

Alicja Jarzębska

Stravinsky

His Thoughts and Music

Volume 19

Eastern European Studies
in Musicology

Edited by Maciej Gołąb



PETER LANG

This book is an attempt at a new interpretation of Stravinsky's thoughts about music and art, an interpretation made in dialogue with the philosophy of new music and 19th-century artistic ideas. It is also a proposal for a new method of analysing the construction of his musical masterpieces (for example a proposal of new formal sound-units: partons with perceptual invariance), a method inspired by research into cognitive psychology. Furthermore, in the analysis of Stravinsky's music, the author emphasises its connection with the Eastern and Western traditions of European culture and links with Plato's triad of values.

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Introduction

At the beginning of the twenty-first century, the creative work, views and also biography of Igor Stravinsky (1882–1971) are particularly interesting. For some, his music is an example of ‘the beautiful union’ of the rich tradition of European culture, equally a mix of both Eastern and Western. Milan Kundera wrote that:

The most beautiful union between Russian and the West is the work of Stravinsky, which summarises the whole thousand-year history of Western music and at the same time remains in its musical imagination deeply Russian. [. . .] it is precisely his vagabondage through musical history - his conscious, purposeful ‘eclecticism’, gigantic and unmatched - that is his total and incomparable originality.¹

For others Stravinsky is a precursor of postmodernism, indicating to new generations of artists ways to further develop their crafts, as suggested, amongst others, by Glenn Watkins and Jonathan Cross². And for biographers who follow the paths of outstanding artists, this Russian of Polish ancestry³, a citizen of France and then the United States, is an example of a ‘citizen of the world’, European and American, who admittedly always remembered his Russian ‘roots’ and was open to his contemporary artistic ideas, but above all he cultivated the idea of beauty, condemned to exile from the world of art in the twentieth century. For above all, he loved the Mediterranean cradle of European culture and music (according to his will he was buried in Venice). And Witold Lutosławski was convinced that

Stravinsky’s oeuvre is in itself such an immense part of what constitutes the musical content of his era that I sometimes think of and talk about ‘Stravinsky’s era’ as one thinks of and talks about Palestrina’s, Beethoven’s, or Debussy’s era. When

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- 1 Milan Kundera, *Improvisation in Homage to Stravinsky*, in: *Testaments Betrayed*, English translation Linda Asher, London: Faber, 1995.
 - 2 Glenn Watkins, *Pyramids at the Louvre: Music, Culture, and Collage from Stravinsky to the Postmodernists*, Cambridge, MA: Belknap Press, 1994; Jonathan Cross, *The Stravinsky Legacy*, Cambridge: Cambridge University Press, 1998.
 - 3 Stravinsky mentions the noble Polish origin of his ancestors in conversations with Robert Craft. “‘Stravinsky’ comes from ‘Strava’, the name of a small river, a tributary to the Vistula, in eastern Poland. We were originally called Soulima-Stravinsky – Soulima being the name of another Vistula branch – but when Russia annexed this part of Poland, the Soulima was for some reason dropped. The Soulima-Stravinskys were land-owners in eastern Poland, as far back as they can be traced. In the reign of Catherine the Great, they moved from Poland to Russia.” Igor Stravinsky, Robert Craft, *Memories and Commentaries*, New York: Doubleday & Company, Inc., 1960, p. 15.

I contemplate a phenomenon of such dimension, it is difficult not to resort to poetic comparisons: Stravinsky's creativity is like a mountain rising in the middle of the road that we all have to get past: there is no way to get round it. Surely, therefore, there is no composer of my generation who was not, at one time or another, subject, whether he wanted to or not, to the entrancing influence of Stravinsky's music.⁴

However, Stravinsky was not only an outstanding composer and - as a conductor and pianist (performer mainly of his own works) - an active co-creator of musical life. He was also an insightful thinker propagating the original vision of art in his contemporary world, dominated by the slogans of avant-garde or socialist realist art, subordinated to the ideology of totalitarian states. Stravinsky's music and the views he proclaimed provoked a lively response among his contemporaries: enthusiasm or opposition. His works, praised for their mastery, were a 'sign of opposition' to both the screaming avant-garde slogans and propaganda of 'art for the masses'. The history of his artistic life is a history of struggles to preserve the continuity of the great tradition of European culture, which arose from the idea of beauty and rooted in the Bible.

The shaping of Stravinsky's views took place at the turn of the century and the first decades of the twentieth century, thus at a particularly turbulent period in the history of European culture, when the basic views on art as well as its relationship with the concept of beauty, goodness, truth, albeit unquestionable for centuries, underwent re-evaluation. Dramatic historical and social events - the Russian Revolution and the First World War - stimulated artists to clearly define their artistic and philosophical views and their place in contemporary culture and society. Revolutionary attitudes in art, identified with the ideology of progress and 'historical necessity' clashed with the slogans of nationalism and socialist realism. And the aggressive calls to break with the cultural tradition of previous generations and 'burn the Louvre' provoked the defence of traditional ideals and the longing for the exquisite beauty of artworks of old masters.

At the beginning of the twentieth century, the young Stravinsky's aesthetic views and composer *métier* were shaped in the St. Petersburg artistic milieu (in Nikolai Rimsky-Korsakov's music salon and in the circle of artists gathered around the "Mir iskusstva" magazine), as well as in the artistic atmosphere of Paris fascinated by 'Russian seasons' organised by Sergei Diaghilev. During the war (spent in Switzerland), Stravinsky was acquainted with the then published collections of Russian folk lyrics and melodies, which had a significant impact

4 Lutosławski, Witold, "On Stravinsky", in: *Lutosławski on Music*, edited and translated by Zbigniew Skowron, London: The Scarecrow Press, Inc., 2007, p. 204.

on the original development of his compositional technique. At the turn of the twenties, the composer's artistic attitude was determined by his fascination with the idea of classicism in art, the tradition of Italian music and the idea of counterpoint.

Stravinsky began to proclaim his artistic *credo* only in the 1920s, at a time when he already enjoyed unquestionable authority in the European musical environment as a creator of masterful and innovative musical works. The views formulated at the time related to the concept of classicism, however, were not a denial of his previous artistic attitude, but a more complete and clearer definition thereof. Contrary to the nineteenth-century tradition and ideas of Vladimir Stasov, in national folklore, in folk tales and stories he was attracted to what was universal and supranational, and in Russian professional creation – to its rooting in the Western European tradition. Understanding the specific structural features of Russian folk poetry (the so-called *pribaoutki*) and the practice of singing a given verse with a variable accent of syllables (“joyful discovery”), gave him confirmation in his own search for a new way of shaping musical time and modifying repeated sound ideas.

Like the Russian poets, Acmeists and artists from “Mir iskusstva”, he valued, above all, the sensual impression of beauty, perfection of artistic craftsmanship and cultural tradition. He was not interested in ‘newness for newness’ forced by the ideology of progress, nor in the artist’s vision of being an Art-Religion priest (in line with the slogans of romantics and accepted by symbolists). He was close to the idea of *akmé*, propagated by a group of Russian poets of the ‘silver age’, treating the artist as a traditional master craftsman, who creates beautiful and perfect works-objects. The composer often compared his music to architectural buildings with proportional and balanced shapes.

In the 1920s, after the wartime and revolutionary events that devastated the European culture and the ever louder, aggressive artistic avant-garde manifestos promoting the ideology of progress in art, Stravinsky decidedly opted for the traditional idea of beauty in European culture, for the ‘Apollonian’ art, for continuing *noble simplicity* in music and compositional craftsmanship (the symbol of which he recognised in the music of Jan Sebastian Bach), for cultivating this grace and *sprezzatura*, so characteristic of early Italian music. From then until the end of his life, also after adopting the principles of serialism in the 1950s, his music and views he preached comprised a sign of opposition towards the aggressively propagated ideology of progress proclaiming a ‘historic necessity’ for breaking with the heritage of the past. The composer never accepted the concept of *Zukunftsmusik* (“music of the future”); shortly after his death, the Polish writer and composer Stefan Kisielewski wrote that “Stravinsky had flowed along

the side of the stream for some dozen years, neglected [...] by the creators of the avant-garde.”⁵

During almost sixty years of the composer’s creative activity, music critics - with great excitement and curiosity - wondered in what new direction his creative imagination would go, and whether new works would change their current views on his style of composing. After almost fifty years following Stravinsky’s death, his music and personality continue to arouse vivid interest and recognition, assigned only to a few characters from the history of music. But now - in the twenty-first century - an attempt is being made to take a new look at his compositional achievements (about 25 hours of music in total) and journalistic output, establish his position in the history of music from the last century and capture his influence on contemporary composers along with the thought of art more clearly⁶. Stravinsky’s music is still constantly present in concert life, listened to by a wide audience and analysed by musicologists, students and doctoral researchers, discussed at international conferences devoted to his abundant activities.

But despite the extremely abundant literature devoted to Stravinsky’s life⁷ - well-documented biographies and numerous source materials were published,

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- 5 Stefan Kisielewski, *Igor Strawiński*, in: *Muzyka i mózg*, Kraków: PWM, 1974, p. 113.
- 6 Compare Charles Joseph, *Stravinsky Inside Out*, New Haven, CT: Yale University Press, 2002; Maureen Carr, *Multiple Masks: Neoclassicism in Stravinsky’s Works on Greek Subjects*, Lincoln-London: University of Nebraska Press, 2002; Alicja Jarzębska, *Strawiński. Myśli i muzyka*, Kraków: Musica Iagellonica, 2002; Valérie Dufour, *Stravinski et ses exégetes (1910–1940)*, Bruxelles: Editions de l’Université de Bruxelles, 2006; Charles Joseph, *Stravinsky’s Ballets*, New Haven, CT: Yale University Press, 2011; Gretchen Horlacher, *Building Blocks: Repetition and Continuity in the Music of Stravinsky*, New York: Oxford University Press, 2011; Pieter C. van den Toorn, John McGinness, *Stravinsky and the Russian Period: Sound and Legacy of a Musical Idiom*, Cambridge: Cambridge University Press, 2012; Tamara Levitz, *Modernist Mysteries: Persephone*, Oxford and New York: Oxford University Press, 2012; Tamara Levitz (ed.), *Stravinsky and His World*, Princeton, NJ: Princeton University Press, 2013; Graham Griffiths, *Stravinsky’s Piano: Genesis of a Musical Language*, Cambridge: Cambridge University Press, 2013; Maureen Carr, *After the Rite: Stravinsky’s Path to Neoclassicism (1914–25)*, Oxford and New York: Oxford University Press, 2014; Jonathan Cross, *Igor Stravinsky*, London: Reaktion Books, 2015; H. Colin Slim, *Stravinsky in the Americas*, Oakland, California: University of California Press, 2019.
- 7 Compare, amongst others, Stephen Walsh, *Review-Survey: Some Recent Stravinsky Literature*, “Music Analysis” 1984, no. 2, p. 201–8; James R. Heintze, *Igor Stravinsky; an International Bibliography of Theses and Dissertations, 1925–87*, Warren: Harmonie Park Press, 1988.

from which it was known where and when he was, what people he met - his aesthetic and theoretical thought was not fully interpreted and remained hidden in the shadow of the philosophy of new music proclaimed by enthusiasts of the avant-garde and the ideology of progress in art. There is also a lack of a study aimed at capturing the relationship between the composer's views and his composed music and also a lack of a theoretical approach towards his composing method, a theoretical reflection taking into account the so-important - in his creative concept - aspect of the refined, and at the same time, tangible similarity of "sound ideas" (sound-blocks as formal units with perceptual invariance) put together in "musical buildings" with an expressive architectural construction. At the end of the 1980s, Ethan Haimo and Paul Johnson postulated that "We need to develop a convincing stylistic portrait of his music - not only to differentiate between the various periods but to identify the features common to all."⁸

This book is, therefore, an attempt at a new interpretation of Stravinsky's thoughts about music and art, an interpretation made in dialogue with the philosophy of 'new music' and nineteenth-century artistic ideas. It is also a proposal for a new method of analysing the construction of his musical masterpieces, a method inspired by cognitivism and cognitive psychology research.

The source literature on Stravinsky's artistic views is extremely rich; it includes a plethora of press interviews, extensive correspondence (including with eminent authors of twentieth-century music, art and literature), authorial statements-articles, an autobiography, university lectures and a series of conversations with Robert Craft published in the form of a book.

Following the Paris premiere of *The Firebird* in Paris (1910) and the international successes of Ballets Russes presenting his music, Stravinsky became an important figure in musical life, interesting to readers of not only the music press. From then on, almost to the end of his life, the composer willingly gave interviews, shared comments about his own works and the circumstances of their creation, and also expressed his opinions on more general topics, generally associated with his understanding of the artist's role in his contemporary world. Scattered over numerous multilingual journals and periodicals, the composer's statements, published as interviews with journalists, were partly collected and

8 Ethan Haimo, Paul Johnson (eds.), *Stravinsky Retrospectives*, Lincoln-London: University of Nebraska Press, 1987, p. VIII.

published in book form after the composer's death⁹. Correspondence¹⁰ and selected compositional sketches were also published¹¹.

In the 1920s, Stravinsky began to propagate his artistic views in the form of compact statements-articles. His first original statement was an open letter to Sergei Diaghilev¹² (published in "The Times" on 18 October 1921) which, although written on the occasion of the performance of Pyotr Ilyich Tchaikovsky's *Sleeping Beauty* by Ballets Russes, had the intention of promoting the value of classical beauty in contemporary art, interpreted by contemporary critics as a manifestation of an anti-modern attitude. The rank of artistic manifesto also applies, among others, to his first articles, such as *Some Ideas About my Octuor* (1924)¹³, *O mych ostatnich utworach* [About my last works] (1924)¹⁴ and statements on the idea of classicism: *Avertissement/A Warning* (1927)¹⁵, *Kilka uwag o tzw. neoklasycyzmie* [A few remarks about so-called neoclassicism]

- 9 Vera Stravinsky, Robert Craft, *Stravinsky in Pictures and Documents*, New York: Simon & Schuster, 1978; Robert Craft (ed.), *A Stravinsky Scrapbook, 1940–1971*, London: Thames & Hudson, 1983; Victor Varunts (ed.), *I. Stravinskiy: publitsist i sobesednik*, Moscow: Sovetskiy Kompozitor, 1988. Several contributions and articles by Stravinsky were included in the monograph (in the annex) by Eric W. White (*Stravinsky: the Composer and his Works*, Berkeley-Los Angeles: University of California Press, 1979, pp. 573–92).
- 10 Robert Craft (ed.), *Stravinsky: Selected Correspondence*, 3 vols., New York: Alfred A. Knopf, 1982 (I), 1984 (II), 1985 (III); Robert Craft (ed.), *Dearest Bubushkin: Selected Letters and Diaries of Vera and Igor Stravinsky*, London: Thames & Hudson, 1985; Lyudmila S. Dyachkova, Boris. M. Yarustovsky (eds.), *I. F. Stravinskiy: Stat'i i materialii*. Moscow: Sovetskiy Kompozitor. 1973.
- 11 Amongst others Igor Stravinsky, *The Rite of Spring (Le Sacre du Printemps)*, *Sketches 1911–13*, London: Boosey & Hawkes, 1969; *Stravinsky: sein Nachlass, sein Bild*, Basel: Kunstmuseum, 1984; Maureen A. Carr, *Stravinsky's Histoire Du Soldat: A Facsimile of the Sketches*, Middleton, WI: A-R Editions, Inc., 2005; Maureen Carr, *Stravinsky's "Pulcinella". A Facsimile of the Sources and Sketches*, Middleton, WI: A-R Editions, Inc, 2010.
- 12 "The *Sleeping Beauty*"; open letter to Sergei Diaghilev dated Paris, 10 October 1921, printed in "The Times" of 18 October 1921 (English translation from French), Reprint in: Eric W. White, *Stravinsky: The Composer and his Works*, op. cit., pp. 573–4.
- 13 Igor Stravinsky, *Some Ideas About My Octuor*, "The Arts", vol. VI, no. 1, January 1924 (English text); reprint in: Eric W. White, *Stravinsky*, op. cit., pp. 574–7.
- 14 Igor Strawinski, *O mych ostatnich utworach*, "Muzyka" 1924, no. 1, pp. 15–17.
- 15 Igor Stravinsky, *Avertissement/A Warning*, "The Dominant", December 1927 (French and English texts); reprint in: Eric W. White, *Stravinsky*, op. cit., p. 577.

(1927)¹⁶, *Moja spowiedź muzyczna* [My Musical Confession] (1934) published at that time also in the pages of Polish magazine “Muzyka”.

In the 1930s, Stravinsky published an autobiography and gave a series of lectures on his musical poetics at Harvard University. In September 1932, William Aspinwell Bradley – a literary agent of the French publishing house Denoël et Steele – proposed to the then fifty-year-old composer to write an autobiographical book addressed to a wide range of readers¹⁷. Stravinsky gladly accepted this project, confessing

For a certain time, I have nourished the idea of writing a book, polemical in character, in collaboration with a friend of mine with whom I am in complete spiritual sympathy.¹⁸

In redacting Stravinsky’s memoirs and thoughts about the art of composing, the composer was helped by his longtime friend Walter Nouvel, a music critic associated with Sergei Diaghilev’s circle¹⁹. In the introduction to these *Chroniques de ma vie*²⁰ (published in two volumes in 1935–1936) Stravinsky noted

The aim of this volume is to set down a few recollections connected with various periods of my life. It is equally intended for those interested in my music and in myself. Rather, therefore, than a biography, it will be a simple account of important events side by side with facts of minor consequence: both, however, have a certain significance for me, and I wish to relate them according to the dictates of my memory. [...] In numerous interviews I have given, my thoughts, my words, and even facts have often been disfigured to the extent of becoming absolutely unrecognisable. I therefore undertake this task today in order to present to the reader a true picture of myself, and to dissipate the accumulation of misunderstandings that has gathered about both my work and my person.²¹

The chronological description of his artistic life is intertwined with a presentation of his views on important issues of artistic creativity, including the role of instrumentation and selection of performance techniques in shaping musical

16 Igor Strawński, *Kilka uwag o tzw. neoklasycyzmie*, “Muzyka” 1927, no 12, pp. 563–6; *Moja spowiedź muzyczna*, “Muzyka” 1934, no. 2, pp. 56–7.

17 Compare Robert Craft (ed.), *Stravinsky: Selected Correspondence*, op. cit., vol. 2, Appendix K, pp. 487–502.

18 Robert Craft (ed.), *Stravinsky: Selected Correspondence*, op. cit., vol. 2, p. 491.

19 The composer signed a contract in December 1934 to pay Nouvel a quarter of the sum he would receive under copyright for publication of *Chroniques de ma vie* in all countries for “the assistance V. Nouvel gave me in compiling the French text of the work”. Robert Craft (ed.), *Stravinsky: Selected Correspondence*, op. cit., vol. 2, p. 491.

20 Igor Stravinsky, *Chroniques de ma vie*, 2 vols., Paris: Denël et Steele, 1935–1936.

21 Igor Stravinsky, *An Autobiography*, London: Norton & Company, 1962, (Foreword).

ideas and construction of a musical piece, the problem of relationship between the work and its performer, the role of choreography in a musical spectacle, etc. Stravinsky's autobiography has been translated into many languages. The earliest version, issued almost simultaneously with the original French version, were the translations into Spanish²² and English²³. In the post-war period, Stravinsky's autobiography was translated into Italian (1947), German (1958), Russian (1963), Polish (1974). Already in the first reviews, critics emphasised the compatibility of Stravinsky's views with his music, and the fact that the 'objective' tone of those memories focused on the history of his artistic personality rather than personal life events. For example, in January 1936, Boris de Schloezer wrote in his review:

Many artists have bequeathed us their memoirs, autobiographies, reflecting on their art, and, generally, these writings provoke some surprise, offering us a new image of the man. [...] This is not the case with Stravinsky: between the music and the writing, there is not the slightest variance. Reading his *Chroniques* is somewhat like listening to one of his recent compositions: clean, precise, dry [...] with emotion scattered here and there but in carefully rationed and chosen terms.²⁴

In turn, in August 1935 Leopoldo Hurtado wrote in the Spanish press:

No autobiography is more external, more «from without» [...] than Stravinsky's, [which contains less than] a milligram of what could be called «inner life». [...] All phases of artistic growth and development are described meticulously; the rest consists of mere indications of trips and time: «in such and such a year I worked on such and such a composition».²⁵

At the end of March 1939, Stravinsky received an official invitation (issued by Edward Forbes) to give a series of lectures at Harvard University in the academic year 1939/40²⁶. The composer, suffering from tuberculosis, was then in

22 Already in December 1934, Guillermo de Torre, a Spanish representative of the magazine "Sur" and later autobiography translator, sent a contract from Madrid to Stravinsky, obliging the composer to provide a manuscript.

23 In 1936, a single-volume English version was released in New York by the American publisher Simon & Schuster, and in London by the English publisher Victor Gollancz translated by Norman Collins. In 1962, Stravinsky's autobiography was published in New York by the publishing house W.W. Norton & Company.

24 Quotation after: Robert Craft (ed.), *Stravinsky: Selected Correspondence*, op. cit., vol. 2, p. 497.

25 Quotation after: Robert Craft (ed.), *Stravinsky: Selected Correspondence*, op. cit., vol. 2, p. 494.

26 The lectures which were proposed as part of Harvard's *Charles Eliot Norton* lectures were, among others the result of inspiration of Nadia Boulanger, the propagator of music

the sanatorium in Sancellemoz and intensively working on a new composition (*Symphony in C*), but accepted the financially lucrative proposal and a month later confirmed his acceptance of the invitation. He soon began writing the lectures in collaboration with the French composer and music critic Roland-Manuel (1891–1966)²⁷. Paul Valéry looked over the text of the lectures Stravinsky had written and introduced some stylistic corrections²⁸. Russian music critic and philosopher Pierre Souvtchinsky, who knew the musical life of the Soviet Union well at the time, helped Stravinsky prepare the lecture on Russian music²⁹. In his lectures, the composer also referred to Souvtchinsky's philosophical concepts about musical time (published in the pages of "La Revue Musicale")³⁰.

Stravinsky's lectures³¹, delivered at Harvard University in the first semester of the academic year 1939/40, under the general title *Poétique musicale*, were published (in French) in 1942 by Harvard University Press, and three years later by the French publishing house Editions le Bon Plaisir in Paris³². The English version

and views of Stravinsky, who stayed in the USA several times in the years 1937–1939, where—as a conductor, pianist, organist—she gave concerts of early and contemporary music, as well as conducted composition lessons and lectures on the history of music, among others in New York, Washington, Boston and Harvard Universities. Boulanger was also in the United States during the war (1940–1945). Compare Jérôme Spycket, *Nadia Boulanger*, English translation M.M. Shriver, Stuyvesant, NY: Pendragon Press, 1992, pp. 92–104; Kimberly A. Francis, *Teaching Stravinsky: Nadia Boulanger and the Consecration of a Modernist Icon*, Oxford University Press, 2015; Harry Colin Slim, *Stravinsky in the Americas*, Oakland, California: University of California Press, 2019.

- 27 Compare Roland-Manuel and "La Poétique musicale", in: Robert Craft (ed.), *Stravinsky: Selected Correspondence*, op. cit., vol. 2, Appendix, pp. 503–11; Eric Walter White, *Stravinsky als Schriftsteller*, "Musik der Zeit" no. 1, Bonn 1952, pp. 36–38.
- 28 Stravinsky's lecture plan was published by Robert Craft in an annexe to Stravinsky's correspondence. Compare *Stravinsky's Notes for "La Poétique musicale"*, in: Robert Craft (ed.), *Stravinsky: Selected Correspondence*, op. cit., vol. 2, Appendix, pp. 511–5.
- 29 Valérie Dufour, "La Poétique musicale" de Stravinsky: *Un manuscrit inédit de Souvtchinsky*, "Revue de Musicologie", 2003, vol. 89, no. 2, pp. 373–92.
- 30 Compare Pierre Souvtchinsky, *La notion du temps et la musique*, "La Revue Musicale" 1939, vol. 20, no. 191, pp. 70–80.
- 31 The titles of the six consecutive lectures were: Getting Acquainted, The Phenomenon of Music, The Composition of Music, Musical Typology, The Avatars of Russian Music, The Performance of Music.
- 32 In 1945, the Paris publishing house J.B. Janin published Stravinsky's *Poétique musicale* omitting the text of the fifth lecture on Russian music, arguing in a letter to the composer that, regardless of the "violent polemics that it would certainly provoke, the censor might ban the book". Compare Robert Craft, *Stravinsky. Selected Correspondence*, vol. 2, op. cit., p. 516. According to Craft, this letter from the representative of J.B. Janin

of *Poetics of Music in the Form of Six Lessons* (translated by Arthur Knodel and Ingolf Dahl) appeared in 1947 in Cambridge (published by Harvard University Press), as well as in New York (published by Alfred A. Knopf). Darius Milhaud, the author of the preface to the English edition of these lectures, emphasises that

Poetics of Music brings to light the indissoluble relationship between the two aspects of the Steavinskyan temperament: that is, his music and his philosophy. [...] is like a searchlight turned by Stravinsky on his own work on one hand, and on music in general on the other. Every new work by this great composer is laden with far-reaching significance. Each one possesses its own structure, its own tonal equilibrium, even its own moral climate. And the painstaking honesty – the craftsmanly exactitude – of each work raises it to the heights of abstract thought and at the same time to that austerity, economy of means, and essential authenticity which characterise the true laying bare of a soul. Igor Stravinsky's book invites us to follow him into the secret world that is the counterpart to the world of sound he has given us. His very mastery of musical expression finds here an explanation which will be a valuable, though not an indispensable, contribution to a deeper understanding of his work. To know a work - to feel it, to love it - does not necessarily require a knowledge of the inner processes that activate its creator. But when he himself takes the trouble to share with us this inner work, following its various stages, we can then gauge how important such a revelation can be when it is based upon absolute sincerity and intellectual integrity.”³³

Almost twenty years after the presentation of his lectures on music poetics at Harvard University, Stravinsky accepted Robert Craft's proposal (then acting as the composer's secretary) to conduct a flowing interview and publish it in book form³⁴. These “conversations with Craft” were to be an opportunity to present Stravinsky's thoughts about his own works, art of composing and the artist's situation in his contemporary world, and about memories of people he knew, especially composers, painters and literary figures. Over the course of ten years, Craft published six volumes with different titles and heterogeneous content³⁵.

- Roland Bourdariat (dated 16th May 1945) was delivered to Stravinsky by Nadia Boulanger, who reportedly prompted the composer to agree to the incomplete publication of his lectures.

- 33 *Preface by Darius Milhaud*, in: Igor Stravinsky, *Poetics of Music in the Form of Six Lessons*, trans. Arthur Knodel and Ingolf Dahl, Cambridge, MA: Harvard University Press, 1947, pp. v-vi.
- 34 Compare Robert Craft, *An Improbable Life: Memoirs*, Nashville: Vanderbilt University Press, 2002.
- 35 *Conversations with Igor Stravinsky* (1959); *Memories and Commentaries* (1960); *Expositions and Developments* (1962); *Dialogues and a Diary* (1963); *Themes and*

Craft provoked the composer to give statements and evoke memories during meals, meetings with friends and during travel when Stravinsky departed from the normal schedule of the day subordinated to the composer's work. The corrections introduced by Stravinsky on the typescript of the first three volumes testify to the fact that the composer wanted the published statements to reflect his views and intentions as faithfully as possible³⁶. In *Expositions and Developments* Craft even included Stravinsky's remark:

The chronology of the latter volume [i.e. *An Autobiography*] is not always reliable, I regret to say, which is one reason for the current tetralogy of my 'talk'. Another reason is my wish to speak directly on a number of subjects, and to jump from one to another, without losing time from composition to write a 'book'. My autobiography and *Poetics of Music*, both written through other people, incidentally – Walter Nouvel and Roland-Manuel, respectively – are much less *like* me, in all my faults, than my 'conversations'; or so I think.³⁷

However, in the subsequent years, the aged composer preferred to devote all his energy to composing, which is why the remaining three volumes are of a

Episodes (1966); *Restrospectives and Conclusions* (1969). After the death of the composer, in 1972, Craft published his diary *Stravinsky: Chronicle of a Friendship 1948–1971*, documenting their twenty-three-year acquaintance.

36 In volume one (*Conversations with Stravinsky*), the conversations concerned the problems of musical composition and people known to him. Craft's questions provoked Stravinsky to clarify his views, including those on the subject of harmony, melody, rhythm, instrumentation, the composer's attitude to religious, jazz, and electronic music and other contemporary experiments, views on the future of both music and the young generation of composers, his understanding of such concepts as compositional technique or serial music. Memories include Diaghilev, Debussy, Ravel, Satie, Schoenberg, Berg, Webern, Dylan Thomas, Jaques Rivière and painters associated with the Ballets Russes. In volume two (*Memories and Commentaries*) – in addition to discussions about musical patronage or Russian folklore – there are memories from the composer's youth, regarding his musical education in Russia, remarks on composers (Rimsky-Korsakov, Cui, Areñsky, Taneyev, Lyadov, Scriabin, Prokofiev, de Falla, Hahn), writers and poets (Valéry, Rolland, Gorodecki, Balmont, Berners, Royauté) and dancers in the Diaghilev ensemble. Craft also included letters from Wystan H. Auden, André Gide and Alexander Benois regarding three of Stravinsky's operas: *The Rake's Progress*, *Perséphone*, *The Nightingale*. Volume three (*Expositions and Developments*) is mainly biographical in nature; it constitutes an extension and correction of several pieces of information from the *Autobiography*.

37 Igor Stravinsky, *Expositions and Developments*, London: Faber & Faber, 1962, p. 134.

different nature and have been modified in subsequent editions³⁸. According to Lilian Libman, Stravinsky's carer in the last years of his life

Stravinsky's English was certainly pregnant enough to be quoted directly, and in the first two volumes much of its flavour is preserved, but his exact phrasing of an answer or his more lengthy expositions on a topic always sounded better and more literary in languages over whose idiom he had a more complete command than over English. Robert, therefore, created style that he felt conveyed the quality of Stravinsky's exact expressions. But, being a writer himself, it was bound after a while to become much more his own style. This explains in part why critics have concluded in some instances that since these may not be Stravinsky's exact words - not *sounding* like his English - they cannot represent his exact views.³⁹

At the end of his life, the composer summed up his "conversations with Craft" with a sharp remark that the material in the published books "has been enough to certify me as at least a *monstre sacre* and not just one of the Loch Ness kind"⁴⁰.

Stravinsky's music and his artistic views continue to fascinate the next generation of music recipients. Questions are asked about "how and why the music of Igor Stravinsky speaks so powerfully of its age"⁴¹. It seems that the extraordinary strength of Stravinsky's artistic personality is related to the fact that in the times of degradation of the idea of beauty, his music and declared views comprised an affirmation of Plato's triad of values and a continuation of the European tradition of masterful art rooted in the Bible, while firmly opposed to philosophical concepts of Art-Religion and the ideology of nationalism and progressive art.

38 In *Dialogues and a Diary* (1963), almost half of the book was taken by the first version of Craft's diary (covering the years 1948–1962), which was omitted in the next edition of this volume with the title *Dialogues* (1982). In the fourth volume, Craft published his reflections entitled "Thoughts of an 80-year-old", selected interviews with the composer, for example from *New York Review of Books*, comments on his own pieces, his opinion on three recordings of *The Rite of Spring*, as well as his reflections on the writers he knew and composers from yesteryear and the present day. The second edition of the subsequent volumes, *Themes and Episodes* (1966) and *Restrospectives and Conclusions* (1969), came out under the collective title *Themes and Conclusions* (1972). It included, among other things, the composer's notes on his own pieces (the so-called programme notes), reminiscences about Thomas S. Eliot and reflections on the condition of music and art in the contemporary world.

39 Lilian Libman, *And Music at the Close: Stravinsky's Last Years*, London: Macmillan Ltd, 1972, p. 240.

40 Igor Stravinsky, *Themes and Conclusions*, London: Faber & Faber, 1972, p. 15.

41 Jonathan Cross, *Igor Stravinsky*, op. cit., p. 10.

I. Thoughts about art and music

1. ...“the only thing a creator must love is beauty”

Aristocratic “Mir iskusstva” and the concept of *akmé*

At the end of the nineteenth century, after the death of Pyotr Tchaikovsky (1840–1893), the leading figure of Russian music life was Nikolai Rimsky-Korsakov (1844–1908), a composer, a teacher, a professor of the Saint Petersburg Conservatory (1871–1905), the headmaster (1883–1894) of the music school at the Court Orchestra (*Pridwornoj Kapeli*), and a master of orchestration⁴², who enjoyed great respect among European musicians⁴³. Igor Stravinsky, son of Fyodor (1843–1902), who was the leading singer at the Mariinsky Theatre, was raised in a world of music, which was cultivated both in the Saint Petersburg of that time and in his family home, where salons were organised. He gained practical piano skills thanks to private lessons, which started when he was eleven years old⁴⁴. In his conversations with Craft, Stravinsky confessed

I do not remember when and how I first thought of myself as a composer. All I remember is that these thoughts started very early in my childhood, long before any serious musical study.⁴⁵

After graduating from junior high school, Stravinsky - according to the will of his parents - began studying law at the university, but at the same time (from

42 See Nikolai Rimsky-Korsakov, *Principles of Orchestration*. [*Основы оркестровки*]. Begun in 1873 and completed posthumously by Maximilian Steinberg in 1912, first published, in Russian, in 1922 ed. by Maximilian Steinberg. English translation by Edward Agate; New York: Dover Publications, 1964.

43 Amongst others, another pupil of Nikolai Rimsky-Korsakov was Ottorino Respighi (1879–1936). Examples of adopting Rimsky-Korsakov’s instrumentation ideas - including by Debussy, Ravel, and R. Strauss - are given by Richard Taruskin in the book *Stravinsky and the Russian Traditions: A Biography of the Works Through Mavra*, Oxford: Oxford University Press, 1996.

44 Stravinsky’s piano teachers were: Alexandra Petrovna Snetkova (from 1893 to 1899), later Leocadia Alexandrovna Kashperova, a pupil of Anton Rubinstein. In discussions with Craft, the composer stated that she had poor musical taste, but he appreciated her pianistic abilities. (See: Igor Stravinsky, Robert Craft, *Memories and Commentaries*, Garden City, NY: Doubleday, 1960, p. 25).

45 Igor Stravinsky, Robert Craft, *Stravinsky in Conversation with Robert Craft*, Harmondsworth, Middlesex: Penguin Books Ltd, 1962, p. 29.

November 1901) he learned the theory of music; he took harmony lessons with Fyodor Akimenko (1876–1945), a student of Anatol Lyadov, who taught him the principles of harmony for half a year according to the Rimsky-Korsakov⁴⁶ textbook. And soon after (from March 1902 to mid-1904) under Vasilii Kalafati (1869–1942), a student of Rimsky-Korsakov, he studied counterpoint rules and methods of polyphonic shaping of music, primarily on the basis of Anatoly Lyadov’s textbook⁴⁷.

The decisive moment in Stravinsky’s life, however, was the meeting - in the summer of 1902 - with Rimsky-Korsakov, who treated the young composer’s sketches presented to him⁴⁸ kindly, and encouraged Stravinsky to further improve his art of composition. Rimsky-Korsakov agreed to take care of the development of his talent, advising against simultaneous music studies at the Conservatory as difficult to reconcile with the duties already undertaken at the university. Stravinsky was a frequent guest at the home of Rimsky-Korsakov, the father of his university colleagues Andrey and Vladimir. However, the parents’ decisive will that he would first graduate from law and then take up music, meant that he began regular consultation in regard to his compositions after graduation, that is, in autumn 1905, and continued for three years until the death of his professor (1908)⁴⁹. In conversations with Craft, the composer appreciated his master’s teaching skills:

Rimsky was a strict man and a strict, though at the same time very patient, teacher. [...] His knowledge was precise, and he was able to impart whatever he knew with great clarity. His teaching was all «technical». [...] I am grateful to Rimsky for many things, [...] nevertheless, the most important tools of my art I had to discover for myself.⁵⁰

46 Nikolai Rimsky-Korsakov, *Prakticzeskij uczebnik garmonii*, [Практический учебник гармонии], St. Petersburg: Bütner, 1885, Moscow-Leningrad: Gos. Muzyk. Izdat.,¹⁷1947; English translation *Practical Manual of Harmony*. First English edition published by Carl Fischer in 1930, translated from the 12th Russian ed. by Joseph Achron. Current English ed. by Nicholas Hopkins, New York, New York: C. Fischer, 2005

47 Anatoly Lyadov, *Kanony*, Leipzig: Bielajew, 1898.

48 Stravinsky’s first attempts at composing were piano pieces: *Tarantella* (1898), *Scherzo* (1902) and songs *Туча* (*The Storm, Cloud*) for soprano and piano (1902) to text by Pushkin; probably these were the works shown to Rimsky-Korsakov at that first meeting. Compare Valeriy Smirnov, *Tvorcheskoye formirovaniye I.F.Stravinskogo*, Leningrad: Muzyka, 1970.

49 Stravinsky wrote in his autobiography: “our association as teacher and pupil, which, with the beginning of regular lessons in the autumn, continued for about three years”. (*An Autobiography*, op. cit., p. 21). Compare Richard Taruskin, *Stravinsky and the Russian Traditions*, op. cit., p. 171.

50 Igor Stravinsky, Robert Craft, *Memories and Commentaries*, op. cit., pp. 56–7.

Stravinsky’s friend Mikhail Gnesin pointed out in his memoirs that Rimsky-Korsakov fought all dilettantism and uncontrolled musical emotionalism.

Rimsky-Korsakov pointed out that artistic form is an indispensable «restraint»: the artist must know how to limit himself. He rejected «raw» emotionality or anything improvisational in creative work, seeing in them only manifestations of dilettantism.⁵¹

Rimsky-Korsakov introduced young musicians to the art of composition according to a fixed pattern including the knowledge of harmony, counterpoint, the ability to compose a fugue, instrumentation of piano pieces for an orchestral ensemble, composing sonata form for piano, for a great orchestra, for example, a symphony, and to write a vocal composition and opera. Stravinsky’s musical education was, therefore, in line with this plan. First, as a student of Vasiliy P. Kalafati, he learned the rules of harmony and counterpoint and composed the *Piano Sonata in F-sharp minor* (1903–1904) and then - under the guidance of the master - he completed the *Symphony in E-flat major*, op. 2 (1905/7), a vocal-instrumental suite of *Faun and Shepherdess* op. 2 (1907), to words by Pushkin for mezzo-soprano and orchestra, and began composing the opera *The Nightingale* (1908–1909). He also wrote short symphonic works that were part of the concept of programme music accepted by Rimsky-Korsakov: *Scherzo fantastique*, op. 3 (1908) and *Feu d’artifice (Fireworks)*, op. 4 (1908). Particularly valuable - according to Stravinsky - was Rimsky-Korsakov’s teaching method, as he combined the study of musical forms with the study of instrumentation.

He adopted the plan of teaching form and orchestration side by side, because in his view, the more highly developed musical forms found their fullest expression in the complexity of the orchestra.⁵²

Although in the interwar years and subsequent conversations with Craft, Stravinsky distanced himself from the aesthetic views of his teacher (who accepted Vladimir Stasov’s⁵³ artistic ideas), he did, however, recognise in him a

51 Michail F. Gnesin, *N. A. Rimsky-Korsakov: pedagog i chelovek*, “Sovietskaya muzika” 1945, no. 3, p. 204; quotation according to: Richard Taruskin, *Stravinsky and the Russian Traditions*, op. cit., p. 171.

52 Igor Stravinsky, *An Autobiography*, op. cit., p. 20.

53 Vladimir Stasov’s (1824–1906) multilateral activity as a critic, librettist, polemist, librarian, correspondent, and historian during a long and crucial period in Russian cultural history exerted an enormous influence on his contemporaries, especially composers and artists. He was the leading propagandist for the *peredvizhniki*. See Yuri Olkhovsky, *Vladimir Stasov and Russian National Culture*. Ann Arbor, MI: UMI Research Press (Russian Music Studies, No. 6, Malcolm Hamrick Brown, Series Editor), 1983.

pedagogue who knew how to teach his students the basics of reliable composing craftsmanship.

I cannot, therefore, reproach my teachers for having clung to their own aesthetics; they could not have done otherwise; and as a matter of fact, it was no hindrance to me. On the other hand, the technical knowledge that I acquired, thanks to them, gave me a foundation of incalculable value in its solidity, on which I was able later to establish and develop my own craftsmanship. No matter what the subject may be, there is only one course for the beginner; he must at first accept a discipline imposed from without, but only as the means of obtaining freedom for, and strengthening himself in, his own method of expression.⁵⁴

At the beginning of his creative activity, Stravinsky, therefore, accepted the philosophical concept of the art of composition propagated by Stasov and ‘started’ as a representative of the next generation of composers cultivating the ideals of the circle of Mitrofan Belyayev (1836–1903), patron of Russian music and founder of the publishing house. The composer wrote in his autobiography

I found myself confronted by an academy whose aesthetics and dogmas were well established, and had to be accepted or rejected as a whole. I was then of an age - the age of early apprenticeship - when the critical faculty is generally lacking, and one blindly accepts truths propounded by those whose prestige is unanimously recognised, especially when this prestige is concerned with the mastery of technique and the art of *savoir faire*. Thus I accepted their dogmas quite spontaneously, and all the more readily because at that time I was a fervent admirer of Rimsky-Korsakov and Glazunov. I was specially drawn to the former by his melodic and harmonic inspiration, which then seemed to me full of freshness; to the latter by his feeling for symphonic form; and to both by their scholarly craftsmanship. [...] I always did, and still do, prefer to achieve my aims and to solve any problems which confront me in the course of my work solely by my own efforts, without having recourse to established processes which do, it is true, facilitate the task, but which must first be learned and then remembered.

To learn and remember such things, however useful they might be, always seemed to me dull and boring; I was too lazy for that sort of work, especially as I had little faith in my memory. If that had been better, I should certainly have found more interest, and possibly even pleasure, in it. I insist on the word ‘pleasure’, though some people might find it too light a word for scope and significance of the feeling I am trying to indicate. But I can experience this feeling of pleasure in the very process of work, and looking forward to the joy that any find or discovery may bring. And I admit that I am not sorry that this should have been so, because perfect facility would, of necessity, have diminished my eagerness of striving, and the satisfaction of having ‘found’ would not have been complete.⁵⁵

54 Igor Stravinsky, *An Autobiography*, op. cit., p. 20

55 *Ibid.*, p. 11, 14.

Stravinsky's music was first performed publicly in Rimsky-Korsakov's salon (9th February 1905), where Nikolai Richter played Stravinsky's *Sonata in F-sharp minor* dedicated to him.

Three years later, thanks to the support of his master, Stravinsky presented his *Symphony in E-flat major* to the Saint Petersburg audience, performed (on 22nd January 1908) by the court symphony orchestra, and *Faun and Shepherdess* suite performed (on 16th February 1908) at “Russian Symphony Concerts” sponsored by Belyayev (published in the same year by Belyayev's publishing company as a piano reduction).

However, Stravinsky's colleague - Maximilian Steinberg, Rimsky-Korsakov's future son-in-law, enjoyed much more support from the aged master of instrumentation. For Steinberg, the door to Belyayev's publishing house was already open by 1905; his first opuses were printed before he graduated from the Conservatory, and *Symphony* op. 3 – despite poor reviews – was published both in the orchestral version and in the form of a piano reduction.

It means that in the year when Rimsky-Korsakov died (1908), only one composition by Stravinsky (*Faun and Shepherdess*) was qualified to be published by Belyayev. Thanks to the recommendation of Alexander Siloti (1863–1945), Schott published *Firework* in 1909, but *Symphony in E-flat major* was not published until 1914 when the composer had already succeeded in Paris. In Russia, it was Glazunov who was considered to be the leading author of music, assisted by Steinberg. The artistic output of Scriabin was also admired. He came back to his home country in 1909, after many years of absence and international success as a pianist and composer⁵⁶. Taruskin suggests that this situation, which was not favourable to the young composer's ambitions, contributed to the fact that Stravinsky started looking for a different environment, in which he could “spread his wings”⁵⁷.

Conditions favourable for the further development of Stravinsky's talent were provided by Sergei Diaghilev (1872–1929), who, after Rimsky-Korsakov's death, dragged the almost unknown and just debuting composer into the vortex of his bold plans to present Russian artistic work (both past and present) to Western European audiences: art experts and music lovers.

Almost twenty years (1909–29) of cooperation between Stravinsky and Diaghilev and artists from the “Mir iskusstva” circle had a decisive influence on shaping Stravinsky's artistic and aesthetic views subordinate to the idea of beauty.

56 On 31st January 1909, Scriabin's *Le Poème de l'extase* was performed in Saint Petersburg.

57 Compare Richard Taruskin, *Stravinsky and the Russian Traditions: A Biography of the Works Through Mavra*, op. cit., pp. 384–395.

However, Diaghilev did not enjoy respect or recognition in Rimsky-Korsakov's circle. His 'aristocratic' self-confidence and determination in implementing his own organisational-artistic ideas were treated with distance, seeing decadence and the equivalent of unfulfilled composing-painting ambitions in this arrogance. In his autobiography, Stravinsky described this relationship as 'offensive hostility' and stated that the majority of the Conservatoire pedagogues were against this new movement and "accused it, of course, of corrupting the taste of the younger generation"⁵⁸. In turn, unfriendly opinions were formulated in Diaghilev's circle about the heirs of Stasov's ideology.

Indeed, the intellectual and artistic atmosphere of the movement referred to as "Mir iskusstva" was truly unique. The members of the group centred around Rimsky-Korsakov regarded themselves as continuators of the ideology developed by the *Narodnik* movement. In their works they used native folk melodies, worked out according to aesthetic and technical models used in the music of "New Germany". Artists centred around Diaghilev were inspired mostly by Italian and French art (both contemporary and old art), associated "with the law of Apollo", that is an art which was at the same time both sophisticated and straightforward, full of charm, aristocratic moderation and reserve. When it comes to native folklore, it was seen through the prism of the idea of beauty.

These types of aesthetic and artistic tastes were born in the 1890s among a group of junior high school friends: Alexandre Benois (1870–1964), Walter Nouvel (1871–1949), Dmitry Filosofov (1872–1940) and his cousin Sergei Diaghilev, young people with aristocratic and artistic pedigrees whose ancestors (for example, Benois) came from sunny Italy and monarchical France. Their basic aspiration was to search and enhance the sensual beauty of shapes, colours, sounds, objects, images and gestures. Their attitude towards art - based on the assumption that art is for man and not man for art - was an echo of the medieval separation of liberal arts, and also resembled the attitude of a Renaissance courtier, especially his feature referred to as *sprezzatura*⁵⁹. The spiritual leader of this group of artists was Benois - a seasoned expert on the history of Russian and European art, passionate about the music and architecture of Venice (painted by, among others, Francesca Guardi and Antonio Canale), the splendor of Versailles

58 Igor Stravinsky, *An Autobiography*, op. cit., p. 18.

59 See Baldesar Castiglione, *The Book of the Courtier*, Translated by Charles S. Singleton, New York: W.W. Norton. 2002. *Sprezzatura* was essential to becoming the ideal courtier.

and the refined French culture from the era of the Sun-King, and also in the beauty and atmosphere of old St. Petersburg from the time of Pushkin and Alexander I.

They began promoting its aesthetic views in “Mir iskusstva” magazine⁶⁰ as well as through organised exhibitions and concerts. In the article “In Search of Beauty” in the first number of this journal, Diaghilev ostentatiously wrote that ‘the only thing a creator must love is beauty’. Diaghilev was convinced that

The sole function of art is pleasure; its only instrument beauty. [. . .] For me, to demand social service from art on the basis of prescriptions established for it *a priori* is an incomprehensible blasphemy. [. . .] The importance and significance of a work of art lies in how clearly and sharply it defines the personality of its creator, and the degree to which it establishes contact with the personality of the beholder.⁶¹

The painters (Benois, Leon Bakst, Konstanty Somov, Aleksandr Golovin, Ivan Bilibin and others) constituted the core of this artistic group (also known as “Mir iskusstva” after 1904), and mainly practised graphic art, book art, decoration and set design. They referred the world of art to the idea of beauty, to the perfect harmony reigning over “the earthly things and above the stars”⁶². It was therefore opposed to subjecting artistic activity to any ideology. The painting works of *peredvizhniki*, faithful to the slogans of ‘nationalism in art’, was characterised by Benois as ‘a slap to the face of Apollo’ and a mockery of the idea of beauty.

60 The magazine “Mir iskusstva” (published in St. Petersburg in the years 1899–1904) was co-founded in 1899 in St. Petersburg by Alexandre Benois, Léon Bakst, and Sergei Diaghilev (the Chief Editor). They aimed to promote the idea of beauty and artistic individualism. The theoretical declarations of the art movements were stated in Diaghilev’s articles “In Search of Beauty”, “Difficult Questions”, “Our Imaginary Degradation”, “Permanent Struggle”, and “The Fundamentals of Artistic Appreciation” published in the N1/2 and N3/4 of the new journal. Compare Mieczysław Wallis, *Mir iskusstva i jego oddziaływanie*, in: *Sztuka XX wieku*, ed. Maria Gantzowa, Warsaw: PWN, 1971, pp. 69–91; Janet E. Kennedy, *The “Mir iskusstva”: Group and Russian Art, 1898–1912*, New York: Garland Publishing Inc., 1977; John E. Bowlt, *The Silver Age: Russian Art of the Early Twentieth Century and the “World of Art” Group*, Newtonville, MA: Oriental Research Partners, 1979; Krzysztof Cieślak, *Czasopismo “Mir iskusstva” na tle programów estetycznych modernizmu rosyjskiego*, Szczecin: Wydawnictwa Naukowe, 1986.

61 [Sergei Diaghilev], *Složhniye voprosi* [Difficult Questions], “Mir iskusstva” 1899, no. 1–2, pp. 15, 52, quotation according to: Richard Taruskin, *Stravinsky and the Russian Traditions*, op. cit., pp. 440–441.

62 In his letter to Benois (24 October 1898), Bakst wrote: “the ‘World of Art’ is above all earthly things, above the stars; there it reigns proud, secret, lonely as on a snowy peak”. Alexandre Benois, *Vozniknoveniye “Mira iskusstva”*, Leningrad: Komitet Populyarizatsii

Russian art from the sixties is an incessant and vulgar slapping of Apollo, a maniacal and loud ridiculing of beauty. Filthy trading in tacky commodities, which false prophets, such as Stasov, present as a temple, as holiness! [...] I believe that boasting of nationalism in art is an absolute nonsense and the greatest misunderstanding possible. There can be no doubt that it is only possible to properly depict the things you know well. [...] In general, painters know their own country better, so they are better at painting whatever is familiar to them. However, it does not mean that national character should be counted as something that increases the value of their works. [...] Vrubel does not belong to ‘Russian’ art, but rather to art in Russia. [...] A real artist is unselfish and spendthrift in his art, just like a child. A real artist does not trade in his art. He is glad when he can give it to someone. These traits give away the divine element in the artist more clearly than anything else could. But in our times, these traits are more than inconvenient and Vrubel paid with his whole life for the fact that the true fire of Apollo was burning inside him. [...] every fibre of his being was trembling in the face of beauty.⁶³

The term *Mir iskusstva* (*World of Art*) involves a whole range of phenomena which were important for and characteristic of Russian culture at the turn of the twentieth century: the activity of a group of outstanding painters, exhibitions organised by them, the magazine that came out in the years 1898–1904, as well as its associates’ achievements in the field of theatre, ballet, book illustration, editing, monument protection, interior design, music movement and literary life⁶⁴. According to Alexandre Benois, the leader of this artistic movement active at the turn of the century,

It was neither a magazine nor an artistic group, nor an exhibition - if each of these things were to be treated separately. It was all together, to be more precise, a kind of collective that tried to influence society in various ways and create in it the correct attitude towards art.⁶⁵

As a result of certain cultural ‘backwardness’, the Russians absorbed literary currents, painting techniques and musical tendencies almost within one decade, which in the West, had been developing for half a century. This resulted in the overlapping of

Khudozhestvennikh Izdaniy pri Gosudarstvennoy Akademii Material'noy Kul'turi, 1928, p. 42; quotation according to: Richard Taruskin, *Stravinsky and the Russian Traditions*, op. cit., p. 440.

63 Alexandre Benois, *Vrubel*, “*Mir iskusstva*” 1903, no. 10, pp. 175–182; translated to the Polish by Janina Walicka, in: *Moderniści o sztuce*, ed. Elżbieta Grabska, Warsaw: PWN, 1971, pp. 419–20

64 Krzysztof Cieślak, *Czasopismo “Mir iskusstva” na tle programów estetycznych modernizmu rosyjskiego*, op. cit., pp. 5–17.

65 Aleksandre Benois, *Voznikoveniye “Mira iskusstva”*, op. cit., quotation according to: Ludwik Erhardt, *Igor Strawiński*, Warsaw: PIW, 1978, p. 44. Compare Janet

styles and the co-existence and clashing of various poetics and conventions. This multiplicity of topics included in *Mir iskusstva* magazine also stemmed from the programme assumptions of its editorial team, which wanted to be free from any doctrinaire. Readers were informed not only about new tendencies in European art, Russian decorative folk art, paintings and papercuts, but much space was also devoted to issues concerning old native and European art, with the assumption that the notion of progress is irrelevant in artistic activity. Texts by Wagner, Nietzsche, Maeterlinck were published, and poems of contemporary poets were printed, but a special issue was also dedicated to Pushkin⁶⁶. Delight was taken writing about the art of the Renaissance, Baroque or Classicist periods, and articles on the architecture of St. Petersburg and the eighteenth-century Russian portrait were accompanied by corresponding illustrations.

Musicians were also associated with the *Mir iskusstva* circle, including Alfred Nurok (1863–1919), who wrote music reviews under the pseudonym Sylen (Silenus), the aforementioned Walter Nouvel, Vyacheslav Karatigin (1875–1925), pianists Alexander Medem and Ivan Pokrovsky. In 1901, they founded the Society of Contemporary Music in St. Petersburg that in the years 1901–1912 organised concerts, mainly chamber ones, in which contemporary, mainly French and native music, was performed (including works by Franck, d’Indy, Debussy, Ravel, Akimienka, Tcherepnin, Rebikov, Catoire) as well as early music (works of Monteverdi, Couperin, Bach and others). On the one hand, these concerts enabled the debut of young composers (including Sergei Prokofiev, Nikolai Myaskovsky, also Stravinsky), on the other, they promoted old European music played on old instruments; for example, the musical event held in 1907 included recitals of Wanda Landowska, familiarising the Petersburg audience with the subtle harpsichord sound⁶⁷.

Stravinsky’s older friends - Ivan Pokrovsky and Michail Gniesin - introduced him to the world of art cultivated in the circle of “Mir iskusstva”⁶⁸. It was at this Evenings of Contemporary Music concert on 27th December

E. Kennedy, *The „Mir iskusstva” Group and Russian Art 1898–1912*, New York: Garland Pub., 1977.

66 “Mir iskusstva” 1899, numbers 13–14.

67 Compare Richard Taruskin, *Stravinsky and the Russian Traditions*, op. cit., p. 368.

68 In his autobiography (*Autobiography*, op. cit., p. 12) Stravinsky remembered Ivan Pokrovsky thus: “That is why I am eternally grateful to Pokrovsky; for from my discussions with him dates my gradual emancipation from the influence that, all

1907, that Stravinsky officially debuted as a composer; two of his songs were performed: *Pastorale* (without words), and *Vesna* [*Chanson de printemps*] to words by the acmeist Sergey Gorodetsky (1884–1967)⁶⁹.

Stravinsky was close to the idea of *akmé* (propagated by Sergey Gorodetsky, amongst others), which emphasised the artist's aspiration for classical fullness and perfection⁷⁰. The acmeist mood was first announced by Mikhail Kuzmin in his 1910 essay “Concerning Beautiful Clarity”. The acmeists contrasted the ideal of “Apollonian clarity” (hence the name of their journal, *Apollon*) to “Dionysian frenzy” propagated by the Russian symbolist poets like Bely and Vyacheslav Ivanov. They preferred “direct expression through images”⁷¹ to the Symbolists' preoccupation with “intimations through symbols”.

The creation in 1911 - by Gorodetsky, Nikolai Gumilyov (1886–1921), Osip Mandelstam (1891–1938) and Anna Akhmatova (1889–1966) - of an association called the “Guild of Poets” is treated in history Russian literature as a kind of turning point in the period of symbolism's domination, breaking with its “murky” mysticism and emphasising the pursuit of expressive transmission of thoughts in a beautiful and professional way. As a “neo-classical form of modernism” which essentialised “poetic craft and cultural continuity”, the Guild of Poets placed Alexander Pope, Théophile Gautier, Rudyard Kipling, and the Parnassian poets among their predecessors⁷².

- unknown to myself, the academicism of the time was exercising over me”. However, according to Taruskin, it was Mikhail Gnesin, Stravinsky's friend in those years, who brought him to a ‘different camp’, to the “Mir iskusstva” group, with whom he maintained close contacts immediately after his arrival (in 1902) to St. Petersburg. Compare Richard Taruskin, *Stravinsky and the Russian Traditions*, op. cit., pp. 369–84.
- 69 Stravinsky's vocal works from 1907–12, songs written to the words of French (*Two Poems of Verlaine*) and Russian symbolists (*Two Poems of Balmont*, *Zvezdoliki* cantata) testify to the composer's temporary interest in the symbolists' poetry, who were influenced by the philosophical concepts of Maurice Maeterlinck, Vladimir Solovyov or Dmitry Merezhkovsky. But dozens of years later, in talks with Craft, Stravinsky definitely distanced himself from their philosophy and stated that, like then, he still did not understand, for example, Balmont's poem *Zvezdoliki*. See Igor Stravinsky, Robert Craft, *Memories and Commentaries*, op. cit., p. 83.
- 70 The term was coined after the Greek word ἀκμή (*akme*), i.e., “the best age of man”.
- 71 Compare Eulalia Papla, *Akmeizm. Geneza i program*, Wrocław: Wydawnictwo PAN, 1980; Michael Wachtel. *The Cambridge Introduction to Russian Poetry*. Cambridge University Press, 2004.
- 72 Michael Wachtel, *The Cambridge Introduction to Russian Poetry*, op. cit., p. 8.

The Acmeists argued with symbolists and futurists about the philosophical foundations of art and poetics. In their poetic works, the symbol - related to the cultural history of a given nation - becomes closer to the topos or myth, and the beauty of poetry is organically associated with the beauty of reality. Poets referring to the idea of *akmé* - as well as artists from the “Mir iskusstva” circle - were fascinated with the opportunity to show the harmony and beauty of the world, the beauty of things and landscapes. In addition, masterful works of European culture were recalled with utmost care. The poet and the artist were to become guides through the “land of beauty”; and the definition of the grouping as a guild was to rehabilitate the concept of “craft” by identifying it - as it was in the Middle Ages - with the concept of *ars*. It was postulated that in poetry, a direct confession of a lyrical subject should be replaced by an objectified description of subsequent images, constructed in a precise and thoughtful way. Verbal moderation and discipline were considered basic values. It was believed that the artist, also the poet, is primarily a builder and a craftsman.

Acmeism is for those who, seized with the spirit of building, do not cravenly refuse to bear its heavy weight, but joyously accept it, in order to awaken and use the forces architecturally sleeping in it. The architect says: I build, therefore I am right. For us the consciousness of our rightness is dearer than all else in poetry; and, casting aside the trifles of the Futurists, for whom there is no higher pleasure than hooking a difficult word on the tip of a knitting needle, we are introducing the Gothic into the relationships of words, just as Sebastian Bach established it in music.⁷³

The Acmeists also opposed futurists who were uncritically fascinated by the ideology of progress and breaking all ties with tradition and the Logos. At a time when, according to this ideology, “experimental” art and poetry were demanded, the views they represented seemed “old-fashioned”.

The Futurist, having failed to cope with the conscious sense as creative material, frivolously threw it overboard and in essence repeated the crude error of his predecessors. For the Acmeists, the conscious sense of the word, the Logos, is just as splendid a form as is music for the Symbolists. And, if for the Futurists the word as such is still creeping on all fours, in Acmeism it has for the first time assumed a more adequate vertical position and has entered upon the stone age of its existence.⁷⁴

Without a doubt, this intellectual atmosphere of the Russian “silver age”, as well as discussions and arguments about the basic values in artistic activity, the relationship between art and the idea of beauty, clarity and classicism, had a significant

73 Clarence Brown and Osip Mandelstam, *Mandelstam's Acmeist Manifesto*, “The Russian Review”, vol. 24, no. 1 (Jan. 1965), p. 48.

74 *Ibid.*

impact on shaping Stravinsky’s artistic personality. Similar tones and accents showed up later in his statements and writings.

The young composer attracted Diaghilev’s attention thanks to his orchestral piece, *Scherzo fantastique*, performed on 24th January 1909 at one of Siloti’s regular concerts⁷⁵. For Stravinsky, it was his first real composing success. The piece was soon presented to the Moscow audience (on 2nd February 1909) and induced Siloti and Diaghilev to commission from Stravinsky an instrumentation of the piano part in *Song of the flea* by Mussorgsky and by Beethoven (with text from Goethe’s *Faust*), performed in Saint Petersburg at Siloti’s concert (on 28th November 1909), and the instrumentation of two pieces by Chopin (*Nocturne in A-flat major* and *Waltz in E-flat major*) for the ballet *Les Sylphides*, presented in Paris (on 2nd June 1909). However, the turning point in Stravinsky’s and Diaghilev’s lives was the offer to write music for the ballet *The Firebird*, which was supposed to be the main feature at the next event organised by Diaghilev in Paris, namely the so-called ‘Russian seasons’. Stravinsky was the fifth candidate approached by Diaghilev, whose project required haste and reliability. The offer had already been made to Nikolai Tcherepnin, Anatoly Lyadov, Alexander Glazunov and Nikolai Sokolov⁷⁶, but they either rejected it altogether or were reluctant to start composing. In this way, the musical score of *The Firebird* could become Stravinsky’s passport to an international career.

Already in 1911, after the Paris success of the first of Stravinsky’s ballets, *The Firebird* (1910) and *Petrushka* (1911), a Russian music critic wrote: “Were it not for Diaghilev. would Igor Stravinsky’s incomparable talent have bloomed with

75 Taruskin corrects information which can be found in monographs on Stravinsky, e.g. by Eric W. White (*Stravinsky: the Composer and his Works*, Berkeley-Los Angeles: University of California Press, 1979, p. 32) and Stephen Walsh (*The Music of Stravinsky*, Oxford: University Press, 1993, p. 299), who incorrectly date the premiere of *Feu d’artifice* (6th February 1909) and suggest that the performance of this piece encouraged Diaghilev to ask Stravinsky to write music for the ballet *The Firebird*. Based on preserved sources, Taruskin concluded that *Feu d’artifice* was not performed until 9th January 1910, when Stravinsky had already begun working on the score for *The Firebird*. Compare Richard Taruskin, *Stravinsky and the Russian Traditions*, op. cit., p. 418.

76 Compare Richard Taruskin, *Stravinsky and the Russian Tradition*, op. cit., p. 579; Stephen Walsh, *Igor Stravinsky: A Creative Spring: Russia and France 1882–1934*, London: Jonathan Cape Ltd., 2000, p. 132.

such might and brilliance?”⁷⁷. However, Stravinsky’s music significantly contributed to the extraordinary success of Diaghilev’s ‘Russian seasons’ in Paris. Therefore, after the death of the creator of the Ballets Russes Manuel de Falla wrote to Stravinsky: “Without you, [...] the Ballets [Russes] would not have been able to exist”⁷⁸.

A Russian in Paris

Artists from the circle of “Mir iskusstva” and the Acmeists advocated the continuation - in native artistic activity - of the cultural tradition rooted in classical Western European art, cultivating the idea of beauty and perfection. One of their most important achievements was the development of a new image of the history of native culture, bringing old Russian art out of oblivion and paying attention to the beauty of folk crafts and artistic ornamentation. Their artistic interests, focusing mainly on painting and musical theatre, determined the nature of organised artistic events and contributed to the creation of a new ‘painter’ musical spectacle. *Les Saisons Russes*, organised by Sergei Diaghilev in Paris, had a significant impact on the formation of this new musical theatre.

In 1905 in Saint Petersburg, Diaghilev, the author of a monograph on Dmitriy G. Levitsky (1735–1822), an eighteenth-century Russian painter⁷⁹, organised an exhibition which included over 3000 portraits painted by Russian artists throughout two centuries (1705–1905). A year later, at Salon d’Automne in Paris, Diaghilev, Benois and Bakst organised a retrospective exhibition of Russian art (*Exposition de l’art Russe*), where they presented medieval icons, eighteenth- and nineteenth-century paintings and sculptures, and works by artists centred around *Mir iskusstva*, but they manifestly left out the artistic output of “Peredvizhniki”. This exhibition sparked enthusiasm and great interest in Russian art, which made Diaghilev decide that from then on, he would present Russian art (which included musical art), in Paris every year (as part of the so-called *Les Saisons Russes*).

77 Nikolai Myaskovskiy, *Petersburgskiye pis'ma*, “Muzika” no 53 (3rd December 1911); quotation according to: Richard Taruskin, *Stravinsky and the Russian Traditions*, op. cit., p. 423.

78 Letter of 22nd August 1929, in: Robert Craft (ed.), *Stravinsky. Selected Correspondence*, New York: Alfred A. Knopf, vol. 2, p. 171; Compare Sergey L. Grigoriev, *The Diaghilev Ballet 1909–1929*, English translation Vera Bowen, London: Constable, 1953.

79 Sergei Diaghilev, *Russkaja žiwopis w XVIII wiekie*, vol. 1, D.G. Levitsky (1735–1822), St. Petersburg: E. Ewdokimow, 1904.

In 1907, a repertoire was presented during the five “historical” concerts. It constituted part of the expectations of the Parisian audience looking for exoticism rather than examples of cultural rapprochement between East and West⁸⁰. In the following year, 1908, it was sensational to present Modest Mussorgsky’s opera *Boris Godunov* (1872) in the stunning scenery of Alexander Golovin and with the legendary singer Fyodor Chaliapin in the title role. This piece, unknown to the Parisian audience, was staged in accordance with the new concept of the “alliterate” musical theatre, in which not so much the word and dramatic action are important, but the music and the visual beauty of decorations, costumes and the stage movement of human groups. In addition to music, it was the painterly qualities of the performance that delighted the Parisian audience, and the success achieved confirmed Diaghilev in the purposefulness of propagating a new type of musical performances in which not so much the literary text, but the visual aspect - the beauty of art and movement - are important.

The programme of the next “Russian season” in Paris (1909) was already dominated by opera and ballet performances⁸¹, and their excellent scenery and costumes, including Benois (*Pavillon d’Armide* by Tcherepnin) and Nicholas Roerich (*Polovtsian Dances* from Borodin’s opera *Prince Igor*) delighted audiences over the Seine. In an interview given a few years later, Diaghilev defined his *credo* on musical theatre:

80 First of all, the pieces of “The Five” (Moguchaya Kuchka, Mighty Five) were performed, along with works by Lyadov, Glazunov, Lyapunov, as well as Rimsky-Korsakov’s student Alexander Taneyev; Tchaikovsky’s works were represented by the early *Symphony No. 2* with a “folklore’ finale. The concerts were attended by Russian composers (Glazunov, Rimsky-Korsakov, Rachmaninoff) and famous performers (among others Rachmaninoff played his *2nd Piano Concerto*, Józef Hoffman - *Concerto f sharp-minor* by Scriabin, the excellent bass Fyodor Chaliapin sang works by Mussorgsky, Borodin and Rimsky-Korsakov).

81 This programme included, amongst others, ballet fragments from operas by Glinka (*Ruslan and Lyudmila*), Borodin (*Prince Igor*), ballets by Tchaikovsky (*Sleeping Beauty*), Tcherepnin (*Pavillon d’Armide*, to a libretto by Benois based on the novel by Théophile Gautier), a compilation of dances for Chopin’s music entitled *Les sylphides*. Diaghilev’s decision to present only ballet performances, not operas, could also have been influenced by the financial situation, including the costs associated with the presentation of Mussorgsky’s opera *Boris Godunov* which turned out to be very high. Compare among others Richard Taruskin, *Stravinsky and the Russian Traditions*, op. cit., p. 552.

Literary things one reads. It is not necessary to hear them spoken on stage. [...] People can no longer endure a representation which is not a spectacle for the eye.⁸²

When it comes to the next season (1910), apart from performing a symphonic composition turned to ballet (*Sheherazade* by Rimsky-Korsakov), Diaghilev's ensemble planned to stage a new musical spectacle, Stravinsky's *The Firebird*. It met the exotic, fairy-like and folk expectations of the Paris audience and took into account "the needs of the sense of sight". Even though the libretto of this ballet⁸³, which brought back some figures popular in Russian folklore, that is the magical Firebird and sinister Koschei, did make a reference to the tradition of a "literary" musical spectacle, Golovin's artwork accompanying the performance delighted the audience with the beauty of its shapes and colours, which was critical to regarding the spectacle as yet another example of "pictorial" musical theatre. The premiere of *The Firebird* (25th June 1910) turned out to be yet another success for Diaghilev, and Stravinsky's first international success, which raised him to the status of the leading Russian composer and co-creator of the next musical spectacles staged as part of *les Saisons Russes*, which were regularly organised in Paris. The success of this undertaking encouraged Diaghilev to establish a permanent ballet ensemble (1911), that is famous Ballets Russes, whose first performance became tied with the success of *Petrushka*, the next piece composed by Stravinsky⁸⁴.

Diaghilev's ensemble's musical performances, as a synthesis of the artistic cooperation of several creators, were considered a new way to realise the idea of *Gesamtkunstwerk*⁸⁵, different from Wagner's proposal. For example, Henri Ghéon wrote in the pages of "Nouvelle revue française":

82 *Diaghileff Talks of Soul of the Ballet*, "New York Post", 24th January 1916; quotation according to: Richard Taruskin, *Stravinsky and the Russian Traditions*, op. cit., p. 532.

83 The libretto of *The Firebird* is a compilation of figures and themes featured in many Russian folk fairytales, gathered in a collection published by Alexander Afanasyev. In his memoirs, choreographer Mikhail Fokine took all the credit for writing the libretto (cf. Mikhail Fokine, *Memories of a Ballets Master*, English translation Vitale Fokine, Boston: Little Brown, 1961, p. 158–9). However, according to other sources, it was a joint work, whose details were consulted with Alexey Remizov, an expert on folklore and Old Russian legends, whereas the idea for the main topic is attributed to Pyotr Potyomkin (1886–1926), a poet and a member of the group centred around Diaghilev. Compare Richard Taruskin, *Stravinsky and the Russian Traditions*, op. cit., pp. 555–74.

84 See Lynn Garafola, *Diaghilev's Ballets Russes*, New York and Oxford: Oxford University Press, 1989.

85 The idea of *Gesamtkunstwerk* combined with the idea of "art of the future" and the concept of social development.

The Firebird, being the result of an intimate collaboration between choreography, music, and painting, presents us with the most exquisite miracle of harmony imaginable, of sound and form and movement. [...] Stravinsky, Fokine, Golovine, in my eyes are but one name.⁸⁶

Peter Lieven stated:

I cannot imagine any spectator who does not feel after experiencing *Petrushka* that mood of exalted satisfaction which can be given only by great complete works of art.⁸⁷

Diaghilev's group's musical performances presented to the Paris audience owed their success to both the music and the great galaxy of dancers and choreographers (Anna Pavlova, Adolph Bolm, Vaslav Nijinsky, Tamara Karsavina, Vera Karalli, Mikhail Fokin), as well as the decorative art of artists associated with the “Mir iskusstva” movement. Painters not only designed the visual framework of the ballet performance, but also co-created the dramatic concept of the performance (as a series of subsequent images), and harmonised the dancers' gestures with the lines and patches of colourful scenery⁸⁸. From the decorations, which until now were only an “addition” in the theatre suggesting the realities of dramatic action, they created an important, painterly factor to the musical performance. According to Mieczysław Wallis -

In their theatrical decorations, painters from the “Mir iskusstva” group renounced the illusionist effects, they operated with great, suggestive, expressive lines and bright, vivid, flaming colours. [...]. The *Armida's Pavilion* [...] was a bouquet of colours [...] set designers of the “Mir iskusstva” operated with strong, highly saturated, bright, and at the same time subtly juxtaposed colours: azure, emerald green, orange, black, purple, gold. The impression of this new colour range was enormous [...] The years 1906–1908 were the years of speeches by fauvists on their abandonment of values and a small colour stylisation. However, not them, but the set designers of the Diaghilev Ballet, painters of the “Mir iskusstva” group made a colour revolution not only in theatrical costumes and decorations but also in exhibitions, interior design, ornamentation and women's

86 Henri Ghéon, “Nouvelle revue française” (1910); quotation according to: Richard Taruskin, *Stravinsky and the Russian Traditions*, op. cit., p. 638.

87 Peter Lieven, *The Birth of the Ballets-Russes*, London: George Allen & Unwin, 1936, p. 131.

88 For example, Benois, who designed the decoration and order of images (libretto) in the ballet *Le Pavillon d'Armide* with music by Tcherepnin, collaborated with Stravinsky in setting the libretto in the ballet *Petrushka*; Stravinsky and Nikolai Roerich were the authors of the ritual sequence of images in the ballet *The Rite of Spring*, etc.

clothing. Especially Bakst's stage costumes, full of fantasy and bold colour combinations, have become a source of inspiration for fashion creation of the great Parisian *couturiers*.⁸⁹

Stravinsky appreciated the beauty of shapes, colours and movements; he was interested in the history of fine arts, was passionate about theatre. Benois wrote in his memoirs:

One of the binding links between us, besides music, was Stravinsky's cult of the theatre and his interest in the plastic arts. Unlike most musicians, who are usually quite indifferent to everything that is not within their sphere, Stravinsky was deeply interested in painting, architecture and sculpture. Although he had no grounding in these subjects, discussion with him was very valuable to us, for he «reacted» to everything for which we lived. In those days he was a very willing and charming «pupil». He thirsted for enlightenment and longed to widen his knowledge [...] But what was most valuable in him was the absence of the slightest dogmatism.⁹⁰

Musical performances presented by Russian Ballets constituted a challenge to the tradition of musical theatre dominated by the idea of *drama per musica*. Benois, opposing the erstwhile views about ballet treated as a “trivial toy”, in 1908 published an article in the form of a dialogue entitled *Beseda o baletie* (“Colloquy on Ballet”), in which the Artist convinces a Ballet lover about the aesthetic values of the choreographic movement and the advantage of an “alliterate” ballet show over the traditional opera. Benois-Artist emphasises the thought that in a sung drama words are usually subordinated to strong emotions or ideology. Only a music and dance performance can be a selfless and cheerful realisation of the idea of beauty and evoke a specific feeling of aesthetic satisfaction and a cheerful smile, especially when this art is created *ad majorem Deorum gloria*.

One thing is clear. After all the temptations of our brains, after all *words*, tedious and confusing, insipid and foolish, murky and bombastic, one wants *silence* and *spectacle* on the stage. [...] Ballet is perhaps the most eloquent of all spectacles since it permits the two most excellent conductors of thought - music and gesture - to appear in their full expanse and depth, unencumbered by words, which limit and fetter thought, bring it down from heaven to earth. [...] What I'm talking about is [...] gestures of an *absolutely esthetic character* [...]. *smile* is the essence of art. [...] In ballet, though, the chief meaning is in the smile [...]. That is the reason for its existence. The dance is nothing

89 Mieczysław Wallis, *Mir iskusstwa i jego oddziaływanie*, op. cit., pp. 79, 80.

90 Alexander Benois, *Reminiscences of the Russian Ballet*, English translation Mary Britniewa, London: G.P. Putnam's Sons, 1941; quotation according to: Eric W. White, *Stravinsky: the Composer and his Works*, op. cit., p. 34.

but “a full-length smile”, a smile in which the whole body participates. [...] if someone else wants to use my ideas, that’s fine as long as it is *ad majorem Deorum Gloria*.⁹¹

New ideas on choreographic movement, propagated, for example, by the American dancer Isadora Duncan and Emile Jaques-Dalcroze, the author of the so-called musical eurhythmics, were adapted by Diaghilev’s choreographers and had a bearing on the visual form of gestures and movements, correlated with the sound quality and construction of musical works.

The views of Diaghilev and Benois were in tune with the ideas of ‘alliterate’ and anti-realist theatre propagated by Vsevolod Meyerhold (1874–1940). A significant step in this new direction was also Meyerhold’s staging (1909, Mariinsky Theatre) of Wagner’s *Tristan und Isolde* as a ballet: not only orchestra musicians, but also the singers were placed under the stage on which the dancers - through pantomime-choreographic movement - performed the dramatic action. A few years later (21st May 1914), Diaghilev’s ensemble similarly presented the opera *Le coq d’or* by Rimsky-Korsakov in Paris (with decorations by Natalya Goncharova and choreography by Mikhail Fokin)⁹².

Stravinsky also used this idea in his compositions. The composer’s cooperation with Benois and Diaghilev contributed to the shaping of his original concept of a music spectacle, according to which the most important thing in musical theatre should be music correlated with artwork and the movement of the human body, treated as a visualisation of the structural and expressive aspects of music.

Before the outbreak of the First World War, Stravinsky’s fame had already been well-grounded thanks to Ballets Russes. He was known mostly as the composer

91 Alexandre Benois, *Beseda o baletе*, in: Vsevolod Meyerhold and others, *Teatr*, St. Petersburg: Shipovnik, 1908, pp. 100–21; quotation according to: Richard Taruskin, *Stravinsky and the Russian Traditions*, op. cit., pp. 541–2.

92 The singers were placed under the stage next to the orchestral ensemble (or stood on a specially designated place on the stage), and the stage action was played by dancers using gestures and pantomime-choreographic movement. Each character of the drama was therefore doubled, that is to say, divided between a singer and a dancer. The presentation of Rimsky-Korsakov’s opera as a ballet opera was met with Stravinsky’s enthusiastic approval. The Russian music critic Nikolai Minsky also wrote enthusiastically in a review entitled *Soyedineniye iskusstv: pis’mo iz Parizha* (“*Utro Rosii*”, 24th May 1914) declaring with delight that this way of presenting an operatic work was “replacing false illusionism with an aesthetic convention”. However, the deceased composer’s family were outraged and intended to take Diaghilev to court. Compare Richard Taruskin, *Stravinsky and the Russian Traditions*, op. cit., vol. 2, pp. 1068–75.

of *The Firebird* (1910), *Petrushka* (1911) and *The Rite of Spring* (1913). Western European music critique presented him as a “genius” opening up new paths for the development of music. Michel-Dmitri Calvocoressi, Jacques Rivière, Roland-Manuel and Émile Vuillermoz largely contributed to the creation of this image of the composer. For example, in an article which for the very first time introduced Stravinsky to Western European audiences (published in *Musical Times* in August 1911), Calvocoressi emphasised that this composer’s music is the manifestation of a unique creative individuality.

Igor Stravinsky is one of the youngest, but also the best, representatives of the actual Russian School [. . .]. Russian born and Russian in spirit, he has no ambition but to assert his personality in the fullest and most independent way. [. . .] He has undergone no foreign influence, except perhaps to a slight extent that of the modern French «impressionist» School - itself much influenced by the more progressive Russian musicians, like Borodin and Moussorgsky. I would not venture to say that he is at present the only young Russian composer who shows himself not an imitator, but a continuator of the chiefs of the nationalist School; but assuredly he stands apart among his colleagues for abundance, boldness and vigour of his imagination as well as for his command of craftsmanship; his originality is greater and at the same time more typical: he is the only one who has achieved more than mere attempts to promote Russia’s true musical spirit and style.⁹³

Two years later, after the premiere of *The Rite of Spring*, Roland-Manuel called Stravinsky a genius, and Florent Schmitt – a “Messiah” of the new, non-German music.

Igor Stravinsky, with a simplicity that one can call without exaggeration the product of genius, has accomplished this marvel: the musical material is superbly new, as new as that burst of sap it glorifies.⁹⁴

Igor Stravinsky, I firmly believe, is the Messiah we have awaited since Wagner, for whom Mussorgsky and Claude Debussy, as well as Richard Strauss and Arnold Schoenberg, seem to have prepared the way.⁹⁵

93 Michel-Dmitri Calvocoressi, *A Russian Composer of To-Day: Igor Stravinsky*, “Musical Times” 1911, no 52, pp. 511–12; quotation according to: Richard Taruskin, *Stravinsky and the Russian Traditions*, op. cit., pp. 639–40.

94 “Igor Stravinsky avec un simplicité dont il ne semble pas exagéré de dire qu’elle est géniale, a fait ce prodige; la matière musicale est superbement neuve, neuve comme cette pousse de sève qu’il a glorifiée”. Alexis Roland-Manuel, *Le Sacre du printemps*, “Montjoie!” 1913, no 9–10, p. 13; quotation according to: Richard Taruskin, *Stravinsky and the Russian Traditions*, op. cit., p. 1003.

95 “Igor Stravinsky est, je crois bien, Le Messie que nous attendions depuis Wagner et dont Moussorgsky et Claude Debussy, comme aussi Richard Straus et Arnold Schoenberg, semblent avoir préparé les voies”. Florent Schmitt, *Le Sacre du printemps*, “La France”,

A different image of the composer was propagated in his native country, where Stravinsky's ballet music⁹⁶ was met with harsh criticism and reluctance of the Russian music community. Both the “Russianness” of Stravinsky's music and the originality of his compositional talent were called into question. While the artists from the “Mir iskusstva” enthusiastically accepted Stravinsky's ballet works and, like their Western colleagues, canonised the young composer as a musical genius, the other critics strongly disagreed. Even Nikolai Yakovlevich Myaskovsky (1881–1950), initially favouring Stravinsky's music, wrote:

Despite our burning wish to do so, we cannot agree after all with Alexander Benois's assertion that this music is a work of genius. Something is lacking. And the answer comes unbidden: what is lacking is originality.⁹⁷

Andrey Rimsky-Korsakov published a devastating review of *Petrushka*:

Instead of authentic national character, we have here *a deliberate and cultivated pseudo-nationalism* («faux russe»); instead of the kind of artistic synthesis in which music has hegemony, intensifying and spiritualising the elements of the spectacle, here everything is *visual* from first to last. The music here has become virtually visible and tactile. [...] our raw Russian homebrew has been too obviously larded with French perfume. Of course, there is no end of talent in this piece. The orchestral colors [...] are uncommonly intense, saturating, and novel. [...] Were it not for the big talents of Benois and Stravinsky, this piece, with its vulgar tunes, would have been a monstrous crime. But then, who knows - might not *Petrushka* be the prelude to some sort of musical futurism? If so, then perhaps it were better it had never been born.⁹⁸

The composer defended the music for the ballet *Petrushka* against the attacks of the Russian musical community and in a letter to Andrey Rimsky-Korsakov (from 7th (20th) January 1911) stated firmly:

4 June 1913; quotation according to: Richard Taruskin, *Stravinsky and the Russian Traditions*, op. cit., p. 1006.

96 Stravinsky's ballets in concert version were presented in St. Petersburg (October 23rd, 1910 – *The Firebird*, 23rd January 1913 – *Petrushka*, 5th February 1913 – *The Rite of Spring*), as well as in Moscow (12th February 1913 – *The Rite of Spring*). Until the outbreak of the war his ballet music was presented only during concerts.

97 Semyon I. Shlifshteyn, (ed.), *N. Ya. Myaskovskiy: stat'i, pis'ma, vospominaniya*, 2 vols. Moscow: Sovetskiy Kompozitor, 1960, vol. 2, p. 21; quotation according to: Richard Taruskin, *Stravinsky and the Russian Traditions*, op. cit., p. 645.

98 Andrey N. Rimsky-Korsakov, *7-y simfonicheskiy kontsert S. Kusevitskogo*, “Russkaya molva” no. 45 (25 I - 7 II 1913); quotation according to: Richard Taruskin, *Stravinsky and the Russian Traditions*, op. cit., p. 764.

All these theses of Gnesin about the 'reactions' my present work embodies against Russian music are pure nonsense. Gnesin is a smart and subtle man, but he is *spoiled*. His opinion suffers from the same one-sidedness - a pernicious one-sidedness - as the opinions we know so well about the Russian style of Roerich, Bilibin, Stelletsy, when compared with the Repins, the Perovs, the Pryanishnikovs, the Ryabushkins, and all the rest [i.e., the Peredvizhniki]. I esteem the latter very highly, but does that mean that therefore Roerich, Bilibin, Stelletsy must become for me less Russian? I think this parallel will make my thinking clear. And why must my work be measured by the Conservatory' yardstick?⁹⁹

The Rite of Spring also met with unfavourable reaction of compatriots - especially Andrey Rimsky-Korsakov and Leonid Sabaneyev; it was considered an "absurd" and barbaric work. For example, Andrey Rimsky-Korsakov wrote in correspondence from Paris:

The Rite of Spring is not music if by music is meant the art of harmonious conformities of tone. It is more some kind of barbaric art of noises, not always tolerable at that!¹⁰⁰

Also Sabaneyev (an apologist of Scriabin's music, who knew *The Rite of Spring* only from the piano score published in 1913), spared no harsh words, accusing Stravinsky on the one hand of intentionally shocking the "sophisticated" French audience with primitive and "barbaric" music, and - on the other - of the inability to suggest with music the "poetic pantheism" of pagan Slavs:

I have never had a particularly high regard for this author's compositional (read: «musical») talent. In his music, this young author is as calculating as any banker. Nothing with him is ever immediate, inspired, intuitive. It is all the fruit of cerebration, of reliable and successful calculations and construction. [...] In *The Rite of Spring* compared with *Petrushka*, there is very little that is new. It is even falsier, even more primitive, even more obtrusive. The poetry that suffuses ancient Slavic life, the ineffably poetic Slavic pantheism - this Stravinsky has not transmitted at all. All the outward attributes of «pantheism» and ancient life are reproduced with the exactitude of a pedant or an archaeologist. [...] No, this is no contribution to musical literature. More decisively than ever before one can now pronounce sentence on the fallacious, infinitely fallacious art of Stravinsky, an art of the ephemeral marketplace, brought into being by chance correlation of circumstances. It will die a natural and ignominious death when the demand for it dries up, when Diaghilev will have disappeared, and with him the

99 Quotation according to: Richard Taruskin, *Stravinsky and the Russian Traditions*, op. cit., p. 719.

100 Andrey N. Rimski-Korsakov, *Russkiye operniye i baletniye spektakli v Parizhe*, "Russkaya molva" 27 June 1913; quotation according to: Richard Taruskin, *Stravinsky and the Russian Traditions*, op. cit., p. 1014.

fashion for Russian ballet in Paris [. . .]. Then Stravinsky will have to close up his factory for modernised *lubki* and get to work on something else.¹⁰¹

This is why in a letter to Florent Schmitt (of 18 September 1912) Stravinsky complained: “You know very well that I am not esteemed in my admirable country”¹⁰². And in an interview in London (13th February 1913) he said:

Russian musical life is at present stagnant; they cannot stand me there *Petrushka* was performed at St. Petersburg the same day as here and I see the newspapers are now all comparing my work the smashing of crockery [. . .]. I find my only kindred spirits in France. France possesses in Debussy, Ravel, and Florent Schmitt the foremost creative musicians of the day.¹⁰³

In the article entitled “Stravinsky”, published in France in 1912, Émile Vuillermoz also informed readers:

The young composer, who was openly disliked by some of his countrymen, was delighted by the fact that in Paris he found genuine sympathy and enthusiastic support, which was conducive to further development and following his chosen artistic path.¹⁰⁴

However, the then-leading French critic, Jacques Rivière (1886–1925), recognised *The Rite of Spring* as an extraordinary work and emphasised the virtues of the music itself. According to him, the originality of Stravinsky’s work was mainly based on a new aesthetics (different from the Romantic tradition, as well as symbolism and impressionism) characterised by discipline, “noble simplicity” and a clear, yet refined construction of the musical work.

