



# STRAVINSKY

## The Soldier's Tale (Complete)

Tianwa Yang, Violin

Fred Child, Narrator

Jared McGuire, The Soldier

Jeff Biehl, The Devil

Virginia Arts Festival  
Chamber Players

JoAnn Falletta



Igor  
**STRAVINSKY**  
 (1882-1971)

**The Soldier's Tale**

**Text by Charles-Ferdinand Ramuz (1878-1947)**

**English version by Michael Flanders and Kitty Black, revised by Pamela Berlin**

<b>Part I</b>		<b>Part II</b>	
1	Introduction: The Soldier's March	1:52	
2	Soldier: This isn't a bad place to stop...	0:55	
<b>Scene 1</b>			
3	Airs by a Stream	2:27	
4	Devil: Give me your fiddle...	3:55	
5	The Soldier's March (reprise)	1:39	
6	Narrator: Hurray, here we are!...	2:26	
<b>Scene 2</b>			
7	Pastorale	2:46	
8	Narrator: The Soldier looks up...	1:57	
9	Pastorale (reprise)	0:40	
10	Narrator: He took the book and began to read...	2:23	
<b>Scene 3</b>			
11	Airs by a Stream –		
	Narrator: Just to stretch out on the grass...	4:06	
12	Airs by a Stream (reprise)	0:45	
13	The Soldier's March (reprise) –		1:42
	Narrator: Down a hot and dusty road...		2:29
14	Narrator: Now he comes to another land...		2:39
15	Royal March		
16	Narrator: They gave the word		4:49
	for the band to play...		
17	The Little Concert		2:55
18	Narrator: There on her bed the Princess lies...		0:18
<b>Three Dances</b>			
19	Tango		2:11
20	Valse		1:59
21	Ragtime		2:16
22	Narrator: The Soldier holds the Princess close...		0:18
23	The Devil's Dance		1:23
24	Narrator: The Devil's exhausted...		0:10
25	The Little Chorale		0:38
26	The Devil's Song –		
	Devil: All right! I shall have to wait...		0:40
27	Grand Chorale – Narrator:		
	You must not seek to add to what you have...		3:23
28	Narrator: I have everything...		2:01
29	Triumphal March of the Devil		2:19

**Igor Stravinsky (1882-1971) and Charles-Ferdinand Ramuz (1878-1947)**

**The Soldier's Tale**

Igor Stravinsky was the son of a distinguished bass soloist at the Mariinsky Theatre in St Petersburg, creator of important rôles in new operas by Tchaikovsky and Rimsky-Korsakov. He was born, the third of four sons, at Oranienbaum on the Gulf of Finland in the summer of 1882. In childhood his ability in music did not seem exceptional, but he was able to study privately with Rimsky-Korsakov, who became a particularly important influence after the death of Stravinsky's strong-minded father in 1902. He completed a degree in law in 1905, married in the following year and increasingly devoted himself to music. Stravinsky's first significant success came when the impresario Diaghilev, a distant relative on his mother's side of the family, commissioned from him the ballet *The Firebird*, first performed in Paris in 1910. This was followed by the very Russian *Petrushka* in 1911 for the Diaghilev *Ballets russes*, with which he was now closely associated, leading, in 1913, to the notorious first performance of *The Rite of Spring*, first staged, like the preceding ballets, in Paris. Although collaboration with Diaghilev was limited during the war, when Stravinsky lived principally in Switzerland, it was resumed with the ballet *Pulcinella* in 1920, marking the composer's association with neo-classicism. The collaboration with Diaghilev ended with what the latter described as a macabre present, *Oedipus Rex*, with a text by Cocteau, intended to mark the twentieth anniversary of Diaghilev's career as an impresario in 1927.

Stravinsky has been compared to his near contemporary Picasso, the painter who provided decor for *Pulcinella* and who, through a long career, was to show mastery of a number of different styles. Stravinsky's earlier music was essentially Russian in inspiration, followed by a style of composition derived largely from the eighteenth century, interspersed with musical excursions in other directions. His neo-classicism coincided with the beginning of a career that was now international. The initial enthusiasm for the Russian revolution of 1917 that had led even Diaghilev to replace the crown and sceptre

in *The Firebird* with a red flag, was soon succeeded by distaste for the new regime and the decision not to return to Russia.

