in *Rigoletto* at the Mariinsky Theatre as well as Prilepa in *Pique Dame* at the Metropolitan Opera and Xenia in *Boris Godunov* at the Teatro dell'Opera di Roma. She has also sung Marfa in *The Tsar's Bride* at the Châtelet and the title rôle in *Lucia di Lammermoor* at the Deutsche Oper Berlin, Olympia in *Les contes d'Hoffmann* and Musetta in *La bohème* at the Mariinsky Theatre. She sang the rôle of the Nightingale in Stravinsky's *Le Rossignol* at the Metropolitan Opera.

Robert Tear

Robert Tear was born and educated in Wales, and became a choral scholar at King's College, Cambridge. Throughout his career he has shown his versatility and great talent as one of the world's leading tenors and has worked with many eminent conductors. He is sought after by all the major opera houses of Europe and the United States and is a regular guest of various orchestras. He has appeared at the Royal Opera House, Covent Garden, on a regular basis since his début in 1970. In 1988/89 he made his début with English National Opera in *The Turn of the Screw* and the following season included his highly successful début as Aschenbach in *Death in Venice* with the Glyndebourne Touring Company, later filmed by BBC TV. Robert Tear is also greatly in demand as a concert singer, appearing regularly at the South Bank Centre and in many European capitals. He has worked on many television projects, including the Jeunesses Musicales *War Requiem* performances in East and West Berlin to celebrate the City's 750th Anniversary in 1987. Other engagements have included a performance at the Wigmore Hall in which he performed Britten Song Cycles and *Out of Winter* by Jonathan Dove to Robert Tear's own texts. He has made well over 250 records for every major recording company, including Bach Cantatas, numerous recital records, Victorian ballads with his friends Benjamin Luxon and André Previn, Britten's *Serenade* and *Nocturne* with Giulini, and all the major choral works. From 1992-94 he was Artistic Director of the Vocal Faculty of the London Royal Schools of Music, and he currently holds the Chair of International Singing at the Royal Academy of Music. He is an Honorary Fellow of King's College, Cambridge, and in 1984 was awarded the C.B.E.

Pippa Longworth

The mezzo-soprano Pippa Longworth is a graduate of Trinity College of Music. She went on to study at the Guildhall School of Music and Drama, where she was the recipient of the Ricordi Opera Prize. She also studied at the Britten-Pears School with Peter Pears, the Académie de Maurice Ravel and at the Breton International Music Symposium where she studied with Birgit Nillson, Renato Scotto and Thomas Hampson. As a soprano she made her professional début at the Royal Opera House as Silver Spirit in Tavener's *Therese*, and has undertaken a wide variety of rôles and festival appearances. She has appeared at the BBC Proms, the Frankfurt Festival, the Centro di Musica Antica, the Aldeburgh, Covent Garden, London and Edinburgh Festivals. Her television appearances include *Fiordiligi in Così fan tutte*, directed by Elisabeth Schwarzkopf for BBC 2's Music in Camera, Bach's *Coffee Cantata* for RAI TV filmed in Venice and a rôle in the world première of Michael Torke's opera *King of Hearts* for Channel 4. Her recordings include a prize-winning recording of Birtwistle's *Mask of Orpheus*, and Gluck's *Il Parnaso*. Now retrained as a mezzo, she has undertaken another repertoire of leading mezzo rôles, from Handel and Cavalli to Respighi and Britten.

Paul Whelan

Born in New Zealand, the baritone Paul Whelan studied at the Wellington Conservatoire and the Royal Northern College of Music, where he won several prestigious prizes and scholarships. In 1993 he won the Lieder Prize in the Cardiff Singer of the World Competition. He pursues a busy concert and recital career. Engagements have included concerts under Rattle, Nagano, Hickox, Menuhin and Sinaisky. He has performed with many leading British orchestras, as well as with the RIAS Berlin Chamber Choir and the Budapest Symphony Orchestra. He has given recitals at the Wigmore Hall, St David's Hall in Cardiff, the Cheltenham Festival, for the BBC Pebble Mill, all accompanied by Julius Drake, and a recital at the Châtelet Theatre in Paris, accompanied by David Harper. Recordings include *A Midsummer Night's Dream* with the London Symphony Orchestra under Sir Colin Davis, and Kurt Weill's *Silbersee* under Markus Stenz. Highlights have included his débuts at Covent Garden, the Netherlands Opera and the Metropolitan Opera, with appearances and recordings with major companies throughout Europe and in America.

Stephen Richardson

A specialist in contemporary repertoire, the bass Stephen Richardson has given the première performances of a number of important works. He was born in Liverpool and read music at Manchester University before training at the Royal Northern College of Music. Since graduating he has assumed many of the leading bass rôles in the operatic repertoire. Performances with the major British companies include a wide variety of rôles. Abroad he has appeared at the Canadian Opera Company, Netherlands Opera, De Vlaamse Opera, Opéra National de Paris, Teatro alla Scala, Oper der Stadt Bonn, Istanbul Festival, Lyric Opera of Chicago, Salzburg Festival and Nationale Reisopera. As a concert artist Stephen Richardson is recognised for the broadness of his repertoire, with notable appearances ranging from Birtwistle's *The Second Mrs Kong* to Adams's *Nixon in China* and Knussen's *Where the Wild Things Are* and *Higglety Pigglety Pop!*, and Kaufmann's *The Maharam de Rothenburg* for Radio France. Recordings include *Where the Wild Things Are*, the title rôle in Alexander Goehr's *Death of Moses*, Purcell's *Ode for the Birthday of Queen*

Mary 1694, Purcell's *Now Doth the Glorious Day Appear*, Mozart's *Requiem*, Stravinsky's *The Flood*, Britten's *A Midsummer Night's Dream* and *Albert Herring*.