Never have we heard music so magnificently limited. This is not just a negative novelty. Stravinsky has not simply amused himself by taking the opposite path from Debussy. If he has chosen those instruments that do not sigh, that say no more than they say, whose timbres are without expression and are like isolated words, it is because he wants to enunciate everything directly, explicitly, and concretely. That is his obsession. That is his personal innovation in contemporary music. . . He does not wish to count on what

101 Leonid Sabaneyev, *Vesna svyashchennaya*, “Golos Moskvı” 8 June 1913; quotation according to: Richard Taruskin, *Stravinsky and the Russian Traditions*, op. cit., pp. 1016–17.

102 Robert Craft (ed.), *Stravinsky. Selected Correspondence*, op. cit., vol. 2, p. 105.

103 *Stravinsky in Interview*, “Daily Mail” (13th February 1913); quotation according to: Richard Taruskin, *Stravinsky and the Russian Traditions*, op. cit., p. 980.

104 “Déjà sournoisement combattu par certain de ses compatriotes, le jeune compositeur se félicite d’avoir trouvé Paris les seules sympathies actives et les seuls enthousiasmes éclairés susceptibles de l’encourager efficacement dans son audacieuse carrière”. Émile Vuillermoz, *Strawinsky*, “Revue musicale S.I.M.” 1912, no 5, p. 18.

the stream of sounds may pick up along the way by momentary fortuitous association. Rather, he turns to each thing and calls it by name; he goes everywhere, he speaks wherever he needs to, in the most exact, narrow, and literal terms.¹⁰⁵

In his conversations with Craft, Stravinsky said that Rivière was the first critic who "had intuition" and had correctly figured out his artistic intentions¹⁰⁶. Therefore, even before the outbreak of the war, French music critics had already turned Stravinsky into the leading composer of new music, regarding his aesthetics and composing *métier* as a model to be followed by the next generation of young composers, even though in Russia, Stravinsky was still treated as an insignificant composer from the younger generation, whose leader was Steinberg.

Russian folklore and 'rejoicing discovery'

The idea of national music, so prominent in the art of the nineteenth century¹⁰⁷, was understood by composers, for example by Nikolai Rimsky-Korsakov, primarily as an attempt to use folk melodies and their "refinement" through Pangermanic-Romantic language of music, that is, harmonic and textural measures considered "artistic". According to this concept of national art, "raw" folk melodies were supposed to be "refined" using popular harmonic and textural means. In order to emphasise their ethnic distinctiveness, it was recommended to skip some rule from the general pool of commonly applied composing principles. In an interview given at the end of the eighties (and published posthumously in 1908), Rimsky-Korsakov said:

In my opinion, a special 'Russian music' does not exist. Both harmony and melody are one, pan-European. Russian songs introduce into counterpoint a few new technical devices, but create a new, individual type of music they cannot. And the very quantity of such devices, apparently, is limited. Russian traits - and national traits in general - are achieved not by writing according to specific rules, but rather by removing from the common language of music those devices which are *inappropriate* to a Russian style. This method is rather of a negative character, a method of *avoiding* certain devices. [...]

105 Jacques Rivière, *Nouvelles études*, Paris: Gallimard, 1947, pp. 75–76; quotation according to: Richard Taruskin, *Stravinsky and the Russian Traditions*, op. cit., p. 993.

106 Compare Igor Stravinsky, Robert Craft, *Stravinsky in Conversation with Robert Craft*, op. cit., p. 70.

107 Compare Carl Dahlhaus, *Between Romanticism and Modernism*, English translation Mary Whittall, Berkeley-Los Angeles: University of California Press, 1980, pp. 79–101.

To achieve a Russian style I would avoid some devices, for a Spanish style I would avoid others, and for a German style, still others.¹⁰⁸

A different attitude towards folk art was manifested by the “Mir iskusstva” movement. Painters were enthusiastic about discovering the beauty of folk handicraft, as well as the colours and noble simplicity of decorative patterns. Folk art was looked at through the prism of “disinterested” beauty. Everything that was denied by artists centred around Stasov now became valued. This difference of views is emphasised by Benois’s remark that peredvizhnikov art is usually “one big slap in the face of Apollo”¹⁰⁹, and Stasov’s contemptuous term: “spiritual beggars” regarding artists oriented towards “Mir iskusstva”¹¹⁰. Artists from this circle valued folk patterns, cutouts, and *luboks*. Diaghilev, in an interview given during his first stay in America (1916), said directly that the aesthetic inspiration of Ballets Russes is rooted in the beauty of Russian folk handicrafts and ornaments:

In objects of utility (domestic implements in the country districts), in the painting on sleds, in the designs and the colors of peasant dresses, or the carving around a window frame, we found our motives, and on this foundation we built.¹¹¹

It was believed that this fancy and colourful folk art combined with the motifs of Russian folk tales, myths and beliefs could be an inspiration to create a new type of musical spectacle, which was a counter-proposal for the so-called National Opera. Already in 1908 Benois wrote in the above-mentioned article *Beseda o balete* (“Colloquy on Ballet”):

In Slavonic mythology, any episode at all would make a ballet subject. [. . .]. The stage is too glutted with operas in ‘authentic Russian’ style, and it would be necessary to find a new style to impart a ‘Slavonic’ mood without resorting to clichés à la Rimsky. [. . .] But what horizons would be opened up! [. . .] Stravinsky had the incredible good fortune to be chosen by fate as the protagonist of this extraordinary nexus. History has shown us how ready he was.¹¹²

108 Pavel A. Karasyov, *Besedi s N.A. Rimskim-Korsakovom*, “Russkaja Muzykalnaja Gazeta”, 7th December 1908, no. 49, p. 15; quotation according to: Richard Taruskin, *Stravinsky and the Russian Traditions*, op. cit., p. 64.

109 Alexandre Benois, *Vrubel*, “Mir iskusstva” 1901, no. 10, p. 40; quotation according to Richard Taruskin, *Stravinsky and the Russian Traditions*, op. cit., p. 428.

110 Compare Richard Taruskin, *Stravinsky and the Russian Traditions*, op. cit., p. 502.

111 *New York Times*, 19th January 1916; quotation according to: Richard Taruskin, *Stravinsky and the Russian Traditions*, op. cit., p. 518.

112 Alexandre Benois, *Beseda o balete*, op. cit., pp. 114–115; quotation according to: Richard Taruskin, *Stravinsky and the Russian Traditions*, op. cit., pp. 552–3.

Underlying the "Mir isskustva" movement was the fascination with the beauty of folklore cultivated in the circle of Princess Mariya Tenisheva (1867–1928) who, in her estate in Talashkino (near Smolensk), took care over folk artists and organised, amongst others, ensembles of rural decorators¹¹³ and musicians playing folk instruments (e.g. balalaika, gusle). At that time closer attention was paid to the beauty of folk ornamentation and the originality of the sound of folk instruments, as well as to the specificity of the performance techniques of rural singers and instrumentalists¹¹⁴. Thanks to artists from "Mir iskusstva", folk art was treated not as a manifestation of some archaic *Volksgeist*, but as an expression of the general human need for sensual beauty that brings joy and satisfaction, and as a conventional image - conserved for generations - of human behaviour in typical situations of social life. Folk culture was therefore recognised as a manifestation of life wisdom and an "autonomous world of art", which above all constituted a testimony to the need for beauty, fantasy, joy of life and understanding in repetitive situations of social life.

Stravinsky, like the artists of "Mir iskusstva", did not accept the idea of *Volksgeist*. This allowed him to look at native folklore in a new and fresh way and treat folk melodies not as an expression of the "national spirit", but simply as a community-specific "code of understanding" that associates the "sound phenomenon" with some typical situation of collective life in a particular geographical region, for example, with the Russian *Maslenitsa* (*Petrushka*) or the wedding rite (*The Wedding*). In folk culture, he also appreciated this cool, matter-of-fact, and non-exhibitionist way of expressing internal experiences and emotions, a kind of "objectivity" and "anti-romanticism". Stravinsky, as a composer, was also fascinated by the fact that in folk music it is not so much the melody that can be important, but the quality of the sound ("sound colours") depending on the choice of instruments and their articulation.

In Stravinsky's works Russian folklore was used in a new way, in line with the ideas of "Mir iskusstva". In the music composed for Diaghilev's *Ballets Russes*, well-known and less known folk melodies were treated as stable "melic patterns",

113 The princess' friends and acquaintances included, among others, Nikolai Roerich, Golovin, Korovin, Benois, Bakst. By her order, the painter Sergey Malyutin took care of a team of folk decorators.

114 Indirect contact with this "sound reality" of Russian folklore, both rural and urban, was also made possible by the recording of sung and played melodies (by the phonograph invented at the turn of the century).

which could be presented in various “sound colours” and combined into sophisticated mosaics.

Already in *The Firebird*, in the finale, the composer repeated the melic outline with folk provenance eleven times, but in such a way that he obtained the effect of dynamic gradation and sound metamorphosis. He similarly treated Russian folk songs and popular French and German melodies as melic patterns, putting them through sound-colour modification in *Petrushka*¹¹⁵. The composer split some melodies into smaller fragments, which he then juxtaposed, separating them with other ‘sound ideas’. This idea of discontinuation, the “splitting” of the original melody into smaller parts, and the technique of montage into new sound constructions became the basis for Stravinsky’s innovative compositional technique.

According to the assumption adopted by the composer, folk tunes used - for example - in *Petrushka* should be known and popular, so that listeners would not have difficulties with the “geographical” matching of the images of Russian Maslenitsa (fair and folk party preceding Lent) presented in the spectacle. Therefore, Stravinsky, who was in Beaulieu at that time, in a letter to Andrey Rimsky-Korsakov (3rd/16th December 1910) asked for a melody (enclosing two incipits) that he associated with the calls of sellers and the sound image of St. Petersburg’s streets during the celebration of Maslenitsa¹¹⁶. It was this different approach to native folklore that shocked Andrey Rimsky-Korsakov, who accused Stravinsky of using “vulgar melodies”¹¹⁷.

115 Compare Frederick W. Sternfeld, *Some Russian Folk Songs in Stravinsky’s Petrouchka*, in: *Petrushka*, ed. Charles Hamm, New York: Norton Critical Scores, 1967, pp. 203–15; Alicja Jarzębska, *Folklor rosyjski w “Pietruszce” Igora Strawińskiego*, “Muzyka” 1973, no. 3, pp. 77–90; Richard Taruskin, *Stravinsky and the Russian Traditions*, op. cit., pp. 689–717.

116 L.S. Dyachkova, B.M. Yarustovsky (eds.), *I. F. Stravinskiy: Stat’i i material’i*. Moscow: Sovetskiy Kompozitor. 1973, pp. 451–2.

117 The folk melodies identified in *Petrushka* were then widely known and sung across Russia at the time, published in numerous arrangements of folk songs for piano and used by composers of the “Mighty Handful” and Tchaikovsky. For example, the melody played by the French horn in the fourth image of *Petrushka* (bars 53–56) was very popular; it was published in several collections of folk songs, including: Pyotr Tchaikovsky, *50 russkikh narodnykh piesien*, Moscow 1869; Nikolai Rimsky-Korsakov, Ivan Filipov, *40 narodnykh piesien s soprowożdzenijem fortepiano*, Moscow 1882; Mila Balakirev, *Sbornik narodnykh piesien*, St. Petersburg-Moscow 1891. These same melodies were used, amongst others, by Balakirev (*Overture on Russian Themes*) and Tchaikovsky (*Symphony No. 4*)

The melic contours of Russian folk songs were also used in *The Rite of Spring*, but in a more veiled way. In conversations with Craft, the composer mentioned similarity with a folk song of only one melody (cited in Anton Juszkiewicz's collection¹¹⁸) played by the bassoon in the opening fragment of *The Rite of Spring*, but Lawrence Morton¹¹⁹ (in an article published after the composer's death) pointed out the similarity of several other melodies noted in the sketches for *The Rite of Spring*, with songs published in the said collection¹²⁰. Stravinsky wrote songs there called *obriadnyje, janowskije, korowodnyje*, and thus made an association with the rites of celebrating the mystery of life awakening in nature. The published sketches of *The Rite of Spring* are an example of how these folk melodies can be modified. Stravinsky changed the rhythm, tempo, eliminated or added some notes, juxtaposed different fragments of the melody of a given song; therefore, the melodies noted in the score do not give the impression of a direct resemblance to the folk original.

This new way of treating native folklore was not accepted by the Russian musical community. Andrey Rimsky-Korsakov sharply criticised his music composed for the Ballets Russes in the pages of the magazine *Apollon*.

By his musical education Stravinsky belongs to the school of Rimsky-Korsakov. In orchestration and in compositional technique he did doubtless receive a great deal from his teacher. Nonetheless, from the time of *Petrushka* he has broken decisively with the traditions of this school and made himself over with a whole new set of ideals. Thus, he places a deliberate and artificial pseudo-nationalism (*lżenationalizm*) above the spirit of true nationality (*narodnost*); he is ready to sacrifice music for the benefit of spectacle and dance.¹²¹

In turn, in a letter to Benois (from 10th April 1915), Stravinsky wrote:

The fact is, my art is the polar opposite, the deadly enemy of those principles on which the quasi-aesthetic outlook of A. Rimsky-Korsakov and his clan is based. Besides, this

118 Anton Juszkiewicz, *Melodje ludowe litewskie*, Kraków 1900.

119 Lawrence Morton, *Footnotes to Stravinsky Studies*: "Le Sacre du Printemps", "Tempo" 1979, no. 128, pp. 9–16.

120 Richard Taruskin's hypothesis on the "mechanical method of choosing" songs from Juszkiewicz's collection seems convincing; it turns out that in his sketches the composer noted the melody of those songs that were printed as the last on the right side of the page. Compare Richard Taruskin, *Stravinsky and the Russian Traditions*, op. cit., p. 900.

121 Andrey N. Rimsky-Korsakov, *Baleti Igorya Stravinskogo*, "Apollon" 1915, no. 1, pp. 54–55; quotation according to: Richard Taruskin, *Stravinsky and the Russian Traditions*, op. cit., p. 1120.

article is written not so much against my compositions, I think, as against all contemporary art, against all contemporary seeking and striving.¹²²

Hence, Stravinsky, on the example of Russian folk tunes, proposed a new method of modifying melodic themes, different from the traditional “motivic working out”. It consisted of “breaking down” a given melody into smaller particles, transforming the colour of their sound, repeating them many times and assembling them in various ways. In addition, in the works composed at that time, he also suggested breaking with the then paradigm of regular musical time partitioning and synchronising musical metric accents with the prosody of the verbal text. Knowledge of the specific properties of folk poetry contributed to this: composing verses with different numbers of syllables and free treatment of the accents of a verbal text in sung melodies. It was for him - as he confessed later in conversations with Craft - a particularly “joyful discovery”, because thanks to this he found a new compositional means enabling - through different particulation of the repeated sound passage - to modify his metric structure, and by composing musical units with different amounts of “metric pulses” - a departure from the traditional, mechanical-periodic particulation of musical time.

Just before the outbreak of World War I, Stravinsky brought editions of the Russian folklore collections that had just been updated, published by Alexander Afanasyev and Pyotr Kireyevsky¹²³, from Russia to Switzerland - where he was with his family. In the following years, these became the primary source of his creative inspiration. In his *Chroniques de ma vie* Stravinsky noted later that

122 Letter quoted in: Kseniya Ju. Strawinskaya, *O I.F. Stravinskom i ego blizkikh*, Leningrad: Muzyka, 1978, p. 63; quotation according to: Richard Taruskin, *Stravinsky and the Russian Traditions*, op. cit., p. 1120.

123 Re-edition of the Alexander Afanasyev collection (1826–71) with the title *Russian Folk Tales (Narodniye russkiye skazki, vol.1–8, 1855–64)*, edited by A.S. Gruzinsky, appeared in 1913 (*Russkiye narodniye skazki A.N. Afanasyeva*, Moscow 1913); after WWII, in 1957 Afanasyev’s collection was published in Moscow (in 3 volumes) edited by W. Ja. Popp.

Pyotr Kireyevsky’s collection (1808–56) with the title *Pesni sobranniye P. V. Kireyevskim* (vol. 1–3, 1860–74) was updated in 1911 (edited by Vsevolod Ju. Miller and Michaił B. Spieranski) as *Pesni, sobranniye P. V. Kireyevskim. Novaja seriya*, Moscow: A. I. Sniegiriowa, 1911. Russian folk songs collected by Kireyevsky were also published in the interwar years (Part I appeared in 1918, Part II in 1929) and in the seventies: *Sobranniye narodnykh pesen P.V. Kireyevskogo*, ed. A. D. Sajmonow, Leningrad: Muzyka, 1977.

... sense of sadness at being so distant from my country, found some alleviation in the delight with which I steeped myself in Russian folk poems. What fascinated me in this verse was not so much the stories, which were often crude, or the pictures and metaphors, always so deliciously unexpected, as the sequence of the words and syllables, and the cadence they create, which produces an effect on one's sensibilities very closely akin to that of music.¹²⁴

At that time the composer remarked:

One important characteristic of Russian popular verse is that the accents of the spoken verse are ignored when the verse is sung. The recognition of the musical possibilities inherent in this fact was one of the most rejoicing discoveries of my life. I was like a man who suddenly finds that his finger can be bent from the second joint as well as from the first. We all know parlour games in which the same sentence can be made to mean something different when different words are emphasised.¹²⁵

The first step leading to free treatment of the prosody of the verbal text was *Three Japanese Lyrics* (*Akahito, Mazatzumi, Tsaraiuki*) composed at the turn of the years 1912/13, so when he was also working on the score of *The Rite of Spring*¹²⁶. However, only when he gained knowledge of the characteristics of Russian folklore, especially *pribaoutki*, did Stravinsky feel encouraged to break with the traditional concept of regular metre.

The question arises whether the "joyful discovery" of the specifics of Russian musical folklore, mentioned by Stravinsky in conversations with Craft, had not yet been noticed in Russian musical circles? Not at all. The fact of ignoring the original accent in the melody of sung text was announced in the works of Russian ethnographers, including Ivan Sakharov¹²⁷ and Yevgeniya E. Linyova¹²⁸.

124 Igor Stravinsky, *An Autobiography*, op. cit., p. 53.

125 Igor Stravinsky, Robert Craft, *Expositions and Developments*, op. cit., p. 121.

126 In his autobiography, the composer recalled that „In the summer I had read a little anthology of Japanese lyrics – short poems of a few lines each, selected from the old poets. The impression which they had made on me was exactly like that by Japanese paintings and engravings. The graphic solution of problems of perspective and space shown by their art incited me to find something analogous in music. Nothing could have lent itself better to this than the Russian version of the Japanese poems, owing to the well-known fact that Russian verse allows the tonic accent only. I gave myself up to the task, and succeeded by a metrical and rhythmic process too complex to be explained here”. Igor Stravinsky, *An Autobiography*, op. cit., p. 45.

127 Ivan Sakharov, *Skazaniya russkogo naroda*, St. Petersburg 1838, third edition, 1841, vol. 3, p. 10; quotation according to: Richard Taruskin, *Stravinsky and the Russian Traditions*, op. cit., p. 1221.

128 Yevgeniya Eduardovna Linyova, *Velikorusskiye pesni v narodnoy garmonizatsii*, 2 vols.. St. Petersburg: Imperatorskaya Akademiya Nauk, 1904–1909; English translation: *The*

This characteristic feature of Russian folk song was undoubtedly known to musicians interested in national folklore and cultivating the likes of the “Mighty Handful”. However, this did not affect their attitude to the generally accepted paradigm of vocal music. For example, César Cui wrote in the article *Neskol’ko slov o sovremennikh opernikh formakh* (1889) that

the rhythm of the music and its meter must be in direct correspondence with the meter of the verse, the length of the musical phrase with the length of the text phrase, and in fine, the music must in every way blend with the word so as to form with it one indissoluble, organic whole.¹²⁹

And the models for such “direct correspondence” were for him the musical recitatives of Mussorgsky and Dargomizhsky, in which - as he wrote - “music and lyrics reinforce each other”.

In Russian folklore, Stravinsky found confirmation of his own quest to free music from even, almost mechanical metrical accents. The composer’s published correspondence shows that in addition to Russian folk texts collected by Afanasyev and Kireyevsky, he also studied the works of the ethnographers, Sakharov and Linyova¹³⁰. Linyova, in noting down Russian folk songs, gave up the traditional metrorhythmic notation system in modern European music, based on a stable “size” of measure (“monometry”). She proposed a new notation system in which the “moving” bar line was consistent with the auditory impression of the accent structure of the sung text. The measures thus included a different number of metric pulses (“polymetry”).

Linyova wrote

From the rhythmic point of view folk song has a property which especially hampers its transcription into fixed notation. This property is the freedom with which accent is

Peasant Songs of Great Russia as They Are in the Folk’s Harmonization: Collected and Transcribed from Phonograms by Eugenie Lineff, St. Petersburg, 1905–1912. Linyova drew attention to the fact, among others, that in Russian folk poetry the number of syllables in the verse is not constant, and the accents in the verse are not tonic (regular), but logical. Compare Richard Taruskin, *Stravinsky and the Russian Traditions*, op. cit., p. 1212.

129 Iwan L. Gusin (ed.), *Cesar Cui. Izbranniye stat’i*, Leningrad: Muzgiz, 1952, p. 406. quotation according to Richard Taruskin, *Stravinsky and the Russian Tradition*, op. cit., p. 1200.

130 In a letter to his mother from 10th (23th) February 1916, Stravinsky wrote that he had the first volume of Linyova’s book and asked her to send him the remaining volumes. Compare L.S. Dyachkova, B.M. Yarustovsky (eds.), *I. F. Stravinskii: Stat’i i materialy*. op. cit., , p. 488.

displaced in word and verse. The accent in folk song moves from one syllable to another within a word and from one word to another within verse, according to the demands of the sense of the verse or of the melody, which are closely bound together and mutually influential. In this mobility of accent one feels the urge to destroy monotony [...] As a result of this mobility and mutability of (what we may call) the *logical* accent of folk song, it is often very difficult to reconcile it (that is, the logical accent) with the *metrical* accent of the contemporary art music (as marked by bar line), *which strives for mechanical regularity in the counting of time units*.¹³¹

It is known that Stravinsky adapted and developed this notation system in order to emphasise the variable metric accent in analogous sound groups. In his scores he juxtaposes musical wholes (sound units) with different numbers of "metric pulses". Among the folk texts contained in the collections of Afanasyev and Kireyevsky, Stravinsky was particularly interested in the so-called *pribaoutki*, which he used, among others, in a cycle of four songs (*Kornillo*, *Natashka*, *The Colonel*, *The Old Man and the Hare*) under the collective title *Pribaoutki*. In conversations with Craft, Stravinsky explained that

The word *pribaoutki* denotes a form of popular Russian verse, to which the nearest English parallel is the limerick. It means 'a telling'. "pri" being the Latin "pre" and "baout" deriving from the Old Russian infinitive "to say". *Pribaoutki* are always short – not more than four lines, usually. According to popular tradition they derive from a type of game in which someone says a word, which someone else then adds to, and which third and fourth persons develop, and so on, with utmost speed.¹³²

In Afanasyev's collection, *pribaoutki* were noted as prose, however, the rhythm, rhyme and alliteration of these texts are very important, more so than their meaning. Therefore, in his compositional sketches, Stravinsky treated *pribaoutki* texts as poetry: he wrote them in verses and analysed their syllabic-accent structure¹³³.

131 Yevgeniya Eduardovna Linyova, *Velikorusskiye pesni v narodnoy garmonizatsii*, op. cit., vol. 1, p. XVI, quotation according to: Richard Taruskin, *Stravinsky's "Rejoicing Discovery" and What It Meant: In Defense of His Notorious Text Setting*, in: Ethan Haimo and Paul Johnson (eds.), *Stravinsky Retrospectives*, op. cit., p. 179.

132 Igor Stravinsky, Robert Craft, *Expositions and Developments*, op. cit., p. 121.

133 For example, *Polkovnik (The Colonel)*, the text of Stravinsky's third song from the *Pribaoutki* cycle (published in: W. Ja. Popp (ed.), *Russkiye narodniye skazki A.N. Afanasyeva*, Moscow, 1957, vol. 3, p. 309, no. 554) is not so much about a colonel or a bird he caught; the rhythmic arrangement of words starting with the letter "p" is important here. In the composer's sketches, the text of this *pribaoutki* is noted in 10 verses with different numbers of syllables:

A characteristic feature of Stravinsky's innovative composing technique inspired by Russian folklore was, therefore, multiple repetition of analogous sound figures but in different structures of metric accents. The repeated musical phrases, like the uneven verses of the *pribaoutki*, lasted longer or shorter and were variously accented. “I had already discovered a new - to me - technique, while composing songs on popular Russian texts: *Pribaoutki*”, the composer stated in conversations with Craft¹³⁴. From that time onwards, his primary means of shaping musical time became the montage of musical wholes (sound units) of varying duration and with different (internal) partitioning, obtained through metric accent¹³⁵. According to Taruskin

Stravinsky's post-1914 prosody remained profoundly authentic in its Russianness, only now it was a different Russian tradition to which he pledged his allegiance. As in so many other ways, Stravinsky was playing the Russian folk-music tradition against the art-music tradition, and using it as his passport to freedom from the academic postrealist milieu in which he had been reared. [. . .] the kind of peasant-singerish prosodic effects that are just beginning to emerge in the setting of ‘The Colonel’ have become basic to Stravinsky's compositional method. No prosody is accepted anymore as a linguistic ‘given’; instead, the words are subjected to a searching process of experimental mauling until a shape is found that accords with Stravinsky's musical intuitions.¹³⁶

Admittedly, Stravinsky did not find understanding among native composers at the time, but others were fascinated by his fresh look at native folklore and the proposal to rationalise the creative process in the organisation of musical time. For example, Karol Szymanowski did not hide his delight in Stravinsky's compositional technique; in an article published in 1924 he wrote:

*Poshoł polkovnik pogulyat - Poymal ptichku-perepylochku - ptichka perepylochka
pit pokhotela - podnyalas poletela - pala propala
pod lyód popala - Popa poymala - Popa popovicha - Petra Petrovicha*

See Robert Craft, *Stravinsky in Pictures and Documents*, op. cit., p. 131; Richard Taruskin, *Stravinsky and the Russian Tradition*, op. cit., pp. 1227–1230.

134 Igor Stravinsky, Robert Craft, *Expositions and Developments*, op. cit. p. 121.

135 Fragments of *The Wedding* (1914–17) can serve as a clear illustration of the composing method “discovered” upon writing *Pribaoutki*. For example, in the first scene (no. 2–4, 7–8, 24–27), the composer accentuates in two ways the words of ritual lamentation repeated several times combined with the concept of *prittitanije* (Че-су по-че-су. . . or Че-су по-че-су. . .). Compare Marika C. Kuzma, *Wordplay in Stravinsky's Svadebka*, Part I, “The Choral Journal”, vol. 52, no. 5 (December 2011), pp. 8–19; Part II, “The Choral Journal”, vol. 52, no. 7 (February 2012), pp. 22–31.

136 Richard Taruskin, *Stravinsky and the Russian Tradition*, op. cit., pp. 1229–1230.

Stravinsky's art is [...] demonstratively and definitively 're-evaluating' the already established concepts of musical aesthetics [...]. The issue of form is solved here in the simplest and shortest manner, with infallible, almost mathematical accuracy. The incredible dexterity of the hand, the *métier* pushed to the very last limits put him almost in line with those Classical or Renaissance masters, when the most important beauty arose directly, somehow organically from the very concept of 'craftsmanship', not by wandering through the dark recesses of the soul, between wrongful specters of 'expression' or 'impression' or multiple 'metaphysical' banalities [...] [but by becoming] a magic formula, suddenly showing with certainty the further direction of evolutionary paths.¹³⁷

... to the law of Apollo

The large-scale devastation of human life and the material and cultural achievements of generations during the World War and the Russian revolution, which testified to the breakdown of faith in traditional values, provoked poets and art creators to clearly define their views on cultural tradition and the idea of beauty and masterpiece in contemporary artistic creation. Stravinsky did not accept the revolutionary attitude in art propagated by the artistic avant-garde. He strongly supported the idea of continuing the cultural tradition of the "Apollo sign", especially with regard to the construction of musical time and the search for new euphonic sounds. That is why he shared the views of the Acmeists voiced by the leading representative of this movement, Osip Mandelstam¹³⁸, and published in the pages of the journal *Apollon*¹³⁹. The Acmeists demanded a new kind of poetry and art that stood for worldliness, for the craftsman-like constructive principle against the dissolution of boundaries in mystical experiences¹⁴⁰. Mandelstam's concept of *invention and remembrance* revolves around his conviction that no one can succeed as a poet or artist unless he becomes fully aware of his literary and cultural ancestry and origins¹⁴¹.

137 Karol Szymanowski, *Igor Strawiński*, in: *Karol Szymanowski. Pisma*, vol.1: *Pisma muzyczne*, collected and edited by Kornel Michałowski, Kraków: PWM, 1984, pp. 137, 138, 139.

138 Compare Clarence Brown, *Mandelstam*, Cambridge: CUP, 1973; Jane G. Harris, *Osip Mandelstam*, Boston: G.K.Hall, 1988.

139 The first publication of this journal appeared in March 1913. Compare Jane G. Harris, *Osip Mandelstam*, op. cit., p.18.

140 Peter France, *Poets of Modern Russia*. Cambridge: CUP, 1982, p. 28.

141 Osip Mandelstam, *The Collected Critical Prose and Letters*. Trans. Jane Gary Harris and Constance Link. London: Collins Harvill, 1991, p. 133.

For Stravinsky, the years of forced emigration in Switzerland were a period of intensive search for cultural identity and the direction of further musical creativity. The situation in which the composer found himself after the outbreak of the war was quite singular. After the success of his ballet music in Paris and other Western European cities, he was only criticised in his homeland, treated as ‘foreign’, and his music was clearly boycotted¹⁴². He was accused of pseudo-nationalism and a break with the “musical artistry” associated by the native musical community with the Pangermanic-romantic composer *métier*. Therefore, the point of dispute turned out to be the attitude towards the German nineteenth-century musical tradition, to the aesthetics of expression and compositional means associated, among others, with Liszt’s and Brahms’ symphonic music and Wagner’s operas.

During the wartime years, Stravinsky decidedly broke with this musical tradition, namely he ignored the classical and romantic custom of composing for the same set of instruments (for example, for a stable model of symphony orchestra), and initiated a new approach to the art of composition. The composer was convinced that a musical composition should be an “architectural building” composed of variously shaped, basic “sound material” obtained from the sound of precisely selected instruments. He decided that the creative process should begin with the search for the “colour of sound”, that is, a specific set of instruments and their sophisticated articulation, adequate to the imagined expression and construction of a new composition. The pieces composed at that time (including *Pribaoutki*, *Renard*, *The Soldier’s Tale*, *The Wedding*) are already intended for variously selected ensembles of instruments¹⁴³.

142 Andrey Rimsky-Korsakov, author of many critical articles on Stravinsky’s ballet music, founded his own magazine in 1915 “Muzykalnyj sowriemiennik”. Already in the first issue, he strongly criticised Stravinsky’s opera, *The Nightingale*, and in the next issues, he clearly boycotted Stravinsky’s name. In the spring of 1917, Boris Asafyev tried to publish a favourable article about the ballet *Petrushka*, but unfortunately it was not qualified for printing, as a result of which the future author of the monograph on Stravinsky’s music (written under the pseudonym Igor Glebov, *Kniga o Strawinskom*, Leningrad: Triton, 1929, English edition *The Book About Stravinsky*, 1982) together with Pierre Souvchinsky, sponsor and patron of this magazine, left the editorial team. Compare Richard Taruskin, *Stravinsky and the Russian Traditions*, op. cit., p. 1124.

143 The resignation from the medium of the symphony orchestra was not fully conditioned by the war situation at that time. The first performances of many compositions written then took place only after the war (for example *Pribaoutki* performed in 1919, *Renard* - in 1922); in addition, the composer had the opportunity to present his possible orchestral works, if only thanks to friendship with the conductor Ernest Ansermet, who led the orchestral ensemble in Montreux (1911–1915), and later in

Stravinsky did not accept the romantic philosophy of music displaying the metaphysical status of the sound of a symphony orchestra. The composer also broke with the Pangerman-romantic concept of music as an expression of intense emotions (propagated, among others by Friedrich Hausegger in his book *Musik als Ausdruck*)¹⁴⁴. He did not want to continue the Wagnerian *Zukunftsmusik* subordinated to the expression (*Ausdruck*) of strong emotions and pantheistic Primeval-Will, but to compose music “under the sign of Apollo”, which impresses listeners with the beautiful colour of sound and the clear construction of musical time.

The composer was more interested in manifesting human emotions in a sort of “classical” or “objective” way, preferred by artists from the circle of “Mir iskusstva” and the Acmeist poets. Like Acmeists (especially Osip Mandelstam), Stravinsky was looking for a new model of contemporary art, that would be subordinated to the law of Apollo and Plato’s triad: it delighted with its beauty, served the truth and contributed to reflection on the responsibility of human choice between what is good and bad.

Journeys to Europe, for example, to Italy (1914, 1917), enabled him to get to know the cradle of Western European culture and the heritage of Italian art, also art music. He was fascinated in particular by Italian *commedia dell’arte* and the beauty of melody, which was so close to the tradition of Russian romance songs. This is why Stravinsky was trying to build this synthesis of Eastern and Western art primarily on Russian, Italian and French traditions. On the one hand, he referred to the music of Glinka and Tchaikovsky, as well as to Pushkin’s poetry, and on the other to Italian *commedia dell’arte* and *opera buffa*, as well as French *ballet de court* and *café-concert*.

At the beginning of the 1920s, the proposal for such a synthesis was the opera *Mavra* (1921–1922), not fully understood and appreciated by contemporary critics and later music historians¹⁴⁵. However, it is in *Mavra* that Stravinsky

Geneva (1915–1919). It was then (December 20, 1915) that Stravinsky made his debut as a conductor; at the concert, the proceeds from which were allocated to the Red Cross, he presented - together with the Geneva orchestra - his suite *The Firebird*.

144 Friedrich von Hausegger, *Musik als Ausdruck*, Vienna, C. Konegen, 1885.

145 The importance of this work as a proposal of cultural synthesis and new classicism is emphasised by Richard Taruskin (*Stravinsky and the Russian Traditions*, op. cit., pp. 1501–1604), and also Stephen Walsh (compare chapter *Synthesis: “Mavra” and the New Classicism* in the book *The Music of Stravinsky*, op. cit.). Compare also: Stuart Campbell, *The “Mavra’s” of Pushkin, Kochno, and Stravinsky*, “Music and Letters” 1977, vol. 58, no. 3, pp. 304–17.

continued this new way of shaping the quality of the sound and organisation of musical time. It is a significant work accentuating both Stravinsky's classical aesthetic attitude and his desire to synthesise European culture, eastern and western, as well as old and contemporary art. In it, the composer used a text by the youthful Alexander Pushkin, *The Little House in Kolomna*¹⁴⁶, for the aesthetic ideals of this poet then became particularly close to him. Like the classic of Russian poetry, he believed that artistic creativity should be focused on evoking beauty that results from the perfect construction of both poems and music. In an essay on Pushkin published in 1940, Stravinsky *explicitly* confesses that he shares the poet's views, who stated that ‘the purpose of poetry is poetry’. “Pushkin created «pure poetry» not in Valéry's sense, but in the wide sense of the word: he coveted pure poetry, free from rhetoric [...] to art alone, amply deep and amply mystical in itself.”¹⁴⁷

Mavra was also a tribute to Glinka and Tchaikovsky, that is to those Russian artists who, without giving up the display of native threads, continued the Western European idea of a classic work of art, a work perfectly constructed and pleasant in sensual perception, without expressionist-pathological pathos. In this work, rooted on the one hand in the tradition of Russian poetry and music, and on the other hand referring to the Italian opera *buffa* and *comedia dell'arte*, Stravinsky recalled the heritage of classical art cultivated in Eastern and Western European culture in a new way. This relationship between contemporary music and Italian art is also manifested in *Pulcinella* (1919–1920). The work was furthermore a manifestation of distance from the Germanic-romantic concept of art on the one hand, and from the increasingly loud and aggressive slogans of the revolution in art, motivated by the ideology of progress.

Stravinsky strongly advocated such a direction of the development of the art of composition, which - using new ways of shaping the colour of sound-units and musical time - does not break the connection with the tradition of Italian art and *ars contrapuncti*. In the case of Italian music, Stravinsky was captivated by the beauty of cantilena and the euphony of sound, and in the idea of counterpoint he saw the universal principle of the clear construction of a musical work treated as “unity in variety” and associated with the idea of beauty.

146 This text describes a trivial plot, but it is essentially a poem about the art of writing poems. Alexander Pushkin and Walter Arndt, *The Little House in Kolomna* “The Russian Review”, vol. 29, no. 3 (July 1970), pp. 312–324.

147 Igor Stravinsky, *Pushkin: Poetry and Music*, translated from the original French by Gregory Golubiew, New York-Hollywood: Harvey Taylor, 1940; reprint in: Eric W. White. *Stravinsky: the Composer and his Works*, op. cit., p. 589.

The composer confidently accepted the slogans of the Acmeists, for whom the essence of artistic creativity was admiration with the sensual beauty of the world and the effort of shaping an artwork, just like an architect: "The architect says: I build, therefore I am right". Stravinsky combined this idea of "building" with the tradition of *ars contrapuncti* and the innovative principle of discontinuous montage of carefully selected "sound-units". In an interview published in the Belgian magazine "Le Matin" (in January 1924) he confessed:

I believe that the principles of counterpoint are the architectural basis of all music; they regulate and shape the musical composition. Without counterpoint, the melody loses its logic and rhythm.¹⁴⁸

In turn, in the article *Some Ideas About my Octour* published in the American magazine "The Arts" (also in January 1924) the composer wrote:

Form, in my music, derives from counterpoint. I consider counterpoint as the only means through which the attention of the composer is concentrated on purely musical questions. Its elements also lend themselves perfectly to an architectural construction.¹⁴⁹

Moreover, a few months later, Stravinsky already clearly stated that:

Gone are the days when I tried to enrich music. Today I would like to build it. I am striving not to expand the circle of means of musical expression, but to grasp the very essence of music. [...] Today, counterpoint has become a starting point for me in this phase of creativity, which is defined by the word "composition". This idea of pure counterpoint gave my recent works a new, separate style, which I currently intend to personally promote in major music centres of the world.¹⁵⁰

In the 1920s, Stravinsky's views on art and the situation in contemporary culture were already clearly defined; the composer preached them with clarity of goals and proposed means. This also impressed his contemporaries. For example, Jarosław Iwaszkiewicz, in an article published in 1924 in the pages of "Wiadomości Literackie", wrote:

Striking in everything he says is the extraordinary logic and mathematical clarity of views. And, above all, the high awareness of goals and means. A complete consciousness

148 Quotation according to Viktor Varunts, *I. Stravinskiy: publitsist i sobesednik*, Moscow: Sowietskiy Kompozitor, 1988, p. 402.

149 Igor Stravinsky, *Some Ideas about my Octour*, "The Arts" 1924 no. 1, p. 6; quotation according to: Eric W. White, *Stravinsky: the Composer and his Works*, op. cit., 1979, p. 576.

150 Igor Stravinsky, *O mych ostatnich utworach* [On my recent works], "Muzyka" 1924 no. 1, pp. 16,17.

in all of his works, this is what Stravinsky developed throughout his life and what he fought for. Elimination - that is the most important thing - he says at some point. And indeed admiration is aroused by the strength and stubbornness with which Stravinsky eliminates the unnecessary and obsolete, in his opinion, elements, and the fierce fanaticism he uses to fight against all romanticism in music, as he gradually limits his means, he becomes an ever greater master. [...] Stravinsky's sonata seems to be some kind of transparent monument crowning the top of the mountain. In its outlines it resembles Gothic, but it is constructed of glass and steel. Thoroughly modern. [...] And everywhere there is clarity and logic, all too fanatical.¹⁵¹

The composer's published statements are dominated by a critique of the romantic philosophy of art and opposition to linking artistic creation with the ideology of progress. According to Stravinsky, the contemporary art of composition should also be subordinated to the “law of Apollo”: to the concept of mastery and the idea of beauty. At the end of his life he was still faithful to the thesis - propagated during his youth in the circle of “Mir iskusstva” - that the only thing a creator must love is beauty. In an interview in December 1966, he said

... a masterpiece, to me, is all that counts. [...] I still think of music in terms of ‘the beautiful’; in any case, though of course I do not work with any formulations as to what it is, and certainly my musical ear does not consciously follow the options of any aesthetic code.¹⁵²

His concept of a contemporary musical work was to serve this sensual, visual-auditory impression of beauty. A verbal text is of considerable importance in vocal works, clearly indicating that Stravinsky associated the role of the artist in society with the function of a moralist who tries to make his audience reflect on the responsibility for choosing between good and evil.

Stravinsky's views published from the 1920s until the end of his life (and thus for almost fifty years) have stable features: they are an affirmation of the idea of beauty and mastery in the art of composition, a strong criticism of both nineteenth-century philosophy of art as religion and *Ausdruck* of pantheistic Nature, and opposition towards the philosophy of music subordinated to the ideology of progress in art.

151 Jarosław Iwaszkiewicz, “Wiadomości Literackie” 1924, no. 46, p. 4.

152 Igor Stravinsky, *Themes and Conclusions*, op. cit., pp. 97–98.

2. Affirmation of the idea of beauty in the art of composition

Neoclassicism as ideology vs. classicism as beauty

In the history of music of the twentieth century, Stravinsky is recognised as the main representative of a neoclassical movement. The historical boundaries of musical neoclassicism have been associated with the dates he composed pieces such as *Pulcinella* (1920) and *The Rake's Progress* (1951)¹⁵³. These dates also mark the generally accepted division of Stravinsky's work into three stages called the Russian (national), neoclassical and dodecaphonic/serial periods. Almost thirty years of the composer's work and artistic attitude were associated with an ambiguous and even contradictory interpretation of the word "neoclassicism".

For in twentieth-century artistic criticism the term "neoclassicism", suggesting a connection with what is classic, beautiful and perfect, was coloured by the ideologies of progress and nationalism in art, therefore it had a variety of semantic scope and axiological value¹⁵⁴.

That is why Thomas S. Eliot (1888–1965) wrote

...to call any work of art 'classical' implies either the highest praise or the most contemptuous abuse, according to the party to which one belongs. It implies certain particular merits or faults: either the perfection of form, or the absolute zero of frigidity.¹⁵⁵

153 Compare K.H. Ruppel, *Stravinsky, der Meister des Neoklassizismus*, in: Tomek Otto (ed.), *Igor Stravinsky*, Köln: 1963, pp. 38–45; Arthur Berger, *Neoclassicism Re-examined*, „Perspectives of New Music” 9, no. 2 (1971), pp. 80–81; Rudolf Stephan, *Zur Deutung von Stravinskys Neoklassizismus*, „Muzik-Konzepte” no 34/35, ed. Heinz-Klaus Metzger, München 1984, pp. 80–90; Gianfranco Vinay, *Stravinsky neoclassico*, Venezia: Marsilio Editori, 1987; Pieter C. van den Toorn, *Neoclassicism and its definitions*, in: *Music Theory in Concept and Practice*, ed. James M. Baker and others, Rochester, NY: University of Rochester Press, 1997, pp. 131–56; Maureen Carr, *Multiple Masks: Neoclassicism in Stravinsky's Works on Greek Subjects*, Lincoln, Nebraska: University of Nebraska Press, 2002; Martha M. Hyde, *Stravinsky's neoclassicism*, in: *The Cambridge Companion to Stravinsky*, ed. Jonathan Cross, Cambridge: CUP, 2003, pp. 98–146.

154 See Richard Taruskin, *Back to Whom? Neoclassicism as Ideology*, “19th-Century Music”, vol. 16 no. 3, Spring, 1993, pp. 286–302; Jane F. Fulcher, *The Composer as Intellectual: Ideological Inscriptions in French Interwar Neoclassicism*, „The Journal of Musicology”, vol. 17, no. 2 (Spring, 1999), pp. 197–230.

155 Thomas S. Eliot, “*What is a classic?*”, in *On Poetry and Poets*, London and Boston: Faber and Faber, 1957, p. 54.

Critics accepting the idea of progress in art treated aesthetic views faithful to the classical ideals of former masters with contempt. Neoclassicism was understood as a common imitation of the past, its “restoration”. and characterised in a Marxist style as a “reactionary escape from the tasks of contemporary art”. In the 1920s it was proclaimed that

neoclassicism has the ‘raison d’être’ only as a superstructure over a culturally primitive society. The ruling state seeks to secure its gains in it. Behind the artificial dam of neoclassicism, there is an orderly, absolutist culture (. . .) neoclassicism becomes solely an easy escape from the battlefield from the present in its organic structure: and therefore from the tasks of contemporary art. Neoclassicism of the present day constitutes such an escape!¹⁵⁶

In turn, supporters of the nineteenth-century philosophy of music, such as Boris de Schloezer (1881–1969) claimed that the classical artist imposes reality on “a set of conventions that kill real life”¹⁵⁷, while the romantic one wants to bring his work closer to natural life, that is spontaneous and disordered nature. According to Boris de Schloezer

all those who are weak, limited and immature hurry up to disguise themselves in classicism. By turning their shortcomings into virtues, they have a good opportunity to practice pure and sterile music. We are overloaded with small works - nice, well balanced, clean, where nothing, up to the smallest details, is left to chance. The whole world wants to be dry.¹⁵⁸

In artistic criticism, the term “neoclassicism” was therefore associated primarily with “revolt against expression” (*revolte contre la sensibilité*)¹⁵⁹ and with anti-romantic aesthetic attitude, as well as with opposition to the concept of progressive art propagated by the musical avant-garde.

156 Stanisław K. Gacki *Na drodze do nowego klasycyzmu* [On the way to a new classicism], “Almanach Nowej Sztuki”, 1925, no. 1, p. 4.

157 “les conventions qui tuent la vie real”. Boris de Schloezer, *Igor Stravinsky*, Paris: Claude Aveline, 1929, p. 131.

158 “[. . .] tous les impuissants, tous les esprits pauvres et étriqués ont hâte de se camoufler en classiques. Transmuant leurs défauts en qualité, ils ont beau jeu à faire de l’art pur et nu. Nous sommes submergés de petites pièces jolies, bien équilibrés, pures, où rien, jusqu’aux moindres détails, n’est laissé au hasard. Tout le monde veut être sec.” Boris de Schloezer, *Réflexions sur la musique. La rançon du classicisme*, “La Revue Musicale” 1924/25, no. 8, p. 284.

159 Compare Charles Koechlin, *La sensibilité dans la musique contemporaine*, “La Revue Musicale” 1928/29, no. 4, pp. 55–63 and no. 5, pp. 138–149.

The sources and beginnings of the nationalist-coloured turn towards classical traditions can be traced to the activities of Charles Mauras (1868–1952), who in the 1890s placed the “French classicism” in opposition to “the destructive German romanticism”¹⁶⁰. At the beginning of the twentieth century, a neoclassical movement was created (associated, among others, with the magazine “L’Action Française”), which emphasised the superiority of French culture related – among others - to the concept of parnassism in poetry, the cult of rationalism, the artistic attitude of Vincent d’Indy and ideals propagated by Nadia Boulanger. Jean Cocteau wrote in his aesthetic manifesto *Le Coq et l’Arlequin* (1918): “Down with Wagner! [. . .] The music I want must be French, of France”¹⁶¹. Referring to the classic traditions of French culture, he promoted the artistic attitude of Eric Satie, who - according to him - “acquired a distaste for Wagner in Wagnerian circles [. . .and] continued to follow his little classical path”¹⁶². Cocteau called on musicians to create a relaxed, expressive climate in music derived from typically French *café-concert*¹⁶³.

Stravinsky did not accept the concept of neoclassicism coloured by the ideology of progress or nationalism in art. He was in favour of classicism understood as a worldview attitude preferring ideas of order, beauty, emotional restraint and cultivating the tradition of old masters. That is why he was close to artistic ideas propagated in Russia by Acmeists, including Osip Mandelstam and in English-speaking countries - by Imagists, especially by Thomas S. Eliot¹⁶⁴.

Osip Mandelstam wrote that a poet learns much from turning to Mediterranean culture rather than restricting his poetic education to his immediate predecessors.

160 See Theodor Ziolkowski, *Classicism of the Twenties: Art, Music, and Literature*, University of Chicago Press, 2015; Jane F. Fulcher, *The Composer as Intellectual: Ideological Inscriptions in French Interwar Neoclassicism*, op. cit.

161 Jean Cocteau, *Cock and Harlequin: Notes concerning Music*, translated by Rollo H. Myers, Egoist Press: London, 1921, pp. 14, 19.

162 *Ibid.*, pp. 18, 19.

163 According to Jean Cocteau, „In the midst of the perturbations of French taste and exoticism, the *café-concert* remains intact in spite of Anglo-American influence. It preserves a certain tradition which, however crapulous, is none the less racial. It is here, no doubt, that a young musician might pick up the thread lost in the Germano-Slav labyrinth”. Jean Cocteau, *Cock and Harlequin*, op. cit. p. 22.

164 During the second decade of the twentieth century, the advent of Imagism led by Ezra Pound and T. S. Eliot in Anglo-American poetry coincided with the rise of Acmeism in Russia, led by Osip Mandelstam and Anna Akhmatova. See: Aida O. Azouqa, *Osip Mandelstam and T. S. Eliot between Tradition and Innovation: A Comparative Study*, “*Dirasat*, Human and Social Sciences”, Volume 32, No. 3, 2005, pp. 605 – 622.

Mandelstam use of European tradition to create his literary innovations. As a poet who rebelled against the conventions of Symbolism, Mandelstam used, like other Acmeists, irony, successions of visual and psychological images, and the poetic mask as literary devices for maintaining objectivity and aesthetic distance¹⁶⁵. In “The Morning of Acmeism” (1913)¹⁶⁶ Mandelstam explained the reasons that had prompted him to discard the literary conventions of the Symbolists by saying that talk about art should be marked by great restraint. The huge majority of people are drawn to a work of art insofar as they can detect in it the artist’s world view. For the artist, however, a world view is a tool and an instrument, like a hammer in the hands of a stonemason, and the only thing that is real is the work itself. Mandelstam denounced the vagueness of poetic mystical experiences by saying that to build, that is to write poetry, “means to fight against emptiness, to hypnotise space”¹⁶⁷. To add credibility and further support for his Westernisation project, Mandelstam uses the cases of venerated Russian poets like Pushkin who relied on the Western tradition for innovation¹⁶⁸.

The reliance of Mandelstam on the European tradition allowed him to introduce new and formidable modes of poetic expression. In his manifesto “The Morning of Acmeism” Mandelstam defined the movement as “a yearning for world culture”. Such a definition indicates total satisfaction with acquiring inspiration from the masters of world culture. Mandelstam had based his literary connections with the West on his concept of *invention and remembrance* that appears in his essay “Literary Moscow” (published in 1912)¹⁶⁹.

Mandelstam’s and Stravinsky’s attachment to “world culture”, nowhere denotes that their works revive the European traditions with the mere intention of repeating the past. On the contrary, Mandelstam’s critical essays as well

165 Jane Gary Harris, *Osip Mandelstam*. Boston: G.K. Hall. 1988, p. 21.

166 Clarence Brown and Osip Mandelstam, *Mandelstam’s Acmeist Manifesto*, “The Russian Review”, vol. 24, no. 1 (Jan. 1965), pp. 46–51. “*Utro Akmeizma*” was first published in *Sirena*, no. 4–5 (30th January 1919), pp. 69–74, an illustrated fortnightly edited in Voronezh by Mandelstam’s fellow Acmeist, Vladimir Narbut. The text used for this translation was published in N. L. Brodsky, V. Lvov-Rogachevsky, and N. P. Sidorov (eds.), *Literaturnye manifesty* (Moscow, 1929), pp. 45–50.

167 Osip Mandelstam, *The Collected Critical Prose and Letters*. Trans. Jane Gary Harris and Constance Link. London: Collins, 1991, pp. 62, 63.

168 This explains why Mandelstam pays Pushkin tribute in his essay “Pushkin and Scriabin”(1920). See; Osip Mandelstam, *The Collected Critical Prose and Letters*. op. cit., pp. 83–89.

169 Osip Mandelstam, *The Collected Critical Prose and Letters*, op. cit., pp. 145–49.

Stravinsky's writings clarify that they use the tradition as a springboard for innovation. In "The Word and Culture" (1921), Mandelstam insists that "classical poetry is the poetry of Revolution," whereby his term revolution signifies radical change, or innovation. For this reason, Mandelstam insists in his "Literary Moscow" that "Invention and remembrance go hand in hand in poetry [because]. . . [to] remember also means to invent and the one who remembers is also an inventor"¹⁷⁰.

There are striking similarities between Acmeism and Imagism in the second decade of the twentieth century. Aida O. Azouqa writes, that

The correspondences between the works of Mandelstam and Eliot indicate that they share two fundamental aspects in their respective poetry and poetics. The first one is their mutual reliance on tradition as their means for innovation. The second one is relevant to their insistence on maintaining aesthetic distance, which they achieved through the reliance on images, allusions to myths, and the use of poetic masks. Initially, Eliot broke away from the belated Romantic poets because he disapproved their exaggerated subjectivism and their vague emotionalism just as Mandelstam had denounced the subjectivism and the vague mysticism of the second generation of the Russian Symbolists. Imagism, therefore, resembled Acmeism in that it called for greater equilibrium, control, and a more exact knowledge of the relationship between subject and object. Like the Acmeists, the Imagists also experimented with meter and leaned towards its liberation, and their poetry was marked by irony.¹⁷¹

Stravinsky, like Eliot and Mandelstam, was dissatisfied with the works of their immediate predecessors that eventually forced them to create their own traditions through seeking inspiration in the European cultural heritage. And like Eliot and Mandelstam, he believed that the mainstream of culture is the culture of Latin Europe, and considered the Mediterranean region the centre of world culture. For Eliot, no-one can hope to succeed as a poet unless he studies the works of the great dead masters. In this sense, Eliot maintains that "Tradition is a matter of a

170 *Ibid.*, pp. 116, 146.

171 Aida O. Azouqa, *Osip Mandelstam and T. S. Eliot between Tradition and Innovation*, op. cit., p. 605. This is a study of analogy that reveals the correspondences between Imagism and Acmeism as they manifest themselves in the works of Eliot and Mandelstam. In the total absence of cross-cultural exchanges between the two movements at the time, the study attributes the analogies in their works to the use of the same sources, for innovation, in the European cultural heritage as well as to the socio-political factors surrounding the comparison of their works.

much wider significance. It cannot be inherited, and if you [a poet] want it you must obtain it by great labour"¹⁷². Eliot in his essay *What is A Classic?* wrote that

If there is one word on which we can fix, which will suggest the maximum of what I mean by the term 'a classic,' it is the word maturity. [...] A classic can only occur when a civilisation is mature, when a language and a literature are mature; and it must be a work of a mature mind. [...] The classic must, within its formal limitations, express the maximum possible of the whole range of feeling, which represents the character of the people who speak that language. It will represent this at its best, and it will also have the widest appeal: among the people to which it belongs, it will find its response among all classes and conditions of men.¹⁷³

In the interwar period, the concept of classicism was also discussed in France. Henri Peyre (1901–1988), French theoretician and historian of literature wrote in his book *Qu'est-ce que le classicisme?* (1933) that:

In Europe, especially in France, the word 'classical' is so full of charm that whenever we are told to call someone a classicist or whenever someone is called a classicist, this person swells with pride and feels greatly honoured. [...] It is true that we have been badly affected by the mistakes of our predecessors. The cult of primitivism and youth has gone so far that it became ridiculous, the cult of history gave rise to multiple narrow and unreasonable concepts, which are sometimes noble, but have negative consequences: nationalism, proud and envious adoration of the past of one's nation, the principle of nationality, which has changed the configuration in Europe that used to be divided too practically, racist prejudices, characterised by duplicity and conducive to conflicts and hatred. [...] the idea of progress, enthusiastically preached [...] in the form of a new religion [...] nowadays, they all awaken anger and ridicule in many a sober mind. For such minds, the unparalleled calm of French classicism, its incessant search for perfected form and sagacity, its respect for maturity, which frees man from youthful outbursts of feelings, its indifference towards history, [...] serves as a haven, in which the modern man is keen to look for shelter. [...] It was disgust towards contemporaneity that caused the escape into classicism.¹⁷⁴

172 Thomas S. Eliot, *The Sacred Wood: Essays on Poetry and Criticism*. London: Butler and Tanner, 1969, p. 56.

173 Thomas S. Eliot, 'What is a classic?', op. cit., pp. 55, 67.

174 „Le prestige du mot classique est resté tel, en Europe et en particulier en France, qu'il emplit toujours de fierté et semble hausser de quelques coudées celui qui se fait appeler ou que l'on appelle 'un classique' [...]. Il est vrai que nous avons eu cruellement à pâtir des erreurs de nos prédécesseurs. Le goût du primitif et de la jeunesse a été poussé à des excès ridicules: le goût de l'histoire a causé bien des étroitesse et des absurdités, généreuses parfois, mais lourdes de conséquences funestes: nationalismes, contemplation orgueilleuse et jalouse par chaque peuple de son passé, principe des nationalités qui a servi de levier pour disloquer une Europe trop équitablement morcelée, préjugés

Peyre was opposed to the superficial imitation of the works of the classical era and propagated the idea of “eternal and true classicism”, which is like a “classicised romanticism” which, in his opinion, is the basic feature of masterful works of art. Their authors were able to create a work

full of balance, often shaky because it is constantly threatened, a synthesis of affection and good humour, tragic rebellion and calm, passionate chaos and order, which is not imitated nor taken over but constitutes their own cheerful discovery. [...] True classicism consists in bringing about maturity and overcoming youthful energy, voluptuousness and rebelliousness, in making deep, inner romanticism more classical by purifying it, yet not destroying it. [...] It is only in this sense [...] that we are keen to talk about the ‘eternal classicism’ of France and advise that the new generations be taught a lesson in broadly defined classicism.¹⁷⁵

Stravinsky thought in a similar manner, and in his *Poetics of Music* referred to André Gide’s formulation of classicism as “subjugated romanticism”.

Romanticism and classicism are terms that have been laden with such diverse meanings that you must not expect me to take sides in an endless argument which is most certainly becoming more and more an argument over words. This does not alter the fact in a very general sense the principles of submission and insubordination which we have defined characterise by and large the attitude of the classicist and the romanticist before a work of art; a purely theoretic division, moreover, for we shall always find at the origin of invention an irrational element on which the spirit of submission has no hold and that escapes all constraint. That is what Andre Gide has so well expressed in saying of their subjugated romanticism.¹⁷⁶

racistes favorisant hypocritement les déchirement et les haines. [...] l'idée de progrès, exaltée [...] à l'égal d'une religion, [...] éveillent la raillerie ou la colère de maint bon esprit aujourd'hui. A de tels esprits, la belle quiétude du classicisme français, sa constante poursuite de l'achevé et du raisonnable, son estime pour l'homme fait dégagé des élans sentimentaux de l'adolescent, son indifférence envers l'histoire [...] sont un havre où les modernes sont tentés de chercher refuge. [...] le dégoût du présent inspirent les retours au classicisme.” Henri Peyre, *Qu'est-ce que le classicisme?* (1933), Paris: A.- G. Nizet: 1965, p. 235, 240.

175 „dans une synthèse frémissante, souvent fragile parce que toujours en péril, unir en eux l'émotion et la sérénité, la souffrance de la révolte et la joie de l'apaisement, le désordre passionné et l'ordre, non point imité ou accepté, mais retrouvé avec volupté. [...] Le vrai classicisme consiste à mûrir et à dépasser la vigueur juvénile, l'élat, la révolte, en un mot à classer le romantisme latent et profond et à l'épurer sans le tuer. [...] En ce sens seulement [...] nous croyons qu'il est possible de parler du 'classicisme éternel' de la France et de proposer aux générations nouvelles les leçons classiques largement comprises.” Henri Peyre, *Qu'est-ce que le classicisme?* (1933), op. cit., p. 249, 248.

176 Igor Stravinsky, *Poetics of Music*, op. cit., p. 82.

Stravinsky, with reserve and even reluctance, referred to the term neoclassicism understood as *retour au passe*¹⁷⁷. The composer believed that this interpretation suggests that the neoclassical is “as someone who rifles his predecessors and each other and then arranges the theft in a new ‘style’”¹⁷⁸. Therefore, he preferred the term ‘classicism’, identifying it with the pursuit of the traditional idea of beauty, also in contemporary art. He combined this term with sensuously perceptible order, clear construction and euphony of the sound of musical piece. In the article published in the French magazine “Dominant” (in December 1927) Stravinsky wrote:

There is much talk nowadays of a reversion to classicism, and works believed to have been composed under the influence of so-called classical models are labelled neo-classic. It is difficult for me to say whether this classification is correct or not. With works that are worthy of attention, and have been written under the obvious influence of the music of the past, does not the matter consist rather in a quest that probes deeper than a mere imitation of the so-called classical idiom? I fear that the bulk of the public, and also the critics, are content with recording superficial impressions created by the use of certain technical devices which were current in so-called classical music. To use of such devices is insufficient to constitute the real neo-classicism, for classicism itself was characterised, not in the least by its technical processes which, then as now, were themselves subject to modification from period to period, but rather by its constructive values. [. . .] Classical music – true classical music – claimed musical form as its basic substance: and this substance, as I have shown, could never be ultra-musical. If those who label as neo-classic the works belonging to the latest tendency in music means by that label that they detect in them a wholesome return to this formal idea, the only basis of music, well and good. But I should like to know, in each particular instance, whether they are not mistaken. By that I mean that it is a task of enormous difficulty and one in which therefore serious criticism can show its worth, to achieve immunity from misleading appearances which almost inevitably lead to incorrect deductions.¹⁷⁹

177 In the article published in November 1924 in “Muzyka” (on the occasion of Stravinsky’s stay in Warsaw) the composer wrote: “I have heard the opinion that in my last works I «return» to Bach. However, this claim is only half right. I strive, not for Bach, but for this great idea of *pure counterpoint*, which had already existed for decades before Bach, and of which he was a representative”. Igor Stravinsky, *O mych ostatnich utworach*, “Muzyka” 1924, no. 1, p. 16.

178 Igor Stravinsky, Robert Craft, *Stravinsky in Conversation*. . . , op. cit., p. 139.

179 Igor Stravinsky, *Avertissement*, “Dominant”, (Dec. 1927). English translation appears immediately after the French version in “Dominant” I, no. 2 (Dec. 1927), pp. 13–14. Article reprinted in E.W. White, *Stravinsky, the Composer and His Works*, op. cit., p. 578.

The composer, like Eliot, understood the word ‘classicism’ as a concept associated with timeless values such as mastery, perfection, maturity and the idea of beauty, that can also be realised by modern artistic means. Stravinsky did not accept the ‘experimental innovation’ of anti-art and the postulate of breaking with European tradition, propagated by the artistic avant-garde. Over thirty years later, in conversations with Craft, the composer confessed that what he was interested in and what he liked, was that he simply wanted to ‘make something his own.’

My instinct is to recompose, and not only students’ works, but old master’s as well. When composers show me their music for criticism all I can say is that I would have written it quite differently. Whatever interests me, whatever I love, I wish to make my own¹⁸⁰.

Pulcinella was my discovery of the past, the epiphany through which the whole of my late work became possible. It was a backward look, of course - the first of many love affairs in that direction - but it was a look in the mirror, too. No critic understood this at the time, and I was therefore attacked for being a *pasticheur*, chided for composing «simple» music, blamed for deserting «modernism», accused of renouncing my «true Russian heritage». People who had never heard of, or cared about, the originals cried «sacrilege»; «The classics are ours. Leave the classics alone». To them all, my answer was and is the same; You respect, but I love.¹⁸¹

Stravinsky’s artistic attitude and his positive approach towards the “art of the past” were an expression of his objection towards the ideology of progressive art, which postulated the existence of “forces of history” that overpower mankind. These forces supposedly determined the development of culture and forced artists to reject their cultural heritage. Despite this concept of the world and the evolution of culture, the creator of *Symphony of Psalms* firmly and stubbornly emphasised that every man and every artist is free and can compose whatever he likes and wants. An artist does not have to give in to propagandist pressure which says no to continuing the ideas that were vital for the previous generations. He believed that art, whose aim is to bring people together in the name of timeless values (such as beauty, truth and goodness), should emphasise the connection between new works and the diverse heritage of Eastern and Western European culture.

That is why Stravinsky differentiated between concepts such as culture and tradition. Starting from the etymology of the term, he thought that culture was like breeding habits, rituals and behaviours that man often unknowingly and almost unknowingly adopts from his surroundings. In contrast, tradition is

180 Igor Stravinsky, Robert Craft, *Memories and Commentaries*, op. cit., p. 104.

181 Igor Stravinsky, Robert Craft, *Expositions and Developments*, op. cit., pp. 113–14.

associated with a conscious choice from the artistic heritage of such and not other ideas and their further development. So it is like a “living force” shaping our present, but depends on the preferences and tastes of currently living artists, responsible for what artistic concepts they develop in their work and pass on to future generations.

As for culture, it is a sort of upbringing which, in the social sphere, confers polish upon education, sustains and rounds out academic instruction. This upbringing is just as important in the sphere of taste, and is essential to the creator who must ceaselessly refine his taste or run the risk of losing his perspicacity. Our mind, as well as our body, requires continual exercise. It atrophies if we do not cultivate it. It is culture that brings out the full value of taste and gives it a chance to prove its worth simply by its application. The artist imposes a culture upon himself and ends by imposing it upon others. That is how tradition becomes established.

Tradition is entirely different from habit, even from an excellent habit, for habit is by definition an unconscious acquisition and tends to become mechanical, whereas tradition results from a conscious and deliberate acceptance. A real tradition is not the relic of the past irretrievably gone; it is a living force that animates and informs the present. In this sense the paradox which banteringly maintains that everything which is not tradition is plagiarism, is true. . . . Far from implying the repetition of what has been, tradition presupposes the reality of what endures. It appears as an heirloom, a heritage that one receives on condition of making it bear fruit before passing it on to one's descendants.¹⁸²

Stravinsky warned that breaking with tradition is dangerous for the further development of art because it leads to the destruction of the plane of understanding between people, an agreement necessary to achieve social harmony.

The appearance of a series of anarchic, incompatible, and contradictory tendencies in the field of history corresponds to this complete break to tradition. . . . There are simple souls who rejoice in this state of affairs. There are criminals who approve of it. Only a few are horrified at a solitude that obliges them to turn in upon themselves when everything invites them to participate in social life.¹⁸³

Like Mandelstam and Eliot, Stravinsky criticised “anarchic individualism” and avant-garde postulates of breaking with the tradition of masters of European art and culture. Contrary to the views preached, including by Schoenberg, that it is only worth saying things that have not been said¹⁸⁴, Stravinsky was of the opinion that the beauty of sound ideas discovered by eminent composers is

182 Igor Stravinsky, *Poetics of Music*, op. cit., pp. 58–59.

183 *Ibid.*, pp. 76, 77.

184 “To lay claim to one's interest, a thing must be worth saying, and must not yet have been said”. Arnold Schoenberg, *Style and Idea*, op. cit., p. 102.

a common good and may inspire other artists to further penetrate the sound world. Meanwhile

Times have changed since the day when Bach, Handel, and Vivaldi quite evidently spoke the same language which the disciples repeated after them, each one unwittingly transforming this language according to his own personality¹⁸⁵.

And like Mandelstam and Eliot, the composer emphasised the fact that he refers to tradition in order to create something new. In his statements, Stravinsky also pointed out not to identify tradition with the practice of borrowing some “technical manner” or emphasising “kinship” with some master of the old era.

Brahms follows the tradition of Beethoven without borrowing one of his habiliments. For the borrowing of method has nothing to do with observing tradition. A method is replaced: a tradition is carried forward in order to produce something new. Tradition thus assures the continuity of creation.¹⁸⁶

In his understanding, tradition is the result of a composer’s fascination with some general music idea, passed on by the previous generations, for example, the idea of counterpoint, the concept of *bel canto*, or the idea of works called *opera buffa*, cantata, etc. In his statements, Stravinsky emphasised that by opposing the “tyranny” of Wagner’s concept of music drama, which despised Italian *bel canto*, he wanted to “renew the style of music dialogues”, driven by “a natural sympathy towards melodic tendencies” and the traditional *opera buffa*. But he continued this tradition with new musical means, because - for example in the opera *Mavra* - he did not intend to imitate the musical language of Glinka or Dargomizhsky, but wanted to prove that this genre can still be alive and attractive to contemporary listeners.

This sense of tradition, which is a natural need, must not be confused with the desire which the composer feels to affirm the kindship he finds across the centuries with some master of the past. My opera *Mavra* was born of a natural sympathy for the body of melodic tendencies, for the vocal style and conventional language which I came to admire more and more in the old Russo-Italian opera. This sympathy guided me quite naturally along the path of a tradition that seemed to be lost at the moment when the attention of musical circles was turned entirely toward the music drama, which represented no tradition at all from the historical point of view and which fulfilled no necessity at all from the musical point of view. The vogue of the music drama had a pathological origin. Alas, even the admirable music of *Pelléas et Mélisande*, so fresh in its

185 Igor Stravinsky, *Poetics of Music*, op. cit., p. 76.

186 *Ibid.*, 59.

modesty, was unable to get into the open, in spite of so many characteristics with which it shook off the tyranny of the Wagnerian system.

The music *Mavra* stays within the tradition of Glinka and Dargomizhsky. I had not the slightest intention of reestablishing this tradition. I simply wanted in my turn to try my hand at the living form of the *opéra-bouffe*, which was so well suited to the Pushkin tale which gave me my subject. *Mavra* is dedicated to the memory of composers, not one of whom, I am sure, would have recognised as valid such a manifestation of the tradition they created, because of the novelty of the language my music speaks one hundred years after its models flourished. But I wanted to renew the style of these dialogues-in-music whose voices had been reviled and drowned out by the clang and clatter of the music drama. So a hundred years had to pass before the freshness of the Russo-Italian tradition could again be appreciated, a tradition that continued to live apart from the mainstream of the present, and in which circulated a salubrious air, well adapted to delivering us from the miasmatic vapors of the music drama, the inflated arrogance of which could not conceal its vacuity.¹⁸⁷

Stravinsky's views and his understanding of such terms as classicism or tradition were not propagated. Music critics and philosophers, especially Adorno in his *Philosophy of New Music*, disseminated the concept of neoclassicism interpreted as *retour au passe*, and Stravinsky's artistic attitude was associated with it pejoratively interpreted term. It is only in recent years that Stravinsky's musical output related to the concept of neoclassicism has been interpreted in a broader perspective of contemporary disputes and artistic discussions regarding the possibility of continuing in contemporary art the values associated with the traditional idea of classics, mastery and perfection¹⁸⁸.

The beauty of the 'architecture' of musical time

Stravinsky advocated the continuation of the traditional - in European culture - relationship between artistic creation and the ancient idea of beauty identified with the harmony of what is similar and different, that is, beauty as unity in variety. The concept of beauty derived from the Greek term *kalon* and Roman *pulchrum*, and in the era of revival replaced by Latin *bellum*, refers to both a specific beautiful thing and the abstract idea of beauty¹⁸⁹. The most ancient and

187 Ibid., pp. 59–61.

188 Maureen Carr, *Multiple Masks: Neoclassicism in Stravinsky's Works on Greek Subjects*, Lincoln, Nebraska: University of Nebraska Press, 2002; Maureen Carr, *After the Rite: Stravinsky's Path to Neoclassicism (1914–25)*, Oxford and New York: Oxford University Press, 2014; Theodore Ziolkowski, *Classicism of the Twenties: Art, Music, and Literature*, Chicago: University of Chicago Press, 2015.

189 Władysław Tatarkiewicz, *O filozofii i sztuce*, Warsaw: PWN, 1986, p. 176.

best established concept in this aesthetic was that of 'congruence' (*congruential*), of proportion or number, a concept whose lineage went back to pre-Socratic times: Order and proportion are beautiful and useful (Aristosseno, Diels, I, 469). According to Umberto Eco

It expressed an essentially quantitative conception of beauty, which cropped up again and again in Greek thought – in Pythagoras, in Plato, in Aristotle – and received its classical formulation in the canon of Polyclitus, and in Galen's subsequent exposition of Polyclitus's doctrines. [. . .] Galen, in his summary of the canon, defined beauty as follows., 'Beauty does not consist in the elements, but in the harmonious proportion of the parts, the proportion . . . of all parts to all others.'¹⁹⁰

Therefore, the basic definition of beauty, which expresses the excellence of a given thing through a numerical proportion, could be reduced to one fundamental principle of unity in variety. In antiquity, beauty was interpreted through the lens of proportion and symmetry¹⁹¹. The theory of proportion, along with the definition of notions such as *proportio* and *symmetria*, was formulated by Vitruvius, a Roman architect (1st century BC), in his work entitled *De architectura*, which was published in 1486 and had a profound effect on Renaissance art and on the development of modern theory of architecture. The philosophy of proportion in its Pythagorean form became known in the Middle Ages thanks to Boethius (480 – c. 525), who developed the concept of proportional ratios with regard to the consonance of various sounds, which he believed was related to cosmic harmony. From the times of Saint Augustine, Latin culture managed to sum it up as follows: God created the world in accordance with *numerus*, *pondus* and *mensura*. As emphasised by Umberto Eco,

The aesthetics of proportion . . . therefore, entered the Middle Ages as a dogma for which, it seemed, no verification was needed. But in the event, it stimulated a number of active and fruitful attempts to verify it.¹⁹²

Stravinsky's statements correspond with the views of the philosophers of antiquity and the Middle Ages, who considered the problem of harmonising what is similar and different, that is, searching for "unity in variety"¹⁹³. According to him, the contemporary composer must also face this problem.

190 Umberto Eco, *Art and Beauty in the Middle Ages*, translated by Hugh Bredin, New Haven and London: Yale University Press, 2002, pp. 28–29

191 Compare Moshe Barasch, *Theories of Art. From Plato to Winckelmann*, New York - London: New York University Press, 1985.

192 Umberto Eco, *Art and Beauty in the Middle Ages*, op. cit., pp. 30–31.

193 Igor Stravinsky, *Poetics of Music*, op. cit., p. 146.

... the eternal problem implied by every inquiry of an ontological order, [...] a problem to which every man [...] is inevitably led by reason of the very structure of his understanding. [...] It seems that the unity we are seeking is forged without our knowing it and establishes itself within the limits which we impose upon our work.¹⁹⁴

Stravinsky opposed the concept of “the monotony born of lack of variety and the unity which is a harmony of varieties, an ordering of the Many”¹⁹⁵. The idea of unity understood in this way is thus rooted in the ancient theory of beauty, which was a generalisation of Pythagorean observation regarding “harmony of sounds”, and its consequence was the search for the perfect proportion for each of the arts. At the turn of antiquity and the Middle Ages, this theory was developed by Saint Augustine, who wrote that he liked only beauty, “. . .and in beauty, the shapes, and in the shapes, the proportions; and in the proportions, the numbers” (*De Ordine* II. 15.42)¹⁹⁶. From him comes the well-known formula: *modus, species et ordo* [‘moderation, shape, order’].

The idea of beauty interpreted in this way was also applied to music. At the end of the Middle Ages, Hugh of Saint Victor (1096–1141) claimed that music “is the harmony of many components brought to unity”¹⁹⁷. This view remained until the eighteenth century, and its classical version was formulated by Francis Hutcheson in 1725 as follows: “The figures which excite in us the ideas of beauty seem to be those in which there is uniformity amidst variety”¹⁹⁸. The crisis of this theory of beauty called Great came at the end of the eighteenth century. The evolution of later formulated views went towards

.the irrationality of beauty: there emerged doubts as to the conceptual and numerical nature of beauty, as to the possibility of defining beauty. [...] For two thousand years, certain proportions were regarded as objective and unconditionally beautiful [...]. All changes constituted a prelude to making beauty relative or even subjective.¹⁹⁹

In the nineteenth century, the need to combine music with the ancient theory of beauty was questioned, arguing that the goal of a musical piece and its basic

194 Ibid., pp. 144, 145.

195 Ibid., p. 146.

196 Moshe Barasch, *Theories of Art; From Plato to Winckelmann*, op. cit., p. 61

197 Władysław Tatarkiewicz, *O filozofii i sztuce*, op. cit., p. 182; Compare Paul Rorem, *Hugh of Saint Victor*. Oxford-New York: Oxford University Press, 2009.

198 Francis Hutcheson, *An Inquiry into the Original of our Ideas of Beauty and Virtue*. . . , London: J. Datby, 1725; quotation according to: Ian Bent (ed.), *Analysis in the Nineteenth Century*, vol.1, Cambridge: University Press, 1994, p. 12.

199 Władysław Tatarkiewicz, *O filozofii i sztuce*, op. cit., pp. 189, 190.

value is expression (*Ausdruck*) violating traditional canons of beauty²⁰⁰. At the beginning of the twentieth century Guillaume Apollinaire wrote that "Today, we like ugliness like beauty", and in the 1930s Herbert Read stated that "This identification of art and beauty is at the bottom of all our difficulties in the appreciation of art"²⁰¹.

Stravinsky firmly opposed the views that relativise the opposition beauty - ugliness in the name of "increased expression". He only accepted an artistic attitude that combines musical composition with traditional theory of beauty. He was a supporter of Plato's concept of mathematical ideas as harmonious relations that can also be realised in the world of music. The essence of the work of the composer, who - like a mathematician - intuitively looks for beautiful constructions, is well reflected - according to Stravinsky - by mathematician Marston Morse's statement:

. . . two sentences by the mathematician Marston Morse [. . .] express the «likeness» of music and mathematics far better than I could have expressed it. Mr Morse is concerned only with mathematics, of course, but his sentences apply to the art of musical composition more precisely than any statement I have seen by a musician: «Mathematics are the result of mysterious powers which no one understands, and in which the unconscious recognition of beauty must play an important part. Out of an infinity of designs a mathematician chooses one pattern for beauty's sake and pulls it down to earth».²⁰²

According to Stravinsky, the composer's work should focus on "bringing down to Earth" this imaginary and beautiful structure, which means that it should be made real in a harmonious diversity of sounds. On the other hand, the attention of an active listener and music critic (theoretician) should be paid to the architecture (form) of a "music object", to discovering and emphasising any observed relationships between the similarity and difference (contrast) of sound units, its constancy and changeability, thanks to which the idea of beauty as "unity in variety" was presented in a given musical work. Stravinsky believed that getting to know a "music phenomenon" consisted mostly in understanding the principle which served as the basis of putting given sound units in order within fixed time. The basis of Stravinsky's reflections on composition was the assumption (which

200 Friedrich von Hausegger, *Musik als Ausdruck*, op. cit.; Edward A. Lippman, *A History of Western Musical Aesthetics*, Lincoln, Nebraska: University of Nebraska Press, 1992.

201 Herbert Read, *The Meaning of Art*, Harmondsworth, Middlesex: Penguin Books Ltd., 1961, p. 17.

202 Igor Stravinsky, Robert Craft, *Expositions and Developments*, op. cit., p. 101.

he called a dogma) that we all have an innate need for order that leads us to “impose order on chaos” and that there is a general agreement on phenomena referred to as ordered and disordered, chaotic.

In fact, we cannot observe the creative phenomenon independently of the form in which it is made manifest. Every formal process proceeds from a principle, and the study of this principle requires precisely what we call dogma. In other words the need that we feel to bring order out of chaos, to extricate the straight line of our operation from the tangle of possibilities and the indecision of vague thoughts, presupposes the necessity of some sort of dogmatism. [...] The very fact we have recourse to what we call *order* – that order which permits us to dogmatise in the field we are considering – not only develops our taste for dogmatism. That is why I should like to see you accept the term. Throughout my course and on every hand I shall call upon your feeling and your taste for order and discipline. For they – fed, informed, and sustained by positive concepts – form the basis of what is called dogma.²⁰³

Thus, Stravinsky combined the idea of beauty realised as “unity in variety” with the categories of order, good construction, expressive form and compared to the visual impression of beautiful architecture. Furthermore, he compared “the sensation produced by music” to “contemplation of the interplay of architectural forms.”

I am an advocate of architecture in art because it is the embodiment of order. My music is essentially constructive²⁰⁴.

The phenomenon of music is given to us with the sole purpose of establishing an order in things, including, and particularly, the coordination between *man* and *time*. To be put into practice, its indispensable and single requirement is construction. Construction once completed, this order has been attained, and there is nothing more to be said. It would be futile to look for, or expect anything else from it. It is precisely this construction, this achieved order, which produced in us a unique emotion having nothing in common with our ordinary sensation and our responses to the impressions of daily life. One could not better define the sensation produced by music than by saying that it is identical with that evoked by contemplation of the interplay of architectural forms. Goethe thoroughly understood that when he called architecture petrified music.²⁰⁵

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203 Igor Stravinsky, *Poetics of Music*, op. cit., pp. 6–7.

204 Fragment of the interview published 27th May 1930 in the pages of the Belgian magazine “Le Vingtième Siècle”; quotation according to: Viktor Varunts (ed.), *I. Stravinskij: publitsist i sobesednik*, Moscow: Sowietiskij Kompozitor, 1988, p. 99.

205 Igor Stravinsky, *An Autobiography*, op. cit. p. 54

Stravinsky compared the composition of musical time to architecture, as he was a supporter of the “musical phenomenon” with clear relations of similarity and contrast between sound units. He also advocated such sound quality and layout of sound units that evokes the impression of “dynamic calm” or “subjugated romanticism”, as he appreciated the values associated with the “Apollonian principle” in art.

That is what Andre Gide has so well expressed in saying that classical works are beautiful only by virtue of their subjugated romanticism. What is salient in this aphorism is the necessity for subjugation. [...] What is important for the lucid ordering of the work – for its crystallisation – is that all the Dionysian elements which set the imagination of the artist in motion and make the life-sap rise must be properly subjugated before they intoxicate us, and must finally be made to submit to the law: Apollo demands it.²⁰⁶

The association with the myth of Apollo and Dionysus of different aesthetic attitudes and different types of art was disseminated by Friedrich Nietzsche, the author of the publication devoted to Richard Wagner called *The Birth of Tragedy* (1871)²⁰⁷. Nietzsche compared Apollonian art to “the illusion of sleep, the appearance of beauty” and identified it with visual art, while he associated Dionysian art with “narcotic intoxication”, with the expression of vital forces of nature and associated with music²⁰⁸.

Stravinsky, contrary to Nietzsche, believed that music, as well as choreography, should be associated with the myth of Apollo. One example of the realisation of the Apollonian ideals and his concept of art was classical ballet “by the beauty of its *ordonance* and the aristocratic austerity of its form”. In 1921, at Diaghilev’s request, Stravinsky orchestrated (which had remained only in the piano version) two fragments of Tchaikovsky’s *Sleeping Beauty*, a classical ballet which was then presented by the Ballets Russes ensemble.

206 Igor Stravinsky, *Poetics of Music*, op. cit., pp. 82, 83.

207 Friedrich Nietzsche, *The Birth of Tragedy* (1871), trans. Douglas Smith, Oxford: Oxford University Press, 2008.

208 As noted by Bogdan Baran, “The primary purpose of *Birth*. . . was, however, temporary. Nietzsche wanted to “do something” for his beloved Wagner and show his person [. . .] as an example of the revival of the “German being” contrasted culturally and intellectual [formation - A. J.] [. . .] later called by himself “decadentism”. [. . .] this decadence would be synonymous with optimism, and then with Socrates, knowledge and morality. [. . .] as the suppression of life instincts by reason and the will to knowledge”. Bogdan Baran, *Metafizyka tragedii*, foreword to: Friedrich Nietzsche, *Narodziny tragedii albo Grecy i pesymizm*, Polish translation Bogdan Baran, Kraków: Inter Esse, 1994, p. 9.

It was a real joy to me to take part in this creation, not only for love of Tchaikovsky but also because of my profound admiration for classical ballet, which in its very essence, by the beauty of its *ordonnance* and the aristocratic austerity of its form, so closely corresponds with my conception of art. For here, in classical dancing, I see the triumph of studied conception over vagueness, of the rule over the arbitrary, of order over the haphazard. I am thus brought face to face with the eternal conflict in art between the Apollonian and the Dionysian principles. The latter assumes ecstasy to be the final goal – that is to say, the losing of oneself – whereas art demands above all the full consciousness of the artist. There can, therefore, be no doubt as to my choice between the two. And if I appreciate so highly the value of classical ballet, it is not simply a matter of taste on my part, but because I see exactly in it the perfect expression of the Apollonian principle.²⁰⁹

Stravinsky's strong statement "for the law established by Apollo", both in music as an auditory phenomenon and in the visually perceived choreographic movement, was his ballet *Apollo* (*Apollon musagète*, 1928); "It was the first attempt to revive academic dancing in a work actually composed for the purpose"²¹⁰. Opposing Wagner's views and Nietzsche's philosophy, combining the future of music with ecstatic expression and the myth of Dionysus, Stravinsky firmly defended the connection of music with this European artistic tradition, which was patronised by Apollo.

Stravinsky identified the harmonious arrangement of similar and different 'sound ideas' in a musical piece with a relation of symmetry 'broken' by parallel layouts. To better explain this problem, he referred to examples from fine art, both historical (mosaic at Torcello) as well as contemporary (Mondrian's picture *Blue Facade*).

The mosaic at Torcello of the *Last Judgement* is a good example. Their subject is division, division, moreover, into two halves suggesting equal halves. But, in fact, each is the other's complement, not its equal nor its mirror, and the dividing line itself is not a perfect perpendicular. On the one side skulls [...], and on the other, Eternal Life [...] are balanced, but not equally balanced. And, the sizes and proportions, movements and rests, darks and lights of the two sides are always varied.

Mondrian's *Blue Façade* (Composition 9, 1914) is a nearer example of what I mean. It is composed of elements that tend to symmetry but, in fact, avoids symmetry in subtle parallelisms. Whether or not the suggestion of symmetry is avoidable in the art of architecture, whether it is natural to architecture, I do not know. However, painters who paint architectural subject matter and borrow architectural designs are often guilty of it. And only the master musicians have managed to avoid it in periods whose architecture has embodied aesthetic idealisms, i.e., when architecture was symmetry and symmetry was

209 Igor Stravinsky, *An Autobiography*, op. cit., pp. 99–100.

210 *Ibid.*, p. 143.



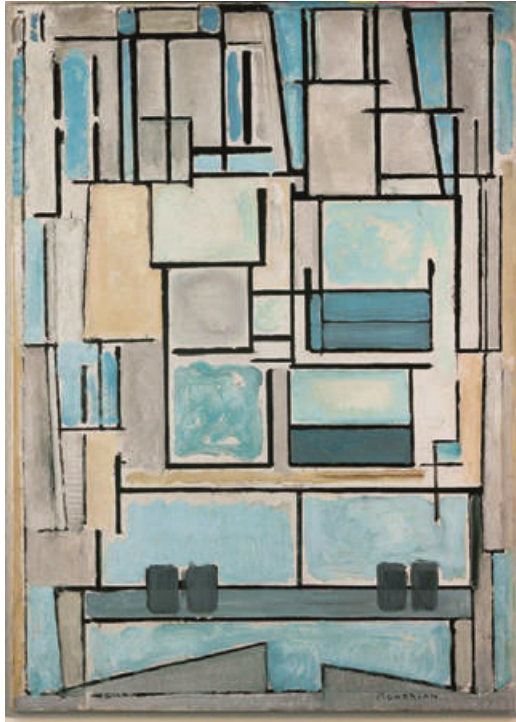
Example 1a: Mosaic “Last Judgement” in the Cathedral of Santa Maria Assunta at Torcello²¹²

confused with form itself. Of all the musicians of his age, Haydn was the most aware, I think, that to be perfectly symmetrical is to be perfectly dead. We are some of us still divided by illusory compulsion towards «classical» symmetry on the one hand, and by the desire to compose as purely non-symmetrical as the Incas, on the other.²¹¹

Stravinsky also believed that the composer should strive to such a layout of the relationship between sound-units of similarity and contrast, so that the “musical phenomenon” gives the impression of a “dynamic whole” (amongst others because of this “broken” symmetry).

