

The Cambridge Companion to Stravinsky

Stravinsky's work spanned the major part of the twentieth century and engaged with nearly all its principal compositional developments. This Companion reflects the breadth of Stravinsky's achievement and influence in essays by leading international scholars on a wide range of topics. It is divided into three parts dealing with the contexts within which Stravinsky worked (Russian, modernist and compositional), with his key compositions (Russian, neoclassical and serial) and with the reception of his ideas (through performance, analysis and criticism). The volume concludes with an interview with the leading Dutch composer Louis Andriessen and a major re-evaluation of 'Stravinsky and us' by Richard Taruskin.

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STRAVINSKY

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EDITED BY
Jonathan Cross



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Chronology of Stravinsky's life and works

ANTHONY GRITTEN

Year	Stravinsky's life	Major works
1882	Igor Fyodorovich Stravinsky born in Oranienbaum, east of St Petersburg (5 June [OS])	
1883	Wagner dies (13 February)	
1884		
1885		
1886		
1887		
1888		
1889		
1890		
1891	has first piano lessons; first meets future wife, Catherine Nossenko	
1892	hears his father sing in Glinka's <i>Ruslan and Lyudmila</i> (November)	
1893	glimpses Tchaikovsky at the Mariinsky Theatre; Tchaikovsky dies (25 October [OS])	
1894		
1895		
1896		
1897	Brahms dies (3 April)	
1898	composes earliest surviving composition, a Tarantella for piano	
1899		
1900		
1901	commences study of Law at University of St Petersburg; begins private lessons in harmony and counterpoint (November)	
1902	first visit to Rimsky-Korsakov (August); father dies (21 November [OS])	
1903		
1904		
1905	becomes engaged to Catherine (1 August [OS])	
1906	marries Catherine, b. 1881 (11 January [OS]); graduates from University of St Petersburg (May)	
1907	first child, Theodore, born (17 February [OS])	<i>Symphony in E\flat</i> , Op. 1 (1905–7) 22 Jan 1908 [OS], St Petersburg <i>The Faun and the Shepherdess</i> , Op. 2 (1906–7) 22 Jan 1908 [OS], St Petersburg
1908	daughter Lyudmila born (before Christmas); Rimsky-Korsakov dies (8 June [OS])	<i>Scherzo fantastique</i> , Op. 3 (1907–8) 6 February 1909 <i>Fireworks</i> , Op. 4 6 February 1909
1909		

(Cont.)

Year	Stravinsky's life	Major works
1910	meets Debussy and Cocteau (25 June); moves to Switzerland (late summer); son Sviatoslav Soulima born (23 September, Lausanne)	<i>The Firebird</i> (1909–10) 25 June 1910, Paris
1911	visits Rome with Ballets Russes (April); returns to Clarens (September)	<i>Petrushka</i> (1910–11) 13 June 1911, Paris <i>Zvezdolikiy</i> 19 April 1939, Brussels
1912	hears Wagner's <i>Parsifal</i> at Bayreuth with Diaghilev (20 August); meets Schoenberg (4 December) and hears <i>Pierrot lunaire</i> (8 December)	
1913	attends performance of Strauss's <i>Elektra</i> at Covent Garden (February); works with Ravel on performing version of Musorgsky's <i>Khovanshchina</i> (March–April); publishes the first of many polemical articles (29 May)	<i>The Rite of Spring</i> (1911–13) 29 May 1913, Paris
1914	moves family to Switzerland (January); birth of last child Milena (15 January, Leysin); Ansermet first conducts Stravinsky's music (2 April); first concert performance of <i>The Rite of Spring</i> (5 April, Paris); visits Ustilug and Kiev and collects volumes of Russian folk verse (July)	<i>The Nightingale</i> (1908–9 and 1913–14) 26 May 1914, Paris <i>Three Pieces for String Quartet</i> 19 May 1915, Paris
1915	inaugurates career as conductor (December); visits Rome (February) and Milan (April), meeting Italian Futurists Marinetti and Russolo	<i>Three Easy Pieces</i> (1914–15) 22 April 1918, Lausanne
1916		<i>Renard</i> 18 May 1922, Paris
1917	meets Picasso and Gide; Bolshevik revolution (7 November)	<i>Five Easy Pieces</i> 22 April 1918, Lausanne
1918	Debussy dies (25 March)	<i>The Soldier's Tale</i> 28 September 1918, Lausanne <i>Ragtime</i> (1917–18) 27 April 1920, London
1919		<i>Piano-Rag-Music</i> 8 November 1919, Lausanne
1920	moves family to Paris (June)	<i>Pulcinella</i> (1919–20) 15 May 1920, Paris <i>Symphonies of Wind Instruments</i> 10 June 1921, London <i>Concertino</i> 23 November 1920, New York
1921	begins pianola transcriptions of his works in Pleyel's studio in Paris (February); moves family to Biarritz (May); begins affair with Vera Sudeikina (14 July); Ballets Russes present Tchaikovsky's <i>Sleeping Beauty</i> in London (2 November)	
1922		<i>Mavra</i> (1921–2) 3 June 1922, Paris
1923	meets Landowska (25 June); meets Busoni in Weimar (19 August); makes first recording, of <i>Octet</i> , in Paris (November)	<i>Les Noces</i> (1914–23) 13 June 1923, Paris <i>Octet</i> (1922–3) 18 October 1923, Paris