Andrew Greenan

Andrew Greenan read Modern Languages at Cambridge and studied with John Cameron at the Royal Northern College of Music. He made his professional operatic debut in Schoenberg's *Die glückliche Hand* at La Scala, Milan, and then sang at Bayreuth for three consecutive summers. Formerly a Company Principal at English National Opera, his many rôles at the Coliseum ranged from the Commendatore in *Don Giovanni* to Swallow in *Peter Grimes* and the Parson in *The Cunning Little Vixen*. For the Royal Opera, Covent Garden he has sung Swallow, and rôles in operas by Verdi, Wagner and Richard Strauss. Abroad, performances include Bottom in *A Midsummer Night's Dream* in Turin, Abimelech in *Samson et Dalila* for New Israeli Opera, and Sarastro at the Vienna Volksoper, with an increasing number of major operatic and concert engagements. He has a wide concert repertoire, sacred and secular, and recitals have included several performances of *Winterreise*. He has a number of recordings to his credit.

Sally Burgess

The mezzo-soprano Sally Burgess has made some of the most exciting operatic rôles her own, with her Carmen heard at the English National Opera and then at the Metropolitan Opera, the Opéra National de Paris, Bastille, the Bavarian State Opera, Munich, the Bregenz Festival and in Zurich, Berlin, New Zealand and Portland. Her Azucena in *Il trovatore* was heard with Opera North, and her Amneris in *Aida* for Opera North was also performed for Scottish Opera and in Strasbourg, Nancy, Lausanne and Wiesbaden. With a series of other outstanding successes in opera-houses throughout Europe and at the Metropolitan Opera. She has enjoyed equal success on the concert platform where she has performed with all the leading British orchestras. In recital she has performed at the Purcell Room, the Wigmore Hall and venues throughout the United Kingdom. Sally Burgess was nominated for 'Best Actress in a Musical' at the Olivier Awards for her performance in *Showboat* in London's West End, a musical she has also recorded, alongside *West Side Story* and *The King and I*. Her performances of Gershwin songs for the BBC London Proms broadcast live on television, an evening at Highgrove House in the presence of HRH Prince of Wales, and performances with the BBC Concert Orchestra of *On the Town* and *Cabaret* at the Royal Festival Hall, London have further expanded her reputation as an artist of limitless talents who can offer repertoire from the range of classics of Gershwin, Cole Porter, Richard Rodgers and Kern to works by contemporary writers such as Sondheim and Bernstein together with songs written specially for her.

Peter Hall

A former Choral Scholar at King's College, Cambridge, Peter Hall studied Law for some years before embarking upon a singing career which to date has taken him over much of Europe, to North America, the Caribbean, Hong Kong, Japan and Australasia. The range of his work is very broad, extending as it does in the recording field from plainchant to Peter Eötvös, by way of Berio, Cavalli, Ferneyhough, Holst, Nono, Orff, Stravinsky and Tippett, and in the concert hall from Passion settings by J.S.Bach and Schütz and Monteverdi's *Vespers* of 1610 through the standard repertory, including works by Stravinsky (in Russian), Ravel, Janáček and Carl Orff, as well as recordings or performances of works by such twentieth-century composers as Luciano Berio, Elliott Carter, Oliver Knussen, Alfred Schnittke and John Tavener. He appeared, at the personal invitation of the composer, in Berio's *La vera storia* in Florence, and in his later opera *Outis* at La Scala, Milan, where it was revived in 1999, and in a new production at the Châtelet Theatre in Paris. In 1998 he created the rôle of Dr. Chebutykhin in *Three Sisters* by Peter Eötvös, again at the composer's personal request. He has also taken part in performances of Nono's mammoth work *Prometeo*, having recorded it, and performed it in Germany, Italy, Austria, Portugal and Japan.

London Symphony Orchestra

The London Symphony Orchestra is widely regarded as being among the top five orchestras in the world on the strength of its performances alone, but there is much more to its work than concerts in concert-halls. Its many activities include an energetic and ground-breaking education and community programme, a record company LSO LIVE, exciting work in the field of information technology, and, over the years, a very distinguished list of recordings. The orchestra comprises over a hundred players and gives around seventy concerts a year in the Barbican, its London home. In addition to these performances, the orchestra goes on tour about a dozen times a year, giving concerts all over the world, making it one of the busiest orchestras in Europe, and the quality of its performances ensures that it ranks alongside the greatest orchestras in the world. The London Symphony Orchestra was founded in 1904 and was Britain's first self-governing orchestra. Since its earliest days it has attracted the best players, and this in turn attracted the best conductors. The first Principal Conductor was Hans Richter, and he was followed by the great composer Edward Elgar. Since then Principal Conductors have included such luminaries as Sir Thomas Beecham, Pierre Monteux and Claudio Abbado. The current Principal is Sir Colin Davis, who has had a long association with the orchestra; he was first a guest conductor in the late 1950s, and was appointed Principal Conductor in 1995 to be succeeded in 2007 by Valery Gergiev. The orchestra has been resident at the Barbican since 1982, playing in what is now arguably the finest symphony hall in London.

