

Igor Stravinsky

L'Oiseau de feu / The Firebird
Symphony in C

Les Noces / The Wedding

L'Histoire du Soldat, Suite

Three Pieces for string quartet
Concertino for string quartet
Shakespeare Songs

LIMITED EDITION

PRAGA
Digitals

IGOR STRAVINSKY (1882-1971)

CD 1	THE FIREBIRD, ballet score (Fairy-tale in two tableaux, 1910)	45:26
	<i>DER FEUERVOGEL, vollständiges Ballett / L'OISEAU DE FEU, ballet intégral</i>	
1.	Introduction	02:38
	Tableau I	
2.	Kashchei's magic garden / <i>Der Zaubergarten von Kastchei / Le jardin enchanté de Kastcheï</i>	02:12
3.	Appearance of the Firebird, pursued by Ivan Tsarevich / <i>Auftritt des Feuervogels, vom Zarewitsch Iwan verfolgt</i> Apparition de l'Oiseau de feu poursuivi par Ivan Tsarévitch	02:11
4.	Dance of the Firebird / <i>Tanz des Feuervogels / Danse de l'Oiseau de feu</i>	01:06
5.	Capture of the Firebird by Ivan Tsarevich / <i>Der Zarewitsch Iwan fängt den Feuervogel</i> Capture de l'Oiseau de feu par Ivan Tsarévitch	01:01
6.	The Firebird's entreaties (Appearance of the thirteen enchanted princesses) <i>Flehentliches Bitten des Feuervogels (Auftritt der dreizehn verzauberten Prinzessinnen)</i> Supplications de l'Oiseau de feu (apparition des treize princesses enchantées)	07:51
7.	The princesses' game with the golden apples / <i>Spiel der Prinzessinnen mit den goldenen Äpfeln</i> Jeu des princesses avec les pommes d'or	02:09
8.	Sudden appearance of Ivan Tsarevich / <i>Jäher Auftritt des Zarewitsch Iwan / Brusque apparition d'Ivan Tsarevitch</i>	01:21
9.	Princesses' khorovod / <i>Korowod der Prinzessinnen / Ronde des princesses</i>	03:46
10.	Unrise (Ivan Tsarevich enters Kashchei's castle) / <i>Tagesanbruch (Der Zarewitsch Iwan dringt in den Palast des Kastchei ein)</i> Lever du jour (Ivan Tsarevitch pénètre dans le palais de Kastcheï)	01:30
11.	Magic carillon, appearance of Kashchei's guardian monsters and the capture of Ivan Tsarevich (Princesses' intercession) <i>Das magische Glockenspiel tönt, Auftritt der Ungeheur des Kastchei und Gefangennahme des Zwarewitsch Iwan (Fürsprache der Prinzessinnen)</i> Carillon féérique, apparition des monstres-gardiens de Kastcheï et capture d'Ivan Tsarévitch (intercession des princesses)	05:16
12.	Dance of Kashchei's enchanted retinue / <i>Tanz von Kastcheis Gefolge, vom Feuervogel verzaubert</i> Danse de la suite de Kastcheï enchantée par l'Oiseau de feu	00:53
13.	Infernal dance of Kashchei's creatures / <i>Höllischer Tanz der Untertanen des Kastchei</i> Danse infernale de tous les sujets de Kastcheï	10:16
	Tableau II	
14.	Disappearance of the palace and of Kashchei's spells. Captive warriors emerge from spell, general rejoicing <i>Das Reich des Kastcheis vergeht. Weiderbelebung der versteinerten Ritter; allgemeine Freude</i> Disparition du palais et des sortilèges de Kastcheï, animation des chevaliers pétrifiés, allégresse générale	03:14
	SYMPHONY IN C / C-DUR SYMPHONIE / SYMPHONIE EN UT (1940)*	28:17
15.	<i>I. Moderato alla breve – Tempo agitato senza troppo accelerare – Tempo I</i>	09:38
16.	<i>II. Larghetto concertante – Doppio movimento – Doppio valore</i>	06:06
17.	<i>III. Allegretto</i>	05:10
18.	<i>IV. Largo – Tempo giusto, alla breve</i>	07:11

CZECH PHILHARMONIC ORCHESTRA, CHRISTOPH VON DOHNÁNYI, VÁCLAV NEUMANN*

Recorded : live May 18, 1983 (1-14), studio June 28-29, 1970

CD 2

SVADEBKA / THE WEDDING (1917-1923)

23:26

EINE BAUERNHOCHZEIT / LES NOCES, "scènes chorégraphiques russes"

Part one / Erster Teil / Première partie

Scene 1 / 1. Bild / 1^{er} tableau

1. The Bride's chamber / *Bei der Braut* / La tresse 04:59

Scene 2 / 2. Bild / 2^e tableau

2. At the Bridegroom / *Beim Bräutigam* / Chez le fiancé 05:40

Scene 3 / 3. Bild / 3^e tableau

3. The Bride's departure / *Das Brautgeleit* / Le départ de la mariée 03:16

Part two / Zweiter Teil / Deuxième partie

Scene 4 / 4. Bild / 4^e tableau

4. The wedding feast / *Der Hochzeitstafel* / Le repas de nocés 09:31

Brigita Šulcová, soprano • Miroslav Švejda, tenor • Anna Barová, mezzo-soprano • Dalibor Jedlička, bass

PRAGUE RADIO CHOIR (PSČR), Milan MALÝ, choirmaster

Zdeněk Jílek, Petr Adamec, Jiří Holena, Stanislav Bogunia, pianos

PRAGUE RADIO SYMPHONY (SOČR) SOLOISTS, Zdeněk KOŠLER

Recorded February 4, 1982

THE SOLDIER'S TALE, instrumental suite (1920)

26:00

DIE GESCHICHTE VOM SOLDATEN / L'HISTOIRE DU SOLDAT, suite instrumentale

5. The Soldier's March / *Soldatenmarsch* / La marche du soldat 01:40

Scene 1 / 1. Bild / 1^{er} tableau

6. Arias along the stream / *Weisen am Bach* / Airs auprès du ruisseau 02:29

Scene 2 / 2. Bild / 2^e tableau

7. Pastorale 03:14

8. The Royal March / *Königlicher Marsch* / Marche royale 02:36

9. The little concert / *Kleines Konzert* / Petit concert 02:52

10. Three Dances / *Drei Tänze* / Trois danses : tango, valse, ragtime 06:34

11. The Devil's Dance / *Tanz der Teufels* / Danse du diable 01:15

12. The great Chorale / *Großer Choral* / Grand Choral 03:12

13. Triumphal march of the Devil / *Triumphzug des Teufels* / Marche triomphale du diable 01:59

BOSTON SYMPHONY CHAMBER PLAYERS

Joseph SILVERSTEIN, violin • Henry PORTNOI, double-bass • Harold WRIGHT, clarinet • Sherman WALT, bassoon

