

Stravinsky

Les Noces · Mass

Leonard Bernstein



20th
CENTURY
CLASSICS

IGOR STRAVINSKY

(1882–1971)

1 – 4 **Les Noces**

[23'48]

(Svadebka)

The Wedding · Bauernhochzeit · Le nozze

Anny Mory, *soprano*Patricia Parker, *mezzo-soprano*John Mitchinson, *tenor*Paul Hudson, *bass**Pianos:*

Martha Argerich (I)

Krystian Zimerman (II)

Cyprien Katsaris (III)

Homero Francesch (IV)

English Bach Festival Chorus

*(Chorus Master / Einstudierung / Maître des chœurs /**Maestro del coro: Nicholas Cleobury)*

English Bach Festival Percussion Ensemble

5 – 9 **Mass**

[20'20]

for mixed chorus and double wind quintet

für gemischten Chor und doppeltes Bläserquintett

pour chœur mixte et double quintette à vent

per coro misto e doppio quintetto di fiati

Trinity Boys' Choir

*(Chorus Master / Einstudierung / Maître des chœurs /**Maestro del coro: David Squibb)*

English Bach Festival Chorus

Members of the English Bach Festival Orchestra

LEONARD BERNSTEIN

[44'29] · © 1977 Polydor International GmbH, Hamburg · STEREO 423 251-2 

POL 924

20th
CENTURY
CLASSICSDIGITALLY
REMASTEREDPrinted in West Germany by /
Imprimé en RFA par Neef, Wittingen
Made in West Germany
Fabriqué en RFA

IGOR STRAVINSKY

(1882–1971)

1 – 4 Les Noces

[23'48]

(Svadebka)

The Wedding · Bauernhochzeit · Le nozze

Anny Mory, *soprano*Patricia Parker, *mezzo-soprano*John Mitchinson, *tenor*Paul Hudson, *bass**Pianos:*

Martha Argerich (I)

Krystian Zimerman (II)

Cyprien Katsaris (III)

Homero Francesch (IV)

English Bach Festival Chorus

*(Chorus Master / Einstudierung / Maître des chœurs /**Maestro del coro: Nicholas Cleobury)*

English Bach Festival Percussion Ensemble

5 – 9 Mass

[20'20]

for mixed chorus and double wind quintet

für gemischten Chor und doppeltes Bläserquintett

pour chœur mixte et double quintette à vent

per coro misto e doppio quintetto di fiati

Trinity Boys' Choir

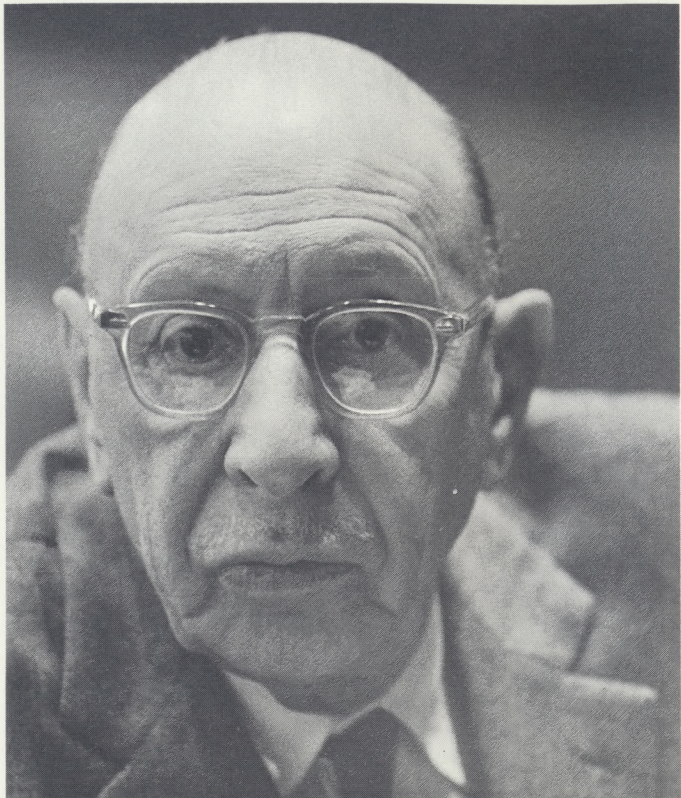
*(Chorus Master / Einstudierung / Maître des chœurs /**Maestro del coro: David Squibb)*

English Bach Festival Chorus

Members of the English Bach Festival Orchestra

LEONARD BERNSTEIN

[44'29] · © 1977 Polydor International GmbH, Hamburg · 



IGOR STRAVINSKY

IGOR STRAVINSKY

(1882–1971)

Svadebka

The Wedding

Russian choreographic scenes
with song and music

Bauernhochzeit

Russische choreographische Szenen
mit Gesang und Musik

Les Noces

Scènes chorégraphiques russes
avec chant et musique

Le nozze

Scene coreografiche russe
con canto e musica

Part One / Erster Teil /

Première Partie / Parte prima

- | | | |
|-----|---|--------|
| [1] | First Tableau / 1. Bild /
Premier Tableau / Scena prima:
The Tresses / Bei der Braut / La Tresse / La treccia | [5'18] |
|-----|---|--------|

- | | | |
|-----|---|--------|
| [2] | Second Tableau / 2. Bild /
Deuxième Tableau / Scena seconda:
At the Bridegroom's House / Beim Bräutigam /
Chez le Marié / Nella casa dello sposo | [5'38] |
|-----|---|--------|

- | | | |
|-----|---|--------|
| [3] | Third Tableau / 3. Bild /
Troisième Tableau / Scena terza:
The Departure of the Bride / Das Brautgeleit /
Le Départ de la Mariée / La partenza della sposa | [2'57] |
|-----|---|--------|

Part Two / Zweiter Teil /

Deuxième Partie / Parte seconda

- | | | |
|-----|---|--------|
| [4] | Fourth Tableau / 4. Bild /
Quatrième Tableau / Scena quarta:
The Wedding Feast / Der Hochzeitsschmaus /
Le Repas de Noces / Il banchetto nuziale | [9'55] |
|-----|---|--------|

Anny Mory, *soprano*

Patricia Parker, *mezzo-soprano*

John Mitchinson, *tenor*

Paul Hudson, *bass*

Pianos:

Martha Argerich (I)

Krystian Zimerman (II)

Cyprien Katsaris (III)

Homero Francesch (IV)

English Bach Festival Chorus

(Chorus Master / Einstudierung /

Maître des chœurs / Maestro del coro:

Nicholas Cleobury)

English Bach Festival Percussion

Ensemble:

James Holland · Terence Emery

David Corkhill · Kevin Nutty

Janos Keszei · Tristan Fry · David Johnson

Mass

for mixed chorus and double wind quintet

für gemischten Chor und doppeltes

Bläserquintett

pour chœur mixte et double quintette à vent

per coro misto e doppio quintetto di fiati

- | | | |
|-----|-----------|--------|
| [5] | Kyrie | [3'12] |
| [6] | Gloria | [4'19] |
| [7] | Credo | [5'25] |
| [8] | Sanctus | [3'58] |
| [9] | Agnus Dei | [3'26] |

Trinity Boys' Choir

(Chorus Master / Einstudierung / *Maître*

des chœurs / Maestro del coro: David Squibb)

English Bach Festival Chorus

Members of the English Bach Festival
Orchestra

LEONARD BERNSTEIN

A D D

Recording: London, Henry Wood Hall, 3 / 1977
Production: Günther Breest
Recording Supervision: Hans Weber
Balance Engineer: Hans-Peter Schweigmann
Publishers: J. & W. Chester / Edition Wilhelm Hansen London Ltd. (Les Noces);
Boosey & Hawkes Ltd., London (Mass)
© 1977 Polydor International GmbH, Hamburg
© 1977 Heinrich Lindlar; 1988 James Wishart
Cover Design: Holger Matthies, Hamburg
Photo Igor Stravinsky: Werner Neumeister, München
Art Direction: Hartmut Pfeiffer
Printed in West Germany by / Imprimé en RFA par Neef, Wittingen

STRAVINSKY: THE WEDDING · MASS

In a letter of 1915, Serge Diaghilev, the impresario of the Ballets Russes, wrote to Stravinsky about his latest idea. "What I have in mind is a performance of the Mass in six or seven short tableaux. The epoch will be Byzantine . . . The music should be a series of a *cappella* sacred choruses, inspired, perhaps, by Gregorian chant . . .". Sadly, Diaghilev's idea of a staged setting of the Mass did not come to fruition in this form; but there are some odd echoes here. When, in 1923, Diaghilev came to present Stravinsky's ballet *Les Noces* (*The Wedding*), he did so by showing it in the context of a ceremony of the Russian Orthodox Church. And years later, in the 1940s, the austerity of Gregorian chant was central to Stravinsky's concept when he came to write the *Mass* for liturgical practice.