In 1934 Stravinsky had taken out French citizenship but five years later, with war imminent in Europe, he moved to the United States, where he had already enjoyed considerable success. The death of his first wife allowed him to marry a woman with whom he had enjoyed a long earlier association and the couple settled in Hollywood, where the climate seemed congenial. Income from his compositions was at last safeguarded by his association with the publishers Boosey and Hawkes in 1945, the year of his naturalisation as an American citizen. 1951 saw the completion and first performance of the English opera *The Rake's Progress*, a work that marked the final height of his neo-classicism. The last period of his life brought a change to serialism, the technique of composition developed by Arnold Schoenberg, a fellow-exile in California with whom he had never chosen to associate. In 1962 he made a triumphant return to Russia for a series of concerts in celebration of his eightieth birthday. Among his final compositions are the *Requiem Canticles* of 1965-6, which follow his *Requiem Introitus* for the death of the poet T.S. Eliot, but prefigure his own death, which took place in New York in April 1971. He was buried in the cemetery on the island of San Michele in Venice, his grave near that of Diaghilev, whose percipience had launched his career sixty years before.

The war years, between 1914 and 1918, brought inevitable difficulties, accentuated after the revolution of 1917 and the consequent loss of property in Russia and income. The year brought sorrow at the death of his beloved governess Bertushka (Bertha Essert), who had for him taken the place of a mother, and then, in August, of his brother Guri on the Romanian front. His wife was ill, her illness the original reason for residence in Switzerland, and there were four children to care for. It was in these circumstances that Stravinsky turned to the idea of composing a theatrical work on a small scale,

something portable and compendious. In this he collaborated with the Swiss writer Charles-Ferdinand Ramuz and his friend, the painter and designer René-Victor Auberjonois, creating *Histoire du soldat* (The Soldier's Tale), derived from the collection of Russian stories made by Afanasyev that had already served as a source for the burlesque in song and dance, *Renard*. There was further collaboration with Georges and Ludmila Pitoëff, who were to dance the rôles of the Devil and the Princess, and invaluable assistance from Ernest Ansermet, who conducted the first performances. The piece had its première in Lausanne, with two actors for the dramatic rôles of the Soldier and the Devil and a speaker recruited from the University. The whole production was only made possible by the generous financial support of Werner Reinhart, to whom the *Histoire du soldat* is dedicated. It had been intended to take the work on tour but an outbreak of Spanish influenza made this impossible. Stravinsky, in his autobiography, declares himself very satisfied with the Lausanne staging, but later came to make various changes in the score. Diaghilev, in Paris, was not amused, resenting, as always, any collaboration between a protégé of his and other people. The resulting coolness was brought to an end with their subsequent collaboration on *Pulcinella*.

*The Soldier's Tale* is scored for an instrumental ensemble of seven players, violin, double bass, clarinet, bassoon, cornet, trombone and percussion, the last including two unpitched snare drums of different sizes, a larger snare drum, a bass drum, cymbals, tambourine and triangle. The ensemble is to be on the stage, in accordance with Stravinsky's expressed views on the physical dramatic nature of musical performance. A speaker, on the other side of the stage, tells the story, while the Devil appears as an actor and as a dancer. The Soldier himself is represented by an actor and the King's daughter by a dancer. The story is that of a new Faust and strangely prefigures the later opera *The Rake's Progress* in some of its elements, its account of a bargain with the Devil and in the card game in which the queen of hearts defeats the ace of spades, as the Soldier stakes all in a contest with the Devil.

A soldier returns to his village from the war. The *Soldier's March* is heard [1], as the Narrator starts the tale, the rhythm of the words matching the marching step of the score, telling of the journey, for a few days' leave. The curtain rises on a scene by the bank of a stream [2]. Here the Soldier stops, sits down and searches through his knapsack from which he takes a medallion, cartridges, a mirror, a picture of his sweetheart and a cheap fiddle. Now he tunes the fiddle, which always needs tuning, and starts to play [3]. The curtain is briefly lowered, to rise again for the appearance of the Devil, in the guise of a little old man with a butterfly net, who hides and watches, before coming forward, approaching the Soldier from behind and placing his hand on his shoulder. The Devil demands the Soldier's fiddle, offering a magic book in exchange [4]. They must go home together, where the Soldier can teach him how to play the fiddle and he will show the Soldier how to use the book to win riches. The curtain falls. After the three days specified by the Devil, the Soldier is transported to his village in the former's flying coach. The march is heard again, as the Soldier approaches the village [5]. Here, however, he finds that all shun him [6]. Three years have passed, his sweetheart has married another and his mother thinks him a ghost. The curtain rises to show the village, its church bell-tower in the distance. The Devil stands there, now dressed as a cattle merchant, waiting for his quarry.