Armando GHITALLA, trumpet • William GIBSON, trombone • Everett FIRTH, percussion

Live, May 28, 1980

THREE PIECES FOR STRING QUARTET (1914)

06:55

DREI STÜCKE FÜR STREICHQUARTETT

TROIS PIÈCES POUR QUATUOR À CORDES

- | | |
|---------------------------|-------|
| 14. <i>No.1 Danse</i> | 00:47 |
| 15. <i>No.2 Eccentric</i> | 02:02 |
| 16. <i>No.3 Cantique</i> | 03:59 |

17. CONCERTINO FOR STRING QUARTET (1920)

06:59

FÜR STREICHQUARTETT

CONCERTINO POUR QUATUOR À CORDES

TOKYO STRING QUARTET

Peter OUNDJIAN, Kikuei IKEDA, violins • Kazuhide ISOMURA, viola • Sadao HARADA, cello

Live recorded : February 2, 1987 (14-17)

18. THREE SONGS FROM WILLIAM SHAKESPEARE

07:20

for mezzo-soprano, viola, flute and clarinet (1953)

Für Mezzosopran, Bratsche, Flöte und Klarinet / Pour mezzo-soprano, alto, flûte et clarinette.

Music to hear / *Musique à écouter (Sonnet VIII Thorpe Edition, 1609)*

Full fathom five / *Par cinq brasses sous les eaux (Ariel Song, The Tempest)*

When Daisies pied / *Quand les pâquerettes diaprées.*

Milada Boubliková

Members of the MUSICA NOVA PRAGENSIS : Pavel Janda, viola • Josef Mokroš, flute • Milan Kostohryz, clarinet

Live recorded : February 2, 1971

TOTAL PLAYING TIME: 2h25'19"

Publishers: Boosey & Hawkes

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FROM RIMSKIAN OPULENCE TO THE SERIAL WRITING

L'Oiseau de feu (*The Fire-Bird*) has a musical support that is both functional and illustrative, ensuring it a career in the concert hall while still suggesting the essential points of its choreographic context. The action of the ballet opposes the forces of darkness and evil, incarnated by the magician Kastchei and those of light represented by the Fire-Bird. In the musical language Stravinsky is beginning to disentangle himself from the eclectic aesthetic of Rimsky-Korsakov in the quest of the discovery of himself, of his primitive vitality, and of his own characteristic orchestral effects, such as trombone glissandi natural harmonics in the strings... His technique of orchestration acquired brilliance, a real fairy-tale magic by making use of divided strings, an increasingly tightly organized rhythmic design and an *acoustic* treatment of the sound material. Even if certain oriental effects are obviously borrowed from *Le Coq d'or*, testamentary to the composer of *Scheherazade*, some of the *concordances of totally unusual rhythms* (according to Debussy) invest these pages with new material whose 'Russian' character is not evident until the last scene. Paradoxically, the very success of this work became something of an obstacle to the favourable reception of his later works. The public, still tinder the spellbinding charm of *Firebird* was confusedly to seek the same enchanted world in the far more "revolutionary" *Sacre du Printemps* and *Les Noces*, which consequently caused scandals. Looking back in time, we can now see that the works commissioned by Diaghilev in the years 1910-1911 have had as spectacular careers in the concert-hall as on the stage. Ravel's *Daphnis et Chloé* (1912), Debussy's *Jeux*

(1913) and Stravinsky's 'Russian' trilogy, *The Firebird*, *Petrushka* (1911) and *The Rite of Spring* (1913) mark a revolution in which was started by Tchaikovsky: the rights of the music become at least equal to those of the choreography.

The argument may be summarized as follows: *Ivan Tsarevitch, roaming one night in the enchanted garden of Kastchei, stumbles on the Firebird. The prince captures the Bird who begs him to set her free, which he does in exchange for a golden feather. Thirteen princesses, captives of the immortal Kastchei, appear. They dance a round (khorovod) The night passes into dawn and they have to return to the magician's castle. Ivan goes in pursuit of them, but the magic bells alert the monstrous guards of the castle. They seize the prince. In vain the Princesses intercede on his behalf. Ivan then remembers the golden feather and waves it. The Firebird appears at once and by enchantment leads Kastchei's prisoners in an infernal dance, and then causes them to fall asleep with a lullaby. The Bird reveals to Ivan the egg that encloses the soul of Kastchei. The prince breaks it and thereby liberates the princesses and their companions, the petrified knights, from his spell. In the general rejoicings everyone pays tribute to their liberator.*

It has become a common place today to regret the fact that the harmonic writing in *The Firebird* should have remained well within the bounds of the Wagnerian and Debussian models in vogue at the time. The contrast between the diatonic language derived from Russian folk music (as in the *Round of the Princesses*), the world of light, and the highly chromatic writing based on an augmented fourth, the malevolent and supernatural world, is as much part of the heritage of *Parsifal* as of that of *The Golden Cockerel*. Stravinsky was to deplore this outdated orientalism (Memoirs) as well as the *Mendelssohnian-cum-Tchaikovskian* influence

in *The Game of the Princesses with the Golden Apples*, while pointing out the novel treatment of timbre, in particular of the strings with their extremely precise dynamic indications, the use of mutes, tremolos and harmonics. He also regards the finale as *the first appearance in (his) music of an irregular metre*. And it must be admitted that Kastchei's *Infernal Dance* with its syncopated theme in the bassoon, its dynamic drive, its vitality and rhythmic violence directly prefigures *the Sacred Dance* in *The Rite of Spring*.