211 Igor Stravinsky, Robert Craft, *Stravinsky in Conversations*. . . , op. cit., pp. 33–34.

212 The Cathedral of Santa Maria Assunta, founded in 639 on the island of Torcello near Venice (Italy). The most important artistic element of the cathedral is the eleventh-century mosaics.



Example 1b: Piet Mondrian, *Composition no. 9 Blue Façade*

According to Stravinsky, the basic elements of the “musical phenomenon” are **sound** (i.e. the specific “character” or “colour” of the chosen sound-unit), and **time** (i.e. the duration of these sound units and their arrangement in the musical piece). He believed the art of composition is aimed at “imposing order on chaos,” or seeking harmonious relationships of similarity and contrast between selected “sound ideas”.

For the phenomenon of music is nothing other than a phenomenon of speculation. There is nothing in this expression that should frighten you. It simply presupposes that the basis of musical creation is a preliminary feeling-out, a will moving first in an abstract realm with the object of giving shape to something concrete. The elements at which this speculation necessarily aims are those of *sound* and *time*. Music is inconceivable apart from those two elements.²¹³

213 Igor Stravinsky, *Poetics of Music*, op. cit., p. 28.

In Stravinsky's view, the role of the composer - who wants to realise the idea of beauty - boils down to the appropriate selection of a small number of different sound-units, and to "speculation" regarding the emphasis on the relationship of similarity and contrast between selected "sound-units", establishing the proportional relationships of their duration, and the search for such a layout that promotes the expressive architectural construction of musical time. For according to Stravinsky

The problem of time in the art of music is of capital importance.²¹⁴

Music is the sole domain in which man realises the present. By the imperfection of his nature, man is doomed to submit to the passage of time - to its categories of past and future - without ever being able to give substance, and therefore stability, to the category of the present.²¹⁵

The problem of the relationship between 'music and time' concerns the relationship between time and our memory, in which we 'measure and compare' the auditory impressions that have become a thing of the past. Already Saint Augustine said that we measure the duration of the sounds we hear in our memory.

What is it, then, that I can measure? Where is the short syllable by which I measure? Where is the long one that I am measuring? Both have sounded, have flown away, have passed on, and are no longer. And still I measure, and I confidently answer - as far as a trained ear can be trusted - that this syllable is single and that syllable double. And I could not do this unless they both had passed and were ended. Therefore I do not measure them, for they do not exist any more. But I measure something in my memory which remains fixed.

It is in you, O mind of mine, that I measure the periods of time. Do not shout me down that it exists [objectively]; do not overwhelm yourself with the turbulent flood of your impressions. In you, as I have said, I measure the periods of time. I measure as time present the impression that things make on you as they pass by and what remains after they have passed by, I do not measure the things themselves which have passed by and left their impression on you. This is what I measure when I measure periods of time. Either, then, these are the periods of time or else I do not measure time at all.²¹⁶

214 Ibid., pp. 32-33.

215 Igor Stravinsky, *An Autobiography*, op. cit., p. 54.

216 Augustine, *Confessions and Enchiridion*, translated by Albert C. Outler, (Book 11, Chapter XXVII, 35, 36), Philadelphia: Westminster Press, 1955, p. 169

Stravinsky, continuing St. Augustine's thoughts, opposed the positivist tendency in the theory of music that ignored - related to human memory - the problem of musical time or treating it in an abstract way (referring only to graphic signs in the score). In his philosophy of music and compositional practice, the problem of "measurement of time" is the basic issue of musical composition, related to the conditions of our memory and perception of a musical phenomenon. The composer considered this issue not from the point of view of a musicologist analysing only the relations between abstractly treated notes in a given score²¹⁷, but from the position of the listener, responding to "real sounds" presented at a specific time and audibly perceptible relations between similarity and contrast of sound-units, influencing the architecture (form) of the musical work.

For Stravinsky, the fundamental problem was the question: how do we react to sound effects, can we recognise their similarities, which relationships between sound units can be noticed, remembered and compared and which ones cannot. He took into account the fact that "music is based on temporal succession and requires alertness of memory"²¹⁸, therefore, the issue of expressive shaping of musical time and the possibilities of our memory, occupies a central place in his compositional practice, as well as artistic reflection.

The composer was convinced that the clear structure of the similarity/contrast relationship (for example a symmetrical or rondo arrangement) and the proportional duration of the subsequent "sound-units" give the impression of order and promote "understanding" of the manner of organisation of a given musical work. It is this order - as Stravinsky emphasised in his statements - that evokes in us a specific feeling of "joyful satisfaction", comparable to the impression resulting from "contemplation of the interplay of architectural forms".

In order to highlight the difference between the music that gives one the impression of distinctly structured sound events and the music that is associated mainly with "intensified expression," Stravinsky used the distinction between psychological and ontological time, proposed by Pierre Souvtchinsky²¹⁹.

217 In the musical writing of the 20th century, Jean Molino's theory of tripartition was accepted: composer (the act of creating the work) – musical work (analysis of the score) – listener (the process of perception of the work). See Jean Molino, *Fait musical et semiologie de la musique*, „Musique en jeu" 1976 no 17, p. 37; Jean Molino, J. A. Underwood, Craig Ayrey, *Musical Fact and the Semiology of Music* "Music Analysis", vol. 9, no. 2 (July 1990), pp. 105–156, Jean-Jacques Nattiez, *Music and Discourse: Toward a Semiology of Music*, translated Carolyn Abbate, Princeton: Princeton University Press, 1990.

218 Igor Stravinsky, *Poetics of Music*, op. cit., p. 29.

219 Pierre Souvtchinsky, *La notion du temps et la musique*, op. cit.

Souvtchinsky associated the category of psychological time with strong human emotions (such as, for example, fear, pain and suffering) which bring about changes in the "normal" pulse rate, whereas the notion of ontological time was associated with this constant and regular measure of time. In accordance with this concept, he distinguished - respectively - chrono-ametrical music (for example, Wagner's music) and chrono-metrical music (for example, works of Bach, Haydn, Mozart).

Expectation, fear, pain, suffering, dread, contemplation, pleasure are primarily different categories of time, in the midst of which human life unfolds. Well, all this multiplicity of types and varieties of *psychological time* would be elusive, were it not for the primary (and often subconscious) experience of *real time*, *ontological time*, which is the foundation of the complexity that characterises this whole experience. [...] In chrono-metric music, the sense of time remains in balance with the music process; in other words, ontological time is completely transformed into music time. [...] This music is original precisely due to the notion of balance, dynamic order [...] it arouses a particular feeling of "dynamic calm" and satisfaction. [...] The nature of chrono-ametric music, on the other hand, is always psychological. [...] Music is either ahead of real time or lags behind, which leads to interference between them and makes the impression of tiring sluggishness or, on the contrary, instability (uneasiness) of chrono-ametric music.²²⁰

This is why in *Poetics* Stravinsky identified

...two kinds of music: one which evolves parallel to the process of ontological time, embracing and penetrating it, inducing in the mind of the listener a feeling of euphoria and, so to speak, 'of dynamic calm'. The other kind runs ahead of, or counter to, this process. [...] It dislocates the centres of attraction and gravity and sets itself up in the

220 "L'attente, l'angoisse, la douleur, la souffrance, la frayeur, la contemplation, la volupté - sont avant tout des catégories de temps différentes, au sein desquelles s'écoule la vie humaine. Or, toute cette variété de types et de modifications du *temps psychologique* serait insaisissable, si à la base de tout cette complexité d'expérience ne se trouvait la sensation primaire - souvent subconsciente - du *temps réel*, du *temps ontologique*. [...] Dans la musique chronométrique le sens du temps est en équilibre avec le processus musical; an autres termes, le temps ontologique évolue entièrement et uniformément dans la durée musicale. [...] Cette musique est typique précisément a cause d'une notion d'équilibre, d'un ordre dynamique [...] elle évoque un sentiment particulier de «calme dynamique»et de satisfaction. [...] La nature de la musique chrono-amétrique est toujours psychologique; [...] la musique devance le temps réel, ou bien elle demeure un arrière, ce qui établit une interférence spécifique entre deux, et amne la lourdeur lassante ainsi que l'instabilité de la musique chronoamétrique". Pierre Souvtchinsky, *La notion du temps et la musique*, op. cit., pp. 73-74.

unstable, and this fact makes it particularly adaptable to the translation of the composer's emotive impulses. All music in which the will to expression is dominant belongs to the second type.²²¹

These concepts suggest that there is some connection between the experience of "unity in variety" in a musical piece and our emotions defined by concepts such as dynamic calm or dynamic order.

In the absence of the impression "unity in variety" between chosen sound units our emotions can be defined as monotony, boredom or increased expression, chaos. That is why in the art of composition Stravinsky preferred the effect of similarity and broken symmetry. In his opinion

Music that is based on ontological time is generally dominated by the principle of similarity. The music that adheres to psychological time likes to proceed by contrast. To these two principles which dominate the creative process correspond the fundamental concepts of variety and unity.[. . .] For myself, I have always considered that in general it is more satisfactory to proceed by similarity than by contrast. Music thus gains strength in the measure that it does not succumb to the seductions of variety. What it loses in questionable riches it gains in true solidity. [. . .] Similarity is born of striving for unity.²²²

Therefore, the composer assumed that music, as a phenomenon existing at a given moment in time, is integrally linked with how we "experience" time (that is, our emotional reaction to the speed of changes), as well as our ability to notice and remember the relationship between constancy (similarity, repeatability) and change (or contrast). In a musical composition, he preferred the principle of sound similarity, which is more difficult to achieve because it is sort of "hidden." However, it is the only thing conducive to achieving the effect of "unity in variety" and, as a consequence, to expressing beauty.

Variety is valid only as a means of attaining similarity. Variety surrounds me on every hand. So I need not fear that I shall be lacking in it, for I am constantly confronted by it. Contrast is everywhere. One has only to take note of it. Similarity is hidden; it must be sought out, and it is found only after the most exhaustive efforts. When variety tempts me, I am uneasy about the facile solutions it offers me. Similarity, on the other hand, poses more difficult problems, but also offers results that are more solid and hence more valuable to me.²²³

Stravinsky wanted the potential recipient of his music to be an active listener, closely monitoring the relations (similarity/contrast) between sound-units

221 Igor Stravinsky, *Poetics of Music*, op. cit., p. 32.

222 Ibid., p. 33.

223 Ibid., p. 34.

proposed by the composer, which determine the "understanding" of a given work. In his opinion "passive listening" was maybe pleasant but only gave superficial contact with artistic music.

For in music more than in any other branch of art, understanding is given only to those who make an active effort. Passive receptivity is not enough. To listen to certain combinations of sound and automatically become accustomed to them does not necessarily imply that they have been heard and understood. For one can listen without hearing, just as one can look without seeing. The absence of active effort and the liking acquired for this facility make for laziness.²²⁴

Stravinsky's innovative proposal with regard to the organisation of musical time was the idea that in a "musical phenomenon" one can discipline (that is, make subordinate to the principle of proportion, as part of *senario*) the duration of repeated "sound units," their prosody and the duration of metric pulse (emphasised by a uniform "movement of sounds" and defined by the metro-nomic number). In this way, it is possible to "liberate" music from the traditional, almost mechanical division of the music passage into regular formal units, as part of the so-called "periodical structure". In his works, Stravinsky implemented new rules concerning the division of musical time in various ways, giving the impression of order and dynamic calm. The manifestation of the composer's struggle with the problem of notating this "metric-rhythmic game" - subordinated to a simple proportion - is a frequent and precise change in metronome markings (tempo) in his scores and so-called "moving" bar lines²²⁵.

What is of key importance for shaping the musical time in Stravinsky's compositions is this tension between the constancy of uniform sound movement (*ostinato*) and the proportional change in the duration of hierarchically varied sound units. In his lectures, Stravinsky emphasised that it is not only the relationship between pitches (melody, harmony) that is important in his compositions, but also a specific division of time, which results from a metric and rhythmic invention that gives one the impression of an interplay between the things which are constant (for example, the uniform movement of sounds,

224 Igor Stravinsky, *An Autobiography*, op. cit., pp. 152–3.

225 Compare Jonathan D. Kramer, *Discontinuity and Proportion in the Music of Stravinsky*, in: *Confronting Stravinsky: Man, Musician, and Modernist*, ed. Jann Pasler, Berkeley-Los Angeles-London: University of California Press, 1986, pp. 174–194; Jonathan D. Kramer, *The Time of Music. New Meanings, New Temporalities. New Listening Strategies*, New York: Columbia University Press, 1988; Alicja Jarzębska, *The Problem of Articulation in Stravinsky's Music*, "Musica Iagellonica", Vol. 3 (2004), pp. 241–56.

ostinato sound figures) and the things which are changeable (for example, the succession of metric accents, the duration of repeated sound units). To highlight this problem, in his Harvard lectures Stravinsky referred to the rhythmic and metric effects exhibited in jazz music, because “without the real or implied presence of the beats we could not make out the meaning of this invention”.

Who of us, on hearing jazz music, has not felt an amusing sensation approaching giddiness when a dancer or a solo musician, trying persistently to stress irregular accents, cannot succeed in turning our ear away from the regular pulsation of the metre drummed out by the percussion? How do we react to an impression of this sort? What strikes us most in this conflict of rhythm and metre? It is the obsession with regularity. The isochronous beats are in this case merely a means of throwing the rhythmic invention of the soloist into relief. It is this that brings about surprise and produces the unexpected. On reflection, we realise that without the real or implied presence of the beats we could not make out the meaning of this invention. Here we are enjoying a relationship.²²⁶

Stravinsky did not propose a new theory of the metric and rhythmic relationship; he did not introduce any new terms. When he commented on his music, which gave one the impression of a varying dismemberment of musical time, he used terms traditional to music theory, such as rhythm, metre, tempo or bar, which generally (in musical analysis) refer to graphic symbols in musical scores. However, his comments, and most importantly his music, indicate that he understood the notion of rhythm primarily as a sensory impression of a proportional relationship between (1) sound impulses (marked in musical scores as notes with a given rhythmic value), as well as between (2) sound units (basic formal units) repeated with a proportional change in their duration.

In turn, the concept of metre is - according to Stravinsky - based on the feeling of pulsations, that is, a homogeneous, selective “movement” of unstressed and accented sounds. In his view, the concept of a metric unit therefore does not refer to “abstract pulse”. The composer took into account the physiological limit of perception that determines whether any uniform movement of sounds can still be heard as a selective succession or already as a non-selective “sound band”. In his scores, Stravinsky was very precise (according to the metronome) in determining the tempo, that is, the duration of a given metric unit (as rhythmic value). The change in the duration of an analogous metric unit was also subjected to proportional numerical ratios.

Therefore, in conversations with Craft, the composer emphasised that performers of his music must carefully take into account the information contained in the score regarding the real duration of “notes”, observe the

226 Igor Stravinsky, *Poetics of Music*, p. 30.

established proportions in terms of the division of musical time and the “speed” of the movement of notes, because

Tempo is the principal item. A piece of mine can survive almost anything but wrong or uncertain tempo. (. . . a tempo can be metronomically wrong but right in spirit, though obviously the metronomic margin cannot be very great).²²⁷

Stravinsky’s important innovation in the art of contemporary composition was the subordination of the organisation of musical time, that is its metric-rhythmic structure, to the ancient idea of beauty interpreted by the concept of proportion and ‘broken symmetry’.

Searching for a new and beautiful sound-colour

Stravinsky was convinced that the composer’s task was to search for a new and beautiful sound-colour so that contact with the “musical phenomenon” would give the listener sensual pleasure combined with the metaphor of “dynamic calm” and “subjugated romanticism”²²⁸. He commented on various aspects of “beautiful sound-colour” understood in this way through concepts such as melody, harmony, instrumentation, articulation and dynamics. In music theory, these concepts are treated as so-called primary or secondary elements of music and in musicological analysis they are generally associated with the relevant signs of musical notation in a given score²²⁹. On the other hand, the composer referred them only to real sound, to “musical phenomenon”.

227 Igor Stravinsky, Robert Craft, *Stravinsky in Conversations* . . . op. cit., p. 132.

228 “That is what André Gide has so well expressed in saying that classical works are beautiful only by virtue of their subjugated romanticism”. Igor Stravinsky, *Poetics of Music*, op. cit., p. 82.

229 Hans Mersmann (1892–1971), a German musicologist, distinguished between the so-called primary elements of music, that is melody, harmony and rhythm, and its secondary elements, such as dynamics, tempo and timbre. Mersmann’s distinction (between primary and secondary elements of music) shows that the inspiration for this theory was the historically changing shape of the musical score. In the beginning, it only included symbols (points and lines) which referred to the relationship between the sounds (pitches) on the horizontal plane (melody) and the vertical plane (harmony), as well as signs which determined the relationship between their durations (rhythm). In the following centuries, symbols emerged which suggested changes in loudness (dynamics) and gave information about the tempo, that is the movement of sounds. Still other symbols were words (e.g. *allegro*, *largo*) or numbers (e.g. a quarter note = 60 MM), as well as graphic symbols referring to different ways of articulating sounds on specific instruments (timbre). Therefore, Mersmann’s division of

Melody is – according to Stravinsky – a kind of *bel canto*, that is, the impression of beautiful singing of a cadenced phrase (also imitated on an instrument), but - as he emphasised - this specific way of shaping the pitch of sounds is “a free gift of nature”.

Melody, *Melôdia* in Greek, is the intonation of the *melos*, which signifies a fragment, a part of a phrase. It is these parts that strike the ear in such a way as to mark certain accentuations. Melody is thus the musical signing of a cadenced phrase [. . .]. The capacity of melody is a gift. This means that it is not within our power to develop it by study. [. . .] Under the influence of the learned intellectualism that held sway among music-lovers of the serious sort, it was for a time fashionable to disdain melody. I am beginning to think, in full agreement with the general public, that melody must keep its place at summit of the hierarchy of elements that make up music.²³⁰

Stravinsky identified melody as a succession of musical tones that the listener perceives as a single entity with the concept of a “cadenced phrase” conditioning the formation of a distinct musical structure (musical “architecture”). This is also why he opposed the Wagnerian concept of “endless melody”, stimulating the composer to avoid expressive caesuras in a musical piece.

Endless melody thus appears as an insult to the dignity and the very function of melody which, as we have said, is the musical intonation of a cadences phrase. Under the influence of Wagner the laws that secure the life of song found themselves violated, and music lost its melodic smile. [. . .] Wagner’s work corresponds to a tendency that is not, properly speaking, a disorder, but one which tries to compensate for a lack of order. The principle of the endless melody perfectly illustrates this tendency. It is the perpetual becoming of a music that never had any reason for starting, any more than it has any reason for ending.²³¹

Stravinsky interpreted the “sound quality” (sound colour), which depends on the simultaneous use of sounds with different pitches, by the term “harmonically” or by the notion of a “chord”, used in harmony theory. However, these terms he associated with the impression of euphonic colour of a few sounds, not with the abstract notion of a chord used, for example, in Hugo Riemann’s harmony

musical elements into “primary” and “secondary” ones, was rooted in the evolution of musical notation, and refers to the signs in the scores, not to the real “musical phenomenon”. Compare Hans Mersmann, *Angewandte Musikästhetik*, Berlin: Max Hesses Verlag, 1926.

230 Igor Stravinsky, *Poetics of Music*, op. cit., pp. 42, 43.

231 *Ibid.*, p. 65.

theory²³². This is why he criticised the principles of this theory, which were treated as obligatory in the teaching of composition (for example, the principle of direct succession of the so-called dissonant chords and consonant chords). In addition, he was convinced that “as a medium of musical construction, harmony offers no further resources”. That is why - according to Stravinsky - the composer should first of all seek and display the satisfying “colouring” of a chord, for example, by repeating it many times, parallel “shifting” or [relatively] long duration of the selected sound arrangement. This “colourful” approach towards chords enabled the composer to be independent of the stereotype of theoretical harmonic patterns of cadences and to more freely use a new kind of chord with euphonic tone colour²³³. Stravinsky was looking for new euphonic “sound moods”, but he described euphony satisfying his “taste of beauty” with the term ‘harmonically’. In his conversations with Craft he stated that:

Harmony, considered as a doctrine dealing with chords and chord relations, has had a brilliant but short history. This history shows that chords gradually abandoned their direct function of harmonic guidance and began to seduce with the individual splendours of their harmonic effects. Today harmonic novelty is at an end. As a medium of musical construction, harmony offers no further resources in which to inquire and from which to seek profit. The contemporary ear requires a completely different approach to music. It is one of nature’s ways that we often feel closer to distant generations than to the generation immediately preceding us. Therefore, the present generation’s interests are directed towards music before the «harmonic age». Rhythm, rhythmic polyphony, melodic or intervallic construction are the elements of musical building to be explored today. When I say that I still compose ‘harmonically’ I mean to use the word in a special sense and without reference to chord relations.²³⁴

232 In Hugo Riemann’s harmony theory (and in musicological analysis), the notion of a chord is sometimes understood abstractly (e.g. the pitch register is not taken into account), whereas the division into consonant chords (triads) and dissonant chords (tetrachords) is arbitrary because it does not take into account the multiplicity of possibilities for achieving chords with euphonic tone colour.

233 In the book entitled *Romantische Harmonik und ihre Krise in Wagners “Tristan”* (1920), Ernst Kurth (1886–1946), a Swiss music theoretician, no longer used traditional concepts, such as consonance and dissonance. He started treating chords as “specific sound phenomena” (*absolute Klangwirkung*), determined by their interval structure, the register of sound pitches, dynamics or performance techniques. Therefore, he drew attention to the diversified effect of “sound colour” of chords, which was not emphasised in harmony theory. To describe this impression, he used new terms, such as *Farbentonung*, *Farbenkontraste* and *Klangschattierung*. Compare Alicja Jarzębska, *Z dziejów myśli o muzyce*, Kraków: Musica Iagellonica, 2002, p. 87.

234 Igor Stravinsky, Robert Craft, *Stravinsky in Conversations*. . . , op. cit., pp. 121–22.

Stravinsky also interpreted the notion of instrumentation from the point of view of the listener, who can recognise similarities and differences in timbral quality of musical passages played by different instruments or groups of instruments. As a composer, he believed that the ability to manage varied sound colours of chosen performance techniques on various instruments should be integrally linked with the process of composing music and should also be subordinate to achieving the desired effect of a distinct “architecture” of a musical work.

Meanwhile, in music theory, the term instrumentation is associated primarily with the ability to “transform” (arrange) the piano score into an orchestral score, also with knowledge of the technical capabilities of musical instruments²³⁵. Interest in the problem of instrumentation in the nineteenth and early twentieth centuries was associated with the gradual, quantitative increase of compositions intended for symphony orchestra (as we know, this medium enjoyed exceptional prestige in the music philosophy of the nineteenth century). For the reason that the study of instrumentation consisted of “processing” a piano score (that is an existing musical piece intended for the piano) into an orchestral score, therefore there was a belief that instrumentation was the “orchestral colour” added to the “finished” musical work. However, Stravinsky’s music is intimately linked up with his instrumental language, which is why he answered Craft’s question concerning what good instrumentation is:

When you are unaware that it is instrumentation. The word is a gloss. It pretends that one composes music and then orchestrates it. This is true, in fact, in the one sense that the only composers who can be orchestrators are those who write piano music which they transcribe for orchestra; and this might still be the practice of a good many composers, judging from the number of times I have been asked my opinion as to which instruments I think best for passages the composers play on the piano. As we know, real piano music, which is what these composers usually play, is the most difficult to instrumentate. [...] It is not, generally, a good sight when the first thing we remark about a work is its instrumentation; and the composers we remark it of - Berlioz, Rimsky-Korsakow, Ravel - are not the best composers. Beethoven, the greatest orchestral master of all in our sense, is seldom praised for his instrumentation; his symphonies are too good music in every way and the orchestra is too integral a part of them. How silly it sounds to say of the trio on the *Scherzo* of the *Eighth Symphony*: «What splendid instrumentation» - yet, what incomparable instrumental thought it is.²³⁶

235 See Alfred Blatter, *Instrumentation and Orchestration*, New York: Schirmer Books, 1997.

236 Igor Stravinsky, Robert Craft, *Stravinsky in Conversations*. . . , op. cit., pp. 42–43.

It is because Stravinsky associated the notion of instrumentation with such a choice of performance techniques (both instrumental and vocal) and such methods of sound articulation which determined the desired “colour” of sound units and emphasised the impression of their similarity or contrast. Instrumentation understood in this way constitutes an integral part of the composing process (that is shaping similar and different sound units as elements in the musical architecture), not just a “colourful costume”, “embellishment” or “spice” of a musical composition. According to Stravinsky, Beethoven was an example of a composer who masterfully modelled the expressive relations of sound similarity and contrast in an orchestral instrumental ensemble.

With him the instrumentation is never apparel. and that is why it never strikes one. The profound wisdom with which he distributes parts to separate instruments or to whole groups, the carefulness of his instrumental writing, and the precision with which he indicates his wishes – all these testify to the fact that we are above all in the presence of a tremendous constructive force. [. . .] There are those who contend that Beethoven’s instrumentation was bad and his tone colour poor. Others altogether ignore that side of his art, holding that instrumentation is a secondary matter and that only ‘ideas’ are worthy of consideration. The former demonstrate their lack of taste, their complete incompetence in this respect, and their narrow and mischievous mentality. In contrast with the florid orchestration of Wagner, with its lavish colouring, Beethoven’s instrumentation will appear to lack luster. [. . .]. But Beethoven’s music is intimately linked up with his instrumental language, and finds its most exact and perfect expression in the sobriety of that language to regard it as poverty-stricken would merely show lack of perception. True sobriety is great rarity, and most difficult of attainment. And for those who attach no importance to Beethoven’s instrumentation, but ascribe the whole of his greatness to his “ideas” - they obviously regard all instrumentation as a mere matter of apparel. colouring, flavouring, and so fall though following a different path, into the same heresy as others. Both make the same fundamental error of regarding instrumentation as something extrinsic from the music for which it exists.

The dangerous point of view concerning instrumentation, coupled with the unhealthy greed for orchestral opulence of today, has corrupted the judgement of the public, and they, being impressed by the immediate effect of tone colour, can no longer solve the problem of whether it is intrinsic in music or simply “padding”. Orchestration has become a source of enjoyment independent of the music, and the time has surely come to put things in their proper places. We have had enough of this orchestral dappling and these thick sonorities; one is tired of being saturated with timbres, and wants no more of all this overfeeding, which deforms the entity of the instrumental element by swelling it out of all proportion and giving it an existence of its own!²³⁷

237 Igor Stravinsky, *An Autobiography*, op. cit., pp. 118–9.

After introspection into his own creative process, Stravinsky concluded that the problem of instrumentation, which consists of choosing the appropriate “sound material”, accompanies the composer from the very beginning, when he needs to choose performers of the future musical structure (form). It is to this imagined structure, which emphasises the relationship between the similarity and contrast of sound units, that he subordinated both his general choice of the set of instruments and voices in a given musical composition, as well as performance techniques and the methods of sound articulation. Recalling the history of writing *Symphony of Psalms*, the composer wrote in his autobiography:

I also had under consideration the sound material with which to build my edifice. My idea was that my symphony should be a work with great contrapuntal development, and for that it was necessary to increase the media at my disposal. I finally decided on a choral and instrumental ensemble in which the two elements should be on an equal footing, neither of them outweighing the other. In this instance my point of view as to the mutual relationship of the vocal and instrumental sections coincided with that of the masters of contrapuntal music, who also treated them as equals, and neither reduced the role of the choruses to that of homophonous chant nor the function of the instrumental ensemble to that of an accompaniment.²³⁸

Therefore, Stravinsky broke with the habit of composing for a predetermined small ensemble or an orchestra, which was firmly rooted in European music. For instance, in the above mentioned *Symphony of Psalms*, he limited string instruments to cellos and double basses, leaving out violins and violas, which were traditionally the leading instruments in classical and romantic orchestras. The composing process described by Stravinsky, as well as his composing sketches, clearly show that instrumentation, as a method used to dispose of performance techniques, constituted an integral part of shaping the musical architecture.

I began to compose my *Octour pour Instruments à Vent*. I began to write this music without knowing what its sound medium would be – that is to say, what instrumental form it would take. I only decided that point after finishing the first part, when I saw clearly what ensemble was demanded by the contrapuntal material, the character, and structure of what I had composed.²³⁹

Therefore, Stravinsky understood instrumentation as the choice of an appropriate “sound medium”, which would make it possible to emphasise the planned and distinct structure of the composed musical work. Connected to the problem of instrumentation were also attempts to vary the sound qualities within

238 Ibid., pp. 161–2.

239 Ibid., p. 103.

homogeneous groups of instruments: winds (*Symphonies of Wind Instruments, Octet*) and strings (*Apollo, Concerto in D*). In the 1920s, the composer explored the possibilities of “building a musical phenomenon” from the “sound material” of wind instruments with delight.

My special interests in wind instruments in various combinations had been roused when I was composing *Symphonies à la Mémoire de Debussy*, and this interests had continued to grow during the ensuing period. Thus, after I had, in these *Symphonies*, used the ordinary wind orchestra (wood and brass), I added in *Mavra* double basses and violoncellos and, episodically, a little trio of two violins and viola. Having again used a wind ensemble for chamber music in the *Octuor*, I later undertook the composition of my *Concerto*, which, as regards colour, is yet another combination – that of piano with a wind orchestra reinforced by double basses and timbals.²⁴⁰

Stravinsky was aware of the fact that the model of an orchestra codified in the classical period was to a certain extent determined by the homophonic texture of music composed at that time. This is why the attempts to realise the idea of polyphony (by dividing the sound into separate layers and conducting two or three musical lines simultaneously) in his creative output are linked with altering the traditional set of a symphony orchestra.

Many composers still do not realise that our principal instrumental body today, the symphony orchestra, is the creation of harmonic-triadic music. They seem unaware that the growth of the wind instruments from two to three to four to five of a kind parallels a harmonic growth. It is extremely difficult to write polyphonically for this harmonic body.²⁴¹

However, even a traditional, classical instrumental group does not have to limit the composer’s creativity in terms of sound quality. Not so much the composition of the instruments as the way they are combined and the articulation determines the new “shape-quality” of the sound.

Though the standard orchestra is not yet an anachronism, perhaps, it can no longer be used standardly except by anachronistic composers. Advances in instrumental technique are also modifying the use of the orchestra. We all compose for solo, virtuoso instrumentalists today, and our soloistic style is still being discovered.²⁴²

As in the case of other terms used in the theory of music, Stravinsky did not associate the notion of articulation with symbols in the musical score, but rather with

240 Ibid., p. 104.

241 Igor Stravinsky, Robert Craft, *Stravinsky in Conversations*. . . , op. cit., pp. 43–4.

242 Ibid., p. 44.

the impression of specific colour of sounds as well as with the effect of division subsequent sound units. Generally, he linked this term with the varied method of putting together subsequent sounds (e.g. *staccato*, *legato*) and with the division of the music passage into hierarchically ordered sound units. Therefore, he associated the notion of articulation with the quality (colour) of a sequence of sounds, that is, with short duration of sound-points (as *staccato*) or with the impression of a sound-line (*legato*) and also with the effect of the “rhythmic diction”. He emphasised that this diversity of colour in the articulation of sounds, and the impression of separation of subsequent sound units (the “rhythmic diction” effect), are of vital importance in his music.

The stylistic performance problem in my music is one of articulation and rhythmic diction. Nuance depends on these. Articulation is mainly separation, and I can give no better example of what I mean by it than to refer to W.B. Yeats's recording of three of his poems. Yeats pauses at the end of each line, he dwells a precise time on and in between each word - one could as easily notate his verses in musical rhythm as scan them in poetic meters.²⁴³



In Stravinsky's music, shaping the quality of sound through contrasting articulation methods (*staccato* - *legato*) is mostly related to the polyphonic structure of the musical phenomenon. This articulation contrast strengthens the impression that there exist two separate and different musical lines, conducted simultaneously in different registers and usually played by instruments belonging to different families. However, Stravinsky also proposed a new kind of pitch articulation, even though he did not emphasise this fact by introducing a new graphic symbol to the musical score. This new type of “colour” of the sound of a given pitch was obtained through simultaneous, differentiated articulation: as *staccato* - *legato*²⁴⁴.

The composer was aware of the fact that traditional articulation signs and rhythmic values of notes and rests could not convey all the richness of colour nuances associated with the effect of the separation of subsequent sounds within their uniform movement. He merely stated that “Notes are still intangible. They

243 Ibid., p. 132.

244 In Stravinsky's pieces, the sound at a given pitch is then played by at least two instrumentalists, who perform it simultaneously as *staccato* and *legato*. But, for example, in the first piece from *Three Pieces for String Quartet* (1914), the composer entrusts the performance of this effect to one instrumentalist. Here, the viola part is written on two systems; on one of them there is a long-lasting note *d'* performed on the G string, and on the other - the same sound played *pizzicato* - but performed on the D string (compare example 6).

are not symbols but signs”²⁴⁵. In his comments, Stravinsky used to draw attention to the fact that the basic performance issue in his music concerns the appropriate shaping of its diverse timbre (colour) of subsequent pitches, as well as the hierarchical separation of larger sound groups. For instance, he mentioned that as a conductor and performer of his music, he devoted almost half of the rehearsal time to matters related to sound articulation and the partition of the musical passages. He maintained that the musicians could not properly (according to his imagination of sound quality) draw out the differences between sounds played *legato* with those articulated separately and marked in the score as *staccato*, *tenuto*, or notes with a short rhythmic value combined with a pause sign.

For fifty years I have endeavoured to teach musicians to play  instead of  in certain cases, depending on the style. I have also laboured to teach them to accent syn-copated notes and to phrase before them in order to do so.²⁴⁶

In the twentieth-century theory of music, the concept of dynamics - similar to the terms of musical elements mentioned above - was usually referred to graphic characters within the score: single or multiplied “*p*” and “*f*” as well as verbal expressions such as *crescendo*, *diminuendo* (or to signs correlated with them). Stravinsky, on the other hand, combined this term primarily with the impression of a diverse “colour” and expression of selected “sound-units” - as the “elements” of a musical construction. Stravinsky argued that the subordination of dynamics changes to the imagined construction of musical piece requires a distinct differentiation of the levels of loudness of the “sound-units” so that the listener can grasp the relations of these changes and follow the composer’s “play”, that is, a differentiation of the colour of sound units by dynamics. He commented on this problem, among others, on the example of *Octet*:

I have excluded from this work all sorts of nuances between the *forte* and the *piano*; I have left only the *forte* and the *piano*. [...] The play of these volumes is one of the two active elements on which I have based the action of my musical text (which is the passive element of the composition), the other element being the movements in their reciprocal connection. These two elements, which are the object for the musical execution, can only have a meaning if the executant follows strictly the musical text.²⁴⁷

245 Igor Stravinsky, Robert Craft, *Stravinsky in Conversations*. . . , op. cit., p. 132.

246 *Ibid.*, p. 133.

247 Igor Stravinsky, *Some Ideas About My Octour*, “The Art”, January 1924; reprint in: Eric W. White, *Stravinsky: the Composer and his Works*, Berkeley-Los Angeles: University of California Press, 1979, p. 575.

In Stravinsky's view, composing a piece of music is therefore combined with a conscious choice of "musical material" (that is, the choice of the "source of sounds", their articulation, movement and dynamics), the search for "sound units" - that would satisfy the ear - and speculation on such a montage, which enhances the effect of symmetry broken with parallels. For "Musical form is the result of the «logical discussion» of musical materials"²⁴⁸, and composing is emphasising the relationship between what is similar and different, constant and variable. An active listener can compare "sound shapes" heard and remembered; their arrangement therefore exists "beyond time", in our memory, and thus in an ideal, abstract way. That is why - according to Stravinsky - associating the musical form with the abstract world of mathematics is more appropriate than analogies with literature, because "composers think, the way I think, is [. . .] not very different from mathematical thinking."

Musical form is mathematical because it is ideal and form is always ideal, whether it is, as Ortega y Gasset wrote «an image of memory or a construction of ours». [. . .] But the way composers think, the way I think, is, it seems to me, not very different from mathematical thinking. I was aware of the similarity of these two modes while I was still a student; and, incidentally, mathematics was the subject that most interested me in school.²⁴⁹

In his statements, Stravinsky consistently combined the art of composition with the idea of classicism understood as a perfect construction of beautiful sound-block and sound-layers created from precisely selected "material" - the sound of varied groups of instruments and human voices.

248 Igor Stravinsky, Robert Craft, *Stravinsky in Conversations*. . . , op. cit., p. 33.

249 Ibid., p. 34.

3. Criticism of romantic philosophy of art

Negation of the idea of Art-Religion

At the end of the nineteenth century, Friedrich Hausegger, an enthusiast of both Wagner's views and music, propagated the vision of music as *Ausdruck* of the pantheistic Nature and preached that "Real art constitutes real religion. . . artists serve as its priests"²⁵⁰. The concept of Art-Religion and Music as the "*ignoto numini*" (unknown deity), was correlated with the romantic slogan *l'art pour l'art* ("art for art's sake")²⁵¹.

Stravinsky strongly opposed art understood this way. First of all, he protested that the performance of the work would be equated with a religious ceremony and that listeners should be treated as faithful to this new religion. In his autobiography he wrote:

It is high time to put an end, once and for all, to this unseemly, and sacrilegious conception of art as religion and the theatre as a temple. The following argument will readily show the absurdity of such a pitiful aesthetic: one cannot imagine a believer adopting a critical attitude towards a religious service. That would be a contradiction in terms; the believer would cease to be a believer. The attitude of an audience is exactly the opposite. It is not dependent upon faith or blind submission. At a performance one admires or one rejects. One accepts only after having passed judgement, however little one may be aware of it. The critical faculty plays an essential part. To confound these two distinct lines of thought is to give proof of a complete lack of discernment, and certainly of bad taste. But is it at all surprising that such confusion would arise at a time like the present, when the openly irreligious masses in their degradation of spiritual values and debasement of human thought necessarily lead us to utter brutalisation? [. . .] man cannot live without some kind of cult. An effort is therefore made to refurbish old cults dragged from some revolutionary arsenal, wherewith to enter into competition with the Church.²⁵²

250 Friedrich von Hausegger, *Musik als Ausdruck*, op cit., p. 237.

251 Already at the beginning of the nineteenth century Friedrich D. Schleiermacher put forth the view that "religion is music and music is religion", and Giuseppe Mazzini dedicated *ignoto numini* his brochure *Filosofia della Musica* (1833) (Giuseppe Mazzini, *Filosofia della musica. Forme musicali, progetto politico e riscatto sociale nell'ideale rivoluzionario* [1833], Curator: M. De Angelis, Rimini: Guaraldi Editore Srl., 2009). See also: Stephen Cheeke, *Transfiguration: The Religion of Art in Nineteenth-Century Literature Before Aestheticism*, Oxford: Oxford University Press, 2016.

252 Igor Stravinsky, *An Autobiography*, op. cit., pp. 39–40.

The concept of Art-Religion found a clear response, among others, in the published views and the artistic works of Wagner and Scriabin. Stravinsky engaged in a sharp polemic with the aesthetics of such works as Wagner's *Parsifal*, described by the composer as *Ein Bühnenweihfestspiel* ("A Festival Play for the Consecration of the Stage"). In his autobiography he wrote:

I do not want to discuss the music of *Parsifal* or the music of Wagner in general. At this date, it is too remote from me. What I find revolting in the whole affair is the underlying conception which dictated it – the principle of putting a work of art on the same level as the sacred and symbolic ritual which constitutes a religious service. And, indeed, is not all this comedy of Bayreuth, with its ridiculous formalities, simply an unconscious aping of a religious rite? Perhaps someone may cite the mysteries of the Middle Ages in contravention of this view. But those performances had religion as their basis and faith as their source. The spirit of the mystery plays did not venture beyond the bosom of the Church which patronised them. They were religious ceremonies bordering on the canonical rites, and such aesthetic qualities as they might contain were merely accessory and unintentional, and in no way affected their substance. Such ceremonies were due to the imperious desire of the faithful to see the objects of their faith incarnate and in palpable form – the same desire as that which created statues and icons in the churches.²⁵³

Stravinsky also did not accept Scriabin's aesthetics, who - fascinated by the then-fashionable theosophy - promoted the idea of a musical work as a secular-religious mystery²⁵⁴. In his conversations with Craft, he confessed that perhaps - while composing his *Etudes* op. 7 - he modelled after the texture of Scriabin's piano music, but - as he asserted - "one is influenced by what one loves, and I never could love a bar of his bombastic music."²⁵⁵

Stravinsky's musical output and the views he proclaimed, well-grounded in the message of the Bible, constitute opposition to the philosophical concepts of the impersonal Absolute or Primeval-Will, which "captivates" the artist-genius in "creative ecstasy". The composer's statements were an attempt to protest against such a philosophical vision of the world in which visual phenomena belong to the real (material) world, and musical phenomena to some ideal (non-material) world and are treated as *Ausdruck* of the pantheistic Nature. In his view, the phenomenon of music, a musical masterpiece, is a real "auditory object", built of similar and different sound-blocks, which create a "musical architecture"²⁵⁶.

253 Ibid., p. 39.

254 See Boris de Schloezer, *Scriabin: artist and mystic*, trans. N. Slonimsky, Introduction by M. Scriabine. Berkeley: University of California Press. 1987.

255 Igor Stravinsky, Robert Craft, *Memories and Commentaries*, op. cit., p. 63.

256 Igor Stravinsky, *Poetics of Music*, op. cit. p. 28

In the light of reality understood in this manner, Stravinsky indicated the illusory splendour of romantic philosophy: Art as Religion, music as *Ausdruck* of the philosophical Absolute, the artist as a supernatural genius breaking all norms and laws. In his view, the composer is a *homo faber*, the builder of sound phenomena - also musical masterpieces with a clear construction of musical time, consistent with a universal sense of order. Referring to traditional ideas in European culture, he believed that the feeling of rapture resulting from communing with beautiful “auditory objects”, musical masterpieces, can contribute to connecting people into a harmonious community and be an expression of adoration of the Biblical God, The Creator of all harmony and beauty. For

Music . . . is what unifies. This bond of unity is never achieved without searching and hardship. But the need to create must clear away all obstacles.

[. . .] How are we to keep from succumbing to the irresistible need of sharing with our fellow men this joy that we feel when we see come to light something that has taken form through our own action? [. . .] For the unity of the work has a resonance all its own. Its echo, caught by our soul, sounds nearer and nearer. Thus the consummated work spreads abroad to be communicated and finally flows back toward its source. [. . .] And that is how music comes to reveal itself as a form of communion with our fellow man – and the Supreme Being.²⁵⁷

Musical work as *Ausdruck* of pantheistic Nature or phenomenon subjugated to the idea of beauty

Stravinsky continued the views of Eduard Hanslick, the author of the famous work *Vom Musikalisch-Schönen*²⁵⁸, although the name of the Viennese critic does not appear in his published statements. Like Hanslick, he cherished the ancient idea of beauty, although the term is not exhibited in his Harvard lectures. The author of *Poetics of Music* was also close to the idea of *opus perfectum* as a musical work with a perfect and expressive construction of musical time, and an analogy between music and architecture. Stravinsky preached the idea that

257 *Ibid.*, p. 146.

258 “What kind of beauty is the beauty of a musical composition? It is a specifically musical kind of beauty. By this we understand a beauty that is self-contained [. . .] that consists simply and solely of tones and their artistic combination. [. . .]. It is extraordinarily difficult to describe this specifically musical, autonomous beauty”. Eduard Hanslick, *On the Musically Beautiful*, translation by Geoffrey Payzant [from the eighth edition (1891) of *Vom Musikalisch-Schönen*], Indianapolis, IN: Hackett Publishing, 1986, pp. 28, 30.

art is essentially constructive and therefore rational, but he was attacked both by followers of idealistic philosophy who claimed that the goal of composition art is “enhanced expression” (*Ausdruck*) of pantheistic Nature, as well as by supporters of neo-positivist philosophy and propagators of the so-called new music as “progressive and rational art” subordinated to the rules of serialism.

A significant misunderstanding about the thoughts promoted by Hanslick and Stravinsky concerns the issue of feeling or expression in a musical composition. For they both did not accept the romantic vision of music, propagated among others by Friedrich Hausegger in the book *Die Musik als Ausdruck* (1885), that is, music as an expression of disordered and strong emotions associated with pantheistically conceived reality. Stravinsky did not agree with the then widespread view that the musical work was to be an expression (*Ausdruck*) of the philosophical Absolute. He was also opposed to the interpretation of music as a sequence of so-called leitmotifs, that is, an identification of selected sound units with the concept related to the subject, person, feeling, and so forth. He shared the view of Hanslick, who claimed that

The representation of a specific feeling or emotional state is not at all among the characteristic powers of music. [...] It is that music is incapable of expressing definite feelings: indeed, the definiteness of feelings lies precisely in their conceptual essence. [...] the specification of feelings cannot be separated from actual representations and concepts, which latter lie beyond the scope of music. On the contrary, music can, with its very own resources, represent most amply a certain range of ideas. [...] The ideas which the composer produces are first and foremost purely musical ideas.²⁵⁹

Stravinsky did not accept the romantic vision of music either as an expression of pantheistically conceived ideal, metaphysical reality, or as an art that only illustrates conceptually defined emotions. He believed that music could, of course, suggest some visual-emotional associations with our life experience, but the goal of the art of musical composition should be a perfect construction and “subjugated” expression associated with the idea of beauty.

Expression has never been an inherent property of music. That is by no means the purpose of its existence. If, as is nearly always the case, music appears to express something, this is only an illusion and not reality. It is simply an additional attribute which, by tacit and inveterate agreement, we have lent it, thrust upon it, as a label, a convention – in short, an aspect unconsciously or by force of habit, we have come to confuse with essential being [...] For I consider that music is, by its very nature, essentially

259 Eduard Hanslick, *On the Musically Beautiful*, op. cit., pp. 9, 10,

powerless to express anything at all [...] Music is the sole domain in which man realises the present.²⁶⁰

Stravinsky's most frequently quoted statement was interpreted by music critics as an almost iconoclastic attack on the very essence of music, recognised - according to the aesthetics of expression - as a language of feelings. What's more, it was treated literally as a total denial of the possibility of associating music with human emotions, the world of visual impressions or carrying cultural ideas. Meanwhile, the composer only opposed the romantic philosophy of music and the propagation of the idea of music as a succession of leitmotifs.

On another level, of course, a piece of music may be «beautiful», «religious», «poetic», «sweet», or as many other expletives as listeners can be found to utter them. [...] But when someone asserts that a composer «seeks to express» an emotion for which the someone then provides a verbal description, that is to debase words *and* music.²⁶¹

Stravinsky did not share the belief in the existence of the pantheistic Absolute or Primeval Will and did not agree with the view that the goal of music is to achieve a sound with maximum expression. He did not deny, however, that music can be associated with some images suggested by the composer, the publisher of the score or even the listener focused on such an associative way of contact with music. However, he was convinced that the purpose of the composer's work was above all to obtain a beautiful and expressive construction from sounds pleasant to the ear. This emphasis placed on the architecture of the musical work, on emphasising proportionality and a broken symmetry of its form, appreciated - in his opinion - both music as art related to the ancient idea of beauty, and the work of the composer responsible for discovering a new and beautiful sound reality. Thirty years later, in conversations with Robert Craft, Stravinsky tried to correct the misunderstandings arising around his statements about expression of music. He stressed the fact that a composer's work is the embodiment of his feelings, and may be considered as expressing or symbolising them, but artwork is not an imitation, but a discovery of reality.

That over-publicised bit about expression (or non-expression) was simply a way of saying that music is (...) beyond verbal meanings and verbal descriptions. It was aimed against the notion that a piece of music is, in reality, a transcendental idea «expressed in terms of music», with the *reduction ad absurdum* implication that exact sets of correlatives must exist between a composer's feelings and his notation. It was offhand and annoyingly incomplete, but even the stupider critics could have seen that it did not deny musical

260 Igor Stravinsky, *An Autobiography*, op. cit., pp. 53–4

261 Igor Stravinsky, *Expositions and Developments*, op. cit., p. 102.

expressivity, but only the validity of a type of verbal statement about musical expressivity. I stand by the remark, incidentally, though today I would put it the other way around: music expresses itself.

A composer's work *is* the embodiment of his feelings, and of course, it may be considered as expressing or symbolising them - though consciousness of this step does not concern the composer. More important is the fact that the composition is something entirely new beyond what can be called the composer's feelings. [...] art is not an imitation, but a discovery of reality. [...] music criticism [...] should be teaching us to learn and to love the new reality. A new piece of music *is* a new reality.²⁶²

The composer was trying to move the discussion on musical works, interpreted through opposing categories such as content–form, subjectivity–objectivity, spirituality–materiality, to the realm of composing *métier*. Therefore, he addressed problems faced by an artist who is looking for sounds satisfying to him and is at the same time trying to order them, that is to emphasise distinct and intersubjectively noticeable relationships between the quality and duration of selected sound units. In his view, it is precisely these relationships of similarity and difference between the 'emotive means' such as loudness, colour and movement of sounds that determine both expressive and formal values of a musical work.

Already in his first author's publication, in an article from 1924²⁶³, Stravinsky outlined his concept of a musical piece as an ordered "musical object". He treated the musical work as existing in time (and thus in our memory), as an "auditory phenomenon" analogous to the "visual phenomenon" referred to as the object. The composer emphasised the fact that both the formal as well as expressive properties of a musical work have an objective (inter-subjective) status. For they relate to the sensual impression of similarity and contrast between sound-units (including in terms of dynamics, movement of sounds, the shape of the melody, the colour of the sound), recognised in a similar way by various listeners.

My Octuor is not an «emotive» work but a musical composition based on objective elements which are sufficient in themselves. [...] *My Octuor* is a musical object. This object has a form and that form is influenced by the musical matter with which it is composed. The differences of matter determine the differences of form. One does not do the same with marble that one does with stone. *My Octuor* is made for an ensemble of wind instruments. [...] *My Octuor*, as I said before, is an object that has its own form. [...] its emotive basis has objective properties [...] The aim I sought in this *Octuor*, which is also the aim I sought with the greatest energy in all my recent works, is to

262 Igor Stravinsky, *Expositions and Developments*, op. cit., pp. 101–2.

263 Igor Stravinsky, *Some Ideas about my Octuor*, "The Arts" 1924, no. 1, quotation according to: Eric W. White, *Stravinsky: the Composer and his Works*, op. cit., pp. 574–7.

realise a musical composition through means which are emotive in themselves. These emotive means are manifested in the rendition by the heterogeneous play of movements and volumes. This play of movements and volumes that puts into action the musical text constitutes the impelling force of the composition and determines its form. [...] I turn to form because I do not conceive nor feel the true emotive force except under co-ordinated musical sensations. These sensations only find their objective and living expression in the form which, so to speak, determines their nature. [...] To understand, or rather feel, the nature of these sensations according to that form (which is, as I said, their expression) is the task of the executant. According to his temperament, the executant will bring out, more or less plainly, the sensations which have created that form. They will establish the form of the composition.²⁶⁴

Therefore, Stravinsky treated a musical work as an object, formed out of chosen “sound material”. What is important in this object is the relationship of similarity and contrast between the “colour” of consecutive sound units and the relationship between their durations. These audible relationships determine the specific expression and architecture (form) of a musical composition. According to the composer, a musical work exists objectively (as real sounds), but it is inextricably linked with the experiencing person, with our auditive cognitive mechanisms and the functioning of human memory.

Several years later, in his *Poetics of Music* Stravinsky distinguished between two ways in which musical work could exist: (1) as an imagined relationship of sounds (also based on the score) and (2) as a real sensory phenomenon resulting from its performance. Indeed, “This peculiar nature of music determines its very life as well as its repercussions in the social world, for it presupposes two kinds of musicians: the creator and the performer”²⁶⁵. According to Stravinsky, the score is only a means of conveying (and preserving) information (more or less accurate) from the creator about his “musical object”.

That is why the recordings of musical works according to the colour of sounds and their duration imagined by the composer were treated by him “as indispensable supplements to the printed music”²⁶⁶. He was unfamiliar with the concept of a musical work being identified as its score, so common in the twentieth-century discussion of music. In the analysis of musical creativity, musicologists accepted the three-part model “composer - work - listener”, separating the work of music

264 Igor Stravinsky, *Some Ideas about my Octour*, op. cit., quotation according to: Eric W. White, *Stravinsky: the Composer and his Works*, op. cit., pp. 574–6.

265 Igor Stravinsky, *Poetics of Music*, op. cit., p. 126.

266 Igor Stravinsky, Robert Craft, *Stravinsky in Conversations*. . . , op. cit., p. 132.

from the process of auditory perception²⁶⁷. And Schoenberg even wrote that the performer is unnecessary.

Music need not be performed any more than books need to be read aloud, for its logic is perfectly represented on the printed page; and the performer, [...] is totally unnecessary.²⁶⁸

In his second Harvard lecture entitled *The Phenomenon of Music*, Stravinsky emphasised the features of a musical masterpiece as a sensual phenomenon possessing the properties of a well-constructed and beautiful object. The composer referred to the views of Eduard Hanslick, who eliminated the opposition - emphasised in music criticism at the time - between terms such as “content” and “form”. In his statements, Stravinsky emphasised the fact that the “content-formal” features specific for a given “musical phenomenon” depend on the “musical matter” understood as the “sound colour” of voices or instruments. That is why the problem of choosing a set of musical instruments and voices appropriate for the planned composition, was so important to him.

Moreover, Stravinsky was trying to define anew the relationship between a musical work as a “sound object” which exists in reality and its “constructor”, that is the composer, who is limited by both the properties of the “musical matter” and the mechanisms of human perception and memory, involved in the process of perceiving a given “music phenomenon”. In order to emphasise the objective status of music, Stravinsky described the musical composition using expressions such as “matter”, “force” or “energy”, which he borrowed from Newtonian mechanics and which served to describe changes in “visual phenomena”²⁶⁹.

What he was trying to prove was that musical phenomena, received through the sense of hearing, can be described in a language which emphasises their intersubjectively perceptible properties, that is the relationship between the sound-units, its quality of sound-colour and its duration. He believed that this “interplay” of movement, dynamics and colour of sound units arouses a specific type of emotion in our consciousness and suggests a more or less defined form (architecture) of the music phenomenon.

267 Jean Molino, J. A. Underwood, Craig Ayrey, *Musical Fact and the Semiology of Music*, op. cit.

268 Dika Newlin, *Schoenberg Remembered: Diaries and Recollections (1938–76)*, New York, 1980, p. 164.

269 In the 1930s, Ernst Kurth, a Swiss musicologist, also referred to notions borrowed from Newtonian physics, such as “energy”, “force” or “matter”, in his work entitled *Musikpsychologie*, Berlin: Hesse. 1931 (Reprinted Bern: Krompholz, 1947).

Contrary to the romantic philosophy of music, Stravinsky said that a musical composition is not made of something “spiritual”, immaterial (identified with our subjectivity, interiority, content) but it is a real “auditory phenomenon”, perceived through on similar, “objective” principles as the “visual phenomenon”. That is why he provocatively called a musical work an “object”, for, like an object perceived with eyesight, it has its specific shape and features that largely depend on the “material” used by its creator. Moreover, the composer’s material is the sound, a wealth of varied “real sound”. According to Stravinsky, a musical work, as an auditory phenomenon, can be described with terms that emphasise the relationship between the quality of sound-colours changing over time, as well as with metaphors associated with some visual movement phenomenon or dynamic emotion.

Romantic philosophy of music popularised the view that a musical work is a perfect “thing in itself”, detached from its subject matter, its author and its performer. In the previous century, this image of a musical work as an “thing in itself” was associated with the concept of “intentional being”, independent of practical purpose or social context²⁷⁰. But - as Carl Dahlhaus²⁷¹ emphasised in his works - it was not until the nineteenth-century theoretical reflection that the notion of a musical work could be detached from the real sound.

What is important in Stravinsky’s statements is the fact that he decidedly combined the notion of a musical work with real sound (as a “sounding object”) and with personal auditive experience. Only at the beginning of the twenty-first century, including in connection with the development of cognitive science, has the proposal been made - close to Stravinsky’s views - of the concept of a musical work as a sound-mental phenomenon identified with real sound. In his theory of art, Karol Berger wrote that “A musical work, as the term is understood here, is a real (or imagined) sounding object, identical with what is usually called a ‘performance’”²⁷². And its notation is only - memory-supporting - “coding” some aspects of the imagined sound. In Karol Berger’s view

The ideal ‘work’ is the result of a typical seduction by language, a concept with a useful job to do (apart from providing an entertaining metaphysical puzzle for professional philosophers and a shortcut for musicians). All the same, I have no illusions that my claims will make the music world stop talking about ‘works’ (rather than texts or scores) and the ‘performance’ or ‘interpretation’ thereof. There is no harm in such loose talk (I

270 See Roman Ingarden, *The Work of Music and the Problem of Its Identity*, Berkeley: University of California Press, 1986.

271 Carl Dahlhaus, *The Idea of Absolute Music*, Chicago: University of Chicago Press, 1991.

272 Karol Berger, *A Theory of Art*, Oxford - New York: Oxford University Press, 1999, p. 53.

intended to engage in it myself) provided it does not put us on a hopeless chase after this nonexistent entity, the ideal 'work' distinct from both performances and scores.²⁷³

Composer as a priest of the Art-Religion or the good artisan who dreams of achieving the beautiful

Genius is no better analyzed than electricity. One has it or one does not. Stravinsky has it; thus he never thinks about it. He never hypnotizes himself with it. He never makes himself dizzy with it. He does not surrender to the danger of stirring his own emotions, of gilding himself or making himself ugly. He channels a brute power and handles it carefully, so that it serves a use in devices ranging from the factory to the flashlight. Improving, varying the devices must replace the ancient problem of inspiration, of voluntary sublimity, of head-in-your-hands mysticism. Here is Stravinsky seen head on, in 1923. [...] Stravinsky goes out of his way for no one. He composes, dresses himself, and speaks as he wishes. When playing the piano, he and the piano adjust into a single unit, when conducting the *Octet*, he turns his astronomer's back on us to solve this magnificent instrumental calculus made of silver numbers. [...] The order at Stravinsky's is alarming. It is the surgeon's instrument case.²⁷⁴

In this poetic description (from 1924) of Stravinsky's genius by Jean Cocteau, the romantic concept of the artist-genius was associated with "order that scares." However, Stravinsky did not like the term "genius", entangled in the romantic concept of Art-Religion and the ideology of progress; he preferred the name "master craftsman". When Robert Craft asked how he understood the concept of genius, he said:

A 'pathetic' term strictly; or, in literature, a propaganda word used by people who do not deserve rational opposition. I detest it literarily and cannot read it in descriptive works without pain. If it doesn't already appear in the *Dictionnaire des idées reçues*, it should be put there with, as its automatic responses, 'Michelangelo' and 'Beethoven'.²⁷⁵

The etymology of the concept of "genius" is derived from the Latin *ingenium* indicating the natural disposition and proper nature of a person, but at the same time, it also refers to another Latin term *genius*, meaning a deity taking care of birth. In European culture, this concept is associated with the French term *génie* and the meaning, provided by the eighteenth-century encyclopaedists, of innate

273 Karol Berger, *A Theory of Art*, op. cit., pp. 54–55.

274 Jean Cocteau, 'Stravinsky dernière heure', "La Revue musicale" (1 December 1923), pp. 142-45; English translation as "The Latest Stravinsky" published in *Stravinsky and His World*, ed. Tamara Levitz, op. cit., pp. 43-44.

275 Igor Stravinsky, Robert Craft, *Stravinsky in Conversations*. . . op. cit. p. 120

ability to invent something new (primarily in science and art) thanks to a creative power received from some superhuman force²⁷⁶.

Despite varying approaches of individual philosophers, the category of genius, which was fundamental in nineteenth-century aesthetics, has an universal meaning: it emphasises the uniqueness of characteristics and specific features manifested by a given person and suggests that due to these unique personality traits, this person is released from the obligations binding on others. It is because the very idea of genius implicitly assumes that there exists “the ordinary man” and that by contrast with this figure, the uniqueness of the genius artist is brought into prominence. The romantic concept of a genius artist suggests that a genius is captivated by the Absolute (or the Primeval Will), but is at the same time freed from traditional norms and limitations imposed on other people. His activity has prophetic characteristics, which means that it shows in which direction the development of Hegelian Absolute Spirit is headed.

This philosophical concept of a genius artist was enthusiastically accepted by twentieth-century avant-garde movements, which distanced themselves from values cultivated by European culture, referred to as “harmony” or “beauty”. The genius “materialising” Schopenhauer’s Primeval Will, that is, the highest degree of reality, had to prefer “the lowest degree of perfection”. As Carl Dalhaus emphasised,

The supreme degree of reality, according to Schopenhauer, in blatant contradiction to Plato, is the lowest degree of perfection.²⁷⁷

Artistic avant-garde suggested that it is not only a genius, but every progressive artist that has the impression that everything he creates was imposed on him, as if there was some “dark force” within him. That is why Kurt Schwitters (1887–1948) maintained that “everything an artist spits out is an art”.

Stravinsky strongly rejected the romantic and avant-garde concepts of the artist. He believed that a master artist in the craft of music is a person endowed

276 Immanuel Kant connected the idea of a genius with the “force of nature”, suggesting, however, that the principle of this power is found in the biblical God. Other philosophers replaced the biblical God with some ideal, impersonal reality, referred to as the Absolute (Hegel) or the Primeval Will (Schopenhauer). And Friedrich Nietzsche drew the image of an artist-genius as an extra-moral super-man who, in his building and destruction, only wants to see his own pleasure and self-worship. Compare Friedrich Nietzsche, *The Birth of Tragedy*, transl. by Francis Golffing, Garden City: Doubleday & Company, 1956.

277 Carl Dalhaus, *Aesthetics of Music*, op. cit. p. 43.

with lively imagination and sensitivity by the Biblical Creator. However, the artist is subject to the same rights and obligations as other people. Moreover, he is responsible for promoting values in his contemporary culture. According to Stravinsky, an artist is a person who makes their own aesthetic choices and is aware of the limitations imposed by the material of the work of art and by our universal cognitive mechanisms. In his view, a composer is not a thinker-philosopher who constructs some system of abstract ideas, but rather *homo faber*, a “manufacturer” of a work of art, who just like a craftsman needs to face the “resistance” of the musical material to give it an appropriate form.

The word *artist* which, as it is most generally understood today, bestows on its bearer the highest intellectual prestige, the privilege of being accepted as a pure mind – this pretentious term is in my view entirely incompatible with the role of the *homo faber*. At this point it should be remembered that, whatever field of endeavour has fallen to our lot, if it is true that we are *intellectuals*, we are called upon not to cogitate, but to perform.²⁷⁸

The composer’s work is - according to him - an activity similar to the work of a craftsman who when making an object wants it (or not) to be beautiful and perfect. This is why Stravinsky preferred the status that an artist had in the Middle Ages and that was promoted by Russian Acmeists, as well as the French philosopher Jacques Maritain, author of *Art et scholastique*²⁷⁹.

The philosopher Jacques Maritain reminds us that in the mighty structure of medieval civilisation, the artist held only the rank of an artisan. ‘And his individualism was forbidden any sort of anarchic development, because a natural social discipline imposed certain limitative conditions upon him from without.’ It was the Renaissance that invented the artist, distinguished him from the artisan and began to exalt the former at the expense of the latter.²⁸⁰

Stravinsky also considered that “Art is by essence constructive”²⁸¹, but “that tonal elements become music only by virtue of their being organised, and then such organisation presupposes a conscious human act.”²⁸² Based on his own experience and analysing - through introspection - the creative process, he stated that composing should comprise of an active and conscious search for interesting sound colour, selection of some sound-units and their arrangement into a sound continuum, that gives the impression of a clear construction.

278 Igor Stravinsky, *Poetics of Music*, pp. 52–53.

279 Jacques Maritain, *Art et scholastique* (1920), Paris: Desclée de Brouwer, 1965.

280 Igor Stravinsky, *Poetics of Music*, p. 53.

281 *Ibid.*, pp. 12–13

282 *Ibid.*, p. 24.

Therefore, he distinguishes two stages in the creative process: (1) seeking and selecting some basic sound units which satisfy the composer and (2) building from them a beautiful "musical architecture", i.e. shaping musical time in accordance with the principle of "unity in variety". The first stage is, therefore, related to notions such as inspiration and artistic imagination, whereas the second one is related to speculation, construction, order, broken symmetry, logic of the ear, ect.

The concept of inspiration in relation to musical creativity was connected by Stravinsky with the "finding" or "appearing" in his imagination of such a noteworthy, relatively short lasting "sound idea" that satisfies the composer and is so interesting that it can be repeated and modified²⁸³.

Most music-lovers believe that what sets the composer's creative imagination in motion is a certain emotive disturbance generally designated by the name of inspiration. I have no thought of denying to inspiration the outstanding role that has devolved upon it in the generative process we are studying; I simply maintain that inspiration is in no way a prescribed condition of the creative act, but rather a manifestation that is chronologically secondary.

Inspiration, art, artist - so many words, hazy at least, that keep us from seeing clearly in a field where everything is balance and calculation through which the breath of the speculative spirit blows. It is afterwards, and only afterwards, that the emotive disturbance which is at the root of inspiration may arise - an emotive disturbance about which people talk so indelicately by conferring upon it a meaning that is shocking to us and that compromises the term itself. Is it not clear that this emotion is merely a reaction on the part of the creator grappling with that unknown entity which is still only the object of his creating and which is to become a work of art? Step by step, link by link, it will be granted him to discover the work. It is this chain of discoveries, as well as each individual discovery, that give rise to the emotion an almost physiological reflex, like that of the appetite causing a flow of saliva this emotion which invariably follows closely the phases of the creative process.²⁸⁴

According to Stravinsky, the fact that the creator likes his work and often thinks about it plays a vital role in stimulating the imagination. It is irrelevant whether a satisfying "sound vision" appears in his mind during composing (which is treated

283 Stravinsky's compositional sketches are an interesting testimony concerning his creative process. The sketched notation of "sound ideas" usually only highlights those relationships which, according to the composer, were to determine their specificity (for example the type of movement or "colour" of the sound). Compare, amongst others, Igor Stravinsky, *The Rite of Spring Sketches 1911-1913*. Facsimile reproductions from the autographs. Appendix. [With a commentary by Robert Craft.], London] Boosey & Hawkes, 1969.

284 Igor Stravinsky, *Poetics of Music*, pp. 50-52.

as a job that requires effort but is also pleasant) or whether it appears at some other time, during the day or when the composer is asleep. The romantic tradition perpetuated an image of the artist who desires and seeks only that which is extraordinary and mysterious. Stravinsky, on the other hand, experimentally confirmed that sound ideas which are interesting to the composer may appear in “prosaic”, ordinary situations because what is of particular importance for an artist is the ability to observe, the ability to notice something interesting, new and pleasant in “everyday” reality which surrounds him. This ability encourages the artist to come up with new sound ideas.

The faculty of creating is never given to us all by itself. It always goes hand in hand with the gift of observation. And the true creator may be recognised by his ability always to find about him, in the commonest and humblest thing, items worthy of note. He does not have to concern himself with a beautiful landscape, he does not need to surround himself with rare and precious objects.

He does not have to put forth in search of discoveries: they are always within his reach. He will have only to cast a glance about him. Familiar things, things that are everywhere, attract his attention. The least accident holds his interest and guides his operations. [...] One does not contrive an accident: one observes it to draw inspiration therefrom. An accident is perhaps the only thing that really inspires us. A composer improvises aimlessly the way an animal grubs about. Both of them go grubbing about because they yield to a compulsion to seek things out. What urge of the composer is satisfied by this investigation? The rules with which, like a penitent, he is burdened? No: he is in quest of his pleasure. He seeks a satisfaction that he fully knows he will not find without first striving for it.²⁸⁵

The composer often emphasised that the process of composing is daily work, giving pleasure if a satisfactory goal is achieved. And an inspiration is a driving force in every kind of human activity. In his autobiography Stravinsky confided:

For me, as a creative musician, composition is a daily function that I feel compelled to discharge. I compose because I am made for that and cannot do otherwise. Just as any organ atrophies unless kept in a state of constant activity, so the faculty of composition becomes enfeebled and dulled unless kept up by effort and practice. The uninitiated imagine that one must await inspiration in order to create. That is a mistake. I am far from saying that there is no such thing as inspiration; quite the opposite. It is found as a driving force in every kind of human activity, and is in no wise peculiar to artists. But that force is only brought into action by an effort, and that effort is work. Just as appetite comes by eating, so work brings inspiration, if inspiration is not discernible at the beginning. But it is not simply inspiration that counts; it is the result of inspiration that is, the composition.²⁸⁶

285 Ibid., p. 56.

286 Igor Stravinsky, *An Autobiography*, op. cit., p. 174.

Therefore, the process of composing consists primarily of searches and selection, that is rejecting these “sound visions” which do not satisfy the artist. Stravinsky emphasised that what is of utmost importance in a composer’s work is experiential (auditive) testing of the imagined sound written down on paper. When Stravinsky was composing, he constantly confronted imaginary sound with real sound, usually played on a piano or sung. Whenever necessary, he corrected the initial notation of his imagined “sound idea”. Piano constitute instrument that constantly accompanied his creative struggles and served - as a “physical medium of sound” - to penetrate and experimentally check the imaginary sound reality. This constant contact with real sound and treating oneself as one of the “universal” listeners, endowed by nature with similar cognitive mechanisms (that allow to notice the relationship of similarity and contrast between chosen sound-units), is the basic feature of both Stravinsky’s creative personality and his philosophy of music. In his *Autobiography* the composer confessed:

As a matter of fact, I do compose at the piano and I do not regret it. I go further; I think it is a thousand times better to compose in direct contact with the physical medium of sound than to work in the abstract medium produced by one’s imagination.²⁸⁷

In talks with Craft, he repeatedly returned to this topic. The importance of this contact with the real sound of imaginary sound ideas and the auditory effect of their successive or simultaneous juxtaposition is evidenced by the fact that when composing a piece for two pianos, he ordered a special instrument with two keyboards from the piano manufacturer (Pleyel).

All my life I have tried out my music as I have composed it, orchestral as well as my other kind, four hands at one keyboard. That way I am able to test it [. . .]. When I took up the *Concerto* again (*Concerto for Two Pianos*, 1935) [. . .], I asked the Pleyel company to build me a double piano [. . .]. I then completed the *Concerto* in my Pleyel studio, test-hearing it measure by measure with my son Soulima at the other keyboard.²⁸⁸

The composer also emphasised that he always checked the sound of his vocal music by simply singing it.

I sing all my vocal music as I compose it, incidentally, and it is all composed ‘on’ my voice. I am sure that Orlando and Gombert and Isaac and Josquin all did the same. Weren’t they all singers first?²⁸⁹

287 *Ibid.*, p. 5.

288 Igor Stravinsky, Robert Craft, *Dialogues and a Diary*, Garden City, N.Y.: Doubleday, 1963, p. 74.

289 Igor Stravinsky, Robert Craft, *Expositions and Development*, op. cit., p. 120 footnote 1.

Stravinsky's attitude towards a musical work was therefore definitely empirical and rational; the composer sought and chose satisfactory "sound material" (understood as real sound), from which he constructed his "musical architecture" subordinated to clear relations of similarity and contrast of sound units. But this "craft-like" and - seemingly established by tradition - approach towards the composing process was not a position shared by other composers. On the contrary, in the interwar years, and especially after World War II, it became fashionable to talk about music as an abstract idea. Some composers despised the composer's empirical attitude towards sound reality. For example, Arnold Schoenberg said that:

A real composer is not one who plays first on the piano and writes does what he has played. [. . .]. A real composer conceives his idea, his entire music, in his mind, in his imagination, and does not need an instrument.²⁹⁰

Schoenberg referred the concept of "musical idea" not to the imaginary sound or real sound (as a sensual experience lasting in time), but to *Grundgestalt* (the basic set) understood as a set of abstract pitch classes (analogous to a set of mathematical elements). Stravinsky, on the other hand, combined the concept of "musical idea" with the imaginary and real sound of some "sound-unit" which he liked. Asked by Craft how he recognises that it is a "musical idea", he said:

When something in my nature is satisfied by some aspect of an auditive shape. But long before ideas are born I begin work by relating intervals rhythmically. This exploration of possibilities is always conducted at the piano. Only after I have established my melodic or harmonic relationships do I pass to composition. Composition is later expansion and organisation of material.²⁹¹

Stravinsky, therefore, emphasised the importance of auditory experience ("a sensual pleasure") in the formation of "musical objects" and in a different way from Schoenberg characterised the role of this "mind" in the composer's work.

My «mind» does not count. I am not mirror-struck by my mental functions. My interest passes entirely to the object, the thing made; it follows that I am more concerned with the concrete than the other thing, in which, as you see, I am easily muddled. And in the first place I do not regard composition as more of a mental function than a sensual pleasure. «Lascivious pleasing» is a famous description of the performance of a - very

290 Edwin Stein (ed.), *Arnold Schoenberg Letters*, translated by Eithne Wilkins & Ernst Kaiser, New York: St.Martin's Press, 1955, p. 218.

291 Igor Stravinsky, Robert Craft, *Stravinsky in Conversations*. . . , op. cit., p.11.

chaste, it would seem to us - lute song, and performances are but pale memories of creative acts. In music, as in love, pleasure is the waste product of creation.²⁹²

Direct contact with the sound source was inspirational for him - as a composer - which enabled “searching” for (among others by “picking” with his fingers on the piano) sound units satisfying for the ear. For example, while talking about composing *Ragtime*, Stravinsky stated:

What fascinated me most of all in the work was that the different rhythmic episodes were dictated by the fingers themselves. [. . .] Fingers are not to be despised: they are great inspirers, and, in contact with a musical instrument, often give birth to subconscious ideas which might otherwise never come to life.²⁹³

Friends watching him during his compositional work also emphasised the attitude of a listener accepting (or not) the sound extracted from the piano. The violinist Samuel Dushkin, with whom he collaborated during the composition of a violin concerto, mentioned that

When he is working, Stravinsky is always in a hypersensitive state. [. . .] At first I was astonished at how slowly he worked. He often composes at the piano, intensely concentrated, grunting and struggling to find the notes and chords he seems to be hearing. I was amazed that so complex a score as *Le Sacre* was composed like this.²⁹⁴

According to Stravinsky, the composer is responsible for what sound imaginations he will use in his musical work and how he will organise them.

Invention presupposes imagination but should not be confused with it. For the act of invention implies the necessity of a lucky find and of achieving full realisation of this find. What we imagine does not necessarily take on a concrete form and may remain in a state of virtuality, whereas invention is not conceivable apart from its actual being worked out.²⁹⁵

The problem of creative freedom and its limitations occupies an important place in the composer’s reflection. He believed that art is not a kingdom of unrestricted

292 Igor Stravinsky, Robert Craft, *Retrospectives and Conclusions*, New York: Alfred A. Knopf, 1969, p. 48.

293 Igor Stravinsky, *An Autobiography*, op. cit., p. 82.

294 Samuel Dushkin, *Working with Stravinsky*, in: *Igor Stravinsky*, ed. Edwin Corle, New York: Duell, Sloane and Pearce, 1949, p. 184; compare Boris Schwarz, *Stravinsky, Dushkin, and the Violin*, in: Jann Pasler (ed.), *Confronting Stravinsky: Man, Musician, and Modernist*, op. cit., pp. 302–309; Rex Lawson, *Stravinsky and the Pianola*, in: Jann Pasler (ed.), *Confronting Stravinsky*, op. cit., pp. 284–301.

295 Igor Stravinsky, *Poetics, of Music*, pp. 54–55.

freedom, for the composer is dependent on the specificity of the sound source (instruments or voices) and our cognitive mechanisms.

I have no use for a theoretic freedom. Let me have something finite, definite matter that can lend itself to my operation only insofar as it is commensurate with my possibilities. And such matter presents itself to me together with its limitations. I must in turn impose mine upon it. So here we are, whether we like it or not, in the realm of necessity. And yet which of us has ever heard talk of art as other than a realm of freedom? This sort of heresy is uniformly widespread because it is imagined that art is outside the bounds of ordinary activity. Well, in art as in everything else, one can build only upon a resisting foundation: whatever constantly gives way to pressure, constantly renders movement impossible.

My freedom thus consists in my moving about within the narrow frame that I have assigned myself for each one of my undertakings. I shall go even further: my freedom will be so much the greater and more meaningful the more narrowly I limit my field of action and the more I surround myself with obstacles. Whatever diminishes constraint, diminishes strength. The more constraints one imposes, the more one frees one's self of the chains that shackle the spirit.²⁹⁶

Composing - in Stravinsky's case - was empirical checking not only of the quality of "sound ideas", but also the manner in which they would be modified and assembled, And his technique of montage was subordinated to the "logic of the ear", that is the possibility of noticing and remembering the relationship of similarity and contrast between sound-units. Commenting on conversations with Craft, his works written according to the idea of the *basic set* (and the rules of dodecaphony), he remarked:

I shall continue to trust my taste buds and the logic of my ear, quaint expressions which I may be able to amplify by adding that I require as much hearing at the piano as ever before. I know, too, that I will [...] never abdicate the rule of my ears.²⁹⁷

Therefore, creative freedom of the artist who wants to create a beautiful work of art is limited not only by the source of sound which he has at his disposal, but is also regulated by this innate sense of harmony and order, to which the composer may submit or not. Stravinsky believed that limiting "creative freedom" by accepting some principles of composing only makes sense when the aim of these principles is to emphasise the audible order and sensually perceived similarity which, according to Stravinsky, is the foundation for the unity in variety of any musical work. This is why, in the inter-war period, he distanced himself from

296 Ibid., pp. 67–68.

297 Igor Stravinsky, *Themes and Conclusions*, op. cit., p. 33.

serial relationships promoted by Schoenberg's school, that is from the principles of similarity, which were indifferent to the ears. He adopted them after the war, when it was commonly believed that any "contemporary" artist must be do so.

Stravinsky, therefore, distinguishes two aspects in the composer's work. One of them is associated with the choice of sound quality, and this choice - experientially checked - is subordinated (or not) to some innate need for harmony and beauty, the satisfaction of which (or not) is combined with the feeling of "aesthetic" pleasure (or not). The second concerns good construction, that is ordering selected sound units over time by emphasising clear relations of similarity and contrast between them. The latter type of composer's activity is also associated with some innate sense of the general difference between what is ordered and disordered. This statement about the existence of an evident difference between the impression of harmony (order) and chaos (cacophony) was described by Stravinsky as a dogma²⁹⁸.

Stravinsky treated the common ability to spot the difference between chaos and order as a universal and "innate form of the mind", modelled after Kant's *a priori* forms of ordering sensations in a successive (timely) or simultaneous (spatial) manner. He treated the assertion that this difference exists like a dogma which cannot be contradicted. An artist can only choose between order and chaos, which are traditionally related to another pair of notions, that is beauty and ugliness. Stravinsky consistently opposed views widespread in the twentieth-century culture claiming that the artist is unlimited in his artistic work as a "priest" of Art-Religion (or Art as Pure Form cultivated by the avant-garde).

By rejecting the romantic concept of a genius artist, Stravinsky called for treating an outstanding artist as a master in the craft of music, who is consciously seeking and implementing in his work the principle of order and beauty. He wanted to be "the good artisan who dreams of achieving the beautiful"²⁹⁹ like the masters of old music.

I wanted to be, like them, an artisan, just as a shoemaker is. . . [They] composed their immortal works exactly as a shoemaker makes shoes, that is to say, day in, day out, and for the most part to order. How true that is! Did not Bach, Handel, Haydn, Mozart, Beethoven, to cite the best-known names [. . .] compose their works in that way.³⁰⁰

298 Igor Stravinsky, *Poetics of Music*, op. cit., p. 7.

299 Ibid., p. 76.

300 Igor Stravinsky, *An Autobiography*, op. cit., pp. 170–171.

4. Criticism of the ideology of progressive art

Avant-garde and negation of the idea of beauty

It seems paradoxical that Stravinsky, recognised after the First World War as “the father of modernism”, setting new paths for musical creativity, and the spiritual leader of the young generation of composers - was so strongly opposed to combining his works with the idea of progress. In his *Autobiography* he wrote:

... it would be a great mistake to regard me as an adherent of *Zukunftsmusik* - the music of the future. Nothing could be more ridiculous. I live neither in the past nor in the future. I am in the present. I cannot know what tomorrow will bring forth. I can know only what the truth is for me today. That is what I am called upon to serve, and I serve it in all lucidity.³⁰¹

Belief in progress was one of the principles of eighteenth-century encyclopedism and nineteenth-century positivism. Eighteenth-century philosophers (including Denis Diderot, Voltaire) associated the idea of progress with both science and social development (understood as an increase in political freedom and economic prosperity). In the nineteenth century, it was recognised that progress was not only about “industrial and social evolution,” but also about artistic creation. Amongst others, a propagator of “the art of the future” was Richard Wagner, author of *Kunstwerk der Zukunft* (1849). François-Joseph Fétis (1784–1871), a Belgian historian and music theorist strongly opposed this concept of progressive art. He considered that “Art does not progress, it is transformed”³⁰², and the masterly creativity of formerly living artists is as valuable as those living today.

The ideology of progress adopted by creators and critics contributed to the negation of the idea of beauty in art and the artistic achievements of previous generations. The value of a work of art was associated with revolutionary innovation and an experiment radically breaking with the idea of mastery and perfection, and the achievements of past generations were thus disavowed. Proponents of this ideology, proclaiming that worthy is only what is shockingly different than everything found previously in artistic creativity, contributed to a fundamental

301 Igor Stravinsky, *An Autobiography*, op. cit., p. 176.

302 François-Joseph Fétis, *Biographie universelle des musiciens et bibliographie générale de la musique*, Bruxelles: Meline, Cans et Compagnie, 1837, vol.1, p. XXXIII; quotation according to: Mary I. Arlin (ed.), *Esquisse de l'histoire de l'harmonie. An English Language Translation of the François-Joseph Fétis History of harmony*, Stuyvesant NY: Pendragon Press, 1994, p. X.

change in the way art works function in modern society. The idea of progress was related to the idea of a genius-artist, whose works are not accepted by society because they are supposedly “ahead of” the development of art and social development, which are determined by history.

At the beginning of the twentieth century, the idea of progress in art was adopted by various artistic groups (which were often ephemeral), whose activities were described with terms that suggested a future-oriented approach towards art (futurism), a pathological form of expression (expressionism) or an ambivalent attitude towards rationality (surrealism). After the Second World War, the idea of progress in art dominated social-cultural life, whereas such artistic movements were subjected to a theoretical analysis and labelled generally as “avant-garde”³⁰³.

Twentieth-century avant-garde movements³⁰⁴ often joined activities aimed at revolutionary change in social reality. Commentators emphasise that their actions *implicite* tended to “create new art, and with the help of new art - new

303 One of the main apologists and popularisers of the avant-garde approach towards art (poetry and painting) was Guillaume Apollinaire (1880–1918), yet in his posthumously published text, he used the term “the new spirit” (*l'esprit nouveau*). Therefore, in the first half of the twentieth century, the artistic attitude related to the idea of progress was also referred to as “new” art. In German and English critique, the term “avant-garde” did not catch on until the end of the fifties. At that time, artistic movements from the beginning of the century were referred to as “the first”, “great” or “old” avant-garde, whereas those which started after the Second World War were called neo-avant-garde or the second avant-garde.

Compare Peter Burger, *Theory of the Avant-Garde* (1974), Translation from the German by Michael Shaw, Foreword by Jochen Schulte-Sasse, Minneapolis: University of Minnesota Press, 1984; Carl Dahlhaus, *Progress and the avant garde*, in: *Schoenberg and the New Music*, Cambridge: University Press, 1990, pp. 14–22.

304 According to the definition formulated by Jean Weisgerber, the avant-garde is “a series of movements, that is actions, often collective (but sometimes individual), which bring together a certain number of writers and artists, especially those who express themselves through manifestos, programmes and magazines, and stand out due to their radical objection to the order existing in literature (its form, subject, etc.), and, very generally, also in the political and social field. In most cases, it is about a double rebellion (and often even a total rebellion, which also concerns manners and morals), a breakup related to the realisation that one is *out running* the epoch, which is confined to pure destruction (nihilism)”. Jean Weisgerber, *Les avant-gardes littéraires*, “Neohelicon” 1974, vol. 2, no. 3-4, p. 414.

society, new man”³⁰⁵. As noted by Stefan Morawski, “the majority of European and American avant-gardists were in favour of Marxist, anarchist or anarchist-communist ideology”³⁰⁶.

The fall of the idea of progress was announced at the end of the twentieth century, when the ideology of social progress (communism) went bankrupt, economic development did not solve the problem of hunger, whereas technological and industrial development contributed to the devastation of the natural environment and the emergence of weapons of mass destruction³⁰⁷.

Stravinsky strongly criticised this type of aesthetic attitude and opposed - both in the interwar and post-war period - adaptation of “the religion of Progress” to the field of artistic activities. With full conviction he defended another vision of art and its development; like François-Joseph Fétis, mentioned above, he thought that art is changing and has the hallmarks of continuity, but it does not “progress”. According to Stravinsky, of course, “the beautiful continuity” can be seen in the history of music and to some extent justified cases of sporadic violation of this continuity (“the legitimacy of the accidental”)³⁰⁸. It is important, however, that the direction of these changes is not indicated by some “blind, dark and powerful forces of evolution” associated with the development of the Hegelian objective spirit, but by people with a strong personality.

... the masters, who in all their greatness surpass the generality of their contemporaries, send out the rays of their genius well beyond their own day. In this way they appear as powerful signal-fires as beacons, to use Baudelaire’s expression by whose light and warmth is developed a sum of tendencies that will be shared by most of their successors and that contributes to form the parcel of traditions which make up a culture. These great beacon-fires which shine out at widely separated distances upon the historical field of art promote the continuity that gives the true and only legitimate meaning to a much abused word, to that evolution which has been revered as a goddess who turned out to be somewhat of a tramp, let it be said in passing, even to having given birth to a little bastard myth that looks very much like her and that has been named Progress, with

305 Peter Drews, *Die Slawische Avantgarde und der Western*, München: Fink, 1983, pp. 14–15;

306 Stefan Morawski, *Na zakręcie od sztuki do po-sztuki*, Kraków: Wydawnictwo Literackie, 1985, p. 256.

307 Zdzisław Krasnodębski, *Upadek idei postępu*, Warsaw: PIW, 1991.

308 Compare William Austin, *Stravinsky’s “Fortunate Continuities” and “Legitimate Accidents” 1882–1982*, in: Ethan Haimo and Paul Johnson, (eds.), *Stravinsky Retrospectives*, op. cit., pp. 1–14.

a capital P. . . For the devotees of the religion of Progress, today is always and necessarily more worthwhile than yesterday, from which the consequence necessarily follows that in the field of music the opulent contemporary orchestra represents an advance over the modest instrumental ensembles of former times that the Wagnerian orchestra represents an advance over that of Beethoven. I leave it to you to judge what such a preference is worth.