The second scene, the scene of the knapsack, starts with a *Pastorale* [7]. The curtain rises to reveal the Devil standing as before [8]. The Soldier approaches him angrily, thinking himself cheated of his prized possession, his fiddle. The Devil imposes some military discipline on the boy and makes it clear that the precious book, which the Soldier eventually finds again in his knapsack, is his to use, while the Devil keeps the fiddle. The music of the *Pastorale* is heard briefly again [9], as the curtain falls. The Soldier knows now how to profit from the book, but is coming to realise the emptiness of material possessions [10]. To the sound of the earlier music by the stream, he remembers his happier past. The curtain now rises to show the Soldier at his desk, rich, but dead in his soul. The Devil approaches, dressed as an old clothes' woman,

and finally offering him the contents of the other's old knapsack, including the fiddle, which is now silent when the Soldier tries to play it [11].

The third scene, the scene of the book, brings again the music by the river bank. The Devil has gone and the Soldier throws the violin away, returning to his desk, where he seizes the book and tears it into pieces [12].

The second part starts with the Soldier's march resumed [13], as he tramps on, now without his possessions, seeking another country. He rests in an inn [14], where a fellow soldier tells him of the royal proclamation offering the hand of the King's daughter, his only child, to the man who can cure her. He resolves to try his luck. The *Royal March* takes him to the palace [15], where the Devil now appears as a virtuoso violinist. The Narrator tells of the Soldier's arrival and promise to cure the Princess [16]. The Soldier sits at a table, with two candles, a jug of wine and a glass, a reflection of the Narrator's own table, and holds a pack of cards. Telling his fortune, he turns up hearts, even the queen, a sign of victory. The Devil appears, holding the violin over his heart and taunts the Soldier, who now challenges him to a game of cards, planning to defeat his opponent by losing everything and discharging any debt to his enemy. The Soldier loses and loses, finally drawing the queen of hearts against the Devil's ace of spades. At this the Devil sways and falls, weakened still more as the Soldier forces glasses of wine down his

throat. The Devil and the curtain fall, as the Soldier starts to play his *Little Concert* [17].

The curtain rises again to reveal the Princess lying on a bed [18]. The Soldier comes in and starts to play. The Princess, now cured, leaves her bed and before the lowered curtain dances the *Tango* [19], *Valse* [20] and *Ragtime* [21]. The curtain rises again on the Soldier with the Princess in his arms, while the Devil, in his own person, crawls in, seeking to snatch the violin [22]. The Soldier plays and the Devil, bewitched, is forced to dance [23], falling exhausted. They drag him away and return, embracing [24], to the sound of the *Little Chorale* [25]. The Devil is not defeated, and is prepared to wait for the Soldier to cross the frontier into his territory [26]. With the *Grand Chorale* the Narrator warns of the danger of seeking to add to the present the possessions of the past [27]. The Soldier resolves, however, to see his village again, taking the Princess with him. He goes on ahead, approaches the village, seeking the frontier post [28]. The Devil waits, dressed now in a splendid scarlet costume, and plays the violin that he has once more in his possession. The Soldier reaches the frontier and now meekly follows the Devil, while a distant voice is heard calling him. The tale ends with the Devil's *Triumphal March* [29].

Keith Anderson

## Fred Child



Fred Child is the host of APM's *Performance Today*, the most-listened-to classical music radio show in the USA. He is also a commentator and announcer for *Live from Lincoln Center* on PBS, and has hosted concert broadcasts from around the world. His reviews and reports have appeared on NPR's *All Things Considered* and *Morning Edition*. He has been a presenter for BBC Radio 3 and made his acting debut in 2011 in a live performance and video project. He has narrated works with the Philadelphia Orchestra, the U.S. Marine Band, at the Aspen Festival, and has given concert talks across the country. While growing up in Oregon, he studied classical piano. He plays guitar, percussion, and bagpipes.