Dedicated to Ernest Ansermet, the *Three Pieces for string quartet* have the freshness and the impudence of the style of the period (*Pribaoutki*, *The Saucers*), but all three of them may be taken as simple studies in sonorities. The first two treat simultaneously variable meters and off-beat rhythms, characteristic of the 'Russian' style of the *Rite of Spring* composer's. *Eccentric* also takes on Debussyan tints in its undulating tempi and the *General Lavine* and *Golliwog's Cake-walk* character of the rhythm. The third presents the strictness of a chorale prefiguring the dissonances of *L'Histoire du Soldat*. These pieces were first performed in Chicago on 8 November 1915 by the Swiss Flonzaley Quartet

Few little cycles, *Pribaoutki*, *Berceuses du Chat*, *The saucers*... were really preparations for the writing of *Les Noces*. Stravinsky compiled the Russian text himself, leaning heavily on Kirievsky's anthology which contains a large number of wedding songs, some of them with words by Pushkin. The French version was entrusted to C.F. Ramuz. The working score was compiled between the spring of 1915 and 4 April 1917 at Morges, near Lausanne. Numerous projects for its orchestration were tried out. The first idea for a gigantic orchestra derived from the *Rite* was soon abandoned. The second was to

have been for an ensemble of winds and percussion with the addition of popular instruments - guzlas, balalaikas, guitars and probably a cymbalom to which he had just been introduced by the Hungarian virtuoso, Aladar Racz. In 1917 he wrote a version for chamber orchestra. The fourth and, perhaps, most original score was for only five instruments, two cymbaloms, a pianola, an harmonium and percussion. Unfortunately it was abandoned at the end of the second tableau. Without the pressures of a commission and a deadline, work was suspended. It would not be completed until 6 April 1923, six weeks before its first performance by the Ballets Russes at the Gaité Lyrique in Paris on 13 June conducted by Ernest Ansermet. The sets and costumes were by Natalia Gontcharova, the choreography by Bronislava Nijinska and the four pianos were played by Marcelle Meyer, Georges Auric, E. Hument and H. Léon. The plot is essentially related by the choir and the soloists – not on the stage, but in the orchestra pit. The instrumental web of sound, striking by its percussive nature, only seems to surround the singers, to propel them and to give them the chance to rebound by its rhythmic dynamism. The language leans on an archaic – like pentatonic scale. A continuous linear counterpoint leads back to the medieval madrigal, ornamented with oriental melismata, and a perpetually changing metre that follows the verbal structure. The direct borrowings from the liturgical and the folk repertory are limited to the church song (tableau 2, *At the Bridgeroom's Home*), to the bass parts and the women's chorus (tableau 3), to the work-song accompanying the bride (tableau 4), as well as the very Mussorgskian hockets that return several times (inspired, it would seem, by the brawling of two drunkards encountered in the street). It remains to be noted that this orchestration, the only complete

one, creates some literally unprecedented fusions of timbre in the *coda* by adding to the harmonies of the the four pianos the metallic vibrations of a bell and two finger-cymbals. *The thought of composing a dramatic spectacle for a théâtre ambulant had occurred to me more than once since the beginning of the war... I discovered my subject in one of Afanasiev's tales of the soldier and the Devil. In the story that attracted me, the Soldier tricks the Devils into drinking too much vodka. He then gives the Devil a handful of buckshot to eat, assuring him that it is caviar, and the Devil greedily swallows it and dies. My original idea was to transpose the period and the style of our to any time... The Soldier of the original production was dressed in the uniform of a Swiss Army private of 1918, while the costume, and especially the tonsorial apparatus of the lepidopterist, were of the 1830 period. The première performance of this **Soldier's Tale** took place in Lausanne on 28 September 1918 under the direction of Ernest Ansermet. In 1920 the composer drew an instrumental suite from it. This work does not form a simple septet, although it requires no more than seven performers. The 'orchestra' of this musical tale imitates the bands used by itinerant circuses in which the bassoon is replaced by the alto saxophone. It follows exactly the same division of this spectacle that is to be 'read, played and danced'*

While spending the summer of 1920 at Garches in Switzerland, Stravinsky received a commission from Alfred Pochon, the first violinist of the Flonzaley Quartet, who was eager to continue the collaboration inaugurated with the *Three Pieces* of 1914. He summarized the work [**Concertino for string quartet**] as follows, '[it] is a piece in sonata allegro form with a distinctly concertante part for the first violin, which, because of its limited dimensions, I gave the diminutive

title of concertino (piccolo concerto)'. The 'out-of-tune' style of the first violin still makes us smile. Added to this is a sense of profound satisfaction at the cadenza presented to this violin soloist in the middle *andante* section. This brief slow-fast pattern combines the perfection of a strict sonata form, the tart suaveness of timbre of miniature theatre orchestra and an unflagging drive that does not become peremptory until the concluding *poco agitato* section.

The **Symphony in C major**, first performed on 7 November 1940 by the Chicago Symphony with the composer conducting, was written at a time of rupture, of another uprooting. André Boucourechliev (*Stravinski*, Fayard, Paris, 1982) refutes the direct influence of events on the work itself, that *bears witness [to] a provisional empty passage in which suddenly nothing happens any longer, where everything seems to become levelled, to be cancelled in a compulsive repetitiveness...* Other musicologists are less uncompromising and agree with Stravinsky in confirming that the symphony is a reference to Haydn, Beethoven and Tchaikovsky's *Symphony No. 1*. The form is that of the Beethoven four-movement symphony, founded on an easily identifiable cyclic theme. The opening *Moderato alla breve* promptly states this theme, in C, a 'Stravinskian' harmonic and instrumental signature. The *Larghetto concertante* is like a résumé of baroque techniques of ornamentation revised according to the virtuosic possibilities of modern harmony, particularly in the woodwinds. The *Allegretto*, which plays the part of the scherzo, is not far from a piece of self-quotation, so reminiscent of the ambience of the popular fair that it is like a distillation of the first tableau in *Petrushka*. The finale, *Adagio; Tempo giusto, alla breve*, is gradually charged with an energy, a density and a hieratic grandness.

The *Three Songs from William Shakespeare* form the first clearly twelve-tone set of compositions, each of the songs exploring a different tone-row. Written in the autumn of 1953 the writing seems to link two periods: in the first song the voice and the flute state a series of four tones followed by their retrograde mirror image while the viola and clarinet untiringly repeat the first five notes of the key of C major. The second song is like a curious madrigal playing on a series of seven tones treated in triple canon. The third and last song uses diatonic material close to that of the *Prihaoutki* but its development is strictly serial. It was first conducted by Robert Craft on 8 March 1954 in Los Angeles.