The beautiful continuity that makes possible the development of culture appears as a general rule that suffers a few exceptions which, one might say, were expressly created to confirm it. In fact, at widely separated intervals one sees an erratic block silhouetted on the horizon of art, a block whose origin is unknown and whose existence is incomprehensible. These monoliths seem heaven-sent to affirm the existence, and in a certain measure the legitimacy, of the accidental. These elements of discontinuity, these sports of nature bear various names in our art. [. . .] The great beacon-fires we spoke about never flare up without causing profound disturbances in the world of music. Afterwards things become stabilised again. The fire's radiation becomes more and more attenuated until the moment comes when it warms none but the pedagogues. At that point academicism is born.³⁰⁹

The composer also opposed the idea that the positively marked concept of “modernism” should be contrasted with the pejorative term “academicism”. He believed that the fashionable term “modernism” is axiologically indifferent because it is not conducive to distinguishing between works of art according to the norms determining the artist's mastery in a given field and its originality subordinated to the idea of beauty. New proposals in the field of the art of composition, which do not have a bright, shocking form, usually escape the attention of contemporary critics.

Contemporary writers on music have acquired the habit of measuring everything in terms of modernism, that is to say in terms of a nonexistent scale, and promptly consign to the category of “academic” which they regard as the opposite of modern all that is not in keeping with the extravagances which in their eyes constitute the thrice-distilled quintessence of modernism. [. . .] To these critics, whatever appears discordant and confused is automatically relegated to the pigeonhole of modernism. Whatever they cannot help finding clear and well-ordered, and devoid of ambiguity which might give them an opening, is promptly relegated in its turn to the pigeonhole of academicism [. . .] In itself, the term modernism implies neither praise nor blame and involves no obligation whatsoever. That is precisely its weakness. [. . .] Yet our predecessors were no more stupid than we are. Was the term a real discovery? [. . .] Might it not rather be a sign of decadence in morality and taste? [. . .] It would be so much simpler to give up lying and admit once and for all that we call anything modern that caters to our snobbishness, in the true sense of the word. But is catering to snobbishness really worth the trouble?³¹⁰

309 Igor Stravinsky, *Poetics of Music*, op. cit., pp. 73–75.

310 *Ibid.*, pp. 85, 86.

Stravinsky associated changes in the so-called compositional resources with the exploration of the sound possibilities of solo instruments, with the search for a new “tone colour” of sounds played on various instruments, and with the search for new metric and rhythmic relations. However, development in art understood in this way does not invalidate - in his opinion - earlier achievements. True, “In science, where each new scientific truth corrects some prior truth”³¹¹, and old theories are being replaced with new ones - one can speak of progress towards truth as the compatibility of theory with reality. But in art interpreted by the idea of beauty, newer textural solutions do not have to eliminate earlier compositional proposals.

But in music, advance is only in the sense of developing the instrument of the language - we are able to do new things in rhythm, in sound, in structure. We claim greater concentration in certain ways and therefore contend that we have evolved, in this one sense, progressively. But a step in this evolution does not cancel the one before. Mondrian's series of trees can be seen as a study of progress from the more *resemblant* to the more abstract; but no one would be so silly as to call any of the trees more or less beautiful than any other *for the reason that it is more or less abstract*.³¹²

In the 1960s, when young composers and music critics accepted the idea of progressive music (associated with the the idea of serialism), Stravinsky stated that they are only interested in whether his works are in accordance with some “historically determined” development direction declared by the avant-garde, and not their value and originality related to the idea of perfection or beauty.

These composers are more concerned with direction than with realistic judgements of music. [...] If my music from *Apollo* and *Oedipus* to the *Rake's Progress* did not continue to explore in the direction that interests the younger generation today, these pieces will none the less continue to exist.³¹³

Stravinsky was in favour of the continuation of traditional values associated with the Platonic triad in contemporary culture. He considered relativisation or rejection of these values as a basic threat not only for art but also for social life. He tried to describe this situation using a metaphor “old and new original sins”. While the ‘old type of sin’ consisted in the fact that man gave in to temptation (“ye shall be as gods”) and came to know Evil along with its cruel aggression, this ‘new type of sin’ is that of the denial of the existence of Evil and re-evaluation of the basic values. Denying such a seemingly obvious principle claiming that there

311 Igor Stravinsky, Robert Craft, *Stravinsky in Conversations* . . . , op. cit., p. 138.

312 *Ibid.*, pp. 138–139.

313 *Ibid.*, pp. 138, 139

is a fundamental difference between concepts such as truth - error, order - chaos, good - evil, beauty - ugliness, leads to anarchy in both social life and artistic creation. The gaudy avant-garde slogans shook the criteria for assessing new works of art, which is why - in defence of fundamental and universal values - Stravinsky undertook a sharp polemic with the followers of the ideology of progress in art

Let us not forget that *Petrouchka*, *the Rite of Spring*, and the *Nightingale* appeared at a time characterised by profound changes that dislocated many things and troubled many minds. Not that these changes took place in the domain of aesthetics or on the level of modes of expression (that sort of upheaval had taken place at an earlier time, at the outset of my activities). The changes of which I speak effected a general revision of both the basic values and the primordial elements of the art of music. This revision, first apparent at the time I just spoke of, has continued unabated ever since.³¹⁴

Stravinsky firmly opposed the subordination of creative activity to both the ideology of social progress - slogans of the vulgarised socialist realist art in servitude of the totalitarian power and the ideology of progress in art, combined with the cult of "Pure Art", "art for art", anarchist-experimental. In his *Poetics of Music*, he warned young artists both against the primitivisation of the art of composition under the pressure of ideological slogans supported by the power apparatus and against the acceptance of aggressive avant-garde manifestos, promoting the so-called "pure art".

We are living at a time when the status of man is undergoing profound upheavals. Modern man is progressively losing his understanding of values and his sense of proportions. This failure to understand essential realities is extremely serious. It leads us infallibly to the violation of the fundamental laws of human equilibrium. In the domain of music, the consequences of this misunderstanding are these: on the one hand there is a tendency to turn the mind away from what I shall call the higher mathematics of music in order to degrade music to servile employment and to vulgarise it by adapting it to the requirements of an elementary utilitarianism - as we shall soon see on examining Soviet music. On the other hand, because the mind itself is ailing, the music of our time, and particularly the music that calls itself and believes itself *pure*, carries within it the symptoms of a pathologic blemish and spreads the germs of a new original sin. The old original sin was chiefly a sin of knowledge; the new original sin, if I may speak on these terms, is first and foremost a sin of non-acknowledgement - a refusal to acknowledge the truth and the laws that proceed therefrom, laws that we have called fundamental. What then is this truth in the domain of music?³¹⁵

314 Igor Stravinsky, *Poetics of Music*, op. cit., p. 9.

315 Ibid. pp 47-48.

According to Stravinsky, avant-garde art, instead of serving the social community, is doomed - in the name of absurdly understood innovation - to “speak in a dialect incomprehensible to others” and, as a consequence, to become isolated. That is why in *Poetics of Music* the composer nostalgically recalled the image of medieval society in which universal values were agreed, and artistic creativity was compared to the masterful work of a craftsman - “to the good artisan who dreams of achieving the beautiful”.

In a society like that of the Middle Ages, which recognised and safeguarded the primacy of the spiritual realm and the dignity of the human person [. . .] in such a society recognition by everyone of a hierarchy of values and a body of moral principles established an order of things that put everyone in accord concerning certain fundamental concepts of good and evil, truth and error. I do not say of beauty and ugliness, because it is absolutely futile to dogmatise in so subjective a domain.³¹⁶

According to Stravinsky, the greatest threat to contemporary culture was the relativisation of basic values. Acceptance of the ideology of progress in art by creators and opinion-forming artistic criticism resulted, in one hand, in valuing each shocking experiment, and on the other - depreciation of what is clear, clarified and orderly, and rejection of the achievements of masters of the past. This is why, in his Harvard lectures, Stravinsky undertook a polemic “in order to defend in words all music and its principles, just as I defend them in a different way with my compositions.”³¹⁷ Contemporary artistic criticism not only promoted the ideology of “the art of the future”, but aggressively attacked different aesthetic attitudes that accepted the traditional idea of beauty.

It will be readily granted that this shady collusion of “ignorance, infirmity, and malice” [. . .] justifies a rebuttal, a loyal and vigorous defence. [. . .] by some chance, which it pleases me to regard as a happy one, my person and my work have in spite of myself been stamped with a distinctive mark from the outset of my career and have played the part of a “reagent.” The contact of this reagent with the musical reality around me, with human environments and the world of ideas, has provoked various reactions whose violence has been equalled only by arbitrariness. [. . .] these unthinking reactions have affected music as a whole and revealed the seriousness of a flaw in judgment that vitiated the musical consciousness of a whole epoch and invalidated all ideas, theses, and opinions that were put forth concerning one of the highest faculties of the spirit music as an art.³¹⁸

316 Ibid., pp. 77–78.

317 Ibid., p. 18.

318 Ibid., pp. 9, 10

Uncritical adaptation of the idea of progress to artistic creativity resulted not only in the abandonment of the idea of beauty but also in the breaking of ties with the recipients of art. Stravinsky drew attention to the contemptuous attitude of the so-called avant-garde artists towards society. He was convinced that promoting the principle of “innovation for the sake of innovation” denies the traditional role of art in society: it serves disintegration, not integration. Stravinsky clearly described the situation in the art of the first half of the twentieth century.

It just so happens that our contemporary epoch offers us the example of a musical culture that is day by day losing the sense of continuity and the taste for a common language. Individual caprice and intellectual anarchy, which tend to control the world in which we live, isolate the artist from his fellow-artists and condemn him to appear as a monster in the eyes of the public; a monster of originality, inventor of his own language, of his own vocabulary, and of the apparatus of his art. The use of already employed materials and of established forms is usually forbidden him. So he comes to the point of speaking an idiom without relation to the world that listens to him. His art becomes truly unique, in the sense that it is incommunicable and shut off on every side. The erratic block is no longer a curiosity that is an exception; it is the sole model offered neophytes for emulation. The appearance of a series of anarchic, incompatible, and contradictory tendencies in the field of history corresponds to this complete break in tradition. Times have changed since the day when Bach, Handel, and Vivaldi quite evidently spoke the same language which their disciples repeated after them, each one unwittingly transforming this language according to his own personality. The day when Haydn, Mozart, and Cimarosa echoed each other in works that served their successors as models, successors such as Rossini, who was fond of repeating in so touching a way that Mozart had been the delight of his youth, the desperation of his maturity, and the consolation of his old age.³¹⁹

The composer did not find any justification for the arbitrarily proclaimed slogans of the historical necessity of “emancipating dissonance” and avoiding any euphonic chord sounds, including innovative ones. They were motivated by a hypothetical, supposedly “historically determined” direction of music development, in accordance with the propagated ideology of progress that preferred “futuristic” dissonant, murmur, noisy and uncoordinated sounds.

Our vanguard elite, sworn perpetually to outdo itself, expects and requires that music should satisfy the taste for absurd cacophony. I say cacophony without fear of being classed with the ranks of onventional *pompier*s, the *laudatores temporis acti*. And in using the word I am certain I am not in the least reversing myself. My position in this regard is exactly the same as it was at the time when I composed *The Rite* and when

319 Ibid., pp. 75–76.

people saw fit to call me a revolutionary. Today, just as in the past, I am on my guard against counterfeit money and take care not to accept it for the true coin of the realm. Cacophony means bad sound, contraband merchandise, uncoordinated music that will not stand up under serious criticism.³²⁰

Since the ideology of progress in music was combined with a ban on the use of euphonic and lyrical melodies - so far preferred in art compositions - Stravinsky defended the creators' right to use harmonious sound arrangements and beautiful melodies, in line with the expectations of the audience. He claimed that in times when it is fashionable to despise a melody, one has to look for new ways to shape a beautiful melody.

I am beginning to think, in full agreement with the general public, that melody must keep its place at the summit of the hierarchy of elements that make up music. Melody is the most essential of these elements, not because it is more immediately perceptible, but because it is the dominant voice of the symphony not only in the specific sense, but also figuratively speaking. [. . .] The masters of the Middle Ages and of the Renaissance were no less concerned over melody than were Bach and Mozart. But my musical topography does not reserve a place for melody alone. It reserves for melody the same position that devolved upon it under the modal and diatonic systems.³²¹

Stravinsky emphasised the critics' responsibility - apologists of avant-garde artistic attitudes - for his contemporary culture dominated by the ideology of progress. He believed that the promotion of such extravagant tendencies in art that tolerates ugliness and "any-quality" is conducive to

the vanity of snobs who boast of an embarrassing familiarity with the world of the incomprehensible and who delightedly confess that they find themselves in good company. It is not music they seek, but rather the effect of shock, the sensation that befuddles understanding.³²²

However, the composer believed that works would survive that were in line with the idea of *opus perfectum et absolutum*, not avant-garde experiments and their manifestos breaking away from the traditional values.

As a matter of fact, it is not by promulgating an aesthetic, but by improving the status of man and by exalting the competent workman in the artist that a civilisation communicates something of its order to works of art and speculation.³²³

320 Ibid., p. 14.

321 Ibid., pp. 43,41.

322 Ibid., p. 15.

323 Ibid., pp. 75-76.

Stravinsky, like Eliot and Mandelstam, defended the artistic attitude associated with the concept of artist-master and classicist, he defended the traditional relationship between art and the idea of beauty, which in every age, including the contemporary, can be implemented in a new way and with new means: he argued for the idea of classics in modern times. However, his thoughts on contemporary art were suppressed by the new music philosophy of Theodor W. Adorno, who totally depreciated both the musical output of Stravinsky and his artistic views.

After World War II, the young generation of music creators accepted the then-dominant avant-garde's composing ideas related, among others, with negation of euphonic sounds. It was not until the end of the century that a broader polemic with this type of artistic attitude was undertaken. For example, the American composer and columnist George Rochberg (1918–2005) published a book (in 1984) under the notable title: *The Aesthetics of Survival*³²⁴, which states that - so close to Stravinsky - the ideals of classicism and experience of delight in beauty are a necessary condition for our survival in a world dominated by aggression and indifferent to the problem of values.

Stravinsky and the philosophy of new music

In the 1920s, when the concept of “modernism” was associated primarily with the revolutionary proposals of futurists and dadaists, Stravinsky began to propose the thesis that modernists have ruined modern music, and they only want “to shock the bourgeoisie sometimes they succeed only in pleasing the Bolsheviks. I am not interested in either the bourgeoisie or the Bolsheviks.”³²⁵

In an interview given to the American press during his first stay in the United States (1925), the composer also strongly spoke against the concept of “art of the future”, indirectly referring to the ideas of Viennese composers cultivated at that time. Stravinsky's American interview was reprinted in the German press under the title *Igor Stravinsky über seine Musik* and aroused keen interest and violent reaction from Schoenberg, who provided the excerpt from the newspaper with a comment³²⁶. In this interview, Stravinsky declared:

324 George Rochberg, *The Aesthetics of Survival. A Composer's View of Twentieth-Century Music*, Ann Arbor: The University of Michigan Press, 1984.

325 Henrietta Malkiel, *Modernists Have Ruined Modern Music, Stravinsky Says*, “Musical America”, 10th January 1925, p. 9; quotation according to: Richard Taruskin, *Stravinsky and the Russian Traditions: a Biography of the Works through Mavra*, op. cit., p. 1515.

326 Leonard Stein, *Schoenberg and “Kleine Modernsky”*, in: Jann Pasler (ed.), *Confronting Stravinsky, Man, Musician, and Modernist*, op. cit., pp. 310–324.

I myself don't compose *modern music* at all nor do I write music of the future. I write for today. In this regard I don't want to name names, but I could tell you about composers who spend all their time inventing a music of the future. Actually, this is very presumptuous. Where does this still contain integrity? I have listened to experiments of this kind. They sound like very ordinary music, or a little bit worse. Just as though the musicians are asleep and have come into conflict with the scale.³²⁷

Probably these publicly made comments about the so-called atonal music and the idea of future music provoked Schoenberg to write a manuscript (published several decades later) entitled *Igor Stravinsky Restaurator* (1926) and a composition entitled *Drei Satiren* (1928), with his own text in which there is a clear allusion to the person of Stravinsky presented as a "minor modernist" dressed in an old-fashioned wig à la Jan Sebastian Bach³²⁸.

Schoenberg accepted both the romantic philosophy of art and the ideology of progressive art. He was convinced that he correctly recognised the direction of the alleged historically determined development of musical creativity and claimed that "new music is my music"³²⁹. According to Schoenberg's views, a composer of progressive music should use only dissonant chords and so-called atonal melody and avoid the repetition of certain sound units because in new music there should always be "something new". "People must realise, that there comes a time when a musician is no longer at ease using the same old interval-progressions³³⁰. [. . .] I do not go out of my way"³³¹. In his music theory, the ban

327 Ibid., p. 322. In addition to the facsimile of the document - a fragment from a German newspaper with a handwritten commentary by Schoenberg on the margin - Stein also included the English version of the interview.

328 In the second satire with the title *Vielseitigkeit* the choir sings: "Ja, wer tommer it deen da? Das ist ja der kleine Modernsky! Hat sich ein Bubiopf schneiden lasse; sieht ganz gut aus! Wie echt falsches Haar! Wie eine Perucke! Ganz (wie sich ihn der kleine Modernsky vorstellt), ganz der Papa Bach!" Decades later in conversations with Craft, Stravinsky, who recognised himself in the form of "little Modernsky", stated: „Schoenberg wrote a very nasty verse about me (though I almost forgive him, for setting it to such a remarkable mirror canon)". Igor Stravinsky, Robert Craft, *Stravinsky in Conversations*. . . , op. cit p. 83.

329 Arnold Schoenberg, *New Music - My Music* (1930), in: *Style and Idea. Selected Writing of A. Schoenberg*, ed. Leonard Stein, London: Faber & Faber, 1984, pp. 99–106; compare Carl Dahlhaus, "New Music" as historical category, in: *Schoenberg and the New Music*, English translation Derrick Puffet and Alfred Clayton, Cambridge: University Press, 1990, pp. 1–13.

330 Arnold Schoenberg, *New Music - My Music*, op. cit., p. 102.

331 Ibid., p. 103.

on the use of euphonious chords and the repetition of sound units is correlated with concepts such as “emancipation of the dissonance” and “developing variation”³³².

With me, variation almost completely takes the place of repetition (...); by variation I mean a way of altering something given, so as to develop further [...] always being something new, with apparently low degree of resemblance to its prototype, so that one finds difficulty in identifying the prototypes within the variation³³³.

Schoenberg replaced the traditional principle of repetition of sound units (that is, auditive similarity favouring “unity in variety”) with the principle of repetition of “basic set” of abstract pitch classes (and its mirror forms) recorded in the score. He believed that he had discovered the innovative principle of “unity in variety”, but he treated the idea of basic set as a mathematical set of abstract elements, the similarity of which with other sets of pitch classes was determined by the adopted assumptions of the mathematical theory of sets (as logical similarity), and not by human sensual cognitive mechanisms. The music of the future was to be both dissonant and arduously notated in accordance with the arbitrarily accepted principle of identity (or similarity) between basic set of abstract pitch classes and its mirror forms. Therefore, when writing scores according to the principles of dodecaphony (serialism), the composer’s sound imagination could have been completely omitted, because no reference was made to any sound phenomenon lasting in time and to the auditory experience of the effect of similarity of some sound phenomena

However, Schoenberg in his writings on music effectively blurred the fundamental difference that exists between the mathematical, logically argued principle of similarity (or identity) between sets of abstract elements, and the perceptual impression of similarity of some sound units, their real sound. He strongly emphasised that the basic advantage of the proposed dodecaphonic technique is that the scores written according to its principles have the features of coherence and unity.

332 According to Schoenberg “The term emancipation of the dissonance refers to its comprehensibility, which is considered equivalent to the consonance’s comprehensibility”. Arnold Schoenberg, *Composition with Twelve tones* (1941), in *Style and Idea*, op. cit., p. 217; compare Carl Dahlhaus, *Emancipation of the dissonance*, in *Schoenberg and the New Music*, op. cit., pp. 120–127; Carl Dahlhaus, *What is ‘developing variation’?*, in *ibid.*, pp. 128–133.

333 Arnold Schoenberg, *New Music - My Music*, op. cit., pp. 102–103.

For since music is assembled from notes, i.e. composed, it seems unthinkable that such assembling should not be based on constructional principles. But constructed music does in fact exist. And perhaps that is what produced the name constantly applied to mine. It would not occur to me to deny one of the greatest virtues of my music: [...] I am still able to ensure coherence and unity.³³⁴

Stravinsky valued the consistency and determination with which Schoenberg succumbed to the discipline of his “method of composing with twelve tones”.

Whatever opinion one may hold about the music of Arnold Schoenberg (to take as an example a composer evolving along lines essentially different from mine, both aesthetically and technically), whose works have frequently given rise to violent reactions or ironic smiles it is impossible for a self-respecting mind equipped with genuine musical culture not to feel that the composer of *Pierrot Lunaire* is fully aware of what he is doing and that he is not trying to deceive anyone. He adopted the musical system that suited his needs and, within this system, he is perfectly consistent with himself, perfectly coherent. One cannot dismiss music that he dislikes by labelling it cacophony.³³⁵

However, he did not accept Schoenberg’s “composition method”, considering the proposed score notation rules to be unnecessary, because not related to real sound or musical phenomenon. Stravinsky was convinced that only those new compositional means that “have been developed in actual practice” are relevant. In his *Poetics of Music* he emphasised that

These ideas that I am developing, these causes that I am defending and that I have been brought before you to defend in a systematic fashion, have served and will continue to serve as the basis for musical creation precisely because they have been developed in actual practice.³³⁶

Meanwhile, Schoenberg distanced himself from Hanslick’s reflections on aesthetics and musical beauty. In his *Harmonielehre* (1911) he wrote “I have taken from composition pupils bad aesthetics and have given them in return a good course in handicraft”³³⁷. Schoenberg did not combine the theory of dodecaphony (as a theory of composition) with the auditory search for a sound similarity or a new colour of sounds. He claimed that the science of composition should focus on the notes of musical scores subordinated to his arbitrary theory of identity of sets of twelve pitch classes, that is dodecaphony.

334 *Ibid.*, p. 106.

335 Igor Stravinsky, *Poetics of Music*, op. cit., pp. 14–15.

336 *Ibid.*, p. 8.

337 Arnold Schoenberg, *Theory of Harmony*, trans. by Roy E. Carter, London: Faber & Faber, Vienna: Universal Edition, 1978, p. 12.

Schoenberg was aware that the music he propagated - dissonant, non-melodic and avoiding the similarity effect - was not pleasant for listeners, but he was of the opinion that the new art was intended only for a few of its recipients: "art, it is not for all, and if it is for all, it is not art"³³⁸. In the interwar period, Schoenberg considered himself a lonely prophet of the "new faith" who did not find a broader understanding of his ideas for "new music" but believed that his ideas would prevail in the future.

I knew I had the duty of developing my ideas for the sake of progress in music, whether I liked it or not; but I also had to realise that the great majority of the public did not like it³³⁹.

The so-called progressive critics held a similar opinion. In the 1930s, Marc Blitzstein tried to undermine Stravinsky's then unquestioned authority, suggesting that the development of his creativity (and especially his then latest work, *Symphony of Psalms*) was not compatible with the historical development of the "objective spirit" which Schoenberg was faithful to. In an article from 1935 in the pages of "The Musical Quarterly" Blitzstein wrote:

In the *Symphonie de Psalms* a fundamental confusion exists between what is spiritually and what is only sensuously compelling. There is no denying the greatness of Stravinsky. It is just that he is not great enough. The younger composers, practically all of them, are influenced by Stravinsky. They are, in one sense or another, his offspring. They owe more to him than to his contemporaries. Schoenberg's contribution is technically more coherent than his, but less communicable. [...] This is the phenomenon: a composer with a genius only partially realised, with only one or two works fixed for immortality, has nevertheless been the figure, the influence, in the music of his day; [...]. Until 1930, Stravinsky held the key position in twentieth-century music. [...] and in recent years it has become apparent that Stravinsky may not turn the trick himself, that the time is perhaps ripe for another. There is at the moment a hiatus between Stravinsky and "the next one". [...] the recent works are forceful enough to have proclaimed the inevitability of their direction to a whole generation. But there is evidence that the effort has exhausted him; that the force of his pieces is progressively diminishing; [...]. Every great musical form [...] delayed articulation, what Marx called a "superstructure". [...] We may look to younger and fresher talents to combine the new discipline with an ideology that more truly reflects the reality of the day.³⁴⁰

338 Arnold Schoenberg, *New Music, Outmoded Music; Style and Idea* (1946), in: *Style and Idea*, op. cit., p. 124.

339 Arnold Schoenberg, *How One Becomes Lonely* (1937), in: *Style and Idea*, op. cit., p. 53.

340 Marc Blitzstein, *The Phenomenon of Stravinsky*, "The Musical Quarterly", July 1935 (vol. 19) no. 3, p. 330, 346; (reprint, "The Musical Quarterly", Winter 1991 (vol. 75) no. 4, pp. 51, 68).

Stravinsky believed that he wrote “contemporary” music, that is music of his present day and that he realised the basic value of art - the idea of beauty - in a new way. He was of the opinion that the artist is not enslaved by some force called “historical necessity”, but he chooses what he wants: euphonic or noisy sounds, an impression of order or chaos. In *Poetics of Music* Stravinsky called both the heralds of progress in art and proponents of romantic expression aesthetics “pompiers”.

The vanguard pompiers make small talk about music just as they do about Freudianism or Marxism. At the slightest provocation they bring up the complexes of psychoanalysis [. . .]. All things considered, to that sort of pompier I prefer the pure and simple pompier who talks about melody and, with hand over heart, champions the incontestable rights of sentiment, defends the primacy of emotion, gives evidence of concern for the noble, on occasion and even goes so far as to praise my *Firebird*. You will readily understand that it is not for this reason that I prefer him to the other sort of pompier. . . It is simply that I find him less dangerous. The vanguard pompiers, moreover, make the mistake of being contemptuous beyond all measure of their colleagues of yesteryear. Both will remain pompiers all their lives, and the revolutionary ones go out of style more quickly than the others: time is a greater threat to them.³⁴¹

In the post-war years, Stravinsky’s social resonance was suppressed by the sophisticated, philosophical speculation and the extremely aggressive tone with which Theodor W. Adorno attacked Stravinsky’s views and works in *Philosophie der neuen Musik*, released in print shortly after the lectures on music poetics³⁴². Stravinsky did not react to Adorno’s brutal attack, despite the fact that in the post-war years he published multi-volume conversations with Craft, in which he commented on the publications (for example, Schoenberg’s letters³⁴³). The composer did not engage in polemics with the word juggling Adorno, although the philosopher consistently deprecated his work (including amongst others in the work *Strawinsky. Ein dialektische Bild*³⁴⁴). Stravinsky did not change his

341 Igor Stravinsky, *Poetics of Music*, p. 92.

342 Stravinsky’s *Poétique de la musique* was published in French in 1942 (in English, as *Poetics of Music* in 1947), and Adorno’s *Philosophie der neuen Musik* in 1949 (Tubingen: Mohr). The second part of this book is entitled *Strawinsky und die Restauration*.

343 Compare Igor Stravinsky, *Themes and Conclusions*, op. cit., pp. 284–253.

344 Theodor W. Adorno, *Strawinsky. Ein dialektische Bild*, in: *Quasi una fantasia*, Frankfurt a. M.: Suhrkamp Verlag, 1963, pp. 201–242; compare Carl Dalhaus, *La polemica di Adorno contro Stravinskij e il problema della “critica superiore”*, in: *Stravinskij oggi*, (conference materials from Milan 1982), ed. Anna M. Morazzoni, “Quaderni de

views negating the idea of progress in art. His reaction was only further musical masterpieces and scores written in accordance with Schoenberg's idea of a basic set, but subordinated to his own technique of montage of sound-units with perceptual invariance and being a kind of continuation of the European musical tradition.

The philosophy of new music was approved by the young generation of composers, because Adorno propagated it not only as a book author but also as a lecturer and speaker, including as a participant in the Summer Courses of New Music in Darmstadt³⁴⁵, which were attended by young composition adepts, avant-garde music performers and critics from various European and American countries. In contrast, Stravinsky did not have constant and direct contact with the new generation of musicians in the post-war years, neither in Europe nor overseas; he worked only as a composer and conductor-performer mainly of his own works.

Adorno's criticism of Stravinsky's views and music was carried out from the position of philosophy formulated by Hegel and Marx³⁴⁶. The author of *Philosophie der neuen Musik* adopted the hypothesis about the existence and dialectical development of the "objective spirit" and associated it with specifically understood "musical material"³⁴⁷, the development of which is historically

Musica/Realità" 10, (1986), pp. 46–59. A further attempt to disavow Stravinsky's music was the article by René Leibowitz, *Igor Strawinsky ou le choix de la misere musicale*, "Le Temps Modernes", 1946 no. 7. Then the music of both composers was often compared; see amongst others Milton Babbitt, *Stravinsky's Verticals and Schoenberg's Diagonals: A Twist of Fate*, in *Stravinsky Retrospectives*, op. cit., pp. 15–35; Carl Dahlhaus, *Schoenberg's late works*, in *Schoenberg and the New Music* op. cit., pp. 156–168.

345 The Darmstadt International Summer Courses for New Music, initiated in 1946 by Wolfgang Steinecke, encompass the teaching of both composition and interpretation and also include premières of new works.

346 Adorno was a representative of the Frankfurt Philosophical School, the intention of which was to create a Marxist theory based on "social research" and concepts borrowed from psychoanalysis. Adorno's fame was strengthened by his close acquaintance with Thomas Mann, who publicised his participation in the creation of the novel *Doctor Faustus*.

347 The key concept in Adorno's philosophy is "material". According to Carl Dahlhaus "by material Adorno meant nothing less than the objective spirit and the way it is manifested in music". Carl Dahlhaus, *Schoenberg's late music*, in *Schoenberg and the New Music*, op. cit., p. 158; compare Max Paddison, *Adorno's Aesthetics of Music*, Cambridge: Cambridge University Press, 1993; Julian Johnson, *Analysis in Adorno's Aesthetics of Music*, "Music Analysis" 1995 no 2–3, pp. 295–313.

determined, and therefore the artist must comply with the “forces of progress”. Adorno opposed the progressive artist - thus understood - to the abstract social community (treated as a “bourgeois” crowd, susceptible to the temptations of modern technology and commercialism). Adorno’s musical preferences were formed at the Viennese school; he learned the arcana of compositional art with Alban Berg, and honed the skills of a music critic by propagating the views and music of Schoenberg. In his *Philosophy of Modern Music*, Adorno made a revolutionary attempt to oppose the popular opinion, which in the interwar years recognised Stravinsky as a master of contemporary music. In the 1950s and 1960s, it turned out that the attempt to disavow Stravinsky’s views and works proved successful.

Adorno furiously convinced his readers that Stravinsky had a pathological personality, that his music is aesthetically and technically completely worthless, so his artistic views and technical means were not worth following by the young generation of artists. He authoritatively stated that his “Self-proclaimed order is only a mask of chaos”³⁴⁸, accused him of using “stylistic tricks”, of holding a desire to be “a sanctified classic and not just a modernist”³⁴⁹. He also suggested that the current prestige enjoyed by the composer “is not explained musically, but socially”³⁵⁰. In his verbal equilibristics, Adorno arbitrarily mixed terms derived from music theory with philosophical and sociological concepts, he spoke as a true expert on both the development of music theory and its history, decisively deciding what is consistent with progress, and therefore worth imitating.

In the interwar years music critics³⁵¹, sympathising with liberal and Marxist thought, did not undermine the value of Stravinsky’s early works, but only with resistance accepted his determination to continue the European musical tradition in the works called neoclassical. Adorno, on the other hand, denounced all of Stravinsky’s musical works, including such masterpieces as *Petrushka*, *The Rite of Spring* or *The Soldier’s Tale*, reprimanding them for “identifying with the

348 „Die Ordnung, die sich selber proklamiert, ist nichts als das Deckbild des Chaos”. Theodor W. Adorno, *Philosophie der neuen musik*, Europäische Verlagsanstalt: Frankfurt am Main, 1958, p. 6.

349 „...bewahrter Klassiker zu werden, kein bloßer Moderner”. Ibid., p. 128.

350 „Daher die kaum spezifisch musikalisch, nur antropologisch erklärbare Wirkung”. Ibid., p. 157.

351 Hans Mersmann in his book *Die moderne Musik seit der Romantik* (Wildpark-Potsdam, 1927) wrote, that the new and progressive art is represented by Stravinsky’s *Rite of Spring* and by the work of Schoenberg and his students.

community” or “infantilism,” which “took on a studied attitude of insanity”. He concluded

Although townspeople invent Schoenberg’s pupils from madmen [...] and consider Stravinsky witty and normal, it is Stravinsky’s music that imitates obsessive neurosis [...] of the morbid aggravation, which is schizophrenia.³⁵²

The new concept of musical theatre - using, among others, the proposals of Meyerhold and artists gathered around the “*Mir iskusstva*” magazine, based on Stravinsky’s original treatment of the relationship between the hero of the stage action and solo parts³⁵³ - were interpreted by Adorno as a manifestation of “depersonalisation”. Also - it would seem - Stravinsky’s undeniable mastery in the field of instrumentation, manifesting itself in the search of new “colours” of sound - Adorno defines as “fetishisation of techniques”; the “dynamic peace” of his music compression - as “hebephrenia”; care for the harmonious construction of musical time by emphasising the relationship of similarity - as “catatonia”. In addition to using epithets to suggest Stravinsky’s psychopathic personality, Adorno also tried to deprecate his compositional technique, which has enjoyed widespread recognition until now. According to Adorno’s logic, Stravinsky’s compositional workshop is “reactionary” because he did not accept the “progressive” method of composing in the interwar years, that is, Schoenberg’s dodecaphony. The author of *Philosophie der neuen Musik* authoritatively proclaimed that “music [...] has gone through the dialectics of history. Dodecaphony is its essential purpose”³⁵⁴. He therefore concluded

Opposition to the concept of rational and consistent organisation of the work [...] exposed creative methods, such as Stravinsky’s and Hindemith’s methods, as reactionary, and technically-reactionary [...]. Musicism, not music, is the skilful juggling of distracted matter instead of constructive consequence.³⁵⁵

352 „Während die Bürger die Schule Schönbergs verrückt schelten, weil sie nicht mitspielt, und Strawinsky witzig und normal finden, ist die Komplexion seiner Musik der Zwangsneurose und mehr noch deren psychotischer Steigerung, der Schizophrenie, abgelernt”. Theodor W. Adorno, *Philosophie der neuen Musik*, op. cit., p. 156.

353 For example, in *Renard* or *The Wedding*, Stravinsky does not combine vocal parts with specific characters of stage action; sometimes several vocal parts are associated with one character or one vocal part with several characters of the presented action.

354 „Musik, welche der historischen Dialektik verfiel, hat daran teil. Die Zwölftontechnik ist wahrhaft ihr Schicksal”. Theodor W. Adorno, *Philosophie der neuen Musik*, op. cit., p. 67.

355 „Es ist Gegensatz zur Idee der rationalen Durchorganisation des Werkers, . . . welcher Verfahrensweisen wie die Strawinskys und Hindemiths als reaktionär kenntlich gemacht. Und zwar als technisch reaktionär. . . Musikantentum ist das geschickte

The accusation against Stravinsky's music was also that the audience liked it. According to Adorno's philosophy, "collectivity" cannot properly assess the "direction of the historical development" of art: it accepts the backward and rejects the progressive. Stravinsky's achievements, widely known though not fully recognised, in the field of metrorhythmics are confirmed by Adorno who asserts that "novelty is replaced by irregularity of repetitions"³⁵⁶, and his composing discipline manifested in the economy of the techniques used, in the selection of what is unnecessary and what disturbs the balance, he calls "regression", "pauperisation", "the ruin of technique itself". Adorno also acknowledged that Stravinsky's works from the interwar years only constitute - as Rudolf Kolisch, who was associated with Schoenberg, claims - "music about music".

Against this background, the figure of Schoenberg looked quite different, his music was almost unknown and not accepted by concert listeners at the time, and the theory of dodecaphony - propagated by his students as an innovative technique for noting coherent scores - raised many reservations among recognised musical authorities at that time.

Although in his dialectical analysis of Schoenberg's music Adorno showed contradictions that led, in his opinion, to the crisis of art and its social isolation, he fully shared Schoenberg's concept of "progressive music"³⁵⁷. They both combined the future of music with a mix of various dissonant sounds and called for a break with the idea of musical beauty, generally associated with euphonic sound, *bel canto* and expressive construction based on an audibly tangible relation of sound-units similarity. They postulated a radical break with the sound tradition of European music, especially Italian, by proclaiming the view that "Art means New Art"³⁵⁸, which must be fundamentally different from the one previously composed: "all that was good in the preceding period should not occur now."³⁵⁹

Schalten mit einem abgespaltenen Materialbereich an Stelle der Konstruktiven Konsequenz, die alle Materialschichten dem gleichen Gesetz unterwirft". *Ibid.*, p. 56.

356 „... in dem die Unregelmässigkeit der Wiederkehr das Neue ersetzt". *Ibid.*, p. 144.

357 Shortly after the publication of *Philosophie der neuen Musik* (1949) by Adorno, was published a collection of Schoenberg's articles and previously unpublished manuscripts entitled *Style and Idea. Selected Writings of A. Schoenberg*, ed. D. Newlin, New York 1950; new expanded edition, ed. Leonard Stein, London: Faber & Faber, 1975, 2nd edition 1984.

358 Arnold Schoenberg, *New Music, Outmoded Music; Style and Idea* (1946), in: *Style and Idea*, op. cit. p. 113.

359 *Ibid.*, p. 120.

Adorno was also convinced that the goal of art, its “aesthetic essence” is to clarify rebellion and aggression, not sensuously perceptible order.

Art was never intended to guarantee or reflect peace and order, but to bring to light what was pushed under the surface of life, and thus to resist all the illusory and pressure of the facade. If she gave up such resistance to reality, she would lose, together with the critical element, her aesthetic essence and become a trivial game.³⁶⁰

Although both Schoenberg and Adorno remained faithful to the concept of *Kunstwerk*, they referred it to the “technically correct” score, written according to the rules of dodecaphony. They suggested that dodecaphony (serialism) is a “historic necessity” and the goal toward which the evolution of “musical material” was heading. Adorno emphasised the need to submit to “progressive forces”, and proclaimed the need for a radical break with cultural tradition and, at the same time, suggested that it was Schoenberg who knew the correct direction of music development and was ahead of his time. By promoting in his *Philosophie der neuen Musik*, a thesis, later approved by the young generation of artists, that “the essential purpose of music is dodecaphony”, he contributed to the takeover of the position of the leader of new music by the Schoenberg school in the 1950s and 1960s. Hence, the ideas of basic set and serial relations were placed in the centre of interest of composers and music theorists. Undoubtedly, the dissemination of dodecaphonic technique also resulted from publications on the nature of composition propaedeutics based on the idea of the basic twelve-tone series³⁶¹.

Philosophie der neuen Musik brought not only fame to its author, but also had a decisive influence on post-war musical culture, as well as on musicological reflection on the music of the twentieth century. Stravinsky was convinced, however, that both progressive, “liberated” avant-garde art and “enslaved” socialist realist art, contributed to the devastation of the idea of beauty in twentieth-century art.

360 “Nie sollte Kunst Ruhe und Ordnung garantieren oder spiegeln, sondern das unter die Oberfläche Verbannte zur Erscheinung zwingen und damit der Oberfläche, dem Druck der Fassade widerstehen. Gäbe sie solchen bestimmten Widerspruch auf, so verlöre sie mit dem kritischen Element ihr asthetisches und würde zum nichtigen Spiel erniedrigt.” Theodor W. Adorno, *Die Gegängelte Musik*, in: *Dissonanzen*, Göttingen: Vandenhoeck & Ruprecht, 1956, p. 49.

361 Compare Alicja Jarzębska, *Idee relacji serialnych*, Kraków: Musica Iagellonica, 1995.

5. Music for theatre and concert music

New idea of musical theatre

Stravinsky was the co-creator of a new concept of musical theatre, which postulated that music occupies a central place within, yet auditory impressions are as important as visual (regarding choreographic movement and stage design), therefore the entire musical and theatre composition (that is auditory-visual impression) should be subordinated to the idea of beauty. In his opinion, the music preferred by the composer (with a satisfying sound and expressive construction) can be “visualised” by the movement of the human body and the logical sequence of choreographic systems, and correlated with the artistic images (scenography).

In the musical theatre proposed by Stravinsky, the verbal text (sung or spoken) is sometimes used or not. In performances without a verbal text, the visual impressions accompanying the music (choreographic movement, costumes, decorations) suggest some - commonly known in the culture - events (and the accompanying emotions). Furthermore, the verbal text used in Stravinsky's musical theatre usually has a moral message that both “teaches and entertains”.

This vision of musical theatre is based on the assumption that visual impressions synchronised with the quality of the sound and its design to a large extent facilitate art recipients' active contact with musical reality, that is, carefully monitoring the relationship of contrast and similarity between sound events. As music does not move in the abstract, Stravinsky was convinced that all music demands some exteriorisation for the perception of the listener, and that its translation into plastic terms requires exactitude and beauty.

I have always had a horror of listening to music with my eyes shut, with nothing for them to do. The sight of the gestures and movements of the various parts of the body producing the music is fundamentally necessary if it is to be grasped in all its fullness. All music created or composed demands some exteriorisation for the perception of the listener. In other words, it must have an intermediary, an executant. That being an essential condition, without which music cannot wholly reach us, why wish to ignore it, or try to do so - why shut the eyes to this fact which is inherent in the very nature of musical art? [...] if the player's movements are evoked solely by the exigencies of the music [...] why not follow with the eye such movements [...] which facilitate one's auditory perceptions? As a matter of fact, those who maintain that they only enjoy music to the full with their eyes shut do not hear better than when they have them open, but the absence of visual distractions enables them to abandon themselves to the reveries

induced by the lullaby of its sounds, and that is really what they prefer to the music itself.³⁶²

According to Stravinsky, visual impressions should help the listener-viewer actively follow the beautiful construction of the musical time. He also treated the concert performance as a kind of “musical spectacle” in which the gestures and movements of performers are clearly subordinated to the music played. In the composer’s opinion, the instrumentalist is an orator who speaks an unarticulated language.

... it was not enough to hear music, but that it must also be seen. What shall we say of the ill-breeding of those grimacers who too often take it upon themselves to deliver the “inner meaning” of music by disfiguring it with their affected airs? For, I repeat, one sees music. An experienced eye follows and judges, sometimes unconsciously, the performer’s least gesture. From this point of view, one might conceive the process of performance as the creation of new values that call for the solution of problems similar to those which arise in the realm of choreography. In both cases, we give special attention to the control of gestures. The dancer is an orator who speaks a mute language. The instrumentalist is an orator who speaks an unarticulated language. Upon one, just as upon the other, music imposes a strict bearing. For music does not move in the abstract. Its translation into plastic terms requires exactitude and beauty.³⁶³

Stravinsky was interested in musical theatre throughout his life. His childhood and youth passed in the atmosphere of fascination with musical theatre. After all, as is generally known, he was the son of Fyodor Stravinsky, a renowned and esteemed opera singer from the Mariinsky Theatre in Saint Petersburg. He was also a close associate of Sergei Diaghilev, the founder of Ballets Russes. This youthful fascination resulted in numerous stage works, which he wrote throughout his life. Stravinsky’s output includes more than twenty works composed with a view to their theatrical, that is auditive-visual, performances by Sergei Diaghilev’s Ballets Russes, as well as other ballet ensembles and music theatres³⁶⁴.

362 Igor Stravinsky, *An Autobiography*, op. cit., pp. 72–73.

363 Igor Stravinsky, *Poetics of Music*, op. cit., pp. 133–134.

364 See: Minna Lederman (ed.), *Stravinsky in the Theatre*, New York: Pelegrini, 1949; Siergiej L. Grigoriev, *The Diaghilev Ballet 1909–1929*, trans. Vera Bowen, London: Constable, 1953; Ludwik Erhardt, *Balety Igora Strawieńskiego*, Kraków: PWM, 1962; Reinhold Schubert, *Strawinsky und das musikalische Theater*, in: Otto Tomek (ed.), *Igor Strawinsky*, Köln: J.B. Bachem, 1963, pp. 65–71; Vershinina, Irina, *Stravinsky’s Early Ballets*, trans. L.G. Heien, Ann Arbor: UMI, 1986; Alexander Schouvaloff, Victor Borovsky, *Stravinsky on Stage*, London: Stainer & Bell, 1982, Charles Joseph, *Stravinsky*

He began to create his first work for theatre, *The Nightingale*, as a beginner, twenty-six-year-old composer (sketches of the first act of this opera were written in 1908), and he composed his last stage piece, *The Flood*, when eighty years old (in 1962). The final, visual shape of these performances was the result of Stravinsky's collaboration with other artists (choreographer, painter-screenwriter, poet-librettist). The composer was usually the author of the subject and the ideological message, as well as a general vision of the performance in line with the character of the composed music

Stravinsky's stage works are usually referred to as "ballet" or "opera". Nonetheless, these works - in which music intended for various performance techniques (instrumental or instrumental-vocal with the lyrics sung and spoken) is associated with various types of stage movement (pantomime, ritual gesture, acrobatics, classical and non-classical choreography, etc.) hardly succumb to such a simple classification of musical spectacles. The composer was open to all the possibilities offered to him to combine music with visual impressions. In the 1940s he wrote music for the Broadway revue (*Scènes de ballet*)³⁶⁵ and for a circus show (*Circus Polka* "for a young elephant")³⁶⁶, and twenty years later, commissioned by American television (CBS-TV) he composed a television opera (*The Flood*) taking into account the specific possibilities and properties of this type of medium. He did not refuse to cooperate with film producers³⁶⁷, but his contacts

↳ *Balanchine. A Journey of Invention*, New Haven & London: Yale University Press, 2002; Charles Joseph, *Stravinsky's Ballets*, New Haven, CT, 2011

365 Billy Rose, one of the Broadway entertainment tycoons, offered him \$ 5,000 for 15 minutes of ballet music for the revue *The Seven Lively Arts*, which was to be an apotheosis of various types of art. The fragment devoted to classical ballet was to be realised with Stravinsky's music and with Dolin's choreography. In conversations with Craft, the composer stated that: "But in spite of [Anton] Dolin, the choreography was my own, in the sense that I conceived the sequence, character, and proportions of the pieces myself and visualised the dance construction of this plotless, "abstract" ballet as I wrote the music. In fact, no other score of mine prescribes a choreographic plan so closely". Igor Stravinsky, Robert Craft, *Dialogues and a Diary*, op. cit., p. 81

366 The Ringling Brothers (properly Barnum and Bailey Circus) commissioned George Balanchine to create a dance sequence to the number for a young elephant. The choreographer asked Stravinsky to write a polka. Compare Eric Walter White, *Stravinsky: the Composer and his Works*, op. cit., p. 412.

367 In 1942 Stravinsky composed music to a film about the Nazi invasion of Norway produced in Hollywood, but he did not accept – inconsistent with his concept – the film producers' interference and ultimately withdrew from cooperation. This music, in which the composer used Norwegian folk melodies, functions as a concert piece entitled *The Norwegian Moods* (performed for the first time on 13th January 1944 in

with the world of film did not result in music “for the film”, because he always remained faithful to his idea that well-structured music should be the basis of visual impressions. He was not interested in “illustrating moving images” subordinated to film producers’ tastes³⁶⁸.

The centuries-old tradition of European musical performances is associated with concepts accenting either their verbal-dramatic aspect (amongst others *jeu parti*, *tragédie lyrique*, *dramma per musica*), or motor-ritual (for example, *commedia dell’arte*, *ballet de cour*, *beggar’s opera*, burlesque). Stravinsky - convinced that the movement of the human body facilitates active auditory perception - referred to the second type of theatrical tradition and combined it with new trends in contemporary theatre and film (including Vsevolod Meyerhold, Sergey Eisenstein) taking into account the importance of stage movement and montage techniques³⁶⁹.

Stravinsky’s musical spectacles are a kind of choreo-drama or choreo-picture. The composer named them with various terms suggesting a connection with the

Cambridge, Mass. by the Boston Symphony Orchestra conducted by the composer). On the other hand, Stravinsky used the music composed in 1943 to the film *The Song of Bernadette*, which was not produced, in *The Symphony in Three Movements* (the second movement is the music to the scene of revelation of Mother of God in Lourdes).

368 Stravinsky’s correspondence with the producer of the revue *The Seven Lively Arts*, to which he agreed to compose music (*Ballet Scenes*) is a characteristic and humorous testimony of this attitude. In the talks with Craft, Stravinsky recalled: “After the show in Philadelphia preceding the official premiere [which took place on 7 December 1944 in Ziegfeld Theatre on Broadway] I received a telegram:

“your music GREAT SUCCESS STOP COULD BE SENSATIONAL SUCCESS IF YOU WOULD AUTHORISE ROBERT RUSSELL RENNETT RETOUCH ORCHESTRATION STOP RENNETT ORCHESTRATES EVEN THE WORKS OF COLE PORTER. I telegraphed back: satisfied with great success”. Igor Stravinsky, Robert Craft, *Dialogues and Diary*, op. cit., p. 83.

369 Vsevolod Meyerhold (1874–1940) in the revelatory theatre experiment combined traditions of Japanese theatre, Italian dell’arte comedy and Russian skomorokhs with the principles of constructivism; he used hyperbolic generalisation, metaphor, sharp grotesquery, conventionality and synthesis of various types of arts. He aimed at new organisation of stage and performance based on “bio-mechanics”, which consisted of vivid shaping of the movement of a figure and gesture consistent with the content of a text and music. Compare Eric Bentley, *The Theory of The Modern Stage: An Introduction To Modern Theatre And Drama*, Harmondsworth: Penguin Books, 1976; Kazimierz Braun, *Wielka reforma teatru w Europie: ludzie - idee - zdarzenia*, Wrocław: Zakład Narodowy im. Ossolińskich, 1984.

ritual-conventional movement, with genres referred to as burlesque³⁷⁰, *commedia dell'arte*, *opera buffa*, and such stage forms in which the “story” is told through both word and gesture (pantomime). For example, *Petrushka* is a “Burlesque in Four Scenes” (for symphonic orchestra); *Renard* - “A burlesque story . . . to be sung and played on the stage” (by four vocalists, four dancers and an ensemble of fifteen instrumentalists); *The Soldier's Tale* “to be read, played and dances” (for violin solo, chamber ensemble and three speakers, two dancers); *The Wedding* - “Russian choreographic scenes with song and music” (for choir and soloists and four pianos with percussion); *Perséphone* - “Melodrama in three scenes” (for speaker, solo singers, chorus dancers and orchestra), in which the title role is shared by two performers - a mime and a speaker³⁷¹; *The Flood* is “A Musical Play” (for solo singers, chorus with speaking parts and for orchestra) – a biblical allegory told through dance and narrative³⁷².

An important innovation in Stravinsky's musical spectacle was the breaking - so strict in Italian opera and musical drama of Wagner - of the relationship between the hero of the stage action and the singer. In an interview published in 1913, the composer said that “Music can be married to gesture or to words - not to both without bigamy”³⁷³. Therefore – just like Meyerhold in his theatre

370 Burlesque is a comic-satiric piece with the features of a parody, grotesque, caricature, combining pathos with ordinariness. This genre comprising stage, poetic and narrative forms was started in the sixteenth century in Italy and was popularised in the seventeenth century in France. This term is also used to describe a verbal-musical show popular at the beginning of the nineteenth century in the United States. In film, especially in silent film (1907–1923) the burlesque style originating from stage, stage-musical and circus forms were created, among others, by Ch. Chaplin, H. Lloyd.

371 In his *Dialogues*, Stravinsky wrote: “The mime should not speak, the speaker should not mime, and the part should be shared by two performers. [. . .] The speaker Perséphone should stand at a fixed point antipodal to Eumolpus, and an illusion of motion should be established between them. The chorus should stand apart from and remain outside of the action. The resulting separation of the text and movement would mean that the staging could be worked out entirely in choreographic terms.” I. Stravinsky, R. Craft, *Dialogues and a Diary*, op. cit., p. 21. See also Tamara Levitz, *Modernist Mysteries: Persephone*, op. cit.

372 See: Alicja Jarzębska, *Semantyczne, strukturalne i integrujące funkcje środków muzycznych w “Potopie” I. Strawińskiego*, “Muzyka” 1993, no. 1, pp. 39–68.

373 Interview for “The Daily Mail” from 13th February 1913; quotation according to: Paul Griffiths, Igor Stravinsky, Robert Craft, Gabriel Josipovici, *Igor Stravinsky “The Rake’s Progress”*, Cambridge: Cambridge University Press, 1982, p. 6.

productions of traditional operas – the composer separated the roles of singer and actor, which in the musical theatre up to that time were combined in the person of a single performer. The dramatic action, as a set of subsequent images, is ‘shown’ through a dancer’s pantomime-choreographic movement and a given figure is associated with the voice of various performers.

For example, in *Renard* and *The Wedding*, one vocal voice is associated with various figures and the figure of a given protagonist – with various vocal voices. In *Renard* four soloists - two tenors and basses - alternately sing the role of one of the four heroes of this burlesque: Fox, Rooster, Cat or Ram, or comment (through song) on the events. An even more “abstract” relationship between soloists and heroes can be seen in *The Wedding*, where the role of the mother of the bride is sung first by tenor (the score -number 21) and then by mezzo-soprano (number 83; in duet with soprano - mother of the groom), the groom’s role is sung simultaneously by two basses (number 50), and the soprano voice performs first the bride’s part (the beginning of the first part), and then the role of the groom’s mother (number 83). The relationships between the stage hero and the dancer are also varied. In *The Soldier’s Tale*, for example, the princess’s role is a pantomime-choreographic role, and the devil’s and soldier’s roles are danced by dancers and “spoken”. In *Persephone*, on the other hand, the role of the title heroine is spoken by the speaker and danced by the dancer.

Stravinsky’s works composed during the period of Russian artists’ increased interest in the native roots of theatrical art, refer to the so-called pre-literary Russian theatre³⁷⁴. Taking into account mutual contaminations, in this theatre Simon Karlinsky distinguishes the following categories: (1) pagan rituals connected with the change of the seasons originating from pre-Christian times, (2) dramatised rural customs celebrating engagement and wedding, in which

374 According to Simon Karlinsky, an expert of the history of Russian shows starting from the prehistoric times to Pushkin, before literary drama appeared in Russia – in the last quarter of the seventeenth century in the form of amateur performances in seminaries (school drama) and then at the court of Tsar Alexander, court drama (modelled on German drama) – in Christian Russia dramatised rituals and folk plays were cultivated, which can be referred to as Russian pre-literary theatre. See Simon Karlinsky, *Igor Stravinsky and Russian Preliterate Theater*, in Jann Pasler (ed.), *Confronting Stravinsky: Man, Musician, and Modernist*, op. cit., pp. 3-15.

Christian tradition merges with elements of pagan origin, (3) performances of folk, itinerant artists, the so-called *skomorokhs*, who played and sang in animal masks, amazing the audience with their circus agility. In addition to these three forms of folk theatre, already existing in the times of Kiev Ruthenia (and even earlier), in the subsequent centuries (in XVIII and XIX) (4) the so-called *Maslenitsa* and *Maslenitsa giuliana* became popular, which were urban rites and customs connected with celebrating a carnival preceding Lent period (puppet theatre, circus bear and various masks were then used at the fairs) and (5) verbally preserved tradition of a performance (“a game”) about a villager, a devil and a far-off kingdom, popular among simple soldiers and Siberian exiles.

If we consider Stravinsky’s major works for the period 1910–1918, we can see that *The Rite of Spring* [...] is a musical dramatisation of the first of these categories - a pagan seasonal agrarian rite; *Les Noces* [...] sets to music the second of our categories; *Renard* [...] is [...] a modern revival of the spirit of the *skomorokhi*; *Petrushka*, apart from its protagonist’s drama, is a catalogue of *maslenitsa* customs; and *Histoire du soldat*, despite its Swiss disguises, shares features with the soldier and convict folk drama.³⁷⁵

Admittedly, traditional folk rituals and ceremonies were a source of inspiration for Stravinsky, but the composer subordinated them to his own musical and dramatic vision. For example, he wrote about his work, *The Wedding*:

It was not my intention to reproduce the ritual of peasant weddings, and I paid little heed to ethnographical considerations. My idea was to compose a sort of scenic ceremony, using as I liked those ritualistic elements so abundantly provided by village customs which had been established for centuries in the celebration of Russian marriages. I took my inspiration from those customs, but reserved to myself the right to use them with absolute freedom.³⁷⁶

Stravinsky’s other works for musical theatre refer primarily to Italian *commedia dell’arte* and *opera buffa* (*The Nightingale*, *Mavra*, *Pulcinella*, *The Rake’s Progress*), to English *beggar’s opera* (*The Rake’s Progress*), to French *ballet de court* (*Agon*) and classical ballet (*Apollo*, *The Fairy’s Kiss*, *Card Game*, *Orpheus*), to the oratorio and baroque opera (*Oedipus Rex*), and are also a proposition of a new type of musical-choreographic performance, the so-called abstract (that is, without

375 Simon Karlinsky, *Igor Stravinsky and Russian Preliterate Theater*, op. cit., p. 5.

376 Igor Stravinsky, *An Autobiography*, op. cit., p. 106.

a plot), emphasising the beauty of the geometric composition of characters and groups as well as their movements and gestures (*Agon*, *Danses concertantes*, *Scènes de ballet*). In *Agon*, for example, the “visualisation” of musical architecture is associated with ordering the succession of subsequent figures and dance arrangements for twelve performers arranged in groups of two, three, or four dancers. The traditional story is therefore replaced by a “play on numbers” (see Example 52).

According to Stravinsky, in musical theatre, apart from music, the most important aspect should be the beauty of visual arts and stage movement that dominate over the word. The composer treated choreography as a third - next to painting and sculpture - kind of visual arts, that is as a “live sculpture”, and suggested - adequate to music - various relationships between sound and stage movement. Therefore, he referred to the custom of combining music with ritual gesture and to the tradition of droll acrobatics of jugglers appearing in travelling theatres, without giving up the exquisite beauty of classical dance, derived from court ballets.

Undoubtedly, his cooperation with the group of painters centred around Sergei Diaghilev had a significant impact on his views on musical theatre. Already in 1911 Stravinsky strongly opposed the opinions propagated in the circle of Nikolai Rimsky-Korsakov³⁷⁷. In a letter (from 8th/21st July 1911) to Vladimir Rimsky-Korsakov, he confided in the “joyful discovery” that the only form of stage art that only has beauty as its fundamental task is musico-plastic spectacle, e.g. the ballet, as “the art of animated form”.

I mean the Ballet. Although you say that you are no enemy of ballet, later you claim that it is a ‘low form’ of scenic art. At this, everything became clear to me: from this phrase it is clear to me that you simply *do not like* ballet, and have no interest in it, that you do not attach any great significance to it. I will only say to you that it is just the opposite for me. I love ballet and am more interested in it than in anything else. And

377 In his autobiography Stravinsky stated that „Although our ballet shone then, as always, by reason of its technical perfection, and although it filled the theatre, it was only rarely that these circles were represented among the audience. They considered this form of art as an inferior one, especially as compared with opera, which, though mishandled and turned into musical drama (which is not at all the same thing), still retained its own prestige. This was particularly the point of view in regard to the music of the classical ballet, which contemporary opinion considered to be unworthy of a serious composer”. Igor Stravinsky, *An Autobiography*, op. cit. p. 26.

this is not just idle enthusiasm, but a serious and profound enjoyment of scenic spectacle – of the art of animated form [*zhivaya plastika*]. And I am simply bewildered that you, who so loved the plastic arts, who took such an interest in painting and sculpture (that is, if you have not yet cooled toward them, too), pay so little attention to choreography – the third plastic art – and consider ballet to be a lower form than opera. If Michelangelo were alive today, I thought, looking at his frescos in the Sistine Chapel, the only thing his genius would recognise and accept would be the choreography that is being reborn today. Everything else that takes place on the stage he would doubtless call a miserable farce.

For the only form of scenic art that sets itself, as its cornerstone, the tasks of beauty, and nothing else, is ballet. And the only goal Michelangelo pursued was visible beauty. [...] It saddens me when people with whom I have been such close friends, as with you, feel completely the opposite from me. It is true that I, who am working in the choreographic sphere, have sensed the significance and the necessity of what I am doing [...] while you, on the other hand, see nothing but the banal and even simply awful operatic productions and ugly ballets [...] and, on the other, out of your prejudice against Diaghilev, have not budged from your position, and, not recognising any significance in choreography (for you have said that ballet is lower than opera, while for me all art is equal – there are not higher and lower arts, there are different forms of art – if you place one below another, it only proves that the plastic arts are less dear to you than another form of art – or else simply a thing you can do without), you dream only of artistic productions of existing operas, not giving any thought to the fact that opera is a spectacle, and a spectacle, at that, with an obligation to be artistic, and, consequently, as such, ought to have its own self-sufficient value – just as captivating gestures and movements in dance – which for some reason you place lower than recitative – are valuable, when they are created by the fantasy of a ballet master's talent, just as music, divorced from spectacle [is valuable]. These are not mere applied arts – it is a union of arts, the one strengthening and supplementing the other.

I would understand someone who opposed all unions as such: drama and music – opera, choreography and music – ballet. What can you do, it seems the fellow likes his art pure: music as music, plastic art as plastic art. But you I cannot understand, my dear, for you love the plastic arts, or always have up to now. [...]

I think that if you would attend the ballet regularly (artistic ballet, of course), you would see that this 'lower form' brings you incomparably more artistic joy than any operatic performance (even the operas with your favourite music), a joy I have been experiencing now for over a year and which I would so like to infect you all with and share with you. It is the joy of discovering a whole new continent. Its development will take lots of work – there's much in store.

Well, there you have what I think about ballet, being completely in agreement with Benois and finding nothing wrong with his enthusiasm for ballet. [...] He is a man of rare refinement, keen to the point of clairvoyance not only with respect to the plastic arts but also to music. Of all the artists whom by now I have had occasion to see and to meet,

he is the most sensitive to music. not to mention the fact that he knows and understands it no less well than an educated professional musician.³⁷⁸

In order to achieve the desired integration of auditive and visual sensations, in the process of composing musical pieces and preparing their stage performance, the composer actively cooperated with choreographers, painters and authors of the artwork and libretto to a given spectacle, which is evidenced by both extensive correspondence and published statements of the composer and his associates. Even the very first critics of Stravinsky's music spectacles performed by Diaghilev's ensemble emphasised that

The functions of the composer and the producer are so balanced that it is possible to see every movement on the stage and at the same time to hear every note of the music. But the fusion goes deeper than this. The composition of the two elements of music and dancing does actually produce a new compound result, [...] much as the composition of oxygen and hydrogen produces a totally different compound, water³⁷⁹.

Stravinsky expected that the co-creators of his music spectacles would meet his understanding of stage movement as "the visual counterpart of the musical phrase" and its "equivalent on the same level", so he was critical of any choreography which was not consistent with this vision. Where possible, he interfered in the choreographers' work, demanding the introduction of changes and corrections. When he commented on the preparations to the staging of *Pulcinella*, for example, he wrote that the choreography had to be altered and adapted to the volume of my music.

Frequent conferences with Diaghilev, Picasso, and Massine were necessitated by the task before me - which was to write a ballet for a definite scenario, with scenes differing in character but following each other in an ordered sequence. I therefore had to go to Paris from time to time in order to settle every detail. Our conferences were very often far from peaceable - frequent disagreements arose, and our meetings occasionally ended in stormy scenes. Sometimes the costumes failed to come up to Diaghilev's expectations; sometimes my orchestration disappointed him.

Massine composed his choreography from a piano arrangement made from the orchestral score and sent piecemeal to him by me as I finished each part. As a result of this, it often happened that when I was shown certain steps and movements that had been decided upon I saw to my horror that in character and importance they in nowise

378 English quote according to R. Taruskin, *Stravinsky and the Russian Traditions*, op. cit., pp. 973-4.

379 Henry Colles, *The Fusion of Music and Dancing*. "Le sacre du printemps", "The Times", 12th July 1913; reprint in: François Lesure (ed.), *Igor Strawinsky, "Le sacre du printemps": dossier de presse*, Geneva: Editions Minkoff, 1980, p. 63.

corresponded to the very modest possibilities of my small chamber orchestra. They had wanted, and looked for, something quite different from my score, something it could not give. The choreography had, therefore, to be altered and adapted to the volume of my music, and that caused them no little annoyance, though they realised that there was no other solution. [. . .] I had to go to and fro between Merges and Paris, where my presence was constantly required either to hear singers and rehearse them, or to follow closely the choreographic rehearsals in order to spare Massine unpleasant misunderstandings of the sort already described.³⁸⁰

As a result of such intensive cooperation, a musical spectacle was created “where all the elements - subject, music, dancing, and artistic setting - form a coherent and homogeneous whole”.

Although all this was very tiring, I enjoyed taking part in a task which ended in a real success. *Pulcinella* is one of those productions - and they are rare where everything harmonises, where all the elements - subject, music, dancing, and artistic setting - form a coherent and homogeneous whole. As for the choreography, [. . .] it is one of Massine's finest creations, so fully has he assimilated the spirit of the Neapolitan theatre. In addition, his own performance in the title role was above all praise. As for Picasso, he worked miracles, and I find it difficult to decide what was most enchanting - the colouring, the design, or the amazing inventiveness of this remarkable man.³⁸¹

With time, his concept of choreography as a “living sculpture” and a visual manifestation of logic in a musical construction earned the sympathy of choreographers and has indirectly influenced the development of contemporary ballet. Stravinsky's intentions were fully understood and accepted by George Balanchine (1904–1983), the author of stage movement in ballets such as *Apollo*, *Jeu de Cartes*, *Scènes de ballet*, *Orpheus*, *Agon*, *The Flood*. In his memoirs, he emphasised that his cooperation with Stravinsky on the staging of *Apollo* (1928) was a turning point in his artistic life because

Stravinsky's score for *Apollo* taught me that a ballet, like his music, must have a restraint and discipline. Stravinsky's music had a wonderful clarity and unity of tone, and I saw that gestures, the basic material of the choreographer, have family relations, like different shades in painting and different tones in music. Some are incompatible with others; one must work within a given frame, consciously, and not dissipate the effect of a ballet with inspirations foreign to the tone or mood one understands it must possess. *Apollo* depicted Stravinsky's music visibly.³⁸²

380 Igor Stravinsky, *An Autobiography*, op. cit., pp. 83, 84–85.

381 *Ibid.*, p. 85.

382 George Balanchine and Francis Mason (ed.), *Balanchine's Complete Stories of the Great Ballets*, Garden City, NY: Doubleday and Company, Inc., 1954, pp. 496–7.

The foundation of almost forty years of cooperation between the two artists was the acceptance of ideals associated with the concept of “classicism” and a joint pursuit of manifestation of “transcendental beauty” that is at once personal and universal. In his book *Stravinsky and Balanchine: A Journey of Invention* Charles M. Joseph wrote that:

Both Stravinsky and Balanchine understood that classicism must not be mummified as some sacrosanct relic. Balanchine, particularly, never saw his “butterflies” as embalmed museum pieces. A ballet was a work in progress. For both men, to deny change was to invite stagnation. In the forty years that followed *Apollo’s* premiere. Stravinsky and Balanchine were to collaborate often. Yet of all their achievements, this 1928 ballet, while in some ways it has changed the most, still remains quintessentially the same. Even for a Greek myth, the journey of *Apollon Musagète* has been a curious odyssey indeed. Stravinsky and Balanchine’s unswerving devotion to the abiding principles of reason, balance, austerity, and order continues to resonate. Like the myth itself, *Apollo* engenders a transcendental beauty that touches the core of our spirit in ways that are at once personal and universal.³⁸³

However, if the proposed choreography failed to match Stravinsky’s belief in a “visual depiction of music”, he preferred to present his “music for theatre” in a concert hall. He believed that stage movement, which is not integrally connected with the logic of a musical structure, can only interfere with the listener’s ability to capture the meaning of music. For example, the composer was not pleased with the stage performance of *The Rite of Spring*, with both Nijinsky’s (1913) nor Massine’s (1920) choreography. He believed that the “dancers’ movements” they proposed were not subordinated to the musical structure and his vision of the stage movement as “a series of rhythmic mass movements of the greatest simplicity”.

In composing the *Sacre*, I had imagined the spectacular part of the performance as a series of rhythmic mass movements of the greatest simplicity which would have an instantaneous effect on the audience, with no superfluous details or complications such as would suggest effort. The only solo was to be the sacrificial dance at the end of the piece. The music of that dance, clear and well defined, demanded a corresponding choreography - simple and easy to understand.³⁸⁴

Stravinsky thought that “the choreographic line, should coincide with that of the music”, for “music [. . .] demands from choreography an organic equivalent of its

383 Charles Joseph, *Stravinsky and Balanchine: A Journey of Invention*, New Haven, CT, 2002, p. 123.

384 Igor Stravinsky, *An Autobiography*, op. cit., 48.

own proportions". Meanwhile, Massine's choreography - according to the composer - rarely met these expectations.

I must say, however, that, notwithstanding its striking qualities and the fact that the new production flowed out of the music and was not, as the first had been, imposed on it, Massine's composition had in places something forced and artificial about it. This defect frequently arises, as choreographers are fond of cutting up a rhythmic episode of the music into fragments, of working up each fragment separately, and then sticking the fragments together. By reason of this dissection, the choreographic line, which should coincide with that of the music, rarely does so, and the results are deplorable; the choreographer can never by such methods obtain a plastic rendering of the musical phrase. In putting together these small units (choreographical bars) he obtains, it is true, a total which agrees with the length of a given musical fragment, but he achieves nothing more, and the music is not adequately represented by a mere addition sum, but demands from choreography an organic equivalent of its own proportions. Moreover, this procedure on the part of the choreographer reacts unfavourably on the music itself, preventing the listener from recognising the musical fragment choreographed. I speak from experience, because my music has frequently suffered from this deplorable method.³⁸⁵

Stravinsky's music, composed with both stage and concert performances in mind, is always distinctly structured, that is to say, it gives one the opportunity to auditively capture the relationship between the similarity and contrast of sound units (usually giving an effect of so-called broken symmetry). No wonder, then, that when it comes to concert life, this music has successfully functioned (and still functions) both in its stage and concert versions. On the one hand, his pieces are composed with musical theatre in mind and are sometimes performed without stage "visualisation" (as concert music). On the other hand, the composer accepted theatrical (stage) versions of his works written with concert performance in mind, provided that the choreographic movement was consistent with his idea of musical theatre, meaning that it was a kind of a "moving sculpture", illustrating the music composition of a given piece and the quality (expressiveness) of sound units.

Dozens of Stravinsky's 'concert' compositions were presented as musical performances for various media: orchestra, orchestra and vocal parts, for chamber ensembles, for piano or solo violin and orchestra. The authors of the subject, general idea and sequence of images in such performances were the directors, set designers or choreographers of the time. Balanchine was the author of choreography for almost thirty of Stravinsky's works - composed as "music for theatre" or "concert

385 Ibid., pp. 92-93.

music³⁸⁶. In Charles M. Joseph's opinion, Balanchine recognised the life-giving properties of pulse as the elegantly elemental force of musical movement and "the agent of stability".

From Balanchine's early days with the Ballets Russes through his 1982 restaging of the composer's *Variations for Orchestra* for Farrell, the relentless, fundamental pulse of Stravinsky's music provided the backbone for his choreographic coherence. It supplied the visual and aural ballast for the architectural order evident in their collaborations. It did so even – or perhaps especially – when it sank into the substructure, where balance must find its anchor. Even if the pulse was not immediately perceivable at the music's surface, it was there, acting as the agent of stability. Whether or not others were aware of it explicitly, Balanchine himself heard it loud and clear. As he explained in *The Dance Element in Stravinsky's Music*, the absolute control of an underlying strict beat was Stravinsky's 'sign of authority over time'. The choreographer respected that authority. His ability to hear and visualise the vitality of that pulse in every Stravinsky score became the catalyst for his many ballets. The composer realised the depth of his friend's understanding. He knew that Balanchine recognised the life-giving properties of pulse as the elegantly elemental force of musical movement.³⁸⁷

According to Stravinsky's idea, it is not only stage movement, but also the libretto (the sequence of images or the arrangement of text) that should be subordinate to music architectonics in a musical theatre. Stravinsky's comments on his cooperation with the authors of librettos to his music show that he demanded that they adjust the arrangement and form of the text (both prose and verse) to the musical structure and ideological theme which he had suggested³⁸⁸. Stravinsky chose popular and universally known subjects, for example, from Greek mythology (*Apollo, Orpheus*), from folk tales (*The Soldier's Tale, Renard*) and tales by Hans Christian Andersen (*The Nightingale, The Fairy's Kiss*), he referred to the custom of playing cards (*Card Game*), traditional ritual ceremonies (*The Wedding, The Rite of Spring*) and limited himself to only a few carefully selected events or episodes. He desired that the listener-viewer would not to be curious to expect the plot to develop, and would focus attention first and foremost on auditory impressions (also in stage compositions with verbal text).

386 See Charles Joseph, *Stravinsky and Balanchine*, op. cit., Appendix: *The Stravinsky-Balanchine Ballets*, pp. 354–6.

387 Charles Joseph, *Stravinsky and Balanchine*, op. cit., p. 352.

388 Wystan H. Auden's comment is characteristic, that "it is the librettist's job to satisfy the composer, not the other way round". Igor Stravinsky, Robert Craft, *Memories and Commentaries*, op. cit., p. 145.

Stravinsky's collaboration with the great contemporary painters (such as Alexander Benois, Nikolai Roerich, Leon Bakst, Henri Matisse, Pablo Picasso), who were sometimes both creators of the visual frame of the spectacle and co-authors of the libretto (the so-called "series of images"), contributed to treating stage art as an integral factor of musical performance based on "image sequences" and, consequently, to replace the traditional story with the "montage of attractions" propagated by Sergei Eisenstein³⁸⁹.

It also seems that close cooperation with painters and accepting the "graphic" concept of exposing the guiding idea of the performance through an appropriate arrangement of images had determined Stravinsky's innovative composing method, based on montage. Jann Pasler³⁹⁰ suggests that Stravinsky had turned into auditive sensations the visual effect used in film and theatre, that is a successive montage of short-lived images which belong to two separate events and are displayed in turns. He also used the effect produced by showing two independent "images" on stage at the same moment. What is important in Stravinsky's music is precisely this montage of subsequent sound events, the feeling of discontinuity, of one "music action" being interrupted by other sound events and the impression that two music actions are happening at the same time. In Pasler's opinion, through its novel approach to discontinuity and continuity, Stravinsky's music makes *how* we hear as important as *what* we hear.

The ordering of events and the building of proportional relationships among them replace traditional development as a means of creating form. By trying both to follow the rapid succession of events in these tableaux, rather than any story, and to create close coordination between his music and those events, Stravinsky was led to explore discontinuity in music. Ideas first presented as fragments, abrupt juxtapositions, and

389 "An attraction (in relation to the theatre) is any aggressive aspect of the theatre; that is, any element of the theatre that subjects the spectator to a sensual or psychological impact, experimentally regulated and mathematically calculated to produce in him certain emotional shocks which, when placed in their proper sequence within the totality of the production, become the only means that enable the spectator to perceive the ideological side of what is being demonstrated-the ultimate ideological conclusion. (The means of cognition -"through the living play of passions"- apply specifically to the theatre)". Sergei Eisenstein and Daniel Gerould, *Montage of Attractions*, "The Drama Review: TDR", Vol. 18, No. 1, Popular Entertainments (March 1974), p. 78.

390 Jann Pasler, *Music and Spectacle in Petrushka and the Rite of Spring*, in Jann Pasler (ed.), *Confronting Stravinsky*, op. cit., pp. 53–81. Compare Richard Taruskin, *From Subject to Style: Stravinsky and the Painters*, in Jann Pasler (ed.), *Confronting Stravinsky*, op. cit., pp. 16–28; Hans Curjel, *Strawinsky und die Bildende Kunst*, in Otto Tomek (ed.), *Igor Strawinsky*, op. cit., pp. 56–64.

implausible simultaneities reveal the composer's fascination with the unexpected and his desire to capture an element of surprise. But the music is not without its continuity. In the place of any story, the stage action itself provides the audience with conceptual coherence, a way of understanding relationships between perceptually discontinuous musical sections.

The music's rhythmic organisation also creates continuity in the work, but one that is relational rather than directional. Through its novel approach to discontinuity and continuity, Stravinsky's music makes *how* we hear as important as *what* we hear. Such techniques were expanded upon in *The Rite* and soon became hallmarks of the composer's style. [...] (in *The Rite*) a «plan of action» does not require linear connection between its distinct parts. The action is ritualistic; it consists of a succession of structures. This kind of action allowed Stravinsky full latitude within which to develop further his new ideas about musical continuity. [...] Used to synchronise the audience's visual and aural perception of the ballet, the techniques of contrast, juxtaposition, and superimposition help explain why the reviewers of the first performances were struck by the correspondences between the arts and wrote that it was «possible to see every movement on stage and at the same time to hear every note of the music».³⁹¹

Stravinsky decidedly departed from Wagner's concept of "total artwork", in which the work was treated almost like a religious mystery, whereas music was supposed to be subordinate to the literary drama and the idea of *unendliche melodie*. He proposed a new idea of musical theatre, in which synchronised auditive and visual sensations would be subordinate to the idea of beauty, the principle of distinct structure, classical elegance and "tamed emotion". In his *Poetics of Music* the composer wrote:

I am not without motive in provoking a quarrel with the notorious Synthesis of the Arts. I do not merely condemn it for its lack of tradition, its *nouveau riche* smugness. What makes its case much worse is the fact that the application of its theories has inflicted a terrible blow upon music itself. [...] I have said that I never saw any necessity for music to adopt such a dramatic system. I shall add something more: I hold that this system, far from having raised the level of musical culture, has never ceased to undermine it and finally to debase it in the most paradoxical fashion. In the past one went to the opera for the diversion offered by facile musical works. Later on, one returned to it in order to yawn at dramas in which music, arbitrarily paralysed by constraints foreign to its own laws, could not help tiring out the most attentive audience in spite of the great talent displayed by Wagner. So, from music shamelessly considered as a purely sensual delight, we passed without transition to the murky inanities of the Art-Religion, with its heroic hardware, its arsenal of warrior-mysticism and its vocabulary seasoned with an adulterated religiosity. So that as soon as music ceased to be scorned, it was only to find itself

391 Jann Pasler, *Music and Spectacle in "Petrushka" and "The Rite of Spring"*, op. cit., pp. 66, 67, 73.

smothered under literary flowers. It succeeded in getting a hearing from the cultured public thanks only to a misunderstanding which tended to turn drama into a hodge-podge of symbols, and music itself into an object of philosophical speculation. [. . .] Richard Wagner's music is more improvised than constructed, in the specific musical sense. Arias, ensembles, and their reciprocal relationships in the structure of an opera confer upon the whole work a coherence that is merely the external and visible manifestation of an internal and profound order³⁹².

The composer opposed both the ideological message of Wagner's musical theatre, in which both the lyrics and music are used to convey emotions of a Promethean and erotic nature, as well as his concept of subordinating music - its design and quality of orchestral sound - *a priori* to literary drama. He also rejected the idea of "endless melody", though conducive to the impression of permanent emotional tension, but preventing the formation of expressive musical architecture. He believed that *unendliche melodie* are not conducive to creating music with a transparent design. According to Stravinsky, melody should have its clear beginning and end, because only then can it give the impression of some musical whole and - through repetition - perform the function of integrating the musical composition into a coherent whole.

Moreover, the composer did not accept the dominance of Wagner's recitative in vocal parts, claiming that limiting oneself exclusively to such a uniform type of singing is tiring and monotonous in the case of longer works. In his musical pieces, Stravinsky used various methods of text presentation: recitation (rhythmic or not), melodic recitative, *parlando sotto voce*, sophisticated arias, lyrical *bel canto*, and so forth.

Stravinsky's works for musical theatre, combining centuries-old theatrical tradition with new artistic proposals, were primarily aimed at enhancing the beauty of the musical architecture with stage movement and visual arts. And their libretto "entertained and taught", reminding the audience - in an accessible and even entertaining form - of the necessity of constant choices between good and evil. These performances, based on "image montage" not only contributed to the crystallisation of Stravinsky's individual musical style - based on montage technique - but also had a decisive impact on the development of twentieth-century musical theatre; were the inspiration for new searches and solutions for both composers and choreographers, theatre artists and visual artists.

392 Igor Stravinsky, *Poetics of Music*, op. cit., pp. 61, 62, 64.

Concert music: *musica libera* or *adhaerēns*?

In Stravinsky's comments on his own instrumental output, he uses expressions such as "absolute music", "programme music" and "symbolic music", that is terms rooted in the romantic philosophy of art and in the idea of *correspondance des arts*. However, the composer interpreted them in a way which was consistent with his own philosophy of music as an auditive phenomenon with a perfect construction of chosen sound units, subordinated to the "logic of the ear" and to the idea of beauty.

The nineteenth-century concept of "absolute music" is ambiguous. On the one hand, it was associated with the aesthetics of expression, the concept of art as a religion, and "metaphysics of symphonic music" suggesting the connection of instrumental sound with the Hegelian Absolute, on the other - in Eduard Hanslick's view - it emphasised the beauty and perfection of the design of instrumental sound³⁹³. In addition, the term was contrasted with the concept of "programme music", which refers to the practice of including verbal text in the score of an instrumental work, suggesting the "content" of music, and defining the work with a "programme" title. That is why the concept of "absolute music" for some means a specific, "metaphysical" type of expression only for instrumental music (especially symphonic music), or also vocal-instrumental music³⁹⁴, for others it is simply a description of instrumental works whose scores do not contain any verbal information on possible associations between auditory and visual-emotional impressions³⁹⁵.

393 The concept of "absolute music" appeared in the Program to Beethoven's Ninth Symphony written by Wagner in 1846. In this the author used quotations from Goethe's *Faust*, noting, that the Faust quotations do not define the „meaning" of the Ninth Symphony, but merely evoke an analogous "spiritual ambience", because the essence of higher instrumental music consists in its uttering in tones a thing unspeakable in words. Carl Dahlhaus emphasises that "The history of the term is itself quite strange. The expression was coined, not by Eduard Hanslick, as is always claimed, but Richard Wagner; and the tortuous dialectic obscured by a façade of apologetic and polemical formulas in Wagner's esthetic determined the development of the concept of absolute music into the twentieth century". Carl Dahlhaus, *The Idea of Absolute Music*, translated Roger Lustig, University of Chicago Press, 1991. p. 18.

394 See Carl Dahlhaus, *The Idea of Absolute Music*, op. cit., pp.18–41.

395 According to Roger Scruton "The term 'absolute music' denotes not so much an agreed idea as an aesthetic problem. [. . .] It features in the controversies of the 19th century - for example, in Hanslick's spirited defense of absolute *Tonkunst* against the *Gesamtkunstwerk* of Wagner - and also in the abstractions of 20th-century musical aesthetics. It names an ideal of musical purity, an ideal from which music has been

The opposition between absolute music and programme music, which was firmly established in nineteenth-century music literature, especially in German texts, was inherent to the dispute on the essence of composing and its goal, determined by the categories of content and form, treated as opposing notions. It was a dispute between supporters of the aesthetics of expression, art as religion and the idea of *correspondance des arts*, who emphasised the illustrative and expressive value of music, and their opponents, supporting the views of Hanslick, who pointed to the fundamental importance of the idea of beauty in the art of composition, which is associated with clear musical architecture and euphonic sounds. But at the end of the twentieth century, William S. Newmann claimed that

The topic of the programme versus absolute music is elusive. Not only has it been overworked [. . .], but its terms have been subject to such a variety and latitude of definitions that it has become almost too diffuse to digest as a single topic.³⁹⁶

From the point of view of cognitive psychology, the only thing suggested by the philosophical distinction between *musica libera* and *musica adhaerens*³⁹⁷ is that we are capable of coming into contact with music in two different ways:

- (1) we focus our attention on following the relationship between the similarity and contrast of sound units (that is the construction of musical time), or
- (2) we focus on associating sound colours with certain emotions or with their meanings functioning in a given culture.

The custom of attaching a “programme” (text) to the scores of instrumental pieces is related to the term “programme music” and originated from the tradition to

held to depart in a variety of ways; [. . .] it is music that has no external reference. [. . .] No music can be absolute if it seeks to be understood in terms of an extra-musical meaning, whether the meaning ties in a reference to external objects or in expression of the human mind. [. . .] Absolute music is [. . .] wholly autonomous. [. . .] music is absolute because it express the Absolute. [. . .] Music becomes absolute being an ‘objective’ art, and it requires objectivity through its structure. [. . .] The notion of the ‘absolute’ in music has thus become inseparably entangled with the problem of musical expression.” Roger Scruton, *Absolute music*, in *The New Grove Dictionary of Music and Musicians*, ed. S. Sadie, London: Macmillan Publishers Limited, 2001, vol. 1, p. 36.

396 William S. Newmann, *Programmists Vs. Absolutists. Further Thoughts about an Overworked: “Dichotomy”*, in *Convention in Eighteenth- and Nineteenth Century Music. Essays in Honor of L.S. Ratner*, ed. W. J. Allanbrook & Janet M. Levy, Stuyvesant, NY: Pendragon Press, 1992, pp. 518–19.

397 See Stefan Jarociński, *Musica libera - musica adhaerens*, in idem, *Ideologie romantyczne*, Kraków: Polskie Wydawnictwo Muzyczne, 1979, pp. 14–19.

give programme titles to sonatas, symphonies and overtures (which was cultivated especially by Beethoven) and also from literary reflections on “metaphysical angst”, which characterised Beethoven’s symphonic music. This custom was justified by the fear of interpretations contrary to the composer’s intentions or by the desire to link music with poetry³⁹⁸. In composing practice, these programmes referred to a “poetic idea”, personal experiences of the composer, literary plot or suggested famous paintings and landscapes³⁹⁹. Therefore, the term “programme music” was related to the concept of music subordinate to expressing and illustrating “content”, which could be understood in different ways.

At the turn of the nineteenth and twentieth centuries, the idea of programme music was accepted by a wide range of composers and was also binding in Rimsky-Korsakov’s circle. However, after the First World War, the anti-romantic concept of instrumental music as “pure” sound devoid of metaphysical or literary-philosophical suggestions forced in French literary and musical literature became fashionable. The practice of programme music was ridiculed⁴⁰⁰, and the desire to detach themselves from the aesthetics of German romanticism stimulated composers to define their instrumental works not with a programme title “expressing content”, but the name of some musical form (e.g. sonata, variation, rondo, concert), dance (e.g. waltz), or simply calling it a “work” (*piece, stücke*). In

398 Prior to the world premiere of *Symphonie Fantastique*, Hector Berlioz published a literary commentary in *Figaro* (21st May 1930) to make sure that the audience understood his intentions better. Franz Liszt justified the idea of attaching a “programme” (the text) to instrumental music by his desire to “renew” music by establishing a closer link between music and poetry.

399 That is why Gustav Mahler distinguished two types of programme: external and internal. In his opinion, the “external programme” is a verbal description of sensual impressions that can play the role of a stimulus in creating a musical work, as well as the role of the “guiding thread” in its reception. In contrast, the “internal programme” is - existential anxiety - difficult to verbalise, “dark feelings” accompanying listening to symphonic music. According to Dahlhaus, “Thus the context that allows the idea of an ‘internal’ programme to make sense is the romantic metaphysics of instrumental music. Feelings dissolved from the empirical world form the substance through whose sacralisation - in the aesthetic of Wackenroder and Weisse - ‘absolute’ music aspires to an intimation of the ‘absolute’, and thus avoids the suspicion of being empty form”. Carl Dahlhaus, *The Idea of Absolute Music*, op. cit. p. 140.