## Jared MacGuire



Jared MacGuire is a native of Huntington, New York. He received his BFA in acting from Marymount Manhattan College in 2004 and his work in the regional theatre circuit has been seen across 31 states. Some of his favourite roles include the title character in *Master Harold and the Boys* with Cape May Stage, Marchbanks in Bernard Shaw's *Candida* with Pittsburgh Public Theatre, and Solomon in the regional premiere of Stephen Karam's *Speech and Debate* at the American Theatre Company in Chicago, as well as the films *Grace*, *SubterraNYa*, and *Behind the Mirror*. Jared is also a member of New York's venerable Ensemble Studio Theatre, where he works regularly and currently serves as co-chair of the Members Council.

## Jeff Biehl



Jeff Biehl is a New York-based actor who has performed on Broadway, Off-Broadway, in regional theatres throughout America, as well as in television and on film. Broadway credits include *Machinal* with Roundabout. Off-Broadway, he has acted in new plays by Anne Washburn (*10 Out of 12* at Soho Rep), David Ives, (*Lives of the Saints* at Primary Stages), Theresa Rebeck (*Poor Behavior* at Primary Stages), Lucas Hnath (*Issac's Eye* at Ensemble Studio Theatre), and Thomas Bradshaw (*Burning* at New Group) among others. He is Ragnar Brovik in the Jonathan Demme film of Wallace Shawn and Andre Gregory's *A Master Builder*. Television credits include *Forever*, *Southland* and several episodes of *Law & Order CI*, *Law & Order S.V.U.* and *Law & Order*. An Ensemble Studio Theatre member, he is a graduate of Juilliard.

## Tianwa Yang



Photo: Friedrun Reinhold

The recipient of the much coveted ECHO Klassik 2014 Best Up-and-Coming Artist Award for her album of Mendelssohn's two *Violin Concertos* (8.572662), Tianwa Yang has recorded critically acclaimed interpretations of Sarasate's complete music for violin and orchestra (8.572191, 8.572216, 8.572275, 8.572276), and for violin and piano (8.557767, 8.570192, 8.570893, 8.572709). These Naxos debut albums were followed by Piazzolla's *Las Cuatro Estaciones Porteñas* (8.572271), with the Nashville Symphony and Giancarlo Guerrero, and a coupling of Vivaldi's *Four Seasons* and Piazzolla's *Las 4 Estaciones Porteñas* arranged for violin and strings (8.551228 / Naxos Germany only), followed by Rihm's *Complete works for Violin and Piano* (8.572730) and *Live in Concert in St Petersburg* on DVD ( 2.110283 ). Her recording of Paganini's *24 Caprices*, made at the age of thirteen, makes her the youngest artist to have recorded these works. She also appears on the Naxos 20th Anniversary Gala concert DVD (2.110277) live from the Wigmore Hall, London. Her most memorable concert performances with some of the most prestigious international orchestras include those given in the Gewandhaus, Leipzig, the Salle Pleyel, Paris, the Philharmonic Hall, Berlin, the Rose Theater, New York and the Gasteig, Munich, as well as appearances at the Ravinia Festival, USA, the Schwetzingen Festival, Germany, and on tour throughout the major cities of Canada. In May 2012 she was selected to perform for Naxos' 25th Anniversary Gala celebrations and for the inaugural event of *Classical Next* in Munich. Born in Beijing, Tianwa Yang began studying the violin at the age of four, winning six national competitions even in childhood. At the age of ten she entered the Central Conservatory of Music in Beijing, and in 2003 she was awarded a scholarship by the German Academic Exchange Service to study chamber music in Germany, where she remains a resident. While admiring the music of Brahms, Mozart, Schubert and Ravel, Yang feels a strong affinity with the work of Wolfgang Rihm, which she finds emotionally compelling, diverse and unique. She is a multi-faceted artist with wide-ranging artistic interests. She extends her gratitude to Lin Yaoji, Jörg-Wolfgang Jahn and Anner Bylsma for their musical insight and support throughout her career. In this recording Tianwa Yang plays a violin by Petrus Guarneri (Venice) 1729, on kind loan from Mr. Rin Kei Mei in Singapore.

## Ricardo Morales



Ricardo Morales is The Philadelphia Orchestra's Principal Clarinet, a position he assumed after having been appointed principal clarinet of the Metropolitan Opera Orchestra at the age of 21 under the direction of James Levine. He has performed as principal clarinetist with the New York Philharmonic, the Chicago Symphony Orchestra and, at the invitation of Sir Simon Rattle, as principal clarinet with the Berlin Philharmonic. He also performs as principal clarinetist with the Saito Kinen Festival Orchestra and Mito Chamber Orchestra, at the invitation of Seiji Ozawa. He plays MoBa clarinets, signature model instruments he co-designed with world renowned acoustician, Morrie Backun, of Backun Musical Services.