Philharmonia Orchestra

The Philharmonia Orchestra, continuing under the renowned German maestro Christoph von Dohnanyi as Principal Conductor, has consolidated its central position in British musical life, not only in London, where it is Resident Orchestra at the Royal Festival Hall, but also through regional residencies in Bedford, Leicester and Basingstoke, and more recently Bristol. In recent seasons the orchestra has not only won several major awards but also received unanimous critical acclaim for its innovative programming policy and commitment to new music. Established in 1945 primarily for recordings, the Philharmonia Orchestra went on to attract some of this century's greatest conductors, such as Furtwängler, Richard Strauss, Toscanini, Cantelli and von Karajan. Otto Klemperer was the first of many outstanding Principal Conductors throughout the orchestra's history, including Maazel, Muti, Sinopoli, Giulini, Davis, Ashkenazy and Salonen. As the world's most recorded symphony orchestra with well over a thousand releases to its credit, the Philharmonia Orchestra also plays a prominent rôle as one of the United Kingdom's most energetic musical ambassadors, touring extensively in addition to prestigious residencies in Paris, Athens and New York. The Philharmonia Orchestra's unparalleled international reputation continues to attract the cream of Europe's talented young players to its ranks. This, combined with its brilliant roster of conductors and soloists, and the unique warmth of sound and vitality it brings to a vast range of repertoire, ensure performances of outstanding calibre greeted by the highest critical praise.

Robert Craft

Robert Craft, the noted conductor and widely respected writer and critic on music, literature, and culture, holds a unique place in world music of today. He is in the process of recording the complete works of Stravinsky, Schoenberg, and Webern for Naxos. He has twice won the Grand Prix du Disque as well as the Edison Prize for his landmark recordings of Schoenberg, Webern, and Varèse. He has also received a special award from the American Academy and National Institute of Arts and Letters in recognition of his "creative work" in literature. In 2002 he was awarded the International Prix du Disque Lifetime Achievement Award, Cannes Music Festival.

Robert Craft has conducted and recorded with most of the world's major orchestras in the United States, Europe, Russia, Japan, Korea, Mexico, South America, Australia, and New Zealand. He is the first American to have conducted Berg's *Wozzeck* and *Lulu*, and his original Webern album enabled music lovers to become acquainted with this composer's then little-known music. He led the world premières of Stravinsky's later masterpieces: *In Memoriam: Dylan Thomas*, *Vom Himmel hoch*, *Agon*, *The Flood*, *Abraham and Isaac*, *Variations*, *Introitus*, and *Requiem Canticles*. Craft's historic association with Igor Stravinsky, as his constant companion, co-conductor, and musical confidant, over a period of more than twenty years, contributed to his understanding of the composer's intentions in the performance of his music. He remains the primary source for our perspectives on Stravinsky's life and work.

In addition to his special command of Stravinsky's and Schoenberg's music, Robert Craft is well known for his recordings of works by Monteverdi, Gesualdo, Schütz, Bach, and Mozart. He is also the author of more than two dozen books on music and the arts, including the highly acclaimed *Stravinsky: Chronicle of a Friendship*; *The Moment of Existence: Music, Literature and the Arts, 1990–1995*; *Places: A Travel Companion for Music and Art Lovers*; *And Improbable Life: Memoirs*; *Memories and Commentaries*; and the forthcoming "Down a Path of Wonder": *On Schoenberg, Webern, Stravinsky, Eliot, Auden, and Some Others* (2005). He lives in Florida and New York.

SOLOVEI

SCENE I

14 RĪBAK

Névod brosal nebésniy dukh
V sėti svoj řibu lovíl.
V sėti svoj ryb morskíkh nalovíl,
Mnógo poimál nebésniy dukh.
Bléden, bléden serp luní :
Slíshu tíkhii plesk volní.
Raszvét uzh blízitsya, a solov'yá vsyo net.
Úzh v étu póru kazhdíy den' on priletál i pel.
Vzónko pesn' evó
V nochnóí tishí neslás'.

Akh! Dólgo slúshal ya evó,
Zabív pro névod svoj i pro svoj zabóti.
V nébo unyós nebésniy dukh;
V móre svoyó řibu pustíl.
Ptítsami on sdélal íkh vsekh,
Gólos im dal nebésniy dukh.
Bléden, bléden serp luní:
Slíshu tíkhii plesk volní.

15 SOLOVEI

Akh! S néba vísoti blesnúv zvezdá upála.
Oná razzípalas' almáznouy rosóí
Na rózi, shto rastút v sadú vokrúg dvortsá.

RĪBAK

Akh, Góspodi, kak étó khoroshó!

SOLOVEI

Akh, rózi, gólos moi ví slishite l' v nochi?

THE NIGHTINGALE

Introduction

SCENE I

*Nocturnal scene, by the seashore. The edge of a forest.
Upstage, the Fisherman is in his boat.*

14 THE FISHERMAN

Heavenly spirit, catching fish,
Heavenly spirit, what do you wish?
Winds unwind your nets, winds cast your nets,
winds pull,
Winds bring them back, always bring them back full.
Pale, how pale is the young moon:
Morning light will break too soon.
The waves are murmuring,
Where is the nightingale?
wait to hear the nightingale, it is his time to sing,
Oh, come, pure voice, and fill the night
with your sweet song!
Ah, I have listened to him long,
Forgetting fishing nets, forgetting all my worries.
Heavenly spirit, in your sea
Are all the fish you have caught and made free,
Changed into birds, birds singing heavenly,
Fish changed to birds, singing to me.
Pale, how pale is the young moon:
Morning light will break too soon.

15 NIGHTINGALE

Ah! From the sky a star in diamond dew
fell scattered,
Fell on the garden roses, fell in diamond dew,
The gardens of the palace, the gardens of the rose.

FISHERMAN

Oh, God above, how beautiful it is!

NIGHTINGALE

Ah, do you hear my voice, oh roses, do you hear?

Sklonĭli l' vĭ golóvki pod tyázhest'yu rosĭ?
pláchete li vĭ,
ronyáya tĭkko slyózyĭ
Akh! Akh!

