



LINN

Stravinsky Chamber Works

BARBARA HANNIGAN

ROYAL ACADEMY OF MUSIC
and JUILLIARD SCHOOL ENSEMBLE

MENU

TRACKLIST

ENGLISH

SUNG TEXTS

BIOGRAPHIES

Chamber Works

Igor Stravinsky (1882–1971)

BARBARA HANNIGAN conductor

CHARLOTTE CORDEROY conductor (Concertino)

**ROYAL ACADEMY OF MUSIC
and JULLIARD SCHOOL ENSEMBLE**

ROYAL ACADEMY OF MUSIC AND THE JUILLIARD SCHOOL

VIOLIN

Magdalena Riedl
Oliver Neubauer
Samuel Cutajar

VIOLA

Laura Liu
Dorota Kolinek
Xin He

CELLO

Hannah Kim (Songs, Septet)
Josephine Knight (Concertino)
Yunxiaotian Pan ('Dumbarton Oaks')

DOUBLE BASS

Nicholas Broughton
Noah Daniel

FLUTE

Paul Tiberghien
Katie Taunton

PICCOLO

Katie Taunton

OBOE

Fergus McCready
Geiziane Oliveira de Souto

COR ANGLAIS

Geiziane Oliveira de Souto

CLARINET

Alice McDonald
Ivan Rogachev

BASS CLARINET

Ivan Rogachev

BASSOON

Florence Plane
Rory McGregor

HORN

Colby Kleven
Silvia Bettoli

TRUMPET

James Nash
Patrick Smithers

TROMBONE

Levi Boylan

BASS TROMBONE

James Owen

PERCUSSION

Meadow Brooks

PIANO

Anjulie Chen (Songs)
Junyan Chen (Septet)

CIMBALOM

Elsa Bradley

Concerto in E flat 'Dumbarton Oaks'

1. **Tempo giusto** 4:46
2. **Allegretto** 4:21
3. **Con moto** 5:25

Three Japanese Lyrics

Alexandra Heath soprano

4. **Akahito** 0:50
5. **Mazatsumi** 1:03
6. **Tsaraiuki** 1:38

Two Poems of Balmont

Alexandra Heath soprano

7. **The Flower** 1:13
8. **The Dove** 1:39

Septet

9. **[Untitled]** 3:27
10. **Passacaglia** 5:17
11. **Gigue** 3:33

**Three Little Songs
(Recollections of my childhood)**

Alexandra Heath soprano

- 12. **The Magpie** 1:00
- 13. **The Rook** 1:02
- 14. **The Jackdaw** 1:08

Octet

- 15. **Sinfonia** 4:03
- 16. **Tema con variazioni** 8:10
- 17. **Finale** 3:39

- 18. **Concertino for twelve instruments** 6:33
Charlotte Corderoy conductor

- 19. **Ragtime for eleven instruments** 4:33

Total Running Time 64:15

Stravinsky

Chamber Works

The short chamber concerto 'Dumbarton Oaks' is the most celebrated example of Stravinsky's interwar Neoclassical style. Written for the wedding anniversary of wealthy American philanthropists (and named for their grand house), the work seems consciously in the mold of eighteenth-century incidental music, albeit with the astringency in the musical language which marks it out as unmistakable Stravinsky. Written in the three-movement form of a Baroque concerto, this twentieth-century concerto grosso plays with conceptions of history and modernity in a manner which has become truly canonical.

The *Three Japanese Lyrics* have a noticeable economy of means, only running to around four minutes. Such brevity looks forward to Stravinsky's later serial works after the Second World War, but also reveals the impact of Arnold Schoenberg's *Pierrot lunaire*, which Stravinsky heard in 1912. The late Richard Taruskin fascinatingly reveals Stravinsky's ambivalence about *Pierrot lunaire*; while acknowledging its influence on the *Japanese Lyrics*, Stravinsky also believed it 'aesthetically outmoded', with an over-reliance on decadence. Indeed, these songs are perhaps Stravinsky's greatest flirtation with fin de siècle sensibilities.