### Laura Leisring



Laura Leisring, Principal Bassoonist of the Virginia Symphony (2007-present), is an internationally renowned soloist and orchestral musician. She has served as Principal Bassoon and featured soloist at the Music in the Mountains Festival, Durango, CO (2002-present), Principal of the Tenerife Symphony Orchestra, Canary Islands, Spain (1989-2003), and Acting Principal of the Milwaukee Symphony (2003-2004). Highly praised by critics, she has performed and recorded with numerous world-class artists, and has been a soloist under conductors JoAnn Falletta, Yoel Levi, Antoni Wit, Leopold Hager, and Anne Manson, with whom she performed the European Première of Ellen Taaffe Zwilich's *Concerto for Bassoon*. She is Adjunct Instructor of Bassoon at the College of William and Mary, and studied at The Juilliard School, Mannes College of Music, and the University of North Texas.

### David Vonderheide



David Vonderheide has been Principal Trumpet of the Virginia Symphony since 2009, first joining the orchestra in 1998 as Second Trumpet. As principal he can be heard in the VSO recordings of the music of Adolphus Hailstork [Naxos 8.559722] and Mahler's *Eighth Symphony*. He has been featured several times as a soloist, including a performance of Haydn's *Trumpet Concerto* during the 2012-2013 season. In 2012 he was appointed Interim Principal Trumpet of the Atlanta Symphony Orchestra for the 2012-2013 season. While in the ASO, he had a prominent role in many concerts, and received consistently favourable reviews, including one for his 2012 Carnegie Hall performance in Copland's *Appalachian Spring* and Walton's *Belshazzar's Feast*.

### R. Scott McElroy



Virginia Symphony Principal Trombonist R. Scott McElroy first began playing trombone as a child in Ann Arbor, Michigan. He began studies at Blue Lakes Fine Arts Camp and the internationally acclaimed Interlochen For The Arts, and in high school performed in Europe as principal trombonist of the Blue Lake International Orchestra. He continued his studies at the University of Michigan with trombonist H. Dennis Smith and, after receiving his Bachelor of Music degree in 1985, performed one summer as co-principal trombone of the Colorado Philharmonic. He also studied two summers as a Fellow at the Tanglewood Institute of Music.

### Robert W. Cross



Robert W. Cross studied percussion with Vic Firth of the Boston Symphony at the New England Conservatory of Music. He has worked with distinguished conductors and in important festivals. Cross has accompanied the Bolshoi Ballet, Kirov Ballet, New York City Ballet, American Ballet Theatre, Birmingham Royal Ballet, Boston Ballet, Joffrey Ballet, and the Martha Graham Dance Company. He has recorded for Naxos, Northeastern Records, New Albion, NPR Classics, and CD Review. In 1981 he joined the Virginia Symphony Orchestra, six years later becoming principal percussionist, a position he still holds. He founded the Virginia Arts Festival in 1997 and continues to serve as Executive and Artistic Director.

### Christopher White



Christopher White joined the Virginia Symphony in 1998 as assistant Principal Bass and has recently been appointed Acting Principal Bass. A Rhode Island native, he pursued a degree in music performance at the University of Rhode Island and went on to major in orchestral performance at the Manhattan School of Music, studying with Timothy Cobb, Principal Bassist of the New York Philharmonic. In 1996 he played as co-principal in the New World Symphony in Miami under Michael Tilson Thomas, and in 2000 won the double bass audition for the Grant Park orchestra in Chicago, where he continues to perform for ten weeks each summer. He currently teaches double bass at Old Dominion University and the Governor's School for the Arts.