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DES FASTES RIMSKIENS A L'ÉCRITURE SÉRIELLE

L'*Oiseau de Feu* dispose d'un support musical à la fois fonctionnel et illustratif qui fait que sa carrière put se poursuivre au concert tout en continuant à suggérer l'essentiel de son contexte chorégraphique. L'action oppose deux mondes, celui des ténèbres et des maléfices incarné par le magicien Kasteïi, et celui de lumière avec l'Oiseau. Sur le plan du langage, Stravinski commence à se dégager de l'esthétique diaprée de Rimski-Korsakov pour partir à la découverte de lui-même, d'une vitalité primitive, d'effets orchestraux qui lui sont propres tels que *glissandi* de trombones ou de cordes aux harmoniques naturelles. Sa technique d'orchestration acquiert l'éclat, une réelle féerie en jouant sur les cordes divisées, une organisation rythmique de plus en plus serrée et un traitement 'acoustique' du matériau sonore. Même si certains orientalismes sont visiblement empruntés au *Coq d'or* testamentaire de l'auteur de *Schéhérazade*, des *concordances de rythmes tout à fait inhabituelles* (selon Debussy) font de ces pages une matière nouvelle dont le caractère "russe" n'est évident qu'en son tableau final. Paradoxalement, le succès même du spectacle fit quelque peu obstacle au bon accueil d'œuvres postérieures. Le public, resté sous le charme sulfureux de *l'Oiseau*, cherchera confusément à retrouver ce monde enchanté dans les partitions plus "révolutionnaires" que vont être le *Sacre du Printemps* et *les Noces* qui seront alors l'objet de scandales. Avec le recul du temps, on s'aperçoit que les partitions commandées par Diaghilev en ces années 1910-1911 eurent une carrière au concert aussi prodigieuse que sur scène.

L'argument peut se résumer ainsi : *Le prince Ivan erre la nuit dans le jardin enchanté de Kastscheï à la recherche de l'Oiseau de Feu. Le prince capture l'Oiseau qui le supplie de lui rendre la liberté, ce qu'il fait en échange d'une plume d'or. Treize princesses captives de l'immortel Kastcheï apparaissent. Elles dansent une ronde (khorovod). Le soleil va se lever et elles doivent rentrer au Château du magicien. Ivan se lance à leur poursuite, mais des cloches magiques avertissent les gardiens monstrueux du château. Ces derniers s'emparent du Prince. Les princesses intercèdent vainement en sa faveur. Ivan se souvient alors de la plume d'or et l'agite. Aussitôt apparaît l'Oiseau de feu qui, par un sortilège, entraîne les créatures de Kastcheï dans une danse infernale, puis les endort avec une berceuse. L'Oiseau fait découvrir à Ivan l'œuf qui renferme l'âme de Kastcheï que le prince brise, libérant ainsi les princesses et leurs compagnons, des chevaliers restés pétrifiés. Dans l'allégresse générale, tous rendent hommage à leur libérateur.*

Il est aujourd'hui de tradition de regretter que l'écriture harmonique de *l'Oiseau de Feu* soit restée en deçà des modèles wagnériens et debussystes en vogue à son époque. L'opposition entre un langage diatonique issu du fond populaire russe (telle la *Ronde des Princesses*), monde de lumière, et une écriture très chromatique, basée sur la quarte augmentée, monde maléfique et surnaturel, appartient tout aussi bien à l'héritage de *Parsifal* qu'à celui du *Coq d'or*. Stravinski (dans ses Mémoires) déplorera cet orientalisme daté, ainsi que l'ascendance *mendelssohno-tchaïkovskienne* du *Jeu des princesses avec les pommes d'or*, tout en faisant remarquer le traitement nouveau du timbre, en particulier des cordes soumises à des notations très précises sur le plan de la dynamique, à l'utilisation des sourdines, trémolos et harmoniques. Il tient par

ailleurs le finale comme *la première apparition dans [sa] musique d'une métrique irrégulière*. Reste que la *Danse infernale* de Kastcheï, avec son thème syncopé au basson, par sa dynamique, sa vitalité et sa violence rythmique, annonce directement la *danse sacrale* du *Sacre du Printemps*.

Dédiées à Ernest Ansermet, les *Trois Pièces pour quatuor à cordes* ont la verdeur et la truculence du style d'époque (*Prihaoutki, Soucoupes*), mais peuvent se comprendre toutes trois comme de simples études *sur les sonorités*. Les deux premières y traitent simultanément de mètres variables et d'accents décalés, caractéristiques du style 'russe' qui prévaut chez l'auteur du *Sacre*. *Eccentric* prend également des teintes debussystes par ses tempos ondoyants et le caractère *General Lavine* ou *Golliwogg's cake-walk* du rythme. La troisième présente la rigueur d'un choral prémonitoire des dissonances de l'*Histoire du Soldat*. Ces pièces furent données en première le 8 novembre 1915 à Chicago par le Quatuor vaudois Flonzaley.

De petits cycles vocaux, *Prihaoutki, Berceuses du Chat, Soucoupes...* forment une véritable préparation à l'écriture des *Noces*. Stravinski en rédige lui-même le texte russe à partir du recueil de Kirievski comportant de nombreux chants de noces, dont certains seraient de la plume de Pouchkine. La version française est confiée à C.F. Ramuz. La partition de travail est menée à bien entre le printemps 1915 et le 4 avril 1917 à Morges (près de Lausanne). De nombreux projets d'orchestration sont entrepris. Le premier prévu pour un orchestre gigantesque, issu du *Sacre*, est rapidement abandonné. Le second mettait en œuvre, à côté d'un ensemble à vent et percussion, des instruments populaires, guzlas, balalaïkas, guitares et probablement le cymbalum que venait de lui faire découvrir le virtuose hongrois Aladár