Stravinsky was prepared to travel a great distance for his source-material for *Les Noces*. In July 1914, he journeyed from Clarens in Switzerland to Kiev, where he believed he could find a published collection of folk-tales (containing wedding songs) by Kireievsky. This journey was to be his last to Russia until 1962, and its emotional impact was considerable. The collections of Kireievsky (which may have included some unacknowledged verses by Pushkin) and Afanasiev provided the composer with material for *Renard*, *L'Histoire du soldat*, and *Pribaoutki*, amongst other works.

The original conception for *Les Noces* may even have preceded that for *Le Sacre du Printemps*. It developed beyond a simple wish to present a dramatized peasant-wedding spectacle into a kind of musical *cinéma-vérité* – where the rituals of the wedding are glimpsed through scraps of conversation and quotations from songs and other material. Stravinsky's intention was also to depersonalize the experience. The solo singers – for instance, the soprano and the tenor – are not clearly identified with the bride and groom respectively. The singers take on the roles of different characters in the drama: the soprano sings the bride's part in the first tableau, the goose's in the fourth. The groom's words are sung by the tenor; the husband's by the bass.

Later, Stravinsky astutely compared the use of textual clichés and small-talk to a scene in James Joyce's *Ulysses*, where the reader seems to be overhearing scraps of conversation without the connecting thread of discourse. Certainly, there are many more elements in *Les Noces* than the mere sequence of wedding preparations and festivities. Perhaps the composer is right in warning us that a knowledge of the cultural customs and even the language itself is essential for any true understanding of the work.

The instrumentation of *Les Noces* caused Stra-

vinsky the most difficulty of any work he ever wrote. One early version used a huge orchestra; another had a smaller ensemble, with a combination of mechanical instruments (pianolas), keyboard instruments (piano and harpsichord) and cymbalom. Just three months before the première, he settled on the combination of four pianos and percussion, realizing that it "would fulfill all my conditions. It would be at the same time perfectly homogeneous, perfectly impersonal and perfectly mechanical".

There are four tableaux, which follow one another without a break. In the first, set in the bride's house, the bride is preparing herself, helped by her companions, who bind her tresses. The second takes place in the bridegroom's house, where the bridegroom seeks the blessing of his family. The third describes the departure of the bride and the distress of the two lamenting mothers. The final tableau brings us to the wedding feast, where, after much celebration (with a vivid depiction of a slightly tipsy guest), the bridal pair are led ritually to the nuptial chamber. The work ends with the husband's incantatory paean of love to his wife, accompanied by bells and four pianos in unison – one of *Les Noces*'s most striking and original sonorities.

The *Mass* was written between 1944 and 1948 in California. Even though Stravinsky was a member of the Orthodox Church, he wrote a setting of the Catholic Mass, in the hope that it would be performed liturgically, something which was not possible in the Russian Church. Many people tried to

find parallels for the Apollonian aspects of the work in early Renaissance sacred music. However, Stravinsky disclaimed any such origins, pointing instead to a chance discovery of some copies of Masses by Mozart, in a second-hand bookstore in Los Angeles, as the spur to "write a Mass of my own, but a real one".

As in *Les Noces*, Stravinsky chose the instrumentation for the *Mass* (ten wind and brass) not merely for its timbre, but in order to achieve a sense of heterogeneity. The Kyrie shows his awareness of Russian church ritual, in the way its threefold repetitions symbolize the Holy Trinity. The Gloria and the Sanctus movements, flanking the central Credo, are both songs of praise with soloists who detach themselves for short sections from the chorus. Their relatively florid phrases give these movements melodic richness.

The central Credo, prefaced by the priest's plain-song intonation, is quite different in character. Stravinsky treats the lengthy text syllabically: the choir chants a rhythmic litany over a mainly chordal instrumental accompaniment. The Amen which concludes the movement, however, is both unaccompanied and contrapuntal. In the final contemplative Agnus Dei, the structural simplicity of clear verse (instruments) and refrain (choir) alternation belies the music's immense subtlety. Two final instrumental phrases leave the work almost hanging in the air, lending an inexpressible and rarified beauty to the words of the Mass.

James Wishart

STRAWINSKY: BAUERNHOCHZEIT · MESSE

Der Entstehungsprozeß von Strawinskys *Les Noces* (»Bauernhochzeit«) zog sich über nahezu zehn Jahre hin, vom Sommer 1914 bis zu der im Juni 1923 in Paris unter Ernest Ansermet erfolgten Uraufführung. Die dem Ballettmäzen Diaghilew gewidmete Partitur nennt das Werk »Russische choreografische Szenen mit Gesang und Musik«; jedoch auch in der dritten und definitiven Fassung wird es meist konzertant aufgeführt.

Angeregt durch Texte und Melodien zu Hochzeitsgesängen und Tänzen aus der weißrussisch-ukrainischen Sammlung Pjotr Kiriejewskys, erstellte Strawinsky das Textbuch zu »Les Noces« selber und überwachte die Version ins Französische Satz um Satz, Silbe um Silbe durch und mit seinem Dichterfreund Charles-Ferdinand Ramuz. Stil und Idee, Klangstruktur und Wortsinn sind dabei zu einer unlösbaren rituellen Einheit gelangt, sind als Formvorgang integral kultisch geworden.

Das Glockengrundmotiv, ein in kleine Terz plus große Sekund gespaltener Quartschritt, stellt die klangstrukturelle Urzelle des Werkganzen dar, das von der totalen Permutation dieses Grundklangs durchzogen ist. Chor- und Solostimmen werden in ihrer Block- oder Linienbildung durchgehend vom rhythmisch-metrischen Element des reich bestückten Schlagzeuginstrumentariums, in fixierter oder nichtfixierter Klanghöhe, kontrapunktiert. Kirchentonale Reihen tauchen auf, so bei der

Segensbitte des Bräutigams oder in den Anrufungen der Jungfrau-Gottesmutter und der heiligen Ärzte Lukas, Cosmas und Damian oder auch in dem Tanz der Trunkenen auf Themen der Osterliturgie. Auch Kontrafakturen sind Strawinsky nicht fremd. Universalismus wäre das Schlüsselwort für solches Neben- und Miteinander von Klangrealität und -symbolik. »Les Noces« sind davon als vokalinstrumentale Einheit durchwaltet, so geiststreng wie elementar.

Zum Inhalt: Im 1. Bild, »Bei der Braut«, stimmt Nastasia, die Braut (Sopran), ein Klagegedicht darüber an, ihr langes Haar nunmehr in streng gelegten Flechten um den Kopf winden zu müssen: »Zopf, oh mein schöner Zopf! Oh mein blonder, lose geflochtener Zopf . . .«. Ein Chor von Freundinnen, die ihr das Haar mit blauen und roten Bändern flechten und zur Brautkrone anlegen, sucht sie zu trösten, auch in ihres Bräutigams Hause werde sie umhegt sein und auch dort werde ihr eine Nachtigall singen: »Und bei Fetis Pamfiljewitsch ist ja auch eine Nachtigall, die mit gewalt'gem Jubelschall dich bei ihm willkommen heißen wird«.