16 KUKHAROCHKA

Vot i dostĭgli mĭ opúshki lésa.
Zdes' kazhdiĭ den' ya slishu solov'yá.
Akh, Bózhe moi! Kak on poyót!
Ot pésen tekĭ iz glaz katyátsya
Slyózi u menyá,
I kázhetsya, shto mat' menyá tselúet.
Seichás uslishite evó, on zapoyót.

PRIDVORNĚ

Vot on! Vot on!

KAMERGER

Kakáya sĭlishcha!

BONZA

Tsing-Pé! Kakaya moshch'v stol' máloĭ ptáshke!

PRIDVORNĚ

Ne ozhidáli. Vot síla!
Podúmaĭte, kakóv!

KAMERGER, BONZA I PRIDVORNĚ

Vot síla!

KUKHAROCHKA

Net, to bíl ne solovĕi!

KAMERGER

Pfĭ

KUKHAROCHKA

Michĭt v lesú koróvushka.
Akh, Bózhe moi, uzh kak mne solov'yá ne zdes':

Your head bowed low with glittering dew,
Bowed down with diamond dew?
Oh, weep your diamond tears,
in diamond tears your weeping.
Ah! Ah!

Enter Chamberlain, Bonze, Courtiers, Cook.

16 COOK

This forest clearing is the place I mentioned,
Here ev'ry night I hear the nightingale.
Oh God above, how does he sing!
His voice brings tears, his voice brings tears,
But tears of happiness,
Which make me feel as from my mother's kisses.
Oh, listen, hear how he will wing, now he will sing!

COURTIERS

He sings! He sings!

CHAMBERLAIN

What power, oh, what strength!

BONZE

Tsing-Pé! What force he has for such a small bird!

COURTIERS

Who would believe it?
How marvelous it is!

CHAMBERLAIN, BONZE AND COURTIERS

Fantastic!

COOK

That was not the nightingale!

CHAMBERLAIN

Pst!

COOK

It was a forest cow, I know its bellowing,
The nightingale is not yet here. Believe me now:

Povér'te mne, to zamíchála koróva rybaka,
A solov'yá vso net eschchob.

BONZA I PRIDVORNĚ

Vot on! Vot on!

KAMERGER

Somnén'ya net,
Ved' éto nepreménno solovei!

PRIDVORNĚ

Neprávdá li, prekrásno

BONZE

Tsing- Pé!
Zvenít kak kolokól'chiki v molél'ne.

KAMERGER

Da u nevo serébyryanoe górlishko!

KUKHAROCHKA

Da net zhe, net, kakof tut solovéi.

PRIDVORNĚ

A kto zh éto?

KUKHAROCHKA

Lyagúshki kvákayut, a ví
Za solov'yá priználi ikh.

KAMERGER, BONZA I PRIDVORNĚ

Lyagúshki? Bit' ne mózhet?

PRIDVORNYE

Shto zh éto

KAMERGER

Skóro l' mǐ évo uslishim?

I recognize it, the fisherman's old cow,
The nightingale is not yet here.

BONZE AND COURTIERS

At last, it's he!

CHAMBERLAIN

Without a doubt,
Surely this time it is the nightingale!

COURTIERS

How beautiful his singing!

BONZE

Tsing-Pé!
It sounds quite like the bells that ring in our
pagoda.

CHAMBERLAIN

Oh, yes, it has a golden voice, it is the bird!

COOK

My goodness, no, oh no, this is not he.

COURTIERS

What is it then?

COOK

The frogs were croaking
And you thought you heard the bird, the
nightingale.

CHAMBERLAIN, BONZE, AND COURTIERS

The frogs? This cannot be so!

COURTIERS

Be quiet!

CHAMBERLAIN

Will we have to wait much longer?

PRIDVORNĚ

Kukhárochka, naidí nam solov'yá!

KAMERGER

Kukhárochka, tebyá naznáchim mī leibpovaríkhoi!

BONZA

Tsing- Pé, tebye pozvólím posmotréť,
kak kúshaet nash Imperátor.

17 KUKHAROCHKA

Vot on, vot on. Vī slīshite?

KAMERGER, BONZA I PRIDVORNĚ

Gde, gde?

KUKHAROCHKA

Vot on sidít.

KAMERGER

Neúzheli?

PRIDVORNĚ

Kakoí bestsvétnīy!

BONZA

Tsing- Pé!

KAMERGER

Narúzhnost' sámaya prostáya.

PRIDVORNĚ

Vot shchólkat!

BONZA

Tsing- Pé! Da on iskúsnik!

KAMERGER

On búdet pri dvoré imet' uspekḥ.

COURTIERS

O little cook, please find the nightingale!

CHAMBERLAIN

Oh cook, dear cook, we will appoint you
Emperor's Chief High Cook!

BONZE

Tsing-Pé, you will be able then to see
The Emperor while he's at table.

17 COOK

Listen, he's there. I hear him now!

CHAMBERLAIN, BONZE, AND COURTIERS

Where, then?

COOK

He's in the tree.

CHAMBERLAIN

Is that the bird?

COURTIERS

How dark his colour!

BONZE

Tsing-Pé!

CHAMBERLAIN

He is most simple in appearance.

COURTIERS

He sings now!

BONZE

Tsing-Pe! He is an artist!

CHAMBERLAIN

And he will have a big success at court.

KUKHAROCHKA

Solóvushko,
 syudá idút vel'mózhi, skazát' tebé,
 Shto Imperátor nash zheláet uslíshat' tvoyó pénie.

SOLOVEI

Akh, óchen rad! Nachát' li mne, vel'mózhi?

18 KAMERGER

Solóvushko, nash nesravnéneishii,
 Evó Velíchestvo, nash Imperátor —

BONZA

Tsing- Pé!

KAMERGER

—Proslíshav chudesá o pénií vášhem—

BONZA

Tsing- Pé!