Racz. En 1917, il réalise une version pour orchestre de chambre. La quatrième, peut-être la plus originale, ne comportait plus que cinq instrumentistes pour deux cymbalums, pianola, harmonium et percussions. Elle fut malheureusement abandonnée dès la fin du deuxième tableau. Mais, sans la pression d'une commande et d'une date précise de création, le travail reste en suspens. Il ne sera achevé que le 6 avril 1923, six semaines avant la première donnée dans le cadre des Ballets russes à la Gaîté Lyrique à Paris le 13 juin sous la direction d'Ernest Ansermet, décors et costumes de N. Gontcharova, chorégraphie de B. Nijinska, avec aux quatre pianos, Marcelle Meyer, G. Aune, E. Flament et H. Léon. L'essentiel du discours est confié au chœur et aux solistes restés hors plateau. La trame instrumentale, insolite par sa nature percussive, ne fait qu'entourer les voix et semble les propulser, leur donner des possibilités de rebond de par son dynamisme rythmique. Le langage s'appuie sur une échelle pentatonique archaïsante. Un contrepoint continu et linéaire renvoie aux madrigaux médiévaux, agrémentés de méliques orientaux et d'une métrique en perpétuelle variation afin de suivre la structure du verbe. Les emprunts directs au répertoire liturgique ou populaire se limitent au chant d'église (Chez le fiancé, tableau 2), aux parties de basse et de chœur de femmes (tableau 3), à la chanson de travail (accompagnant la mariée, tableau 4), ainsi qu'au *hoquetus* très moussorgskien qui revient à plusieurs reprises (inspiré, paraît-il, par les braillements de deux ivrognes rencontrés dans la rue). Reste que cette dernière orchestration, la seule "achevée", distille en sa coda quelques alliages de timbre proprement inouïs, partant des harmonies de quatre pianos, des vibrations métalliques d'une cloche et de deux crotales.

Depuis le début de la guerre, j'avais souvent envisagé

*de composer un spectacle dramatique pour un théâtre ambulants... Je puisai mon sujet dans une des légendes d'Afanassiev. Dans l'histoire qui me séduisit, le soldat, par ruse, parvient à faire boire au Diable trop de vodka. Puis il lui donne une poignée de plomb de chasse à avaler en l'assurant que c'était du caviar. Le diable l'avale gloutonnement et en meurt. [...] Ma première idée était de transposer la période et le style de notre pièce à une époque indéterminée... Le Soldat, dans le spectacle d'origine, revêtait donc l'uniforme d'un simple soldat de l'armée suisse de 1918, tandis que le costume et spécialement l'attirail ou trail de barbier du lepidopériste dataient de 1830. La première représentation de **L'Histoire du Soldat** eut lieu à Lausanne le 28 septembre 1918 sous la direction d'Ernest Ansermet. Dès 1920, l'auteur en tirait une suite instrumentale. Elle ne constitue pas un simple septuor même si elle n'exige que sept exécutants. L'«orchestre» de ce conte musical imite celui qu'utilisent les cirques ambulants, le basson étant alors remplacé par un saxophone-alto. Elle suit exactement la découpe de ce spectacle qui doit être « lu, joué et dansé ».*

En l'été 1920, à Garches, Stravinski répond à une commande d'Alfred Pochon, le premier violon du Quatuor Flonzaley, soucieux de poursuivre la collaboration inaugurée avec les *Trois Pièces* de 1914. Il les caractérise ainsi : [c'est] *un morceau [Concertino pour quatuor à cordes] en forme d'allegro de sonate, avec une partie nettement concertante au premier violon, ce qui, en raison de sa dimension limitée, me fit donner le titre diminutif de concertino (piccolo concerto)*. Le style *crin-crin* de ce premier violon continue à faire sourire. A celui-ci s'ajoute une satisfaction profonde lors de la cadence offerte à ce violon soliste au sein de l'*andante* central. Ce court schéma *vif-lent-vif* combine à la fois la perfection d'un strict plan de sonate, l'âpre suavité

de timbre d'un mini-orchestre de théâtre et une écriture dont la permanente motricité ne devient péremptoire que lors du *Poco agitato* conclusif.

La *Symphonie en ut*, créée au pupitre du Chicago Symphony le 7 novembre 1940 par le compositeur, fut écrite à un moment de rupture, de nouveau déracinement. André Boucourechliev (Stravinski, Fayard, 1982) réfute l'influence directe de l'actualité sur *l'œuvre elle-même, qui témoigne [d'un] provisoire passage à vide où soudain plus rien ne se passe, où tout semble se niveler, s'annuler dans un ressassement compulsif..* D'autres musicologues sont plus nuancés, et s'accordent avec Stravinski pour confirmer que la partition se réfère à Haydn, Beethoven, et à la *Symphonie n°1* de Tchaïkovski. La forme se veut beethovénienne avec ses quatre mouvements partant d'un thème cyclique facilement identifiable. Le *moderato alla breve* initial propose donc d'entrée ce thème, une signature harmonique et instrumentale «stravinskienne». Le *larghetto concertante* semble un résumé des techniques baroques d'ornementation revues en fonction des possibilités virtuoses de l'harmonie moderne, en particulier des bois. L'*allegretto*, qui fait office de scherzo, est proche de l'auto-citation tant l'ambiance de fête populaire entretenue apparaît comme une décantation du premier tableau de *Pétrouchka*. Le finale, *tempo giusto, alla breve*, se charge peu à peu d'une énergie, d'une densité, au hiératisme grandiose.

Les *Three Songs from William Shakespeare* forment le premier cycle d'écriture strictement dodécaphonique, chacun des trois volets exploitant une série différente. Écrit à l'automne 1953, il semble marier deux époques: dans le premier chant, voix et flûte exposent une série de quatre sons suivie de leur « miroir » rétrograde tandis qu'alto et clarinette répètent inlassablement les cinq premiers degrés de la gamme d'ut majeur. Le second (Chant d'Ariel) forme comme un curieux madrigal jouant sur une série de sept sons énoncés en canon triple. Le troisième et dernier use d'un matériau diatonique proche de celui des *Prihaoutki*, mais son développement est strictement sériel. Il fut créé par Robert Craft le 8 mars 1954 à Los Angeles. C'est Cathy Berberian le 14 décembre 1964 à New York qui les immortalisa .

Si ce disque vous a plu, sachez qu'il existe un catalogue des autres références PRAGA disponibles. Consultez notre site www.pragadigitals.com ou écrivez à notre adresse électronique, pragadigitals@wanadoo.fr, ou aux AMC, BP 20110, F 92216 SAINT-CLOUD cedex, et vous recevrez un catalogue gratuit ainsi que les mises à jour présentant en avant-première les nouveautés programmées

THE WEDDING (LES NOCES, SVADEBKA)(SUNG IN RUSSIAN)

Svadebka (Les Noces, The Wedding) means 'Little Wedding,' a diminutive of *svadba*, wedding. Stravinsky was never quite certain how to describe the work, but he insisted that it is not a ballet. In 1919 he instructed his publisher to subtitle the work in programs not as a ballet but 'as a *divertissement* . . . in two parts with soloists and chorus and an ensemble of several instruments.'