Im 2. Bild, »Beim Bräutigam«, kämmen zur gleichen Zeit die Freunde des Bräutigams Fetis (Tenor) dessen Lockenhaar mit Kamillentee und salben es nach altem Brauch mit Provencer Öl. Fetis erfleht den Segen seiner Eltern, und auch diese stimmen ein in die Lobpreisung aller Anwesenden, Lobpreisungen der Jungfrau Maria, der Drei-

faltigkeit und des Evangelisten Lukas: »Heiliger Lukas, komme zur Hochzeit! Sei der Schutzpatron unseres jungen Paares und ihrer Kinder!«

Im 3. Bild, »Brautgeleit«, nimmt das Elternpaar (Alt, Baß) Abschied von Nastasia: »Wie die Kerze dahinschmilzt und sich vor der Ikone neigt, also steht unsere kleine Nastjinka in Tränen aufgelöst«. Die Freundinnen geben Tröstung und Geleit »auf dieser Fahrt in ein fremdes Land«. Alle aber stellen das Paar in den Schutz der heiligen Mächte und schließen mit einer Volte ins Nächststehende: »Alle Wagen sind zur Stelle, Kutscher, schnelle, fahr zu, fahr zu!« Nur die Mütter des Brautpaares verharren noch in Klageitönen: »Komm zurück, du mein Herzensschatz, komm zurück, du mein Herzenskind!«

Im 4. Bild hat sich die Hochzeitsgesellschaft im Hause des Bräutigams um das Riesenrund eines roten Tisches versammelt, zu Schmaus und Trank, Scherzlied und Tanz. Im Hintergrund gibt eine offene Tür den Blick auf die hochgetürmte Bauernbettstatt frei. Männerlieder von Apelpaaren und Wildgansjagden, Frauenlieder von Haushaltsmühen und Schwanenträumen wechseln einander ab, steigern sich zu Neckereien an Heiratsgroßvermittlern, zu Ausfällen gegen Mitgiftjäger, zu Preisungen der Sauna im Häuschen: »Macht der Dampf dich müd und matt, nachher fühlst du dich wie Goliath«. Ein Ehepaar wird abgesandt, das Brautbett anzuwärmen, bis beim Schlußchor und Hohenlied vom Hochzeitsbett das junge Paar in die Bettkammer geschickt wird, von draußen bewacht durch die Elternpaare beider, währenddessen von innen der Liebesgesang des Bräutigams ertönt: »Oh du mein Herz, mein liebes Weib! Blume meiner Tage, Honig meiner Nächte! Wir wollen glücklich sein, jetzt und jederzeit . . .«.

einschwingend in den Doppelklang jenes Glockenakkords, der die Hochzeitsbilder auch schon eingeläutet hatte.

Die Messe schuf Strawinsky in seiner kalifornischen Wahlheimat während der Jahre 1944–1948, an der Wende zu dem ausgesparten Klangstil seiner Alterswerke. Sie entstand nicht als Auftragswerk wie die 1930 für das Boston Symphony Orchestra geschriebene »Psalmensymphonie« oder das 1955 für San Marco und Venedig komponierte »Canticum Sacrum«, sondern frei von Außenaufträgen als ein Geisteszeugnis und Bekenntniswerk des orthodox religiösen Exilrussen.

Entgegen dem Ort der Uraufführung (Mailänder Scala) und der dortigen Besetzung mit gemischtem Chor und Solostimmen (Alt und Sopran zu Beginn des Gloria, 2 Tenöre zu Beginn des Sanctus), mit denen Ernest Ansermet am 27. Oktober 1948 überraschte, hat Strawinsky seine Messe-Komposition vom Ursprung her gottesdienstbezogen und für Sakralräume gedacht, auch wenn er selber in der amerikanischen Aufführungspraxis davon abwich.

Das in der Mitte der fünf Messeteile stehende Credo ist auch bei Strawinsky das Zentralstück im Sinne einer Missa recitata, von der gregorianischen Intonation des Zelebranten über das hymnodische Syllabieren der zwölf Glaubensartikel durch den Sängerdienst des Gemeindechores bis zur ausmelodierten Amen-Finalis a capella: Glaubensritornelle von archaischer Geschlossenheit des tonal doppelpoligen Chorsatzes (C-dur/e-moll-phrygisch) über dem tragenden Orgelpunkt der tiefen Bläser.

Auch die Ecksätze der Messe, das dreiteilige Kyrie und Agnus Dei, sind als Bittgesänge vom Chori-

schen her bestimmt, der blockhaften Chorfront des Credo gegenüber jedoch gegengleich aufgebaut, durch Holzbläserkadenzen gegliedert und zum Schluß rein vocaliter in die Verklärung des Worts gehoben: »Dona nobis pacem«. Figurativer geführt sind die Sing- wie die Instrumentalstimmen für die von Kyrie, Credo und Agnus Dei flankierten Lobgesänge des Gloria und das Sanctus/

Benedictus, stilverwandt den psalmmodierenden Melodietypen altrussischer Kirchenmusik bis in den Gipfelpunkt des »Hosanna in excelsis«.

Mag man Strawinskys Komposition als Modell einer antikonzerntanten Messe ansehen oder nicht, in ihrer geistigen Dichte erwirkt sie sehr wohl Bildung und Bindung zu unsichtbarer Gemeinschaft.

Heinrich Lindlar

STRAVINSKY: LES NOCES · MESSE

La genèse des *Noces* de Strawinsky s'étendit sur une période de près de dix ans, de l'été 1914 jusqu'à juin 1923, date de sa création à Paris par Ernest Ansermet. Alors que dans la partition dédiée à Diaghilev elles sont intitulées »Scènes chorégraphiques russes avec chant et musique«, »Les Noces« sont presque toujours exécutées en concert dans leur troisième et définitive version.

S'inspirant de textes et de mélodies de danses et de chants nuptiaux réunis dans le recueil biélorusien et ukrainien de Piotr Kiriejewsky, Strawinsky établit lui-même le livret des »Noces« et contrôla jusque dans le moindre détail la version française qu'il avait confiée à son ami poète Charles-Ferdinand Ramuz. Le style et l'idée, la structure sonore et le sens des mots ont été fondus en une unité ri-tuelle indissoluble.

Le motif de cloches, une quarte se décomposant en une tierce mineure et une seconde majeure, constitue la cellule germinale de l'ensemble de l'œuvre qui est marquée d'un bout à l'autre par la permutation absolue de ce motif de base: aux parties chorales et solistes se superpose constamment en contrepoint l'élément rythmique et métrique du groupe très fourni des instruments à percussion, à une hauteur fixée ou non fixée. Des modes ecclésiastiques apparaissent, par exemple, lors de la bénédiction du fiancé ou de l'invocation à la Vierge ou aux patrons des médecins Luc, Côme et Damien, ou encore lors de la danse des buveurs sur des thèmes de la liturgie de Pâques. Strawinsky ne recule pas devant des contrefaçons. C'est au mot universalisme qu'il faudrait recourir pour qualifier une telle synthèse de réalisme et de

symbolisme sonores. «Les Noces» sont conduites selon ce schéma sévère mais élémentaire qui soutient son unité vocale et instrumentale.

Résumé de l'action: Au premier tableau, «La Tresse», Nastasia, la mariée (soprano) entonne une plainte sur sa tresse qui jusqu'alors pendait sur ses épaules et qu'on va ramener sur sa tête: «Tresse, tresse, ma tresse à moi. Ma mère t'avait le soir tressée soigneusement avec un peigne d'argent». Un groupe d'amies qui, avec un ruban rouge et un ruban bleu, arrangent sa chevelure en une couronne nuptiale, tentent de la consoler: «Nastasia ma chérie t'afflige pas, pleure pas Nastasia . . . Seigneur Fétis Pamfiliévitch, un bel arbre est dedans ton jardin, dans l'arbre un rossignol chante n'est-ce pas qu'il chante afin qu'elle soit contente . . .»

Au deuxième tableau, «Chez le Marié», les amis du marié, Fétis (ténor), peignent ses boucles avec un peigne trempé dans le kvass aux framboises et, selon une vieille coutume, les lustrer avec une huile de Provence. Fétis implore la bénédiction de ses parents et ceux-ci se mêlent aussi aux chants de louange en l'honneur de la Vierge Marie, de la Trinité et de Saint Luc: «Viens avec nous Saint Luc également! Assiste les dans le présent et en tout temps, eux et leurs enfants».

Au troisième tableau, «Le Départ de la Mariée», les parents (alto, basse) prennent congé de Nastasia: «Voilà que comme coule le beau cierge jaune devant l'icône et puis se prend au pied de la princesse devant son père . . .». Ses amies prononcent des paroles de réconfort et tous implorent la protection des puissances sacrées. Seules les mères continuent à se lamenter: «Reviens t'en, enfant de mon ventre, enfant chéri, reviens ici».

Au quatrième tableau, «Le Repas de Noces», les

invités se sont rassemblés dans la maison du marié autour d'une immense table ronde; au fond, par une porte ouverte, on aperçoit un lit paysan recouvert d'édredons. Des chansons d'hommes (l'histoire d'une fleur blanche et d'une fleur rouge sur une branche, une chasse à l'oie) alternent avec des chansons de femmes (soucis du ménage et rêves d'un cygne), puis ce sont des railleries sur les marieurs et les coureurs de dot. On envoie ensuite un couple chauffer le lit des mariés en attendant que Fétis et Nastasia y soient conduits alors que le chœur entonne les louanges du lit nuptial «Lit bien fait, le beau lit carré!» et les deux pères et les deux mères s'installent devant la porte sur un banc; et alors retentit, accompagné de l'accord des cloches, le chant d'amour du marié «Eh bien, mon âme, ma douceur, fleur de mes jours, miel de mes nuits, fleur de ma vie, on vivra avec toi, comme il faut qu'on vive».