KAMERGER

—Na prázdniik priglasíl vas vo dvoréts.

19 SOLOVEI

Akh! Pén'yu solov'yá vsevó priyátnee vnímát',
 V lesú glukhóm v tishí nochnóí rassvéta.
 Vsyó zh, éсли Imperátoru ugóдно
 Uslíshat' móe pén'e vo dvortse,
 Okhótno ya otrávylyus' s vámi.

20 PRIDVORNĚ

Vot udruzhil?

BONZA

Glyadite-ka!

KAMERGER

Solóvushko sletél ei pryámo v rúki.
 Kukhárochka, tí vo dvoréts nesí evó,
 A mí prosléduem za ními.

COOK

Dear nightingale,
 these nobles here before you have come to tell
 The Emperor's desire to hear you, our ruler's wish
 to hear you sing.

NIGHTINGALE

Oh what a joy! Shall I start now, O nobles?

18 CHAMBERLAIN

O dearest nightingale, you matchless bird,
 His royal majesty, ruler of China —

BONZE

Tsing-Pé!

CHAMBERLAIN

—has heard such wonders of your glorious singing—

BONZE

Tsing-Pé!

CHAMBERLAIN

—he now invites you to a palace feast.

19 NIGHTINGALE

Ah! In a forest wild, before the break of day,
 Oh, then a nightingale will always sing most sweetly.
 But if the Emperor is pleased to hear me,
 I will with pleasure go with you to sing,
 So take me now with you, O nobles!

20 COURTIER

Did you see that?

BONZE

Oh look at that!

CHAMBERLAIN

He lights upon the hand of the little she-cook!
 And now, good cook, take him straight away
 And we will follow him directly to the palace.

BONZA

Tsing-Pé! Tsing-Pé!

Kogda b kukhárochka ne pomoglá nam?

PRIDVORNĚ

Všesém bí plókho nam prishlós'.

BONZA

Tsing-Pé! Tsing-Pé!

PRIDVORNĚ

Eshchó bí!

Okh, nadaváli b pósle úzhina

Nam bámbuka po zhivotú!

21 RĪBAK

Gólos im dal nebésnyĭ dukh,

Gólos plenĭl zemlĭ vladĭk.

Slyózi iz glaz múdrĭkh tekľí,

A slyózi te zvyózdĭ nebés.

22 SCENE II*Entr'acte: Breezes***1-ĭy KHOR**

Ognýá, ognýá, ognýá zhivéi ognýá!

2-oi KHOR

Syudá fonárikov, fonárikov syudá

Zhivéi, zhivéi!

SOPRANO

Kto videl solov'yá?

1-ĭy KHOR

My ne vidáli,

Nesite kolokól'chiki syudá.

BONZA

Tsing-Pé! Tsing-Pé!

Oh cook, what would have been our fate without you?

COURTIERS

Alone, what would have been our fate?

*Bonze and Chamberlain leave.***BONZA**

Tsing-Pé! Tsing-Pé!

COURTIERS going off

Oh! Awful!

We would be beaten at the Emp'ror's bidding

On the belly with bamboo!

21 FISHERMAN

Heavenly spirit, you gave song

To win earth's rulers from the wrong.

The song of birds brings tears to the wise,

And tears are stars in the sky.

22 SCENE II*Entr'acte: Breezes**During this entr'acte the stage is veiled by gauze curtains.***FIRST CHORUS**

Bring light, bring light, O quickly bring us light!

SECOND CHORUS

Come, light the lanterns here, bring lanterns here,

Bring lanterns quickly here!

SOPRANO

Who saw the nightingale?

FIRST CHORUS

No one has seen him.

Bring quickly here the tiny silver bells.

2-oi KHOR

Kukhárochku sprosít', oná vidála.

1-ÿy I 2-oi KHOR

Fonárikov, fonárikov zhivéi, zhivéi,
Fonárikov syudá, zhivéi nesite!
Vot prázdnyk to sevódnaya búdet, chúdo!

TENOR

Pust' k kázhdomu tsvetkú skoréi
Privyázhut po kolokól'chiku!

2-oi KHOR

Vot éto milo!

1-ÿy KHOR

Akh, éto sovershenno po-kitáiski!

2-oi KHOR

Ogní, ogní, goryát, zolotíe blestyá!

1-ÿy KHOR

Ogní, ogní, goryát, zolotíe blestyá!

1-ÿy I 2-oi KHOR

Zolotíe blestyát, Kolokól'chiki zvenyát
Ognýá, ognýá, fonárikov skoréie zolotikh, syuda
Vot zolotíe fonarí!

TENOR

Kukhárochka kudá deválas?

ALTO

Kukhárochka tepér' leibpovarikha.

2-oi KHOR

Kukhárochka samá idyót. Smotríte.
Pozvól'te, vas sprosít' leibpovarikha!

TENOR

Fonárikov zhivéi! Vot zolotíe!

SECOND CHORUS

The cook alone knows where the nightingale is.

FIRST AND SECOND CHORUSES

Bring lanterns quick and light the torches,
Let them burn; bring lanterns quick,
Bring lanterns quick and fire to light the torches!

TENOR

We'll tie a silver bell to ev'ry flower,
A tiny silver bell!

SECOND CHORUS

That will be charming!

FIRST CHORUS

How truly old Chinese and truly charming!

SECOND CHORUS

How the light of lanterns gleams like gold in
the night!

FIRST CHORUS

How the lantern light gleams golden in the night!

FIRST AND SECOND CHORUSES

Listen to the bells. Do you hear the silver bells?
Bring light, bring light, bring lantern light!
The golden lanterns now are here!

TENOR

The little cook, where is she hiding?

ALTO

Our little cook is now called Chief High Cook.