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(Cont.)

Year	Stravinsky's life	Major works
1924	meets Lourié while in Brussels (14 January); moves family to Nice (25 September); inaugurates career as pianist (22 May); European concert tour (October–December)	Concerto for Piano and Wind Instruments (1923–4) 22 May 1924, Paris Sonata for piano 16 July 1925, Donaueschingen
1925	makes first North American tour (January–March), meeting Gershwin (7 January); seals first recording contract, with Brunswick Records (14 March); performs at ISCM festival (8 September, Venice)	Serenade in A 25 November 1925, Frankfurt
1926	conducts <i>The Rite of Spring</i> for the first time (28 February, Amsterdam); spiritual crisis and religious epiphany (March, Padua); meets Maritain (10 June)	
1927	conducts first full concert, in Paris (10 February), and first broadcast concert, in London (19 June)	<i>Oedipus Rex</i> (1926–7) 30 May 1927, Paris
1928	Balanchine first choreographs Stravinsky (<i>Apollon musagète</i> , Ballets Russes, 12 June, Paris)	<i>Apollon musagète</i> (1927–8) 27 April 1928, Washington DC <i>The Fairy's Kiss</i> 27 November 1928, Paris
1929	death of Diaghilev (19 August); first recording of <i>The Rite of Spring</i> , conducted by Stravinsky in Paris (7–10 May)	<i>Capriccio</i> (1928–9) 6 December 1929, Paris
1930	recordings in Paris (8–10 May); concert tour (October–December)	<i>Symphony of Psalms</i> 13 December 1930, Brussels
1931	moves family to Voreppe (16 June); concert tour with Dushkin (October–December)	Violin Concerto 23 October 1931, Berlin
1932	recordings in Paris (6–9 May)	<i>Duo concertant</i> 28 October 1932, Berlin
1933	concert tour with Dushkin (February–March)	
1934	given French citizenship (4 June); recordings in London (July); meets Berg, in Venice (11 September)	<i>Perséphone</i> (1933–4) 30 April 1934, Paris
1935	second North American tour (January–April); meets Mussolini in Rome (May); recordings in Paris (October); publishes first volume of autobiography	Concerto for Two Solo Pianos (1932–5) 21 November 1935, Paris
1936	failed application for membership in the Académie des Beaux-Arts (January 1936); South American tour (April–June)	<i>Jeu de cartes</i> (1935–6) 27 April 1937, New York
1937	third North American tour, with Dushkin (January–May)	
1938	daughter Lyudmila dies (30 November)	Concerto in Eb, 'Dumbarton Oaks' (1937–8) 8 May 1938, Washington DC
1939	wife Catherine and mother Anna die (2 March and 7 June, Sancellemoz); sails to New York (September); gives Norton lectures [nos. 1–3] at Harvard University (October–November)	
1940	marries Vera in Bedford, MA (9 March); moves to Los Angeles (June)	Symphony in C (1938–40) 7 November 1940, Chicago
1941	Disney's <i>Fantasia</i> uses excerpts from <i>The Rite of Spring</i>	

xii Chronology

(Cont.)