C'est en Californie, sa seconde patrie, que Igor Stravinsky composa entre 1944 et 1948 sa *Messe*, à l'époque où s'annonce déjà le style dépouillé de ses œuvres tardives. Contrairement à la «Symphonie de Psaumes» écrite en 1930 pour le Boston Symphony Orchestra ou le «Canticum Sacrum» composé en 1955 pour Saint-Marc et Venise, elle n'est pas une œuvre de commande mais le témoignage spirituel et la profession de foi d'un Russe exilé profondément attaché à l'Eglise orthodoxe russe.

Contrairement au lieu de sa création (Scala de Milan) et à la distribution avec chœur mixte et voix solistes (alto et soprano au début du Gloria, 2 ténors au début du Sanctus) que choisit à cette occasion Ernest Ansermet le 27 octobre 1948 à la surprise de tous, Stravinsky a conçu dès le départ sa messe en étroite relation avec le service divin et

pour un lieu sacré même si lui-même dérogea à ce principe aux Etats-Unis.

Le Credo se présente comme pièce centrale au sens d'une missa recitata, depuis l'intonation grégorienne du célébrant en passant par le chant syllabique des douze articles de foi confié aux chœurs jusqu'à l'Amen a-cappella richement orné: une ritournelle de forme archaïsante de la partie chorale à tonalité bipolaire (ut majeur/mi mineur-phrygien) sur le point d'orgue des vents graves.

Les mouvements extrêmes de la messe, le Kyrie tripartite et l'Agnus Dei sont, comme chants de prière, eux aussi déterminés par le chœur bien que la masse chorale soit moins dominante que dans le Credo du fait de leur division par les cadences

des bois et de leur parachèvement dans le triomphe du verbe: *Dona nobis pacem*. Plus figurées sont les parties vocales et instrumentales des chants de louange du Gloria et du Sanctus/Benedictus, accompagnées des Kyrie, Credo et Agnus Dei, et stylistiquement apparentées aux anciens types de mélodies de musique religieuse russe; ceci atteint son apogée dans le «Hosanna in excelsis».

Que cette composition de Stravinsky soit comprise ou non comme un modèle de messe anti-concertante est en définitive secondaire puisque, de par sa densité spirituelle, elle parvient à unir les auditeurs en une communauté invisible.

Heinrich Lindlar
(Traduction: Daniel Henry)

STRAVINSKY: LES NOCES

Scènes chorégraphiques russes avec chant et musique

PART I

First Tableau: The Tresses

[1] THE BRIDE

Kosal moya ko . . .
Kosal moya kosynka rusaya!
Vechor tebya, kosynka, matushka plyala,
Serebryanym kolechkom matushka vila!
O-o-ho-ho! Yeshcho okhti mne!

BRIDESMAIDS

Chesu, pochesu Nastasi-nu kosu,
Chesu, pochesu Timofeevny rusu,
A yeshcho pochesu, a i kosu, zapletu,
Alu lentu uplyatu.
Chesu, pochesu Nastasi-nu kosu,
Chesu, pochesu Timofeevny rusu.
Rusu kosu chesu,
Chastnym grebnem raschesu.

THE BRIDE

Priyekhala svashenka nemilostliva,
Chto ne milostliva i ne zhalostliva!
Nachala kosynku rvat i shchipat –
Rvat i shchipat – i rvat i shchipat,
Na dve pletat, na dve pletat –
O-o-ho-ho! Yeshcho okhti mne!

BRIDESMAIDS

Chesu, pochesu Nastasi-nu kosu,
Chesu, pochesu Timofeevny rusu,
A yeshcho pochesu, a i kosu zaplyatu,
Alu lentu uplyatu, goloboyu perevyu!

THE BRIDE

Kosal moya kosynka rusaya . . .

BRIDESMAIDS

Ne klich, ne klich, lebedushka, ne klich v pole belaya,
Ne plach, ne tuzhi, Nastasyushka, ne plach, ne grusti,
Po batyushke, po matushke – [dusha Timofeevna!
Po gromkom solove vo sadu.

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 Timofeevna'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 Timofeevna'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 tearing it.
She tore my hair that she might plait it in
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, Timofeevna's fair tresses,
I comb and plait it, I comb it and bind up her hair,
With a ribbon of bright red, twine it with a ribbon blue.

THE BRIDE

Golden tresses bright, O my tresses fair.

BRIDESMAIDS

Weep not, O dear one, weep not,
Let no grief afflict thee, my dear one,
Weep no more, Nastasia, O weep no longer, my heart, my Timofeevna.
Of your father think, your mother's care,

Kak svekro li batyushka k tebe budet milostliv,
Kak svekro li matushka k tebe budet milostliva, k tebe
budet zhalostliva.

Khvetis, sudar Pamfilievich u tebya solovei vo sadu,
Va vysokom teremu, va vysokom izukrashennom
Denyochek on svisitit
I bsyu nochenku poyot.
Tebya li, tebya li, Nastasyushka, tebya li, svet Timofeevnu,
Zabavlyayet, uteshaet,
Spat dolgo ne meshaet,
K obed ne razbuzhaet.
Rai, rai! Udaly skomoroshkek s sela do sela,
Rai, rai! Chtob nasha Nastasyushka,
Chtob byla vesela, rai!
Uzh chtob byla za vseгда.
S pod kamushka s pod belova
Ruchek bezhit.
S pod kamushka s pod belova
Tsimbalami byut i pyut i lyut
V tarelki byut.
S pod kamushka s pod belova
Tsimbalami byut i pyut i lyut
V tarelki byut.

THE BRIDE AND THE MOTHER

Zapletit ko mne rusu
Ko kosi melyokhonko –
Pod konets-to alu lentochku.

BRIDESMAIDS AND THE BRIDE

Chesu, pochesu Nastasi-nu kosu,
Chesu, pochesu Timofeevny rusu,
A yeshcho pochesu, a i kosu, zapletu,
Alu lentu uplyatu.
Chesu, pochesu Nastasi-nu kosu,
Chesu, pochesu Timofeevny rusu,
Rusu kosu chesu,
Chastnym grebnem raschesu.
Uzh ty lenta, moya lentochka,
Ala lenta buketova –
Buketova fioletova . . .

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 not 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 Timofeevna, 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 Timofeevna,
Once more I comb it and bind it with ribbon,
A ribbon entwin'd about her hair,
Again I will comb Nastasia's fair tresses,
I comb them and twine them, my Timofeevna,
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 Tableau: At the Bridegroom's House

[2] BRIDEGROOM'S FRIENDS

Prechistaya Mat, khodi,
Khodi k nam u khat.

BRIDEGROOM'S FRIENDS

Virgin Mary, come, come and aid our wedding,
Come, Mary hear our prav'r, aid us as we comb the fair curls of Fetis.

Kudri raschesat Pamfilicha rusy.
Chem chesat, chem maslit khetisevy kudri?
Chem chesat, chem maslit Pamfilicha rusy?
Khodi, khodi nam u khat.
Svakhe pomogat, kudri raschesat.
Kinemnya, brosimnya vo trisovy kudri!
Rascheshem, razmaslim Pamfilicha rusy!
Vichor za vichoru
Khvetis sidel vo tiryomu.

FATHER

Sidel i Pamfilich, chesal rusy kudri.

PARENTS

Vy komu-to kudri dostanetes?
Dostanetes, kudri, krasnoi devitse?
Oi, vy – komu-to rusy dostanetes?
Chto Nastase Timofeevne.
Uzh ty, Nastasyushka,
Polelei kudri!
Ty polelei rusy!
Kvas, chto malinoe
Desyatyu nalivan!
Uzh vilis, povilis na khvetisu kudri,
Vilis, povilis na Pamfilichu rusy –
Da prigovarivala:
Bud ty moye dityatko
Belo rummyano,
Rummyano i neurochливо!
Kalinoe parilo! Malinoe stiralo!
Na kom kudri, na kom rusya?
Na khvetisu kudri rusya,
Na Pamfilichya porasnesannya,
Spalat, spat otu materi, khorosho ditya vos porodili,
Umnago i razumnago, pokornago i poslovnago.

BRIDEGROOM

Prilegaite, kudri rusya k moemu litsu belomu,
K moemu umu razumu, da chto k obychny molodetskomy,
privykai, dusha Nastasyushka.