FIRST SCENE: The Tresses: At the Bride's House

THE BRIDE

Tress my tress, O thou fair tress of my hair,
O my little tress.
My mother brush'd thee, mother brush'd thee at evening,
Mother brush'd my tress.
O woe is me, O alas poor me.

BRIDESMAIDS

I comb her tresses her fair golden tresses,
Nastasia's bright hair Timofeyevna's fair tresses.
I comb and plait it, with ribbon red I twine it,
I will twine her golden hair.
I comb her fair tresses bright golden tresses,
I comb and I twine Timofeyevna's fair tresses,
I bind her tresses I comb them and plait them,
With a fine comb I dress them.

THE BRIDE

Cruel, heartless, came the match-maker,
Pitiless, pitiless cruel one, pitiless cruel one.
She tore my tresses, tore my bright golden hair, pull'd it
She tore my hair that she might plait it in [tearing it.
Two plaits, plaiting it in two.
O woe is me, O alas, poor me.

BRIDESMAIDS

I comb her tresses, her fair golden tresses,
Nastasia's bright hair, Timofeyevna's fair tresses,
I comb and plait it, I comb it and bind up her hair,
With a ribbon of bright red, mine it with a ribbon blue.

THE BRIDE

Golden tresses bright, O my tresses fair.

BRIDESMAIDS

Weep flot, O dear one, weep flot,
Let no grief afflict thee, My dear one,
Weep no more, Nastasia, O weep no longer, my heart, my
Of your father think, your mother's care, [Timofeyevna.
And of the nightingale in the trees.
Your father-in-law, he will welcome you,
Your mother-in-law will bid you welcome
And tenderly will love you e'en as though you were their own
[dear child.

Noble Fetis Pamfilievitch, in your garden a nightingale is singing,
In the palace garden all day he whispers cooing notes,
Tis for you, Nastasia, his singing, my dear one,
For you alone his singing, for your delight, your happiness,
For you alone his singing, for your delight, your happiness,
He shall flot disturb you sleeping, in time for mass he'll wake you.
Come, come let us make merry from one village to another.
Come, come, dear Nastasia shall be happy,
She must be gay and joyful.
Come !

She should always be of good cheer.
Neath the little stones a brook flows.
Underneath the stones a little brook is flowing,
Underneath the stones, making loud and happy music.
Loud and gay it sounds like beating drums,
Like beating drums, gaily loudly making music.
So Nastasia Timofeyevna, so in marriage do we give thee,
So we give thee.

THE BRIDE AND THE MOTHER

Plait, plait my little tresses, Plait my hair and bind it with
ribbon red, In plaits bind it tightly.

BRIDESMAIDS AND THE BRIDE

I will comb Nastasia's fair tresses,
I bind the fair hair of my Timofeyevna,
Once more I comb it and bind it with ribbon,
A ribbon entwined about her hair,
Again I will comb Nastasia's fair tresses,
I comb them and twine them, my Timofeyevna,
I twine her fair hair, with a ribbon I bind it,
A ribbon of bright red.
Blue a ribbon blue, and ribbon red,
Bright red, as my own lips are red.
A ribbon blue, as blue as my eyes.

SECOND SCENE: At the Bridegroom's House

BRIDE GROOM'S FRIENDS

Virgin Mary, come, come and aid our wedding,
Come, Mary hear our pray'r, aid us as we comb the fair curls
Virgin Mary come. [of Fetis.
Wherewith shall we brush and comb and oil the fair locks
Come, come to aid us, O come Virgin Mary, [of Fetis?
O come, Mary aid us, uncurl his fair locks.
Quickly let us to the town and buy some pure, buy some pure
And curl his locks, his fair locks. [olive oil,
Come Virgin Mary, come to aid our wedding,
Aid us now as we uncurl the bridegroom's locks.
Come, O come and aid us to uncurl his fair locks.
Last night, Fetis sat, sat within his house all the while.

FATHER

Last night Parnfilievitch his fair locks sat brushing.

PARENTS

Now to whom to whom will these curls belong?
Now, now, to whom, to whom will these curls belong?
Now they will belong to a rosy lipp'd maiden.
Do they now, now, belong w her, to the tall one,
To Nastasia, to Timofeyevna.
Now Nastasia pour oil on them.
Do you pour oil on them;
You, Timofeyevna, you pour oil on them.
Oil the fair, the curly locks of Pamfilievitch,
The fair and curly locks.
O the fair, the curly locks of Fetis, the fair and curly locks of
[Pamfilievitch.
Thy mother curl'd them oft, saying then while she was curling
Little son, be you white and rosy cheek'd little son, [them,
My little child, my son.
And another one will curl your locks,
And another one will love you.
Shining locks and curly whose are they

O Pamfilievitch lovely locks curly, the locks of Fetis, well oil'd
Glory to the father, glory to the mother, [and lovingly curl'd
Well have they brought up their wise one obedient,
obedient and wise one obedient.
A clever prudent child.

BRIDEGROOM

Let my fair curls be in order, upon my white face, in order.
And grow used to young man's ways, my habits, my dandy
young habits are usual there.

CHORUS

Ah in Moscow, in the city, dandy young habits are usual there.
Virgin Mary, come, come and aid our wedding,
Aid us to brush the locks, aid us to uncurl the fair locks of
Aid us to uncurl the fair locks of Fetis. [Fetis,
Virgin Mary come and aid us to uncurl the fair locks of Fetis.
Holy Mother, come to us, Thyself come we pray Thee.
Come to the wedding, to the wedding.
And with Thee, all the holy Apostles.
Come to the wedding, to the wedding,
Come to the wedding, to the wedding,
And with Thee come all the angels.
Come to the wedding, to the wedding.
Now may God bless us, God bless us all and His Son,
Come to the wedding, to the wedding, to the wedding.

THE BRIDEGROOM

Bless me, my father, my mother, bless me,
I your child who proudly goes against the strong wall of stone
See him, Fetis, the noble Fetis there, [to break it.
See him the noble Fetis, there to win his bride, his lady.
So the candles are lighted.
We go now to the church and we kiss there the silver cross,
To invoke our Lady's blessing.

FIRST BRIDESMAID

All you that come to see the bride passing by,
All you that come to see the bride passing by, did stay to
See her taken away. Give your blessing, bless the prince upon
[his way,

The bridegroom who is gone away to meet his bride.
To wed her whose troth is plighted.
On his brow to set a golden crown.