400 Eric Satie (1866–1925) successfully attacked the aesthetics of romanticism and the concept of programme music. He gave his instrumental works ironic titles, for example, *Préludes flasques (pour un chien)*, *Trois morceaux en forme de poire*, *Pièces froides*.

the interwar years, the term ‘absolute music’ simply meant instrumental music without a programme title, but not necessarily with a distinct formal structure.

Stravinsky did not deny that it is possible for the composer and the listener to associate auditive phenomena with relevant visual and emotional ideas but he believed that the sequence of similar and different sounds, as well as the relationship between them, should be subordinate to music architectonics, not the plot imposed on the composer. Stravinsky’s published statements and letters show that in his youth, the composer accepted a custom to combine instrumental music with some literary programme, which was popular among Rimsky-Korsakov’s pupils. It was not until the 1920s that he started to consequently emphasise the fact that he was a supporter of *musica libera*, namely instrumental music “free” from any programme, which agreed with the opinions voiced, for example, by Jacques Rivière, Eric Satie or Jean Cocteau. This “withdrawing” from terminology associated with the Romantic (German) idea of programme music and from proclaiming a connection with (French) classical tradition can be evidenced by juxtaposing Stravinsky’s comments on *Scherzo fantastique* and *The Rite of Spring*, published before the outbreak of the First World War and after its end.

In the inter-war period, the publisher of the musical score to *Scherzo fantastique* (1908) for a symphony orchestra (B.Schott’s Söhne, 1931)⁴⁰¹ attached a written commentary (in German and French⁴⁰²) to the musical text. In the commentary, non-selective sequence of sounds (performed as tremolos,

401 The score published in 1910 by Jurgenson does not contain any programme suggestions.

402 “Preliminary remarks (programme). This piece was inspired by an episode from the life of bees. The first part refers to the industrious life inside the hive. The slow trio in the middle evokes the sunrise and the mating flight of the queen bee, her love fight with the chosen partner and his death. The third part, which is a modified reprise of the first part, goes back to the peaceful and industrious life in the hive. In this way, the whole plot becomes a fantastic image of eternal recurrence”. (“Remarque préliminaire [pour le Programme]. Ce morceau est inspiré par un épisode de *la vie des abeilles*. La première partie présente le tableau de la vie et de l’activité de la ruche; la partie centrale, constituée par un mouvement lent, dépeint le lever du soleil et le vol nuptial de la reine, la lutte d’amour avec l’époux choisi et la mort de celui-ci. Dans la troisième partie, reprise de la première, nous retrouvons l’activité paisible de la ruche au travail. Ainsi l’ensemble devient pour nous, êtres humains, la peinture fantastique d’un cycle éternel”).

trills, glissandos and quick repetitions) was associated with the visual impression caused by the chaotic movement of bees, whereas the symmetrical structure of the piece and the similarity of sounds in its outermost fragments were associated with analogous plot⁴⁰³. The publisher informed the readers that this piece was inspired by an episode from the life of bees, alluding to the title of a poetic and philosophical book which was popular at that time, that is *La Vie des Abeilles* by Maurice Maeterlinck (1862–1949). The suggestion that the “content” of *Scherzo fantastique* is related to the poetic and philosophical idea postulated by Maeterlinck was raised in 1917 in the programme published when the piece was adapted as ballet music for *Les Abeilles*. A few years earlier (in 1912), the French music critic Émile Vuillermoz wrote an article about Stravinsky’s music, in which he informed the readers that “the summer of 1907 saw the completion of the *Scherzo fantastique*, inspired by reading *The Life of the Bee*”⁴⁰⁴. However, in the 1950s, when asked by Craft whether he thought of Maeterlinck’s philosophical essay as a programme for his *Scherzo*, Stravinsky firmly stated:

I wrote the *Scherzo* as a piece of «pure» symphonic music. The bees were a choreographic idea [. . .]. I have always been fascinated by bees, [. . .] but I have never attempted to evoke them in my work [. . .], nor have I been influenced by them except that, [. . .] I continue to eat a daily diet of honey. [. . .] I see now that I did take something from Rimsky’s *Bumblebee* (numbers 49–50 in the score), but the *Scherzo* owes much more to Mendelssohn by way of Tchaikovsky than to Rimsky-Korsakov. [. . .] Maeterlinck’s bees nearly gave me serious trouble, however. One morning in Morges I received a startling letter from him accusing me of intent to cheat and fraud. My *Scherzo* had been entitled *Les Abeilles* - anyone’s title, after all - and made the subject of a ballet then performing at the Paris Grand Opera (1917). *Les Abeilles* was unauthorised by me and, of course, I had not seen it; but Maeterlinck’s name was mentioned in the programme. [. . .] finally, some bad literature about bees was published on the fly-leaf on my score, to satisfy my

403 These types of associations also appear in Nicolas Slonimski’s book, which characterises Stravinsky’s *Scherzo Fantastique* in a way typical of the style of a “concert guide”: it combines the description of visual images with a specific concept of harmonic theory or orchestration. According to him, the composer illustrates “by its entomologically buzzing chromatics the intense activity of a beehive, the nuptial flight of the queen bee in the soaring piccolos, the death of her discarded mate in sonorously Wagnerian augmented triads, and the return of the cycle of life and death in tremulous diminished seventh-chord harmonies”. Nicolas Slonimsky, *Music Since 1900*, 4th edition, New York: Scribner’s Sons, 1971, p. 138.

404 “L’été de 1907 voit s’achever le *Scherzo fantastique*, que lui inspira une lecture de la *Vie des Abeilles*.” Émile Vuillermoz, *Strawinsky*, *Revue musicale S.I.M.*, 1912 no 5, pp. 17–8.

publisher, who thought a “story” would help to sell the music. I regretted the incident with Maeterlinck because I had considerable respect for him in Russian translation.⁴⁰⁵

However, in a letter sent from Ustyluh on 18th June 1907 to Rimsky-Korsakov and published only in the seventies, Stravinsky - as was customary at the time - explicitly mentioned that he intended to include in the score of his work some quotes from Maeterlinck’s philosophical poem.

I am [...] composing a fantastic *Scherzo*, ‘The Bees’ [...]. As you know, I already had the idea of writing a scherzo in St. Petersburg, but as yet I had no subject for it. Then all at once here Katya [Stravinsky’s wife] and I were reading ‘The Life of the Bees’ by M. Maeterlinck, a half-philosophical, half-poetical work that captivated me [...]. At first I thought, for the sake of the fullness of the programme, that I would choose some specific citations from the book, but I see now that it is impossible, since the scientific and literary language is too closely intermixed in it, and therefore I decided that I would simply allow myself to be guided in composing the piece by a definite programme, but not use any citation as a heading. Simply ‘*The Bees*’ (after Maeterlinck): *Fantastic Scherzo*.⁴⁰⁶

This divergence of information regarding the question of whether the *Scherzo* is “pure” music (*musica libera*), or whether it can be associated with some literary programme (*musica adhaerens*), reveals the then change in the aesthetic paradigm associated with the interpretation of instrumental music. According to Richard Taruskin, Stravinsky

... needed to dissociate himself from an artistic milieu that put such stock in programme music that one could not so much as begin writing a scherzo without having some definite ‘subject’ in mind. ‘Pure music’, in any case, was always a sensitive point for the Parisian and American Stravinsky.⁴⁰⁷

In the interwar years, and later, the composer strongly rejected both the idea of programme music and the tradition of explaining to listeners what the composer wanted to “express” with his music. In his autobiography, he protested, for example, against attributing to him the thoughts contained in the article “*What I Wished to Express in The Rite of Spring*” published on the morning of the première *The Rite of Spring* (29th May 1913) in the pages of Ricciotto Canudo’s avant-garde arts magazine “Montjoie!” and reprinted shortly later (3rd August,

405 Igor Stravinsky, Robert Craft, *Stravinsky in Conversations*. . . op. cit., pp. 54–55.

406 L. S. Dyachkova, B. M. Yarusovsky, eds. *I. F. Stravinskiy: Stat’i i material’i*. Moscow: Sovetskiy Kompozitor. 1973. p. 441; English quotation according to: Richard Taruskin, *Stravinsky and the Russian Traditions*, op. cit., p. 7.

407 Richard Taruskin, *Stravinsky and the Russian Traditions*, op. cit., p. 8.

1913) by the Russian journal “Muzika”⁴⁰⁸. In his *Autobiography*, the composer explained to readers that Ricciotto Canudo came to him during rehearsals

... a charming man, devoted to everything advanced and up to date. He was at that time publishing a review called *Montjoie*. When he asked me for an interview, I very willingly granted it. Unfortunately, it appeared in the form of a pronouncement on the *Sacre*, at once grandiloquent and naive, and, to my great astonishment, signed with my name. I could not recognise myself, and was much disturbed by this distortion of my language and even of my ideas, especially as the pronouncement was generally regarded as authentic, and the scandal over the *Sacre* had noticeably increased the sale of the review. But I was too ill at the time to be able to set things right.⁴⁰⁹

However, published correspondence, both from Canudo and the editor of the magazine “Muzika” Vladimir Derzhanovsky (1881–1942), indicates that in the pre-war period Stravinsky still accepted the “literary and expressive” way of interpreting his symphonic music, and the article was called “my letter to «Montjoie!»”. He only had reservations about the version translated into Russian in “Muzika”⁴¹⁰.

Also in his autobiography, the composer mentions that in those years he was intensively looking for adequate visual and emotional associations for the instrumental compositions composed at that time.

I wanted to refresh myself by composing an orchestral piece in which the piano would play the most important part - a sort of *Konzertstück*. In composing the music, I had in my mind a distinct picture of a puppet, suddenly endowed with life, exasperating the patience of the orchestra with diabolical cascades of arpeggios. The orchestra, in turn, retaliates with menacing trumpet blasts. The outcome is a terrific noise which reaches

408 This article was published in English translation in 1916 in the pages of “Boston Evening Transcript” (2nd February) and reprinted in: Vera Stravinsky, Robert Craft, *Stravinsky in Pictures and Documents*, New York: Simon & Schuster, 1970, pp. 524–526, and also in Richard Taruskin, *Stravinsky and the Russian Traditions*, op. cit., pp. 877–878.

409 Igor Stravinsky, *An Autobiography*, op. cit., p. 49.

410 In a letter to Derzhanovsky (25th August 1913) the composer wrote an „unauthorised translation of my letter to ‘Montjoie!’ had been published. I must say that it is highly inaccurate, full to overflowing with incorrect information, especially in the part concerning the subject of my work. I have decided to change this translation and send the revised version to you for inclusion in ‘Muzyka’”. Robert Craft, *Stravinsky. Selected Correspondence*, New York: Alfred A. Knopf, vol. I., p. 55. The article sent to Derzhanovsky, together with the composer’s corrections, was not reprinted; it can be found in the Stravinsky Archive in Basel. Richard Taruskin published a photocopy of this document in the book *Stravinsky and the Russian Traditions*, op. cit., p. 1001.

its climax and ends in the sorrowful and querulous collapse of the poor puppet. Having finished this bizarre piece, I struggled for hours, while walking beside Lake Geneva, to find a title which would express in a word the character of my music and, consequently, the personality of this creature. One day I leapt for joy. I had indeed found my title - *Petrushka*, the immortal and unhappy hero of every fair in all countries.⁴¹¹

Stravinsky always cared above all for the clear construction of the composed music. This was already observed by the first critics of his ballet works. For example, in 1915, Russian critic Nikolai Kashkin wrote that *Petrushka* represents an uninterrupted symphonic whole, and the stage serves merely as a supplementary explication to the music⁴¹².

However, at the beginning of the twenties, Stravinsky decidedly connected his instrumental music with the notion of “absolute music” and emphasised that even in his early ballets, music was independent of librettos. It is because his music has a clear structure, which, just like in a “perfect cinematography”, can, of course, be followed simultaneously with visual impressions, which suggest some plot.

Even when music seemingly merges with the literary or visual background, in my artistic concept, it retains all characteristics of absolute music. Today, *The Firebird*, *Petrushka* and some of my other works are regarded as models of descriptive, programme music. But apart from some ballet “ritornellos”, which were not included in symphonic suites from these works, don't all the pages and themes of these works first and foremost constitute music? Its substance should be taken in simultaneously with visual impressions, but at the same time completely independently, as if we were dealing with some kind of perfect cinematography. If [...] music supplements action in conventional ballet works, then in my compositions these two spheres are completely independent and self-sufficient.⁴¹³

411 Igor Stravinsky, *An Autobiography*, op. cit., pp. 31–32,

412 „According to the usual nomenclature, Mr Stravinsky's work would have to be called ballet, but [...]. In ballet, the chief thing is what happens on stage, while in Mr Stravinsky's work, the centre of gravity lies in the music, and the main element in its performance is an enormous symphony orchestra [...]. The stage serves merely as a supplementary explication to the music, in which the whole outer and inner content of the plot is depicted in detail. [...] By the shape of its music, *Petrushka* represents an uninterrupted symphonic whole with a definite subject, which it transmits with uncommon vividness and salience”. Nikolai D. Kashkin, *Teatr i muzika*, “Russkoye slovo”, 20th January 1915; quotation according to English translation in: Richard Taruskin, *Stravinsky and the Russian Traditions*, op. cit., p. 768.

413 Igor Strawinsky, *O mych ostatnich utworach*, “Muzyka” 1924, no 1, p. 16.

The composer consistently and firmly argued that the purpose of the art of composition is to create an impression of order, and we should “move from anarchy to an orderly state”.

I guess I should warn the audience that I hate orchestral effects used as beautifying measures. Therefore, one should not expect to be charmed by alluring sounds. I have long since given up the futility of splendour. I am sick of courting the audience. [...] The crowd demands that the artist get out his innards and show them around. And this is considered to be the most noble artistic expression, this is referred to as character, individuality, temperament, and other similar terms. [...]

I do not manifest my feelings. I understand the role of music in a completely different way to what is commonly believed. *Music was given to us to impose order* on things; to move on from the anarchic and individualistic state to the ordered, perfectly conscious state, which has a guarantee of vitality and durability. What is characteristic of my conscious emotion cannot be reflected in any rule, even for myself. As soon as we become aware of an emotion, it is already cold; it is like lava: it solidifies, acquires a specific form and can become a brooch sold at the foot of Vesuvius.⁴¹⁴

Thus, in the interwar years, Stravinsky's statements clearly refer to both the philosophical idea of absolute music and the tradition of French Classicism propagated, amongst others, by Jaques Rivière. As early as 1913, this influential French critic emphasised the relationship between *The Rite of Spring* and the concept of “absolutely pure” music and drew attention to the excellent construction of this work and the new “sound quality”, which is difficult to associate with the romantic “poetic idea” or “painting impression” because “everything is crisp, intact, clear, and crude.” Rivière also emphasised that in rejecting romantic ideas

414 “Je crois devoir avertir le public que j'ai en horreur les effets orchestraux comme moyens d'embellissement et qu'il ne faut pas s'attendre à être ébloui par des sonorités séduisantes. J'ai depuis longtemps abandonné la futilité du brio. j'ai horreur de courtoiser le public - cela me gêne. [...] La foule exige l'on prend pour la plus noble expression de l'art, le nommant personnalité, individualité, tempérament et autres titres du même acabit. [...] Je n'extérieuse pas. J'entends tout autrement qu'on ne le pense le rôle de la musique. Elle nous est donnée uniquement pour mettre de l'ordre dans les choses; passer d'un état anarchique et individualiste à un état réglé, parfaitement conscient et pourvu de garanties de vitalité et de durée. Ce qui est le propre de mon émotion consciente ne peut, pour les autres et même pour moi, être réfléchi à l'état de règle. Dès l'instant qu'on prend conscience de l'émotion, elle est déjà froide; elle est comme la lave; elle devient un formalisme et l'on en fait des broches que l'on vend au pied du Vésuve”. *M. Igor Stravinsky nous parle de “Persephone”*, “Excelsior”, 1st May 1934; reprint in: Eric W. White, *Stravinsky*, op. cit., p. 580.

and the aesthetics of symbolism and impressionism Stravinsky set a new direction for the development of all arts.

The great novelty of *Le Sacre du printemps* is its renunciation of “sauce.” *Here is a work that is absolutely pure.* Bitter and harsh, if you will, but a work in which no gravy deadens the taste, no art of cooking smooths or smears the edges. It is not a “work of art”, with all usual attendant fuss. Nothing is blurred, nothing is mitigated by shadows; no veils and no poetic sweeteners; *not a trace of atmosphere.* The work is whole and tough, its parts remain quite raw, they are served up without digestive aids; *everything is crisp, intact, clear, and crude.*⁴¹⁵

The composer also strongly emphasised that this work is an “objective construction” and not programme music subordinated to some literary plot. In an interview published on 14th December, 1920, in *Comoedia* on the occasion of the presentation of the new stage version of *The Rite of Spring* choreographed by Léonide Massine, Stravinsky did not mention Nikolai Roerich, the co-creator of the ballet libretto⁴¹⁶.

I composed an architectonic piece, not an anecdotal one. It would be a mistake to interpret it in a way contrary to the very essence of the work. [...] Massine, who did not know the first stage version of *The Rite*, concluded from music alone that it was not an illustrative piece, but rather an “objective structure”. Any musical output stems from audible visions that come into reality thanks to notation, which represents the relationship between pitch and metre. This is why musical output is more familiar with references to mathematics. Choreography should reflect these principles, using means appropriate to it and referring not to the sense of hearing, but to the sense of sight. [...] It could be said that *The Rite of Spring* is a performance about pagan Rus, in two parts and with no plot. Choreography stems from music.⁴¹⁷

Perhaps the association of *The Rite of Spring* with the concept of “absolute music” was also influenced by the extraordinary success of this work, presented to the

415 Jacques Rivière, *Nouvelles études*, 1913, pp. 73, 72; quotation according to: Richard Taruskin, *Stravinsky and Russian Tradition*, op. cit., pp. 992, 993.

According to David Bancroft the classical and anti-romantic tendency which “had been conceived originally in the NRF as a literary attitude became, through Rivière’s integration of Stravinsky’s musical attitude, a much broader aesthetic attitude”. David Bancroft, *Stravinsky and the NRF (1910–20)*, “Music and Letters”, 53 (1972), p. 277.

416 This interview was reprinted in: François Lesure, *Le Sacre du Printemps: Dossier de presse*, Geneva: Éditions Minkoff, 1980, p. 53;

417 Victor Varunts (ed.), *I. Stravinskiy: publitsist i sobesednik*, Moscow: Sovetskiy Kompozitor, 1988, pp. 30–31.

Paris public in the concert version on 5th April 1914 (so almost a year after the famous “scandal” of the stage premiere) and since then more often performed in concerts than in the theatre⁴¹⁸. In *Chronicles*, and later in conversation with Craft the composer emphasised that *Le Sacre* was a concert piece.

I remember with more pleasure the first concert performance of *Le Sacre* [...], a triumph such as composers rarely enjoy.⁴¹⁹

It was a brilliant renaissance of *Le Sacre* after the Theatre des Champs-Elysees scandal. The hall was crowded. The audience, with no scenery to distract them, listened with concentrated attention and applauded with an enthusiasm I had been far from expecting and which greatly moved me. Certain critics who had censured *Sacre* the year before now openly admitted their mistake. This conquest of the public naturally gave me intense and lasting satisfaction.⁴²⁰

Le Sacre was more symphonic, more of a concert piece, than *Petrushka*.⁴²¹

Even though in the inter-war period Stravinsky consequently stressed only the structural value of his instrumental works and reluctantly addressed comments which tied them to the realm of human emotions and visual images, in the sixties he went back to making statements whose aim was to suggest “what I meant. . .” to listeners. A characteristic example are his memories of *Symphony in Three Movements*, composed in the years 1942–1945 and referred to as “war symphony” by critics. In published conversations with Craft, Stravinsky associated this composition with dreadful war events, as if he was trying to emphasise that his “clear, absolute music” was, after all, related to the outside world and that he was not indifferent to shocking war images, seen in documentaries. The composer confided that

. . . each episode in the *Symphony* is linked in my imagination with the concrete impression, very often cinematographic in origin, of the war. The third movement actually

418 The critic Jean Chantavoine wrote in the pages of the journal “Excelsior” (6th April 1914), that “Le Sacre du Printemps received the most rapturous welcome: a few scattered protests had the effect of salt upon the fire, and M. Stravinsky, recognised by a group of listeners in the street, was the object of a tumultuous demonstration”.

Quotation after: Richard Taruskin, *Stravinsky and Russian Tradition*, op. cit., p. 1032.

419 Igor Stravinsky, *Expositions and Developments*, op. cit., p. 143.

420 Igor Stravinsky, *An Autobiography*, p. 52.

421 Igor Stravinsky, *Expositions and Developments*, op. cit., p. 144.

contains the genesis of a war plot, though I recognised it as such only after completing the composition. The beginning of that movement is [...] a musical reaction to the newsreels and documentaries that I had seen of goose-stepping soldiers. The square march-beat, the brass-band instrumentation, the grotesque crescendo in the tuba - these are all related to those repellent pictures. [...] In spite of contrasting episodes, such as the canon for bassoons, the march music is predominant until the fugue, which is the stasis and the turning point. The immobility at the beginning of the fugue is comic, I think - and so, to me, was overturned arrogance of the Germans when their machine failed. The exposition of the fugue and the end of the Symphony are associated in my plot with the rise of the Allies, and perhaps the final, [...] my extra exuberance in the Allied triumph. [...] The first movement was likewise inspired by a war film, this time a documentary on scorched-earth tactics in China. The middle part of the movement [...] was conceived as a series of instrumental conversations to accompany a cinematographic scene showing the Chinese people scratching and digging in their fields.⁴²²

Also, Stravinsky connects the character of the sound of the second part of this symphony, giving the impression of an elegiac oasis of peace, with visual-expressive inspiration. Namely, he mentions that in this symphony he used music composed (in 1943) for the unrealised film *Song of Bernadette*, for the scene of the apparition of Our Lady in Lourdes:

In 1944, while composing the *Kyrie* and *Gloria*, I was often in company with Franz Werfel. As early as the spring of 1943, the distinguished poet and dramatist tried to encourage me to write music for his *Song of Bernadette* film. I was attracted by the idea and by his script, and if the conditions, business and artistic, had not been so entirely in favour of the film producer, I might have accepted. I actually did compose music for the 'Apparition of the Virgin' scene, and this music became the second movement of my *Symphony in Three Movements*.⁴²³

However, the composer ends his remarks on the subject of visual-expressive associations with a firm statement:

In spite of what I have said, the symphony is not programmatic. Composers combine notes. That is all. How and in what form the things of this world are impressed upon their music is not for them to say.⁴²⁴

In talks with Craft, however, Stravinsky did not avoid - always topical - issues related to the question about the relationship between music and the world of our emotions and visual impressions. At that time he combined instrumental music not so much with the concept of "programme music" as with the term

422 Igor Stravinsky, Robert Craft, *Dialogues and a Diary*, op. cit., pp. 83, 84, 85.

423 Igor Stravinsky, Robert Craft, *Expositions and Developments*, op. cit., p. 77.

424 Igor Stravinsky, Robert Craft, *Dialogues and a Diary*, op. cit., p. 85.

“symbolic music”. He maintained that, for example, “Whereas the music of *Petrushka* attempted to create resemblances, *The Flood* music is, structurally speaking, all symbolic.”⁴²⁵

In *The Flood*, it is both the quality of sound and the structure of time that acquire symbolic meaning. Even a mere change in human voice (speech versus singing) symbolically emphasises the contrast between the human and heavenly worlds. In Stravinsky’s piece, people (Noah and his family) say their lines in a “vernacular” language (that is English), whereas Angels praise the Lord and sing *Gloria* and *Te Deum* in the traditional language of the liturgy (Latin). Moreover, two basses sing the part of the Voice of God, whereas the part of Lucifer-Satan is performed by a tenor. The contrast between the dignified sound of the tenor part (associated with the figure of Lucifer) and the “sweetly pederastic” sound of tenor falsetto (associated with Satan, the fallen angel) has a symbolic status. Therefore, both the contrast between sound (speech and singing) and language differences (English and Latin) acquire a symbolic meaning in Stravinsky’s creative concept: they emphasise the distance between *sacrum* and *profanum*⁴²⁶.

The metrical division of musical time also has a symbolic function. For example, in the instrumental passage entitled “*The Flood*”. Stravinsky does not continue the romantic tradition of directly referring to listeners’ emotions, reacting with increased anxiety to the effect of increased dynamics and the tempo of sound events. He suggests the dramatic situation of the great, biblical flood to the audience by repeating the chosen sound-unit in the same dynamics and movement of sounds (tempo), but changes its duration. The increasing duration of the discontinuously repeated “sound idea” may suggest the montage of images of the earth flooded with floodwaters and disappearing under the surface of the water, as a result of which the horizon line gets ever longer. Like Acmeists and Imagists, Stravinsky refers to the recipients’ emotions indirectly, by appropriately editing the suggested “images”. Because - according to the composer

The music imitates not waves and winds, but time. The interruptions in the violin/flute line say: “No, it isn’t over.” As the skin of the sun is fire, so here the violins and flutes are the skin drawn over the body of the sound. This “*La Mer*” has no “*de l’aube a midi*” but only a time experience of something that is terrible and that lasts.⁴²⁷

425 Igor Stravinsky, Robert Craft, *Dialogues and a Diary*, op. cit., p. 90.

426 Compare Alicja Jarzębska, *Semantyczne, strukturalne i integrujące funkcje środków muzycznych w “Potopie” Igora Strawińskiego*, “*Muzyka*” 1993 no. 1, pp. 39–68;

427 Igor Stravinsky, Robert Craft, *Dialogues and a Diary*, op. cit., pp. 95–96.

The image of the world that changes over time, flooded with an increasing wave of water, which at some point begins to fall, is symbolised by the symmetrical structure of this fragment (the notation of the second half is a mirror reflection of the first⁴²⁸) and the proportional change in the duration of the sound idea repeated ten times (according to the patterns 1:2:3:3:6 and 6:3:3:2:1) (see Examples 42 and 44). The symbolism of the rise and fall of the flood wave is also associated with the metric construction of these repeated sound-units⁴²⁹. Therefore, what was of utmost importance to Stravinsky as the creator of music was the perfect construction of the musical work subordinated to the idea of beauty. But what was also vital for Stravinsky as a listener and music theatre lover was the parallelism of auditive and visual sensations. The only relationships between sound and image that the composer did not accept were those in which music was only a “sound wallpaper”, illustrating a previously established plot, which was being shaped independently of the principles of musical architecture. In conversations with Craft, Stravinsky stated that

The so-called underscoring of a TV drama could interest only that composer, whose ambition is to design musical wallpaper. In Tahiti [...] a fair native who had never heard European music asked me what my music was “like”. [...] Our only common ground should have been the music of films we had both seen, but the fair *taitienne* had never noticed any music in any film. And that should be the underscorers’ motto: keep the film viewer from noticing the music, and in the event that he does notice it, help him to forget it as soon as possible.⁴³⁰

The composer was deeply touched by painting, sculpture, and especially architecture. These visual arts came alive for Stravinsky in their own rhythmic motion. It was this sense of propulsion that drove his preoccupation with “temporality”, as he referred to it. Music for theatre as well as concert music was for him “*chronologic* art [which] presupposes before all else a certain organisation in time, a chronomy – if you will permit me to use a neologism” – the composer

428 From bar 427 the whole sound structure (pitch-rhythmic-instrumentation) is repeated in the mirror image. “Measure 427, the musical turn-around, should mark the climax of the storm visually, but the music is without climax”. Igor Stravinsky, Robert Craft, *Dialogues and a Diary*, op. cit., p. 95.

429 For example, the vision of the culmination of the flood wave is parallel to the note sequence (bars 421–426) realised in a homogeneous movement, but divided by metric accents into ever larger bar groups, notated in the following time signatures: 7/16, 8/16, 9/16, 10/16, 11/16, 12/16. Compare Example 42.

430 Igor Stravinsky, Robert Craft, *Dialogues and a Diary*, op. cit., pp. 98.

remarked⁴³¹. Moreover, according to Charles M. Joseph “It would be terribly misleading simply to categorise the composer [. . .] as formalist (as so many analysts wrongly do) if by that term we mean an excessive adherence to the belief that only design matters.”⁴³²

431 Igor Stravinsky, *Poetics of Music*, op. cit., p. 29.

432 Charles M. Joseph, *Stravinsky and Balanchine*, op. cit., p. 4

6. Sounds, words and Plato's triad of values

. . .making the words a part of the music

Stravinsky strongly separated the sound-prosodic aspect of the (spoken) verbal text from its informative aspect, that is to say, he distinguished the auditory effect of a given sequence of accented and unstressed sounds-syllables from thoughts and concepts suggested by words. In the 1930s, in an article published in the French magazine "Excelsior", the composer *explicitly* stated that

Music is not thinking. [. . .] In music, which is an ordered temporal and sound phenomenon, we use the syllable-sound. Between syllable-sounds and the general meaning of text, there is the word, which directs our thoughts. But the word is not only unhelpful to the musician, it actually disturbs him. [. . .] thinking is not the role of music.⁴³³

Stravinsky disagreed with the view that composers were only interested in the semantic aspect (content) of a chosen verbal text. He referred to Beethoven, who in a letter to his publisher wrote that "Music and words are one and the same thing"⁴³⁴. He also quoted Stefan Mallarmé's famous saying that the poet does not create rhymes from ideas, but from word-sounds⁴³⁵, and added that the composer also does not create music from words-concepts, but from syllable-sounds. In his dialogues with Craft, Stravinsky explained that after all music and words are above all sound in a specific rhythm and time.

433 "Car la musique n'est pas la pensée [. . .] Dans la musique, qui est temps et ton règle [. . .] il y a toujours la syllabe. Entre elle et le sens tout a fit général - le mode qui baigne l'oeuvre - il y a le mot qui canalise la pensée éparsée et fait aboutir le sens discursif. Or le mot, plutôt qu'il ne l'aide, constitue pour le musicien un intermédiaire encombrant. [. . .] J'entends tout autrement qu'on ne le pense le rôle de la musique". Igor Stravinsky, *M. Igor Stravinsky nous parle de "Persephone"*, in: Eric W. White, *Stravinsky*, op. cit., p. 580.

434 In conversations with Craft, Stravinsky mentioned that Paul Valéry "had understood my views on the tedious subject, 'music and words'. Not that these views were difficult or obscure, or even original; Beethoven had already expressed them, in sum, in a letter to his publisher: 'Music and words are one and the same thing.' Igor Stravinsky, Robert Craft, *Memories and Commentaries*, op. cit., p. 74.

435 In his autobiography Stravinsky wrote: "This reminds me of the account of a conversation between Mallarmé and Degas which I had from Paul Valéry. Degas, who, as is well known, liked to dabble in poetry, one day said to Mallarmé: 'I cannot manage the end of my sonnet, and it is not that I am wanting in ideas.' Mallarmé softly said: 'It is not with ideas that one makes sonnets, but with words' ". Igor Stravinsky, *An Autobiography*, op. cit., p.117.

When I work with words in music, my musical saliva is set in motion by the sounds and rhythms of the syllables⁴³⁶.

Words combined with music loses some of the rhythmic and sonorous relationships that obtained when they were words only; or rather, they exchange these relations for new ones - for, in fact, new 'music'. They no doubt mean the same things, but they are magical as well as meaningful and their magic is transformed when they are combined with music.⁴³⁷

Contrary to centuries-old tradition, the composer believed that words - their sound and prosody - should be subordinated to the imagined music, that is the structure chosen by the composer of accented and unstressed sounds. However, this aesthetic attitude manifested by Stravinsky was a result of the gradual evolution of his composing skills and was not formed until the composer got to know Russian folk poetry and the way it was sung. In the beginning, Stravinsky spontaneously accepted the principle which was widely applied to vocal compositions and stated that music should follow the words. An example could be songs composed in the years 1906–1911 to accompany the poetry of Alexander Pushkin, as well as Russian and French symbolist poets, such as Konstantin Balmont, Sergey Gorodetsky and Paul Verlaine⁴³⁸. In *Three Japanese Lyrics* composed in 1912 (to the Russian text by A. Brandt), it is already possible to see the downplaying of this paradigm, but the original solution to the problem of accent in sung text was presented in songs based on Russian folk texts, created in the years of his so-called Swiss exile. At that time Stravinsky composed music mainly for Russian folk texts taken from the collections of Alexander Afanasyev and Pyotr Kireyevsky⁴³⁹.

436 Igor Stravinsky, Robert Craft, *Dialogues and a Diary*, op. cit., p. 4.

437 Igor Stravinsky, Robert Craft, *Memories and Commentaries*, op. cit., pp. 74–75.

438 In the years 1906–1907 Stravinsky composed the suite *Faun and Shepherdess* op. 2 for mezzo-soprano and orchestra (words by A. Pushkin, published by Belaiev, 1908). In the years 1907–1908 composed *Two Melodies* op. 6 for mezzo-soprano and piano (words by S. Gorodetzky, published by Jurgenson, 1912). In 1910 he wrote *Deux poèmes de Paul Verlaine*, op. 9 for baritone and piano (Russian translation by S. Mitusov, published by Jurgenson, 1911); w 1911 - *Two Poems of K. Balmont*, for voice and piano (published by Edition Russe de Musique 1912) and cantata *The King of the Stars* for men's choir and orchestra (words by K. Balmont, published by Jurgenson, 1913).

439 In the years 1914–19 the works *Four Russian Peasant Songs* for female voices and four collections of short solo songs were created: *Pribaoutki*, *Cat's Cradle Songs*, *Three Tales for Children*, *Four Russian Peasant Songs*, in two versions: for voice with piano and for voice with instrumental ensemble and two stage songs: *Renard*, *The Wedding*.

Applying the principle of a relaxed approach towards the prosody of text in its musical version, which is so characteristic of Russian folklore, contributed to the discovery of new possibilities in the field of metre and rhythm, as well as to the rejection of the previous paradigm of vocal music. This “joyous discovery”⁴⁴⁰ had a decisive influence on the way Stravinsky emphasised words, not only Russian, in vocal works composed later. Stravinsky also applied the principle of “shifting” the prosodic accent of a given syllable to another syllable (metric displacement) in vocal works with Latin text (*Symphony of Psalm, Oedipus Rex*), French (*Perséphone*) or English (*The Rake's Progress*). In *Symphony of Psalms*, as in his other vocal works (sacred and secular), he chooses to use the syllable as a basic unit and not the word. “In setting the words of the final hymn, I cared above all for the sounds of the syllables, and I have indulged my besetting pleasure of regulating prosody in my own way”⁴⁴¹ stated the composer in his conversations with Craft. According to Taruskin

For Stravinsky [...] once he had made his rejoicing discovery the accents of the spoken language were there merely to be manipulated, like any other musical parameter, for the sake of musical enjoyment.⁴⁴²

The concept of subordinating the prosody of a verbal text to the musical metrical structure chosen by the composer, however, was misunderstood by critics accusing Stravinsky of inaccurate knowledge of the prosody of texts in languages he knew. Therefore, the composer, supported by the authority of Paul Valéry, decisively and expressively expressed his view on the relationship between words and music in the already mentioned article-manifesto (*M. Igor Stravinsky nous parle de “Persephone”*). Inspired by Russian folk poetry, Stravinsky broke with the traditional paradigm of vocal music. He believed that when a verbal text becomes purely phonic material, then the composer

can dissect it at will and concentrate all his attention on its primary constituent element - that is to say, on the syllable. Was not this method of treating the text that of the old masters of austere style?⁴⁴³

440 See: Richard Taruskin, *Stravinsky and the Russian Traditions*, op. cit., Chapter 15. *The Rejoicing Discovery*, p. 1119–1236; Marina Lupishko, ‘Rejoicing Discovery’ Revisited: Re-accentuation in Russian Folklore and Stravinsky’s Music, *ex tempore* 13 (2), 1–36. <http://www.ex-tempore.org/lupishko2/lupish.vfinalx.htm>

441 Igor Stravinsky and Robert Craft, *Dialogues and a Diary*, op. cit., p. 78. See Kevin Zakresky, *Textual Presentation and Representation in Stravinsky’s Choral Works*, *The Choral Journal*, vol. 50, no. 3 (October 2009), pp. 8–18.

442 Richard Taruskin, *Stravinsky and the Russian Traditions*, op. cit., pp. 1234–1235.

443 Igor Stravinsky, *An Autobiography*, op. cit., p. 128.

Stravinsky by referring to “the old master of austere style”, probably wanted to justify this modernist predilection to metrical displacement.

Stravinsky's attitude towards the content of a given text was evolving as well. Initially, in songs composed to accompany symbolists' poems, the composer usually ignored the unclear meaning of the text and focused mainly on the sound values of such poems. Mystical and symbolic references of this poetry, as well as its quasi-religious expression, were alien to him. In conversations with Craft, Stravinsky confessed that even several dozen years after composing (in 1912) the *King of the Stars* cantata to the poem by Balmont

I couldn't tell you even now exactly what the poem means. [...] His *Zvezdoliki* [The Star-Fased One] is obscure as poetry and as mysticism, but its words are good, and words were what I needed, not meanings.⁴⁴⁴

However, Russian folk texts were inspiring, especially the so-called *pribaoutki*, for both their sound-accent structure and semantic aspect: magical-ritual. These texts introduced him to the world of syllable-sounds and word-meanings, which he approved of, because despite their seeming nonsense they were embedded in the tradition of ritual customs of a given community and associated with the centuries-old culture of the Russian people. The significance of his chosen verbal texts, both folk and so-called artistic, literary, was not inconsequential to him. He was usually the author of their ideological message and a co-author or compiler of the text itself: as an artist-intellectual, he preferred such verbal texts that had a didactic-moral or religious-ritual character, while as a composer he was fascinated by their phonic value.

An interesting aspect of the relationship between words and music in Stravinsky's pieces is that the selected texts are subordinate to the technique of discontinued montage, which means that two clearly contrasting sound ideas (sound units) are alternately juxtaposed with each other and associated with two different texts. As a result of using this music structure, the text, which originally constituted a single whole, is also disrupted and juxtaposed with a text of different provenance. An example of montage of two different verbal texts (associated respectively with two different sound-units) in a symmetrical ABABA-type structure may include fragments, for example, of *The Wedding* (1914–17) and *Canticum sacrum* (1955) (see Examples 2 and 3).

444 Igor Stravinsky, Robert Craft, *Memories and Commentaries*, op. cit., p. 83.

Text	Voices	Texture					
A: song no 569	chorus: tenors, basses	homo- phonic					
B: song no 636	soloists: tenor, bass	poly- phonic					
scheme			A	B	A₁	B₁	A₂
score			no. 27	no. 29	no. 30	no. 31	no. 33

Example 2a: I. Stravinsky, *The Wedding* (no. 27–35). Scheme of construction

At the beginning of the second scene of *The Wedding* (numbers 27–35) the composer uses – in turn – subsequent fragments of text of two songs from Kireyevsky’s⁴⁴⁵ collection: number 569 *Kogda cheshut volosi u zhenikha* (“A”) and number 636 *Kogda stanut chesat, zhenikhovi kudri* (“B”) combining them with two different melodies, performers (chorus or soloists) and texture (homophonic or polyphonic)⁴⁴⁶. The three appearances of the first song’s verbal text (number 569) implies a repetition of the melody, sung by the choir of tenors and basses in a homophonic texture (against the background of chords).

The text of the second song (number 636) was associated with contrasting sound quality, that is, with a different melody sung not by choirs, but solo voices (tenor and bass), not in homophonic, but polyphonic, imitative texture. In subsequent repetitions of these two sound ideas, the composer modifies them slightly, including changes to their duration and order of voices in imitation (in fragment B = tenor - bass; in B₁ = bass - tenor).

Richard Taruskin aptly comments on this passage, writing that songs and texts have become tesserae, arranged and manipulated by the composer into patterns.

The opening section of the second scene [...] consists of an elaborate intersplicing of songs nos. 569 and 636 [...]. As in the preceding scene, one of them (no. 569) acts as a refrain [...]. The effect of all these simultaneities, intercuttings, and reprises is to turn the first pair of scenes into a vertical slice through a single static instant of time. [...]. Their component songs and texts have become tesserae, arranged and manipulated by the composer into patterns dictated no longer by ethnographic but by formal and symbolic concerns. The dominant impression is one of highly concentrated and contrasted

445 Pavel V. Kireyevsky, *Pesni sobranniye P. V. Kireyevskim*. ed. VF Milleer and M.N. Speransky, Moscow, 1911.

446 Compare Richard Taruskin, *Stravinsky and the Russian Traditions*, op. cit., p. 1342.

Example 2b: I. Stravinsky, *The Wedding* (no. 27–35). Construction of the text

Modified text of song no. 569

A Prechistaya Mater, Khodi, khodi k nam
u khat, Svakhi pomogat, kudri raschesat,
Khvietisowy kudri, kudri raschesat,
Pamfilicza rusi, khodi, khodi k nam u khat,
khodi k nam u khat, kudri raschesat. . .

A1 Khodi khodi k nam u khat, khodi
k nam u khat, Svakhi pomogat, kudri
raschesat. . .

Modified text of song no. 636

B (tenor:) Chem chesat, chem maslit., da
Chvetisowy kudri
(bass) Chem chesat, chem maslit da Pamfilicha
rusi

B1 (bass:) Kinemsya, brosimsya, v tri torga
goroda, raschesim, razmaslim Khvietisowi kudri
(tenor:) Kupim my, kupim my porovanskogo
masla, raschesim, razmaslim Pamfilicha rusiy

A2 Khodi k knam u khat, kudri raschesat

essential moods – lamentation versus religious solemnity, the latter to be followed by the exuberant exaltation of the *provodi* (scene 3) as the ‘two rivers flow together’ – abstracted from the *svadebnaya igra*, but no longer actually depicting it. These mood essences are conveyed by the patterns themselves, by the contrasting vocal groupings and singing styles – in short, by the musical *composition*, constructed in the most literal sense – rather than by the words of the text per se; for the words, as presented in the libretto, that finally took shape, have become a babble. As in the *Baika* – and perhaps even more completely – the words in *Svadebka* have become part of the music.⁴⁴⁷

An analogous situation can be observed in *Canticum sacrum*; in the third movement of this piece (*Spes*), Stravinsky alternately juxtaposes two consecutive fragments of Psalm 124 (sung by a duet of soloists [tenor and bass] with accompanying trumpets and trombones) with three consecutive fragments of text from Psalm 129 (sung by a female choir [sopranos and altos] with oboes and a trombone). Fragments performed by soloists are identical when it comes to sound, whereas the choir part has a different melic flow in consecutive fragments, even though the accompanying instruments are the same. This repetition of

447 Richard Taruskin, *Stravinsky and the Russian Traditions*, op. cit., p. 1346–7.

Text	Voices	Instruments					
A. Psalm CXXIV	soloists: tenor, bass	trumpets, trombones					
B. Psalm CXXIX	choir: sopranos, alts	oboes, trombone					
scheme			A	B	A ₁	B ₁	A ₂
bars [nos]			148-153	154-162	163-168	169-178	179-186

Example 3a: I. Stravinsky, *Canticum sacrum* (bars 148–186). Scheme of construction

Example 3b: I. Stravinsky, *Canticum sacrum* (bars 148–186). Construction of the text

Vulgata: Psalm CXXIV (A, A ₁ , A ₂)	Vulgata: Psalm CXXIX (B, B ₁)
A Qui confidunt in Domino, sicut mons Sion	B: Sustinuit anima mea in verbo ejus; speravit anima mea
A ₁ : .. non commovebitur in aeternum	B ₁ : speravit anima mea in Domino, a custodia matutina usque ad noctem
A ₂ : ... qui habitat in Jerusalem.	

consecutive fragments of verses from Psalm 124 without changing their musical form could also have a symbolic meaning since this text talks about invariability and stability (“They that trust in the Lord, shall be as mount Zion which cannot be removed”).

In Stravinsky’s vocal music, the words have become part of the music. This is because the composer made the prosody of a given text (the sequence of accented and unaccented syllables) subordinate to his metric and rhythmic patterns, whereas the structure of texts was subordinate to his technique of discontinued montage. The contrast between directly juxtaposed various sound units is combined with the impression of breaking off one statement and moving on to another text, with different provenance. Therefore, Stravinsky broke away from traditional linear narration, which was related to the evolutionary development of sound events subordinate to the structure and prosody of one chosen text and replaced it with non-linear, discontinued narration and a “mosaic”

structure of the music continuum. The montage of clearly contrasting verbal and music wholes, which were often additionally repeated and gave the impression of continuing a disrupted music action, became the “trademark” of Stravinsky’s innovative composing technique.

Moral aspect of the selected verbal text

Stravinsky’s philosophy of art was primarily subordinated to the idea of beauty, but the composer combined it with the moral aspect, connected with man’s responsibility for making choices between good and evil. That is why he very carefully selected verbal lyrics for his composed vocal works.

In his works for musical theatre, Stravinsky was the originator of the subject and the author or co-author of the verbal text librettos, which consistently emphasise universal moral problems. Poets - the composer’s collaborators - generally shared his views both on the primacy of music over the word and on the relationship between good and beauty⁴⁴⁸. For example, Wystan H. Auden, author of the libretto of *The Rake’s Progress*, wrote in a letter to the composer

It is the librettist’s job to satisfy the composer, not the other way round. I should be most grateful if you could let me have any ideas you may have formed about characters, plot, etc.⁴⁴⁹

In turn, Stravinsky said in an interview with the BBC:

As soon as we began to work together I discovered that we shared the same views not only about opera but also on the nature of the Beautiful and the Good. Thus, our opera is indeed, and in the highest sense, a collaboration.⁴⁵⁰

Librettos used in Stravinsky’s stage pieces focus primarily on the moral problem of distinguishing between good and evil or determining whether something is true or false. However, falseness is often disguised by pleasant words full of flattery, whereas evil is hidden in a tempting vision of easy enrichment. The tempter, who

448 Compare Vera Stravinsky, Robert Craft, *Stravinsky in Pictures and Documents*, op. cit.; information on the composer’s cooperation with Stepan Mitusov, Andre Gide, and Wystan H. Auden - authors of the verbal text of his three operas: *The Nightingale*, *Perséphone*, *The Rake’s Progress* – is also to be found in: Igor Stravinsky, Robert Craft, *Memories and Commentaries*, op. cit., pp. 123–154.

449 Letter to I. Stravinsky from 12th October 1974 published in: Igor Stravinsky, Robert Craft, *Memories and Commentaries*, op. cit., p. 145.

450 Interview for the BBC from 5 November 1965 published in: P. Griffiths, *Igor Stravinsky “The Rake’s Progress”*, Cambridge:Cambridge University Press, 1982 p. 4.

is trying to destroy the protagonist, appears in a fox mask and takes the shape of a devil from folk tales. It seems that it is an *alter ego* of the protagonist or that it explicitly embodies Biblical Lucifer-Satan.

For instance, the allegorical burlesque *Renard* (1915–16), whose libretto was prepared by the composer himself, based on a Russian fairy tale published by Alexander Afanasyev, is a moralising story about a hypocritical fox and a naive yet vain cock. The Fox, pretending to be nice and friendly, flatters the Cock and talks it into getting off a high roost, whereby the Cock becomes easy to catch. On account of the requirements of the musical structure, this scene is repeated twice (the first time around, the Cat and the Goat, who are the Cock's friends, defend the Cock against the Fox, whereas the second time around, they deal with the attacker for good and strangle it). In conversations with Craft Stravinsky said

Afanasyev's collection contains at least five different *Renard* stories in which that Rabelaisian liar is caught and brought to justice by a cat and a goat. I chose one of the stories and fashioned my own libretto from it, but as I started to compose the music I discovered that my text was too short. I then conceived the idea of repeating the «salto mortale» episode. In my version the cock is twice seduced, and he twice jumps into Renard's jaw; this repetition was a most successful accident, for the reprise of the form is a chief element in the fun.⁴⁵¹

In *The Soldier's Tale* (1918) this tempter is - just like in a folk tale - the devil whose inevitable spoil is the soldier-deserter⁴⁵². In his conversations with Craft, the composer clearly stated that the work was the fruit of reflection on the roots of the evil of the time - world war and revolution.

Afanasyev's soldier stories were gathered from peasant recruits to the Russo-Turkish wars. The stories are Christian therefore, and the Devil is the *diabolus* of Christianity, a person as always in Russian popular literature, though a person of many disguises. My original idea was to transpose the period and style of our play to any time, and 1918, and to many nationalities and one though without destroying the religio-cultural status of the Devil. Thus, the soldier of the original production was dressed in the uniform of a Swiss army private of 1918, while the costume, and especially the tonsorial apparatus, of the lepidopterist were of the 1830 period. Thus, too, place-names like Denges and Denezzy are Vaudois in sound, but in fact they are imaginary; these and other regionalisms [. . .] were to have been changed according to the locale of the performance

451 Igor Stravinsky, Robert Craft, *Expositions and Developments*, op. cit., p. 119. See Charles F. Ramuz, *Souvenirs sur Igor Stravinsky*, Lausanne: Éditions De L'Aire, 2018.

452 The tale on which Ramuz modelled his narrative is identified as Afanasyev no. 154 *The Runaway Soldier and the Devil*. Richard Taruskin, *Stravinsky and the Russian Tradition*, op. cit., pp. 1295–1297.

and, in fact, I still encourage producers to localise the play and, if they wish, to dress the soldier in a uniform temporally remote from, but sympathetic to, the audience. *Our soldier*, in 1918, was very definitely understood to be the victim of the then world conflict, however, despite the neutrality of the play in other respects. *Histoire du soldat* remains my one stage work with a contemporary reference.⁴⁵³

So, although the plot and main characters of *The Soldier's Tale* (Soldier and Devil) are taken from Russian folklore, this story - in the new approach from Stravinsky-Ramuz - has timeless and supranational features. Its action can take place anywhere ("place-names, in fact, are imaginary"), because the moral situations are common to all people. In his autobiography, the composer wrote

Asfanyev's famous collection of Russian tales, in which I was then deeply absorbed, provided me with the subject of our performance. I introduced them to Ramuz, who was very responsive to Russian folklore and immediately shared my enthusiasm. For the purpose of our theatre we were particularly drawn to the cycle of legends dealing with the adventures of the soldier who deserted and the Devil who inexorably comes to carry off his soul. This cycle was based on folk stories of a cruel period of enforced recruitment under Nicholas I, a period which also produced many songs known as *Rekroutskia*, which expatiate in verse on the tears and lamentations of women robbed of their sons or sweethearts. Although the character of their subject is specifically Russian, these songs depict situations and sentiments and unfold a moral so common to the human race as to make an international appeal. It was this essentially human aspect of the tragic story of the soldier destined to become the prey of the Devil that attracted Ramuz and myself.⁴⁵⁴

Good and happiness are identified here with human friendship, family warmth and the ability to create beauty (symbolised by music played on the violin). On the other hand, evil and unhappiness are "loneliness and coldness" that mean that a person "is like a corpse among the living". In this tale of the Soldier and the Devil, the experience of evil is the result not so much of a sophisticated Faustian pact with Mephistopheles, but the result of the lack of prudence of an "ordinary" man who was tempted by a vision of easy wealth and a carefree life. The narrator (Reader) instructs both the soldier and the audience that "until you have mammon, you cannot defeat the devil's strength", and advises: "play cards with him, lose to him, money is the beginning of your misfortune." Thanks to this advice, the soldier manages to free himself from the Devil and experience goodness and happiness. The soldier regains his lost violin and ability to play this instrument. The delightful beauty of the soldier's music heals the princess "from

453 Igor Stravinsky, Robert Craft, *Expositions and Developments*, op. cit., pp. 90-91.

454 Igor Stravinsky, *An Autobiography*, op. cit., p. 71.

a distant country”, who gives the poor soldier love and happiness. But the soldier wants “even greater happiness” (symbolised in the story by the desire to see his family home).

Admittedly, he was warned that his desire for “even greater happiness” threatened him with falling under the Devil’s control, but the soldier ignores this injunction and oversteps the boundaries of his Eden. The authors of the libretto seem to suggest that the immoderate desires and lack of self-discipline of the unfortunate hero ultimately determine the Devil’s victory, who leaves the stage in a triumphant dance⁴⁵⁵. Following traditional moral tales, Stravinsky and Ramuz warn the audience that “no one can have it all.”

*Il ne faut pas vouloir ajouter
A ce qu'on a ce qu'on avait,
On ne peut pas être à la fois
Qui on est et qui on était*

You must not seek to add
To what you have, what you once had;
You have no right to share
What you are with what you were.

*Il faut savoir choisir;
On n'a pas le droit de tout avoir:
C'est défendu.*

No one can have it all,
That is forbidden.
You must learn to choose between.

*Un bonheur est tout le bonheur;
Deux, c'est comme s'ils n'existaient plus.*

One happy thing is every happy thing:
Two, is as if they had never been.

In the tale of the soldier and devil in Stravinsky-Ramuz’s version, the ‘magic violin’ has fundamental significance and status as a formal and thematic unifier. It also represents the soldier’s soul or is a kind of health-giving ‘elan vital’. As Richard Taruskin rightly points out:

Besides the obvious, if vague, topicality of a soldier’s tale in the last horrific phases of the world war, and besides the superficial Faustian resonances that made for a part link with a distinguished literary and theatrical heritage, what made this story the inevitable choice was the all-pervading icon of the soldier’s violin. For one thing, it ceases the integration of spoken words and instrumental music. [. . .] its role in the libretto, much strengthened relative to the folktale, became that of formal and thematic unifier. Virtually every departure Stravinsky and Ramuz made from Afanasyev was made to enhance the violin’s prominence and its status as motive force. [. . .] Where Afanasyev’s soldier gets rid of the devil by the use of physical torture, all Ramuz’s soldier’s needs,

455 According to Taruskin “The devil triumphs not out of devilhood, but assumes the role of some sort of avenging angel exacting [. . .] a just moral retribution upon the soldier’s hubris”. Richard Taruskin, *Stravinsky and Russian Tradition*, op. cit., p. 1300.

once again, is his magic violin. In the end, having regained it, the devil recaptures the soldier with the same magical instrument, on which he plays a grating parody of the music by which the soldier, in the Little Concerto, had proclaimed his freedom and, in the Tango, had won the princess. [. . .] The violin is usually construed in hackneyed Faustian terms as representing the soldier's soul. But it would seem – from Stravinsky's use of it in the final number and from its role in the revival of the princess – to represent, instead, a kind of liberating and health-giving elan vital that is in the end perverted and made the instrument of enslavement.⁴⁵⁶

The libretto of *The Soldier's Tale* first and foremost teaches us that “no one can have it all, one happy thing is every happy thing, two, is as if they had never been,” and makes us aware of the consequences of succumbing to the temptation of easy wealth. However, the moral statement of *The Rake's Progress* libretto, inspired by a series of paintings by the eighteenth-century English painter William Hogarth⁴⁵⁷, is a deep reflection on the situation of modern man seduced by twentieth-century utopias of boundless freedom and the ideology of progress. The tempter is the character of Nick Shadow, who at first seems to be just an inconspicuous servant, a suggestive adviser dutifully fulfilling the subsequent wishes of his master - Tom Rakewell. But ultimately it turns out that he is the biblical Devil seeking moral destruction and man's eternal damnation, the “father of lies”, pleased that the people of the twentieth century ceased to believe in his real existence.

The subject of the libretto refers to a series of paintings by Hogarth, illustrating Rake's moral degradation, who paid for his desire to experience dissipated big city life with madness, poverty and losing his family. Nevertheless, the operatic story of Tom Rakewell, which takes place in eighteenth-century England, refers also to traditional myths functioning in European culture and to twentieth-century social and intellectual reality. The authors of the libretto, that is Stravinsky and Auden, preserved important motifs from Hogarth's paintings,

456 Richard Taruskin, *Stravinsky and the Russian Tradition*, op. cit., p. 1298.

457 William Hogarth was one of the first English painters to illustrate his contemporary life; he is the author of a series of paintings called *The Harlot's Progress* (1731) and *The Rake's Progress* (1732–33). Reproductions of eight images of the series entitled *The Rake's Progress* are included amongst others in: J.-M. Vaccaro (ed.), *The Rake's Progress: Une opéra de W. Hogarth, W.H. Auden, C. Kallman et I. Stravinsky*, Paris 1990, pp. 31–34, 49–56. Stravinski visited an exhibition of pictures by William Hogarth in the Art Institute of Chicago 2nd May 1947. See: Vera Stravinsky, Robert Craft, *Stravinsky in Pictures and Documents*, op. cit., pp. 396–410; Paul Griffiths, *Igor Stravinsky “The Rake's Progress”*, op. cit., p. 8.

such as receiving an unexpected inheritance, squandering it in a house of ill repute, marrying an old and ugly woman, auctioning the protagonist's property and breathing his last in a madhouse. They added three well-known myths: the story of Mephistopheles, the card game with the devil which the devil loses, and the myth of three wishes. These three wishes are related to the pursuit of wealth, unlimited freedom "beyond good and evil" and godlike power. In a letter to Auden, the composer wrote:

... feel absolutely free in your creative work on the chosen theme. Of course there is a sort of limitation as to form in view of Hogarth's style and period. Yet make it as contemporary as I treated Pergolesi in my *Pulcinella*.⁴⁵⁸

Stravinsky and Auden - richer in experiences related to the effects of modern societies' acceptance of philosophies equating happiness with unlimited freedom (liberalism, existentialism) and the communist utopia of earthly paradise combined with the cult of machines, designed to ensure man's almost divine dominion over nature - constructed an excellent libretto with features of both fairy tales and morality play. According to Roger Savage, the longest (about 2.5 hours) work by the aged (almost seventy) composer is

... a kind of *summa* of Stravinskyan theatre. [...] And individual scenes from the *Rake* libretto resonate with a whole range of Stravinsky's works. [...] The idioms may differ, but the situation is constant. [...] many male protagonists in Stravinsky's earlier theatre pieces are brought touchingly low by their own failings, whether fickleness, gullibility, lack of self-knowledge, blind optimism or complacent pride: the Emperor in *Le Rossignol*, the Rooster in *Renard*, the Soldier in *L'Histoire du soldat*, the fated Bridegroom in *La Baiser de la fee* - and of course the King of Thebes in *Oedipus Rex*.⁴⁵⁹

In *The Rake's Progress* – just like in *The Soldier's Tale* - the hero's further fate is determined by his desire to be rich in a way that does not require effort. Nick Shadow, a tempter-servant, fulfils Rake's first wish (*I wish had money*), and then leads him to the home of debauchery, where he teaches contempt for beauty and the acceptance of "progressive" (modern) thinking about life "according to nature". He also suggests that the desire for happiness (*I wish I were happy*) will be satisfied by demonstrating his absolute freedom in the so-called *acte gratuit*, that is, against both reason and feelings (for example, by marrying a circus freak: bearded Baby-Turk). Stravinsky and Auden ironically treat - as proposed

458 Quotation after Stephen Walsh, *The Music of Stravinsky*, op. cit., p. 207.

459 Roger Savage, *Making a Libretto: Three Collaborations over "The Rake's Progress"*, in: John Nicholas (ed.), *Igor Stravinsky: Oedipus Rex, The Rake's Progress*, "Opera Guide, no. 43", London-New York 1991, p. 49.

by contemporary philosophers – “happiness of boundless freedom” achieved by ignoring duty and responsibility, two tyrants called *Must* and *Ought*. In Act II (Scene 1) Shadow sings:

Come, master, observe the host of mankind. How are they? Wretched. Why? Because they are not free. Why? Because the giddy multitude are driven by the unpredictable *Must* of their pleasures and the sober few are bound by the inflexible *Ought* of their duty, between which slaveries there is nothing to choose. Would you be happy? Then learn to act freely. Would you act freely? Then learn to ignore those twin tyrants of appetite and conscience. Therefore, I counsel you, master: take Baba the Turk to wife.

Rake's third wish (*I wish it were true*) - symbolises the utopia of building a “paradise on earth” and having almost divine power over Nature, thanks to a machine that magically turns stones into bread. The careless Tom Rakewell invests all his property in a device that, in fact, turns out to be useless. On the one hand, this situation symbolises the twentieth-century cult of technology and communist utopia, and on the other, it recalls the biblical image of the temptation of Christ in the desert.

Like in *The Soldier's Tale*, the hero plays the Shadow-Devil in a card game, the result of which is to decide on his final and seemingly foregone eternal fate. In Afanasyev's fairy tale, “peasant” cleverness and renunciation of wealth decide about victory over the Devil. In *The Rake's Progress*, however, Anna Truelove's self-sacrificing love influences Rake's deliverance from evil power⁴⁶⁰. Despite the positive ending of these struggles, the Devil-Shadow has the power to deprive “his master” of reason. Rake's career ends in a mental asylum; the protagonist is transported into a world of morbid delusion - he thinks he is the beautiful Adonis, in love with Venus (Anna) and surrounded by famous characters from Greek myths: Achilles, Helena, Eurydice, Orpheus, Persephone. The libretto of *The Rake's Progress* instructs, therefore, that one has to bear responsibility for the decision to choose evil - also when it is hidden under the guise of happiness of “boundless freedom” and the utopia of “earthly paradise”. After the performance, all actors unanimously warn the audience of the masked “father of lies” that easily tempts lazy and imprudent people who downplay the biblical truth about his existence and action, also in the modern world.

For idle hands,
And hearts and minds,

460 Hearing Anna's voice, who wants to save the hero despite his infidelity and moral fall, allows the hero to guess the card and win the game with Nick Shadow (Tom calls Anna “queen of hearts”).

The Devil finds
 A work to do,
 A work, dear Sir, fair Madam,
 For you and you.

Shadow, personifying the biblical Devil, declares in triumph to the assembled that his greatest victory is disbelief in his existence: “Many insist I do not exist. At times I wish I didn’t”.

In Stravinsky’s last musical spectacle, *The Flood*, with a libretto based on the Bible (the Book of *Genesis*), the biblical Lucifer-Satan acts *explicitly* as this tempter. The composer recalled the Old Testament story of the Flood, wishing to make his contemporaries aware that the consequence of choosing evil is a “great catastrophe” that threatens the destruction of humanity even today because there is the threat of using man-made nuclear bombs.

Stravinsky’s works for theatre also use - traditional in European culture - the parallelism of good and beauty (kalokagathia)⁴⁶¹, symbolised by the beauty of music. Both the beautiful “nightingale singing” (in *The Nightingale* opera) and the beautiful music played on instruments (on the violin in *The Soldier’s Tale* or on the harp in the ballet *Orpheus*) is what delights, gladdens and heals people. Stravinsky recalled this truth perpetuated in European culture - Greek myths and fairy tales (folk and non-folk) - to the people of the twentieth century during which the artists accepted and propagated the aggression and ugliness of experimental anti-art innovation as a manifestation of “real-life expression” and progress.

. . . composed to the Glory of God

The published scores of Stravinsky’s compositions, *Symphony of Psalms* (1930) and *Symphony in C* (1940), contain the unusual *explicite* preaching information - during the period of the “wave of modernism” and “socialist art”, generally religiously indifferent or atheist - that these works were composed “to the Glory of God”⁴⁶². Also, the composer’s numerous statements and his selection of

461 Kalos kagathos of which kalokagathia (καλοκαγαθία) is the derived noun. It is a phrase used by classical Greek writers to describe an ideal of gentlemanly personal conduct and the concept of aristocracy as the rule of the best, the morally and intellectually superior, governing in the interest of the entire population.

462 The score of *Symphony of Psalms* published in 1930 by Edition Russe de Musique (in 1948 by Boosey & Hawkes) contains the information: “Cette symphonie composée à la gloire de Dieu est dédiée à au Boston Symphony Orchestra à l’occasion du cinquantième de son existence”. Similarly, on the title page of the *Symphony in C*

Biblical texts in vocal compositions composed from the mid-twenties evidently bear witness to the fact that he treated these works as a Christian message in a secularised world seduced by the Marx's ideology of social progress and the mirages of modern philosophy proclaiming the absolute freedom of man living "beyond good and evil".

The wartime cataclysms of the twentieth century as well as contemporary culture, dominated by avant-garde experiments evaluated in terms of anti-art, were interpreted by Stravinsky through a religious, Christian vision of the world and man. He was convinced that both totalitarian systems (Nazi and Soviet), which strike human communities with their cruelty at an incredible scale and range, as well as the feeling of a lack of sense of existence exhibited in contemporary art, are a consequence of human rebellion against the commandments, given by God to guarantee social harmony and the proper relationship between creation and the Creator. Stravinsky believed that only a return to the biblical vision of reality would enable man to survive the modern threats; otherwise the world will be threatened with annihilation by the modern "flood" - a nuclear disaster⁴⁶³. In the late 1960s, in the introduction to the history of twentieth-century music, the composer wrote that various irresponsible "artistic experiments" were a manifestation of an attitude of "man without God".

What I see as the principle contrasts between the beginning and end [...] of the seven musical decades. First and most important is the disappearance of the musical mainstream. [...] The problem imposed by this absence is the same as the problem of *man without God*: irresponsibility; which in the domain of art is translated to that emptiest of goals, total freedom; as if the outmodedness and unserviceability of the laws and

composed in the years 1938–40 and published in 1948 by Schott, there is the following note: "This symphony, composed to the Glory of God, is dedicated to the Chicago Symphony Orchestra, on the occasion of the Fiftieth Anniversary of its existence".

463 In an interview with Robert Craft, Stravinsky confessed that, amongst others, *The Flood*, composed in 1962 is an attempt to make the modern world aware that the impending nuclear disaster had its sources - like the biblical flood - in the human misappropriation of God's commandments: „Why did I call my work *The Flood*, instead of *Noah*? Because Noah is mere history. As a genuine antediluvian, he is a great curiosity, but a side-show curiosity. And even as 'eternal man', the second Adam, the Augustinians – Old Testament Christ image, he is less important than the Eternal Catastrophe. "The Flood is also The Bomb". Igor Stravinsky, Robert Craft, *Expositions and Development*, op. cit., p. 127.

premises, the techniques and systems embodied in the art of the past invalidated the need to search for new ones.⁴⁶⁴

In the late twentieth century, Krzysztof Penderecki expressed a similar view. In the book *Labyrinth of Time. Five Addresses for the End of the Millennium* he wrote that only the *homo religiosus* can count on salvation.

Entering upon the path of avant-garde art, I had the presentiment that one cannot cut oneself off from one's spiritual roots. I chose four *Psalms* that are cries to God. Today, almost forty years later, I can see more clearly that only the *homo religiosus* can count on salvation. That promise is like the tree planted at the beginning of the Book of Psalms; "Blessed is the man that walketh not in the counsel of the ungodly, nor standeth in the way of sinners, nor sitteth in the seat of the scornful, But his delight is in the law of the Lord, and in his law doth he meditate day and night."⁴⁶⁵

Penderecki, like Stravinsky, is convinced that "Restoring the sacred dimension of reality is the only way to save man", that is why in an interview he confessed: "My art, growing from deep Christian roots, aims to rebuild the metaphysical space of man shattered by the cataclysms of the twentieth century"⁴⁶⁶.

Stravinsky's compositional goal, using religious texts such as biblical, liturgical or poetic, in his vocal works, was also to proclaim the religious concept of reality and to sensitise the recipients of his art to moral problems related to responsibility for choices between good and evil. In the sixties, in a synthetic approach to the history of twentieth-century music William W. Austin even claimed that Stravinsky's vocal and instrumental works preach a consistent gospel and if we accept the preaching, we can find all his work more and more meaningful:

The moral epilogue of the *Rake*, the moral of the *Soldier*, the «dogmatic confessions» of the *Poetics*, and many passages of the *Conversations* fit this description. They preach a consistent gospel. All implicitly demand that we repent, [. . .] and turn to our duty, the will of God. To seek and to obey God's will for us here and now is the purpose of our freedom. No rule of technique, old or new, and no inspired revelation can relieve us of our freedom. But our freedom cannot be hoarded, any more than it can be evaded. It is meant to be used. Chaos and constraint, madness and damnation end its abuse. Sanity,

464 Introduction to: *Storia Della Musica, vol. IX; La Musica Contemporanea 1900–1970*, Milano: Fratelli Fabbri Editori, 1967; quotation according to: Igor Stravinsky, *Themes and Conclusions*, London: Faber & Faber, 1972, p. 187.

465 Krzysztof Penderecki, *Labyrinth of time: five addresses for the end of the Millennium*, transl. William Brand, Chapel Hill: Hinshaw Music, 1998, p. 40.

466 *Passio artis et vitae*. Anna and Zbigniew Baran talk to Krzysztof Penderecki, in: Krzysztof Penderecki, *Labirynt czasu. Pięć wykładów na koniec wieku*, Warsaw: Presspublica, 1997, p. 68.

order, and salvation mean voluntary submission here and now - not once and for all but ever anew in the consuming fire. If we resist this preaching, one of our penalties is to diminish our experience of Stravinsky's work. If we accept the preaching, we can find all his work more and more meaningful.⁴⁶⁷

This thought was even more clearly expressed by the composer's son, Théodore, in the book *Le message d'Igor Stravinsky* published in 1948 (thus before most of the works with a religious text were composed). He was convinced that the key to understanding the philosophy of Stravinsky's music was his religious vision of the world based on deep faith and personal entrustment to God.

Stravinsky firmly believes; his praying and adoring are functions of his deepest self. Though personal, this side of Stravinsky helps to reveal the ultimate essence of his art, even to those to whom spiritual questions have become foreign or chimerical. Stravinsky's attitude to art is unequivocally religious, that is, metaphysical and ontological, not sentimental or intellectual.⁴⁶⁸

Théodore Strawinsky believed that interpretations that omit this aspect of the composer's personality distort the true meaning of his music. At the same time, he suggested that the religious message of his father's works would always be overlooked by those for whom the Christian vision of the world remains alien and incomprehensible⁴⁶⁹. In the 1960s Roman Vlad stated that in Stravinsky's sacred music his religious outlook is expressed in its purest and most explicit form and a study of these religious works is the key to Stravinsky's real self and to the logic of his entire development.

The religious side of Stravinsky, and particularly the way in which this comes out in his music, has not been properly appreciated by most of his commentators, or else it has been ill-judged and even misinterpreted. I myself have put forward views on this subject which in the light of a more thorough examination of Stravinsky's works now strike me as mistaken [. . .] Indeed, it is in his sacred music that his religious outlook is expressed in its purest and most explicit form with nothing of the mystic or the heterodox aesthete,

467 William W. Austin, *Music in the Twentieth Century*, New York: W. W. Norton, 1966, pp. 521–2.

468 Théodore Strawinsky, *The Message of Igor Stravinsky*, English translation Robert Craft and André Marion, London: Boosey & Hawkes, 1953, p. 19.

469 For example, Paul Henry Lang believed that the significance of biblical texts could be ignored because they were of little importance to the composer himself. Stravinsky, admittedly "has turned to religious subjects - is he a genuinely religious composer of «sacred» music? No, he could not be, for his ideal world is too little concerned with the final inwardness of life". Paul Henry Lang, *Introduction*, in: *Stravinsky: A New Appraisal of His Work*, New York: W.W. Norton, 1963, p. 18.

but ready to see the characteristic traditions of the Eastern and Western Christian Churches brought together under the banner of catholic universality. [...] the intrinsic significance and the scope of these works within the framework of Stravinsky's music as a whole seem to justify the view that a study of these religious works is the key to Stravinsky's real self and to the logic of his entire development.⁴⁷⁰

Admittedly, the problem of the religious message of Stravinsky's works was already signalled in the years of domination of the slogans of the second avant-garde⁴⁷¹, but it was not until the end of the twentieth century that a wider interpretation of his religious works was attempted, both of selected biblical texts and of the relationship between words and music⁴⁷².

In his conversations with Craft, Stravinsky confessed that in the mid-1920s he made a decisive breakthrough in his authentic experience of the close presence of the biblical God, which resulted in the awakening of his Christian faith and a strong need to compose "*ad majorem Dei gloriam*" as well as proclaim the truths of the Gospel⁴⁷³. In April 1926, after almost twenty years, Stravinsky returned to

470 Roman Vlad, *Stravinsky*, trans. by Frederick & Ann Fuller, London: Oxford University Press, 1960, pp. 151, 153.

471 Robert Craft, Andrea Piovesan, Roman Vlad, *Le musiche religiose di Igor Stravinski*, Venice: Lombroso, 1956; Heinrich Lindlar, *Igor Strawinskys sakraler Gesang. Geist und Form der christkultischen Kompositionen*, Regensburg: Bosse Verlag, 1957; Heinrich Lindlar, *Die geistlichen Werke*, in: Otto Tomek (ed.), *Igor Strawinsky*, Köln: J. B. Bachem, 1963, pp. 49–55.

472 Robert M. Copeland, *The Christian Message of Igor Stravinsky*, "The Musical Quarterly" 1982 no 4, pp. 563–579; Gilbert Amy, *Aspects of the Religious Music of Igor Stravinsky*, in: Jann Pasler (ed.), *Confronting Stravinsky: Man, Musician, and Modernist*, op. cit., pp. 195–206; Alicja Jarzębska, *Inspiracja religijna w utworach serialnych Igora Strawińskiego*, in: *Inspiracje w muzyce XX wieku*, ed. Alicja Matracka-Kościelny, Warsaw 1993, pp. 157–176; Tamara Levitz, *Modernist Mysteries: 'Persephone'*, op. cit; Jonathan Cross, *Igor Stravinsky*, London: Reaktion Books, 2015 (Chapter 6. *To the Glory of God*, pp. 105–118).

473 In a conversation with Craft Stravinsky confessed: "At the beginning of September 1925, with a suppurating abscess in my right forefinger, I left Nice to perform my piano Sonata in Venice. I had prayed in a little church near Nice, before an old and 'miraculous' icon, but I expected that the concert would have to be canceled. My finger still was festering when I walked onto the stage at the Teatro La Fenice, and I addressed the audience, apologizing in advance for what would have to be a poor performance. I sat down, removed the little bandage, felt that the pain had suddenly stopped, and discovered that the finger was - miraculously, it seemed to me - healed. (Now I grant that minor "miracles" are more disconcerting than even the most farfetched

religious practices⁴⁷⁴ in the Orthodox church – as he wrote in a letter to Diaghilev – “because of extreme spiritual need”⁴⁷⁵. During this time he remained in close contact with the Orthodox monk, Father Nikolas Podossenov, who after they moved to Nice (in 1924), practically became a member of their suffering family for almost five years⁴⁷⁶. Catherine, the composer's first wife, when seriously ill with tuberculosis and struggling with the problem of human suffering and death, in her letters to her husband declared her faith and trust in Christ the Saviour⁴⁷⁷. “I am reading the *Dobrotolublye* every day and comparing these people with great souls and faith, who lived only in God and for God, talked and measured, and

"psychosomatic" rationale, and the reader who has come this far will probably decide that all I had was a *maladie imaginaire*. A miracle is what seemed to have happened to me, however, and if it was no such tiling, and another word is used to describe it, then the fact that I took it for a miracle is at least as significant to the reader. I do, of course, believe in a system beyond Nature.)” Igor Stravinsky, Robert Craft, *Dialogues and a Diary*, op. cit., p. 9. A few days after the concert he bought a book about the life of St. Francis of Assisi, which helped him discover the Christian perspective of human life and inspired him to use Latin in vocal works.

- 474 On account of fear concerning his health, Stravinsky was baptised “out of the water” a few hours after birth, and officially two months later (29th June 1882) at the St. Petersburg Cathedral; as a boy he was obliged to read the Bible and go to church, but in his youth, before graduating from junior high school, he broke with religious practices. “I do not think my parents were believers. They were not practising churchgoers, in any case, and judging from the absence of relevant discussion at home, they could not have entertained strong religious feelings. Their attitude must have been more indifference than opposition, however, for the least hint of impiety horrified them. [. . .] My parents were never liberals “. Igor Stravinsky, Robert Craft, *Expositions and Developments*, op. cit., p. 73.
- 475 Letter to Diaghilev from 6th April 1926 in: Craft Robert (ed.), *Stravinsky: Selected Correspondence*, vol. 2, op. cit., p. 40.
- 476 “a certain Father Nicolas, of the Russian Church, came into my life - and even into my home; he was practically a member of our household during a period of five years”. Igor Stravinsky, Robert Craft, *Expositions and Developments*, op. cit., p. 76
- 477 The published letters of Catherine (Stravinsky's first wife) to her husband confirm her deep religiosity. For example in the letter of 17th March 1935 she wrote: “You say that you look forward to a normal life, but you won't find one, and will bear this cross [TB] that God has sent us and we will not stop praising Him and thanking Him for everything. . . . In your heart you know that what is important for you is how you stand before God. Temptations and trials are good for the soul.” Robert Craft (ed.), *Stravinsky. Selected Correspondence*, vol. 1, op. cit., p. 16. See Theodor and Denise Strawinsky, *Stravinsky: A Family Chronicle*, trans. Stephan Walsch, London: Schirmer Trade Books, 2004.

thought about life. How simple and clear everything was to them,” she confessed in a letter of 20th August, 1936⁴⁷⁸.

In the 1920s, Stravinsky also became interested in the writings of Jacques Maritain. Especially his concept of art propagated in the book *Art et scholastique* (1920)⁴⁷⁹. The author opposed both the nineteenth century “intellectual mess” and the avant-garde slogans promoting unlimited creative freedom. He was an advocate of intellectual discipline, order and balance in art subordinated to the rules of beauty and created - as in the Middle Ages - by the craftsman-artist *ad maiorem Dei gloriam*. Stravinsky said, however, that his conversion was not determined by the intellectual considerations of the Christian philosopher, but by a personal experience of the reality described in the Bible. After years of trying to rationalise the reasons that prompted him to fully accept the Christian vision of the world, the composer confessed that “intellectual and priestly influences were not of primary importance to me”⁴⁸⁰. When asked by Craft if it is necessary to be a believer to create works such as *Symphony of Psalms*, *Canticum sacrum*, *Threni*, *A Sermon*, *a Narrative*, and *a Prayer*, the composer definitively answered:

Certainly, and not merely a believer in ‘symbolic figures’, but in the Person of the Lord, the Person of the Devil, and the Miracles of the Church.⁴⁸¹

Stravinsky regretted the fact that in his contemporary, secularised world, art, including music, was largely impoverished since artists had almost completely ceased to express these existential relations existing only between man and the Creator. Moreover, this particular ‘glory’ does not exist in secular music.

478 Robert Craft (ed.), *Stravinsky. Selected Correspondence*, vol. I, op. cit., p. 17. *Philokalia* (ancient Greek: φιλοκαλία “love of the beautiful, the good”) is a collection of texts written between the 4th and 15th centuries by spiritual masters of the Eastern Orthodox Church. The first edition, in Greek, was published in Venice in 1782 (a second Greek edition published in Athens in 1893). The translation into Church Slavonic, *Dobrotolublye*, was published in Moscow in 1793, a Russian translation (by Ignatius Bryanchaninov) in 1857, and a five-volume translation (by Theophan the Recluse into) in 1877. English translation of the first four volumes (from the Third Greek edition) was published in 1979-1995 by Faber and Faber.

479 Jaques Maritain wrote that the goal of his *Art et scholastique* is “liberation from the extraordinary nineteenth-century intellectual mess and return to a spiritual condition”. (“de sortir de l’immense désarroi intellectuel hérité du XIXe siècle, et retrouver les conditions spirituelles d’un labeur honnête”). Jaques Maritain, *Art et scholastique* (1920), Paris: Desclée de Brouwer, 1965, p. 3.

480 Igor Stravinsky, Robert Craft, *Expositions and Developments*, op. cit., p. 76.

481 Igor Stravinsky, Robert Craft, *Stravinsky in Conversations*. . . , op. cit., p. 138.

How much poorer we are without the sacred musical services, without Masses, the Passions, the run-the-calendar cantatas of the Protestants, the motets and sacred concerts, and vespers and so many others. These are not merely defunct forms but parts of the musical spirit in disuse. The Church knew what the Psalmist knew: music praises God. Music is as well or better able to praise Him than the building of the church and all its decoration; it is the Church's greatest ornament. Glory, glory, glory; the music of Orlando Lassus's motet praises God, and this particular «glory» does not exist in secular music. And not only glory, though I think of it first because the glory of the Laudate, the joy of the Doxology, are all but extinct, but prayer and penitence and many others cannot be secularised. The spirit disappears with the form. I am not comparing «emotional range» or «variety» in sacred and secular music. The music of the nineteenth and twentieth centuries - it is all secular - is «expressively» and «emotionally» beyond anything in the music of the earlier centuries [. . .]. I say simply that, without the Church, «left to our own devices», we are poorer by many musical forms.⁴⁸²

Stravinsky distinguished the religious “religious music” (related to the biblical God) from the secular “religious music”, inspired by the ideas of humanism and modern “deities” - *Übermenschen*. He believed that this type of secular “religious music” is always vulgar⁴⁸³. Stravinsky's religious music - composed to Old Slavonic Church liturgical texts, Latin mass texts used in the liturgy of the Roman Catholic church, referring to the Anglican *anthem* or Protestant religious cantatas - highlights the problem of Christian ecumenism. He was officially a member of the Orthodox church but was attracted to the universality of Catholicism. In one of his interviews, Stravinsky stated:

I grew up under the influence of Catholicism, to which I was inclined due to my spiritual development and my nature (I am more a man of the West than of the East). The orthodox religion to which I belong is close enough to Catholicism. It wouldn't be surprising if I became a Catholic one day.⁴⁸⁴

In conversations with Craft he confessed that

Perhaps the strongest factor in my decision to re-enter the Russian Church rather than convert to the Roman was linguistic. The Slavonic language of the Russian liturgy has always been the language of prayer for me, in my childhood as now.⁴⁸⁵

482 Ibid., pp. 136–137.

483 Ibid., p. 137.

484 “Ich bin in der tiefen Bewunderung des Katholizismus aufgewachsen, wozu mich sowohl meine geistige Erziehung als auch meine Natur gebracht haben (ich bin viel mehr Abendländer als dem Osten zugehörig). Die orthodoxe Religion, die ich bekenne, steht im übrigens dem Katholizismus nahe genug. Und es wäre nicht zu verwundern, wenn ich eines Tages katholisch würde”. Emilia Zanetti, “*The Rake's Progress*”. *Stravinsky hat gesagt*, “Musik der Zeit” no. 1, Bonn, 1952, p. 44.

485 Igor Stravinsky, Robert Craft, *Expositions and Developments*, op. cit., p. 76..

His ecumenical attitude found symbolic expression on the day of his funeral. The composer was buried on the island of St. Michael in Venice, after the Orthodox funeral rite celebrated in the basilica of Santi Giovanni e Paulo by the Armenian archimandrite Malissianos in the presence of the Catholic bishop and Protestant and Anglican pastors, as if to indicate the spiritual universality that his art had established. Jonathan Cross writes that

Like Beethoven's death. Stravinsky's touched many precisely because his music had come to mean something to everyone. [...] The city of Venice pays homage to the great musician [...] Venice was the ideal choice. Neither Los Angeles nor Leningrad would have done, so where better than the city that historically straddled Occident and Orient? A city of canals like his childhood St. Petersburg; a city of culture, fashion and extrovert wealth like his adopted Hollywood; a city that seemed always to be looking back to the past, like the man himself. An Orthodox funeral in a Catholic church.⁴⁸⁶

Stravinsky's first religious compositions, three a cappella choir pieces (*Otcze Nasz*, *Wieruju*, *Bogorodice Diwo radujsia*) written for the liturgy in the Orthodox church, as well as *Mass* intended for the Roman Catholic church, were composed not upon order but from the need to offer the Church community "the greatest ornament", which - according to Stravinsky - is music accompanying the liturgy. The composer, however, opposed the modern - adequate to the aesthetics of expression and increased expression - concept of religious music. His musical "decorations" of the church liturgy are characterised by a noble simplicity and a cheerful, calm mood of contemplation; music primarily "supports" the verbal text. For example, the *Mass*:

It is liturgical and almost without ornament. In making a musical setting of the *Credo* I wished only to preserve the text in a special way. One composes a march to facilitate marching men, so with my *Credo* I hope to provide an aid to the text.⁴⁸⁷

Stravinsky's other religious works are intended for concert performance; music written "for the glory of God" is to direct listeners' attention to the message of a carefully compiled biblical and poetic text. These texts are dominated by a prayer of praise and requests for mercy and constitute a reminder of the biblical message about the need to believe in the Gospel (*credo*), the attitude of trust (*spes*) and mutual kindness (*caritas*) and courageous admission of the committed evil.

486 Jonathan Cross, *Igor Stravinsky*, op. cit., (Prelude: How Stravinsky Became 'Stravinsky'), p. 16-17.

487 Stravinsky's commentary quoted in: Eric W. White, *Stravinsky: the Composer and his Works*, op. cit., p. 447.

The choice of texts seems to be in line with the composer's verbal declarations in which he values the testimony of humble trust in the Gospel more than intellectual and rational attempts to explain the secrets of faith or the fascination with "expressive metaphysical experiences".

The composer used biblical text⁴⁸⁸ for the first time in *Symphony of Psalms*. The selected fragments of the Psalms of David⁴⁸⁹ constitutes a prayer request for mercy: 'Exaudi orationem meam, Domine ('Hear my prayer, O Lord, and give hear unto my cry, from Psalm 39), confession of trust: 'Expectans expectavi Dominum' (I waited patiently for the Lord: and He inclined to me and heard my cry' from Psalm 40) and worship: Alleluia, Laudate Dominum ('Alleluia, praise ye the Lord . . . Praise him with the sound of the trumpet. . . ' from Psalm 150)⁴⁹⁰. Contrary to modern tradition, the words 'Alleluia' and 'Laudate Domine' are sung in a slow and quiet manner. The composer confessed that he initially thought to compose the final part in accordance with the 'opera' tradition, at a fast pace and amplified dynamics, but came to the conclusion that more appropriate would be 'the calm of praise'.

that God must not be praised in fast, *forte* music, no matter how often the text specifies «loud» [. . .]. The final hymn of praise must be thought of as issuing from the skies, and agitation is followed by «the calm of praise»- but such statements embarrass me. What I can say is that in setting the words of this final hymn, I cared above all for the *sounds* of the syllables, and I have indulged my besetting pleasure of regulating prosody in my own way.⁴⁹¹

A similar mood also dominates in the final part of *A Sermon, a Narrative, and a Prayer*⁴⁹², where the words of Elizabethan poet and playwright Thomas Dekker (1570?-1632) are quoted containing the glorious 'Alleluia':

488 The composer used fragments of the Bible in Latin [Vulgate] (*Symphony of Psalms, Canticum sacrum, Threni*), English (*Babel, A Sermon, a Narrative, and a Prayer*, parts I and II), Hebrew (*Abraham and Isaac*), Latin mass text (*Mass, Introitus, Requiem Canticles*), Latin hymns (*Te Deum in The Flood*), as well as medieval and Renaissance religious poetry (in part III *A Sermon, a Narrative and a Prayer*, in *The Flood*).

489 In the first part a fragment of Psalm 39:12–13 was used; Psalm 40:1–3 in the second and in the third the whole of Psalm 150 (according to the Vulgate).

490 According to Jonathan Cross "The outer movements are in fact dedicated to specific church festivals and, as a whole, it became an act of renewal of faith, a personal testimony on the part of someone returning to the body of the Church after a long absence". Jonathan Cross, *Igor Stravinsky*, op. cit., p. 115.