The Russian poet Konstantin Balmont was set frequently by Stravinsky's Russian forbears Tchaikovsky and Rachmaninov, and these *Two Poems of Balmont* from 1911 remind us that, for all his cosmopolitan travels in the 1910s and 1920s, Stravinsky was a Russian composer. In his biography, Jonathan Cross writes

that the use of both diatonic and octatonic musical language shows Stravinsky building on and developing the style of his teacher Nikolai Rimsky-Korsakov.

The Septet, written in 1953, heralds a new phase in Stravinsky's compositional journey. Consciously modelled after Schoenberg's Septet, this work provides one of the first inklings of the 12-tone serial style of many of Stravinsky's post-war works. Yet, as Jonathan Cross notes, it is as redolent of past forms as the Neoclassical works of the 1920s. The last movement is a Baroque Gigue, and the ground bass in the second movement is derived from Bach's Passacaglia in C minor for organ. Although keen to emphasize Stravinsky's 'modern' credentials, Cross points to an uncertainty and insecurity about this new direction. For 'as so often before, the émigré cannot help but look over his shoulder'.

The *Three Little Songs* were most likely written several years before they were first published, perhaps around 1906. All the songs set Russian popular texts describing birds, and were subsequently orchestrated in 1929–30. Stravinsky's relationship with nostalgia is fraught, and the facts regularly contradict his own statements and pronouncements. Yet, here we find the composer in a surprisingly wistful mood, deliberately looking back to childhood; whether this is real or imagined is a thorny question permeating so much of Stravinsky studies.

The Octet is the subject of perhaps one of Stravinsky's most notorious writings among musicologists. The relationship between composers, performers and audiences underpins so much writing about music, and Stravinsky nails his colours to the mast: 'My Octuor [Octet] is not an "emotive" work but a musical composition based on objective elements which are sufficient in themselves.'

By saying that the performers should merely be conduits for his work, Stravinsky became (for some) the composer most closely associated with the idea of total adherence to the 'composer's intentions. Richard Taruskin believes this claim to be facetious; the work instead toys with the idea of pastiche and mock pronouncement prominent in 1920s Paris.

First performed in 1923, it is one of Stravinsky's defining Neoclassical chamber works. Written in three movements, it comprises a Sinfonia, Theme and Variations (whose tone-row pays ironic service to the Second Viennese School) and Finale, mirroring eighteenth-century forms. The young American composer Aaron Copland was at the premiere, and was dumbfounded by the difference in style between the spare Octet and the enormous scale of *The Rite of Spring*. This was not to be the last of Stravinsky's stylistic about-turns.

Written in 1920 for string quartet, the Concertino is another work seemingly heralding the arrival of the vogue for the Neoclassical. Yet, despite the string quartet texture, the harmony and rhythmic vigour are far closer to the world of *The Rite of Spring*. The uncompromisingly acerbic harmony equally looks forward to the serial works of the 1950s and 60s, relentless in their concision and astringency.

According to Stravinsky (not necessarily the most reliable source), *Ragtime for eleven instruments* was composed on the very morning of the signing of the Armistice that ended the First World War. It would be a remarkable coincidence if this were the case (how was Stravinsky so well-connected in intelligence gathering?). However, what perhaps *Ragtime* shows most clearly is the conscious

aping of American popular forms, something which was only to increase in the months and years that followed. Richard Taruskin wrote of this relationship:

‘Its [America’s] exciting, novel, rhythmically infectious popular music was a symbol of that peculiarly determined post-war insouciance and dogged buoyancy. The use of popular music – traditionally ephemeral, humble, happy-making – fit perfectly with the new irony as well, teasing the inflated solemnity and the gaseous piety with which high art had been surrounded, and music most of all, in the pre-war decades.’

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Royal Academy of Music/The Juilliard School Collaborative Series

This special friendship began in 2004, in the company of Sir Elton John, when an orchestra made up of students from the Academy and Juilliard performed a series of concerts with our famous Junior Academy Exhibitioner, at New York's Radio City Music Hall. That same year, in both London and New York, a combined ensemble showcased repertoire by Academy and Juilliard composers, including Nico Muhly, leading to a recording. The following year, the two institutions came together again under the baton of Sir Colin Davis in a BBC Prom that was described by BBC Radio 3 as 'a transatlantic musical collaboration of the highest level'. In 2009, the Academy's elite string ensemble, the Sainsbury Royal Academy Soloists, was joined by top string players from Juilliard and soloists from both institutions at Wigmore Hall. Academy students then joined in with Juilliard's ChamberFest, the school's marathon chamber music event at Lincoln Center.