CHORUS

Ah, on his brow to set a golden crown.
See there fades the flow'r too.
Falls a white feather, now the flow'r fades,
Fades the flow'r too, now fades the flow'r,
The feather falleth,
So did Fetis kneel down before his own father,
So did Fetis kneel before his mother graciously,
Asking their blessing upon the son who goes to be married,
And may the saints go with him, guarding him,
May the saints go with him too, and keep him in their care.
Lord, O bless us all from oldest to the youngest children.
Saint Damian bless us also.
Bless us Lord, bless the bride and the bridegroom, bless us also,
Virgin Mary comb the fair locks of Fetis,
While we comb and brush the curls of Pamfilievitch.
The oldest, the youngest, O bless us. Ah!
Bless us, O Lord, and bless now our wedding too,
Bless us, Lord, send Thy blessing upon us all.
Bless us, O bless the father and mother, sister and brother.
Bless us, O bless the sister and the brother,
Bless us, we pray Thee, bless all who are faithful,
All who fear and love him.
God protect us, aid us now, God be with us now.
Bide with us, abide with us, abide with us now.
Saint Luke, do thou be with us, bless us, Saint Luke, Saint
Luke.
Bless our marriage rites we pray thee,

Bless the couple whom thou hast chosen,
Bless the pair Saint Luke bless them whom thou, thou hast
Grant, O grant thy blessing for always, [chosen.
And to their children.

THIRD SCENE: The Departure of the Bride

CHORUS

Brightly shines the moon on high, beside the glowing sun,
Ev'n so the princess liv'd within the palace happily beside her
[aged father and her mother,
Happily beside her father and her mother dear.

BRIDE

O grant me your blessing, father, for now
I go to a foreign land.

FATHER AND MOTHER

See how bright the candles burn before the ikon,
So I have stood before it long,
So the princess stood awhile and quickly then away she went.

CHORUS

So they gave their blessing to their daughter fair,
So she before her father stood weeping,
And to ev'ry quarter of the world I go.
Holding the ikon, holding bread and salt too,
Holding bread and holding salt too.
Thou Saint Cosmos come with us, Cosmos and Damian,
O come with us,
Holy Saint Cosmos O grant that the wedding may prosper,
Enduring from youth unto age, do thou grant that the
[wedding may prosper,
Enduring from youth unto age, enduring from youth to old
[age, to old age.
To the room where the two little doves are sitting,
Two little doves in a small room,

Holy Cosmos and Damian walked about the hall and
Two our children even unto them. [came back.
In the little room, the happy room, the small room,
There are sitting two little doves.
There is singing, dancing, drinking too.
Tambourines sounding, clashing, cymbals are being played.
Long and happy union grant thou them.
May the wedding endure from their youth, from their Youth
unto old age and unto their children,
Holy Cosmos and Damian walked about the hall,
They walked about the hall and then they came back.
Virgin Mary, give Thy blessing,
Virgin Mary, Mot ber of our blest Saviour, grant
Thy blessing on this union.
The apostles and all angels, as the hops entwine together,
So our newly married couple cling together,
So our newly married couple cling together,
As one they cling together, as the hops entwine together,
So they cling together, as the hops entwine together.

(Enter the mothers of the groom and bride from either side of stage).

MOTHERS

My own dear one, child of mine, little one, my little one,
Do not leave me, my dear one, little one, child of mine.
Do not leave me my dear one, come again to me, my little one.
My own my child, dear child of mine.
Ah, do not leave me lonely, come back, come back, my dear
[one, my little one,
Child you have forgot, dear one, have forgot the golden keys
Hanging golden keys hanging there, [hanging,
My own little child, dear one.
(The mothers go out)

FOURTH SCENE: The Wedding Feast

CHORUS

Bernes two there were on a branch, they fell to the ground,

One berry bows to another berry one.

Ai, louli, louli, louli! Loschenki, ai louli,

A red, a very red one, and a strawberry did ripen,

Ai Loschenki, louli.

And one berry to another spoke sweetly,

Close one berry grew to another, close to it,

And one berry represents the noble bridegroom, Fetis,

And the other, Nastasia, 'tis the white one.

So gaily gaily goes he Theodor Tichnovitch,

I found a ring, found a golden ring, ring of gold set with precious

Who comes here so gaily? Palagy Stanovitch, [stones.

Who is't comes here so gaily? Palagy Stanovitch.

I have lost, lost the golden ring with jewels set, with precious

[stones.

Oh, oh, poor me, oh, poor Palagy, Oh, poor Palagy no more

No more is he gay, oh, poor Palagy. [is gay,

Flying comes a grey, a little goose.

One red berry bows to another red berry,

One red berry spoke to another red berry.

Flying comes a grey, a little goose,

Flying comes a grey goose, little goose, flying comes a grey

Now its wings are beating, its tiny feet are scratching, [goose.

Making clouds of dust rise, making all the nobles.

BRIDE'S FATHER

Now behold your wife, whom God hath given you.

CHORUS

And what did we tell you, dear Nastasia?

Your wife must sew and spin, she must keep the linen and

sew and spin the flax white and sew it too.

(The bride's mother leads her to her son-in-law.)

BRIDES MOTHER

To you I entrust her, my son-in-law, I entrust her my

[daughter dear.

CHORUS

Let her sew the linen, food you shall give her and clothe her,

Give her to eat and to drink,

And set her to work, you feed her and clothe her and bid

[her work.

FATHER

You saw the logs. Ask again. *(clap.)*

CHORUS

Love her and shake her like a pear tree and love her.

They are come our nobles, fill the flowing goblets,

Round the tables going fill the flowing goblets,

Going round among the guests and toasting Mary.

Drink thou little mother, eat thou Maritovna.

I do flot drink, I do flot eat, I listen here,

Listen to the nobles as they eat and drink their wine.

If our Simon were here,

O you gay, noisy chatt'ring goose, where have you been?

Noisy goose, where have you been and what did you see there?

A Chinaman? Where have you been, what did you see there

I have been far away at sea, the blue sea and the lake of blue,

Away upon the sea.

A swan-neck'd maiden in the sea was bathing, washing there

her Sunday dress.

A little white swan did you see there and did you see a little

[white swan.

And how should flot I have seen the sea, flot I have seen the sea?

How should flot I have seen the sea, seen the little swan.

Ay, beneath his wing the swan doth hide his mate.

Two swans, two white swans in the sea were swimrning in the

Ay, and Fetis holds Nastasia right tenderly, [sea, two swans.