491 Igor Stravinsky, Robert Craft, *Dialogues and a Diary*, op. cit., pp. 77, 78.

492 *A Sermon, a Narrative, and a Prayer* is dedicated to Paul Sacher, who conducted the first performance in Basle on 23th February 1962. The final movement, *Prayer*, is one

Oh! My God, if it Bee Thy Pleasure to cut me off before night, Yet make me, My Gracious Shepherd, for one of Thy Lambs to whom Thou Wilt Say, 'Come, You Blessed', and clothe me in a white robe of righteousness, that I may be one of those singers who shall cry to Thee, Alleluia.⁴⁹³

Stravinsky, a master of music for theatre, deprived his religious music of dramatic effects. His works related to texts of prayer and worship are marked by a climate of serene calm and liberation from human fears and violent emotions. In a letter of 11th April 1946 to Gavril Païchadze, Stravinsky pointed out the need to distinguish our feelings associated with what is 'emotional' and what is 'spiritual':

People say, of course: «He is against the expression of feelings in music and has made it so dry that it has no more spirit». When you encounter such judgments, it is impossible not to remember the distinction that the Apostle Paul drew between *emotional* and *spiritual*, a distinction that people continue to ignore after 2000 years.⁴⁹⁴

In *Threni*, the motive of repentance and trust in God's mercy dominates with the text of Lamentations of Jeremiah of the Old Testament⁴⁹⁵. The most developed middle part, in which the text was divided by the composer into three groups, is of most significant importance. Stravinsky gave them his own titles emphasising the main thought of the compiled text: *Querimonia (Complaint-Prayer)*, *Sensus Spei (Trust)*, *Solacium (Solace)*. The carefully selected text of the Lamentation

of a series of epitaphs Stravinsky wrote to commemorate dead friends - in this case "In memoriam the Reverend James McLane (! 1960)"

493 Thomas Dekker, *Four Birds of Noah's Ark* (1609), ed. F. P. Wilson, London: B. Blackwell 1924. See also: Thomas Dekker, *Four Birds of Noah's Ark, A Prayer Book from the Time of Shakespeare*, Edited with an introduction by Robert Hudson, Grand Rapids: Eerdmans, 2017. Thomas Dekker was an Elizabethan playwright who penned his work as the Black Death ravaged London. Despite the danger and tragedy that surrounded him, Dekker remained in London, writing prayers. Robert Hudson tells the reader that by the time *Four Birds* was published, the Black Death had abated. There was no second printing of Dekker's work. It was not until 1924 (over 300 years later) that a new edition appeared from F.P. Wilson.

494 Robert Craft, *Stravinsky. Selected Correspondence*, vol. I, op. cit., p. 18.

495 *Threni: id est Lamentationes Jeremiae Prophetae*, was commissioned by the North German Radio (Hamburg) and performed by that organisation in 1958 at the Venice Festival, Stravinsky conducting. *Threni* is a musical setting by Igor Stravinsky of verses from the Book of Lamentations in the Latin of the Vulgate, for solo singers, chorus and orchestra. The verbal text is a compilation of selected verses: from the first Elegy verses: 1, 2, 5, 11, 20, from the third Elegy: 1-6, 16-27, 34-36, 40-45, 49-66, and the fifth Elegy: 1, 19, 21.

clearly suggests the thought accepted by Stravinsky that the misfortunes of human societies are caused by a kind of rebellion against God's established "harmony of creation". But the attitude of repentance and trust in God's mercy enables the restoration of "blessed peace" and justice. The verses chosen by the composer suggest that this attitude of trust is not easy. When a person is overwhelmed with fear, he cries out: "I am lost" ("dixi: perii"). However, God - in the words of the prophet Jeremiah - says "do not be afraid, trust" ("dixisti: ne timeas"). The composer emphasises the importance of these words and their relationship through musical culmination and identical musical arrangement (bars 307-9 and 320-21; see Example 4)

The work ends with a call to prayer: "Converte nos, Domine, ad te, et convertemur; innova dies nostros, sicut a principio" (Turn thou us unto thee, O Lord, and we shall be turned; renew our days as of old).

The texts chosen by the composer also have the character of evangelical instructions, "sermons". For example, in the cantata *A Sermon, a Narrative, and a Prayer*, composed to texts, amongst others, from the New Testament in the old English version (James Bible, 1611)⁴⁹⁶, Stravinsky reminds his listeners of the need for hope and faith in a merciful God, and of resolute - up to martyrdom - adherence to the preached truth of the Gospel. In Part I (*A Sermon*) - the words of St Paul - instruct: "We are saved by hope . . . the evidence of things not seen is faith. And our Lord is a consuming fire"⁴⁹⁷. And in part II (*a Narrative*) the composer - in words taken from the Acts of the Apostles - describes the martyrdom of Saint Stephen. By faith and compassion, St. Stephen, the first Christian martyr, was led into the virtue of hope, so that he prayed for his oppressors, and followed in the path of his Master. "And that is all that needs to be communicated to my audience" - was the conclusion of the composer's note.

The text of the cantata *Canticum sacrum*, taken from the books of the New and Old Testaments, can also be interpreted as a "sermon" and a preaching of the essence of the evangelical message. Selected Bible verses speak of the Risen

496 In the first part titled *A Sermon* fragments from the letters of Saint Paul are used; in part two, *A Narrative*, there is a passage from the Acts of the Apostles about the martyrdom of Saint Stephen, and in the third entitled *A Prayer*, the fragment of *Four Birds of Noah's Ark* (1609) by Thomas Dekker is used.

497 The words of St Paul „And our Lord is consuming fire” also appear in the fourth part of the last of Thomas S. Eliot's *Four Quartets*, and the text was used by Stravinsky in *Anthem*, a work dedicated to the poet's memory.

307 $\text{♩} = 60$ *ben articolato in p*

S Pe - ri - i

A Pe - ri - i

T Pe - ri - i

B *ben articolato in p* falsetto di - xi: Pe - ri - i

320 $\text{♩} = 60$ *ben articolato in p*

S Ne ti - me - as

A Ne ti - me - as

T Ne ti - me - as

B falsetto di - xi - sti: Ne ti - me - as

Example 4: I. Stravinsky, *Threni* (bars 307–309- and 320–321)

Christ's command to preach the Gospel to "all creation"⁴⁹⁸ and remind us of its basic message: the need for faith, trust and love of the Biblical God who gives people "the blessing of peace". The text of the central, most developed third movement (*Ad Tres Virtutes Hortationes: Caritas, Spes, Fides*) exposes the very essence of a Christian attitude based on love and trust⁴⁹⁹. In the first part, Stravinsky identically treated the verses about the commandment of mutual kindness among people ("let us love one another, for love is of God") and the commandment to worship the Creator ("Thou shalt love the Lord thy God. . ."). In this manner, the composer symbolically emphasised the importance of the words quoted from the Bible and highlighted the thought that there is only one source of harmony and unity between people - namely, the acceptance of God's commandments. Also important in Stravinsky's religious music are verses about the difficult struggle with the problem of faith and trust in the words of the Biblical God, not only of the "rational" man of the twentieth century. In the fourth movement of *Canticum sacrum* the composer quotes the words of Christ: "all things are possible to him that believeth" and request of the man (the father of the dying

498 In the first and the fifth parts, he used two verses of the Gospel according to Saint Mark (Vulgata, St Mark XVI, 15 and 20): "Euntes in mundum uniuersum, praedicate evangelium omni creaturae (Go ye into all the world, and preach the Gospel to every creature) and "Illi autem perfecti praedicaverunt ubique, Domino cooperante et sermonem confirmante, sequentibus signis. Amen (And they went forth, and preached everywhere, the Lord working with them, and confirming the word with signs following. Amen).

499 Caritas: (Vulgata, Deuteronomy, VI, 5: Diliges Dominum Deum ex toto corde tuo, et ex tota anima tua, et ex tota fortitudine tua" (Thou shalt love the Lord thy God with all thine heart, and with all thy soul, and with all thy might). First Epistle General of John, IV,7: " Diligamus nos invicem, quia caritas ex Deo est; et omnis qui diligit ex Deo natus est, et cognoscit Deum (Beloved, let us love one another: for love is of God: and everyone that loveth is born of God, and knoweth God)

Spes: Psalm 125:1, Psalm 130:5, Psalm 125:1, Psalm 130:6, Psalm 125: 1-2: Qui confidunt in Domino, sicut mons Sion. . . Sustinuit anima mea in verbo ejus, speravit anima mea in Domino. . . non commovebitur. . . in aeternum. . . speravit anima mea in Domino, a custodia matutina usque ad noctem. . . qui habitat in Jeruzalem (They that trust in the Lord, shall be as mount Zion. . . My soul doth wait, and in his word do I hope. My soul waiteth for the Lord. . . which cannot be removed. . . My soul waiteth for the Lord more than they that watch for the morning. . . but abideth for ever).

Fides: Psalm 116, 10: " Credidi, propter quod locutus sum; ego autem humiliatus sum nimis" (I believed, therefore have I spoken: I was greatly afflicted).

child) – “help thou mine unbelief”⁵⁰⁰. And in the “religious ballad” *Abraham and Isaac*⁵⁰¹ Stravinsky reminds us of the attitude of Abraham - a man who, in difficult situations, completely trusted the biblical God.

Stravinsky combines these deep contents derived from the Bible with a clear architectural arrangement permeated by the artistry of counterpoint and variation. The distinct effect of similarity or contrast between the parts of a given work is mainly determined by their sound-colour, i.e. similar or different performance media chosen (voices and instruments) and their articulation. For example, in the three-part *A Sermon*. . . the sound-colour of the outer sections (for chorus and soloists singing) contrasts with the sound-colour of the middle part (with the narrator’s recitation) and suggests a relation of the symmetrical pattern (A B A). In the five-part *Canticum sacrum* the timbre of the outer (I and V) and middle (III) parts is similar. In all these movements the fragments performed by the organ (solo) are juxtaposed with those intended for the choir and large instrumental ensemble. These parts contrast with others (II and IV) which are intended for solo voice and small instrumental ensemble. Therefore, the construction of the piece gives the impression of a layout according to the scheme: A B A B A.

In his works Stravinsky continued the great tradition of European religious music, in which religious texts were integrated with the sophisticated art of counterpoint. In Stravinsky’s pieces there are, among others, a double fugue (in the second movement of *Symphony of Psalms*) and melodic and rhythmic canons (for example in *Canticum sacrum* nos. 11–17, in *Threni* bars 276–306). The composer also refers to the old choral and synagogue singing and uses euphonic sounds although the notation of pitch in the scores composed since the mid-1950s is subordinated to the sophisticated serial relations.

Many of Stravinsky’s compositions “touch” the problem of human death; from 104 works – large and small - 11 were composed “in memoriam” and dedicated to the memory of his deceased friends, including Dylan Thomas and Thomas

500 Gospel of Saint. Mark, IX, 22–24: “Jesus autem ait illi: Si potes credere, omnia possibililia sunt credenti. Et continuo exclamans pater pueri, cum lacrimis aiebat: Credo, Domine, adjuva incredulitatem meam” (Jesus said unto him, If thou canst believe, all things are possible to him that believeth. And straightaway the father of the child cried out, and said with tears, Lord, I believe; help thou mine unbelief).

501 *Abraham and Isaac* is a sacred ballad for high baritone voice and small orchestra, composed on the Hebrew text of Genesis, chapter XXII. The composition (completed in 1963) is dedicated to the people of the State of Israel. First performance - Jerusalem 23 August 1964.

S. Eliot⁵⁰². His last work, *Requiem canticles*, dominated by the prayer plea "Libera me" was composed with a view to his own farewell to this world.

Stravinsky's music with religious text is a testament to his conviction that also in the twentieth century the art of composition should externalise the religious attitude of man, and convey in a perfectly constructed musical form the evangelical truths about the sense of the existence of a man. According to the composer, a human being ought distinguish between good and evil, and admit that he is committing mistakes, trust not in his own power but in the omnipotence of the biblical God and - like the angel choirs - joyfully sing Gloria and Hallelujah. At the end of his life, the composer confessed

I was born out of time in the sense that by temperament and talent I would have been more suited for the life of a small Bach, living in anonymity and composing regularly for an established service and for God. I did weather the world I was born to, weathered it well, you might say, and I have survived - though not uncorrupted - the hucksterism of publishers, music festivals, recording companies, publicity - including my own [...] - conductors, critics [...] and all of the misunderstandings about performance the word concerts has to mean. But the small Bach might have composed three times as much music.⁵⁰³

502 Amongst others in *In Memoriam Dylan Thomas* the composer used texts by the deceased poet (*Do not go Gentle into that Good Night*); he dedicated the *Introuit* to the Latin liturgical text from the mass for the dead to Thomas S. Eliot (though neither the composer nor the poet were Catholics).

503 Igor Stravinsky, Robert Craft, *Dialogues and a Diary*, op. cit., p. 23.

II. The construction of Stravinsky's music: its perfection and novelty

7. The problem of Stravinsky's music analysis

Analytical method in Stravinsky

The analyses of Stravinsky's scores were based mainly on such aspects as (1) melodic themes and their relationship with published folk songs and works by other composers; (2) metrical and rhythmic structure; (3) pitch structure, i.e. relation of the notated pitch to such concepts as *octatonic collection* or *basic pc set*.

The studies on Stravinsky's music scores were focused on seeking similarities between the melic figures appearing in his works and published folk songs or in scores of previously composed works⁵⁰⁴.

Another important analytical issue was the notation of the metrical structure, for in the case of Stravinsky's early scores (especially in *The Rite of Spring*), between subsequent bar lines - contrary to the modern tradition - there were a varied number of metric pulses. This heterogeneity of the metric structure was referred to as polymetry, yet no answer addressed the question whether there are any rules governing the organisation of this new type of metric accents (that is - bar line notation) in Stravinsky's works. During the inter-war period, some critics have recognised these frequently changing metric markings as the basic achievement in the field of modernisation of the art of composition⁵⁰⁵, while others affirmed that exposing the metric element in a piece of music violates the

504 Compare Friderick W. Sternfeld, *Some Russian Folk Songs in Stravinsky's Petroushka*, in: *Petroushka*, ed. Charles Hamm, New York: Norton Critical Scores, 1967, pp. 203–15; Alicja Jarzębska, *Folklor rosyjski w "Pietruszce" Igora Strawieńskiego*, "Muzyka" 1973 no 3, pp. 77- 90; Richard Taruskin, *Russian Folk Melodies in "The Rite of Spring"*, "Journal of the American Musicological Society" 33 (1980), pp. 501–43; Margarita Mazo, *Stravinsky's "Les Noces" and Russian Folk Wedding Ritual*, "Journal of the American Musicological Society" 43 (1990), pp. 99–142; Richard Taruskin, *Stravinsky and the Russian Traditions: a Biography of the Works through "Mavra"*, op. cit., Gianfranco Vinay, *Stravinsky neoclassico*, Venezia: Marsilio Editori, 1987; Angelo Cantoni, *La référence à Bach dans les oeuvres néo-classiques de Stravinsky*, Hildesheim: Georg Olms Verlag, 1998, (Chapter 10.1).

505 Igor Glebow [Boris Asafyev], *Kniga o Strawinskom*, Leningrad: Muzyka, 1929 (*A Book About Stravinsky*, UMI Research Press, U.S; 1982); Boris de Schloezer, *Igor Strawinsky*, Paris: Claude Aveline, 1929; Paul Collaer, *Strawinsky*, Brussels: Equilibre, 1930; André Schaeffner, *Strawinsky*, Paris: Rieder, 1931; Eric W. White, *Stravinsky's Sacrifice to Apollo*, London: Hogarth Press, 1930.

desired balance between the traditionally understood music elements and results in a depletion of melody and harmony⁵⁰⁶.

The effect of repetition of rhythmic pattern (theme), notated in bars of varying metre, in augmentation or diminution was recognised by Olivier Messiaen, who introduced the interesting concept of *personage rythmique*⁵⁰⁷. This idea was developed further by his student - Pierre Boulez - who, in the 1950s, analysed the metro-rhythmic notation in *The Rite of Spring* and emphasised the symmetrical relations in the framework of isolated rhythmic structures (themes)⁵⁰⁸.

In the sixties, Edward T. Cone⁵⁰⁹ drew attention to an important aspect of the shaping of musical time in Stravinsky's works, namely the effect of discontinuity, as if interrupting a given sound pattern with another sound idea, and then continuing the previous sound sequence. This effect is noticeable in works both from the so-called the Russian period, and in the music of the so-called neoclassical and dodecaphonic periods. Cone interpreted the real sound of the *Symphonies of Wind Instruments* using such terms as stratification, interruption, layers of sound, time-segments, musical ideas, musical areas.

By stratification I mean the separation in musical space of ideas - or better, of musical areas - juxtaposed in time; the interruption is the mark of this separation. The resultant layers of sound may be differentiated by glaring contrast [...] changes of instrumentation, register, harmony and rhythm, reinforce one another. [...] In almost every case, however, there is at least one element of connection between successive levels. [...] Since the musical ideas thus presented are usually incomplete and often apparently fragmentary, stratification sets up a tension between successive time segments. When the action in one area is suspended, the listener looks forward to its eventual resumption and completion; meanwhile action in another has begun, which in turn will demand fulfillment after its own suspension. [...] the interlock [...] the simplest possible case, consider two ideas presented in alternation: A-1, B-1, A-2, B-2, A-3, B-3. Now one musical line will run through A-1, A-2, A-3; another will correspondingly unite the appearances of

506 Cecil Gray, *A Survey to Contemporary Music*, London: Oxford University Press, 1924; Constant Lambert, *Music Ho! A Study of Music in Decline* (1934), ed. III, London: Hogarth Press, 1985.

507 Oliver Messiaen, *Le rythme chez Igor Stravinsky*, "La Revue Musicale" 1939, vol. 20 no. 191, pp. 91–92.

508 Pierre Boulez, *Stravinsky demeure*, in: *Musique Russe*, ed. Pierre Souvtchinsky, vol.1, Paris: Presses Universitaires de France, 1953, pp. 151–224; Alicja Jarzębska, *Pierre Bouleza koncepcja analityczna "Święta wiosny" Strawińskiego*, "Muzyka" 1975 no 2, pp. 47–61.

509 Edward T. Cone, *Stravinsky: The Progress of a Method*, "Perspectives of New Music" 1962 no 1, pp. 19–30.

B. [...] As a result, the effect is analogous to that of polyphonic strands of melody: the successive time-segments are as if were counterpointed one against the other.

[...] the synthesis, is the one most likely to be overlooked. Some sort of unification is the necessary goal toward which the entire compositions points. [...] A description of the technique would be incomplete without mention of two devices the composer uses for mitigating the starkness of the opposition between strata. One is the use of a bridge [...] It is not transition on the conventional sense, but an area with life of its own, as its future development shows. [...] The other means [...] I call divergence: the division of an original single layer into two or more⁵¹⁰.

Cone also emphasised the fact that in Stravinsky's scores tempo change (defined by the metronome) is organised according to the principle of simple proportion, i.e. the real duration of notes with an analogous rhythmic value is reduced or prolonged proportionally. For example in *Symphonies of Wind Instruments* sonically differentiated fragments are realised in three different tempos organised according to a simple proportion 2: 3: 4 (the notated tempo is: quarter note = 72 MM [for instance nos. 9–11], dotted quarter note = 72 MM [e.g. nos. 11–26] and half-note = 72 MM [e.g. nos. 46–64]).

In turn, the problem of proportional duration of the juxtaposed formal units was signalled in the 1970s by B. M. Williams⁵¹¹ based on the analysis of *Symphony in C*. Jonathan D. Kramer - upon analysing the works composed at different times of the artist's creativity - asserted that the principle of simple proportion constitutes a characteristic feature of shaping the "architecture" of musical time by Stravinsky⁵¹². In his analyses Kramer used such concepts as *moment*, *submoment*, *groupings of moments*, drawing attention to the problem of hierarchical formation of musical time. The term *moment* refers to the impression of the "whole" of a given sound progression - "a clearly defined, self-contained section"; it is primarily concerned with duration and not take into account "the colour" of sound unit.

510 Edward T. Cone, *Stravinsky: The Progress of a Method*, op. cit. p. 19–20.

511 B.M. Williams, *Time and the Structure of Stravinsky's Symphony in C*, "The Musical Quarterly" 1973, no 3, pp. 355–369.

512 Jonathan D. Kramer, *Discontinuity and Proportion in the Music of Stravinsky*, in: *Confronting Stravinsky: Man, Musician, and Modernist*, ed. Jann Pasler, Berkeley-Los Angeles-London: University of California Press, 1986, pp.174–194; Jonathan D. Kramer, *The Time of Music. New Meanings, New Temporalities. New Listening Strategies*, New York: Schirmer Books, 1988. In the book *The Time of Music* Kramer presented analyses of works such as: *Three Pieces for String Quartet* (1914), *The Wedding* (1914–17), *Sonata for Two Pianos* (1943–4), *Agon* (1953–7).

In the book *Stravinsky and The Rite of Spring: the Beginnings of a Musical Language* (1987)⁵¹³ Pieter C. van den Toorn said that “Most of the music examined thus far conforms to what has loosely been termed a *block structure*”⁵¹⁴. He noticed, among other things, that

Two or more blocks of contrasting material alternate with one another in constant and often rapid juxtaposition. A block may consist of a single measure [...] or of several measures [...]. The irregular meter records the diverse lengths of the blocks, their internal ‘cellular’ subdivisions, and subsequent motivic units or ‘cells’. Upon successive restatements, blocks and their internal subdivisions remain stable in content. [...] Blocks [...] convey little internal sense of harmonic progress, such progress being possible only *between* blocks. [...] within the larger dimensions of a juxtaposition, the same blocks, modified or reordered, are always preceding or succeeding one another⁵¹⁵.

Kramer described the effect of interrupting musical actions emphasised by Cone, as *nonlinear time*, adapting the term “*nonlinear*” from the theory of chaos⁵¹⁶.

He [Stravinsky] invented a compositional technique [...], that provided the means to create structures that cohere despite vastly different durations and extreme discontinuities. This technique allowed him to compose pieces that are beautiful statements of the contemporary aesthetic of nonlinear time⁵¹⁷.

However, Kramer does not combine this effect of discontinuation and proportional relation of sound units (moments) with the effect of similarity or contrast of the sound of subsequent groups, and even suggests - which is difficult to agree - that it “does not matter in what order moments are heard, as long as we come to understand their proportional relations”⁵¹⁸. It appears that the importance of the construction of Stravinsky's music is based not only on proportionate relations between the duration of the following *time-segments* but also on the similarity in terms of sound quality between sound-units. Alexander

513 Pieter C. van den Toorn, *Stravinsky and The Rite of Spring: the Beginnings of a Musical Language*, Berkeley-Los Angeles: University of California Press, 1987.

514 *Ibid.*, p. 97

515 *Ibid.*, p. 99.

516 See Edward Lorenz, *The Essence of Chaos*, University of Washington Press, 1996.

517 Jonathan D. Kramer, *Discontinuity and Proportion in the Music of Stravinsky*, op. cit., p. 194.

518 Jonathan D. Kramer, *Discontinuity and Proportion in the Music of Stravinsky*, op. cit., p. 175. The ‘moment’ is primarily concerned with duration and need not take into account the musical content

Rehding⁵¹⁹ drew attention to this problem writing about Stravinsky's specific 'logic of discontinuity' connected to the *principle of interpolation*.

linear order is abandoned by means of the interpolation principle in favour of a different, non-linear order". [...] The single most important feature of the principle of interpolation is the disruption of narrative chronology by establishing of a non-linear order⁵²⁰.

The static and discontinuous aspects of Stravinsky's music Richard Taruskin identified with the Russian words *nepodvizhnost'* (literally 'immobility') and *drobnost'* (literally 'fragmentedness'), because – according to the author – the composer distilled these qualities from the Russian traditions⁵²¹. Moreover, Gretchen Horlacher⁵²² introduced an analytical device named "ordered succession" to capture these relations of stasis and motion in Stravinsky's music. She stated that an ordered succession is "constructed by choosing which stratum in a texture comprises its predominant melody and vertically aligning its repetitions in a series of gestures whose shaped may be compared to the original"⁵²³.

Another aspect which grasped the attention of researchers of Stravinsky's scores was the problem of the organisation of pitches, among others the possibility to reduce the chosen groups of notes to abstract rows of pitch classes called an "octatonic collection" or "basic twelve tone series". As for the works composed in the 1950s and 1960s, this issue was interpreted almost exclusively by Schoenberg's concept of twelve-tone basic set (*Grundgestalt*) and categories derived from the theory of dodecaphony; for it was known since 1952 that the composer wrote his scores according to some pre-compositional series of pitch-classes⁵²⁴.

519 Alexander Rehding, *Toward a "Logic of Discontinuity" in Stravinsky's Symphonies of Wind Instruments: Hasty, Kramer and Straus Reconsidered*, "Music Analysis" 1998 no 1, pp. 39–65.

520 *Ibid.*, p. 61.

521 Richard Taruskin, *Defining Russia Musically: Historical and Hermeneutical Essays*, Princeton, New Jersey, Oxford, UK: Princeton University Press, 2000, p. 422.

522 Gretchen Horlacher, *Building Blocks: Repetition and Continuity in the Music of Stravinsky*, New York: Oxford University Press, 2011.

523 *Ibid.*, p. viii.

524 The idea of serial relations was applied only to fragments of works composed in the years 1952–1957 (*Cantata*, 1952; *Septet*, 1953; *Three Songs from William Shakespeare*, 1953; *In memoriam Dylan Thomas*, 1954; *Canticum sacrum*, 1956; *Agon*, 1957), and from 1958 (that is from the time of composing *Threni*) already whole works were based on pre-compositional *basic sets*. Compare among others Milton Babbitt, *Remarks on the Recent Stravinsky*, "Perspectives of New Music" 1964 (Spring-Summer), pp. 35–55;

However, in the analyses regarding pitch organisation of his so-called “pre-dodecaphonic” (non-serial) music, various categories were used. In works from the interwar period, concepts such as bitonality, polytonality, pantonality, pandiatonicism, bifunctional chords⁵²⁵ dominate. In the 1920s Heinrich Schenker⁵²⁶ interpreted the organisation of pitches recorded in Stravinsky's scores (on the example of a fragment of the *Piano Concerto*) by means of new categories related to his theory of musical work. As is known, according to this theory, the various groups of pitches notated in the score can be reduced to an abstract *Ursatz*. In the post-war period his category of *voice-leading* (German *prolongation*), and concept of *middleground* (German *Mittelgrund*) between this *Ursatz* and the score notation, in other words, the so-called *Foreground* (German *Vordergrund*) was adopted by theoreticians to analyse Stravinsky's so-called non-dodecaphonic scores⁵²⁷.

Since the 1960s, the problem of coherence of various sound units in Stravinsky's works of the so-called Russian period and the Neoclassical period has also been interpreted through the category of *octatonic collection* (used interchangeably with the term *octatonic tonality*), inspired by Messiaen's speculative considerations on the possibility of establishing (within the octave) series of pitch-classes with a limited number of transpositions⁵²⁸. Music theoreticians were strongly influenced by Arthur Berger's suggestion⁵²⁹, that the varying pitch

Paul Schuyler Phillips, *The Enigma of Variations: A Study of Stravinsky's Final Work for Orchestra*, “Music Analysis” 1984 no 1, pp. 69–89.

525 Compare among others Igor Glebow [Boris Asafiev], *Kniga o Strawinskom*, op. cit.; Boris de Schloezer, *Igor Strawinsky*, op. cit., 1929; Paul Collaer, *Strawinsky*, op. cit., 1930; André Schaeffner, *Strawinsky*, op. cit., 1931.

526 Compare Heinrich Schenker, *Das Meisterwerk in der Musik*, vol. 2, Munich: Drei Masken Verlag, 1926; reprint Hildesheim: Georg Olms Verlag, 1974, p. 38. In the graph illustrating the middle layer, however, he omits the pitches which do not correspond to the diatonic series, suggesting that it was not just the actual situation, but also what the composer “could have been thinking” (“könnte bestenfalls folgende Anlage als das bezeichnet werden, was Strawinsky vorgeschwebt haben mag”).

527 Compare among others Felix Salzer, *Structural Hearing*, New York: Dover, 1962, vol.2, pp. 324–327; Joseph N Straus, *A principle of voice leading in the music of Stravinsky's*, “Music Theory Spectrum” 1982 no 4, pp. 106–124; Allen Forte, *Harmonic Syntax and Voice Leading in Stravinsky's Early Music*, in: *Confronting Stravinsky*, op. cit., pp. 95–129.

528 Compare Olivier Messiaen, *The Technique of My Musical language (1944)*, trans. John Satterfield, Paris: Leduc, 1956,

529 Compare Arthur Berger, *Problems of Pitch Organization in Stravinsky*, “Perspectives of New Music” 1963 no. 2, pp. 11–42.

range noted in Stravinsky's scores can be reduced to a threefold "unity" referred to as (1) *octatonic collection* or *octatonic tonality* and symbolised by an eight-note series of pitch-classes comprising a regular consequence of a whole-tone and a half-tone, (2) *diatonic collection* having the features of a seven-note diatonic scale, or (3) *octatonic/diatonic collection* - series of pitch-classes having intermediate characteristics⁵³⁰.

Berger's concept together with Schenker's theoretical proposals were continued, amongst others, by Peter van den Toorn and Richard Taruskin⁵³¹, whose notation of pitch in Stravinsky's so-called pre-serial scores reduced (through so-called "intermediate layers") to one of three possible transpositions of the "octatonic collection" (referred to as *octatonic collection I, II, III*). Taruskin also suggests that this reduction in pitches - written in Stravinsky's scores - to *octatonic collection* indicates the composer's "Russian pedigree", because - according to the American musicologist - the possibility of reducing selected fragments of Rimsky-Korsakov's or Borodin's scores to an *octatonic collection*⁵³² demonstrates the specificity of nineteenth-century Russian music. The octatonic scale has been promoted to the deepest level of musical structure, purportedly

530 Craig Ayrey writes, that „three essays from the 1960s [. . .] decisively established the formalist mode of Stravinsky analysis: Cone's theory of form (1960). Berger's theory of pitch structure (1963) and the English translation of Boulez's analysis of rhythm (1968) [. . .]. These studies provided the seminal technical analyses of formal discontinuity, pitch centrality and octatonic pitch structure". Craig Ayrey, *Stravinsky in analysis: the anglophone traditions*, in Jonathan Cross (ed.), *The Cambridge Companion to Stravinsky*, op. cit., p. 204.

531 Compare Pieter C. van den Toorn, *The Music of Igor Stravinsky*, New Haven: Yale University Press, 1983; Pieter C. van den Toorn, *Octatonic Pitch Structure in Stravinsky*, in: *Confronting Stravinsky*, op. cit., pp. 130–156; Pieter C. van den Toorn, *Stravinsky and The Rite of Spring: the Beginnings of a Musical Language*, op. cit.; Richard Taruskin, *Chez Pétrouchka: Harmony and Tonality chez Stravinsky*, in: *Music at the Turn of Century*, ed. Joseph Kerman, Berkeley: University of California Press, 1990, pp. 71–92; Richard Taruskin, *Stravinsky and the Russian Traditions*, op. cit.; Chandler Carter, *Stravinsky's "special sense": the rhetorical use of tonality in "The Rake's Progress"*, "Music Theory Spectrum" 1997 no 1, pp. 55–80.

532 Selected fragments of Rimsky-Korsakov, Borodin, Steinberg and other Russian composers have been interpreted through the concept of octatonic collection by Taruskin. Compare Richard Taruskin, *Stravinsky and the Russian Traditions*, op. cit. p. 282.

controlling extended lengths of musical time. However, it seems that the importance of the octatonic scale in Stravinsky's music has been overstated⁵³³.

In the 1970s, Allen Forte (1926–2014), the creator of the set-complex theory⁵³⁴, presented an analysis of Stravinsky's so-called pre-serial scores (among others *The Rite of Spring*) using the terminology and symbolism of his theory⁵³⁵. To describe the relationship between the pitch-classes noted in the score, he uses among others the term *prime set* (referring to a set of three to nine different pitch-classes) inspired by Schoenberg's concept of twelve-tone basic set (*Grundgestalt*). Analysis of Stravinsky's scores therefore concerned the relationship between the amount of abstract pitch-classes, arbitrarily associated with some fragment of the score, not the auditory experience of the sound unit as a whole.

The proposal of describing the impression of order and harmony in music through arbitrary reduction of the notated pitch to an abstract *octatonic collection* or *prime set* is criticised by psychologists, whose studies focus on cognitive mechanisms of the "musical phenomenon"⁵³⁶. At the end of the twentieth century, the set-complex theory also raised fundamental objections amongst musicologists and critics⁵³⁷. Joseph Kerman, for example, even wondered "how

533 According to Dmitri Tymoczko "The importance of the octatonic scale in Stravinsky's music has consistently been overstated. While octatonicism is an aspect of Stravinsky's technique, it is just one of a number of different components that jointly produce the 'Stravinsky sound.' The article focuses on two techniques that have often been mistaken for octatonicism: modal uses of the non-diatonic minor scales; and the superimposition of elements that belong to different scalar collections". See Dmitri Tymoczko, *Stravinsky and the Octatonic: A Reconsideration*, "Music Theory Spectrum", vol. 24, no. 1 (Spring 2002), pp. 68–102.

534 Allen Forte, *A Theory of Set-Complexes for Music*, "Journal of Music Theory", vol. 8, no. 2 (1964), pp. 136–83.

535 Allen Forte, *The Structure of Atonal Music*, New Haven: Yale University Press, 1973; Allen Forte, *The Harmonic Organization of "The Rite of Spring"*, New Haven: Yale University Press, 1978; Allen Forte, *Harmonic Syntax and Voice Leading in Stravinsky's Early Music*, in: Jann Pasler (ed.) *Confronting Stravinsky*, op. cit., p. 95–129.

536 Compare Carol L. Krumhansl, Mark A. Schmuckler, *The Petrushka Chord: A Perceptual Investigation*, "Music Perception" 4 (1986), pp. 153–184; Carol L. Krumhansl et al, *The Perception of Tone Hierarchies and Mirror Forms in Twelve-Tone Serial Music*, "Music Perception" 5 (1987), pp. 31–78; Carol L. Krumhansl, *Cognitive Foundations of Musical Pitch*, Oxford: Oxford University Press, 1990.

537 Arnold Whittall, *Music Analysis as Human Science? "Le Sacre du Printemps" in Theory and Practice*, "Music Analysis" 1982 no 1, pp. 33–53; Richard Taruskin, *Allen Forte - The Harmonic Organization of "The Rite of Spring"*, "Current Musicology" 1979 no. 28,

we got into analysis, and how to get out"⁵³⁸. However, some theorists, including Jonathan W. Bernard, were convinced that "whatever shape the music theory of the twenty-first century may assume, it will owe a considerable debt to the emergence of the pc-set in the twentieth"⁵³⁹. Therefore, the musicological analysis of Stravinsky's music is mainly related to the relations between abstract pitch-class sets, but they do not take into account the auditory effect of the similarity and contrast of sound-units.

Meanwhile, the composer clearly declared that in the composing process he focuses on highlighting the effect of the similarity of sound ideas, because his primary goal was to obtain the impression of "unity in variety" noticeable by hearing. In his Harvard lectures he emphasised that this need for unity, understood as a harmony of diversity is

... the essential question that preoccupies the musician, just as it demands the attention of every person moved by a spiritual impulse. This question, [...] always and inevitably reverts back to the pursuit of the One out of the Many⁵⁴⁰.

This is why he was critical of theoretical concepts built on the idea of similarity between the abstract pitch class sets which do not take into account the real sound of musical compositions and our cognitive mechanisms. To Craft's question, about what meaning contemporary music theory has for him, the composer replied:

It doesn't exist. [...] Or, if this isn't quite true, it has a by-product existence that is powerless to create or even to justify. Nevertheless, composition involves a deep intuition of theory⁵⁴¹.

In recent years, musicologists have been trying to 'rethink musicology' and 'free themselves' from the theoretical model of musical score analysis based on the concept of abstract pitch-class collection or basic pitch-class set. Nicolas Cook in his book *Beyond the Score: Music as Performance* writes that his goal

pp. 114–129; Nicholas Cook, *Music, Imagination and Culture*, Oxford: Clarendon Press, 1992.

538 Joseph Kerman, *How we got into analysis, and how to get out*, "Critical Inquiry" 1980 no 7, pp. 311–31.

539 Jonathan W. Bernard, *Chord, Collection, and Set in Twentieth-Century Theory*, in: James M. Baker et al (eds.), *Music Theory in Concept and Practice*, Rochester: University of Rochester Press, 1997, p. 51.

540 Igor Stravinsky, *Poetics of Music*, p. 144.

541 Igor Stravinsky, Robert Craft, *Stravinsky in Conversations* . . . , op. cit., p. 30.

was rethinking musicology because musicologists are focused on music as writing⁵⁴².

Until now, however, neither a new set of concepts nor a theoretical model illustrating the composing procedures used by Stravinsky have been proposed to ensure - so evident in his works - the auditory effect of order and ordering the "musical phenomenon". An attempt to develop a new theoretical model of music analysis, a model inspired by research in cognitive psychology, is the concept of a new formal sound-units: partons with perceptual invariance.

The cognitive approach to music analysis

Analysis of Stravinsky's works as "phenomenon of music" required the formulation of new categories taking into account both the impression of similarity of "sound-units", and - so characteristic in his music - the effect of the logic of discontinuity and montage of "sound-units". Research into the cognitive psychology of music has proven useful for this purpose⁵⁴³ as well as terms such as perceptual invariance⁵⁴⁴, cognitive schema and building blocks⁵⁴⁵. The cognitive scheme theories, founded in the mid-1970s, which are a hierarchical construct on the syntactic level, were inspired by the computer revolution in psychology⁵⁴⁶. The basis of the so-called cognitive scheme is the core, the most typical, 'ideal' copy-prototype, and the limits of similarity, in which a specific phenomenon can be considered as a representative of this particular scheme.

Based on the cognitive psychology of music, this concept of the core or prototype is combined with the category of a perceptual invariant differentiated into

542 Nicolas Cook, *Beyond the Score; Music as Performance*, Oxford: Oxford University Press, 2013.

543 See John A. Sloboda, *The Musical Mind: The Cognitive Psychology of Music*, Oxford: Clarendon Press, 1985; John Sloboda, *Exploring the Musical Mind: Cognition, Emotion, Ability*, Oxford: OUP, 2005.

544 Stewart H. Hulse, Annie H. Takeuchi and Richard F. Braaten, *Perceptual Invariances in the Comparative Psychology of Music*, "Music Perception", vol. 10, no. 2 (Winter, 1992), pp. 151-84.

545 See David E. Rumelhart, *Schemata: The Building Blocks of Cognition*, in *Theoretical Issues in Reading Comprehension*, Hillsdale, NJ: Erlbaum, 1980, pp. 33-58.

546 Correctness of cognitive processes is combined with such concepts as constructionism, poverty of stimulus argument, utilisation hypothesis schematising, prototyping, regressing to a canonical form, cognitive economy. See: Peter N. Johnson-Laird, Paul C. Wason (ed.), *Thinking: Readings in Cognitive Science*, Cambridge, MA: Cambridge University Press, 1977

perceptual invariance in pitch structure, perceptual invariance for timbre and perceptual invariance in time structure⁵⁴⁷. In the formulation of new concepts concerning the basic formal unit in Stravinsky's music, research into the perceptual invariant, studies on the mechanism of grouping sounds and the differentiation of simultaneous acoustic information into a figure and background proved useful⁵⁴⁸.

In Stravinsky's works, analysed from the point of view of their real sound, the richness of structural solutions is the result of multiple repetitions of several basic formal units, which I call partons (parton from Latin *pars*) or sound-units with perceptual invariance. Stravinsky's sophisticated "musical buildings" are the result of the clear montage of similar and different sound-units (partons), within a hierarchically diverse musical whole (sections).

With reference to research on the perceptual invariance⁵⁴⁹, I distinguished three types of sound-units (partons): (1) stable timbre-colour partons, (2) stable rhythmic pattern partons, and (3) stable melic structure partons

Stravinsky's statements also support the concept of the differentiation of the sound-units (partons) into three types. In conversations with Craft, Stravinsky

547 Compare Stewart H. Hulse, Annie H. Takeuchi, Richard F. Braaten, *Perceptual Invariances in the Comparative Psychology of Music*, op. cit.

548 Results of modern studies conducted by cognitive psychologists - referring to the studies performed by gestalt psychologists - confirm the existence of innate "grouping" mechanisms that determine whether some sound phenomenon can be captured as a "sound unit" or not. "Grouping" sound sequences into one unit is associated primarily with limited duration, a small difference in pitch between subsequent sounds and their progress. What is also important is the impression of cesura related mainly to the change in sound source, and with a longer pause between the sound streams. The primary grouping mechanism, which is the so-called pitch streaming, is connected among others to the phenomenon known as *scale illusion*. Research conducted by cognitive psychologists also suggest that we perceive simultaneous musical actions as a figure and background; the effect of simultaneity (in music theory it is associated with the concept of polyphony or sound layers) is based on the differentiation of sound movement and the quality of performance techniques. Compare John A. Sloboda, *The Musical Mind. The Cognitive Psychology of Music*, op. cit., pp. 166-174; Irène Deliège, Marc Mélen, *Cue abstraction in the representation of musical form*, in: *Perception and Cognition of Music*, ed. Irène Deliège, John Sloboda, Hove, (East Sussex), UK: Psychology Press, 1997, pp. 387-412.

549 Stewart H. Hulse, Annie H. Takeuchi, Richard F. Braaten, *Perceptual Invariances in the Comparative Psychology of Music*, op. cit.

stated that while looking for “building material” for his musical “architectural constructions” he tried to remember some characteristic aspect of the imaginary “musical idea”, namely the specific colouristics of a given sound-unit (determined by the timbre of an instrument, the articulation of notes and the register of their pitch), or its rhythmic structure, or the melic (intervallic) structure.

When my main theme has been decided I know on general lines what kind of musical material it will require. I start to look for this material, sometimes playing old masters (to put myself in motion), sometimes starting directly to improvise rhythmic units on a provisional row of notes (which can become a final row). I thus form my building material. [...] This exploration of the possibilities is always conducted at the piano. Only after I have established my melodic or harmonic relationships do I pass to composition. Composition is a later expansion and organisation of material. [...] But if the musical idea is merely a group of notes, a motive coming suddenly to your mind, it very often comes together with its sound. [...] Ideas usually occur to me while I am composing, and only very rarely do they present themselves when I am away from my work. I am always disturbed if they come to my ear when my pencil is missing and I am obliged to keep them in my memory by repeating to myself their intervals and rhythm. It is very important to me to remember the pitch of the music at its first appearance: if I transpose it for some reason I am in danger of losing the freshness of first contact and I will have difficulty in recapturing its attractiveness⁵⁵⁰.

These basic building blocks – partons (sound-units) - resemble elements of a colourful mosaic out of which the composer builds a hierarchically diverse ‘musical architecture’ and logical ‘sound narration’ often having the characteristics of the so-called discontinuity. The published sketches of *The Rite of Spring* constitute an obvious testament to the fact that Stravinsky treated ‘sound ideas’ as part of the montage of such a colourful mosaic. The recorded ‘musical ideas’ are marked with letter symbols, which the composer collates in various ways, thus sketching a sound continuum⁵⁵¹. The novelty of this compositional technique was based, amongst others on the ‘discovery’ that the function of a basic (formal) unit in a piece of music can be fulfilled not only by a melodic theme (or motif) or a repeated rhythmic structure (rhythm theme) but also the musical ideas with a stable sound-colour. In his *Poetics of Music* Stravinsky maintained that the novelty of *The Rite* was founded in the new type of musical entity.

When *The Rite* appeared, many opinions were advanced concerning it. In the tumult of contradictory opinions my friend Maurice Ravel intervened practically alone to set

550 Igor Stravinsky, Robert Craft, *Stravinsky Conversations*. . . , op. cit., pp. 29–30.

551 Igor Stravinsky, François Lesure, Robert Craft, *The Rite of Spring Sketches, 1911–1913*, London: Boosey & Hawkes, 1969.

matters right. He was able to see, and he said, that the novelty of *The Rite* consisted, not in the ‘writing’, not in the orchestration, not in the technical apparatus of the work, but in the musical entity⁵⁵².

An example of a sophisticated, yet distinct musical structure (ABA), corroborating this innovative technique of montage of ‘musical entities’ may be a fragment of *The Rite of Spring* (nos. 104–121) entitled *Glorification on the Chosen One*. The construction of this fragment can be compared to a colourful mosaic built out of partons of seven various timbre-colours, but with a common ‘interval core’. They are all combined by the fact that all ‘sound ideas’ use the same vertical interval structure, which is a superposition of a fourth and a tritone (for example $g\#^1 - c\#^2 - g^2$ or $g^2 - c\#^3 - g\#^3$) (Example 5a).

This fourth-tritone interval structure is the “core” of seven sound units played by various instrument groups, with different articulation, in different pitch registers, in different rhythmic relations and in different dynamics. These sound units are repeated many times without change or only with a small change in their duration⁵⁵³ and arranged in parallel or symmetrically. Stravinsky so arranged the ‘seven tone colours’ of the fourth-tritone chord so that this montage gives the impression of broken symmetry. In the diagram illustrating the montage of these seven ‘colourful mosaic elements’, subsequent sound-units are marked with different colours and letters (from “a” to “g”) (See examples 5b and 5c).

The discontinuous technique of montage of several repeated sound ideas - called partons - used later in various variants in all Stravinsky’s works, was an innovative proposition of the art of composition understood as an ordered ‘auditory phenomenon’.

552 I. Stravinsky, *Poetics of Music*, op. cit., p. 11.

553 All partons are repeated without changed in sound colour; however, their duration is precisely modified, so the parton „a” is notated either within a bar in 5/8 or 7/8, parton „b” – within a bar in 6/8 or 9/8, and partons „f” and „g” – within bars in 5/4 or 6/4.

The image displays six musical examples, labeled 'a' through 'f', illustrating chord structures with a fourth-tritone interval. Example 'a' shows a piano accompaniment with a treble clef and a bass clef. The treble clef part features a series of chords: a triad of G#4, B4, and D5; a dyad of G#4 and B4; and a dyad of G#4 and D5. The bass clef part features a series of dyads: G#2 and B2; G#2 and D3; and G#2 and B2. Example 'b' shows a single treble clef staff with a series of chords: a triad of G#4, B4, and D5; a dyad of G#4 and B4; a dyad of G#4 and D5; a dyad of G#4 and B4; a dyad of G#4 and D5; a dyad of G#4 and B4; and a dyad of G#4 and D5. Example 'c' shows a single treble clef staff with a series of chords: a triad of G#4, B4, and D5; a dyad of G#4 and B4; and a dyad of G#4 and D5. Example 'd' shows a single bass clef staff with a series of chords: a dyad of G#2 and B2; a dyad of G#2 and D3; and a dyad of G#2 and B2. Example 'f' shows a single treble clef staff with a series of chords: a dyad of G#4 and B4; a dyad of G#4 and D5; a dyad of G#4 and B4; and a dyad of G#4 and D5. The chords in 'a' through 'd' are connected by lines, and the chords in 'f' are connected by a large oval.

Example 5a: Fourth-tritone interval structure of chords used in *The Rite of Spring* (*Glorification on the Chosen One*, nos. 104–121)

Vivo $\text{♩} = 140$

picc. **100**

Fl. 1
2

Fl. alto

1
2

Ob. 3
4

C. ing.

Cl. picc.
in Mi b

1

Cl. in Si b
2
3

Cl. bas.
in Si b

Fig. 2
3

1
2

C. Eng. 2

1, 3 a 2
2, 4
Cor. in Fa

5, 7 a 2
6, 8 a 2

Tr. picc.
in Re

Tr. 3
in Do
4

1
2

senza sord.
sempre

secco (bacc. di Timp.) sempre simile

Timp.

G.C.

pizz. arco pizz. arco

VI. I

VI. II

Via. pizz. arco pizz. arco

Ve.

Cb.

a a b a

Example 5c: continued

This musical score is a page of a symphony, continuing from the previous page. It features a variety of instruments with their parts written in standard musical notation. The instruments shown include:

- Flutes:** Fl. picc., Fl. 1, Fl. 2, Fl. alto.
- Oboes:** Ob. 1, Ob. 2.
- Clarinets:** Cl. picc. in Eb, Cl. in Bb, Cl. in A.
- Bassoons:** Cl. bas. in Bb.
- Woodwinds:** Eng. (English Horn), Tr. (Trumpet), Tr. picc. in Bb.
- Strings:** Str. I (Violins), Str. II (Violins), Str. III (Violas), Str. IV (Violas), Str. V (Cellos), Str. VI (Cellos), Str. VII (Double Basses), Str. VIII (Double Basses).
- Percussion:** Tam-t. (Tamtam).

The score includes dynamic markings such as *ff*, *f*, *cresc.*, and *rit.*. There are also performance instructions like *arco*, *pizz.*, and *div.*. A rehearsal mark "100" is present at the top of the page. At the bottom, there are section markers "a" and "c".

Example 5c: continued

Fl. picc.

1
Fl. 1

2
Fl. 2

Fl. alto

1
Ob.

2
Ob.

C. ing.

CL. in G

CL. in B \flat

CL. in Si \flat

CL. in Si \flat

Fag.

3

1, 3
2, 4
Cym. in F#

5, 7
6, 8

Tr. in F#

1
2
Tr. in D

3
4

Trbn.

Timp.

G.C.

Tam-t.

VI. I

VI. II

Vlc.

Vc.

Cb.

107

107

d c

Example 5c: I. Stravinsky, *The Rite of Spring* (no. 104)

8. New formal sound-units: partons with perceptual invariance

Stable timbre-colour partons

On the threshold of Stravinsky's compositional activity, it was common belief that melody was not only the 'speech' of feelings and the main manifestation of compositional creativity but also - thanks to its repetition as a melodic theme - the basic means of constructing and integrating a musical work. Therefore, the composer's significant 'discovery' was the effect of similarity associated with the stable 'timbre-colour' of the repeated sound idea, highlighted by presenting sequence of some tones in a uniform motion, in a similar register of pitch and with analogous articulation of selected performance means. It was precisely this 'interesting colour' of a group of sounds, treated as a perceptual invariance for timbre of repeated formal units, which could compete with the traditional melodic motif in the role of a formal whole serving the construction of a musical piece and highlighting the relationship of similarity and contrast of some formal entities (sound-units).

In Stravinsky's works it is possible to distinguish two types of partons with perceptual invariance for timbre:

1. longer-lasting sound-layers, realised as ostinato or having the character of a drone/bourdon,
2. shorter-lasting sound-units, realised as selective or non-selective tone sequences giving the impression of colourful 'sound splotches'.

In answer to Robert Craft's question about the function of repeated sound figures (ostinato) in his compositional art, the composer replied, "It is static - that is, anti-development; and sometimes we need a contradiction to development"⁵⁵⁴. Thus, partons with perceptual invariance for timbre, having the character of a drone-ostinato, in Stravinsky's works play the role of static, sound background accompanying other 'musical ideas'⁵⁵⁵ presented at the same time. These frequently repeated sound figures (ostinato), realised in uniform motion of selective 'sound impulses' also perform the function of a metric pulse (a 'ticking' clock), making it possible to notice metric accents (evenly or unevenly distributed) and

554 Igor Stravinsky, Robert Craft, *Stravinsky in Conversations*. . . , op. cit. p. 42.

555 Mostly these are partons (sound-units) with invariance in pitch structure or with invariance in rhythmic structure.

♩ = 126
sul ponticello (al fine) *fp subito*
arco

Alto

pizz. *p* (sul Re)

Vc. *sempre mf* *pizz.*

f *p* *f* *p* *sempre simile*

Example 6: I. Stravinsky *Three Pieces for String Quartet* (bars. 1–10). Sound-layer with invariance for timbre

rhythmic relations. Moreover, the long-term sound-layer with invariance for timbre (as drone or ostinato) integrates (merge) a given fragment of the work with a larger ‘formal whole’ (section).

Interesting proposals of ‘timbre-colour’ of longer lasting sound-layers can already be seen in Stravinsky’s early works, among others such as *Three Pieces for String Quartet* (1914), *The Rite of Spring* (1913), *The Wedding* (1914–17) and *The Soldier’s Tale* (1918).

In the first piece of *Three Pieces for String Quartet* (bars 1–10) melody (sound-unit with invariance in pitch structure) is played (by the first violin) against a background sound-layer with invariance for timbre. This timbre-colour is created from four tones realised as frequently repeated three-notes (C- $d\flat$ - $e\flat$) figure (ostinato) performed by the cello *pizzicato* (in the metre 3/4, 2/4, 2/4) and long sustained or repeated one note (d^1) played by viola - with articulation characteristic to Stravinsky’s music - namely simultaneously as *arco* and *pizzicato*⁵⁵⁶ (see example 6).

In *The Rite of Spring*, an example of subtle sound colour of the drone parton may be the long-lasting fourth-tritone chord (d^1 - $g\sharp^1$ - $c\sharp^2$) played as harmonics in the double basses [no. 87–89] (see example 7).

The drone parton, realised as a sustained *tremolo* on $E\flat$ (in three octaves) performed by wind instruments (grande flûte and alto flûte [no. 48], or grande flûte and clarinet [56]) is the background for the melody doubled in two octaves

⁵⁵⁶ This effect is written on two staves: *arco* should be played on the G string, but *pizzicato* – on the D string (compare example 6).

♩ = 48
senza sord.

87

Cb.
div. a 3

pp

senza sord.

pp

senza sord.

pp

Example 7: I. Stravinsky. *The Rite of Spring* (no. 87–89). Sound-layer with invariance for timbre

Tranquillo ♩ = 108

48

1

Fl. gr. 2

3

Fl. a.

Cl. picc.
in Mib

Cl. b.
in Sib

p

p

p

Example 8: I. Stravinsky, *The Rite of Spring* (no. 48). Sound-layer with invariance for timbre

(by piccolo clarinet and bass clarinet [no. 48], or piccolo clarinet and alto flûte [56]) (see examples 8 and 26).

The score for *The Wedding* contains many examples of sophisticated sound colour of the partons with invariance for timbre which have the nature of sound-layers. For example, in no. 21–24 long lasting sound-layer is created from the 7-tones ($D\#, A, d, d\#, a, c\#1, d\#1$) played by four pianos as *tremolo*, *trill* or as ostinato figure (written as a quaver triola in the tempo of quarter note = 80 MM)

Example 9: I. Stravinsky. *The Wedding* (no 21). Sound-layer with invariance for timbre

and the sounds of percussion instruments (snare drum, drum, cymbals). This sound-layer is the background for the melodies (partons with invariance in pitch structure) sung by tenor and soprano (compare example 9).

In partons with invariance in timbre, characteristic are both the sophisticated tone colour (obtained amongst others by the specific articulation of sounds) and the subtle ‘play’ between that which is constant (repetitive sound figures - ostinato) and that which is variable – metric accents. For example, in *The Soldier’s Tale*, the composer continually repeats the four-note figure (played by double bass *pizzicato*, with the last note played as a harmonic) in the framework of changing metres in subsequent bars (2/4, 3/8, 2/4, 5/8, 2/4). This is why in subsequent repetitions the metric accent is combined with different notes of this figure (compare example 10). According to Richard Taruskin “Particularly fascinating and innovative is the way the two rhythmic/metric situations – the ‘passive’ ostinato and the active shifting stress – are often vertically aligned, creating one of Stravinsky’s most original textures and one that [...] become a veritable trademark.”⁵⁵⁷

557 Richard Taruskin, *Stravinsky and the Russian Traditions*, op. cit., p. 961.

Example 10: I. Stravinsky. *The Soldier's Tale* (*On the banks of the brook*). Sound-layer with invariance for timbre

Example 11: I. Stravinsky. *The Soldier's Tale* (*The Little Concert*, bars 101–104)

The specific character of the sound of the sustained sound-layers is also the result of a kind of “play” on metric accents and dynamic accents. For example, in *The Soldier's Tale* (*The Little Concert*, bars 101–04), the composer combined simultaneous three-note and four-note ostinato figures played by four instruments: violin *legato*, double bass *marcato*, cornet à pistons and bassoon *staccato* in eighth-note and quarter-note movement (in the tempo of quarter note = 120 MM). Varied metrical accents (5/4, 3/8, 4/4, 3/8) enrich the dynamic accents in the bassoon part (compare example 11).

The sophisticated timbre-colour of long-lasting sound-layers, having the character of a drone/ostinato, is among others the result of a specific selection of a set of instruments and the implementation of a given pitch at the same time in contrasting articulations *staccato*, *pizzicato* and *marcato*, *tenuto* or *legato*. For example in *The Rite of Spring* [*Procession of the Sage*, no 67–69], the groups of wind, string and percussion instruments⁵⁵⁸ played in simultaneous articulations

558 Initially (from no 67) the instrumental ensemble consisted of: 3 bassoons, 2 contrabassoons *staccato*, two horns, cellos *staccato*, double basses, timpani *staccato*,

♩ = 168 67

Ob. 1
2

Cor. 5
6

Fag. 1
2

3

C.Fag. 2

Vle.

Vc.

Cb.

Timp.

G.C.

Tam-t.

Example 12: continued

staccato-marcato the diatonic motif (ostinato) 'tinted' by tritone chord ($D-G\sharp$, $E-A\sharp$, $f-b$, $g-c\sharp^1$, f^1-b^1 , $f\sharp^1-c^2$) in a quaver movement (in the tempo of quarter note = 168 MM) (compare example 12).

In another fragment of this work, in *Mystic Circles of the Young Girls* [nos. 91–93] the subtle timbre-colour of the sound-layer is, amongst others, a result of performing given sounds simultaneously with different articulation, *tenuto* and *pizzicato*. Namely the four-note ostinato figure ($e^1-f\sharp-c\sharp^1-B$), notated as a group of eighths (in the tempo quarter note = 60 MM), is played *tenuto* as harmonics by two

bass drum *marcato*, and later (from no. 68) also two oboes *sempre poco sforzato*, violas and tam-tam *marcato*.

The musical score for Example 12, I. Stravinsky. *The Rite of Spring* (Procession of the Sage, nos. 67-69). The score is for a full orchestra and includes parts for Oboe (1, 2), Cor (5, 6), Flute (1, 2), Bassoon (3), Clarinet (1, 2), Violin (div.), Viola (Tutti div.), Cello (Tutti div.), Timp., G.C., and Tam-t. The score is marked 'mf' and 'sempre marc.'

Example 12: I. Stravinsky. *The Rite of Spring* (*Procession of the Sage*, no 67–69). Sound-layer with invariance for timbre

celli and two double basses and as *pizzicato* in the altri celli and realised with variable metric accents (in bars of 4/4, 2/4, 4/4, 3/4, 4/4, 5/4, 3/4) (compare example 13).

In turn, in *Glorification of the Chosen One* (*The Rite of Spring* nos. 114–116), the sophisticated and interesting timbre-colour of the sound-layer is obtained by frequent (26 x) repetition (ostinato) of four seconds-octaves chords⁵⁵⁹ played

559 1) F-f-f²; 2) E-F-G; 3) E- F- e; 4) E- F- g. These chords are played by a group of instruments (bass clarinet *staccato*, 4 bassoons, contrabassoon, violas *marcato*, cellos

Andante con moto
 ♩ = 60
tenuto sempre

91

2 Ve. Soli
p tenuto sempre

gli altri Ve. div.
pizz.

2 Cb. Soli
senza sord. tenuto sempre
p

92

2 Ve. Soli

Ve.

2 Cb. Soli

Example 13: I. Stravinsky. *The Rite of Spring* (*Mystic Circles of the Young Girls*, no 91–93). Sound-layer with invariance for timbre

by the instrumental ensemble in quaver movement (in the tempo quarter note = 144 MM), in varied dynamics (*f*, *mp*, *p*) and contrasted articulation (*marcato*, *legato*, *staccato*, *pizzicato*) and in the framework of changing meters (5/4, 6/4) (see example 14).

pizzicato, double basses) and strengthened by strikes on percussion instruments (timpani, bass drum).

114 ♩ = 144

Cl. bas.
in Sib

1

2

Fag.

3

4

C.Fag.

Vle.

Vc.

Cb.

Timp.

G.C.

f *p* *f* *p* *sempre sim.*

f *p* *sempre sim.*

f *p*

p

p

poco sf *p* *sim.*

pizz.
mp

mp

poco sf *poco sf* *sim.*

poco sf *poco sf*

5/4 *bacch. di Timp. (au bord.)* 6/4

1 2 3 4

Example 14: I Stravinsky. *The Rite of Spring* (*Glorification of the Chosen On*, no. 114). Sound-layer with invariance for timbre

114 $\text{♩} = 144$
div. a 3
pizz.
VI. I, II 
mp

Example 15: I Stravinsky. *The Rite of Spring* (*Glorification of the Chosen One*, no. 114). Sound-unit with a diatonic motif “tinted” by the fourth-tritone chord

This sound-layer functions as an accompaniment (or sound-background) for a sound-unit with diatonic motif ‘tinted’ by the fourth-tritone chord played by the violins as *pizzicato*. Stravinsky modifies - through interpolation - the duration of the repeated sound idea, and so it is written in the time signature 5/4 or 6/4. The sound colour and expression of this parton is therefore determined by: violin timbre, *pizzicato* articulation, regular crotchet movement (in the tempo quarter note = 144 MM), the fourth-tritone chord and diatonic series of notes in the middle pitch register, as well as by the specific metrical structure – the syncopation effect (example 15; compare also example 5).

In his musical compositions Stravinsky also used formal units which are realised as a non-selective sequence of tones and give the impression of colourful ‘sound splotches’. This kind of parton - short sound-units with invariance for timbre - one can notice, amongst others, in such works as *The Rite of Spring* and *The Flood*.

For example four times in *The Rite of Spring* (*Glorification of the Chosen One*, nos. 106, 107, 108, and 117) the composer repeats a ‘sound idea’ which lasts about 1,5 seconds, realised as a fast chromatic sequence – in the highest register - fourth-tritone chord (played simultaneously with different articulation: *staccato*, *spiccato*, *legato*, *tremolo*, *trill*, *glissando*) and written as semiquavers played in the tempo crotchet = 144 MM⁵⁶⁰. (Compare example 16 and the structural schema of *Glorification of the Chosen One* - example 5b).

It is possible to see an analogous kind of sound-unit with invariance for timbre in *The Flood* (1962), ‘a musical play’ composed almost fifty years later. A short-lasting sound idea with the effect of a nonselective sequence of notes (played

560 Flutes play *staccato*, violins I and one group of second violins - *spiccato*, clarinets and horns *legato*, trumpets, trombones - *legato en dehors*, oboes - *tremolo*, cor anglais, clarinet piccolo, trumpets, second group of violins, violas - *trill*, group of violins and cellos - *glissando*.

$J = 144$

1
Fl. gr. *f* Flutzg. 6

2
3
Fl. alto *f* Flutzg. 6

1
2
Ob. *f*

3
4
C. ing. *f*

Cl. picc. in Sib

1
2
3
Cl. in Sib *f*

Cl. bas. in Sib *mf*

1, 2
Cor. in Fa *f* come sopra

3, 4

Tr. picc. in Re *f* en dehors

1
2
Tr. in Do *f* en dehors

3
4

Trbn. 1
2 *f* en dehors

Tam-t. *f* gliss.

107
VI. I *div.* *cresc.* *f* gliss.

VI. II *div.* *cresc.* *f* gliss.

Vle. *f* gliss.

Ve. *f* gliss.

Cb.

Example 16: I. Stravinsky, *The Rite of Spring* (no. 107). Sound-unit with invariance for timbre

♩ = 96

8va

10

Flauto piccolo

ff

6/8

staccatiss.

10

2 Flauti grandi

ff

6/8

Marimba-Xylo.

ff

8va

8va

8va

Piano

Example 17: I. Stravinsky. *The Flood* (bar 399). Sound-unit with invariance for timbre

by flute piccolo, 2 flutes *staccatissimo*, piano and marimba) in a high register appears at the beginning and the end of the instrumental fragment (bar 399 and bar 455) constitutes a musical ‘illustration’ of the biblical flood (see example 17). (Compare example 17 and the structural schema of *The Flood* - example 44 a).

Stable timbre-colour partons are a testimony to Stravinsky’s search for new kinds of sound-colours and new types of formal units of significant importance in the construction of his ‘musical mosaics’. The basic role of the sustained sound-layers

(bourdon-ostinato partons) is to achieve a static background sound experience to contrast with simultaneous sound-units with stable melic structure or stable rhythmic pattern, that is, the effect of ‘sound counterpoint’, which has the characteristics of ‘something static, anti-development as a contradiction to development’.

Stable rhythmic pattern partons

The Rite of Spring abounds in many examples of partons (sound-units) with invariance in rhythmic pattern, including ‘rhythmic themes’ in which the effect of metric syncopation, polyrhythmic structure or irreversible rhythmic structure is important. The famous, many-times repeated eight note chord in *The Augurs of Spring* (being the superposition of a D-flat major chord and E-flat-major chord with added seventh) is used to create two types of partons, arranged simultaneously:

- (1) sound-layer with invariance for timbre, having the character of a drone/bourdon, implemented as eighth note repetitions of this chord played by strings in *staccato* articulation (at tempo half note = 50 MM, in a homogeneous metre 2/4; numbers 13–16, 18–20), and
- (2) sound-unit with stable rhythmic pattern, that is, a rhythmic theme enhancing the effect of syncopation, played by wind instruments: eight horns *staccato*, *senza sordino* [numbers 13–14, 18–19]. Then [numbers 30–31] this rhythmic theme is performed as five-note chords played by five clarinets *staccato* (example 18).



Example 18a: I. Stravinsky, *The Rite of Spring* (*The Augurs of Spring*). Stable rhythmic pattern

Tempo giusto $\text{♩} = 50$
1, 2 senza sord.

13
1, 2
3, 4
Cor. in Fa
sf sempre

5, 6
7, 8
sf sempre

Example 18b: I. Stravinsky, *The Rite of Spring* (nos. 13–14). Sound unit with stable rhythmic pattern (played by 8 French horns *staccato*)

Example 18c: I. Stravinsky, *The Rite of Spring* (nos. 30–31). Sound unit with stable rhythmic pattern (played by 5 clarinets *staccato*),

In the score of *The Rite of Spring*, it is also possible to see sound-units with invariance in polyrhythmic structure, that is, partons, in which two rhythmic patterns are arranged simultaneously ('x' and 'y'). This effect of polyrhythm is associated with the impression of sound contrast. For example in numbers 86 sound-unit with invariance in polyrhythmic structure (lasting nine quarter notes) is played by strings. The first rhythmic scheme (x) is implemented as a repetition of a tritone-fourth chord ($d - ab - db^1$) played in the middle register by violas and celli in *arco* articulation and *con sordino*. In contrast, the second rhythmic scheme (y) creates a melic figure as a tritone-fourth sequence ($Bb - Fb, Ab - Eb$) played in low register by celli in *pizzicato* articulation (example 19).

In the *Introduction* to the second image of *The Rite* (numbers 86–89, tempo quarter note = 48 MM), the composer repeats (5x) this sound-unit with polyrhythmic structure (lasting 9 quarter notes) and juxtaposes it successively with the many-times repeated (14x) sound unit with irreversible rhythmic structure (lasting five quarter or six quarter notes and notated in 5/4 or 6/4 meter) (Example 20).

Example 19a: Stable poly-rhythmic pattern (lasting nine quarter notes)

(con sord.)
 Vlc. I. legg. *pp*
 sempre sord.
 I. legg. *pp*
 Vc. *pp* senza sord. pizz.
 gli altri *pp*

Example 19b: I. Stravinsky, *The Rite of Spring* (no. 86). Sound unit with stable poly-rhythmic pattern

„a” $\frac{5}{4}$. . . |
 „a'” $\frac{6}{4}$. . . |

Example 20a: Stable irreversible rhythmic pattern (in 5/4 and 6/4 meter)

1 Tr. in Do
 2 Tr. in Do

Example 20b: I. Stravinsky, *The Rite of Spring* (no. 86). Stable irreversible rhythmic pattern played by two trumpets

87 Soli
 Cl. 1, 2 in Sib *p*
 Cor. 1 in Fa *pp* pizz.
 Vlc. *mp*

Example 20c: I. Stravinsky, *The Rite of Spring* (no. 87). Stable irreversible rhythmic pattern played by two clarinets, horn and violas *pizzicato*

	86						87				88					
a	a ₅	a ₆	a ₅	a ₅	--	a ₅	a ₆	--	--	a ₅	--	a ₅	--	a ₆	a ₆	
b	---	---	---	---	b ₉	---	---	b ₉		b ₉		b ₉		b ₉		
c	---	---	---	---	---	---	---									
	5 4	6 4	5 4	5 4	5 4	5 4	6 4	4 4	5 4	5 4	4 4	3 4	3 4	3 4	3 4	3 4

Example 21a: I. Stravinsky, *The Rite of Spring* (no. 86–89). Structural schema. The montage of the sound-unit (“a”) with irreversible rhythmic pattern (played by winds), the sound-unit (“b”) with stable poly-rhythmic pattern (played by strings) and the sound-layer (“c”) with invariance for timbre (realised as long lasting *harmonics* in the double basses) (tempo quarter = 48 MM)

This irreversible rhythmic theme – played by wind instruments (6 x by two trumpets [in no. 84], 4 x by two clarinets, horn and violas *pizzicato* [in nos. 87–88], 4x by 2 horns and celli and double basses *pizzicato* and [in nos. 90–91]) - is juxtaposed with the above-mentioned polyrhythmic theme (played by strings) on the background of a sound-layer with invariance for timbre, that is, a long-lasting tritone-fourth chord ($d^1-g\#^1-c\#^2$) realised as *harmonics* in the double basses. The closing fragment of the introduction to the second picture of *The Rite of Spring* (no. 86–88) is, therefore, a discontinuous montage of two different partons with invariance in rhythmic structure (“a”, “b”) presented against a background sound-layer with invariance for timbre (“c”), and also an example of the realisation of the idea of polyphony as ‘sound counterpoint’ (see example 21).

Examples of works composed in later years using sound-units with invariance in rhythmic structure may be fragments of pieces such as *Sonata for Two Pianos* (1944) and *Canticum sacrum* (1956).

In the second movement of *Sonata for Two Pianos (Theme with Variations)* the melody of the theme of variations is similar to the melody of the Russian song *Ne poy, ne poy*, published in the collection of Matvey Bernard (1794–1871)⁵⁶¹ (example 22a). However, its rhythmic construction has features characteristic of Stravinsky, as it highlights the composer’s tendency to link what is permanent

561 Matvey Bernard, *Pesni russkogo naroda*, [1847], song number 46. The relationship between the melody of the variation theme and the Russian folk song was documented only after the composer’s death. See Lawrence Morton, *Stravinsky at Home*, in Jann Pasler (ed.) *Confronting Stravinsky*, op. cit., pp. 332–48; Richard Taruskin, *Stravinsky and Russian Traditions*, op. cit., pp. 1632–41.

Example 21b is a musical score for I. Stravinsky's *The Rite of Spring* (no. 86). It features vocal parts and string accompaniment. The score is divided into two systems, 86 and 87.

System 86: The vocal parts (Soprano and Alto) enter with the lyrics "al" and "Tr. in Do". The string accompaniment (Violins I and II) plays a rhythmic pattern marked *p*. The score includes a large bracket labeled 'x' and a brace labeled 'y'.

System 87: The vocal parts continue with the lyrics "Tr. in Do". The string accompaniment continues with the same rhythmic pattern. Performance instructions include *(con sord.)*, *pp*, *sempre sord.*, *pp*, *pizz.*, and *pp senza sord.*

The score is written in 2/4 time and includes various musical notations such as slurs, accents, and dynamic markings.

Example 21b: I. Stravinsky, *The Rite of Spring* (no. 86)

Andante

1 2 3 4 5 6 7 8 9 10 11 12 13 14
Ne — poy, ne poy, — moy — mla -

15 16 17 18 19 20 21 22 23 24 25 26 27 28 29
den - koy so - - lo - vey - - - ko.

Example 22a: Russian folk melody *Ne poy, ne poy*

x = ♩ ♩ ♩ ♩ ♩ ♩ , $y_1 =$ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ,

x = ♩ ♩ ♩ ♩ ♩ ♩ , $y_2 =$ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ,

$y_3 =$ ♩ ♩ ♩ ♩ ,

Example 22b: I. Stravinsky, *Sonata for Two Pianos (Theme with Variations)*. Rhythmical structure of the variation theme

(x) with what is changing (y). The rhythmic structure of the theme for the variations can be interpreted as a montage of two ('x' and 'y') 'rhythmic cells' according to the formula: x, y_1 , x, y_2 , y_3 . Rhythmic cell 'x' is repeated unchanged, while rhythmic cell 'y' is shortened (see example 22b). This melody is played by two pianos in canon by inversion (example 22c).

In his music, Stravinsky combines the traditional idea of isorhythm with the avant-garde idea of the basic pitch-class set. In the medieval musical technique called isorhythm, a repeating rhythmic pattern was called a *talea*. *Taleae* were applied to one or more melodic patterns of pitches (as *colores*), which were of the same or a different length from the *talea*. In Stravinsky's serial music the rhythmic pattern (like *talea*) is also presented with various melodic patterns, but they are subordinated to twelve-note basic pitch-class set and its mirror forms.

Example 22c: I. Stravinsky, *Sonata for Two Pianos (Theme with Variations)*

Example 23: I. Stravinsky. *Canticum sacrum. Ad Tres Virtutes Hortationes*. Rhythmic pattern repeated up to nineteen times

For example, in the third part of *Canticum sacrum* (1955)⁵⁶², called *Ad tres virtutes hortationes* the composer repeats the twelve-element rhythmic pattern up to nineteen times which uses only two different rhythmical values: quarter note and half note (example 23).

⁵⁶² *Canticum sacrum* composed “*Ad honorem Sancti Marci Nominis*” to texts selected from the books of the New and Old Testament is dedicated to “the city of Venice, for the glory of its patron, Saint Mark the Apostle”. It consists of five parts (as if modelled on

This rhythmic pattern with a variety of melic contours (in accordance with the twelve-tone pitch-class set) is performed by wind or string instruments as well as by female or male voices of a mixed choir.

For example, in *Caritas* in bars 94–99, the melody - played by the organ - the rhythmic scheme is consistent with the basic version of the twelve-tone series: [P]: A-G # - Bb- C- C # - B- E- D # - F # - D- F- G. Then (bars 100–115) this “rhythmic theme” appears twice in the trombone part, which plays a melody compatible with the version of the basic p-c retrograde set (R_{G-A}) and its transposition by a major second (R_{F-G}).

In *Spes* the rhythmic pattern, it is repeated five times in four different instrumental “colours”: the organ (bars 130–35) plays a melody in accordance with the basic version of the series (P_{A-G}); trumpets (bars 136–141) and then violas with double basses (bars 141–147) use the melody in which the order of the pitch-classes is consistent with the inversion retrograde of the basic pitch-class set ($RI_{A-F\#}^b$) and its transposition by a major second (RI_{G-E}^b). The trombones with oboes (bars 154–161, 169–176), on the other hand, play the melody subordinated to the inversion of the basic pitch-class set (I_{C-D}) twice.

And in *Fides*, this “rhythmic theme” is presented up to ten times and combined with the melody in accordance with the prime form of the series and its transposition by a major second (in the organ: P_{B-A} [bars 184–189], and $P_{C\#-B}$ [bars 237–243]), with a retrograde version (contrabassoon and double bass, R_{A-B}^b , bars 192–204), and inversion and retrograde inversion of the series (choir, bars 204–236) (see example 24c). In the choir (bars 218 - 236), this rhythmic pattern is the theme of the rhythmic canon.

Stravinsky also used traditional ways of modifying the rhythmic theme: augmentation and diminution, but proposed a more refined proportion of its duration changes. Namely, in subsequent repetitions (the original) duration of the ‘rhythmic theme’ is changed in the proportion 2:3 and 3:4. In order to emphasise the changes in the score in terms of the duration of the repeated rhythmic scheme, the composer changes either the rhythmic values of subsequent notes, or maintains the same rhythmic values, but changes the tempo markings, precisely emphasising these proportions (see examples 24a and 24b).

the five domes of the Doge’s temple) with the titles: (1) *Euntes in mundum uniuersum*, (2) *Surge, aquilo*, (3) *Ad tres virtutes hortationes: Caritas, Spes, Fides*, (4) *Brevis motus cantilena*, (5) *Illi autem profectae*. The fifth part is a retrograde of the first part.

Number of the rhythmic pattern repetition	Number of bars	Tempo	Timbre-colour	Melodies related to basic pitch-class set (P, R, I, IR)
1	Caritas . 94 - 99	$\downarrow = 108$ MM	organ	P _{A-G}
2	100 - 106	$\downarrow = 108$ MM	trombone	R _{F-G}
3	107 - 115	$\downarrow = 72$ MM (augmentation 2:3)	trombones	R _{G-A}
4	Spes . 130 - 135	$\downarrow = 108$ MM	organ	P _{C-B^b}
5	136 - 141	$\downarrow = 108$ MM	trumpet	RI _{A^b-F[#]}
6	141 - 147	$\downarrow = 108$ MM	strings (Vle, Cb) and contrabassoon	RI _{G^b-E}
7	154 - 161	$\downarrow = 72$ MM (augmentation 2:3)	trombones and oboes	I _{C-D}
8	169 - 176	$\downarrow = 72$ MM (augmentation 2:3)	trombones and oboes	I _{C-D}
9	Fides . 184 - 189	$\downarrow = 108$ MM	organ	P _{B-A}
10	192 - 204	$\downarrow = 108$ MM	double bass and contrabassoon	R _{A^b-B^b}
11 - 17	218 - 236	$\downarrow = 81$ MM (augmentation 3:4)	choir (canon)	S = I _{D[#]-F} + RI _{G-F} A = I _{A^b-B^b} + RI _{C-B^b} T = I _{C[#]-D[#]} + RI _{A-C^b} B = I _{F[#]-A^b}
18	237 - 241	$\downarrow = 108$ MM	organ	P _{C[#]-B}
19	244 - 249	$\downarrow = 108$ MM	strings (Vle, Cb)	P _{B-A}

Example 24a: I. Stravinsky, *Canticum sacrum (Ad Tres Virtutes Hortationes: Caritas, Fides, Spes)*. Table illustrating the repetitions of the rhythmic pattern in various timbre-colour and with melodies related to 12-tone pitch-class set (P) and its mirror forms (R, I, IR)

1 $\text{♩} = 108$

man. organ ped. *tranquillo e non f*

1 2 3 4 5 6 7 8 9 10 11 12

2 $\text{♩} = 108$

bass trombone $\text{♩} = 72$ *marc. ma non troppo*

1 2 3 4 5 6 7 8 9 10 11 12

3 $\text{♩} = 108$ ($\text{♩} = 72$)

bass tromboni c. bass *marc. ma non troppo*

110 115

4 $\text{♩} = 108$

organ *tranquillo non f*

132 135

5 $\text{♩} = 108$

trumpet bass trumpet *p*

136 139

Example 24b: continued

6 $\text{♩} = 108$ 145

Vle $\frac{3}{4}$

Cb *p* *ma marc.* *div.* *unis.* *div.* *unis.*

7 $\text{♩} = 72$ 155 160

I *poco sfp* *sempre sim.*

Ob II *sempre poco marc.*

Tn *non f* *sim.*

8 $\text{♩} = 72$

I *poco sfp simile*

Ob II *sempre poco marc.*

Tn *non f* *simile* 171 172 173 174 175 176

9 $\text{♩} = 108$ 187

organ $\frac{3}{4}$

Example 24b: continued

10 $\text{♩} = 108$

192

C. Fag.

Cb.

197

Fag.

221 $\text{♩} = 81$

choir

soprano

alto

tenor

bass

11-17

organ

240

mf

192

197

221 $\text{♩} = 81$

222 223 224 225 226 227

choir

soprano *cant.* E - go au - tem hu - mi - lia-tus sum ni mis.

alto *cant.* E - go au - tem hu - mi - lia-tus... sum ni-mis. Cre - - di-

tenor *cant.* E - go au - tem hu - mi -

11-17

228 *RI* 229 230 231 232 233 234

soprano Cre - - di - di..... cre - di - di, cre - di - di.....

alto - di, cre - di - di..... cre - di - di..... cre - di - di.....

tenore - lia-tus..... sum ni-mis. *R* Cre - - di - di, cre - di - di..... cre - di - di.

bass *cant.* E - go..... au - tem hu - mi - lia - tus sum..... ni-mis.....

18 $\text{♩} = 81$

organ *mf* 240

Example 24b: continued

19 $\text{♩} = 108$
tranquillo mf
 244 245 246 247 unis. 248 249
tranquillo mf

Example 24b: I. Stravinsky, *Canticum sacrum* (*Ad Tres Virtutes Hortationes: Caritas, Fides, Spes*). Repetition (19x) of the rhythmic pattern (with melodies related to 12-tone pitch-class set and its mirror forms) played by various instruments or sung by choir

	1	2	3	4	5	6	7	8	9	10	11	12
P _{A-G}	A	G#	B \flat	C	C#	B	E	D#	F#	D	F	G
P _{B-A}	B	B \flat	C	D	E \flat	D \flat	G \flat	F	A \flat	E	G	A
P _{C-B\flat}	C	B	C#	D#	E	D	G	F#	A	F	A \flat	B \flat
P _{C#-B}	C#	C	D	E	F	E \flat	A \flat	G	B \flat	F#	A	B
R _{F-G}	F	E \flat	C	E	C#	D	A	B	B \flat	A \flat	F#	G
R _{G-A}	G	F	D	F#	D#	E	B	C#	C	B \flat	G#	A
R _{A\flat-B\flat}	A \flat	G \flat	E \flat	G	E	F	C	D	C#	B	A	B \flat
R _{A-C\flat}	A	G	E	G#	F	F#	C#	D#	D	C	B \flat	C \flat
I _{C-D}	C	C#	B	A	A \flat	B \flat	F	G \flat	E \flat	G	E	D
I _{C#-E\flat}	C#	D	C	B \flat	A	B	F#	G	E	G#	F	E \flat
I _{D#-F}	D#	E	D	C	B	C#	G#	A	F#	B \flat	G	F
I _{A\flat-B\flat}	A \flat	A	G	F	E	F#	C#	D	B	D#	C	B \flat
RI _{A\flat-F#}	A \flat	B \flat	D \flat	A	C	B	E	D	E \flat	F	G	F#
RI _{G-F}	G	A	C	A \flat	C \flat	B \flat	E \flat	C#	D	E	F#	F
RI _{G\flat-E}	G \flat	A \flat	C \flat	G	B \flat	A	D	C	D \flat	E \flat	F	E
RI _{C-B\flat}	C	D	F	C#	E	D#	G#	F#	G	A	C \flat	B \flat

Example 24c: Table of 12-tone pitch-class set (and its mirror forms and transpositions) combined with repeated rhythmic pattern in *Canticum sacrum* (*Ad Tres Virtutes Hortationes*)

The new type of melodic themes proposed by Stravinsky and the method of their modification consisted in repeating stable melic contours in a variety of sound colours and metric-rhythmic structures. Therefore, Stravinsky treated melodic themes as sound-units with invariance in pitch structure. In subsequent repetitions, he did not change the melic contours, only subtly modified their tone and presented them in a discontinuous manner against the background of long-lasting bourdon-ostinato sound layers.

In Stravinsky's works, melodic themes, that is, their melic contours, were sometimes inspired by folk melodies or by other composers. An interesting aspect of the melodies proposed by Stravinsky is that they were, for example, quasi-polyphonic in nature (for example, in *Symphony of Psalms*), or were a montage of several mirror (retrograde-inversion) versions of the melic contour (for example, *Cantata*). The subtle tone-colour of these stable melic structure partons is obtained, among others, by the specific articulation of subsequent sounds, the use of atypical (extreme) registers of traditional instruments, the presentation of a melic contour in doubled interval (fourths, tritones, seconds, sevenths, octaves or double-octaves) or parallel chords (three-note or four-note).

Many examples of doubling the melodic line two octaves lower can be seen especially in such works as *The Rite of Spring*, *Three Pieces for String Quartet*, *The Soldier's Tale*, and *Octet*.

In *The Rite of Spring*, for example, the melodic theme (as a melodic line doubled in two octaves) appears in no. 48 and no. 56. But first it is performed by two clarinets (Cl picc and Cl bass) [no. 48], and then through the piccolo clarinet and alto flute [no. 56] on a background of the sound-layer with invariance for timbre, that is, long-lasting tremolo Eb played by the flute and clarinet, doubled in two octaves (eb³ - eb¹) (compare example 8 and example 26).

As is known, some melodic themes appearing in Stravinsky's works were inspired by published folk melodies or works by earlier masters of composition. But in Stravinsky's works these melodies are usually used fragmentarily and their fragments are arranged discontinuously. An example of such a compositional procedure may include excerpts from the ballets *Petrushka* and *The Rite of Spring*.

In the fourth image of the ballet *Petrushka* (nos. 171–175), the repeated melody (as the sound-unit with invariance in pitch structure) is analogous to the popular Russian folk song "Along the Road to Piter" (*V dol' po Piterской*)⁵⁶⁵

565 See Richard Taruskin, *Stravinsky and the Russian Traditions*, op. cit., p. 697. According to Frederick W. Sternfeld "the tune is sung widely in Russian to two totally different sets of words. One of these, *Down the Petersky or Peterburg Road*, was even been made

Example 26: I. Stravinsky, *The Rite of Spring* (no. 56)

Example 27a: Russian folk melody (*V dol' po Piter'skoj*) "Along the Road to Piter"⁵⁶⁶

(Example 27a). Subsequent fragments of this melody are first arranged discontinuously, and then this melody is presented in its entirety against the background of the bourdon-ostinato sound-layer.

In total, this sound-unit with invariance in pitch structure ('X'), that is, the melody analogous to the popular Russian folk song 'Along the Road to Piter', is presented several times (in fragments or in full), in an increasingly 'intense' tone colour and increased dynamics, because it is played by more and more

familiar to Western listeners through the singing and the early Victor recording by the great Russian baritone, Chaliapin. [...] Knows to Russians as "Ia vechor moloda" and possibly more widely spread then the first, it is given in a standardised homophonic setting by both Rimsky-Korsakov and Tchaikovsky. Balakirev used the tune as early as 1858 in his orchestral piece, *Overture on three Russian Themes*. The form of melody used by Stravinsky to accompany the *Dance Nursemaids* in the Fourth Picture comes closest to the version given by Rimsky Korsakov". Frederick W. Sternfeld, *Some Russian Folk Songs in Stravinsky's Petrouchka*, "Music Library Association Notes 2 (1945): 98–104, Reprinted in *Petrouchka* (Norton Critical Series), edited by Charles Hamm, New York: W.W. Norton, 1967, p. 210.

566 The quoted melodies (according to Frederick W. Sternfeld, *Some Russian Folk Songs in Stravinsky's Petrouchka*, op. cit., p. 211) were published in *40 narodnykh pesen s soprovozhdeniem fortepiano garmonizovanykh N. Rimskim-Korsakovym*, Moscow, 1919 (reprinted under direction of Tiertij Filippov from the 1882 edition).

Example 27b: I. Stravinsky, *Petrushka* (no. 171)

instruments in several pitch registers (initially in unison, then in octave and two-octave doubling) (see Example 27b). And in no. 175 sound-unit ‘X’ is simultaneously combined with another parton with invariance in pitch structure (‘Y’), whose melic contour is analogous to street vendors’ cries⁵⁶⁷ (Example 27c).

In *The Rite of Spring*, this effect of changing the duration of a repeated melody is already consistently used, and melodic themes are presented in the original (subtle) tone-colour of the sound. For example, the melodic theme that appears at the beginning of the work is admittedly inspired by the Lithuanian folk melody (published in Anton Juskiewicz’s collection of Lithuanian folk melodies, *Melodje ludowe litewskie*⁵⁶⁸) (Example 28a), but the melody appearing in Stravinsky’s work is a refined montage of the melic contour of that folk melody

567 A melodic motif analogous to the one published in Alexander Mikhailovich Listopadov, “Vikriki raznoschikov” (*Peddlers’ cries*), in Trudi MEK I, Moscow 1906, pp. 510, 512. See Richard Taruskin, *Stravinsky and the Russian Tradition*, op. cit., p. 697

568 Anton Juskiewicz, *Melodie ludowe litewskie*, Kraków: Wydawnictwo Akademji Umiejętności, 1900, melody no. 157. See Richard Taruskin, *Stravinsky and the Russian Tradition*, op. cit., pp. 898–899.