SECOND CHORUS

Oh, look, the cook is coming here, she's coming,
Oh, may we ask you, Chief High Cook, to listen?

TENOR

The lanterns there, be quick! Torches and lanterns!

SOPRANO

Komú fonárikov? Vot zolotie?

1-iy KHOR

Nesíte kolokól' chiki syudá!

2-oi KHOR

Tsveti zvenyát ot dunoven'ya vétra.

TENOR

Fonárikov, fonárikov!

2-oi KHOR

Kukhárochka, kukhárochka, skazhí nam,
Tí vídela ved' solovyá? Bol' shóí on?
Navérnoe ogrómnyí i blistít
Sverkáet, kak almáz?

1-iy KHOR

Vot zolotie, zolotie fonarí.

23 KUKHAROCHKA

Net, málen'kaya, séren'kaya ptíchka,
Eyó v kustákh edvá zamétít' mózhno,
A zapoyót, legkó tak stánet, slyózy
Iz glaz pokátyatsya neuderzhímno.

24 1-iy I 2-oi KHOR

Ogní, ogní goryát!
Zolotie blestyát kolokól' chiki zvenyát!
Fonáriki, ogní povsyúdu
Prázdnik i vesély búdet, chúdo!
Akh!

KAMERGER

Stupáite von! Syudá idút vel' mózhi!

25 Chinese March**SOPRANO**

Who wants the golden ones? Torches and lanterns!

FIRST CHORUS

More silver bells, bring here more silver bells!

SECOND CHORUS

The flowers in the wind make bell-like music.

TENOR

Bring lanterns, bring more lanterns here!

SECOND CHORUS

Oh little cook, oh little cook, please tell us
If you have seen the nightingale,
Please tell us, is he enormous? Does he shine
Like diamonds in the sun?

FIRST CHORUS

We need more golden lanterns, more and, more,
Still more.

23 COOK

No, he is very small and grey in color,
You would not see him in a forest thicket,
But when he sings you are possessed
And cannot keep back the flowing tears,
though you are happy.

24 FIRST AND SECOND CHORUSES

All the lights are gleaming, golden in the night.
Listen to the bells! Do you hear the silver bells?
Now all the lights are gleaming,
All the golden lanterns gleaming!
(*Frightened*) Ah!

CHAMBERLAIN

Make way at once! The Emperor approaches!

**25 Chinese March: The gauze curtains rise slowly.
The Porcelain Palace of the Emperor of China.
Fantastic architecture. Festive decoration, with lights**

26 KAMERGER
Vel'kii Imperátor,
Solóvushko uzh zdes'
tvoevó lish' znáka dozhidáet.

27 SOLOVEI
Akh! Sérdtse dóbroe,
Akh, sad blágoúkhánniy,
Tsvet'i dushístie,
I sólntse i tsvet'i
Akh, sérdtse grístnoe,
Tumán perédraszvétniy,
Slezá prozráchnaya,
I mésyats, i sleza.
Akh, sérdtse nézhnoe,
Akh, nébo sínei nóchi,
Mechtí lyubímíya,
I zvyózdí, i mechtí.
Akh!

EMPERATOR
Kak khoroshó tí spel!
Chem nagradít' tebyá?
Skazhi?
Ya zháluyu emú
Na shéyu túflyu zolotíuyu.

SOLOVEI
Tí pláchesh',
Slyózí na tvoíkh glazákh,
Vel'kii Imperátor, akh, net,
Mne mflostei drugíkh ne nádo.
Akh! Ya shchédro nagrazhdyón!

in abundance. Solemn entry of the court dignitaries. Downstage, with his back to the audience, stands a court lackey holding a long staff, on which is perched the Nightingale. Servants bear in pomp the Emperor of China, seated in his canopied chair. The Emperor's chair is placed on a dais in the middle of the stage.

26 CHAMBERLAIN
O Emperor almighty,
The nightingale is here
Awaiting your command to start his singing.

The Emperor gives the nightingale the sign to start.

27 NIGHTINGALE
Ah, O joy that fills the heart,
O gardens full of fragrance,
The flowers now in bloom,
The gardens in the sun!
But oh, my heart is sad,
A morning mist surrounds it,
My tears shine crystal clear
At night time with the moon.
Oh, weep my tender heart,
Oh, weep for your beloved,
In dreams, beloved dreams,
In dreams, beloved dreams.
Ah!

EMPEROR
Your song is beautiful!
How to reward you now?
Tell me...
Around your neck I'll hang
The order of the Golden Slipper.

NIGHTINGALE
The teardrops shining
In your grateful eyes,
O Emperor almighty, I wish for nothing else,
I am rewarded.
Ah! Great is my reward!

The ladies of the court gargle with water from china cups, trying to imitate the nightingale.

KHOR Oua, oua....

PRIDVORNĚ

Ocharováte! no!
Kakóe míloe kokétstvo!

KAMERGER

Velíkii Imperátor,
Ot povelítelya Yapónii poslí.

WOMEN Oua, oua....

COURTIERS

How well he sings his song!
How unrehearsed and yet how perfect!

CHAMBERLAIN

O Emperor almighty,
Here are the envoys from the ruler of Japan.

Three Japanese envoys approach, two in advance of the third, who carries a golden box on which is a large mechanical nightingale.

28 **1-iy I 2-oi YAPONSKIE POSLĪ**

Kogdá sólntse zashló
Vladíka Yapónii
Povelel ítí rabám svoím k tebé,
Povelítel' Kitáya,
Vot mǎ, privét í dar.

28 **FIRST AND SECOND ENVOYS**

Oh, with the evening sun,
The Japanese sovereign himself commanded us
To journey to his highness the ruler of China,
With greetings
And with a gift.