Virgin Mary come.
Wherewith shall we brush and comb and oil the fair locks of Fetis?
Come, come to aid us, O come Virgin Mary,
O come, Mary aid us, uncurl his fair locks.
Quickly let us to the town and buy some pure, buy some pure olive oil,
And curl his locks, his fair locks.
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 Pamfilievitch 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 to her, to the tall one,
To Nastasia, to Timofeevna.
Now Nastasia pour oil on them.
Do you pour oil on them;
You, Timofeevna, you pour oil on them.
Oil the fair, the curly locks of Pamfilievitch,
The fair and curly locks. [Pamfilievitch.
O the fair, the curly locks of Fetis, the fair and curly locks of
Thy mother curl'd them oft, saying then while she was curling them,
Little son, be you white and rosy cheek'd little son,
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 and
lovingly curl'd.
Glory to the father, glory to the mother,
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 my young man's ways, my habits, my dandy young
habits are usual there.

CHORUS

A v Moskve-ro tem kudryam
Vzdivovalisya.
Prechistaya Mat, khodi,
Khodi k nam u khat,
Svakhe pomogat kudri raschesat,
Khvetisevy kudri,
Kudri raschesat Pamfilicha rusy.
I ty Mater Bozhya,
Sama Bogorodicha,
Pod na svadbu –
I so vsemi Postolami –
I so vsemi s angelyami –
Boslovi Bozha, Bozhunka,
Pod na svadbu!

THE BRIDEGROOM

Boslovite otech s materyu,
Svavo tsadu,
Ko stolnu gradu pristupit kamennu,
Stenu razbit, svoyu suzhennuyu ponyat –
V sobor, cherkov skhodit
Serebryan krest potselovat.
Bozhya milost Bogorodicha!

FIRST BRIDESMAID

Smotrelshchiki, glyadelshchiki,
Zevaki i paloshni kolyubaki
V put dorozhenki yekhati,
Suzhenno, ryazhenno vzyat!
Boslovite tko vse knyazya novobrashnava!
Pod zolotoi venets stoyat! Oi!

CHORUS

Oi! Lebedinoe pero upadalo!
Ivan palo!
Pered teremom upadalo.
Ivan palo!
Upadal Pamfilich
Pered rodnym batyushkoi,
Prosit i mene
I boslovi ko Bozhyu sudu yekhati
K svyatomu venchanitstvu,
Kak privek Bog pod krestom
I tak by pod ventsom.
Baslavite vse at starava da malava.
Kuzmu Demyanu sygrat!

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 Fetis,
Aid us to uncurl the fair locks of 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,
Your child who proudly goes against the strong wall of stone to break it.
See him, Fetis, the noble Fetis there,
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,
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 ta'en 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,

Svakhe pomogat kudri raschesat,
Khvetisvy kudri
Baslavi Bozha do dvukh porozhden
Da stolko zhe nam svadbu sygrat. Oi!
Baslavi Bozha do dvukh posazhen,
Baslavi Bozha Mikita poputchik,
Mikhala Arkhangel!
Baslavi Bozha Rozhdestvo Khristova,
Baslavi Bozha khrestyn baslavyati,
K ventsu atpushchati.

Baslov Bozha, Bozhunka.
Pod na svadbu! Pod na svadbu! Pod na svadbu!
Svyati Luka, pod na svadbu,
Svyati Luka, slutsi svadbu
Dvukh molodyonykh, slutsi posazhenykh –
Slutsi svadbu dvukh suzhenykh
I pervy mladen!

Third Tableau: The Departure of the Bride

[3] CHORUS

Blagoslavyalsya svetyol mesyats okolo yasnago solnushka,
Blagoslavyalsya knyaginyushka
U gosudarya u batyushki,
U gosudaryni matushki.

BRIDE

Blagoslovi menya, batyushka, da na chuzhuya storonushku

FATHER AND MOTHER

Pritapelas svetsa vosku yarago pered obrazom dolgo stoyutsi,
Pristoyala knaginya skoru nozhenki.

CHORUS

Uzh kaya boslovili oni devitsu
Pered batsuskoi gorko platsutsi.
Da chto na chetyre na storonushki
Khlebom solyu Spasom obrazom.
Svyaty Kuzma pod na svadbu! Svyaty Kuzma Demyan
Vo gornitse vo svaltitse [pod na svadbu!]
Vo gornitse vo svaltitse
Dva golubya na tyablitse.
Svyaty Kuzma, skui nam svadbu,
Skui nam kreпку, kreпку tverdu,
Dolgovetnu, vekovetnu.

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 chosen.
Grant, O grant thy blessing for always,
And to their children.

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 Cosmas come with us, Cosmas and Damian,
O come with us,
Holy Saint Cosmas 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.

S mladosti i do starosti,
I do malykh detushek!
Vo gornitse vo svaltitse
Dva golubya na tyablitse,
Oni pyut, oni pyut i lyut,
V politiry byut, v tsimbali podygryvayut.
Svyaty Kuzma, pod na svadbu,
Svyaty Kuzma, slutsi svadbu
S malosti do starosti,
I do malykh detushek!
Kuzma Demyan po senyam khodila,
Gvozdi sobirala, svadebku kovala.
I ty, sama Mat Bozhya Bogorodicha,
Pod na svadbu, slutsi svadbu,
Slutsi svadbu, slutsi kreпку,
I so vsemi s Postolami,
I so vsemi s Angelyami.
I, kak vyotsya khmel po tytsu,
Tak by nashi molodye vilis drug kolo drugu!

MOTHERS

Rodimoe moyo dityatko, moyo miloe,
Ne pokin menya goremchnuyu!
Vorotis, moyo dityatko, vorotis, moyo milaya,
Rodimoe moyo dityatko, poila bylo ya kormila tebya.
Vorotis, moyo milaya,
Zabylya ty, dityatko, na stopke
Zoloty klyuchi na shelkovom poyase,
Rodimoe dityatko . . .

To the room where the two little doves are sitting,
Two little doves in a small room,
Holy Cosmas and Damian walked about the hall and came back.
To our children even unto them.
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 Cosmas and Damian walked about the hall,
They walked about the hall and then they came back.
Virgin Mary, give Thy blessing,
Virgin Mary, Mother 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,
Hanging golden keys hanging there,
My own little child, dear one.

(The mothers go out).

PART II

Fourth Tableau: The Wedding Feast

[4] CHORUS

Yagoda s yagodoi sokatilasya,
Yogoda yagode poklonilasya.
Ai lyuli, lyuli, lyuli! Lyushenki ai lyuli!
Yagodka krasna, krasna! Zemlyanichka spela,
Ai lyushenki lyuli!

CHORUS

Berries two there were on a branch, they fell to the ground,
One berry bows to another berry one.
Ai, louli, louli, louli! Lyushenki, ai louli,
A red, a very red one, and a strawberry did ripen,
Ai Louchenki, louli.

Yagoda yagode slovo molvila,
Yagoda ot yagody ne vdali rosla.
Khodit i Fedor Tikhnavich, nashyol zolot perstin,
Zolot s dorogim sy kamenem.
Odnato yagoda Khvetisushka sudar,
A drugaya yagoda Nastasyushka dusha.
Yunyv, yunyv khodit Palagei Stanovich,
Poteryal zolot perstin,
Zolot s dragim kamenyam.
Letala gusinya, letala!
Letala seraya, letala.
A yagoda yagode poklonilasya,
Yagoda yagode slovo molvila.
Letala gusinya, letala seraya,
Krylya primakhala.
Mazoli potirala.
Stolby skolykhala,
Boyar probuzhdala.

BRIDE'S FATHER

Vot tebe, zhana, ot Boga sazhdana.

CHORUS

Sei lyon da kanapli. Ai, my tebe, Nastasyushka, govorili –
Sprashivai s neyo rubashki da portki!
Oi, my tebe, milaya, govorili!

BRIDE'S MOTHER

Zyatik moi lyubesnu, vruchayu tebe docheryu
lyubeznuyu.

CHORUS

Sei lyon da zamashki,
Sprashivai s neyo rubashki,
Poi, kormi da odevai,
Da na rabotu otpravlyai!

FATHER

Rubi drova.

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 stones.
Who comes here so gaily? Palagy Stanovitch,
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 is gay,
No more is he gay, oh, poor Palagy.
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 goose.
Now its wings are beating, its tiny feet are scratching,
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.)

