

A LETTER FROM ALEXANDER TCHEREPNIN

2. RUE DE FURSTEMBERG, PARIS-VI'

17 vi 1962

Dear Mr. Mitchell,

thank you for your letter, and the kind reminder of our conversation in London concerning my contribution to the Tempo issue in celebration of Igor Stravinsky's 80th birthday.

Ever since the time I received your letter in Chicago on the eve of my departure to Paris I was living happy moments recollecting my encounters with Igor Feodorovitch: the time I was still in short pants, and he came to our home in St. Petersburg; the time when in the restaurant car of the Train Bleu going to Paris from Monte Carlo I had the elation of conversing in length with him; the time of the American premiere of "Jeu des Cartes" in New York; the time of my visit at his home in Los Angeles, en tête-à-tête with him and his dear wife, Vera Artuzovna; finally, the time, last autumn, we met at the Berlin Festival.

But when it came to write it down I felt that what means everything to me is of personal nature. I treasure it because of my profound admiration to the great Master, but if written down it would be advantageous to me by the simple fact that I had the chance to be with him, yet hardly of general interest.

Indeed so much has been written about Stravinsky in all languages by practically every great musician of the world, that I am shy to express what I feel so profoundly. I am sure, that your issue will be a success, that the contributions that you will have will be highly worthy and illuminating.

Please forgive my "Cordelian" attitude which, as said, is dictated by my loving the great Master and the great Man above all.

most sincerely

yours A. Tcherepnin

A ROUND BY PETER WISHART

A tribute for Mr. Stravinsky on his birthday

ROUND

The musical score is arranged in three systems. The first system includes a section marked with a double bar line and a section symbol (§). The instruments are:

- Descant Recorder**: Treble clef, 2/4 time signature.
- Viola or Tenor Rebec**: Alto clef, 2/4 time signature.
- Nakers**: Bass clef, 2/4 time signature.

The Nakers part begins with a forte (*f*) dynamic, followed by a triplet of eighth notes and a *dim.* (diminuendo) marking. The Viola/Rebec part enters with a mezzo-forte (*mf*) dynamic and a *martelé* (staccato) articulation. The Recorder part is silent in this section. The second and third systems continue the piece with various dynamics including *mf* and *ff* (fortissimo) for the Recorder and Viola/Rebec, and consistent rhythmic patterns for the Nakers.

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The first system of the musical score consists of three staves: treble, alto, and bass. The treble staff begins with a melodic line in G minor, featuring eighth and sixteenth notes. The alto and bass staves provide harmonic support with similar rhythmic patterns.

The second system continues the piece with three staves. The treble staff has a more active melodic line with some rests. The bass staff maintains a steady eighth-note accompaniment.

Pochiss. lento

The third system is marked 'Pochiss. lento' and is in 3/4 time. It features a slower tempo and includes dynamics such as *p* and *pp*. The treble staff has a melodic line with a fermata over the first measure. The bass staff has a simple accompaniment. The system concludes with the word 'Fine'.

The fourth system continues the piece with three staves. The treble staff has a melodic line with a fermata over the first measure. The bass staff has a simple accompaniment.

The fifth system continues the piece with three staves. The treble staff has a melodic line with a fermata over the first measure. The bass staff has a simple accompaniment.

Tempo Iº

The sixth system is marked 'Tempo Iº' and includes dynamics such as *sf* and *sfz*. It features a change in time signature to 2/4. The treble staff has a melodic line with a fermata over the first measure. The bass staff has a simple accompaniment. The system concludes with the word 'D.S. al Fine'.

D.S. al Fine