And Fetis holds his bride to him tenderly.

FIRST BRIDESMAID

And you Nastasia, what have you done?

THE BRIDE

I have donn'd a golden belt,
It is plaited with pearls that trail and hang down to the ground.

CHORUS

Now all you who are come to the feast,
Lead the bride in, the bridegroom is waiting, lonely,
Holding a goblet of rare old wine, a rare goblet.
O you merry old rogue, Nastasia's father, you,
He has sold his child for wine, for flowing goblets.

TENOR

You fair rnaids, and you pastry-cooks, and you plate-
[washers,
You good-for-nothings, good-for-nothings, you chatterboxes,
All you lazy wives, you foolish ones,
And all you naughty ones who are among the wedding guests,
Raise your voices (*spoken*).

(One of the friends chooses among the guests a man and his wife, and sends them to warm the bed for the bridal pair.)

Hear the bridegroom saying 'I woud sleep now'
And the bride replying 'Take me with you,'
Hear the bridegroom saying 'Is the bed narrow?'
And the bride replying, 'Not too narrow.'
Hear the bridegroom saying, 'How cold are the blankets?'
And the bride replying 'They shall warm them.'
'Tis to thee Fetis sing we now this little song,
And to the little dove, the white one, to Nastasia, to our
Timofeyevna, too.
Dost hear us, hearest thou Fetis, dost hear us, Pamfilievitch.

We are honoring you, we sing our song to you.
Do flot lie thus by the steep river bank,
Ay, sit down, Savelyoushka,
In a summer house, a wedding prepare now for Fetis.

GUESTS

In the farm house see how jolly a feast is held,
Nobles sat at table drinking honey and wine,
And all the while made speeches,
Merrily, O merrily, our wedding went truly.
Nine kinds of beer, the good wife had prepared,
But the tenth is finest, the best of all.
Our Nastasia goes away, to dwell afar-off, in a distant country.
Wisely shall she live there and in happiness let her be
[submissive, let her be obedient.

She who knows how to be obedient, always is happy.
Bow then courteously, both to the old and the young ones.
To the very youngest maidens you must bow lower.
In the garden green there, Fetis stood and look'd
Upon the marks of his Nastasia's feet, his own Nastasia.
A smart young dandy, a dandy went a-walking down the street,
Down the long wide street walking.
On his head he wore a fine furry cap for winter.
My Nastasia walks very quickly and her new little coat,
It is lined with the fur of martens cosily.

FRIENDS (*speaking*)

Black her brows and beautiful.

ONE OF THE FRIENDS (*speaking*)

Now then, you old man, come and drink a little glass of wine,
Drink a good glass of wine.

MEN, FRIENDS, AND THE WOMEN

Toast the happy married couple, for our married ones need
[many things,

They want to have a little house, increasing their home,
A bath will they build for themselves there.
You come and have a bath, afterwards you will be heated.
So did our married pair begin their happy days together.
Now then! Now then!
Drink to their health, drink and toast our pair.
(The bride and bridegroom embrace each other.)

CHORUS

Drink again, toast the pair, and embrace the two.
This one, this one, this one, this is good, this one even now
[costs a rouble,
But if you squeeze it in your hand, squeeze it tightly, it costs
[double that.
I don't care, I don't care at all though it costs as much.
Now the river Volga overflows,
And before the gate I hear one calling,
Oh mother dear, my mother dear who calls me.
All you silly maidens tell me who the maiden was who ruled
[her true love.
*(Those who are warming the bed go out. Fetis and Nastasia
are conducted to the bed and laid in it, after which they are
left alone, and the door is shut).*

ALL
Lovely little bed where I lay me down,
How soft the pillow where I lay my head.
*(The two fathers and mothers settle themselves on a bench
before the door, everybody facing them.)*

BASS VOICE

Soft the pillow where I lay my head,
Folded in the soft blankets, folded in the blankets, the
[blankets warm,
See our Fetis there, Pamfilievitch.
The little sparrow makes first his nest, then takes his
[mate to be with him.
Fetis holds Nastasia and kisses her, his bride,
Kisses her and holds in his hand her little hand.
Holds her hand and presses it upon his heart,
Holds her hand and lays it upon his heart.
Dear heart, little wife, my own dearest treasure,
My sweet, my honey.
Dearest flow'r and treasure of mine, fairest flow'r sweetest wife,
Let us live in happiness so that all men may envy us.
(The curtain falls slowly.)

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IGOR STRAVINSKY 1882-1971

L'OISEAU DE FEU / THE FIREBIRD, ballet score (Fairy-tale in two tableaux, 1910)
LES NOCES / THE WEDDING (1917-23), sung in Russian,
L'HISTOIRE DU SOLDAT, instrumental suite (1920)

CD1

- | | | |
|---------|---|-------|
| 1 - 14 | L'OISEAU DE FEU (THE FIREBIRD), original version (1910) | 45:40 |
| 15 - 18 | SYMPHONY IN C (1940)* | 28:10 |

CZECH PHILHARMONIC ORCHESTRA, CHRISTOPH VON DOHNÁNYI
VÁCLAV NEUMANN*

CD2

- | | | |
|---------|--|-------|
| 1 - 4 | LES NOCES (1917-1923) ^o | 23:28 |
| 5 - 13 | L'HISTOIRE DU SOLDAT, suite (1920) ¹ | 26:00 |
| 14 - 16 | THREE PIECES FOR STRING QUARTET (1914) ² | 06:55 |
| 17 | CONCERTINO FOR STRING QUARTET (1920) ² | 07:00 |
| 18 | THREE SONGS OF WILLIAM SHAKESPEARE (1953) ³ | 07:20 |

Brigita ŠULCOVÁ, *soprano* • **Anna BAROVÁ**, *mezzo-soprano* • **Miroslav ŠVEJDA**, *tenor* • **Dalibor JEDLIČKA**, *bass*

PRAGUE RADIO CHOIR, MILAN MALÝ

Zdeněk JÍLEK, **Petr ADAMEC**, **Jiří HOLENA**, **Stanislav BOGUNIA**, pianos,

PRAGUE RADIO SYMPHONY (SOCR) SOLOISTS, ZDENĚK KOŠLER^o

BOSTON SYMPHONY CHAMBER PLAYERS¹

TOKYO STRING QUARTET²

Milana BOUBLIKOVÁ, *soprano* / MUSICA VIVA PRAGENSIS Members³

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