Example 28b: Melodic theme as a montage of the melic contour of a folk melody

in the score, they are notated as a linear sound events, but as a result of composing intervals with a relatively large spread, the composer obtains the impression of leading two pitch streams. Here, Stravinsky used the effect of the quasi-polyphonic texture in music associated with the grouping mechanism of perception described by cognitive psychologists as “pitch streaming phenomenon” and “scale illusion”⁵⁶⁹, and by Ernst Kurth – as “linear counterpoint”⁵⁷⁰ (Example 29).

In the 1950s, Stravinsky explored the possibilities of using the principles of dodecaphonic technique in his compositions, especially those sound sequences

569 John A. Sloboda. *The Musical Mind*, [5.2. ‘Natural hearing’: primitive grouping mechanisms in music], op. cit., pp.150–166.

570 See Ernst Kurth, *Grundlagen des linearen Kontrapunkts: Bachs melodische Polyphonie*, Berlin: M. Hessen Verlag, ³1922; Lee A. Rothfarb, *Ernst Kurth as theorist and analyst*, Philadelphia: University of Pennsylvania Press, 1988.

INTRODUCTION
Lento ♩ = 50 tempo rubato
Solo ad lib.

1.
Fag. I

2.
Fag. I

3.
Fag. I

Tempo I ♩ = 50
Solo
(come sopra)

Example 28c: I. Stravinsky. *The Rite of Spring*. Introduction. Modification of the duration and the metric structure of repeated melodic theme

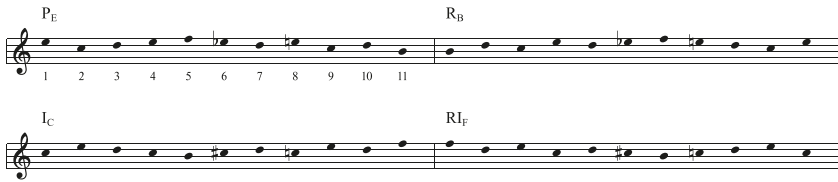
a) ♩ = 60
Ob I
mf

b)

Example 29: I. Stravinsky, *Symphony of Psalms* (part II, bars 1–5). (a) fugue theme, (b) schema of quasi- polyphony

that emphasise mirror relations (retrograde-inversion). An interesting example of this search is the melodic theme appearing in *Cantata* (1952). In *Ricercar II*, in the passage titled *Canticus Cancrizans*, the melody sung by the tenor (bars 2–7) is consistent with the concatenative montage of four mirror versions of the eleven-note “melic contour”. Namely the melodic line is the result of a combination of the so-called prime version of this “melic contour” [P] with its retrograde [R], inversion [I] and retrograde inversion [IR] (Example 30). This eleven-note “melic pattern” [P]: $e^2 c^2 d^2 e^2 f e^b d^2 e^2 c^2 d^2 h^1$ uses six different pitch-classes (B C D E \flat E F) in the range of a tritone.

The melody sung by the tenor (as *Cantus cancrizans*) is presented three times, but with a modification of its duration and the metro-rhythmic structure. In the sections called *Cantus Cancrizans* the composer retains only the sound-colour of the repeated “melic contour” but changes the rhythmic values of the subsequent notes as well as the number of repetitions of this eleven-tone melic pattern. In this way he modifies the duration of melodies (called *Cantus Cancrizans*) sung by



Example 30a: Mirror forms of stable melic contour [P, R, I, RI]

the tenor on the background analogous sound layer. Its variants are the result of assembling different numbers of “basic interval structure” and its mirror versions.

As mentioned, the first *Cantus Cancrizans* is a montage of four versions of the basic interval structure (P + R + IR + RI), the second *Cantus Cancrizans* (nos. 1–3) - montage of up to six versions (P + R + P + R + I + RI), and the third *Cantus Cancrizans* (no. 5) montage of only two versions, namely the prime form and its retrograde (P + R). In subsequent repetitions of *Cantus cancrizans* the composer therefore changes its duration according to the principle of simple proportion (4:6:2).

Robert V. Nelson in his article *Stravinsky’s Concept of Variations* wrote:

Stravinsky’s concept of variations, like his idea of music as a whole, is that of a disciplined and logical art. [. . .]. ‘In writing variations my method is to remain faithful to the theme as a melody - never mind the rest!’ Thus Igor Stravinsky described to me over a decade ago the essence of his variation technique. ‘I regard the theme as a melodic skeleton,’ he continued, ‘and am very strict in exposing it in the variations. As in writing a fugue, . . .’ [. . .] But he usually forsake the contour of the melodic subject along with its other characteristics, retaining only its succession of pitch names. [. . .] In other words, Stravinsky transposes a majority of his theme tones either an octave or two octaves from their original locations, and does this irregularly, shifting some tones upward, some downward. The multiformity of contours achieved through this means becomes increasingly apparent.⁵⁷¹

Already in the 1920s, in his *Octet for Wind Instruments* (1923), Stravinsky treated the theme of variation as (1) a sound-unit with stable melic structure or (2) a sound-unit with stable series of pitch-class. In the middle movement of *Octet*⁵⁷²

571 Robert V. Nelson, *Stravinsky’s Concept of Variations*, “Musical Quarterly” vol. 48 (1962), no. 3, pp. 327, 334.

572 *Octet for Wind Instruments*: I. *Sinfonia*, II. *Tema con variazioni*, III. *Finale*

CANTUS CANCRIZANS

Tempo: ♩ = 108 *cantabile ma non f*

Tenor Solo

I Flauti

II Flauti

Oboi

Violoncello

T.

Ob.

Vc.

T.

Ob.

Vc.

of my play,

[P, R, I, RI]

Example 30b: I. Stravinsky. *Cantata*, part IV: *Ricercar II. Cantus Cancrizans* as a montage of a stable melic contour and its mirror forms [P, R, I, RI]

Example 31a: I. Stravinsky, *Octet* (no. 24), The theme of variations

Example 31b: I. Stravinsky (nos. 26–27). *Octet*. Modification of the theme in Variation A

(*Tema con variazioni*) the theme is the melodic line presented in the doubling of two octaves (*legato, ben cantabile*) played on the sound-layer background (that is, chords played *staccato* as syncopations in a homogeneous quarter-note movement). In variations, the composer changes not only the rhythmic relations and timbre colour (instruments, articulation) of the original melody of the theme, but also its contour, treating the melodic theme as a series of nineteen pitch-classes (C# A C# B♭ C A B♭ C# C A C# C A C# A B♭ E G F#). For instance, in Variation A, the first nineteen notes of the theme (transposed a semitone higher - D B♭ D B C# A# B D C# A# D D♭ B♭ D B♭ B F G# G) are sometimes played up or down an octave, so the theme is conceived as a stable sequence of pitch-classes repeated in various timbre-colours, metro-rhythmic structure and tempo (Examples 31a and 31b).

Also the theme of the fugue in *Concerto for Two Pianos* (1935)⁵⁷³ was treated by Stravinsky either as a stable melodic line, or as a stable melic contour (then changes its rhythmic structure), or as a sequence of seventeen pitch-classes (“a” - D, E, B, C #, D, F #, D, F, D, G, A♭, F, B, D, E, E, E♭) (Example 32a). For example, in the final fragment of the fugue (bars 61–65), he juxtaposes (as *stretto*) three melodies with different melic contours and rhythmic patterns, but being the same sequence of the seventeen pitch-classes (transposed by a third upwards: “b” - F, G, D, E, F, A, F, A♭, F, B♭, B, A♭, D, F, G, G, G♭). One of these melodies is imitated a quarter up (from B♭ - as “c”) (Example 32b).

573 *Concerto for Two Pianos*: I. *Con moto* (crotchet – 108), II. *Notturmo*, III. *Quattro variazioni*, IV. *Preludio e Fuga*

Example 32a: I. Stravinsky, *Concerto for Two Pianos*. The theme of fugue treated as a sequence of seventeen pitch-classes (“a”)

Robert V. Nelson⁵⁷⁴ noted that Stravinsky proposed the idea of “basic pitch-class set” almost simultaneously with the Viennese composers, but he treated it as one of many ways to modify the theme of variations or fugues. Furthermore, Lawrence Morton was right in writing in his article “*Stravinsky and Tchaikovsky: ‘Le Baiser de la fée’*” that Stravinsky “needed melodies less than ideas, and he needed ideas that could make his own through the working of his own syntax, idiom, accent, craft”⁵⁷⁵ - but it seems that first and foremost through the subtle timbre-colour of these ideas.

The analysis of melody in Stravinsky’s works, using the concept of perceptual invariant, makes it possible to highlight the specific features and innovation of his compositional technique. It seems that the category of the parton (sound unit with perceptual invariance) is helpful both in defining the new features of Stravinsky’s melodic and its relationship with the pre-harmonic musical tradition. Because both the repetition of the ‘interval model’, which may derive from

574 “The beginning of this peculiarly 20th-century kind of theme transformation cannot be credited to Stravinsky alone, for a concurrent impulse is observable in the early Schoenberg school. Antedating slightly Stravinsky’s first use in the *Octet* variations of 1922–1923 is a significant example in Berg’s opera, *Wozzeck*, completed in 1921; the remarkable first-act passacaglia, built upon a twelve-tone theme that later is fragmented and freely dispersed among various octaves. Another important manifestation, contemporaneous with the *Octet*, appears in the serially constructed variation movement of Schoenberg’s *Serenade*, completed in 1923, where again the theme is freely altered through octave displacements. The chance that Stravinsky may have known of these parallel developments prior to his writing of the *Octet* seems remote, since the *Serenade* was not published until 1924 and the first production of *Wozzeck* took place in 1925. More probably the radically changed lines were introduced independently by Stravinsky on the one hand, and by Berg and Schoenberg on the other”. Robert V. Nelson, *Stravinsky’s Concept of Variations*, op. cit., p. 336.

575 Lawrence Morton, *Stravinsky and Tchaikovsky: ‘Le Baiser de la fée’*, “The Musical Quarterly”, vol. 48, no.3 (Jul. 1962), p. 325.

The musical score is written for two pianos in 2/4 time, with a tempo of quarter note = 66. It consists of two systems of four staves each. The first system (bars 61-65) shows the beginning of the sequence. The second system (bars 66-72) continues the sequence. The music is characterized by a steady, rhythmic pattern of eighth notes, with some melodic leaps. Dynamics are marked as *p* and *sub. p*. Circled letters 'B' and 'C' indicate specific points in the sequence of 17 pitch-classes. Fingerings are indicated by numbers 1-5.

Example 32b: I. Stravinsky, *Concerto for Two Pianos* (bars 61–65). Four-voice *stretto* of the theme treated as a stable sequence of 17 pitch-classes

the work of another creator or a published collection of folk melodies, and the way the model is used (for example, presenting it in various rhythmic shapes), refers to the *cantus firmus* technique used in the music of the old masters.

Sound-units with perceptual invariance, their richness and diversity in Stravinsky's works testify to his conviction that the composer does not have to focus on inventing (expressive) melodies accompanied by (equally expressive) chords, but on seeking and enhancing the subtle tone colour and similarity effect and contrast of selected 'sound ideas' combined into 'colourful mosaics' with the expressive features of a beautiful construction.

9. Stravinsky's music and the Schoenbergian idea of basic pitch-class set

Both Stravinsky and Schoenberg sought 'the new means and forms' in the art of composition grounded on the principle of 'unity in multiplicity', but they understood this idea differently, because in the history of ideas, two concepts of 'unity in diversity' stand out. According to the first, associated with the idea of beauty and harmony, unity is the empirical impression of the harmonious fusion of many different sensual phenomena, including many different sound ideas lasting for some time. However, according to the second, connected with the idea of an ideal unity in mathematical (timeless) reality, the multiplicity of abstract elements can be logically reduced to some abstract unity. Schoenberg's concept of basic pitch-class set was inspired by precisely this ideal (abstract) unity functioning in mathematics and by the philosophical idea of pre-substance⁵⁷⁶.

In music theory, testimonies to the adaptation of this second idea of 'unity in diversity' are, amongst others, Jean Philippe Rameau's concept of abstract fundamental tone [*son fondamentale*] and fundamental bass [*basse fondamentale*]. Schoenberg, just like Rameau⁵⁷⁷, appealed to 'the laws of nature' and of our

576 The idea of the primordial-substance was disseminated, among others by Wolfgang Goethe. In the work *Versuch die Metamorphose der Pflanzen zu erklären* (1790, published in 1802) he proposed the concept of a primordial plant (*Urpflanz*) and primordial phenomenon (*Urphänomen*), referred to, amongst others by Heinrich Schenker and Arnold Schoenberg. Compare William Pastille, *Music and Morphology: Goethes Influence on Schenkers Thought*, in Hedi Siegel (ed.), *Schenker Studies*, Cambridge: Cambridge University Press, 1990, pp. 29–44; Severine Neff, *Schoenberg and Goethe: Organicism and Analysis*, in Christopher Hatch, David W. Bernstein (eds.), *Music Theory and the Exploration of the Past*, Chicago: University of Chicago Press, 1993, pp. 409–433.

577 Rameau derived the principles of his theory of music from 'principes naturels' (*Traité de l'harmonie réduite à ses principes naturels*, 1722). This inclusion of a philosophical dimension was unprecedented and he was soon known throughout Europe as the 'Isaac Newton of Music' who reduced the theory of music to a science.

See Jean Philippe Rameau, *Treatise on Harmony* (1722) trans. by Philip Gossett, New York: Dover Publications, 1971; Thomas Christensen, *Rameau and Musical Thought in the Enlightenment*, Cambridge 1995; Thomas Christensen, *Eighteenth-Century Science and the "Corps Sonore"*. *The Scientific Background to Rameau's "Principle of Harmony"*, *Journal of Music Theory*, vol. 31, no. 1 (Spring, 1987), pp. 23–50.

manner of thinking, to our abilities of abstract and logical thinking, but ignored the specifics (properties) of our cognitive mechanisms in terms of the sensual (auditory) experience of the similarity of sound units lasting for some time. However, he was convinced that he laid the foundations for a new procedure of 'unity in diversity' in musical composition, and stated that the main advantage of his method of composing with twelve tones is the 'unifying effect'. In the article *Composition with twelve tones* Schoenberg wrote:

The desire for conscious control of the new means and forms will arise in every artist's mind, and he will wish to know *consciously* the laws and rules which govern the forms which he has conceived 'as in a dream'. Strongly convincing as this dream may have been, the conviction that these new sounds obey the laws of nature and of our manner of thinking – the conviction that order, logic, comprehensibility and form cannot be present without obedience to such laws – forces the composer along the road of exploration. He must find, if not laws and rules, at least ways to justify the dissonant character of these harmonies and their successions. [. . .] I laid the foundations for a new procedure in musical construction which seemed fitted to replace those structural differentiations provided formerly by tonal harmonies. [. . .] The main advantage of this method of composing with twelve tones is the unifying effect.⁵⁷⁸

Stravinsky, on the other hand, was convinced that in musical composition understood as 'unity in variety' and an ordered 'sensory phenomenon', the effect of auditory similarity of sound units was primarily important. Therefore, he did not share the views of Schoenberg's apologists of dodecaphonic technique and their belief that repeating abstract pitch-class sets (and its various mirror forms) in the score is a new procedure of 'unity in diversity' in musical composition.

In the post-war years, when Theodor W. Adorno in his *Philosophie der neuen Musik*⁵⁷⁹ contrasted Stravinsky's work with that of Schoenberg, and associated the progress of the art of composition with the Schoenbergian idea of twelve pitch-class set, and considered Stravinsky's creative attitude to be regressive, being only a 'restaurant of the past', Stravinsky adapted this idea of basic pitch-class set, but he subordinated it to his own rules of composition, above all to the principle of discontinuous montage of sound ideas with a perceptual invariance for timbre.

Stravinsky masterfully respected the limitations in the organisation of pitches associated with the need to use pre-compositional pitch-class sets, but focused

578 Arnold Schoenberg, *Composition with twelve tones*, in *Style and Idea. Selected writing of Arnold Schoenberg*, ed. L. Stein, trans. by L. Black, pp. 218, 244.

579 Theodor W. Adorno, *Philosophie der neuen Musik*, Europäische Verlagsanstalt: Frankfurt am Main, 1958 (*Philosophy of modern music*, trans. by Anne G. Mitchell, Wesley V. Blomster, Bloomsbury: London, 2007).

primarily on the search for the auditory similarity of 'sound units' and the effect of their 'sound counterpoint', which is the result of presenting a variable sound figure against a stable (static) sound-layer background. By displaying the stable colour of sound units, Stravinsky could achieve an auditory similarity effect even when he changed the pitch relations in the horizontal arrangement of repeated sound units with invariance for timbre, subordinating them to some basic pitch-class set. He believed that

Variety is valid only as a means of attaining similarity. [...] Similarity is born of a striving for unity. [...] Similarity is hidden; it must be sought out, and it is found only after the most exhaustive efforts. When variety tempts me, I am uneasy about the facile solutions it offers me. Similarity, on the other hand, poses more difficult problems but also offers results that are more solid and hence more valuable to me.⁵⁸⁰

That is why he also sought and exhibited the effect of auditory similarity and contrast of sound units in his serial works. This problem was not discussed by musicologists, but they noticed that Stravinsky "had always composed with ostinatos and repeated groups of notes". According to Joseph N. Straus

Stravinsky approached musical composition as a game, one which made sense only in obedience to explicit, strict rules. Unlike more familiar kinds of games, however, in this one the player is also the inventor of the rules. Indeed, devising appropriate constraints was, for Stravinsky, an integral part of the compositional or, more properly, pre-compositional process. Throughout his career, he imposed many different kinds of constraints, obstacles and limits upon his field of compositional action. I think the principal attraction of the serial enterprise for him was its well-articulated sense of necessary points of departure and ways of regulating the compositional flow. Stravinsky turned to serial composition not in spite of, but precisely because of, the strict discipline it promised. Serialism was immediately attractive to Stravinsky as a way of organising the flow of notes and intervals. He had always composed with ostinatos and repeated groups of notes.⁵⁸¹

Indeed, Stravinsky was convinced that

The more art is controlled, limited, worked over, the more it is free. [...] My freedom consists in my moving about within the narrow frame that I have assigned myself for each one of my undertakings. I shall go even further: my freedom will be so much the greater and more meaningful the more narrowly I limit my field of action, and the more I surround myself with obstacles. Whatever diminishes constraint, diminishes strength.

580 Igor Stravinsky, *Poetics of Music in the Form of Six Lessons*, op. cit., pp. 32–33.

581 Joseph N. Straus, *Stravinsky the serialist*, in *The Cambridge Companion to Stravinsky*, ed. Jonathan Cross, Cambridge University Press, Cambridge 2003, p. 152.

The more constraints one imposes, the more one frees one's self of the chains that shackle the spirit.⁵⁸²

That is why Stravinsky's 'response' to Adorno's criticism of his musical output to date was his masterly serial works. Stravinsky adopted the Schoenbergian principle that the pitch-class series (P), when presented in inversion (I), retrograde (R) or retrograde inversion (RI) provides the basic pitch material for a composition. But in his serial music, Stravinsky usually subordinated the notation of pitches to such mirror-form series, in which the first and last pitch-class is the same. Therefore, in analyses of Stravinsky's serial music, a distinction is made between the series that are inversion retrograde (IR) and those that are retrograde inversion (RI), and also takes into account the relationship referred to as the mirror of inversion retrograde (RIR). In total six different forms of the pitch-class set can be distinguished: P – I – R – IR – RI – RIR.

The basic pitch material for *The Flood* are six mirror forms of the series

[P]: G# G A A# D E F D# F# C B C#
IR_{C#}----RIR----
 P_{G#} ----R_{C#}----
 I_{G#} ---- RI ----

In the passage from *The Flood*, the voice of God is represented by duet of bass soloists, one of whom (doubled by piano) sings (bars 180–190) the P-form of the series and the other (doubled by harp) the I-form. These two forms are related by inversion around G#, their mutual first note. And the symmetrical balance they created together is repeated in the next passages. For example, in bars 208–221, the duet of bass soloists sing together the IR-form and RIR-form of the series, which are related by retrograde around the same note (the last note of IR and the first note of RIR) (see example 33).

In the following passages (*Voice of God*, bars 180–247) Stravinsky does not repeat the melic contours of this diaphony, but nevertheless obtains the effect of auditory similarity, because he exposes the stable colour of the sound action. The homogeneous sound-colour of this 'musical idea' is determined primarily by stable performance means (timbre of bass voices), uniform movement of sounds (notated as quarter notes and eighths at a quarter note = 86–80 MM) in the corresponding pitch register and stable dynamics.

582 Igor Stravinsky, *Poetics of Music in the Form of Six Lessons*, op. cit., pp. 63–5.

The diaphony (doubled by piano and harp) sung by two basses can be interpreted as stable timbre-colour parton (a) presented in a discontinuous⁵⁸³ manner against the background of sound-layer with invariance for timbre (b), which is created by a sequence of five six-note chords played *tremolo* by violins and violas, along with fast repetition (*sempre staccato*) on the timpani (see example 34). This sound-layer (b) is interesting both in terms of tone colour and the sequences of following chords. The composer puts together four different (X, Y, Z, V) sequences of five chords, which are also presented in a different order, in retrograde (that is, as a sequence of 1–2–3–4–5 or 5–4–3–2–1; in example 34 they are designated as: RX, RY, RZ, RV). In addition, the vertical pitch-classes in these chords are analogous to fragments of the basic pitch-class set or its rotational arrays. According to Joseph N. Straus, Stravinsky's

[His] serial and twelve-note music was generally contrapuntal in conception, with series-forms or rows of the arrays layered against each other melodically. But Stravinsky also wanted to be able to write true serial harmonies that were more than mere by-products of the counterpoint. His principal, and theoretically most impressive, response to this need involved the use of columns or 'verticals' of his rotational arrays.⁵⁸⁴

In his serial music Stravinsky adapted the principle of 'mirroring' of sequence of tones and the 'number twelve' fetishised by dodecaphony apologists in an original way. For example, in *Variations* (1964) for orchestra (*Aldous Huxley in memoriam*) features of the parton with invariance in rhythmic and metric structure have three eleven-bar fragments (bars 23–34; 47–57; 118–128), in which the composer repeats a group of twelve rhythmic patterns (arranged simultaneously), played by twelve instruments within an analogous metric structure (4/8, 3/8, 5/8) comprising a total of twelve eighths. In subsequent repetitions of this parton with stable rhythmic patterns, Stravinsky modifies its 'sound colour' changing the ensemble of twelve instruments⁵⁸⁵ and pitch structure.

583 The bass's singing is interrupted three times by Noah's spoken part; in addition, two rests appear in the first segment (bars 180–215), which constitute a natural caesura and divide this fragment into three phases (bars 180–190, bars 191–207, bars 208–215).

584 Joseph N. Straus, *Stravinsky the serialist*, op. cit., pp. 168–169

585 First, this parton is performed by an ensemble of twelve violins (bars 23–34), then by an ensemble of 10 violas and two double basses (bars 47–57), and a group of twelve wind instruments (three flutes, two oboes, English horn, three clarinets, French horn, two bassoons (bars 118–28).

	Two melodies (diaphony) sung by duet of bass soloists (doubled by piano and harp) according to six mirror forms of basic pitch-class set								
sound-unit (a)	P I	R, P, P RI, I	RIR, IR IR, RIR		RIR IR		P, R IR, RIR		P, I, R, IR, IR, P
	Four sets (X, Y, Z, V) of 5 chord sequences and a retrograde form of these 5 chord sequences (RX, RY, RZ, RV) played by violins and violas <i>tremolo</i>								
sound-layer (b)	X RX	Y RY X	Z		RZ		V		RV RV V V
bars	180-90	191-207	208-215	Noe	216-21	Noe	224-303	Noe	235-247

Example 33a: I. Stravinsky, *The Flood (Voice of God)*, bars 180–247). Diagram of the structure.

Sound-unit (a): 2 melodies (diaphony) sung by duet 2 bass soloists (doubled by piano and harp) according to 6 mirror forms of basic pitch-class set: P, R, IR, RIR, I, RI

Sound-layer (b): Four sets (X, Y, Z, V) of 5 chord sequences and a retrograde form of these 5 chord sequences (RX, RY, RZ, RV) played by the violins and violas *tremolo*

The pitch constructs that serve as the source of the pitch material in *Variations* are produced by transposition/rotation of basic set⁵⁸⁶, a process used elsewhere by Stravinsky in *The Flood*, *Abraham and Isaac*, *Introitus* and *Requiem Canticles*. In *Variations*, the melic contours of twelve simultaneous rhythm patterns (played three times, but by a different group of twelve instruments) are subordinated to the twelve-tone basic pitch-class set⁵⁸⁷ and its sophisticated variations, forming

586 “To summarise the formation process, a transposition/rotation construct (henceforth t/r construct or simply t/r) is produced by following the presentation of a source set with five successive rotations of the set, each rotation beginning one note further into the set and aligned directly below the previous set or rotation, with transposition levels determined by the first note of each rotation being the same pitch as the first of the original set. Each t/r of six aligned twelve-note sets produces six horizontal ‘ranks’ and twelve vertical ‘files’, the first file made up only of the pitch with which the source set begins. In hexachordal transposition/rotation of a set, separate t/r’s are produced for both hexachords, [. . .], with the first file of each consisting of a single pitch. Six t/r constructs are used in *Variations*, four produced by transposition/rotation of the P, I, R and IR forms of the series and two by hexachordal transposition/rotation of P and I. The t/r’s are paired by inversion, reflecting the inversive relationship between source row forms; each rank of the I t/r is the inverse of the corresponding rank of the P t/r, as is true of the R and IR t/r’s and the P-hexachordal (henceforth P-h) and I-h t/r’s. The ranks of each t/r are numbered I–VI while files are numbered only for the R and P-h t/r’s, the two t/r’s from which derivation by file occurs in the work”. Paul Schuyler Phillips, *The Enigma of Variations*, op. cit., p. 70.

587 Basic set, prime form: [P]: D – C – A – B – E – A# – G# – C# – D# – G – F# – F.

P
mf 1 2 3 3 4
 GOD I, God, that all the world have

parton „a” Gr. C. **180**
mf 1 2 3 4
p *come sopra* *p* *sub. e sempre staccato*

Arpa *mf*
 Piano *8ba.*

parton „b” VI. *div. sempre p sul pont.*
 Vle. *div. sempre p sul pont.* 1 2 3

185
 2 Bassi Soli 5 6 7 8
 wrought, See my peo-ple in deed and thought
 5 6 7 8

Gr. C. $\frac{3}{4}$ $\frac{2}{4}$

Arpa
 Piano *8ba.*

VI. *div.*
 Vle. *div.* 4 5 4 3

x
 x₁

Example 33b: continued

2 Bassi Soli

parton "a" (c.d.)

Gr. C

Arpa

Piano

8ba

190

parton "b" (c.d.)

I

VI

II

Vle

2 Bassi Soli

Gr. C

Arpa

Piano

8ba

195

I

VI

II

Vle

198

Lyrics: set foul-ly in sin. Man that I made I will des -

Lyrics: - troy - With the beasts of the ground And birds that fly,

Example 33b: I. Stravinsky, *The Flood* (Voice of God, bars 180–198)

The image displays four systems of musical notation for Violins (Vn. I and II) and Violas (Vle.). Each system represents a different chord sequence or its retrograde form. The notation includes dynamic markings such as *sempre p* and *div. sul pont.*, and articulation like *tremolo*. The sequences are labeled X, Y, Z, RX, RY, and RZ.

System 1 (X): Violins I and II play a sequence of five chords. The Viola part is a retrograde sequence labeled RX, with notes 5, 4, 3. Dynamics include *sempre p* and *div. sul pont.*

System 2 (Y): Violins I and II play a sequence of five chords. The Viola part is a retrograde sequence labeled RY, with notes 4, 3, 2, 1. Dynamics include *sempre p* and *div. sul pont.*

System 3 (X): Violins I and II play a sequence of five chords. The Viola part is a retrograde sequence labeled RX, with notes 1, 2, 3, 4, 5. Dynamics include *sempre p* and *div. sul pont.*

System 4 (Z): Violins I and II play a sequence of five chords. The Viola part is a retrograde sequence labeled RZ, with notes 1, 2, 3, 4, 5. Dynamics include *sempre p* and *div. sul pont.*

Example 34: I. Stravinsky, *The Flood* (*Voice of God*). Four sets (X, Y, Z, V) of 5 chord sequences and a retrograde form of these 5 chord sequences (RX, RY, RZ, RV) that are played by the violins and violas *tremolo*

a total of forty-eight different twelve-tone series 'related' with relationships of symmetry, rotation and transposition⁵⁸⁸. A series of 12 pitch-classes and its symmetrical versions (P, R, I, IR) became the basis for six (I-VI) rotational manipulations. The resulting rankings for pitch-classes have been transposed so that they all start with the same pitch-class. In shaping the melody of this twice-repeated set of twelve rhythmic schemes, Stravinsky also used twelve-tone series which are a retrogradable version of these rotational-transposition rows (I-r, II-r, etc.).

Writing the score of *Variations*, Stravinsky provided music theorists and followers of serialism a complex puzzle consisting in searching for an analogy between the notated horizontal sequence of sounds and the basic pitch-class set and its forty-eight variants. Paul S. Phillips, solved this puzzle and in the work *The Enigma of Variation*⁵⁸⁹ published these intricate accounts, testifying to the composer's extraordinary discipline in the field of pitch notation. The relationship between the melody of the rhythmic patterns repeated in *Variations* (bars 23–33, bars 47–58, bars 118–29) and the precompositional patterns of the pitch-classes are illustrated by tables prepared by Paul S. Phillips (see example 35 and example 36).

It is worth noting that from the point of view of Stravinsky's preferred concept of the art of composition, focused on enhancing the effect of similarity and the perceptual invariant, these sophisticated changes in pitch in horizontal arrangements have a side effect - they only function as a means of 'colouristic' modification of a sound idea with invariance in rhythmic and metric structure. The effect of similarity between the three fragments of *Variations* mentioned above is emphasised primarily by analogous (solo) treatment of twelve instruments and the use of identical rhythmic patterns and dynamics. The modification of the timbre of this parton with stable rhythmic and metric patterns is the result of a variety of performance means (strings - wind instruments) and a different sequences of sounds subordinated to 48 forms of basic set (treated as its rotational-transposition versions).

In a note dated 11 March 1965, just before the first performance of this piece, Stravinsky wrote:

588 The total of 48 series of pitch-classes consists of: four mirror versions (P, I, R, RI), each with six rotation and transposition varieties (P) I-VI; (I) I-VI, (R) I-VI, (RI) I-VI, and their retrograde versions ($4 \times 6 \times 2 = 48$).

589 Paul Schuyler Phillips, *The Enigma of Variations: A Study of Stravinsky's Final Work for Orchestra*, "Music Analysis", vol. 3, no. 1 (March, 1984), pp. 69–89.

Example 35: I. Stravinsky, *Variations* (bars 23–33, 47–58 and 118–29). Table of repeated 12 rhythmic patterns with various melic related to various form of hexachordal transposition/rotation of a set played by 12 instruments

bars 23–33						
Rhythmic patterns	Instruments	T/r source	Rank distribution			
1	Vln 12	I	I	III-r	V	
2	Vln 2		II-r	IV	VI-r	
3	Vln 3		I-r	III	V-r	
4	Vln 4		II	IV-r	VI	
5	Vln 5	IR	I-r	IV	IV-r	II-r
6	Vln 6		III	III-r	VI	
7	Vln 7		I	I-r	II	
8	Vln 8		VI-r	V	V-r	
9	Vln 9	R	VI	V-r	V	VI-r
10	Vln 10		I-r	I	II-r	
11	Vln 11		IV	III-r	IV-r	
12	Vln 1		II	III		
bars 47–58						
1	Vla 4	P	I	III-r	V	
2	Vla 2		II-r	IV	VI-r	
3	Vla 3		I-r	III	V-r	
4	Vla 1		II	IV-r	VI	
5	Vla 5	R	I-r	IV	IV-r	II-r
6	Vla 6		III	III-r	VI	
7	Vla 7		VI	VI-r	VI	
8	" 8		V-r	V	IV	
9	Vla 9	IR	IV	V-r	V	VI-r
10	Vla 10		I-r	I	II-r	
11	Cb 2		IV	III-r	IV-r	
12	Cb 1		II	III		
bars 118–129						
12	Fl 1	IR	I-r	I-r	V	I
11	Fl 2		IV-r	VI	IV-r	
10	Fl alto		I-r	V	II	
9	Ob 1		I	II-r		
8	Ob 2	I	VI-r	IV	IV-r	II-r
7	Cl 1		I-r	V	V-r	
6	Cl 2		IV-r	I	I-r	
5	Cor ang		V-r	I	III	
4	Hn 1	R	IV-r	III-r	V	
3	Bass Cl		I-r	VI	V-r	
2	Bsn 1		II	II-r	I-r	
1	Bsn 2		VI-r	IV	II-r	

12 VI Soli 1
poco sul pont.
in *pp*

♩ = 80

25

7 for 3

7 for 3

détaché

poco marc.

pizz.

5 for 2

arco

5 for 4

Example 36: continued

The image displays a musical score for 12 staves, numbered 1 through 12. The score is written in a complex, atonal style characteristic of Stravinsky's later work. It features a variety of rhythmic patterns, including triplets and sixteenth-note runs. The notation includes many accidentals (sharps and naturals) and dynamic markings such as *mf*, *ff*, and *tr*. A box containing the number '30' is located at the top of the first staff. The score is organized into four measures, with vertical bar lines separating them. The overall texture is dense and intricate, with many overlapping lines of music.

Example 36: continued

Example 36: I. Stravinsky, *Variations* (bars 23–33)

The score is written for 12 staves. The key signature is one sharp (F#). The time signature is 8/8, which changes to 4/8 in the second measure of the first system and returns to 8/8 in the second system. The music features complex rhythmic patterns, including triplets and quintuplets. The first system (bars 23-25) includes markings for "4 for 3" and "5 for 3". The second system (bars 26-28) includes markings for "4 for 3" and "5 for 3". The third system (bars 29-31) includes markings for "4 for 3" and "5 for 3". The fourth system (bars 32-33) includes markings for "4 for 3" and "5 for 3". The music is marked "sempre articolato" in several places. The score is a single system of 12 staves.

Example 36: I. Stravinsky, *Variations* (bars 23–33)

Some of us think that the role of rhythm is larger today than ever before, but however that may be, in the absence of harmonic modulation it must play a considerable part in the delineation of form. An more than ever before, the composer must be certain of building rhythmic unity into variety. In my variations, tempo is a variable and pulsation a constant.⁵⁹⁰

The sophisticated relations between tones notated in Stravinsky's scores from the 1960s and the pre-compositional basic pitch-class set (and its various forms), emphasised by musicologists, testify to the fact that the composer wanted to satisfy the most demanding critics and theoreticians fascinated by the Schoenbergian idea of serial music. It seems, however, that in the analysis of Stravinsky's serial music, more interesting is the fact that the composer was still searching and enhancing the effect of the auditory similarity of selected musical ideas. While adapting the rules of serial music, the composer had to give up repeating some melody (treated as a stable melic structure parton), but he did not give up his own concept of musical composition, in which the effect of auditory similarity and contrast of chosen sound ideas is most important. That is why he sought and highlighted the similarity in repeated sound ideas with stable rhythmic pattern or stable timbre-colour. Horizontal pitch sequences (melic) in the sound units meticulously subordinated to various mirror forms of the basic pitch-class set, do not influence on the effect of similarity and of unity in variety of musical composition. They are used only for the modification of repeated partons with perceptual invariance of timbre-colour or with stable rhythmic pattern.

Although Schoenberg proclaimed the thought that he laid the foundations for a new method of composing which gives a unifying effect, the repetition of the abstract pitch-class set and its mirror forms, so attractive to serial score analysts, had no influence on the effect of unity in variety in musical composition understood as a 'musical phenomenon'. Stravinsky's serial music emphasise the mastery of his compositional technique based on the principle of (audible) similarity of sound units and the dubious significance of Schoenberg's 'method of composing with twelve tones', as a method which could serve to achieve the unifying effect in construction of the musical work (understood as ordered 'sound phenomenon'). And his serial works also testify to the creative continuation of the European tradition of court music (e.g. *Agon*) and religious music (e.g. *Canticum sacrum; Threni; A Sermon, and Narrative, and Prayer; Requiem canticles*)

590 Eric W. White, *Stravinsky. The Composer and his Works*, op. cit., p. 537.

10. Parton modification

A distinctive feature of Stravinsky's music is the change of prosody of repeated sound ideas with perceptual invariance. The composer broke with the centuries-old tradition of writing scores in a homogeneous metre. Getting to know the specific features of Russian folk tunes (particularly *pribaoutka*), had an influence on his 'joyful discovery' of new compositional technique such as modification of repeated sound units by varying their metric structure

The 'joyful discovery', about which Stravinsky reminisced in his discussion with Craft⁵⁹¹, was related to the means of variation - almost completely unused in modern artistic music - consisting of shifting metrical accents (marked in the score by a bar line) in the repeated musical ideas. The change in the relationship between stressed and non-stressed metric pulses introduces an element of novelty and diversity to the sound continuum, without blurring the sound effect of the similarity of repeated sound units. Therefore, it promotes the integration of a musical composition ('unity in variety'), freeing it from the monotony of regular metric division, so typical of classical-romantic music.

An example of the modification of the prosody of a repeated melody (parton with invariance in pitch structure), as well as its duration and sound colour, can be fragments of *The Rite of Spring* (numbers 83–85, 89–93, 99–101), in which the melodic motif (repeated eight times) is notated in a different time signature and performed by different instruments in a different articulation. In addition, it is diminished. Although this melody is noted in analogous rhythmic values, the composer - by changing the metronome marking in the relation 4:5 (♩ = 48 MM, later ♩ = 60 MM), changes the duration of corresponding rhythmic values.

Also noteworthy is the change in tone colour of the repeated melody; this effect is obtained, among others, by changing the number and type of instruments and sound articulation. This melody is played, for example, by only one instrument (horn *senza sordino*, [number 99]), by two instruments double at the double octave (violin solo harmonics and alto flute [number 83–4]), by three horns playing parallel triads *con sordino* [number 89] or *senza sordino* [number 100], by four violas colouring this melody with parallel four-note chords [number 84] or by a group of six instruments (violas) playing chords that are an accumulation of the major and minor chords ([numbers 91–93]) or performing analogous triads

591 I. Stravinsky, *Expositions and Development*, op. cit., p. 121.

	number in score	tempo	duration	meter	tone colour (instruments and articulation)
1	83 - 84	♩ = 48	15 ♩	3/4, 4/4, 2/4, 4/4, 2/4	solo violin (<i>harmonics</i>) and alto flute
2	84	♩ = 48	10 ♩	4/4, 2/4, 4/4	4 violas
3	89 - 90	♩ = 60	13 ♩	3/4, 4/4, 3/4, 3/4	3 French horns (<i>con sordino</i>)
4	91 - 93	♩ = 60	25 ♩	4/4, 2/4, 4/4, 3/4, 4/4, 5/4, 3/4	6 violas (<i>cantabile</i>)
5	99	♩ = 60	12 ♩	6/4, 6/4;	French horn (<i>senza sordino</i>)
6	99 - 100	♩ = 60	12 ♩	6/4, 6/4	2 flutes (<i>cantabile</i>); violins (<i>con sordino molto cantabile</i>); violas (<i>molto cantabile</i>)
7	100	♩ = 60	12 ♩	6/4, 6/4	French horn (<i>senza sordino</i>)
8	100 - 101	♩ = 60	18 ♩	6/4, 6/4, 6/4	3 oboes (<i>cantabile</i>); 3 cellos

Example 37a: I. Stravinsky. *The Rite of Spring* (nos. 83–101). Table illustrating the change of prosody (the shifting metre), duration and tone colour of a stable melic structure parton

doubled at the octave (three oboes and three cellos, number 100–101). In changing the duration of the repeated sound-unit, the composer prefers relationships of simple proportions of the type 3:2 (for example 15 ♩ and 10 ♩, in the tempo ♩ = 48 MM; 18 ♩ and 12 ♩ in the tempo ♩ = 60 MM), or ca 2:1 (for example 25 ♩ and 12 ♩, in the tempo ♩ = 60 MM) (Example 37).

An illustration - inspired by ‘joyful discovery’ - of methods of modifying a sound idea repeated, can also be fragments of *The Wedding* (1914–17)⁵⁹². In the first

⁵⁹² See Marika C. Kuzma, *Wordplay in Stravinsky’s Svadebka*, Part I, “The Choral Journal”, vol. 52, no. 5 (December 2011), pp. 8–19; Marika C. Kuzma, *Wordplay in Stravinsky’s Svadebka*, Part II. “The Choral Journal”, vol. 52, no. 7 (February 2012), pp. 22–31.

$\text{♩} = 48$
83 *8va*

solo violin

alto flute

$\text{♩} = 48 \text{ MM}$
84

4 violas

mp

mp

mp

senza sord.

mp

89 $\text{♩} = 60$

3 French horns

pp (*très lointain*)

pp (*très lointain*)

pp (*très lointain*)

$\text{♩} = 60$
99 *senza sord.*

French horn

p

Example 37b: continued

$\text{♩} = 60$
con sord.

I violins
flutes
violas
mf
molto cantabile

$\text{♩} = 60$
[100] *senza sord.*

French horn

$\text{♩} = 60$
[101]

3 oboes
mf cantabile

3 cellos
cantabile (non f)

Example 37b: I. Stravinsky. *The Rite of Spring* (nos. 83–101). Change of prosody (the shifting metre), duration and tone colour of a stable melic structure parton

scene (numbers 2–4, 7–8, 24–27), two ‘sound ideas’ are successively juxtaposed in various ways: (a) sound repetition implemented in a homogeneous (selective) movement (sound unit with invariance for timbre), and (b) a melodic clause-like motif (sound unit with invariance in pitch structure). The first of these (a) is repeated with a change of metric accents and duration, while the second (b) - without change (example 38a).

$\text{♩} = 80$
 2 (Les amies de noces)

Ms solo

S. A. *f* *mezza voce* *p* *sim.*
 Cze - su, po- cze- su Nas- tas- i - nu ko- su, Cze - su, po- cze- su Ti- mo jeje- jew- ny ru- su,

Pf. *fff* *mf* *etc. come sopra*
 Sba ... Sba ...

drum

Tmb. *poco f sempre*

snare drum

Pf. II, III, IV *fff* *sub. meno f* *etc. come sopra*
 Sba ... Sba ...

a₁₁ **a**₁₂

Example 38a: continued

Sound idea (a) is a syllabic melo-recitation of verbal text, performed by the female choir in a uniform quaver movement, at the same pitch. This parton, lasting longer (for example, 12 ♩ or 11 ♩) or shorter (for example, 7 ♩ , 6 ♩ , 5 ♩) and is repeated up to twenty-four times with varied prosody and duration. In turn, parton (b) is a sound event with a distinct melodic contour, always sung by a solo voice - mezzo-soprano. It appears only three times, with no changes. Due to the varied duration of the parton (a), five versions can be distinguished lasting

Ms
S, A
Pf I
drum
Tmb.
snare drum
Pf II, III, IV

a je - szczo po - cze - su, a i ko - su, za - ple - tu, A-tu len - tu u - pla - tu.

Sba..... *Sba.....* *Sba.....*

etc. come sopra

Sba... *Sba...*

a₆ **a₇** **b**

Example 38a: I Stravinsky. *The Wedding* (nos. 2–4). Change of prosody and duration of the sound unit with invariance for timbre

- 12 (a₁₂)
- 11 (a₁₁)
- 7 (a₇)
- 6 (a₆)
- 5 (a₅)








Partons lasting 12 and 5 (a₁₂ and a₅) are repeated without change to the prosody, whereas the remaining versions are repeated in two versions: starting on a note with a metric accent (—) in the table indicated as a₁₁, a₆, a₇, or from a note without a metric accent (∪) (in the table indicated as: a₁₁', a₆', a₇') (Example 38b).

	various prosody of repeated sound unit (a)
a₁₂	U — U U U U — U U U U
a₁₁	— U U U U — U U U U
a₁₁'	U — U U U U — U U U U
a₇	— U U U U —
a₇'	U U — U U U U
a₆	— U U U U U
a₆'	U U — U U U
a₅	U — U U U



Example 38b: I Stravinsky. *The Wedding* (nos. 2–4). Table illustrating the change in metrical accents and duration in parton with invariance for timbre (a)

In subsequent repetitions, the composer changes the duration of analogous rhythmic values (in a 3:2 relation) by marking them at a different tempo ($\text{♩} = 240 \text{ MM}$, or $\text{♩} = 160 \text{ MM}$). So partons (a) and (b) are implemented in augmentation 2:3. In addition, the change in the duration of larger formal units (sections) influences various successive montage of partons (a) and (b). In the attached table these larger formal units are marked as X or X₁ ($\text{♩} = 240 \text{ MM}$) and as Y₁, Y₂, Y₃ ($\text{♩} = 160 \text{ MM}$) (example 38c).

Stravinsky highlights the proportion 2:3 between the duration of sections X₁ and Y₁ and the duration of sections X₂ and Y₂ by changing the duration of

	score	tempo (MM)	sections	montage of sound units 'a' and 'b'	duration "a"
1	2-3	 = 240	X ₁	a ₁₁ + a ₁₂ + a ₆ + a ₇ + b	36 
2	3-4	„	X ₂	a' ₁₁ + a ₁₂ + a ₅ + a' ₆ + a' ₇ ... ----	41 
3	7-8	 = 160	Y ₁	a ₁₁ + a ₁₂ + a ₆ + a ₇ + b	36 
4	24-26	„	Y ₃	a ₁₁ + a ₁₂ + a ₁₁ + a ₁₂ + a ₆ + a ₇ + b	59 
5	26-27	„	Y ₂	a' ₁₁ + a ₁₂ + a ₅ + a' ₆ + a' ₇ ... ----	41 

Example 38c: I. Stravinsky. *The Wedding*. Table illustrating the montage of sound units (a) and (b) in sections X and Y

the 'metric pulse'. In addition, through appropriate montage of partons (a) and (b) he exposes the relation of the simple ratio (3:2) between the duration of the sections Y₃ and Y₂ (59  : 41  = ca 3: 2)

Stravinsky modifies repeated formal entities (sound-units or sections) first of all by changing the prosody and duration. For this purpose, he uses both an innovative montage method and the traditional augmentation principle, emphasising simple proportions of the type 1:2, 2:3, 3:4 and sporadically 4:5. An example of augmentation in a 4:5 relation may be the melody (parton with invariance in pitch structure) repeated many times in *The Rite of Spring* (numbers 28–29, 50–51), notated in analogous rhythmic values, but realised first at the tempo quarter note = 108 MM, and then at quarter note = 80 MM; and therefore the quarter note duration changes in a ratio of 4:5 (80: 108 = ca 4:5). The repeated melodic motif is presented in various 'tone colours': first it is played by four trumpets (numbers 28–29, at tempo quarter note = 108 MM), and then (numbers 50–51, at the tempo quarter note = 80 MM) by four horns, or three flutes with alto flute and four cellos or three flutes with alto flute and four horns. The composer also changes the prosody of the repeated melodic motif (Example 39).

Another way used by Stravinsky to modify the duration of the repeated parton is so-called interpolation, that is, changing the duration of only the extreme sounds of a given sound-unit, or adding (or eliminating) some sounds within a repeated parton.

For example in *The Wedding* (numbers 53–4 and 58), the duration of the frequently (ten times) repeated melody (sound-unit with invariance in pitch structure) changes many times (it lasts 9, 10, 11, 12, 13, 14 or 16 eighth-notes in tempo quarter-note = 80 MM) by repeating (or by changing the duration)

$\text{♩} = 108$

1
2
Tr.
in Do
3
4
mp cantab.

29

Example 39a: I. Stravinsky. *The Rite of Spring* (no. 28–29). Change of prosody, duration and colour of the repeated melodic motif

$\text{♩} = 80$

50
4 Cor. 3 Fl. Fl. a. 4 Vle. sole 4 Cor. 3 Fl. Fl. a. 4 Cor.

56
3 Fl. Fl. a. 4 Vle. sole

Example 39b: I. Stravinsky. *The Rite of Spring* (no. 50–51). Change of prosody, duration and colour of the repeated melodic motif

extreme tones (see examples 40a and 40b). The composer also changed the prosody and tone-colour of the repeated melody. This melodic motif is performed either by bass solo and piano (no. 53) or tenor solo and piano in doubling the two octaves (no. 58).

An analogous way of changing the duration of a melodic motif (sound-unit with invariance in pitch structure) can be seen, among others in *Duo Concertant* (1931). In the second part of this piece (*Eglogue I*), a melody (notated without barlines), played by both the violin and the piano against a background of the sound layer, is repeated up to seven times, but lasts either fourteen quarter notes

(1)  nos. 53–54

(2)  no. 58

1			$4 + 6 + 4 = 16$ 
2			$4 + 6 + 3 = 13$ 
3			$4 + 6 + 2 = 12$ 
4			$3 + 6 + 7 = 16$ 
5			$2 + 6 + 3 = 11$ 
6			$2 + 6 + 2 = 10$ 
7			$2 + 6 + 1 = 9$ 
8			$1 + 6 + 7 = 14$ 
9			$1 + 6 + 3 = 10$ 
10			$1 + 6 + 2 = 9$ 

Example 40a: I. Stravinsky. *The Wedding* (nos. 53–4 and 58). Change in duration of parton with invariance in pitch structure

[53] $\text{♩} = 80$
ff
 Bas solo



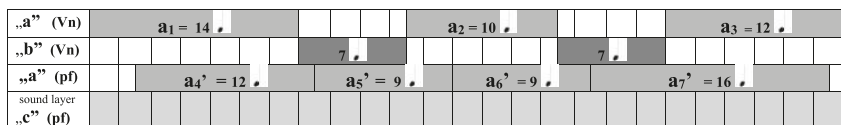
1 Smo - triel-szczy-ki, gla - diel-szczy-ki, 3 aje wa-ki i pa-łosz-ny ko-lu-ba-ki

[54]








4 Wput'do-ro - yeú-ku je - cha-ti, 5 su - ye-no ria-ye-no wjat'!

Example 40b: I. Stravinsky. *The Wedding* (no. 53). Change in duration and prosody of repeated melodic motif sung by bass solo (versions 1,3,4,5)



Example 41b: I. Stravinsky. *Duo Concertant (Eglogue I)*. Diagram of montage of repeated sound unit “a” (with stable melic structure) and sound unit “b” (with stable timbre) on the background of the sound layer “c”

rhythmic values (sixteenth-notes), namely 11 , 24 , 31 , 30 , or 57 ; The changes in the duration of this sound idea are similar to a simple proportion ratio (1:2 or 2:3), and the changes in the metre in subsequent bars are subordinated to a series of natural numbers (from 5 to 12) (see examples 42a and 42b and compare example 44a).

The order of tones in this repetitive sound unit is also interesting. Stravinsky subordinated the melics of this sound unit to a retrograde inversion of the pre-compositional pitch-class set, but in a specific way.

[IR] C# . . . D# . . . D . . . G# . . . Bb . . . A . . . A# . . . C . . . E . . . F . . . G . . . F#
 1 . . . 2 . . . 3 . . . 4 . . . 5 . . . 6 . . . 7 . . . 8 . . . 9 . . . 10 . . . 11 . . . 12

Namely, in its construction he used the principle of montage and interpolation. For example, in the following six bars (bars 421–26, notated in time signature 7/16, 8/16, 9/16, 10/16, 11/16, 12/16), the composer repeats an analogous six-note melic contour (in agreement with the first six tones of the series: C# D# D G# BbA), but at the beginning of each subsequent bar adds the next tones of the series (from 7 to 12). The melody played in bars 421–26 is therefore a montage of ever larger fragments of the pre-compositional series, assembled according to the pattern presented in the diagram below.

	IR												
	A#	C	E	F	G	F#	C#	D#	D	G#	Bb	A	
	7	8	9	10	11	12	1	2	3	4	5	6	
7/16	A#						C#	D#	D	G#	Bb	A	
8/16	A#	C					C#	D#	D	G#	Bb	A	
9/16	A#	C	E				C#	D#	D	G#	Bb	A	
10/16	A#	C	E	F			C#	D#	D	G#	Bb	A	
11/16	A#	C	E	F	G		C#	D#	D	G#	Bb	A	
12/16	A#	C	E	F	G	F#	C#	D#	D	G#	Bb	A	

M.M. ♩ = 76 - 80

The musical score is written for piano and consists of four systems. The key signature is one sharp (F#) and the time signature is 3/4. The tempo is marked 'M.M. ♩ = 76 - 80'. The first system begins with a piano introduction, marked 'p', featuring a melody in the right hand and a bass line in the left hand. The second and third systems feature a continuous eighth-note bass line in the left hand, marked '(# sempre)', and a melody in the right hand. The fourth system shows a change in the right-hand melody, marked 'f'. The score includes various musical notations such as slurs, ties, and dynamic markings.

Example 41c: continued






The first system of musical notation consists of three staves. The top staff is a single treble clef line with a key signature of one sharp (F#) and a common time signature. It contains a sequence of notes: a quarter note G4 with an accent (>), a quarter note A4 with an accent (>), a half note B4 with an accent (>), a quarter note C5 with an accent (>), and a triplet of eighth notes (D5, E5, F#5) with a trill (tr) above it. This is followed by another triplet of eighth notes (G5, A5, B5) with a trill (tr) above it. The middle staff is a grand staff (treble and bass clefs) with a key signature of one sharp and common time. It features a complex, flowing melodic line with many slurs and ties. The bottom staff is a bass clef line with a key signature of one sharp and common time, containing a steady eighth-note accompaniment.

The second system of musical notation consists of three staves. The top staff is a single treble clef line with a key signature of one sharp and common time. It contains a sequence of notes: a triplet of eighth notes (G4, A4, B4) with a trill (tr) above it, followed by a quarter note C5 with an accent (>), a quarter note D5 with an accent (>), a quarter note E5 with an accent (>), a quarter note F#5 with an accent (>), a quarter note G5 with an accent (>), a quarter note A5 with an accent (>), a quarter note B5 with an accent (>), and a quarter note C6 with an accent (>). The middle staff is a grand staff with a key signature of one sharp and common time, featuring a complex, flowing melodic line with many slurs and ties. The bottom staff is a bass clef line with a key signature of one sharp and common time, containing a steady eighth-note accompaniment.

The third system of musical notation consists of three staves. The top staff is a single treble clef line with a key signature of one sharp and common time. It contains a sequence of notes: a quarter note G4 with an accent (>), a quarter note A4 with an accent (>), a quarter note B4 with an accent (>), a quarter note C5 with an accent (>), a quarter note D5 with an accent (>), a quarter note E5 with an accent (>), a quarter note F#5 with an accent (>), a quarter note G5 with an accent (>), a quarter note A5 with an accent (>), a quarter note B5 with an accent (>), and a quarter note C6 with an accent (>). The middle staff is a grand staff with a key signature of one sharp and common time, featuring a complex, flowing melodic line with many slurs and ties. The bottom staff is a bass clef line with a key signature of one sharp and common time, containing a steady eighth-note accompaniment.

The fourth system of musical notation consists of three staves. The top staff is a single treble clef line with a key signature of one sharp and common time. It contains a sequence of notes: a triplet of eighth notes (G4, A4, B4) with a trill (tr) above it, followed by a quarter note C5 with an accent (>), a quarter note D5 with an accent (>), a quarter note E5 with an accent (>), a quarter note F#5 with an accent (>), a quarter note G5 with an accent (>), a quarter note A5 with an accent (>), a quarter note B5 with an accent (>), and a quarter note C6 with an accent (>). The middle staff is a grand staff with a key signature of one sharp and common time, featuring a complex, flowing melodic line with many slurs and ties. The bottom staff is a bass clef line with a key signature of one sharp and common time, containing a steady eighth-note accompaniment.

Example 41c: I. Stravinsky. *Duo Concertant (Eglogue I)*

duration	bars	metre of sound-unit	bars	metre of sound-unit
11 	402-03	5/16 + 6/16	451-52	6/16+ 5/16
24 	405-07	7/16 + 8/16 + 9/16	447-49	9/16 + 8/16 + 7/16
31 	409-11	10/16 + 11/16 + 10/16	443-45	10/16 + 11/16 + 10/16
30 	413-36	9/16 + 8/16 + 7/16 + 6/16	438-41	6/16 + 7/16 + 8/16 + 9/16
57 	421-26	7/16+8/16+9/16 +10/16 + 11/16 +12/16	428-33	12/16+11/16+10/16 + 9/16 + 8/16 + 7/16

Example 42a: I. Stravinsky. *The Flood*. Table illustrating the change in duration and metrical structure of the parton with invariance for timbre

Stravinsky, therefore, proposed new compositional technique, namely (1) changing the duration of repeated sound units (e.g. through interpolation), (2) changing their metric structure and diversified assembly of sound cells, and (3) a sophisticated colouring of musical ideas. These new ways of modifying the repeated sound units highlighted the effect of audible similarity and ‘unity in variety’ associated with the idea of beauty and harmony.

$\text{♩} = 96$

t. 402–403
Fl. gr. I
p *legato*
5/16
6/16
= 11 ♩

t. 405–407
Fl. gr. I
p *legato*
7/16 8/16 9/16
+ VI (flautando, tremolo) = 24 ♩

t. 409–411
Fl. gr. I
p *legato*
10/16 11/16 10/16
+ VI (flautando, tremolo) = 31 ♩

t. 413–416
Fl. gr. I
p *legato*
9/16 8/16 7/16 6/16
+ VI (flautando, tremolo) = 30 ♩

t. 421–426
Fl. gr. I
p *legato*
7/16 8/16 9/16 10/16 11/16 12/16
Fl. gr. II
p
+ VI (flautando, tremolo) = 57 ♩

Example 42b: I. Stravinsky. *The Flood* (bars 402–3, 405–7, 409–11, 413–16, 421–26).
Change in duration and metrical structure of the parton with invariance in timbre

11. Parton montage technique

Discontinuous montage of ‘building blocks’

A characteristic feature of Stravinsky’s music is a manner of shaping the sound continuum which gives the impression of intermittent ‘musical discourse’. This effect is combined by theoreticians of music with the concept of ‘non-linear musical time’ or ‘discontinuation’⁵⁹³. Examples of various implementations of the discontinuous montage of sound ideas treated as ‘building blocks’ of musical construction may include fragments of *Symphonies of Wind Instruments* (1920), *The Flood* (1962) and *Threni* (1958).

In the initial fragment of *Symphonies of Wind Instruments* (up to No. 11), Stravinsky juxtaposes five different partons with invariance for timbre or pitch structure (“a”, “b”, “c”, “d”, “e”). The way they are assembled highlights the higher order formal entities (sections) organised in a symmetrical arrangement (ABA₁) (see example 43a).

In section “A” three sound units are used several times: “a”, “b”, “c” (notated at a quarter note = 72 MM), while in section A₁ only two sound ideas are repeated: “a” and “c”. The contrast between the “a” and “b” partons emphasises first and foremost all their different dynamics and articulation as well as the different colour of selected chords and selected instruments.

The first sound unit “a” is the repetition of short-sounding chords (F- G- D; Bb- G - B) played by a selected group of eleven instruments⁵⁹⁴ (*fortissimo* with simultaneous articulation *spiccato* and *marcato*). However, the second sound idea, “b”, is a longer lasting and repeated seven-note chord⁵⁹⁵ played *pianissimo* by the whole ensemble (twenty three instruments)⁵⁹⁶ (see example 43b). In

593 Compare Jonathan D. Kramer, *The Time of Music. New Meanings, New Temporalities, New Listening Strategies*, New York: Columbia University Press, 1988; Jonathan D. Kramer, *Discontinuity and Proportion in the Music of Stravinsky*, in: Jann Pasler (ed.), *Confronting Stravinsky: Man, Musician, and Modernist*, op. cit., pp. 174–194; Alexander Rehding, *Toward a “Logic of Discontinuity” in Stravinsky’s Symphonies of Wind Instruments: Hasty, Kramer and Straus Reconsidered*, “Music Analysis” 1998, no. 1, pp. 39–65.

594 Three flutes, three clarinets, two trumpets, three trombones

595 Simultaneous combination of a B flat major seventh chord and a C major chord.

596 Three flutes, two oboes, English horn, three clarinets, two bassoons, contrabassoon, four horns, three trumpets, three trombones, tuba.

sound units	[to no. 6] ♩ = 72 MM						♩ with dot = 72 MM			♩ = 72 MM	
a	■				■						■
b		■			■						
c			■		■		■				■
d							■	■			
e								■	■	■	
	A [to no. 6]						B [nos. 6-9]			A ₁ [9-11]	

Example 43a: I. Stravinsky. *Symphonies of Wind Instruments* [from the beginning to no. 11]. Diagram of montage of 5 sound units: a, b, c, d, e

section “A”, these partons are juxtaposed several times with parton “c”, with the melodic motif played *piano* only by oboes, horns and a tuba.

In section “B” two sound units with invariance in pitch structure are used, melody “d” played *ben cantabile* by solo flute and melody “e” performed *dolce* by bassoon solo against a quasi-bourdon background. Their differentiation is determined by both a different melodic shape and different colour of the instruments.

In addition, in section “B”, the duration of similar rhythmic values is shortened in a 3:2 ratio (they are realised in the tempo quarter note with a dot = 72 MM). The method of assembling repeated sound-units (especially “b” and “c”) gives the impression of their discontinuity, and also enhances the effect of broken symmetry in a parallel system (compare with example 43).

The instrumental fragment *The Flood* from the ballet of the same title (*The Flood*, 1962)⁵⁹⁷ can be an example of the precise montage of four different sound units with invariance for timbre into a palindrome musical structure (see example 44a).

The first sound idea “a” is a nonselective note sequence played in the high register by flutes, marimba and piano; the second parton “b” - a selective (quaver) note sequence played by bass clarinet and contrabass tuba against a background of chords played by strings (Vn and Vle *flautando*, *tremolo*, Vc and Cb *pizzicato*), and *tremolo* gran cassa. Frequently repeated sound units “c” and “d” have a basic structural meaning. Parton “c”, the short chord played by flutes *frulato* and clarinets *marcato*, is repeated up to eleven times, and parton “d” is

⁵⁹⁷ *The Flood*, a musical play for tenor solo (Lucifer-Satan), two basses (Voice of God), and chorus (S, A, T), with speaking parts for Noah, Noah’s wife, Noah’s Sons, a Narrator, and a Caller, with orchestra.

Tempo $\text{♩} = 144$ ($\text{♩} = 72$) sempre $\text{♩} = \text{♩}$

3 Fl. I, II, III

Ob.

Cr. i.

3 Cl. in B I, II, III

Fg.

Cfg.

4 Cor. I, II, III, IV

Tr. in B I.

2 Tr. in B II, III

3 Tn. I, II, III

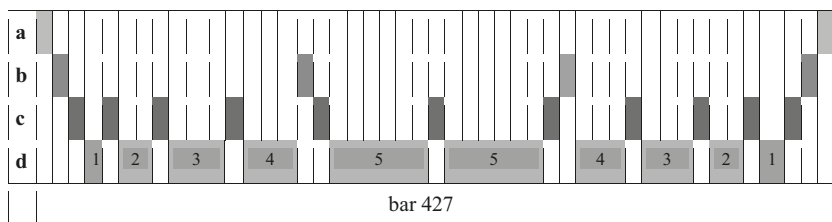
Tb.

a b

Example 43b: continued

The musical score is organized into four systems, each containing three staves. The first system begins with a 3/4 time signature and a key signature of one flat. It features a melody in the top staff and accompaniment in the middle and bottom staves. Dynamics include *p* and *ff*. Performance instructions include *come sop.* and *a 2*. A box labeled '2' is placed above the first measure of the top staff in the second system. The second system continues the musical material with similar dynamics and instructions. The third system introduces the instruction *sempre sf* and *sempre p*. The fourth system concludes with a *p* dynamic and a box labeled '2' above the first measure of the top staff. Below the staves, brackets group the measures into four units labeled 'b', 'c', 'b', and 'a' from left to right, illustrating the a-b-c-b-a sequence.

Example 43b: I. Stravinsky. *Symphonies of Wind Instruments* [from the beginning to no. 3]. Montage of 3 sound units: a – b – c – b – a



Example 44a: I. Stravinsky, *The Flood* (bars 399 – 455, ♩ = 96 MM). Discontinuous montage of 4 (a, b, c, d) 'building blocks'

repeated 10 times, but in a much altered duration⁵⁹⁸ (see example 44 and compare example 42).

Stravinsky only repeats the first sound idea "a" without change. In the remaining partons, he changed the duration and the metric structure. For example, the one-bar parton "c" appears in the metre: 7/8, 3/8, 5/16, 8/16, 7/16, and the many-bar sound idea "d" is realised in an increasingly larger group of bars with regularly changing number of beats. The duration of the partons (described in example 44c by the number of semiquavers played at tempo: quaver = 96 MM) undergoes proportional change. For example sound unit "b" lasts 20♩ or 24♩ (and therefore its duration changes in the proportion 5:6), and the duration of sound unit "d" in counted semiquavers is: 11♩, 24♩, 31♩, 30♩ or 57♩ (so these changes are roughly in line with the proportion 1:2 or 2:3) (see Example 44c).

A fragment of *Threni* is also an interesting example of the discontinuous montage of 'building blocks'. In the second part (*De Elegia Tertia, 1. Querimonia*), the composer interrupts longer vocal parts (performed by male voices *a cappella* and notated without a metric accent)⁵⁹⁹, with a short, vocal-instrumental sound

598 Sound-unit „d” is played by flutes and violins *unisono* in uniform semiquaver movement against a background of sustained chords played by the remaining strings: Vle, Vc, Cb, and piano and harp, and also wind instruments (either trombone, or horn and trumpet, or horn and trombone)

599 Selected fragments of Jeremiah's Lamentation are sung without metric accent. Metre marks placed in the score above the staff refer only to the rhythmic coordination of the parts sung by soloists in a duet, trio or quartet. Only the last fragment of *canon a 3* (bars 184–7) is notated within bar lines, with metric accents (in a variable metre: 5/4, 3/4, 4/4, 5/4).

$\text{♩} = 96$

Flauto piccolo
ff
staccatiss. 10
Sva

2 Flauti grandi
ff
staccatiss. 10
Sva

Marimba-
 Xylo.
ff

Piano
ff
Sva

Clarinetto
 basso
ff

Tuba
 contrabbasso
f

Piatto
 Gran Casa
marc. mf
 bacch. in feltro

$\text{♩} = 96$






























I.
 Violini
p flautando
 div. 400

II
 Viole
p flautando

Violoncelli
 Contrabbassi
 8 bas.
 (arco) pizz.
f

a b

Example 44b: continued

	duration of sound unit (number of  , tempo  = 96 MM)				proportion of change
a	2 				2 
b	20 	24 		24 	20  5 : 6
c		14  14  12  10  10 	8 	10  10  12  14  14 	7 : 6 : 5
d		11  24  31  30  57 	bar 427	57  30  21  24  11 	ca 1:2: 3: 6

Example 44c: I. Stravinsky. *The Flood* (bars 399–455). Retrograde montage and proportional changes in the duration of repeated sound units (a, b, c, d)

Choir + 3 Trb	A ₁	A ₂	A ₃	B ₁	B ₂	B ₃	V ₁	V ₂	V ₃	Z ₁	Z ₂	Z ₃
bass	a	a	a									
tenor bass				b	b	b						
tenor 2 basses							c	c	c			
2 tenors 2 basses										d	d	d
bars	166	168	170	173	175	177	179	181	183	188	190	192

Example 45a: I. Stravinsky. *Threni*. part II, *De Elegia Tertia*, 1. (bars 166 - 193). Discontinuous montage of ‘building blocks’ (partons). Partons “A”, “B”, “V”, “Z”: female choir (accompanied by 3 trombones) sings selected letters of the Hebrew alphabet 3 times: *Aleph*, *Beth*, *Vau*, *Zain*. Partons “a”, “b”, “c”, “d”: male voices sing solo (a), in duet (b), in trio (c) or quartet (d) the next part of the text of Jeremiah’s lamentation

idea (notated in bars and sung consistently by a female choir accompanied by trombones). Intermittent “musical discourse” creates a logical musical structure. First there is a *monody* (sung by solo bass), followed by several canons: *canon a 2* (performed by tenor and bass), *canon a 3* (for tenor and two basses), and *canon a 4, duplex* (for two tenors and two basses). According to the selected biblical text, the choir sings four letters of the Hebrew alphabet three times: *Aleph* (A), *Beth* (B), *Vau* (V), *Zain* (Z), and the soloists - selected fragments of Jeremiah’s Threnody marked with a given letter of the alphabet. The discontinuous montage of these sound ideas is illustrated in Examples 45a and 45b.

In Stravinsky’s scores, it is also possible to notice the discontinuity of montage of two different verbal texts, as mentioned in chapter 6 (see Example 2b and 3b).

Monodia

Basso II Solo $\text{♩} = 56$ (circa) $\text{♩} = \text{♩}$

E - go vir - vi - dens pau - per ta - tem mo - am in vir - ga in - di - gna - ti - o - nis e - jus...

106 3 4 5 6 7 8 9 10 11 1 2 4 5 6 7 8 9 10 11 12 1 2 3 108

CORO S. A. p A - LEPH

Tromboni: alto, tenore, basso

A1 A2

sempre stesso tempo

100 Me...-na-vit...et ad-du-xit in - te-no-bras,et non in lu - cem,et non in lu cem... Tan-tum in - ve-nit,et con-ve-dit ma-nu-sua-am-to - ta-di-e.

170 171 172

CORO S. A. p BETH

A - LEPH.....

Bugie C-alto p

Tromboni: alto, tenore, basso

A2 B1

Canon a 2 $\frac{6}{4}$

SOLI

Ve-tus-tam fe-cit pel-lem-me-am et car-nem-ma-m, con-tri-vit, con-tri - vit..... os - sa me- a.....

Basso II

Ve-tus-tam fe-cit pel-lem-mo-am-et car-nem-me - um, con - tri - vit, con-tri - vit..... os - sa me-a.....

b1

CORO S. A. p BETH

Bugie C-alto p

Tromboni: alto, tenore, basso

B2

Example 45b: I. Stravinsky, *Threni*, part II, *De Elegia Tertia*, 1. *Querimonia* (bars 166–175)

The principle of discontinuous montage of ‘building blocks’ enabled Stravinsky to create diverse musical constructions that delight with their sophisticated and ‘noble’ simplicity, and the precise play of what is similar and contrasting, constant and changeable.

New ars contrapuncti

The art of counterpoint shaped Stravinsky’s concept of musical composition almost from the beginning of his creative activity. In his autobiography, the composer wrote that the science of counterpoint laid the foundation of all his future technique of composition.

I was much drawn to the study of counterpoint, though that is generally considered a dry subject, useful only for pedagogical purposes. From about the age of eighteen I began to study it alone, with no other help than an ordinary manual. The work amused me, even thrilled me, and I was never tired of it. This first contact with the science of counterpoint opened up at once a far vaster and more fertile field in the domain of musical composition than anything that harmony could offer me. And so I set myself with heart and soul to the task of solving the many problems it contains. This amused me tremendously, but it was only later that I realised to what an extent those exercises had helped to develop my judgment and my taste in music.

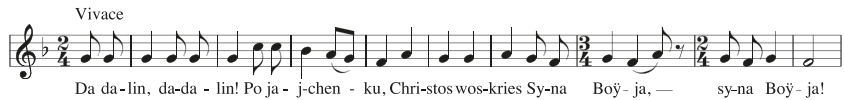
They stimulated my imagination and my desire to compose; they laid the foundation of all my future technique, prepared me thoroughly for the study of form, of orchestration, and of instrument which later I took up with Rimsky-Korsakov.⁶⁰⁰

Stravinsky considered *ars contrapuncti* as a fundamental idea in the art of musical composition, conducive to obtaining a distinctive, coherent and sophisticated construction of sound phenomenon. The composer consistently continued the ideas of counterpoint and imitation polyphony which are traditional in European music, but he realised them in a new and diverse way, subordinating *ars contrapuncti* to the principle of simultaneous montage of contrasting sound-layers⁶⁰¹. According to Lynne Rogers:

600 Igor Stravinsky, *Autobiography*, op. cit., pp. 14–15.

601 See Lynne Rogers, *Stravinsky’s Break with Contrapuntal Tradition: A Sketch Study*, “The Journal of Musicology”, (Autumn, 1995), vol. 13, no. 14, pp. 476–507. Alicja Jarzębska, *Ars contrapuncti Igora Strawieńskiego*, in: Piotr Pożniak (ed.), *Affetti musicologici*. ed. Kraków: Musica Iagellonica, 1999, pp. 469–84; Gretchen Horlacher, *Running in Place: Sketches and Superimposition in Stravinsky’s Music*, “Music Theory Spectrum”, vol. 23, no. 2 (Fall 2001), pp. 196–216; Gretchen Horlacher, *Building Blocks: Repetition and Continuity in the Music of Stravinsky*, op. cit.

One of the most remarkable of these Stravinskian “calling cards” is *dissociation*, a contrapuntal structure that organises the texture into highly differentiated and harmonically independent musical layers. Dissociation in Stravinsky’s music may be seen as a type of counterpoint, but one that differs profoundly from traditional, tonal counterpoint. Tonal counterpoint, a counterpoint of lines, assumes the complete integration of its horizontal and vertical components. [...] On the other hand, dissociation, a counterpoint of layers, does not assume such integration. [...] Dissociation refers to the superimposition of distinctive, harmonically independent layers of musical material. [...] While contrasting and self-sufficient pitch organisations are primary in effecting dissociation, differences in other musical elements – instrumentation, timbre, articulation, motivic material, rhythmic construction, and formal structure – are necessary as well for the layers to be distinguished easily from one another.⁶⁰²



Example 46a: N. Rimsky-Korsakov. *100 Russian Folk Songs*, no. 47 (*Dadalin, dadalin po yaichen'ku*)

Stravinsky already used the traditional principle of imitation and the effect of contrast of the tone colour of repeated sound units in his early works. For example, in the first image of the ballet *Petrushka*, the parton with invariance in pitch structure, that is, a melody analogous to the folk song *Dadalin, dadalin po yaichen'ku* (published in the collection by Nikolai Rimsky-Korsakov⁶⁰³) is repeated in five colouristic versions and in different metro-rhythmic relations⁶⁰⁴. Its two colouristic versions, realised simultaneously in imitation at a

602 Lynne Rogers, *Stravinsky's Break with Contrapuntal Tradition: A Sketch Study*, op. cit., pp. 476, 477, 478.

603 Nikolai Rimsky-Korsakov, *Sto russkikh narodnykh pesen*, St.Petersburg: Bessel, 1877, no. 47. “It is an Easter carol of Byelorussian provenance, found as far east as the province of Smolensk, where Rimsky’s version was collected. It is traditionally sung by peasant carolers who go from town to town during Easter week serenading the homeowners and receiving eggs and beer in return.” Richard Taruskin, *Stravinsky and the Russian Traditions*, op. cit., p. 698, 699.

604 Stravinsky subtly changed and differentiated the sound-colour of the repeated parton. This melody is played by different groups of instruments and presented with contrasting articulation and dynamics. Initially [number 2] this parton is played in a low register, in double and triple octaves in the articulation *legato, pesante* (by bass clarinet, two bassoons and contra-bassoon). Later [number 3] it appears simultaneously in the low register and – rhythmically modified - in the high register in

The musical score for Example 46b (measures 11-13) features the following parts:

- Ob. I, II:** Melodic line starting at measure 11, marked *f marc. sim.*, with dynamic markings *f marc. sim.* and *ff* at measure 13.
- C.A.:** Similar melodic line to the oboes, marked *f marc. sim.*.
- I, II Hns. in F:** Harmonic accompaniment, marked *f marc. sim.*, with dynamic markings *f marc. sim.* and *ff* at measure 13.
- Harp:** *con arpegg.* accompaniment, marked *mf*, with dynamic markings *mf* and *ff* at measure 13.
- Tria:** Metal stick, marked *mf*.
- Tamb:** 2nd Tamb (thumb), marked *mf*, with dynamic markings *mf* and *ff* at measure 13.
- Cym:** Cymbal, marked *ordinarily mf*.
- Fita I, II:** Flute, marked *f marc.*.
- Clts I, II in Bb:** Clarinet, marked *f marc.*.
- Bsn I:** Bassoon, marked *f marc.*.
- Vln I:** Violin I, marked *pizz. f*.
- Vln II:** Violin II, marked *pizz. f*.
- Vla:** Viola, marked *pizz. f*.
- Cello:** Cello, marked *unis. pizz. f*.

Example 46b: I. Stravinsky, *Petrushka* (nos. 11- 13). Imitation (at a fourth) of the parton with a stable melic pattern analogical to the folk song *Dadalín, dadalín po yaichen'ku*

fourth (numbers 11–13), are an example of the art of counterpoint emphasising the effect of ‘dissociation’ by displaying contrasting articulation of notes (*legato*, *marcato* vs. *staccato*, *pizzicato*) played in various pitch registers by different instruments. For this parton with stable melic pattern is played (by 2 oboes, English horn, 2 horns) in articulation *marcato* and *legato* – and in imitation at a fourth – articulated *staccato* (by 2 flutes, 2 clarinets, bassoon) and *pizzicato* (strings) (Example 46).

In the 1920s, Stravinsky strongly referred to the idea of imitative counterpoint⁶⁰⁵. In the works composed in the interwar period, the composer preferred polyphonic arrangements referring *explicite* or *implicite* to the principles of polyphonic fugue, while in works created in the 1950s and 1960s he used the principle of canon in various ways, imitating rhythmic patterns or melic contours.

In Stravinsky’s music, sound constructions referring to the idea of a fugue or canon usually appear in some part of a cyclical work or in a set of variations, similarly to the works of the Viennese classics. In turn, the Baroque tradition of juxtaposing a homophonic texture with a polyphonic texture refers, among others the fourth movement of the *Concerto for two pianos*, entitled *Prelude and Fugue*. The composer also continued the Renaissance tradition of *ars contrapuncti*: he imitated themes without interval changes, he used the technique of so-called strict, and free counterpoint and the so-called *stretto*. He subordinated the idea of the fugue to the concept of a form with a distinct structure, in which subsequent phases (sections) are clearly differentiated, primarily due to the use of a different sound colour and performance means.

articulation *staccato* (played by two flutes, two oboes and piano in double and triple octaves) against a background bourdon-ostinato sound layer. The third colour version of this parton is a melody played in parallel triads by almost the entire orchestra (numbers 7–11); two other “colour” versions are realised in imitation at a fourth (numbers 11–13).

605 In an article published in November 1924 in “Muzyka” (on the occasion of his stay in Warsaw), the composer emphasised that the idea of counterpoint became the basic principle of his art of composition, because it could not be replaced by the most sophisticated harmonies (chords) or rich instrumentation. Igor Stravinsky, *O mych ostatnich utworach*, „Muzyka” 1924, no. 1, p.17.

In *Symphony of Psalms*, for example, the central section is the *Double Fugue*⁶⁰⁶ in four parts. It is possible to distinguish five successive phases (A B C A₁ B₁⁶⁰⁷), differentiated mainly by the use of different performance means. The first and fourth phases (A, A₁) are instrumental fragments, the second and fifth (B, B₁) – are vocal-instrumental fragments, whereas the middle section (C) is vocal, written for choir *a cappella*. This arrangement of the performing means determines the use of two fugue themes (partons with stable melic and rhythmic pattern). The composer emphasises the different shape of the melodies of both themes, as well as their contrasting sound colour: the theme of the first fugue⁶⁰⁸ is played by various instruments (the instrumental four-part fugue), while the theme of the second fugue is sung by different voices of the vocal group (second four-part fugue - “Expectans expectavi Dominum”).

After the complete exposition of the second fugue (section B), the choir has a *stretto* (“Et statuit super petram”) with entries of their fugal subject spaced more closely (section C). After a section “A₁” (instrumental fugal subject) and a general pause, the choir is given a theme which is partly a retrograde and partly a direct statement of the vocal fugal subject. This is accompanied by *stretto* of the orchestral fugue in dotted rhythm and for the last five bars of this movement the choir sings “Et sperabunt in Domino” in unison, and the subject of the first, instrumental fugue is heard in the cellos, double-basses and from high pitched trumpet.

An interesting example of the technique of montage - a succession of four three-voice fugues (“a”, “b”, “c”, “d”) - is the last, third movement of the *Septet (Gigue)*, for clarinet, horn, bassoon, piano, violin, viola and violoncello (1953)⁶⁰⁹. It has a distinct formal construction type A B A₁B₁. The differentiation of the course of the composition into contrasting segments “A” and “B” is primarily determined

606 The descriptive titles of the three movements as given in the programme of the first Brussels performance (*Prelude; Double Fugue: Allegro symphonique*) were subsequently dropped.

607 Section „A” [no 1–5], „B” [no. 5–10], „C” [no. 10–12], „A₁” [no. 12–14], „B₁” [no. 14-to the end]

608 The specific construction of the theme of the first fugue is discussed in chapter 8 (*Stable melic structure partons*).

609 In the printed score there are three movements – the first untitled, second – *Passacaglia*, and the last – *Gigue*.

	A	B	A ₁	B ₁
cl, cr, fg		fugue „b”		fugue „d”
piano		fugue „a”		fugue „c”
vn, vl, vc	fugue „a”		fugue „c”	
score	nos. 0 – 32	nos. 32 – 40	nos. 40 – 50	nos. 50

Example 47a: I. Stravinsky, *Septet*, part III: *Gigue*. Diagram of montage of 4 fugues: “a”, “b”, “c”, “d”

by their different tone colour determined by the use of different groups of instruments. Namely, fragments “A” (to number 32) and “A₁” (numbers 40–50) are played by a string trio (Vn, Vl, Vc), whereas in fragments “B” (numbers 32–40), “B₁” (from number 50), the sound colour of three wind instruments is exposed (Cl, Cr, Fg) and piano.

In segment “A” fugue “a” is presented (by the string trio: violin, viola and violoncello), and in segment “B” – two fugues are simultaneously presented: fugue “a” (repeated by the piano) and fugue “b” (played by a trio of wind instruments: clarinet, horn, basson). Next in segment “A₁” – fugue “c” is presented (by string trio), and in segment “B₁” – simultaneously two fugues: fugue “c” (repeated by the piano) and fugue “d” (played by a trio of wind instruments). In segments “B” and “B₁” the composer therefore repeats pitch structures (that is melic-rhythmical structures) in the piano part presented in previous segments (“A” and “A₁”) by the string trio. Fugue “a” and fugue “c” are therefore repeated in a different sound colour, and additionally appear in segments “B” and “B₁” simultaneously with another fugue (fugue “a” simultaneously with fugue “b”; fugue “c” at the same time as fugue “d”) (Example 47a).

To compose these four fugues, the composer used four melodic themes (“a”, “b”, “c”, “d”), which are imitated at the interval of a fifth (up or down in the pitch scale). The analysis of the melo-rhythmic structure and tone colour of the four themes of subsequent fugues emphasises the varied relations of their similarity and contrast (Example 47d).

- 1) In all four themes, the succession of subsequent pitch-classes is subordinated to the pre-compositional, 15-tone basic pitch-class set (also determining the succession of pitch-classes in the *Passacaglia* theme). This stable, consistently repeated, 15-element pitch series, contains only eight different pitch-classes. [P_E] E B A G F# G# C# B G F# G# G A C G#)

Stravinsky therefore subordinated the organisation of the pitches in all four fugues to one fifteen-tone basic pitch-class set and its mirror form, that is, its prime form or its inversion.

- 2) The melodies of the theme of fugue “a” and fugue “b” are compatible with an analogous series of pitch-classes, namely from the prime form basic set [P], but have different melic (interval) contours. On the other hand, the subjects of fugue “c” and fugue “d” are compatible with the analogous basic set version, namely its inversion [I], but their melic contours are also different (example 47b and 47c).
- 3) The rhythmic structure of fugue theme “a” and fugue theme “c” are the same and analogous to rhythmic pattern “X”, but their pitch structure (melic) is subordinated to various forms of the 15-tone pc set; the fugue theme “a” - to the prime form, and the fugue theme “c” - to its inversion.
- 4) The rhythmic constructions of fugue theme “b” and fugue theme “d” are different. It is analogous to the pattern “Y” (the theme “b”) and to the pattern “Z” (the theme “d”) (see examples 47d and 47e).
- 5) The colour of the sound of fugue theme “b” and fugue theme “d” is also analogous, because these themes are realised by a trio of wind instruments. The composer, on the other hand, emphasises the different colour of the sound of the fugue theme “a” and the fugue theme “c”, because in segments “A” and “A₁” they are performed by the string trio, and in segments “B” and “B₁” - in the piano.

In *Septet (Gigue)*, in an original way, Stravinsky referred to the baroque tradition of the multi-theme fugue. He also used the rule of imitation of themes at intervals of a fifth, characteristic of the fugue, but this idea of similarity of themes was enriched by new, subtle relations inspired by both Schoenberg’s idea of the basic pitch-class set as well as his own principle of “sound counterpoint”.

Many varied melodic and rhythmic canons appear, among others in such works as *Cantata*, (1952), *Canticum sacrum* (1955), *Agon* (1953), *Threni* (1958), *Double canon* (1959), *A Sermon, a Narrative, and a Prayer* (1961)⁶¹⁰.

Rhythmic canons, performed both by instruments and vocal parts, can be noticed among others in the score of *A Sermon, a Narrative, and a Prayer*⁶¹¹. In

610 Compare Glenn Watkins, *The Canon and Stravinsky’s Late Style*, in: Jann Pasler (ed.), *Confronting Stravinsky: Man, Musician, and Modernist*, op. cit., p. 217–46; Alicja Jarzębska, *Ars contrapuncti Igora Strawińskiego*, op. cit.

611 *Cantata* for alto and tenor solo, speaker, chorus and orchestra, composed in 1960/61 and dedicated to Paul Sacher.