Year	Stravinsky's life	Major works
1942	listens to radio broadcast of Shostakovich's 'Leningrad' Symphony (19 July)	<i>Dances concertantes</i> (1940–42) 8 February 1942, Los Angeles <i>Circus Polka</i> (1941–2) 14 January 1944, Cambridge, MA
1943		<i>Ode</i> 8 October 1943, Boston
1944		Sonata for Two Pianos (1943–4) 2 August 1944, Madison, Wisconsin <i>Scènes de ballet</i> 24 November 1944, Philadelphia
1945	given US citizenship (28 December)	<i>Symphony in Three Movements</i> (1942–5) 24 January 1946, New York <i>Ebony Concerto</i> 25 March 1946, New York
1946		Concerto in D 27 January 1947, Basle
1947		<i>Orpheus</i> (1946–7) 28 April 1948, New York
1948	first meets Robert Craft (spring); appears on the cover of <i>Time</i> (July)	Mass (1944–8) 27 October 1948, Milan
1949	Craft joins the Stravinsky household (1 June)	
1950		
1951	makes first trip to Europe since 1939 (August); Schoenberg dies (13 July)	<i>The Rake's Progress</i> (1947–51) 11 September 1951, Venice
1952	attends Craft's rehearsals of Schoenberg (February, September); hears Boulez and Messiaen perform Boulez's <i>Structures Ia</i> (7 May)	Cantata (1951–2) 11 November 1952, Los Angeles
1953	meets Dylan Thomas (May)	Septet (1952–3) 23 January 1954, Washington DC
1954	European tour (April–June); first televised concert of Stravinsky (Chicago WGN)	
1955	visits Webern's grave (24 April); recordings in Hollywood (28 July)	<i>Canticum sacrum</i> 13 September 1956, Venice
1956	visits Lisbon, Barcelona, Naples, Gesualdo, Palermo, Athens, Mycenae, Istanbul (June–September)	
1957	hears Boulez's <i>Le Marteau sans maître</i> in Los Angeles (11 March); first TV documentary on the composer (NBC)	<i>Agon</i> (1953–7) 1 December 1957, New York
1958	European tour (October–December)	<i>Threni</i> (1957–8) 23 September 1958, Venice
1959	visits Japan (April–May); visits Britain and sees Olivier in <i>Coriolanus</i> (September); publication of the first of the Stravinsky–Craft <i>Conversations</i> books	<i>Movements</i> (1958–9) 10 January 1960, New York
1960	tours Latin America (August–September)	<i>Monumentum pro Gesualdo di Venosa</i> (ad CD Annum) 27 September 1960, Venice
1961	invited to sit on the editorial board for <i>Perspectives of New Music</i> ; concerts in Mexico (April); European tour (September–October); Australasian tour (November–December)	<i>A Sermon, a Narrative, and a Prayer</i> (1960–61) 23 February 1962, Basle

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(Cont.)

1962	dinner at the White House (18 January); South African tour (May–June); visits Russia (September–October); recordings in Toronto (November–December)	<i>The Flood</i> (1961–2) 14 June 1962, CBS TV (USA)
1963	European tour (April–June); recordings in New York (December)	<i>Abraham and Isaac</i> (1962–3) 23 August 1964, Jerusalem
1964		<i>Variations (Aldous Huxley in memoriam)</i> (1963–4) 17 April 1965, Chicago
1965	European tour (May–June); recordings in Hollywood (August, October–November); Eliot dies (January)	<i>Introitus (T. S. Eliot in memoriam)</i> 17 April 1965, Chicago
1966	European tour (May–June)	<i>Requiem Canticles</i> (1965–6) 8 October 1966, Princeton University
1967	last recording (18 January, Hollywood); last concert (17 May, Toronto)	
1968	visits Switzerland and Paris (September–November)	
1969	in hospital in New York (May–June); Ansermet and Adorno die (20 February, 6 August)	
1970		
1971	dies in New York (6 April); given funeral and burial in Venice (15 April)	

Notes:

1 Works are listed in the year of their completion.

2 Dates of premieres are of the first public complete performance of the principal version of the work.

Preface and acknowledgements

Born in the nineteenth century, Stravinsky became one of the dominant creative figures of the twentieth, and his influence is still strongly felt into the twenty-first. The contributions to this volume reflect the range of Stravinsky's impact on many aspects of current musical and musicological life. They offer a broad spectrum of historical, critical and interpretative approaches to the composer and his music: Stravinsky the Russian, the modernist, the neoclassicist, the serialist, the dramatist. The chapters also look at the fascinating ways in which Stravinsky and his ideas have been received by performers, critics, analysts and composers. The final chapter proposes that the twentieth century was indeed 'Stravinsky's century' and that a 'Stravinskian' attitude pervades much recent musical thought and practice.

I owe an enormous debt of gratitude to Kathryn Puffett for her support; indeed, without her help, the Companion might never have appeared at all. I am also immensely grateful for her expert setting of many of the music examples. Michael Downes gave invaluable editorial advice during the final stages of the preparation of this volume. Thanks, too, to Penny Souster at CUP, who has, as always, encouraged and cajoled in equal measure, and to Anthony Gritten for his assistance with the chronological work list. Above all, thanks to Emma who has been there throughout and who makes it all worthwhile.

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