The third envoy advances towards the Emperor and presents the mechanical nightingale.

3-ii YAPONSKII POSOL

Solovéi Imperátora Yapónskogo
Zhálok v sravnénii
S solovy'óm Imperátora Kitáiskogo.

THIRD ENVOY *almost shouting*

From the lord of Japan
I bring this nightingale,
Poor rival to the Nightingale of the
Emperor of China.

During this scene the real nightingale disappears, unobserved.

With a gesture the Emperor orders the mechanical nightingale to be stopped.

PRIDVORNĚ

Tsk, tsk, tsk, tsk....
Klyu, klyu.... Klyu, klyu, klyu....

COURTIERS

Psst, psst, psst, psst....
Tui, tui.... Tui, tui, tui....

29 *The Mechanical Nightingale*

30 **IMPERATOR**
Éto shto?

KAMERGER
On uletél, Vel'kii Imperátor.

IMPERATOR
Iz predélov gosudárstva
Obyavlyáyu ízgnannoi
Ptítsu uletévshuyu.
Solov'yá zhe Imperátora Yapónskogo zháluyu
Pust' búdet Imperátorskogo
Stólika nochnóvo
Pérvím s lévoi storóni pevtsóm.

31 *Chinese March (reprise)*

32 **RĪBAK**
Túchami vse zvyózdí sokrív,
Khólod i t'mu smert' prineslá
Smert' sámoyu gólosom ptits,
Smert' pobedil nebésniy dukh.

33 **SCENE III** Prelude

34 **PRIVIDENIYA**
Mi vse pred tobói,

29 *The Mechanical Nightingale: The Emperor, who wants to hear the real nightingale again, turns his head and points in the direction of the nightingale's perch. When he sees that the bird is no longer there, he turns perplexed to the Chamberlain.*

30 **EMPEROR**
Where is he?

CHAMBERLAIN
He flew away, great Emperor almighty.

EMPEROR
I declare for ever banished
From the states of our empire
The bird who rudely flew away.
I name the Japanese Emperor's nightingale
first singer,
To be installed at once
On our bed-table from the left side,
The bed-table of our royal self.

31 *Chinese March (reprise): The Emperor gives the sign to start the procession. He is carried, and everyone follows him.*

32 **VOICE OF THE FISHERMAN**
Death hides the stars in darkness and gloom,
Death holds the stars in its eternal tomb.
But in the bird, the spirit's voice,
Heavenly will conquer death and set the stars free.

33 **SCENE III** Prelude
A room in the palace of the Emperor of China. Night. Moonlight. Upstage, a gigantic bed, on which the sick Emperor is lying. At his bedside sits Death, wearing the imperial crown and holding the sword of state and the standard. The curtain separating the bedroom from the antechambers is open.

34 **SPECTRES**
Before you we stand,

Mi vse prishlí syudá.
O, vspómni vspómni tí,
Vspómni tí o nas!
Vspómni!

IMPERATOR
Shto éto? Kto oní?

PRIVIDENIYA
Mi vse tvoí delá,
Mi zdes', mi ne uidyóm.
O vspómni, vspómni tí,
Vspómni tí o nas!
Vspómni!

IMPERATOR
Akh, ya ne znáyu vas!
Ya ne khochú, ya ne khochú vas slúshat'!
Akh, múziki, syudá skorée, múziki, múziki!
Bol'shikh kitáiskikh barabánov!
Akh, múziki, múziki!

35 SOLOVEI
Akh, zdes', ya zdes',
Vel'kii Imperátor!
Tebé spoyú o tom kak
Khoroshó v sadú tvoyóm! Akh!
Noch' sínaya uzh blízitsya k kontsú.
Mertsán'e zvyozd s díkhániem
Dushístik tsvetón slilós',
I ya ne znáyu ból'she
Gde zvyozd mertsán'e, gde tsvetí.
I béloi rózi kust stoít v slezákh.

IMPERATOR
Kak khoroshó!

SOLOVEI
Akh, zvyozd mertsán'e...
Akh, tsvetí...
A tam, za béloyu ográdoi

To serve with you your past.
You must remember us,
Must remember us.
Hear us!

EMPEROR
Who is it? What are you?

SPECTRES
We are all your past deeds,
We will not go away.
You must remember us,
Must remember us.
Hear us!

EMPEROR
I do not understand, I do not want,
I will not listen to you!
Play music now! Musician, quickly play to me,
Chinese drums and gongs and cymbals,
start the music!
Oh, where are you, musician?

35 NIGHTINGALE
Ah, I am here,
O Emperor almighty!
I come to tell how beautiful
Your garden is tonight! Ah!
Night yields to dawn, it will soon be morning.
Stars above glowing
Unfold the flowers below.
And fragrant breaths of flowers,
Starlight and flowers charm the night.
Roses so pure and white are all weeping.

EMPEROR
How beautiful!

NIGHTINGALE
Ah, the flowers waken....
Ah, the stars...
And there another garden

Est' sad drugói.

SMERT'

Mne slúshat' nrávitsya, kak tí poyósh'.
Zachém umólknul?
Spoi eschchó.

SOLOVEI

Otdái korónu Imperátoru!
Otdásh'! Togdá spoyú eshchó.

SMERT'

Korónu? Korónu?
Nu khoroshó,
Korónu ya otdám, smotri,
Nu poi zhe, poi eshchó.

SOLOVEI

I sáblyu dragotsénnuyu i známya
Otdái. I búdu pet' ya do razsvéta.

SMERT'

Ya vsyo, ya vsyo otdám.
Tebyá khochú ya slúshat'.