Arguably the most ambitious project to date was the joint commission of the opera *Kommilitonen!* by the late Sir Peter Maxwell Davies, who was Visiting Professor of Composition at the Academy. Sir David Pountney directed the premiere performances at the Academy in March 2011 and at Juilliard in November of that year. *The New York Times* wrote of an 'energy and a dynamism that outclassed anything seen on the stage of a British conservatory in living memory'. The following year, John Adams conducted a joint symphony orchestra at Lincoln Center Festival and the BBC Proms in a programme that included his *City Noir* and Respighi's *Feste Romane*. In 2015, these conservatoires collaborated with Masaaki Suzuki and Rachel Podger in a Bach tour of New York, Boston, Leipzig (in St Thomas's as part of the annual Bachfest) and London.

Since then, an Academy/Juilliard brass ensemble recorded ‘Venetian Extravaganza’, polyphonic masterpieces by Giovanni Gabrieli and his contemporaries for Linn. It was one of *The Sunday Times*’ Top 10 recordings in 2018. This was quickly followed by a third Prom in 2019 under alumnus Edward Gardner in a performance of *The Rite of Spring* described as ‘exhilarating and electrifying’ by *The Guardian*. Fittingly, Juilliard students celebrated the end of the Academy’s Bach Cantata series in 2023 with a group of fine singers and instrumentalists in performances of BWV 25, 73 and 138 under John Butt.



Three Japanese Lyrics

4. **Акахито / Akahito**

I have flowers of white.
Come and see where they grow in my garden.
But falls the snow:
I know not my flowers from flakes of snow.

Yamabe no Akahito
Translation by Robert Burness

5. **Мазацуми / Mazatsumi**

The Spring has come! Through those chinks
of prisoning ice the white floes drift, foamy flakes
that sport and play in the stream. How glad they
pass, first flowers that tidings bear that Spring is
coming.

Masazumi Miyamoto
Translation by Robert Burness

6. **Тсурайуки / Tsurayuki**

What shimmers so white far away?
Thou would'st say 'twas nought but cloudlet in the
midst of hills.
Full blown are the cherries!
Thou art come, beloved Spring time.

Ki no Tsurayuki
Translation by Robert Burness

Two Poems of Balmont

7. **Незабудочка-цветочек / The Flower**

The Forget-me-not is blooming,
All for you, my love, for you,
By a brook its petals growing,
Opening their tender blue.
Then at night when starlight looks
Down on you to shine,
When the dawn breaks night's last star
Fading seems to say: 'Will you be mine?'

The Forget-me-not is blooming,
Tender eyes so sweet and blue,
Do you hear me, lovely flower?
Listen to the flower's voice!

Konstantin Balmont
Translation by Robert Craft

8. **Голубь / The Dove**

On the window sill the rose
And there on the roof the dove,
Do you see them now, oh look.
The dove flying to the rose?

Red the flower, white the dove,
Red and white together lie,
White and red together love,
But then the dove flies away.

Oh my beautiful white dove,
You forget my sill above,
Oh my beautiful white dove,
Fly back to your waiting love.

Konstantin Balmont
Translation by Robert Craft

Three Little Songs (Recollections of my childhood)12. **Сороченка / The Magpie**

Magpie, Magpie! Tchee! Tchee! Tchee!
 Magpie, Magpie! Tchee! Tchee! Tchee!
 Don't fly off to that fir tree.

To the fir away she flew,
 Broke her little head in two.
 Give me please a bit of string,
 I will tie it on, poor thing.

Magpie, Magpie! Tchee! Tchee! Tchee!
 Don't fly off to that fir tree.

Anonymous
 Translation by Robert Burness

13. **Ворона / The Rook**

On the bridge one day a rook
 Dried her feathers when I met her.
 Grab! the bird's long tail I took.
 Fitched her down into the brook.
 That's the way I wet her,
 That's the way I wet her.

Underneath the bridge the rook
 Bathed her feathers when I spied her.
 Grab! the bird's long tail I took,
 On the bridge I pitched the rook
 That's the way I dried her,
 That's the way I dried her.