### Virginia Arts Festival

#### Robert W. Cross, Executive Director, Perry Artistic Director

Since 1997, the Virginia Arts Festival has transformed the cultural scene in southeastern Virginia, presenting great performers from across the globe, to local audiences and visitors from across the United States and around the world. Renowned artists who have performed at the Virginia Arts Festival include Itzhak Perlman, Renée Fleming, Yo-Yo Ma, Joshua Bell, the Israel Philharmonic Orchestra, the Miami String Quartet, the Mormon Tabernacle Choir, Garrison Keillor, Stewart Copeland, Audra McDonald, Kelli O'Hara, Patti LuPone, Birmingham Royal Ballet, the Alvin Ailey American Dance Theater, the American Ballet Theatre, and the Mark Morris Dance Group. The Festival has presented numerous world premières and new productions of classical music, dance, and theatre from some of today's most influential composers, choreographers and playwrights. The Festival's arts education programs reach tens of thousands of area schoolchildren each year through student matinees, in-school performances, artists' residencies, master classes and demonstrations. Virginia Arts Festival has a strong track record of working with public radio and television to promote classical music and musicians performing at the Festival. During the Festival's first nineteen years, more than 100 performances have been broadcast nationally on Performance Today on over 247 public radio stations. Virginia Arts Festival celebrates its 20th season in Spring 2016.

## Pamela Berlin



Pamela Berlin has directed twice before for the Virginia Arts Festival: the commissioned opera *Pocahontas* and Bernstein's *Mass*. Her New York credits include the original production of *Steel Magnolias* (also the National tour, Chicago and Los Angeles productions), *The Cemetery Club* (on Broadway), *Joined at the Head and Pretty Fire* (Manhattan Theatre Club), *Black Ink* and *Elm Circle* (Playwrights Horizons), *The Family of Mann* and the *Red Address* (Second Stage) *Crossing Delancey* (Jewish Rep), *Winners* and *Close Ties* (Ensemble Studio Theatre). Regionally she has directed at the Kennedy Center, Seattle Rep, Long Wharf, Huntington, Pasadena Playhouse, Virginia Stage Co., Palo Alto and Pittsburgh Public Theatre, among others. Opera credits include *La traviata*, *Figoletto*, *Madama Butterfly*, *Lucia di Lammermoor*, *Eugene Onegin*, *Of Mice and Men*, and *A Midsummer Night's Dream*.

## JoAnn Falletta



JoAnn Falletta serves as Music Director of the Buffalo Philharmonic and Virginia Symphony and is the Principal Guest Conductor of the Brevard Music Center of North Carolina. She has guest conducted over a hundred orchestras in North America, and many of the most prominent orchestras in Europe, Asia, South America and Africa. She served as Principal Conductor of the Ulster Orchestra from 2011 to 2014, with whom she made her debut at London's prestigious Proms and has recorded music of Gustav Holst, E.J. Moeran and John Knowles Paine. Recipient of the Seaver/National Endowment for the Arts Conductors Award, winner of the Stokowski Competition, and the Toscanini, Ditson and Bruno Walter conducting awards, Falletta has also received twelve ASCAP awards and served on the U.S. National Council on the Arts. A champion of American music, she has presented over five hundred works by American composers including 110 world premières. Her Naxos recordings include the double GRAMMY® Award-winning disc of works by John Corigliano and GRAMMY® nominated discs of works by Tyberg, Dohnányi, Fuchs, Schubert, Respighi, Gershwin, Hailstork and Holst. [www.joannfalletta.com](http://www.joannfalletta.com)



Photos: David Beloff



Stravinsky conceived the idea of a small-scale theatrical work towards the end of the First World War. Collaborating with Swiss writer Charles-Ferdinand Ramuz and painter and designer René-Victor Auberjonois, he wrote *Histoire du Soldat* (The Soldier's Tale), derived from a Russian folk tale by Alexander Afanasyev. It is scored for narrator, two speakers and an instrumental septet – 'to be read, played and danced' as there is also a non-speaking dancing rôle. The Faustian morality tale is rendered as a music drama of extraordinary rhythmic charge and gripping power.

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Igor  
**STRAVINSKY**  
(1882-1971)

**The Soldier's Tale (1918)**  
(Complete)

**Text by Charles-Ferdinand Ramuz (1878-1947)**

**English version by Michael Flanders and Kitty Black, revised by Pamela Berlin**

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**Fred Child** ..... Narrator  
**Jared McGuire** ..... The Soldier  
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**Tianwa Yang, Violin**  
**Virginia Arts Festival Chamber Players**  
**Ricardo Morales, Clarinet • Laura Leisring, Bassoon**  
**David Vonderheide, Trumpet • R. Scott McElroy, Trombone**  
**Robert W. Cross, Percussion • Christopher White, Double bass**  
**Pamela Berlin, Director**  
**JoAnn Falletta, Conductor**

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A detailed track list can be found on page 2 of the booklet.  
Recorded at Robin Hixon Theater, Norfolk, Virginia, USA, on 9th May, 2015  
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