37 SOLOVEI

Pechál'níy sad umérshikh.
Akh, v tom sadú tak tikho.
I pádaet rosá
S vetvei tsvetúshchei slívi
Na mokh mogíl zabitíkh.
Pechál'níy svétit mésyats,
Pechál'níy sad umérshíkh.
Akh, tikho myórknut zvyózdí.
Sredí kamnéi mogíl'níkh tumánov
Bélikh klóch'ya pogásli svet yachki!
Pechál'níy svétit mésyats,
Pechál'níy sad umérshíkh.

Lies beyond another wall.

DEATH

I like to hear your songs,
Why did you stop?
I want to hear more. Sing again!

NIGHTINGALE

Oh, give the crown back to the Emperor!
Give it back, and I will sing once more.

DEATH

Return it? Return it?
I will agree.
I will return the crown, you see.
But sing, but sing once more.

NIGHTINGALE

Give also back the precious sword and standard,
Give them back, and I will sing until daybreak.

DEATH

Yes, I will give them back
To hear again such singing.

37 NIGHTINGALE

The moon is shining sadly,
Ah, graves buried in silence,
Graves green with moss, dripping dewdrops,
How sad death's garden,
How cold and sad death's garden!
The moon is shining sadly,
On graveyards lost in silence.
Ah, now the stars are fading,
White wreaths of fog, floating and weaving,
Surround the tombstones,
and glowworms put out their light!
The moon is shining sadly,
On graveyards lost in silence.

Death disappears. It begins to get light.

38 IMPERATOR

Kak khoroshó, Solóvushko,
 Ko mne vernúlis' síli.
 Tepér' ne uletísh' tí
 Pñ dvoré ya pérovoí sdélayu tebyá osóboi.

SOLOVEI

Akh net, akh net,
 Mne lúchshii dar dostálya:
 Ya slyózi vídel na tvoikh glazákh,
 Velíkií Imperátor.
 Akh, slyoz tekhníkogdá ya ne zabúdu.
 I búdu priletát' k tebé
 I pet' ya kázhdoi nóch'yu,
 I búdu pet' tebé vsyu noch',
 Vsyu noch' do sámavo razsvéta!
 Proshcháí, proshcháí,
 Velíkií Imperátor!

39 Funeral procession**40 IMPERATOR**

Zdrávtvuíte!

RĪBAK

Sólnťe vzoshló, kónchilas' noch',
 Grómko poyút ptitsi v lesákh.
 Slúshaite ikh: gólosom ptits
 Sam govorrít nebésnyí dukh.

38 EMPEROR

How sweetly sung, O little bird!
 I feel my strength returning.
 Please do not fly away now;
 In my court you will become the first and
 highest person.

NIGHTINGALE

Oh no, oh no,
 The gift you gave is better:
 The tears that fill your eyes are my reward,
 O Emperor almighty.
 Ah, I will not forget these tears, my ruler.
 Each night I will return to you
 And sing until the daybreak.
 Good-bye, good-bye, great Emperor,
 I will return
 And sing until daybreak!
 O Emperor, O Emperor almighty!

39 *Funeral procession: The courtiers, believing the Emperor to be dead, enter to the sound of a solemn march and advance towards the bedchamber. Pages draw aside the bed-curtains and the room is flooded in sunlight. The Emperor, attired in full regalia, is standing in the centre. The courtiers prostrate themselves.*

40 EMPEROR

Be welcome here!

VOICE OF THE FISHERMAN

The night is ended with the new sun,
 Now birds are singing, the day begun.
 Listen to them, with them rejoice,
 They are the spirit's heavenly voice.

'May whoever listens to this music never experience the insult to which it was subjected and of which I was the witness in the Théâtre des Champs-Élysées, Paris, Spring 1913', wrote Stravinsky in 1968, of the première of his *Rite of Spring*. Written for a huge orchestra to a setting of scenes from pagan Russia, this elemental ballet with its vaulting, violent energy and asymmetrical rhythms almost from beginning to end, has become a major landmark of 20th century music. Stravinsky's orchestral palette, different and distinctive in every work, is never more exotically colourful than in his one act opera *The Nightingale*, which is a virtual catalogue of avian imitations.

Igor STRAVINSKY

(1882-1971)

1-12 The Rite of Spring (Ballet) 31:58

London Symphony Orchestra • Robert Craft

13-40 The Nightingale (Opera in One Act) 44:30

The Nightingale Olga Trifonova, Soprano
 The Fisherman Robert Tear, Tenor
 The Cook (Kitchen Maid to the Emperor of China) ... Pippa Longworth, Soprano
 The Emperor of China Paul Whelan, Bass-baritone
 The Chamberlain (Chief Retainer to the Emperor) Stephen Richardson, Bass
 The Bonze (Chaplain to the Emperor) Andrew Greenan, Baritone
 Death Sally Burgess, Alto
 Japanese Envoys 1 and 3 Peter Hall, Tenor
 Japanese Envoy 2 Simon Preece, Bass
 Courtiers London Voices, prepared by Terry Edwards

Philharmonia Orchestra • Robert Craft

A full track listing can be found on page 2 of the booklet

Previously released on Koch International Classics (1-12) and MusicMasters (13-40)

Tracks 1-12 recorded at Abbey Road Studio 1, London, from 1st to 4th July, 1995
 Producer: Michael Fine • Engineer: Simon Rhodes • Tracks 13-40 recorded at Abbey Road
 Studio 1, London, from 14th to 17th August, 1997 • Producer: Gregory K. Squires
 Engineer: Michael Sheady • Booklet notes: Robert Craft

Includes a transliteration and an English translation of the sung texts of *The Nightingale*

Cover Image: *Sketch for the Rite of Spring* by Nicolas Roerich (1874-1947)

(Art Gallery of Astrakhan, Russia / The Bridgeman Art Library)



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 Includes sung texts