On the bridge one day a rook
 Dried her feathers when I met her.
 Grab! the bird's long tail I took.
 Fitched her down into the brook.

That's the way I wet her,
 That's the way I wet her.

Underneath the bridge the rook
 Bathed her feathers when I spied her.
 Grab! the bird's long tail I took,
 On the bridge I pitched the rook.
 That's the way I dried her,
 That's the way I dried her.

Anonymous
 Translation by Robert Burness

14. **Чичер-Ячер / The Jackdaw**

Caw, Caw! Jackdaw,
 Are you giving a party?
 Caw, Caw! Jackdaw,
 Are you giving a party?
 Caw, Caw! Jackdaw,
 Are they hungry and hearty?

If they eat not with a will,
 Peck their feathers with your bill!
 Red meat! Caw! Caw!
 Raw meat! Jackdaw,
 Who's the giver
 Of this liver?

Caw, Caw! Jackdaw,
 Are you giving a party?
 Caw, Caw! Jackdaw,
 Are they hungry and hearty?

Anonymous
 Translation by Robert Burness



BARBARA HANNIGAN conductor

Embodying music with an unparalleled dramatic sensibility, soprano and conductor Barbara Hannigan is an artist at the forefront of creation. Her artistic colleagues include John Zorn, Krzysztof Warlikowski, Sir Simon Rattle, Sasha Waltz, Kent Nagano, Vladimir Jurowski, Andreas Kriegenburg, Andris Nelsons, Esa-Pekka Salonen, Christoph Marthaler, Sir Antonio Pappano, Katie Mitchell and Kirill Petrenko. The late conductor and pianist Reinbert de Leeuw has been an extraordinary influence and inspiration on her musical development.

The Canadian musician has shown a profound commitment to the music of our time and has given world premiere performances of over 90 new creations. Hannigan has collaborated extensively with composers including Boulez, Zorn, Dutilleux, Ligeti, Stockhausen, Sciarrino, Barry, Dusapin, Dean, Benjamin and Abrahamsen.

Hannigan has held the post of Principal Guest Conductor of the Gothenburg Symphony Orchestra since 2019, and other posts include Associate Artist with the London Symphony Orchestra, Première Artiste Invitée of l'Orchestre Philharmonique de Radio France, Principal Guest conductor of Orchestre de Chambre de Lausanne. She will become Chief Conductor and Artistic Director of the Iceland Symphony Orchestra in 2026. Ongoing musical collaborations include the Concertgebouw Orchestra, Montreal Symphony, Cleveland Orchestra, Orchestra dell'Accademia Nazionale di Santa Cecilia, Danish National Symphony Orchestra, Munich Philharmonic, and appearances at festivals in Spoleto, Oslo, Copenhagen, Hanover, Ludwigsburg and Aix-en-Provence.

On record, Hannigan's fruitful relationship with Alpha Classics began in 2017 with the release of *Crazy Girl Crazy*, which won the 2018 GRAMMY® Award

for Best Classical Solo Vocal album. Five critically acclaimed recordings followed, including *Vienna: fin de siècle* with pianist Reinbert de Leeuw, *La Passione*, featuring works by Nono, Haydn and Grisey, and *Infinite Voyage*, joining the Emerson String Quartet for its final album in works by Schoenberg, Hindemith, Berg and Chausson. Spring 2024 brought the release of the ecstatic vocal works of Messiaen with pianist Bertrand Chamayou.

Hannigan's commitment to the younger generation of musicians led her to create the mentoring initiatives Equilibrium Young Artists (2017) and Momentum: our future, now (2020), offering guidance and performing opportunities to young professional artists. She was recently named the Reinbert de Leeuw Professor of Music at the Royal Academy of Music.

ALEXANDRA HEATH soprano

Alexandra Heath is a recent graduate of the Royal Academy of Music, where she studied with Mary Nelson and James Baillieu.

In 2023, Heath won first place in the Edith Poulsen Prize at the North London Music Festival. She was the Yorkshire Music Future Fund second prize winner at the Northern Aldborough Festival's New Voices Singing Competition and also competed in the final of the Maureen Lehane Vocal Awards at Wigmore Hall.