Example 47b: I. Stravinsky, *Septet*, part III: *Gigue*. The themes of four fugues (“a”, “b”, “c”, “d”)

number of pitch-classes	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
basic set	E	B	A	G	F#	G#	C#	B	G	F#	G#	G	A	C	G#
Inversion (from „F#”)	F#	B	C#	D#	E	D	A	B	D#	E	D	D#	C#	A#	D
Inversion (from „D”)	D	G	A	B	C	B♭	F	G	B	C	B♭	B	A	F#	B♭

Example 47c: I. Stravinsky, *Septet*, part III: *Gigue*. Basic 15-tone set [P_E] and its inversion: [$I_{F\#}$] and [I_D]

the fugue themes	relation to 15-tone pc series	repeated rhythmic patterns	timbre-colour of the fugue themes (instruments)	sections
„a”	P	X	1) string trio (Vn, Vl, Vc) 2) piano	A
„b”	P	Y	trio of wind instruments (cl, cr, fg)	B
„c”	I	X	1) string trio (vn, vl, vc) 2) piano	A₁
„d”	I	Z	trio of wind instruments (cl, cr, fg)	B₁

Example 47d: I. Stravinsky, *Septet*, part III: *Gigue*. The game of similarities and contrasts, stability and change between the themes of 4 fugues (“a”, “b”, “c”, “d”)

X $\frac{6}{16}$ $\text{♩} \text{♩} \text{♩} \text{♩} \text{♩} \text{♩}$ | $\text{♩} \text{♩} \text{♩} \text{♩} \text{♩} \text{♩}$ | $\text{♩} \text{♩} \text{♩} \text{♩} \text{♩} \text{♩}$ | $\text{♩} \text{♩} \text{♩} \text{♩} \text{♩} \text{♩}$ |

Y $\frac{6}{16}$ ♩ | ♩ | $\text{♩} \text{♩} \text{♩} \text{♩}$ | $\text{♩} \text{♩} \text{♩} \text{♩}$ | $\text{♩} \text{♩} \text{♩} \text{♩}$ | $\text{♩} \text{♩} \text{♩} \text{♩}$ | $\text{♩} \text{♩} \text{♩} \text{♩}$ | $\text{♩} \text{♩} \text{♩} \text{♩}$ | $\text{♩} \text{♩} \text{♩} \text{♩}$ | $\text{♩} \text{♩} \text{♩} \text{♩}$ |

Z $\frac{6}{16}$ ♩ | ♩ | $\text{♩} \text{♩} \text{♩} \text{♩}$ | $\text{♩} \text{♩} \text{♩} \text{♩}$ | $\text{♩} \text{♩} \text{♩} \text{♩}$ | $\text{♩} \text{♩} \text{♩} \text{♩}$ | $\text{♩} \text{♩} \text{♩} \text{♩}$ | $\text{♩} \text{♩} \text{♩} \text{♩}$ | $\text{♩} \text{♩} \text{♩} \text{♩}$ |

Example 47e: I. Stravinsky, *Septet*, part III: *Gigue*. Repeated rhythmic patterns X, Y and Z

the second movement (the *Narrative*, bars 113–29), two oboes and two bassoons are heard in a double canon, (where the Speaker describes the bringing to trial of Stephen). And in the third movement (the *Prayer*) there is also a strict rhythmic canon (bars 227–39 and 240–52). The tenor soloist starts with the rhythmic theme in bar 227; the alto soloist entering two bars later with the second part; the choral basses entering two bars after the alto soloist with the third part and - the double-basses, harp, piano, three gongs - add another part in augmentation.

Two- and three part rhythmic canons also appear in *Threni* (bars 283–290, bars 292–300 respectively), and a four-part canon in *Canticum sacrum* (bars 218–236). As in many of his dodecaphonic works, the composer - repeating the “rhythmic theme” - changes its melodic shape, subordinating the sequence of notes (given melody) to a selected series of pitch-classes

Double Canon for string quartet (1959) is an interesting example of Stravinsky’s *ars contrapuncti*. In the first canon, the first violin plays the rhythmic theme (a) twice in the basic version of the twelve-tone series from F# ($P_{F\#}$)⁶¹² and twice in retrograde version of the rhythmic theme (b) with the retrograde inversion of twelve-tone series from A# ($IR_{A\#}$)⁶¹³

The second violin follows the rhythmic theme (“a”) in the basic version of 12 tone series, first at the major second below (P_E)⁶¹⁴ and then in unison ($P_{F\#}$), and later - the retrograde of rhythmic theme (b) with the retrograde inversion of the twelve-tone series first at the major second above ($IR_{B\#}$)⁶¹⁵ - and then in unison ($IR_{A\#}$).

612 $P_{F\#} = F\# F A G\# G D C D\# E C\# B A\#$

613 $IR_{A\#} = A\# A G E E\# G\# F\# C\# B\# B D\# D$

614 $P_E = E D\# G F\# F C A\# C\# D B A G$

615 $IR_{B\#} = B\# B A F\# G A\# G\# D\# D C\# E\# E$

violin I	a + P_{F#}	a + P_{F#}	b + IR_{A#}	b + IR_{A#}
violin II	a + P_E	a + P_{F#}	b + IR_{B#}	b + IR_{A#}
viola		b + R_{A#}	b + R_{A#}	
cello		b + R_{B#}	b + R_{A#}	

Example 48a: I. Stravinsky. *Double Canon*. Structural schema of the rhythmical canon. The rhythmic theme (a) and the rhythmic theme in retrograde (b) with a pitch sequence (melody) subordinate to the basic version of the 12-tone series (from F# and from E), to its retrograde (from A# and from B#) and the retrograde inversion (from A# and from B#)

The second canon is between the viola and cello. The rhythmic theme in retrograde version (b) with the retrograde version of the twelve-tone series ($R_{A\#}$)⁶¹⁶ is played by the viola and later is following by cello, first at the minor seventh below ($R_{B\#}$)⁶¹⁷ and then at the octave. (See example 48 and example 25).

An example of combining the art of counterpoint with the technique of discontinuous montage may be one of Stravinsky's last works - *Requiem Canticles* (1966)⁶¹⁸.

In the first movement of this work, in the *Prelude* (bars 1–54), the composer creates the polyphonic texture by gradually juxtaposing (simultaneously) four different melodies (partons with a stable melodic structure: a, b, c, d) played successively by solo instruments (“a” - violin, “b” - violin, “c” - viola, “d” - cello) against a quasi-bourdon background of the sound layer (parton e). To achieve this effect of polyphonic texture, sound-unit “a” is presented four times, parton “b” - three times, parton “c” - two, and parton “d” - only once. The “breaks” between successive presentations of these four melodies are “filled in” by the sound-colour of parton “e” realised as quick repetitions - in uniform semiquaver movement (in tempo = ♩ 250 MM) - of one sound or chord performed by the remaining

616 $R_{A\#} = A\# B B\# E D\# C D G G\# A E\# F\#$

617 $R_{B\#} = B\# C\# D\# F\# F D E A A\# B G G\#$

618 *Requiem Canticles* for contralto and bass soli, chorus and orchestra. Its formal design is symmetrical – six vocal movements separated at the mid-point by an instrumental *Interlude* and flanked on either side by an instrumental *Prelude* and an instrumental *Postlude*. *Prelude* (strings), *Exaudi* (chorus and orchestra), *Dies Irae* (chorus and orchestra), *Tuba Mirum* (bass solo and orchestra), *Interlude* (wind and timpani), *Rex Tremendae* (chorus and orchestra), *Lacrimosa* (contralto solo and orchestra), *Libera me* (vocal quartet, chorus and orchestra), *Postlude* (for flutes, horn, piano, harp, celesta, campane, and vibraphone).

Parton montage technique

I
Violins I *cantabile in mf* P_{15}

II *cantabile in mf* P_{16} R_{15} *poco*

Viola R_{16} *cantabile in mf*

VI
I R_{15} IR_{16}

II P_{15} (4) (1) R_{16}

V'cello R_{15} *poco* *cantabile in mf*

I IR_{16} *poco*

VI IR_{15} *poco*

II *poco*

V'cello R_{16} (4) (1) *poco*

I IR_{16} *poco*

VI IR_{15} *poco*

II *poco*

Example 48b: I. Stravinsky, *Double Canon*

sound units									
a – Vn solo			-		-		-		
b – Vn solo					-		-		
c – Vla solo							-		
d – Vc+Cb solo									
sound layer									
c – strings									
bars	1-3	4-7	8-11	12-19	20-25	26-33	34-38	39-46	47-54
duration (♩ = 250 MM)	16 ♩	21 ♩	18 ♩	40 ♩	34 ♩	40 ♩	24 ♩	40 ♩	28 ♩

Example 49a: I. Stravinsky. *Requiem Canticles, Prelude*. Diagram of montage of 5 partons (a, b, c, d, e) in polyphonic texture

instruments of the string ensemble. The discontinuous montage of these five partons (a, b, c, d, e) is illustrated by example 49.

In conversations with Robert Craft, Stravinsky confessed that, “I hear certain possibilities and I choose. I can create my choice in serial composition just as I can in any tonal contrapunctual form. I hear harmonically, of course, and I compose in the same way I always have”⁶¹⁹. Stravinsky always followed “his musical ear” and thought about music “in terms of the beautiful”. And he subordinated the traditional idea of *ars contrapuncti* and Schoenberg’s idea of basic set to his own concept of discontinuous montage of a few selected sound-units with perceptual invariance.

619 Igor Stravinsky, Robert Craft, *Stravinsky in Conversations*. . . , op. cit., pp. 38–9.

$\text{♩} = 250$

$\frac{3}{8} = \frac{5}{16}$ [5]

VI. Solo *più f che gli altri Vini.*

VI. I *non f ma ben marc.*

VI. II *non f ma ben marc.*

Vle. *non f ma ben marc.*

Vc. *non f ma ben marc.*

[10]

Vle. *come sopra*

Vc. *come sopra*

$\frac{2}{8} = \frac{5}{16}$

[15]

1 *più f che gli altri Vini.*

2 VI. Soli

VI. I *come sopra*

VI. II *come sopra*

Vle. *come sopra*

Vc. *come sopra*

Example 49b: continued

20 $\frac{7}{16}$ $\frac{5}{16}$ $\frac{7}{16}$ $\frac{5}{16}$ 25

VI. I

VI. II

Vle.

Vc.

1
2 VI. Soli

30

come sopra

Vla. Solo

più f che la altre Vle.

VI. I *sim.*

VI. II *sim.*

Vle. *sim.*

Vc. *sim.*

Example 49b: continued

1
2 VI. Soli
2
Vla. Solo
Vc. Solo
Cb. Solo

5/16 7/16 5/16 2/8 = 5/16

come sopra
come sopra
ben marc. ma non troppo

5/16 7/16 5/16

VI. I
VI. II
Vle.
Vc.
Cb.

1
2 VI. Soli
2
Vla. Solo
Vc. Solo
Cb. Solo

45 50

4/16 5/16 6/16 5/16 4/16 5/16 6/16 2/16

VI. I
VI. II
Vle.
Vc.
Cb.

Example 49b: I. Stravinsky. *Requiem Canticles, Prelude*

12. Musical composition as ‘unity in variety’

The game of similarities and contrasts, stability and change

Commenting on his compositional pedigree in conversations with Craft, Stravinsky indicated that “the most important tools of my art. I had to discover for myself”⁶²⁰, but did not clarify what he meant by ‘the most important tools of his art’. Musicologists have also not proposed a coherent, theoretical approach to the rules of his innovative compositional technique.

It seems that these new and ‘most important’ tools of his art of composing are, first and foremost:

- (1) the concept of a basic formal unit (as a sound-idea with perceptual invariance for timbre, either with stable rhythmic pattern or with stable melic) repeated many times (without changes or with modification) and treated as ‘building blocks’ of a musical piece having the features of a colourful musical mosaic;
- (2) the idea of ‘sound counterpoint’, that is, simultaneous juxtaposition of contrasting sound-units giving the impression of ‘stratification’ of sound (texture of sounds stratification or dissociation);
- (3) the principle of discontinuous montage of repeated sound-units emphasising the expressive relationship of auditory similarity and contrast between juxtaposed sound ideas (‘building blocks’).

What is important in Stravinsky’s music is the sophisticated ‘play’ between stability and change of repeated sound ideas and the game of their similarities and contrasts subordinated to the idea of ‘unity in variety’ and the psychological principle of ‘cognitive savings’.

A characteristic feature of Stravinsky’s compositional technique is the use of a limited number of different sound-units (which I have called partons) within the larger formal units (section, movement) of a given musical piece. The composer also limited the number of different rhythmic values, and in partons with stable melic structure - the number of different intervals. He treated the metre changes similarly, usually repeating only two or three selected metric relations within a given part of the piece of music.

The desire to expressly emphasise the relationship between that which is unchanging and what changes explains Stravinsky’s predilection for formal

620 Igor Stravinsky, Robert Craft, *Memories and Commentaries*, op. cit., p. 55.

arrangements referring to the idea of *rondeau*, i.e. musical constructions combining a repetitive fragment ('refrain') with new, unique fragments ('episodes'). Repetition of longer lasting musical fragments without changes is a characteristic feature of Stravinsky's formal arrangements. For example, in *Octet* (1923)⁶²¹, the middle movement being a cycle of variations, the first variation is repeated twice. In the score, subsequent variations are marked with letters (A, B, A, C, D, A, E), which illustrates this idea of repeating without changing the variation of "A", which acts as a refrain between the other variations. Also in *The Soldier's Tale* the fragment titled *The Soldier's March* is presented three times. In turn, in *Agon* the *Prelude* (as *Interlude* and *Interlude II*) is repeated twice, and in *Jeu de Cartes* an identical fragment (*Introduction. Alla breve*) starts each of the three movements of the work (*First Deal*, *Second Deal* and *Third Deal*).

An important feature of Stravinsky's compositional technique is also subjecting the changes in the duration of repeated sound ideas to the principle of simple proportion.

An example of a sophisticated relationship between what is constant (unchanging) and what is changing in the construction of a vocal-instrumental piece can be the seven-movement *Cantata* (1953) for soprano, tenor, female chorus, and small instrumental ensemble (two flutes, oboe, English horn [doubling oboe II], and violoncello (duration: c. 30 minutes).

In a programme note for the first performance by the Los Angeles Chamber Symphony Orchestra Stravinsky wrote as follows:

I selected four popular anonymous lyrics of the fifteenth and sixteenth centuries, verses which attracted me not only for their great beauty and their compelling syllabification, but for their construction which suggested musical construction.⁶²²

In the construction of this work, in various ways, Stravinsky highlighted the game of similarities and contrasts, stability and change. The impression of a clear relation of similarity and contrast of sound quality is primarily the result of the alternating combination:

- fragments intended for *a capella* female choir (in the first, third, fifth and seventh movements of *Cantata*, the choir sings the subsequent strophes of *A Lyke-wake dirge*: Versus I, II, III, IV), and

621 The next parts of the *Octet* are: *Sinfonia*, *Tema con Variazioni*, *Finale*.

622 Eric W. White, *Stravinsky. The Composer and his Works*, op. cit., pp. 468–9.

- fragments performed by soloists (in movements II - soprano, IV - tenor, VI - soprano and tenor) with the accompaniment of an instrumental ensemble. The soloists sing three other lyrics. In the second part the soprano sings *The maidens come. . .*, in the fourth part tenor sings *To-morrow shall be. . .*, and in the sixth movement soprano and tenor sing *Westron wind*⁶²³.

Particularly interesting is the construction of the central, longest lasting (ca. 12'), fourth movement of the *Cantata*, called *Ricercar II, Sacred history*. *Ricercar II* is a discontinuous montage of three different 'building blocks', entitled *Cantus cancrizans*, *Ritornello*, and *Canon* in the score. The effect of contrast between them is obtained primarily by varying their texture, time signature and tone colour.

In *Canon* polyphonic texture dominates, while in *Cantus cancrizans* - texture of sound stratification (or sound dissociation), for the tenor sings against a background of quasi-bourdon sound-layer (compare example 30b). The short-lasting (three bars) *Ritornello* has a quasi-polyphonic texture (see example 50e).

In *Ricercar II*, the composer used triple metre (3/8 and 3/4) and duple metre (4/8) and two types of tempo: semiquaver = 108 MM and 132 MM. *Cantus cancrizans* is always notated in 3/8, all *Canons* - in 3/4, and *Ritornello* in 4/8; only the *Cantus cancrizans* is notated in the tempo semiquaver = 108 MM, and in the tempo semiquaver = 132 MM - both the *Canon* and the *Ritornello*. The effect of shifting metre is the result of the montage of these three different 'building blocks', i.e. the juxtaposition of subsequent *Cantus cancrizans* and various *Canons* with the short-lasting *Ritornello*.

The composer repeats these three types of 'building blocks' (unchanged or with changes) many times and juxtaposes them in a colourful musical mosaic with an amazing precision and logic of the relationship (similarity - contrast, stability - change). All in all, *Ricercar II* is a sophisticated musical construction made of twenty-three formal units (Example 50c).

The *Ritornello* - which give a sense of a refrain - is repeated eleven times in two slightly modified instrumental versions (the first two are scored for two flutes

623 The following parts of the *Cantata* are:

- I. A *Lyke-wake dirge. Versus I. Prelude* (female chorus *a capella*)
- II. *Ricercar I. The maidens came* (soprano with an instrumental ensemble)
- III. A *Lyke-wake dirge. Versus II. Interlude* (female chorus *a capella*)
- IV. *Ricercar II To-morrow shall be. . . [Sacred history]* (tenor with an instrumental ensemble)
- V. A *Lyke-wake dirge. Versus III. Interlude*. (female chorus *a capella*)
- VI. *Westron wind* (soprano and tenor with an instrumental ensemble)
- VII. A *Lyke-wake dirge. Versus IV..Postlude* (female chorus *a capella*)

and cello and the last nine - for two flutes, one oboe, and cello). The tenor sings a slightly modified melody with almost the same text ("To call, to call my true love to my dance").

The *Canon* is presented nine times in the same instrumental version (all *Canons* are scored for two oboes, and cello). Stravinsky composed five different *Canons*. The first *Canon* is repeated four times with different text (as the third, fifth, seventh and ninth *Canon*), but its music is unchanged. The other four *Canons* with different text and music are presented only once (as the second, fourth, sixth, and eighth *Canon*).

Cantus cancrizans is presented three times (in slightly modified instrumental versions) with different text. The second and third *Cantus* repeat respectively all and part of the first, but vary rhythmically.

Stravinsky also changes the duration of two repeated 'building blocks', *Cantus cancrizans* and *Canon*. The duration of the repeated *Ritornello* is unchanged (the first two *Ritornelli* are each four-bars of 2/4 and the last nine *Ritornelli* are each three bars of 3/4).

As already mentioned in chapter 8, the melody sung by the tenor in the first *Cantus cancrizans* is a montage of four versions (P + R + IR + RI) of the eleven-tone melic contour, treated as a basic pitch structure. In numbers 1–3 *Cantus cancrizans* lasts longer, because the melody is a montage of six mirror versions of this basic melic contour (P + R + P + R + I + RI), and in number 5 lasts shorter, because it is the montage of only two versions of this basic interval structure. As a result, the first *Cantus* is 8-bars long, the second one - 14-bars long, and last one - 6-bars long.

Canons are generally 12-bars long; only the fourth (nos. 18–19) and sixth (nos. 25–27) *Canons* are 9-bars long (see examples 50b, 1–5).

In all the *Canons*, Stravinsky many times also repeats this, mentioned above, 11-tone melodic contour (and its mirror forms), but in a polyphonic texture. The composer meticulously marked these 11-tone fragments in the published score (B&H 17235). Furthermore, in the programme note for the first performance (by the Los Angeles Chamber Symphony Orchestra) he wrote that it is 'the subject of the whole piece'.

The piece begins with a one-bar introduction by the flutes and cello, the statement of the canonic subject which is the subject of the whole piece. This subject is repeated by the tenor, over a recitative style accompaniment of oboes and cello, in original form, retrograde form (or *cancrizans*, which means that its notes are heard in reverse order – in this case, in different rhythm), inverted form, and finally, in retrograde inversion⁶²⁴.

624 Eric W. White, *Stravinsky. The Composer and his Works*, op. cit., p. 470.

Example 50a: I. Stravinsky, *Cantata*, part IV: *Ricercar II* (the first bar). The eleven-tone melic contour treated as the subject (basic pitch structure) of the whole movement

This eleven-tone melic contour (example 50a), presented (by instruments) in the first bar of *Cantus cancrizans*, appears in *Ricercar II* as many as 72 times in various mirror form and in transposition (13 times in three *Cantus cancrizans* and 59 times in nine *Canons* where it is combined with other melodic lines)⁶²⁵. For example, in the first *Canon* (no. 6–8) the tenor sings a melody which is the montage of three mirror versions of this ‘basic melic’ ($I_C + R_A + P_E$), and at the same time the oboes and then the cello play melodies that are subordinated to the prime form of this melic contour and its transposition ($P_{E'} P_G$) (see example 50b -1 and example 50c). In the second, fourth, sixth and eighth *Canons*, the tenor sings various texts in different musical arrangements, but in the polyphonic texture are repeated the same 11-tone melic contour and its mirror forms. (See examples 50 b, 2–5).

In the programme note mentioned above, Stravinsky described these procedures in detail. He wrote that

⁶²⁵ The eleven-tone melic contour is presented in the first canon 6 times (and in the third, fifth, seventh and ninth also 6 times in each canon); in the second canon – 6 times, in the fourth – 7 times, in the sixth – 8 times, and in the eighth canon – 8 times (see examples 50b, 1–5).

Tenor	I _C					R _A			P _E		
oboe 1						P _G					
oboe 2			P _E								
Cello									P _E		
score (bars, numbers)	6				7				8		

Example 50b-1: I. Stravinsky, *Cantata*, part IV: Ricercar II. Canon 1 (nos. 6–8).
Structural schema of the repetition of the 11-tone melic contour and its mirror forms

tenor	R _A			P _D				R _A			
oboe 1		R _{F#}									
oboe 2						R _{I_A}					
cello	P _A										
score (bars, numbers)	10				11				12		

Example 50b-2: I. Stravinsky, *Cantata*, part IV: Ricercar II. Canon 2 (nos. 10–12).
Structural schema

tenor	I _A			R _{I_F}			P _{C#}		
oboe 1	I _D						P _{C#}		
oboe 2	I _C								
cello							P _A		
score (bars, numbers)	18					19			

Example 50b-3: I. Stravinsky, *Cantata*, part IV: Ricercar II. Canon 4 (nos. 18–19).
Structural schema

tenor	P _E						R _{I_D}		
oboe 1	P _E								
oboe 2				I _D			R _{I_F}		
cello	I _C			P _E					
score (bars, numbers)	25					26			27

Example 50b-4: I. Stravinsky, *Cantata*, part IV: Ricercar II. Canon 6 (nos. 25–27).
Structural schema

The second canon begins with the voice singing the Cantus in cancrizans form, but transposed down a tone, with the first oboe, also in cancrizans form, a minor third below; the cello is in original form a fourth below. [...] In the fourth canon the first oboe follows the second at the interval of a second while the voice transposes the Cantus in inverted form down a minor third to A. [...] The sixth begins with the Cantus in the voice in original form, while the canon in the oboe also in original form, florid and

tenor	R_B			P_E			I_{C#}					
oboe 1	RI_F											
oboe 2				R_B			R_{E#}					
cello				RI_D			P_{E#}					
score (bars, numbers)	33				34					35		

Example 50b-5: I. Stravinsky, *Cantata*, part IV: *Ricercar II. Canon 8* (nos. 33–35).
Structural schema

agitato, imitates the rhythmic figure of the cello which is playing the Cantus in inverted form. [...] In the eighth canon the voice has the Cantus first in cancrizans and then in original position, against which the oboe has it in retrograde inversion and then in cancrizans. While the oboe plays in cancrizans, the cello plays it in retrograde inversion. Then the second half of the canon everything is transposed up a half step to C sharp major, where the cello has the Cantus in original form, and the second oboe in cancrizans.⁶²⁶

The manner of emphasising the stability versus change in the combination of music and verbal text relationship is also interesting. Stravinsky uses all four possible relationships: (1) the same music with the same text, (2) various music with various text, (3) the same music with various text, (4) the same text with various music.

The composer combined music and verbal text in various ways. For example, in the fragments titled *Ritornello*, both the analogical text and the corresponding musical arrangement consistently return, but the tone order repeated many times without changes in the five *Canons* (in the first, third, fifth, seventh and ninth *Canon*) is always combined with different word text.

The relationship between what is constant and changeable in subsequent 'building blocks' and in the setting of verbal text and music is illustrated in example 50c.

In *Ricercar II*, Stravinsky precisely composed both the duration and time signature of all 23 sound units. In subsequent segments, the composer consistently sets up two contrasting metric divisions: triple metre (3/8 and 3/4) and duple metre (4/8).

The duration of subsequent fragments is generally subordinated to the proportions 8:3 and 2:1⁶²⁷. Canons (usually lasting 48♩) are consistently combined with *Ritornello* (lasting 18♩), and therefore in the proportion 8:3 (48:18).

626 Eric W. White, *Stravinsky. The Composer and his Works*, op. cit., p. 470–71.

627 Fragments from 1 to 6 are maintained in a changing tempo (♩ = 132 MM or ♩ = 108 MM), but segments from 6 to 23 are notated in a single tempo (♩ = 132 MM) (see

number of score			1-3	4	5	6-8	9	10-12	13	14-16	17	18-19	20	21-23	24	25-27	28	29-31	32	33-35	36	37-39	40
'building blocks'	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23
formal units number																							
meter	3/8	4/8	3/8	4/8	3/8	4/8	3/4	4/8	3/4	4/8	3/4	4/8	3/4	4/8	3/4	4/8	3/4	4/8	3/4	4/8	3/4	4/8	3/4
tempo ♩ =	108	132	108	132	108	132	132	=	=	=	=	=	=	=	=	=	=	=	=	=	=	=	=
<i>Cantus cancrizans</i> Z	Z ₁		Z ₂		Z ₃																		
<i>Ritornello</i> X	X ₁		X ₁		X ₁		X ₂		X ₂		X ₂		X ₂		X ₂		X ₃		X ₃		X ₃		X ₃
<i>Canon</i> 1 (3, 5, 7, 9)						1				3				5				7				9	
<i>Canon</i> 2							2																
<i>Canon</i> 4											4												
<i>Canon</i> 6																6							
<i>Canon</i> 8																						8	
instrumental ensemble	2 n	2 ob	vc																				
	2 n	vc																					
	2 n	1 ob	vc																				
	2 ob	vc																					
WORDS																							
generally repeated text																							
generally new text	A		B		B ₁	C		D		E		F		G		H		I		J		K	

Example 50c: I. Stravinsky. *Cantata*. part IV: *Ricercar II*. Diagram of montage of three different 'building blocks' entitled *Cantus cancrizans*, *Ritornello*, and *Canon*

Only twice (sections 12 and 16) do the canon last a little shorter (36♩); their duration compared to the duration of the other canons is therefore in the proportion 3:4 (36:48), and juxtaposed with the *Ritornello* - in the proportion 2:1 (36:18). And the duration of these canons, compared to the duration of the other canons, is in line with the proportion 3:4 (36:48).

In Stravinsky's scores, the tempo designation (that is, the duration of analogous rhythmic units) is also subordinated to the principle of simple proportion. For example, in *Symphonies of Wind Instruments*, *The Wedding* and *Canticum sacrum* the real duration of the analogical rhythmic values recorded in the score changes in a simple proportion. In *Symphonies of Wind Instruments* the notes are recorded in the tempo ♩ = 72 MM, ♩ = 108 MM and ♩ = 144 MM, and according to the proportion 2:3 and 3:4⁶²⁸. In *The Wedding* in the first scene, the duration of analogical rhythmic units also undergoes change several times according to the proportion 1:2, 2:3, and 3:4 (♩ = 60, ♩ = 80, ♩ = 160, ♩ = 240)⁶²⁹. In turn, in the middle section of *Canticum sacrum* the duration of the analogous rhythmic values changes according to the proportion 1:2 (♩ = 108, ♩ = 216), the proportion 2:3 (♩ = 72 MM, ♩ = 108 MM) and the proportion 3:4 (♩ = 81 MM, ♩ = 108 MM).

example 50c). Therefore, the number of metric units can provide information about the relationships between the duration of the juxtaposed musical units.

628 72:108 = 2:3; 108:144 = 3:4

629 60:80 = 3:4; 80:160 = 1:2; 160:240 = 2:3

Example 50d: I. Stravinsky. *Cantata*. part IV: *Ricercar II*. Construction of the verbal text

-
- 1 **A** Tomorrow shall by, shall be my dancing day, I would my true love did so chance
to see, the legend of my play
- 2 *To call, to call my true love to my dance*
- 3 **B** Sing oh, my love, oh, my love, my love, my love, This have I done for my true
love. Then was I born of a Virgin pure, of her I took fleshly substance; Thus was
I knit to man's nature
- 4 *To call, to call my true love to my dance*
- 5 **B₁** Sing oh, my love, oh, my love, my love, my love, This have I done for my true
love.
- 6 **C** In a manger laid and wrapp'd I was, So very poor, this was my chance, Betwixt
and ox and a silly poor ass
- 7 *To call, to call my true love to my dance*
- 8 **D** Then, then afterwards baptiz'd I was, The Holy Ghost on me, on me did glance,
My Father voice, My Father voice heard from above
- 9 *To call, to call my true love to my dance*
- 10 **E** Into the desert I was led, where I fasted without substance; The Devil bade me
make stones my bread
- 11 *To, to have me break, to have me break, my true love's dance*
- 12 **F** The Jews on me they made, They made great suit, And with me made great
variance, Because they lov'd darkness rather than light
- 13 *To call, to call my true love to my dance*
- 14 **G** For thirty pence Judas me sold, His covetousness, his covetousness for to
advance; Mark whom I kiss, the same do hold
- 15 *The same, the same is he shall lead the danc*
- 16 **H** Before Pilate the Jews me brought, Where Barabbas had deliverance, they
scourg'd, They scourg'd me and set me at nought
- 17 *Judg'd me to die to lead the dance*
- 18 **I** Then on the cross hang'd I was, Where a spear to my heart did glance, There
issu'd forth both water and blood
- 19 *To call, to call my true love to my dance*
- 20 **J** Then down to Hell I took my way, For my true love's, For my true love's
delliverance, And rose, and rose again on the third day
- 21 *Up to my true love, up to my true love and the dance*
- 22 **K** Then up to the Heav'n I did ascend, where now I dwell, where now I dwell in
sure substance, on the right hand of God, that man,
- 23 *May come, may come unto the general dance.*
-

CANON
 6 ♩ (=132) *più mosso*: ♩ = 66
mf cantab., marc.

T. In a manger laid and wrapp'd I was, So ve-ry

1
 Ob. *marc., ma dolce*

2
marc., ma dolce

Vc. *marc., ma dolce*

7

8

T. poor, this was my chance. Be-tween an ox and a sil - ly poor ass,

1
 Ob. *harm.*

2
harm.

Vc. *harm.*

RITORNELLO
 9 (L'istesso) *sempre*
dolce

T. To call, to call my true love to my dance.

1
 Fl. *dolce*

2
dolce

Ob. 1 *dolce*

Vc. *dolce*

Example 50e: I. Stravinsky. *Cantata*, part IV: *Ricercar II* (nos. 6–9). Canon and Ritornello.

Stravinsky, as “an inventor of music”, had always been looking for the auditory similarity of sound ideas, which is why he discovered such new tools of his art that are compatible with our universal cognitive mechanisms. A common feature of Stravinsky’s diverse musical creativity is therefore subordinating the construction of ‘musical buildings’ to the principle of ‘unity in variety’ and enhancing the interesting ‘game’ between what is constant and what is changing in the musical continuum. This auditory coherence and expressive ‘architecture’ of his musical masterpieces is, among others, the result of a precise selection of a limited number of sound ideas and their hierarchical diversity in layouts suggesting the effect of broken symmetry.

The principle of montage and ‘broken’ symmetry

In his book *Nature’s Number*, Ian Stewart accents the thought that imperfect symmetry plays an important role in our sense of beauty.

Something in the human mind is attracted to symmetry. Symmetry appeals to our visual sense, and thereby plays a role in our sense of beauty. However, perfect symmetry is repetitive and predictable, and our minds also like surprises, so we often consider imperfect symmetry to be more beautiful than exact mathematical symmetry. Nature, too, seems to be attracted to symmetry, for many of the most striking patterns in the natural world are symmetric. And nature also seems to be dissatisfied with too much symmetry, for nearly all the symmetric patterns in nature are less symmetric than the causes that give rise to them. [. . .] and the reason for this is a phenomenon known as ‘spontaneous symmetry breaking’. Symmetry is a mathematical concept as well as an aesthetic one, and it allows us to classify different types of regular pattern and distinguish between them. Symmetry breaking is a more dynamic idea, describing changes in pattern.⁶³⁰

A characteristic feature of Stravinsky’s formal constructions is effect of symmetry broken by parallels. The composer consciously sought this type of relationship and emphasised it in a variety of ways. He was convinced that “ideal symmetry is dead”, while the impression of “dynamic peace” is associated with the composition of elements “that tend to symmetry but in fact avoid symmetry in subtle parallelism”⁶³¹.

630 Ian Stewart, *Nature’s Numbers*, New York: BasicBooks (A Division of HarperCollins Publishers, Inc.) 1995, pp. 73–74. According to the view of modern physics the whole world can be seen as a manifestation of broken symmetry. See Heinz R. Pagels, *Perfect Symmetry*, New York: Simon & Schuster, 1985, pp. 200–224.

631 Igor Stravinsky, Robert Craft, *Stravinsky in Conversations*. . . , p. 33. (Compare chapter 2, page 79, footnote 211).

The effect of symmetry broken with parallelism plays a dominant role both in the construction of Stravinsky's longer-lasting, multi-movement pieces of music, and in the shaping of a movement or selected fragments of his musical compositions. This effect is obtained first of all by highlighting the relation of similarity and contrast between the sound-colours of the groups of performers used in successive parts of a musical work. This is why the composer precisely searched for such qualities of tone-colour of chosen groups of instruments and voices which could highlight the obvious relation of similarity and contrast of these parts.

In Stravinsky's music, the number of fragments is usually limited to three (their arrangement corresponds to the bilaterally symmetric ABA), four (in this case the parallel arrangement ABAB is underlined), or five; in this case, the relation between stability and change enhances the symmetry divided by parallelisms (i.e., ABA BA) or mirror symmetry (ABCBA).

For example, in the three-part *A Sermon, a Narrative, and a Prayer* the middle part, in which the narrator recites the Bible (describing the martyrdom of St. Stephen) without instrumental accompaniment or accompanied by sounds played in the background (*staccato*) by solo instruments, it is in clear contrast with the vocal and instrumental sound of the marginal parts, which are dominated (first part) by the sound of the orchestra and a choir and two solo voices, or the sound of an orchestra and solo singing (third part).

In turn, the five-part *Canticum sacrum* written for choir, two soloists (tenor and bass) and orchestral ensemble with various performance means in the following passages determines the sustainable, symmetrical-parallel construction of this musical building, suggesting a relation of AB A₁B₁A. The odd sections (I, III, V) feature a choir, while the even-numbered sections (II, IV) include solo voices, also singing (but in duet) in the middle section of the third movement (*Spes*). Formal coherence and the impression of broken symmetrical relation results from the multiple use of three contrasting sound colours: the organ (x), choir voices (a), and solo voices (b) (compare example 51). In the notation of the outer movements of the score Stravinsky also used a (visual) effect of mirror symmetry (i.e. notation of the rhythmic structure and pitch of the fifth part constitute a mirror image of the notation of the first part). But this change in the rhythmic-melic structure does not eliminate the impression of similarity of sound colour in formal units ("a" and "x"), because in both outer parts they are played by the same ensemble of instruments in the same articulation only with inverted sequence of pitches.

As already mentioned, in Stravinsky's music, the impression of similarity and distinctive structure is determined primarily by the analogy of the tone colour of the selected performance means and their articulation.

	I. <i>Euntes in mundum</i>				II.	III. <i>Ad Tres Virtutes - Hortationes</i>						IV. <i>Brevis Motus</i>		V. <i>Illi autem profecti</i>						
					<i>Caritas</i>		<i>Spes</i>			<i>Fides</i>										
x	x	x	x	x	x	x					x	x ₁					x	x	x	
a	a	a	a	a	a ₁		a ₁	a ₁	a ₁		a ₁		a ₂	a	a	a	a			
b					b		b ₁	b ₁	b ₁			b ₂	b ₂							
	A				B	A ₁						B ₁		A (retrograde)						

Example 51: I. Stravinsky. *Canticum sacrum*. Construction schema

x = organ solo (in A₁ - *unisono* with bassoon), x₁ = repetition of the organ part in the violins, a = choir + almost the entire instrumental group (without flutes and cor anglais), a₁ = choir + trumpet (or trombone with oboes), a₂ = choir *a cappella*, b = tenor (solo) + flute and cor anglais, b₁ = duet of soloists (tenor and baritone) + trumpet and trombone, b₂ = baritone (solo) + trumpet and trombone,

In Stravinsky's works, it is also possible to see the composer's predilection for displaying the middle part of the work. As in *Canticum sacrum*, and also in other works, the middle part usually lasts the longest, becoming the central fragment of a multi-movement piece. In the three-movement *Octet*, for example, the middle movement is a cycle of seven variations framed by short-lasting outer parts: *Sinfonia* (first movement) and *Finale*. In the seven-movement *Cantata*, the longest, fourth fragment, *Ricercar II* (compare example 50), just as in the ballet *Agon*, the most extensive central part is surrounded by shorter, analogically constructed outer parts, is of fundamental importance (see example 52).

An example of a balanced construction of a work intended for “listening and watching” is the ballet *Agon*, in which Stravinsky designed not only the music but also the choreography⁶³² with regard to the number of dancers in subsequent fragments of the work. This is a manifestation of the subordination of the compositional art to the rules of proportions and broken symmetry. Stravinsky precisely arranged the participation of twelve dancers (four men and eight women) in subsequent fragments of this work. In the outer parts, a complete group of twelve dancers dances, while in the middle fragments, solo and chamber arrangements involving two or three dancers are used⁶³³. In the general layout of the “action” of this ballet without a libretto, the relation of symmetry is exposed (type ABA), suggested, amongst other ways, through differentiation of the *corps de ballet* into

632 Irene Alm, *Stravinsky, Balanchine, and Agon: An Analysis Based on the Collaborative Process*, “The Journal of Musicology”, (Spring, 1989), vol. 7, no. 2 pp. 254–69.

633 First Pas-de-Trois: I. *Saraband-Step* (1m), *Gailliarde* (2 f), *Coda* (1m+2 f). Second Pas-de-Trois: *Brasle Simple* (2m); *Brasle Gay* (1 f), *Brasle de Poitou* (2m+1 f); Pas de Deux (1m 1 f); Four Trios (1m 2 f).

	A			B					A			
	Pas de Quatre	Double Pas de Quatre	Triple Pas de Quatre	Prelude	First Pas-de-Trois	Interlude I	Second Pas-de-Trois	Interlude II	Pas de Deux	Four Duos	Four Trios	Coda
number of dancers	4	8	12		1-2-3		2-1-3		2	8	12	12
number of male or female dancers	4m	8f	4m 8f		1m 2f		2m 1f		1m 1f	4m 4f	4m 8f	4m 8f
analogous musical parts (X or Y)	Y			X		X		X				Y ₁

Example 52: I. Stravinsky. *Agon*. Structural schema (m = male dancers, f = female dancers)

tutti (A) and *concertino* (B), and by analogy this is also done to the sound of the outer fragments. The middle part of the ballet is divided into smaller parts by multiple repetitions of the same musical fragment played without the participation of dancers (called *Prelude* or *Interlude* in the score) (see Example 52).

Threni: Id est Lamentationes Jeremiae Prophetae (1958), a three-part vocal and instrumental composition has a similarly refined, yet distinctive formal structure with an extensive middle section⁶³⁴. It is possible to observe the effect of “broken symmetry” in each part of this work.

For example, in the first part (*De Elegia Prima*) the disposition of performance resources - namely, the combination of fragments (sections) intended for a choir with instrumental accompaniment (A) and fragments performed by solo voices (B) - suggests A B₁ A₁ B₂ A₂, and thus a relation emphasising the effect of symmetry broken by parallels.

Each of the next five phases is preceded by a short musical fragment (x), in which the choir (against a background of *pizzicato* strings) sings the letters of the Hebrew alphabet (*Aleph, Beth, He, Caph, Rex*) according to the selected Bible text. According to Eric W. White, “The effect is like that of series of illuminated initials embellishing a manuscript; and the special cadential qualities of these

634 [Introduction]. 1. *De Elegia Prima*. 2. *De Elegia Tertia* (*Querimonia, Sensus Spei, Solacium*). 3. *De Elegia Quinta*. Stravinsky made the following selection from Vulgate: Chapter I: verse 1, parts of verses 2, 5 and 11, verse 20; Chapter III: verses 1–6, 16–27, 34–36, 40–45, 49–66. Chapter V: verses 1, 19, 21. Throughout Chapter I and III the Hebrew letters, which mark the divisions of the text, are incorporated in the score and set for chorus.

	A		B ₁		A		B ₂		A	
x choir sings the Hebrew letters	x		x		x		x		x	
a₁ choir <i>parlando</i>		a ₁				a ₁				a ₁
a₂ choir sings			a ₂				a ₂			a ₂
b soli (2 tenors)				b ₁				b ₂		

Example 53: I. Stravinsky. *Threni. De Elegia prima*. Structural schema. x – choir sings the letters of the Hebrew alphabet (against a background of *pizzicato* strings); a₁ – choir recites *parlando sotto voce* (against a background of sustained chords); a₂ – choir sings in polyphonic textures (against a background of *tremolo* strings); b₁ – 2 tenors sing (diaphony I); b₂ – 2 tenors sing (diaphony II)

brief harmonic glosses give them a curious kind of nimbus⁶³⁵. The composer varies the parts intended for the choir, which either recites the text *parlando sotto voce* (a₁) or sings it in a polyphonic texture (a₂). The number of different “sound colours” is therefore limited to four: x, a₁, a₂, b. Stravinsky repeats the type of montage of these “sound colours” proposed in sections A (x a₁ a₂) and B (x b), but combines them with different verbal text (see Example 53).

Analysis of Stravinsky’s music, using the concept of the parton understood as sound unit with perceptual invariance, allowed us to emphasise the novelty and mastery of Stravinsky’s compositional technique. In order to achieve the desired order in the musical composition, this unity in variety effect, the composer *implicitly* referred to the basic regularities (properties) of our cognitive mechanisms, to the “properties of our ear”.

On the one hand, he continued the traditional ideas in the art of composition (e.g. the principles of isorhythm, cantus firmus, the idea of counterpoint), and on the other - he drew attention to the structural possibilities of the colour of sound (by exposing its similarity and contrast), and metric accents (by changing the prosody of repeated sound units).

Stravinsky, therefore, proposed a new technique for forming a musical piece as an ordered sound phenomenon, namely a technique for discontinuous montage of several selected sound ideas. The montage technique makes it possible to build musical pieces on the pattern of a colourful mosaic, having the characteristics of a distinctive structure with broken symmetry, which plays an important role in our sense of beauty.

635 Eric W. White, *Stravinsky. The Composer and His Works*, op. cit., p. 503.

13. “Chameleon” or stable creative personality

Stravinsky’s music in the context of national and progressive art

The widely accepted division of Stravinsky’s long-term (60-year) artistic activity into three periods: the Russian period (1908–1919), neoclassical period (1920–1954) and serial period (1954–1968) is a manifestation of the interpretation of his work from the perspective of the ideology of musical nationalism⁶³⁶ (connected with concept of *Volkgeist*), and of progress in art (associated with the idea of *Zukunftsmusik*, Schoenberg’s dodecaphony and pre-compositional series of pitch-classes as basic set).

Meanwhile, Stravinsky did not accept the philosophical concepts of *Volkgeist* and *Zukunftsmusik*, and he was not a supporter of either musical nationalism or the idea of progressive artistic activity. Although up until the 1920s he preferred Russian texts (both professional and folk poetry) and often used interval contours of melodies noted in folk song collections, but also in later years he created compositions using Russian or Old Church Slavic texts (for example the opera *Mavra*, 1922; *Otche Nash*, 1926; *Veruyu*, 1932; *Bogoroditse Dyevo*, 1934) and reached for collections of folk songs (composing for example *Scherzo a la Russe* [1944] and *Sonata for Two Pianos* [1944])⁶³⁷. Additionally, his works - composed both before the revolution and in later years - contain traces of references to popular songs and dances of different nations⁶³⁸. Stravinsky treated

636 According to Carl Dahlhaus (*Nationalism and Music*, in: *Between Romanticism and Modernism*, trans. Mary Whittall, Berkeley:University of California Press, 1980, p. 79–102) the genesis of musical nationalism should be sought in the concept of *Volkgeist* of Johann Gottfried von Herder (1744–1803), who claimed that “the spirit of a given nation” is most strongly expressed by folk music. In the second half of the nineteenth century, the concept of national art, rooted in the idea of *Volkgeist*, found recognition especially in Russia in the slogans proclaimed by Vladimir Stasov.

637 Only after the composer’s death was it found that in the second part of *Sonata for Two Pianos* (1943) the melic scheme of the theme of variation is in agreement with the Russian folk melody *Ne poy, ne poy* annotated in Matvey Bernard’s collection *Pesni russkogo naroda*, Moscow 1886, no. 50; quoted by Richard Taruskin in the book *Stravinsky and the Russian Traditions*, op. cit., p. 1640. See Example 22 a.

638 For example in the ballet *Petrushka* we hear the Austrian waltz by Joseph Lanner and the popular French song by Emil Spencer *La jambe en bois*; in *The Soldier’s Tale* there is Argentinian tango and American *ragtime*; in *Four Norwegian Moods* (1942) – Norwegian folk melodies.

the songs and dances of different countries, just like the composers of the classical era and previous centuries, namely as a specific musical “colour” or “costume”, more or less recognisable for the receivers of his music.

The composer believed that everyone “should have their passport”⁶³⁹ and should not scratch out the traces of their origin, but at the same time he argued that an artist must not fetishise their nationality, because art should emphasise universal values and connect people into one community that accepts the idea of beauty. He considered that everyone has only one place of birth and their original language of communication and prayer; for him - despite formal changes in citizenship - it was Russian and the tradition of Russian culture. In 1962, when after almost fifty years he travelled to his homeland, in an interview published in the pages of “Komsomolskaja Prawda” (27 September 1962) he said:

The language of music is a special language; it is not the same as the language of literature. It is not easy to know whether a piece of music has been written by a Russian or a person of some other nationality - a Frenchman or an Englishman. All my life I have spoken and thought in Russian. I have a Russian style. Perhaps this is not immediately apparent in my compositions; but it is there.⁶⁴⁰

Stravinsky always emphasised his natural relationship with his homeland, where he was ignored and boycotted for several decades⁶⁴¹. But at the same time, he felt he was a citizen of the world seeking that which connects the nations of Eastern and Western Europe, as well as America. He was in favour of universal art rooted in a varied cultural tradition and for the continuation of values that were the cornerstone of European culture. He combined the concept of cultural universalism with the traditional idea of beauty and the evangelical message of the common good.

World-wide military cataclysms of the last century influenced Stravinsky’s fate, his life journey and status as an emigrant, as a French citizen and then of the United States. Undoubtedly this direct encounter with diverse cultural tradition and the desire to “make it his own” influenced this diversity of his creative

639 In one of the press interviews, Stravinsky pointed to Scriabin as an example of a creator “without a passport,” whose music is not rooted in a native tradition. Compare Boris de Schloezer, *An Abridged Analysis* (1928), English translation Ezra Pound, in: Edwin Corle (ed.), *Igor Stravinsky; A Merle Armitage Book*, New York: Duell, Sloan & Pearce, 1949, p. 33.

640 Eric W. White, *Stravinsky*, Berkeley-Los Angeles: University of California Press, 1979, p. 591.

641 Compare Boris Schwarz, *Stravinsky in Soviet Russian Criticism*, “The Musical Quarterly” 1962 (48), p. 340–5.

output. But Stravinsky remained faithful both to his ideals of musical beauty and to his own method of composing the architecture of “musical buildings” with precisely selected sound units with perceptual invariance.

The composer never accepted the ideology of progress in art, ideology deprecating cultural tradition and propagating the historical necessity of subordinating the scores to the rigours of the abstract basic set and the necessity of “emancipation of dissonances”. The concept of the pre-compositional series of abstract pitch-classes, assuming the identity of its mirror arrangements, fascinated the philosophers of new music with its logic and analogy with the mathematical set theory. But this logic of relations between the abstract series of pitch-classes does not affect the auditory impression of similarity or contrast of sound, so important in a musical composition, because it generally bypasses the question of auditory experience and the conditioning of the mechanisms of our perception. The scores written according to the rules of dodecaphony (serialism) only provided “puzzles to be solved” to theoreticians who analysed the distribution of abstract pitch-classes on the pages of a given piece and their compatibility with the pre-compositional series. As the logic of serial relations refers only to the relationship between abstractly treated notes, Schoenberg believed that the scores written on the basis of a pre-compositional basic set are - fundamentally - intended for analysis of the logic of their notation: “Music need not be performed [...] for its logic is perfectly represented on the printed page”⁶⁴².

Stravinsky, on the other hand, decisively claimed that in the art of composition, musical logic should be subordinated to the empirical “logic of the ear”. In conversation with Robert Craft he confessed

I shall continue to trust my taste buds and *the logic of my ear*, quaint expressions which I may be able to amplify by adding that I require as much hearing at the piano as ever before. I know, too, that I will never cross the gulf from well-tempered pitches to sound effects and noise, and never abdicate the rule of my ears.⁶⁴³

This is also why he believed that dodecaphony limited the creative possibilities of composers, for it

. is similar to a prison. Dodecaphonists must constantly use twelve different tones. They can not use just the number they want: five, eleven or six tones. I do not feel obliged to continually use all twelve notes. But I do it, subordinating it to my imagination of

642 Dika Newlin, *Schoenberg Remembered: Diaries and Recollections (1938–76)*, New York: Pendragon Press 1980, p. 164.

643 Igor Stravinsky, *Themes and Conclusions*, op. cit., p. 33.

euphonic sound. If I wanted, I could write dissonantly in serial technique, like the atonalists. But the important thing is that I do not have to want that.⁶⁴⁴

The composer decided to write his scores in accordance with the idea of the pre-compositional basic pitch-class set when the opinion-forming critics accepted - propagated by Adorno - the philosophy of progressive art and ostentatiously began to deprecate his music⁶⁴⁵. Roland Bourdariat, the editor of Radiodiffusion Française, wrote in a letter to Stravinsky in April 1945:

Musicians here are divided into partisans for or against Messiaen and the chapel of ridiculous disciples that surrounds him, hypnotised by him [...]. These pupils hail the *Sacre* and *Noces* [...] but create scandals at performances of every other work of yours. Western music does not interest them, but only so-called Hindu rhythms and pseudo-Oriental melodies.[...] For these Messiaenists, the greatest modern composer is Schoenberg.⁶⁴⁶

And in the early fifties Pierre Boulez authoritatively declared: “since the discoveries of the Viennese School, all non-serial composers are useless”⁶⁴⁷, and accused Stravinsky of “sclerosis in all fields: harmonic and melodic, leading to a rigged, even rhythmic academism, where a painful atrophy occurs”⁶⁴⁸.

In order to start a discussion with progressive musical criticism, Stravinsky adapted Schoenberg’s idea of basic set to the notation of his scores, but he subordinated it to the empirical “logic of the ear” grounded in the similarity and contrast of sound-colour of interesting musical ideas and on the refined play between what is stable and what is changed or different. The composer then continued his own method of composing, consisting of the discontinuous technique of montage of selected sound-units (with perceptual invariance) emphasizing the effect of broken symmetry, and did not break with the cultural tradition.

644 Interview published in the pages of “New York Herald Tribune” 21 December 1952; quotation according to: Viktor Varunts, ed., *I.Stravinskiy: publitsist i sobesednik*, op. cit., p. 413.

645 See René Leibowitz, *Igor Strawinsky ou le choix de la misere musicale*, “Le Temps Modernes” 1946 no. 7.

646 Letter of 25 April 1945, quotation according to: Robert Craft (ed.), *Stravinsky. Selected correspondence*, vol. 2, op. cit., p. 515–6.

647 Pierre Boulez, *Schoenberg is dead*, in: *Stocktakings from an Apprenticeship*, English translation Stephen Walsh, Oxford: Clarendon, 1991, p. 214.

648 “une sclérose dans tous les domaines: harmonique et mélodique, où aboutit à un académisme truqué, rythmique même, où l’on voit se produire une pénible atrophie”. Pierre Boulez, *Strawinsky demeure*, in: Pierre Souvtchinsky (ed.), *Musique russe*, vol. 1, Paris: Presses Universitaires de France, 1953, p. 221.

His serial works evoke a new kind of euphonic sound, but they clearly refer to the old genres of religious and court music as well as to the traditional art of counterpoint⁶⁴⁹.

In his remarks, Stravinsky drew attention to the fact that in the post-war years, the artificial cult of the classics of dodecaphony replaced thorough criticism. The composer criticised Webern for his treatment of musical time, which did not take into account the limitations of our cognitive mechanisms. He believed that in the composer's work, the organisation of musical time, which takes into account the conditions of our perception and memory, is of fundamental importance. This is why he claimed that the tempo markings and the arrangements of notes in Webern's scores could be included in the category of *Papiermusik*.

Webern's time-scale is tiny, his quantity minute, his variety limited [...]. Admittedly Webern seems to put a low premium on the listener's sense of involvement. Not only is the music wholly unrhethorical but it does not invite participation in the argument of its own creation as, say, Beethoven's does, with its second subjects, fugal episodes, developments of subsidiary parts [...]. It is essentially static [...] because of attenuating changes of *tempo*, the effect seems to belong to the category of *Papiermusik*.⁶⁵⁰

According to Stravinsky, in the art of composition, understood as the experience of real sound, only the "logic of the ear", i.e. the audibly noticeable, distinctive construction of the euphonic musical phenomenon is important. On the other hand, the logic of relations between the pitch-classes abstracted from musical scores, logic referring only to the mathematical set theory, is an unnecessary task imposed on composers by the aggressive propaganda of the ideology of progress in art. And in Witold Lutosławski's opinion, dodecaphony propagated in the post-war years as a progressive technique of composition

caused negative phenomena. One of them is a large number of works without [...] values, works that could only be created thanks to the existence of this doctrine. {...}. The second, much more important negative phenomenon is [...] dulling the listener's sensitivity - and [...] that of the composer himself.⁶⁵¹

In the years dominated by the slogans of the avant-garde, Stravinsky's views failed to gain wider acceptance and understanding. It is only in the age of postmodernism that the 'validity' of his aesthetics and composer's *metier* is accented, as well as the positive influence on the way of shaping music in the passing century.

649 Compare Alicja Jarzębska, *Stravinsky's Serial Music as an Integration of Tradition and Originality*, "Musica Iagellonica", vol. 2, 1997, pp. 237–54.

650 Igor Stravinsky, *Themes and Conclusions*, op. cit., pp. 92, 93, 94.

651 W. Lutosławski, *Muzyka wczoraj, dziś i jutro* „Ruch Muzyczny” 1994, no 19, p. 4.

In the late twentieth century, Jonathan Cross wrote in the book *The Stravinsky Legacy* (1998):

It has become increasingly apparent in recent decades that Stravinsky’s music has had a far-reaching influence on the development of music in our century. Stravinsky’s modernist innovations - evident in such features as his music’s discontinuity [. . .], its ritualised anti-narrative, its novel rhythmic and formal structures, its articulation of new kinds of musical time and its reinterpretation of music and materials from the past - have helped shape much of the music of our time.⁶⁵²

New interpretation of stability and change

Stravinsky was aware of the novelty of the compositional method used in *The Rite of Spring*, though he did not specify what this meant. In a letter to Andrey Rimsky-Korsakov’ (from 7 March 1912) he wrote:

I have finished the entire first part (with instrumentation) and I am now composing the second. Our season in Paris begins May 10, and my new work will probably be performed at the end of it. My God, what happiness it will be for me when I hear it. It seems as if I am indulging in a bit of self-praise. But if you hear it, then you will understand what you and I have to talk about. It is as if twenty and not two years had passed since *The Firebird* was composed.⁶⁵³

However, this novelty was not properly recognised or evaluated by critics, so after several dozen years the composer in his *Poetics of Music*, emphasised that his new method of composing consisted of displaying a new type of “musical entity”⁶⁵⁴. From the time of writing *The Rite of Spring* the technique of hierarchical montage of precisely composed sound-units with perceptual invariance is a stable feature of Stravinsky’s music. Over the course of several decades of creative activity, his interests in cultural traditions changed, which is why he used varied “sound material” from which he shaped his “musical constructions”.

Thus, we can look at changes in Stravinsky’s activity as a composer from the perspective of the development of his artistic personality and changing interests in European and American cultural traditions. Here, we can distinguish six successive phases:

652 Jonathan Cross, *The Stravinsky Legacy*, Cambridge: University Press, 1998, p. I.

653 Vera Stravinsky, Robert Craft, *Stravinsky in Pictures and Documents*, op. cit., p. 84.

654 “the novelty of *The Rite* consisted not in the “writing,” not in the orchestration, not in the technical apparatus of the work, but in the musical entity”. Igor Stravinsky, *Poetics of Music*, op. cit., pp. 9–10.

- (1) **(1898) 1903–1908** – the initial phase of the composer’s activity: the acquisition of basic skills of noting imagined sounds in the score and forming a musical continuum out of them according to models adopted from Nikolai Rimsky-Korsakov (and his students Fyodor Akimenko and Vasiliy Kalafati);
- (2) **1909–1911** – the phase of searching for a new way of shaping the musical continuum: gradual resignation from the nineteenth-century paradigm of ‘processing’ musical ideas (*motivisch-thematische Arbeit*) and from the idea of ‘building’ musical works from melodic themes (as important, repetitive) and ‘bridges’ (as less important, non-repetitive sequence of sound). In Stravinsky’s works (e.g., in the final movement of *The Firebird*, and also in *Petrushka*), melodic themes are not evolutionarily ‘processed’. The melody was treated as a stable interval pattern being subject to rhythmic and ‘colouristic’ changes (change of instrumentation and articulation), and almost all sound-units were regarded as ‘important’ due to their frequent repetition;
- (3) **1912–1919** – the phase of crystallisation of the composer’s own aesthetics and *metier*, i.e., the “discovery” and reinforcement of a new composing technique: the technique of discontinuous montage of sound-units with perceptual invariance, and a new method of modification of repeated sound-units based on metrical displacement and the proportional change of the duration of metrical pulses. At that time, the composer wrote mainly vocal-instrumental works for Russian folk poetry, resigned from the typical orchestral ensemble of the Classical-Romantic era and composed chamber works with a varied combination of performance techniques. He proposed a new type of musical theatre rooted in the tradition of old travelling theatres and the ritualisation of important events in the life of the rural (Russian) community (*The Soldier’s Tale*, *The Fox*, *The Wedding*);
- (4) **1920–1939** – the phase of continuation of the pre-Romantic European musical tradition (among others, the idea of counterpoint). At that time, Stravinsky penetrated the possibilities of composing musical performances inspired by the European tradition (for example, Italian *commedia dell’arte*, French *ballet de cour* or Greek mythology) and then-contemporary proposals of the new theatre, where gesture and movement of the human body played a fundamental role. His instrumental music is dominated by such media (performance techniques) as an ensemble of brass instruments, piano and violin;
- (5) **1940–1951** – the phase of dialogue with American culture; at that time, Stravinsky composes mainly orchestral works that, on the one hand, fit into the Great American Symphony trend and, on the other hand, are a response to commissions from American film studios and revue theatres (although

they eventually do not function as film music or revue music); in addition, he writes his longest work: *The Rake's Progress* – a three-act opera being a continuation of English cultural traditions and a sum of his philosophical views and experience in composing music for theatre;

- (6) 1952–66 – the phase dominated by vocal-instrumental music for religious texts and marked by the adaptation of Schoenberg's idea of pre-compositional basic pitch class set (dodecaphonic technique).

After a short phase assimilating the principles of composing following the programme adopted by Nikolai Rimsky-Korsakov, Stravinsky relatively quickly found his own new, original way of creating music, breaking with the nineteenth-century, Germanic-romantic aesthetic-technical paradigm. While in the first and second phase the performance means characteristic of classical-romantic music are still dominant: piano (among others *Piano Sonata in F-sharp minor, Quatre études*), symphonic orchestra (*Symphony in E-flat major, Scherzo fantastique, Fireworks, The Firebird, Petrushka*), and also orchestra combined with vocal parts (opera *The Nightingale*, the suite *Faun and Shepherdess, The King of the Stars*), and songs for voice and piano (*Pastorale* for soprano vocalisation, songs with Russian text to words by symbolist poets: Gorodetsky, Verlaine, Balmont), in the next phases Stravinsky favoured different, precisely selected sound sources. Although he used the extended symphonic orchestra in *The Rite of Spring*, which fits in the nineteenth-century tendency to quantitatively and qualitatively expand the instrument group within four main groups: woodwinds, brass, percussion and strings, but from this rich instrumental ensemble he created a variety of instrumental chamber groupings of instruments whose tone colour and manner of sound articulation largely determined the specifics of the repeated “sound ideas”.

The **third period** (1912–1919) of Stravinsky's artistic activity (involving his stay in Switzerland during World War I) is dominated by vocal-instrumental works for Russian folk poetry for solo voices or a choir ensemble accompanied by a selected set of instruments. The choice of performance techniques in works composed at that time is diversified; the composer created homogeneous instrumental ensembles (for example, three different clarinets accompanying the contralto in *Berceuses du chat*, 1916), or combinations of sounds of brass and string instruments. For example, he juxtaposed a group of four brass instruments and four string instruments in such works as *Pribaoutki* (flute, cor anglais, clarinet,

bassoon – violin, viola, cello, double bass) and *Three Japanese Lyrics* (two flutes, two clarinets – two violins, viola, cello); in the last work, an ensemble of brass and string instruments is enriched with a piano⁶⁵⁵.

Stravinsky penetrated, among others, the creative potential of ‘sound material’ of unspecified and specified pitch. For example, he composed *The Soldier’s Tale* for an ensemble of percussion instruments (including drums of various sizes) and six instruments representing extreme registers of strings, wooden and brass wind instruments (violin – double bass, flute – bassoon, cornet – trombone); the score of *Renard* is written for a group of percussion instruments and four vocal parts (two tenors and two basses) and an ensemble of ten brass and string instruments (flute, oboe, clarinet, bassoon, two horns, trumpet – violin, viola, cello). On the other hand, the composer’s choice of performance techniques in *The Wedding* was based on the idea of contrasting ‘short’ and ‘long’ sounds with *staccato-legato* articulation; finally, he decided on an ensemble of vocal voices (solo voices and choir) and four pianos and a group of percussion instruments.

Resigning from a traditional orchestra ensemble, Stravinsky proposed a new look at performance techniques. Namely, he treated a selected group of instruments as a source of expressively contrasted sound-units, emphasising such factors as the different articulation of sounds (*staccato* vs *legato*), the contrastive register of pitches (high – low), the contrast of sound effects of specified vs. unspecified pitch, or the effect of homogeneous ‘movement’ of sounds (the selective or non-selective succession of sounds) creating the impression of a sound-unit with invariance for timbre. The struggle with this problem is reflected by attempts to use a different performance cast in *The Wedding* (*Les Noces*).

655 A similar ensemble of instruments was used by Maurice Ravel in his *Trois poèmes de Mallarmé* and by Arnold Schoenberg w *Pierrot lunaire*. Ravel repeated the ensemble proposed by Stravinsky, among others, for the purpose of presentation of these works by a similar group of performers at one concert. The analogy between the ensemble of *Three Japanese Lyrics* and that of *Pierrot lunaire* aroused many discussions about the influence of Schoenberg on Stravinsky’s artistic output. The authors of almost all monographs remind us that Stravinsky attended the performance of *Pierrot lunaire* in Berlin (December 1912) at the time of composing *Three Japanese Lyrics*. However, as Andriessen emphasises, Stravinsky composed one of these lyrics for this ensemble already before his departure to Berlin. Compare Louis Andriessen, Elmer Schönberger, *The Apollinian Clockwork. On Stravinsky*, English translation by Jeff Hamburg, Oxford-New York: Oxford University Press, 1989.

This preoccupation with the subject of tone material manifested itself also in my instrumentation of *Les Noces* [. . .]. While still at Morges I had tried out various forms of instrumentation, first of all for a large orchestra, which I gave up almost at once in view of the elaborate apparatus that the complexity of that form demanded. I next sought for a solution in a smaller ensemble. I began a score which required massed polyphonic effects: a mechanical piano and an electrically driven harmonium, a section of percussion instruments, and two Hungarian cymbalons. But there I was baulked by a fresh obstacle, namely, the great difficulty for the conductor of synchronizing the parts executed by instrumentalists and singers with those rendered by the mechanical players. I was thus compelled to abandon this idea also, although I had already orchestrated the first two scenes in that way, work which had demanded a great deal of strength and patience, but which was all pure loss. I did not touch *Les Noces* again for nearly four years [. . .]. It was at last decided that it should be staged at the beginning of June, 1923 [. . .] I saw clearly that the sustained, that is to say soufflé elements (the elements produced by the breath, as the ‘wind’ in an instrument ensemble) in my work would be best supported by an ensemble consisting exclusively of percussion instruments. I thus found my solution in the form of an orchestra comprising piano, timbals, bells, and xylophones, none of which instruments gives a precise note.⁶⁵⁶

What is also characteristic for the third period is Stravinsky’s fascination with the sound of instruments such as cimbalom⁶⁵⁷ and his interest in a specific mechanical instrument – the pianola⁶⁵⁸. The interest in the piano, as a solo instrument, was at that time associated with the family situation of the composer, who through his ‘easy pieces’ for four hands (*Trois pièces faciles*, 1915; *Cinq pièces*

656 Igor Stravinsky, *An Autobiography*, op. cit., p. 104–5.

657 The composer used the cimbalom in works such as *Renard*, *Ragtime for Eleven Instruments* and in the sketches *The Wedding* (from 1917). In his autobiography, Stravinsky recalled: “So I stayed quietly at Morges, working at *Renard*, [. . .]. There was at that time in Geneva a little restaurant with a small orchestra of string instruments, including a cymbalon, on which Aladár Rácz excelled. He is a Hungarian, and has since become recognised as a virtuoso. I was captivated by the instrument which delighted me by its rich, full tone and by the player’s direct contact with the strings through the little sticks held between his fingers, and even by its trapezoid shape. I wanted to get one, and begged Rácz to help me by making my wish known among his associates in Geneva, and, in fact, he did tell me of an old Hungarian who sold me one of these instruments. I carried it off to Morges in glee, and very soon learned to play it well enough to enable me to compose a part for cymbalon which I introduced into the little orchestra of *Renard*”. Igor Stravinsky, *An Autobiography*, op. cit., p. 61.

658 See Lex Lawson, *Stravinsky and the Pianola*, in: Jann Pasler (ed.), *Confronting Stravinsky: Man Musician, and Modernist*, op. cit., p. 284–301.

faciles, 1917) wanted to provide an entertaining and useful means of exercise for his children entering the world of music. In the works composed at that time, Stravinsky resigned from the composition of a traditional symphony orchestra, but it was during this period (in 1915) that he made his debut as a performer and conductor of an orchestral ensemble, presenting the audience with earlier composed orchestral works.

In the **fourth period** (1920–1939) of his creativity (associated with Stravinsky's settling in France), the composer penetrated, amongst others, the constructional possibilities of “sound material” obtained from wind instruments. In the 1920s, he composed pieces for groups of wind instruments (*Symphonies of Wind Instruments*, 1920; *Octet*, 1923) or an ensemble consisting of various wind instruments and low strings⁶⁵⁹. In his *Autobiography* Stravinsky wrote:

My special interest in wind instruments in various combinations had been roused when I was composing *Symphonies a la Memoire de Debussy*, and this interest had continued to grow during the ensuing period. Thus, after I had, in these *Symphonies*, used the ordinary wind orchestra (wood and brass), I added in *Mavra* double basses and violoncellos and, episodically, a little trio of two violins and viola. Having again used a wind ensemble for chamber music in the *Octuor*, I later undertook the composition of my *Concerto*⁶⁶⁰ which, as regards colour, is yet another combination - that of piano with a wind orchestra reinforced by double basses and timbals.⁶⁶⁰

In the interwar period, the role of percussion instruments in works composed at that time was limited to the sound of timpani (*The Fairy's Kiss*, 1928; *Violin Concerto in D*, 1931; *Card Game*, 1936; *Symphony in C*, 1938–40) combined with short harp and piano sounds (*Oedipus Rex*, 1927; *Symphony of Psalms*, 1930; *Perséphone*, 1934).

Stravinsky became interested in the constructive potential of sounds generated from string instruments. Referring to the Baroque concerto tradition, he contrasted a large group with a small number of similar string instruments, e.g., *concertino – ripieno* in *Pulcinella* (1920) and in *Capriccio for Piano and Orchestra* (1929). He also composed sound arrangements that emphasised the contrast between the quality of sound and articulation in an ensemble of similar

659 In the opera *Mavra* and *Symphony of Psalms* – these ‘low strings’ are cellos and double basses, in *Concerto for Piano and Wind Instruments* – only double basses. The full string section (in the form of a symphony orchestra) was used at the end of the twenties in works such as *Oedipus Rex*, *The Fairy's Kiss*, *Perséphone*, *Card Game*.

660 Igor Stravinsky, *An Autobiography*, op. cit., p. 104.

instruments. For example, in *Apollo* (1928) only a set of strings divided into the following six groups is used: violins I, violins II, violas, cellos I, cellos II, double basses.

Stravinsky’s interest in the virtuoso and articulative potential of the violin as a solo instrument (accompanied by an orchestra or a piano) at that time is reflected by such works as *Violin Concerto in D* (1931) and *Duo Concertant for Violin and Piano* (1932). He composed these works in co-operation with the violinist Samuel Dushkin (1891–1976), who remembered his participation in the composing process as follows:

My function was to advise Stravinsky how his ideas could best be adapted to the exigencies of the violin as a concert display instrument. At various intervals he would show me what he had just written, sometimes a page, sometimes only a few lines, sometimes half a movement. Then we discussed whatever suggestions I was able to make. Whenever he accepted one of my suggestions, even a simple change such as extending the range of the violin by stretching the phrase to the octave below and the octave above, Stravinsky would insist on altering the very foundations correspondingly. He behaved like an architect who if asked to change a room on the third floor had to go down to the foundations to keep the proportions of his whole structure.⁶⁶¹

In the 1920s, persuaded by Sergey Koussevitzky, Stravinsky wrote *Concerto for Piano and Wind Instruments* (1924), seeing himself as the soloist⁶⁶². Other piano compositions composed then (*Piano Sonata*, 1924; *Serenade in A*, 1925; *Capriccio for Piano and Orchestra*, 1929; *Concerto for Two Pianos*, 1935) were also written thinking of himself as a pianist-performer of his own works. The composer recalled that:

At the beginning of my career as a piano soloist I naturally suffered from stage fright, and for a long time I had a good deal of difficulty in overcoming it. It was only by habit and sustained effort that I managed, in time, to master my nerves and so to withstand one of the most distressing sensations that I know.⁶⁶³

His status as a concert pianist and conductor (mainly his own works) allowed Stravinsky to become financially independent from Diaghilev and his organisation. In October 1924, Stravinsky set out on a long *tournee* to many European

661 Samuel Dushkin, *Working with Stravinsky*, in: Edwin Corle (ed.), *Stravinsky*, op. cit., p. 186. See also Boris Schwarz, *Stravinsky, Dushkin, and the Violin*, in: Jann Pasler (ed.), *Confronting Stravinsky: Man Musician, and Modernist*, op. cit., pp. 302–9.

662 As a concert pianist, Stravinsky made his debut on May 22, 1924, playing this piece in the Paris Opera hall under the direction of Koussevitzky.

663 Igor Stravinsky, *An Autobiography*, op. cit., p. 114.

countries⁶⁶⁴, and at the end of that year - on a two-month concert tour around the United States, which turned out to be a great success.

I received the warmest and most hospitable welcome from musical societies [...] Judging by the full houses and the acclamations which I received, I flattered myself that I had achieved an undoubted success.⁶⁶⁵

In the twenties the Ballets Russes⁶⁶⁶ presented – apart from *The Wedding and Renard* - Stravinsky's next stage works such as: the ballets *Pulcinella* (1920), *Apollo* (1928), the operas *Mavra* (1922) and *Oedipus Rex* (1927) - opera-oratorio dedicated to Diaghilev on the occasion of the anniversary of his twenty musical seasons in Paris. Stravinsky also composed stage works commissioned by Ida Rubinstein (*The Fairy's Kiss*, 1928; *Perséphone*, 1934) and George Balanchine, for his ensemble, American Ballet (*Card Game*, 1936). In addition, he began to compose religious works for a cappella choir (on texts in the Old Church Slavic: *Otcze nasz*. *Wieruju*, *Bogorodice Diewo radujsia*). Choral groups also dominate in works such as *Symphony of Psalms* and *Oedipus Rex*. In his vocal-instrumental works, the composer reminded contemporary audiences of Latin (*Symphony of Psalms*, and *Oedipus Rex*), and also for the first time he reached for a text in French (*Perséphone*, the narrator in *Oedipus Rex*).

As already mentioned, in the early 1920s Stravinsky began to *explicitly* proclaim his artistic *credo* and actively participated in contemporary discussions on the concept of contemporary art. He combined his vision of the music of the twentieth century with, among others, the postulate to continue the tradition and heritage of Italian music and of Johann Sebastian Bach. In many works composed at that time there appears a variety of proposals for continuation, the idea of fugue, invention, toccata, instrumental arias or the idea of such works as *Brandenburg Concertos*.

In the mid-1930s Stravinsky decided to have contact with the youth studying musical composition. In the academic year 1935–1936, he participated (usually once a month) in musical composition courses conducted by Nadia Boulanger at École Normale. These activities were based on studying musical masterpieces (Stravinsky's works were also discussed, including *Perséphone* [1933] and *Concerto for Two Pianos* [1935]) and analysing and reviewing students' works.

664 Stravinsky also gave concerts in Warsaw (November 4 and 6); he conducted a performance of *Scherzo fantastique*, the *Pulcinella* suite, and played the *Concerto for Piano and Wind Instruments* conducted by Grzegorz Fitelberg.

665 Igor Stravinsky, *An Autobiography*, op. cit., p. 120, 121.

666 As is known, after Diaghilev's death in 1929, the Ballets Russes collapsed.

According to Maurice Perrin, who attended these courses, their decisive factor was always only auditory satisfaction – never his personal preferences or mental speculation of any kind.

When dealing with our student works, Stravinsky completely ignored his personal preferences. The subject of his considerations was only the use of means from the point of view of the goals intended by the composer-student. Only God knows how much of this work he didn't like! [. . .] Sometimes he would sit down at the piano to correct a passage. And this probably surprised me the most, because he never said: please use this chord, but hit a chord, listened to it, changed some note, listened again, changed another note, returned to the previous one, modified another voice, etc. always listening very carefully. The decisive factor was never any intellectual considerations, but only auditory satisfaction, which came not by mental speculation, but by fingers on the keyboard. No chord was catalogued for him or had any predetermined function. I must say that the result of this keyboard picking dumbfounded us: after the fourth or fifth attempt, the chord took on a wonderful, amazing shape that none of us would ever have been able to invent. (Stravinsky in this case had just spoken about ‘inventing’ the chord).⁶⁶⁷

Although the composer received French nationality (1934), he was deeply affected by the fact that his candidature for a member of the French Academy had not been accepted (1936)⁶⁶⁸. At the end of the 1930s, however, Stravinsky received strong proofs of recognition (and financial recognition) from across the

667 „En présence de nos travaux d'élèves, Strawinsky faisait totalement abstraction de ses préférences personnelles. Il voulait bien ne considérer que l'appropriation des moyens au but que l'élève-compositeur s'était fixé. Dieu sait pourtant si certains travaux devaient lui déplaire! [. . .] Parfois, il se mettait au piano lui-même, pour essayer d'améliorer un passage. Et c'est là peut-être qu'il m'étonnait le plus. Il ne disait pas: faites ceci, employez tel accord, non: il jouait un accord, l'écoutait, changeait une note, écoutait de nouveau, changeait une autre note, revenait au précédent, modifiait une autre voix, etc., toujours prêtant l'oreille attentivement; ce n'était jamais une considération intellectuelle qui décidait, mais le seul plaisir, ou la convenance de l'oreille, qu'il découvrait non pas par un détour cérébral, mais par tâtonnements de ses doigts sur le clavier. Pour lui, l'accord n'était pas catalogué et n'avait pas une fonction préétablie. Et je vous certifie que le résultat de ces tâtonnements nous laissait ébahis: le quatrième ou cinquième essai amenait un accord admirable, étonnant, qu'aucun de nous n'aurait jamais inventé. (Strawinsky disait précisément, dans ces cas-là, «inventer » un accord.)”

Maurice Perrin, *Strawinsky dans une classe de composition*, “Feuilles Musicales” (Lausanne) 1951, no 8, p. 208, 212.

668 According to the decision of members of the Institut de France on 25th January 1936, the chair left by Paul Dukas, who died in 1935, was taken over by the composer's French friend Florent Schmitt.

ocean, including a commission to write two works – the last ones that he composed in Europe: *Concerto in E-flat “Dumbarton Oaks”* for chamber orchestra⁶⁶⁹ (1938) and *Symphony in C* (1938–1940) for a traditional orchestral ensemble (two parts were composed in Europe, and further two were written already in America).

The fifth period of artistic activity (1940–51) concerns Stravinsky’s stay in the United States, where he left for in 1939 and received nationality in 1945. The composer’s settlement in the New World had a significant impact on his interest in American music culture. Stravinsky clearly marked the limits of his acceptance of this culture, which was dominated by the world of film, revue and jazz. The orchestral music that Stravinsky composed at that time: *Four Norwegian Moods* (1942), *Ode* (1943), *Scherzo à la Russe* (1944) and *Symphony in Three Movements* (1942–1945), was connected with his initial, but eventually abandoned, plans to write film music⁶⁷⁰.

Stravinsky did not reject commissions from the world of circus (*Circus Polka*, 1942) or Broadway revues (*Scènes de ballet*, 1944), either, but he never allowed commissioning institutions to interfere in the planned sound structure of his work. Most of his works composed in the 1940s represent instrumental music intended for a rather conventional symphony orchestra ensemble, where percussion is usually limited to timpani (*Danses Concertantes*, *Four Norwegian Moods*,

669 Stravinsky received a commission to write a concerto for chamber orchestra from Mr. and Mrs. Robert Woods Bliss of Dumbarton Oaks (Washington D.C.). They were known as generous patrons of the arts. *Concerto in E-flat “Dumbarton Oaks”* was written for 5 brass instruments (flute, clarinet in E flat, bassoon, two horns in F) and a group of 10 string instruments (3 violins, 3 violas, 2 cellos, 2 double basses).

670 In 1942, Stravinsky accepted a commission from Hollywood to write music for a film on the Nazi invasion of Norway; he made use of a collection of Norwegian folk songs (purchased from a second-hand bookshop in Los Angeles) on that occasion, but he withdrew from the agreement at the last moment and called his work *Four Norwegian Moods*, although he subsequently admitted that the name *Quatre pièces à la norvégienne* would have been better.

In *Ode* for orchestra (in memory of Natalia – Koussevitzky’s deceased wife), in the middle movement entitled *Eglogue*, he used music written originally for Orson Wells’s film based on Charlotte Brontë’s novel *Jane Eyre*.

Also in *Symphony in Three Movements*, the middle movement – the moving *Andante* – was composed as music for a scene from *The Song of Bernadette* – a film based on a book by Franz Werfel. Similarly, the score *Scherzo à la Russe* was originally written for a film on a military topic with the plot located in Russia.

Ode, The Rake's Progress; only in *Scherzo à la Russe* can we hear timpani alongside xylophone, cimbalom, triangle and drums). However, Stravinsky enriched the orchestral ensemble of instruments with piano and harp (in such works as *Scherzo, Symphony in Three Movements* or *Ebony Concerto*)⁶⁷¹.

A continuation of his earlier interests in piano music is *Sonata for Two Pianos* (1943), written for his own concert repertoire (performed, amongst others, in a duet with Nadia Boulanger), and a testimony to his fascination with a string ensemble is *Concerto in D* (“*Basle Concerto*”) for string orchestra (1946) dedicated to the Basler Kammerorchester and its conductor Paul Sacher. An example of further penetration of the possibility of construing a work from ‘sound material’ obtained from wind instruments is the *Mass* (1944–48) for chorus and 10 wind instruments⁶⁷².

The commission from American jazz musician, clarinettist Woody Herman (1913–1987), was in sympathy with Stravinsky’s interest in jazz bands. The composer then wrote *Ebony Concerto* (1945) for clarinet solo and jazz band⁶⁷³ including fifteen wind instruments (five saxophones, two clarinets, five trumpets, three trombones), four string instruments (piano, harp, double bass, guitar) and tom-toms, cimbalom and timpani.

In the 1940s, the continuation of the composer’s interest in musical theatre included works such as the ballet *Orpheus* for chamber orchestra (1947) commissioned by Lincoln Kirstein for the Ballet Society of New York⁶⁷⁴, and the opera *The Rake's Progress* (1951), inspired by ‘pictures from an exhibition’ by the English painter William Hogarth (1697–1764), in which the composer first used text in English.

671 The piano and harp – in a slightly different manner – were already used in the scores of *The Firebird, Petrushka, Oedipus Rex, Perséphone*.

672 *Mass* for mixed chorus (trebles, altos, tenors, basses) and double wind (2 oboes, cor anglais, 2 bassoons, 2 trumpets in B flat, 3 trombones); it has five movements: *Kyrie, Gloria, Credo, Sanctus, Agnus Dei*. The *Credo* is the centre of the *Mass*, and the other movements are grouped symmetrically round it. Stravinsky said, that his *Mass* was not composed for concert performance but for use in the church. (“*Stravinsky's Mass: A Notebook*”).

673 *Ebony Concerto* – for solo B flat clarinet and band (2 E flat alto saxophones, 2 B flat tenor saxophones, 1 E flat baritone saxophone, 1 B flat bass clarinet, 1 French horn, 5 B flat trumpets, 3 trombones, piano, harp, guitar, double-bass, tom-toms, cymbals, drums).

674 In composing *Orpheus*, Stravinsky worked in close collaboration with George Balanchine, who was responsible for the choreography.

The last, **sixth period** (1952–1966) of Stravinsky's creative works is dominated by vocal-instrumental pieces referring to the tradition of religious cantatas. Throughout the 1950s and 1960s, the composer used, almost exclusively, an abundance of religious texts, formulated in different languages (Latin, English, Hebrew), and thus composed works for a variety of vocal and instrumental ensembles, mostly orchestra in which wind instruments are preferred.

For example in *Canticum Sacrum ad Honorem Sancti Marci Nominis* (1955) the ensemble of performers includes a group of 15 wind instruments (flute, 3 oboes, 3 bassoons, 4 trumpets, 4 trombones), organ, and string instruments (harp and low strings: cellos, double basses), 2 solo voices (tenor, baritone) and choir. In *Threni* (1958), the group of 18 wind instruments⁶⁷⁵ includes amongst others sarrusophone and flugelhorn and the composer also used a full string section, piano, harp, celeste, timpani, tam-tam and also 6 solo voices (soprano, contralto, 2 tenors, bass and basso profondo). A group of 15 wind instruments⁶⁷⁶ and string group are also used in the 'sacred ballad' *Abraham and Isaac* for baritone and orchestra (1963). In turn in *Requiem Canticles* (1965) the sound source - apart from solo voices (contralto, bass) and the choir - there is a group of 15 wind instruments (4 flutes, 2 bassoons, 4 horns, 2 trumpets, 3 trombones), a group of strings with solo parts and harp, piano, celesta, xylophone, vibraphone, bells and timpani. And in the cantata *A Sermon, a Narrative, and a Prayer* (1962) for alto and tenor soli, speaker and chorus, the orchestra includes 19 wind instruments (2 flutes, 2 oboes, 2 clarinets, 2 bassoons – 4 horns, 3 trumpets, 3 trombones, tuba), string section⁶⁷⁷ and harp, piano, 3 tam-tams. In instrumental pieces composed in the 1960s for orchestra, such as *Movements* (1959) for piano and orchestra⁶⁷⁸, and *Variations* (1964) for orchestra⁶⁷⁹, the composer also used a

675 The wind section includes 18 instruments in total: 2 flutes, 3 oboes, 3 bassoons, sarrusophone, 4 horns, 3 trombones, tuba, flugelhorn.

676 The wind section consists of 3 flutes, including one alto, oboe, cor anglais, 2 clarinets, including one bass, 2 bassoons, horn, 2 trumpets, 2 trombones, tuba.

677 The numbers of the string players are specified as follows: 8 first violins, 7 second violins, 6 violas, 5 cellos, and 4 double basses.

678 *There is a group of 12 wind instruments* (2 flutes, 2 oboes, 2 clarinets, 1 bassoon, 2 trumpets, 3 trombones), harp, celesta and string quintet (6 first violins, 6 second violins, 4 violas, 5 cellos, and 2 double basses).

679 The wind section includes 21 instruments (3 flutes, 3 oboes, 3 clarinets, 2 bassoons, 4 horns, 3 trumpets, 3 trombones), harp, piano and string quartet (12 violins, 10 violas, 8 cellos, and 4 double-basses).

large group of winds and precisely defined the number of the instruments to be used, especially the strings.

Similarly to previous years, in the last period of his work Stravinsky also wrote pieces for various homogeneous or heterogeneous chamber ensembles of performers. In vocal-instrumental works, homogenous instrumental ensembles were used, for example in *Elegy for J.F.K.*, (1964) for baritone (or mezzo-soprano) and three clarinets, or *In Memoriam Dylan Thomas* (1954) for tenor, string quartet, four trombones.

Heterogeneous instrumental ensembles appear in works such as: in *Cantata* (1952) for mezzo-soprano, tenor, female chorus, 2 flutes, oboe, English horn, and cello; *Three Songs from William Shakespeare* (1953) for mezzo-soprano, flute, clarinet, viola, and *Introitus T.S. Eliot in memoriam* (1965) for 4 voices (2 tenors, 2 basses), 4 stringed instruments (harp, piano, viola, double bass) and 4 percussion instruments (2 timpani, 2 tam-tams).

In instrumental chamber works composed in the last period of his work a varied (in terms of instruments and number of players) line-up was used in such works as *Septet* (1953) for 3 winds (clarinet, horn, bassoon), 3 strings (violin, viola, cello) and piano; *Epitaphium* (1959) for flute, clarinet and harp; or *Double Canon* (1959) for string quartet.

In the last period of his creative activity, Stravinsky subordinated the notation of his scores to the idea of dodecaphony, i.e. the pre-compositional basic pitch class set, but continued to highlight the relationship between his music and the European tradition, especially the tradition of religious music or the tradition of court music, such as, for example, in the ballet *Agon*, where he found a prototype for some of the dance numbers in the French Court dances of the seventeenth century.

Stravinsky, in accordance with the views expressed that ‘art is essentially constructive’, for over 50 years, used the technique of montage of sound units (with perceptual invariance), enriching this with ever new ‘sound ideas’ referring to the rich European musical tradition, both eastern and western. On these two aspects of Stravinsky’s creative personality, namely the consistency of the views expressed with his own compositional practice, and the consistent treatment of the art of composition as architectural ‘sound building’ - has already been pointed out by Enrico Fubini in his book *The History of Music Aesthetics*. The author is convinced, that the way in which Stravinsky conceived the nature of music and the way in which he practised it throughout his long and busy life are one and the same.

One can easily find oneself in a quandary when attempting to evaluate the ideas of a composer: the two sides of his personality, the theorist and the practising musician, so frequently face in opposite directions, with the result that, in order to reconcile the two aspects of the personality concerned, one is obliged to ignore one or other of

them and separate off the man from the artist or vice versa. This is not the case with Stravinsky: there are the closest of links between his thinking, which was crystal clear and completely self-assured, and his work as a composer, which without any backtracking, went smoothly forwards from its earliest beginnings to its end.

That is to say, the way in which Stravinsky conceived the nature of music and the way in which he practised it throughout his long and busy life are one and the same. The different phases of his work, from the 'wild music' of his early years to his final twelve-note compositions, mark a series of changes that have bewildered even his admirers, and yet, paradoxically, they constitute a token of the unitary nature of his whole production: and what transcends all the passing changes of his style and technique and musical language is the way in which he makes use, in exactly the same uninhibited way, of Russian folk material, of Italianate vocal melody and opera buffa, of Romantic opera and Georgian plainchant. [...] His prodigious technique as a composer, together with the uninhibited way in which he took up the various promptings of the cultural world outside him and any musical tradition that came to hand, were all part of the pattern of his 'genius' – of his sapient musical game, [...] where everything is balance and calculation through which the breath of the speculative spirit blows⁶⁸⁰.

680 Enrico Fubini, *The History of Music Aesthetics*, trans. Michael Hatwell, London: Macmillan, 1990, pp. 365–66.

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