BRIDE'S 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

Lyubi kak dushu, tryasi kak grushu!
Boyare vstavali v charki nalivali,
Gostei obkhodili,
Marye podnosili:
'Vypei, Matushka, Skushai Kharitonova!
Ne pyu, ne skushala,
Boyar poslushala'.
Oi ty, gusinya,
Zvonkaya, kitaiskaya!
Uzh ty gde gustinya zvonkaya,
Gde pobiyala i chto videla?
'I ya byla na sinem na mori,
Na mori, na 'zere, lyuli na mori, na 'zere,
Na tom li na mori, na 'zere lebyad belaya kupalasya,
Lyuli, na belo palaskalasya". Videl li ty, beloi lebyodku?
"Da i kak zhe mne na dna mori, na mori ne byvat,
Da i kak zhe mne lebyodushki ne vidat?
U lebedya lebedyushka pod krylom,
U lebedya kosataya pod krylom,
U Khvetisa – to Nastasyushka pod bochkom,
U Khvetisa Timofeevna pod krylom".

FIRST BRIDESMAID

Oi chem zhe ty Nastasyushka udala?

THE BRIDE

Ya po poyas vo zolote obvilas
Zhemchuzhnye makhorchiki do zemli.

CHORUS

Okh, poinik, propoinik, nastin batyushka
Propil svoyu chadu za vinuyu charu.
Na vinnoi charochke,
Ne medovoii stopochke!
Krasny devitsy, pirozhnyia masteritsy,
Gorshechnya pagubnitsy.
Zhenushki posivya, zheny podkhilya,
Malye rebyata,
Gorokhovyi tati, markovnye pagubniki!
Poite pesni!

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 not drink, I do not 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 not I have seen the sea, not I have seen the sea?
How should not 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 swimming in the sea,
two swans.
Ay, and Fetis holds Nastasia right tenderly,
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.
You fair maids, and you pastry-cooks, and you platelashers,
You good-for-nothing, good-for-nothing, you chatterboxes,
All you lazy wives, you foolish ones,
And all you naughty ones who are among the wedding guests,
Raise your voices.

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

Khvetisushka skazhet: "Spat khochu".
 Nastasyushka molvit: "I ya s tobói".
 Khvetisushka skazhet: "Korovot tesna".
 Nastasyushka molvit: "Budet s nas".
 Khvetisushka skazhet: "Deyaló kholodno".
 Nastasyushka molvit: "Budet teplo . . .".
 To Khvetisu pesenka, da chto yasnomy sokolu
 I so beloí lebyodushkoi, svet Nastasi Timofeevnoi.
 Slyshish ty Khvetis Gospodin? Slyshish ty Pamfilevich?
 My vam pesnyu poyom, my vam chest vozdayom.
 Ne lezhi y krute berege.
 Ne sidi, Savelyushka,
 Vo besedushke. Sryazhai svadebku Khvetisavu!

GUESTS

Okh, na izbe zelya, uvzyzbe velya.
 Za stolom boyare,
 Oni med, vino pili, rechi govorili:
 U menyá svadebka na divo suryazhena,
 Devyati varov v pivo vareno,
 A desyaty var zelena vina
 Vedut Nastasyushku na chuzhu storonu.
 Na chuzhoi storone umeyuchi devke, umeyuchi zhit!
 Vse pokornoi devke, vse pokornoi byt.
 Pokornoi golovushke vezde lyubo khorosho.
 I staromu i malomu vse nizky poklon,
 Molodym molodushkam po nizhe etogo.
 Po ultse, da po shirokoi ultise khodil, gulyal molodets.
 Po zelenom sadu, po nastinam sledam,
 Glyadel, smotrel Khvetisushka na Nastyushku svoyu:
 Syazal svoyu golovu shlyapoi pukhovoyu.
 "U moyei, u Nastyushki pokhodochka chastaya,
 Shubochka novaya, opushka bobrovaya.

FRIENDS

Nastyá chernobrovaya!

ONE OF THE FRIENDS

Nu-ka rodimu batyushka,
 Ryumochku vypivai!

Hear the bridegroom saying "I would 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 Timofeevna, too.
 Dost hear us, hearest thou Fetis, dost hear us, Pamfilevitch.
 We are honouring you, we sing our song to you.
 Do not lie thus by the steep river bank,
 Ay, sit down, Savelyouchka,
 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

Black her brows and beautiful.

ONE OF THE FRIENDS

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

MEN, FRIENDS AND THE WOMEN

Nashikh molodykh odaryai, nashim molodym mnogo nado,
 Odni khotyat domishkom zhit, domishka pribavit,
 Nauglu banyu postavit.
 Ty zaidesh da poparisshya, a poslei togo pokhvalishshya:
 Vot kak stali nashi molodye-to zhit!
 Nu-zhe, nu-zhe, nu ryumochku vypivai,
 A nashikh molodykh 'daryai!

CHORUS

Eta, eta, eta, khot kuda, eta i taper stoit rublya,
 A kak yei,yei boka nadut, za etaku i dva, dva dadut.
 Khot by tak, khot by tak, khot by rublikov,
 Khot by pyat, a kogda budet tvoya chest,
 Khot by rublikov, khot by chest.
 Volga reka razlivaetsya,
 Zyatik i vorot ubivaetsya:
 "Akh tyoshsha moyá, tyoshsha laskovaya!"

ALL

Patelya moyá, karavatushka! Na karavatushke perinushka,
 Na perinushke uzgolovitsa.

U 'zgolovitsa odiyalitsa,
 Pod 'dialitsom dobry molodets.
 Dobry molodets Khvetisushka, Khvetis Pamfilevich.
 Vorobei vorobku paruét posadivshi na karavat.
 Khvetisushka Nastasyushku tseluit, yon tseluit miluit,
 Na ruchku kladyot,
 Ky serdechekuzhmyo . . .
 Akh ty dushka, zhyonushka,
 Dannaya moyá poglyadenya,
 Nochnaya moyá zabava,
 Pazhivom my s tobói kharashenichka,
 Chtoby lyudi nam zavidyvali.

"Les Noces": By kind permission of J. & W. Chester /
 Edition Wilhelm Hansen London Ltd.

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 one another.)

CHORUS

Drink again, toast the pair, and embrace the two.
 This one, this one, this one, this is good, this one even now cost 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.)

Soft the pillow where I lay my head,
 Folded in the soft blankets, folded in the blankets warm,
 See our Fetis there Pamfilevitch.
 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.)

MESSE

KYRIE

Herr, erbarme dich unser. Christus, erbarme dich unser. Herr erbarme dich unser.

GLORIA

Ehre sei Gott in der Höhe.

Und auf Erden Friede den Menschen, die guten Willens sind. Wir loben dich, wir preisen dich. Wir beten dich an. Wir verherrlichen dich. Wir sagen dir Dank ob deiner großen Herrlichkeit. Herr und Gott, König des Himmels, Gott, allmächtiger Vater! Herr Jesus Christus, eingeborener Sohn! Herr und Gott, Lamm Gottes, Sohn des Vaters! Du nimmst hinweg die Sünden der Welt: Erbarme dich unser. Du nimmst hinweg die Sünden der Welt: Nimm unser Flehen gnädig auf. Du sitzt zur Rechten des Vaters: Erbarme dich unser. Denn du allein bist der Heilige. Du allein der Herr. Du allein der Höchste, Jesus Christus. Mit dem Heiligen Geiste, in der Herrlichkeit Gottes des Vaters. Amen.

CREDO

Ich glaube an den einen Gott.

Den allmächtigen Vater, Schöpfer des Himmels und der Erde, aller sichtbaren und unsichtbaren Dinge. Und an den einen Herrn Jesus Christus, Gottes eingeborenen Sohn. Er ist aus dem Vater geboren vor aller Zeit. Gott von Gott, Licht vom Lichte, wahrer Gott vom wahren Gott. Gezeugt, nicht geschaffen, eines Wesens mit dem Vater; durch ihn ist alles geschaffen. Für uns Menschen und um unsres Heiles willen ist er vom Himmel herabgestiegen.

Er hat Fleisch angenommen durch den Heiligen Geist aus Maria, der Jungfrau, und ist Mensch geworden. Gekreuzigt wurde er sogar für uns; unter Pontius Pilatus

MISSA

KYRIE

Kyrie eleison. Christe eleison. Kyrie eleison.

[5]

GLORIA

Gloria in excelsis Deo.

Et in terra pax hominibus bonae voluntatis. Laudamus te. Benedicimus te. Adoramus te. Glorificamus te. Gratias agimus tibi propter magnam gloriam tuam, Domine Deus, Rex coelestis, Deus Pater omnipotens. Domine Fili unigenite, Jesu Christe. Domine Deus, Agnus Dei, Filius Patris: Qui tollis peccata mundi, miserere nobis: Qui tollis peccata mundi, suscipe deprecationem nostram: Qui sedes ad dexteram Patris, miserere nobis. Quoniam tu solus Sanctus. Tu solus Dominus. Tu solus Altissimus, Jesu Christe. Cum Sancto Spiritu, in gloria Dei Patris. Amen.