In 2024, she made her debut with the London Cinematic Orchestra later in the year. Other highlights that year include the finals of the Bolko von Hochberg International Lied Competition in Poland and singing the National Anthem for England Women's Rugby matches at Twickenham Stadium.

Past events include her international debut at the Encuentro de Música festival in Santander, Spain. In 2021, she made her debut at Opera Holland Park performing the roles of Gretel and Dew Fairy in *Hänsel und Gretel* for Silent Opera and British Youth Opera. Heath also appeared as soloist in Vaughan Williams' *Serenade to Music* with the Southbank Sinfonia, conducted by Dame Jane Glover at St John's Smith Square.

CHARLOTTE CORDEROY conductor

A recent graduate of the Royal Academy of Music, Charlotte Corderoy is Assistant Conductor of the City of Birmingham Symphony Orchestra. Alongside her work with the CBSO, the 2023/24 season saw Corderoy return to the Royal Philharmonic Orchestra following her debut with them at the 2023 Three Choirs Festival. She also co-conducted the Swedish Chamber Orchestra in Stravinsky's *The Rake's Progress*, performing alongside Barbara Hannigan in Örebro, Stockholm and Cologne.

In Summer 2024, Corderoy returned to Opera Holland Park for *Il barbiere di Siviglia* having conducted performances of *Hänsel und Gretel* there the previous season. Opera engagements further ahead include conducting debuts with English National Opera (*The Turn of the Screw*) and Volksoper Wien (*My Fair Lady*), and a return to Glyndebourne in 2025, where she previously assisted on *Don Giovanni*.

Born in 1997, Corderoy graduated from Oxford University with First Class Honours in Music. She went on to study conducting at the Royal Academy of Music where she has been Musical Director of their inaugural Junior Musical Theatre Department.

ROYAL ACADEMY OF MUSIC



The Royal Academy of Music moves music forward by inspiring successive generations of musicians to connect, collaborate and create. It is the meeting point between the traditions of the past and the talent of the future.

The Academy has had an inestimable impact on British and international musical life by training outstandingly talented musicians for fulfilling careers for over 200 years. From its outset, Britain's oldest conservatoire has been associated with some of the greatest names in music including Mendelssohn, Liszt and Sir Henry Wood. More recent alumni include Sir Elton John, Dame Evelyn Glennie, Sir Simon Rattle, Sir Harrison Birtwistle, Edward Gardner, Max Richter, Lucy Crowe, Sheku Kanneh-Mason and Jacob Collier.

Today 800 students from over 50 countries are enrolled on undergraduate, postgraduate and research programmes.

THE JUILLIARD SCHOOL

Juilliard

Founded in 1905, The Juilliard School is a world leader in performing arts education. The school's mission is to provide the highest calibre of artistic education for gifted musicians, dancers, actors, composers, choreographers and playwrights from around the world so that they may achieve their fullest potential as artists, leaders and global citizens. Juilliard is led by Damian Woetzel, seventh president of the school, who has prioritized affordability and access to the highest level of artistic education while championing Juilliard's tradition of excellence.

Located at Lincoln Center in New York City, Juilliard offers undergraduate and graduate degrees in dance, drama (acting and playwriting) and music (classical, jazz, historical performance and vocal arts). More than 800 artists from 42 states and 50 countries and regions are enrolled in Juilliard's College Division, where they appear in more than 700 annual performances in the school's five theatres; at Lincoln Center's Alice Tully and David Geffen halls and at Carnegie Hall; as well as at other venues around New York City, the US and the world. The continuum of learning at Juilliard also includes nearly 400 students from elementary through high school enrolled in the Preparatory Division, including its Music Advancement Program (MAP), which serves students from diverse backgrounds often underrepresented in the classical music field. More than 1,200 students are enrolled in Juilliard Extension, the flagship continuing education programme taught both in person and remotely by a dedicated faculty of performers, creators and scholars. Beyond its New York campus, Juilliard is defining new directions in performing arts education for a range of learners and enthusiasts through a global K-12 educational curricula and preparatory and graduate studies at The Tianjin Juilliard School in China.

Juilliard's Creative Enterprise programming, including the Creative Associates program, is generously supported by Jody and John Arnhold and the Arnhold Foundation.

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