[7]

CREDO

Credo in unum Deum.

Patrem omnipotentem, factorem coeli et terrae, visibilium omnium et invisibilium. Et in unum Dominum, Jesum Christum, Filium Dei unigenitum. Et ex Patre natum ante omnia saecula. Deum de Deo, lumen de lumine, Deum verum de Deo vero. Genitum, non factum, consubstantiali Patri: per quem omnia facta sunt. Qui propter nos homines et propter nostram salutem descendit de coelis.

Et incarnatus est de Spiritu Sancto ex Maria Virgine et homo factus est.

Crucifixus etiam pro nobis sub Pontio Pilato passus, et sepultus est. Et resurrexit tertia die secundum Scriptu-

MASS

KYRIE

Lord, have mercy on us. Christ, have mercy on us. Lord, have mercy on us.

GLORIA

Glory to God in the highest.

And on earth peace to men of good will. We praise thee, we bless thee, we adore thee, we glorify thee. We give thee thanks for thy great glory. O Lord God, heavenly King, God the Father almighty. O Lord Jesus Christ, the onlybegotten Son! O Lord God, Lamb of God, Son of the Father. Who takest away the sins of the world, have mercy upon us. Who takest away the sins of the world, receive our prayer. Who sittest at the right hand of the Father, have mercy upon us. For thou only art holy. Thou only art Lord. Thou only, o Jesus Christ, art most high, together with the Holy Ghost, in the glory of God the Father. Amen.

CREDO

I believe in one God.

The Father almighty, maker of heaven and earth, and of all things visible and invisible. And in one Lord Jesus Christ, the onlybegotten Son of God, born of the Father before all ages; God of God, light of light, true God of true God; begotten not made; consubstantial with the Father; by whom all things were made. Who for us men, and for our salvation, came down from heaven.

And was incarnate by the Holy Ghost, of the Virgin Mary; and was made man.

He was crucified also for us, suffered under Pontius Pilate, and was buried. And the third day he rose again according to the Scriptures; and ascended into heaven. He

MESSE

KYRIE

Seigneur, ayez pitié de nous. Christ, ayez pitié de nous. Seigneur, ayez pitié de nous.

GLORIA

Gloire à Dieu au plus haut des cieux.

Et paix sur la terre aux hommes de bonne volonté. Nous vous louons. Nous vous bénissons. Nous vous adorons. Nous vous glorifions. Nous vous rendons grâces dans la vue de votre gloire infinie, Seigneur Dieu, Roi du ciel, ô Dieu, Père tout-puissant. Seigneur Jésus-Christ, Fils unique de Dieu, Seigneur Dieu, Agneau de Dieu, Fils du Père! Vous qui effacez les péchés du monde, ayez pitié de nous. Vous qui effacez les péchés du monde, recevez notre humble prière. Vous qui êtes assis à la droite du Père, ayez pitié de nous. Car vous êtes le seul Saint. Le seul Seigneur, le seul Très-Haut, ô Jésus-Christ, avec le Saint-Esprit, dans la gloire de Dieu le Père. Amen.

CREDO

Je crois en un seul Dieu.

Le Père tout-puissant, créateur du ciel et de la terre, de toutes les choses visibles et invisibles. Et en un seul Seigneur, Jésus-Christ, Fils unique de Dieu, qui est né du Père avant tous les siècles: Dieu de Dieu, lumière de lumière, vrai Dieu de vrai Dieu, qui n'a pas été fait, mais engendré, consubstantiel au Père, et par qui toutes choses ont été faites. Qui est descendu des cieux pour nous, hommes misérables, et pour notre salut.

Et, ayant pris chair de la Vierge Marie par la vertu du Saint-Esprit, s'est fait homme.

Qui a été crucifié pour nous, a souffert sous Ponce Pilate, a été mis au tombeau; est ressuscité le troisième jour,

tus hat er den Tod erlitten und ist begraben worden. Er ist auferstanden am dritten Tage, gemäß der Schrift. Er ist aufgefahren in den Himmel und sitzt zur Rechten des Vaters. Er wird wiederkommen in Herrlichkeit, Gericht zu halten über Lebende und Tote: und seines Reiches wird kein Ende sein. Und an den Heiligen Geist, den Herrn und Lebensspender, der vom Vater und vom Sohne ausgeht. Er wird mit dem Vater und dem Sohne zugleich angebetet und verherrlicht; er hat gesprochen durch die Propheten. Und an die eine, heilige, katholische und apostolische Kirche. Ich bekenne die eine Taufe zur Vergebung der Sünden. Ich erwarte die Auferstehung der Toten. Und das Leben der zukünftigen Welt. Amen.

SANCTUS

Heilig, heilig, heilig Herr, Gott der Heerscharen. Himmel und Erde sind erfüllt von deiner Herrlichkeit. Hosanna in der Höhe.
Hochgelobt sei, der da kommt im Namen des Herrn. Hosanna in der Höhe.

AGNUS DEI

Lamm Gottes, du nimmst hinweg die Sünden der Welt: erbarme dich unser.
Lamm Gottes, du nimmst hinweg die Sünden der Welt: erbarme dich unser.
Lamm Gottes, du nimmst hinweg die Sünden der Welt: gib uns den Frieden.

ras. Et ascendit in coelum, sedet ad dexteram Patris. Et iterum venturus est cum gloria, iudicare vivos et mortuos: cujus regni non erit finis. Et in Spiritum Sanctum Dominum et vivificantem: qui ex Patre Filioque procedit. Qui cum Patre et Filio simul adoratur et conglorificatur: qui locutus est per Prophetas. Et unam sanctam catholicam et apostolicam Ecclesiam. Confiteor unum baptisma in remissionem peccatorum. Et expecto resurrectionem mortuorum. Et vitam venturi saeculi. Amen.

[8]

SANCTUS

Sanctus, Sanctus, Sanctus Dominus Deus Sabaoth. Pleni sunt coeli et terra gloria tua. Hosanna in excelsis. Benedictus qui venit in nomine Domini. Hosanna in excelsis.

[9]

AGNUS DEI

Agnus Dei, qui tollis peccata mundi: miserere nobis.
Agnus Dei, qui tollis peccata mundi: miserere nobis.
Agnus Dei, qui tollis peccata mundi: dona nobis pacem.

sitteth at the right hand of the Father; and he shall come again with glory to judge the living and the dead; and his Kingdom shall have no end. And in the Holy Ghost, the Lord and giver of life, who proceedeth from the Father and the Son, who together with the Father and the Son is adored and glorified; who spoke by the Prophets. And one holy catholic and apostolic Church. I confess one baptism for the remission of sins. And I await the resurrection of the dead, and the life of the world to come. Amen.

SANCTUS

Holy, holy, holy, Lord God of hosts. Heaven and earth are full of thy glory. Hosanna in the highest. Blessed is he that cometh in the name of the Lord. Hosanna in the highest.

AGNUS DEI

Lamb of God, who takest away the sins of the world, have mercy on us.
Lamb of God, who takest away the sins of the world, have mercy on us.
Lamb of God, who takest away the sins of the world, give us peace.

selon les Ecritures; est monté au ciel; est assis à la droite du Père. Il viendra de nouveau, tout glorieux, pour juger les vivants et les morts, et son règne n'aura point de fin.

Et au Saint-Esprit, Seigneur également, et source de vie; qui procède du Père et du Fils: qui est adoré et glorifié conjointement avec le Père et le Fils; qui a parlé par les Prophètes. Et que l'Eglise est une, sainte, catholique et apostolique. Je confesse qu'il y a un baptême pour la rémission des péchés. Et j'attends la résurrection des morts et la vie des siècles à venir. Amen.

SANCTUS

Saint, saint, saint est le Seigneur, le Dieu des armées. Les cieux et la terre sont remplis de votre gloire. Hosanna au plus haut des cieux.
Béni soit celui qui vient au nom du Seigneur. Hosanna au plus haut des cieux.

AGNUS DEI

Agneau de Dieu, qui enlevez les péchés du monde, ayez pitié de nous.
Agneau de Dieu, qui enlevez les péchés du monde, ayez pitié de nous.
Agneau de Dieu, qui enlevez les péchés du monde, donnez-nous la paix.



Das Compact Disc Digital Audio System bietet die bestmögliche Klangwiedergabe – auf einem kleinen, handlichen Tonträger.

Die überlegene Eigenschaft der Compact Disc beruht auf der Kombination von Laser-Abtastung und digitaler Wiedergabe. Die von der Compact Disc gebotene Qualität ist somit unabhängig von dem technischen Verfahren, das bei der Aufnahme eingesetzt wurde. Auf der Rückseite der Verpackung kennzeichnet ein Code aus drei Buchstaben die Technik, die bei den drei Stationen Aufnahme, Schnitt/Abmischung und Überspielung zum Einsatz gekommen ist:

DDD Digitales Tonbandgerät bei der Aufnahme, bei Schnitt und/oder Abmischung, bei der Überspielung.

ADD Analoges Tonbandgerät bei der Aufnahme; digitales Tonbandgerät bei Schnitt und/oder Abmischung und bei der Überspielung.

AAD Analoges Tonbandgerät bei der Aufnahme und bei Schnitt und/oder Abmischung; digitales Tonbandgerät bei der Überspielung.

Die Compact Disc sollte mit der gleichen Sorgfalt gelagert und behandelt werden wie die konventionelle Langspielplatte.

Eine Reinigung erübrigt sich, wenn die Compact Disc nur am Rande angefaßt und nach dem Abspielen sofort wieder in die Spezialverpackung zurückgelegt wird. Sollte die Compact Disc Spuren von Fingerabdrücken, Staub oder Schmutz aufweisen, ist sie mit einem sauberen, fusselfreien, weichen und trockenen Tuch (geradlinig von der Mitte zum Rand) zu reinigen. Bitte keine Lösungs- oder Scheuermittel verwenden!

Bei Beachtung dieser Hinweise wird die Compact Disc ihre Qualität dauerhaft bewahren.

The Compact Disc Digital Audio System

offers the best possible sound reproduction – on a small, convenient sound-carrier unit.

The Compact Disc's superior performance is the result of laser-optical scanning combined with digital playback, and is independent of the technology used in making the original recording.

This recording technology is identified on the back cover by a three-letter code:

DDD Digital tape recorder used during session recording, mixing and/or editing, and mastering (transcription).

ADD Analogue tape recorder used during session recording; digital tape recorder used during subsequent mixing and/or editing and during mastering (transcription).

AAD Analogue tape recorder used during session recording and subsequent mixing and/or editing; digital tape recorder used during mastering (transcription).

In storing and handling the Compact Disc, you should apply the same care as with conventional records.

No further cleaning will be necessary if the Compact Disc is always held by the edges and is replaced in its case directly after playing. Should the Compact Disc become soiled by fingerprints, dust or dirt, it can be wiped (always in a straight line, from centre to edge) with a clean and lint-free, soft, dry cloth. No solvent or abrasive cleaner should ever be used on the disc.

If you follow these suggestions, the Compact Disc will provide a lifetime of pure listening enjoyment.

"WARNING: Copyright subsists in all recordings issued under this label. Any unauthorized rental, broadcasting, public performance, copying or recording in any manner whatsoever will constitute infringement of such copyright and will render the infringer liable to an action at law. In case there is a perception institution in the relevant country entitled to grant licences for the use of recordings for public performance or broadcasting, such licences may be obtained from such institution. (For the United Kingdom: Phonographic Performance Ltd., Ganton House, 14–22 Ganton Street, London W1V 1LB)"

Le système Compact Disc Digital Audio

permet la meilleure reproduction sonore possible à partir d'un support de son de format réduit et pratique.

Les remarquables performances du Compact Disc sont le résultat de la combinaison unique du système numérique et de la lecture laser optique, indépendamment des différentes techniques appliquées lors de l'enregistrement. Ces techniques sont identifiées au verso de la couverture par un code à trois lettres:

DDD Utilisation d'un magnétophone numérique pendant les séances d'enregistrement, le mixage et/ou le montage et la gravure.

ADD Utilisation d'un magnétophone analogique pendant les séances d'enregistrement, utilisation d'un magnétophone numérique pendant le mixage et/ou le montage et la gravure.

AAD Utilisation d'un magnétophone analogique pendant les séances d'enregistrement et le mixage et/ou le montage, utilisation d'un magnétophone numérique pendant la gravure.

Pour obtenir les meilleurs résultats, il est indispensable d'apporter le même soin dans le rangement et la manipulation du Compact Disc qu'avec le disque microsilicon.

Il n'est pas nécessaire d'effectuer de nettoyage particulier si le disque est toujours tenu par les bords et est remplacé directement dans son boîtier après l'écoute. Si le Compact Disc porte des traces d'empreintes digitales, de poussière ou autres, il peut être essuyé, toujours en ligne droite, du centre vers les bords, avec un chiffon propre, doux et sec qui ne s'effiloche pas. Tout produit nettoyant, solvant ou abrasif doit être proscrire. Si ces instructions sont respectées, le Compact Disc vous donnera une parfaite et durable restitution sonore.

Il sistema audio-digitale del Compact Disc

offre la migliore riproduzione del suono su un piccolo e comodo supporto. La superiore qualità del Compact Disc è il risultato della scansione con l'ottica laser, combinata con la riproduzione digitale ed è indipendente dalla tecnica di registrazione utilizzata in origine.

Questa tecnica di registrazione è identificata sul retro della confezione da un codice di tre lettere:

DDD Si riferisce all'uso del registratore digitale durante le sedute di registrazione, mixing e/o editing, e masterizzazione.

ADD Sta ad indicare l'uso del registratore analogico durante le sedute di registrazione, e del registratore digitale per il successivo mixing e/o editing e per la masterizzazione.

AAD Riguarda l'uso del registratore analogico durante le sedute di registrazione e per il successivo mixing e/o editing, e del registratore digitale per la masterizzazione.

Per una migliore conservazione, nel trattamento del Compact Disc, è opportuno usare la stessa cura riservata ai dischi tradizionali.

Non sarà necessaria nessuna ulteriore pulizia, se il Compact Disc verrà sempre preso per il bordo e rimesso subito nella sua custodia dopo l'ascolto. Se il Compact Disc dovesse sporcarsi con impronte digitali, polvere o sporizia in genere, potrà essere pulito con un panno asciutto, pulito, soffice e senza sfilacciature, sempre dal centro al bordo, in linea retta. Nessun solvente o pultore abrasivo deve essere mai usato sul disco.

Seguendo questi consigli, il Compact Disc fornirà, per la durata di una vita, il godimento del puro ascolto.

»DIGITALLY REMASTERED«

means that what you hear is the quality of the original recording, because it has been newly mastered with the use of digital technology and the master tape is now a digital tape. Every previous mastering using analogue technology produced only a copy of the original recording, and every copy contained more background noise and distortion than the original.

bedeutet: Sie hören die Qualität des Originals, da eine Neubabmischung in Digitaltechnik vorgenommen wurde und der Master nunmehr ein Digitalband ist. Jede bisherige Abmischung in Analogtechnik stellte eine Kopie des Originals dar, und jede Kopie wies mehr Rauschen und Verzerrungen auf als das Original.

correspond à un procédé de retraitement des bandes analogiques sur magnétophone numérique. Ce procédé vous assure une reproduction sonore d'une qualité exceptionnelle.

è una innovazione tecnologica che permette di ascoltare la qualità sonora della registrazione originale, in quanto è stato rifatto il nastro matrice secondo la tecnica digitale. Finora invece ogni registrazione effettuata con tecnica analogica generava una semplice copia dell'originale, e ogni copia presentava più fruscii e distorsioni dell'originale stesso.

significa que Vd. escucha restituída toda la calidad contenida en la grabación original. Al haber sido tratada digitalmente, la cinta madre es desde ahora y en adelante una cinta digital. Las grabaciones que utilizaban la técnica analógica eran simples copias de la cinta original, que añadían inevitablemente más ruidos de fondo y distorsiones al propio original.

Unauthorised copying, hiring, lending, public performance and broadcasting of this record prohibited. Alle Urheber- und Leistungsschutzrechte vorbehalten. Kein Verleih. Keine unerlaubte Vervielfältigung, Vervielfältigung, Verbreitung, Aufführung, Sendung!



COMPACT
disc
DIGITAL AUDIO

ADD



STEREO

423 251-2

BIEM /
STEMRA

Made in
U.K.

© 1977

Polydor
International GmbH,
Hamburg

IGOR STRAVINSKY **Les Noces**

Anny Mory/Patricia Parker/John Mitchinson/Paul Hudson

English Bach Festival Chorus

Martha Argerich/Krystian Zimerman

Cyprien Katsaris/Homero Francesch

English Bach Festival Percussion Ensemble

Mass

Trinity Boy's Choir/English Bach Festival Chorus

Members of the English

Bach Festival Orchestra

Leonard Bernstein

LC 0173