

## Notes

### 1 Stravinsky's Russian origins

- 1 Robert Craft, *Stravinsky: Chronicle of a Friendship, 1948–71* (London: Alfred A. Knopf, 1972), 295.
- 2 See, for example, his fifth Harvard lecture, 'The avatars of Russian music', in *Poetics of Music in the Form of Six Lessons*, trans. Arthur Knodel and Ingolf Dahl (Cambridge, MA: Harvard University Press, 1947).
- 3 Craft, *Chronicle of a Friendship*, 185, 183.
- 4 Both Stravinsky and Nabokov grew up in St Petersburg and emigrated after the 1917 Revolution, first to France and then to the United States. The works of both are renowned for their apparent stylistic independence.
- 5 Richard Taruskin, *Stravinsky and the Russian Traditions: a Biography of the Works Through Mavra* (Oxford: Oxford University Press, 1996); Stephen Walsh, *Stravinsky: a Creative Spring: Russia and France 1882–1934* (London: Jonathan Cape, 1999).
- 6 Craft, *Chronicle of a Friendship*, 195.
- 7 Mikhail Druskin, *Igor Stravinsky: his Personality, Works and Views*, trans. Martin Cooper (Cambridge: Cambridge University Press, 1983), 2.
- 8 See Appendix 3 in Rosamund Bartlett, *Wagner and Russia* (Cambridge: Cambridge University Press, 1995), 304–5, which shows the percentage of Russian works in the repertoire each season between 1890 and 1914.
- 9 Igor Stravinsky and Robert Craft, *Expositions and Developments* (London: Faber and Faber, 1962), 66.
- 10 See Walsh, *Stravinsky: a Creative Spring*, 53.
- 11 I. F. Stravinsky, *Perepiska s russkiimi korrespondentami: materialy k biografii*, ed. Viktor Varunts, 2 vols. (Moscow: Kompozitor, 1997, 2000), Vol. 1.
- 12 Stravinsky and Craft, *Expositions and Developments*, 66.
- 13 Walsh, *Stravinsky: a Creative Spring*, 65.
- 14 V. Kamensky (ed.), *The World of Art Movement in Early 20th-Century Russia* (Leningrad: Aurora, 1991), 20.
- 15 Taruskin, *Stravinsky and the Russian Traditions*, 375.
- 16 *Ibid.*, 376, 377.
- 17 Walsh, *Stravinsky: a Creative Spring*, 108.
- 18 *Russkaya muzykal'naya gazeta*, 51/52 (1901), col. 1334; cited in Varunts, *Perepiska s russkiimi korrespondentami*, vol. 1, 110.
- 19 Walsh, *Stravinsky: a Creative Spring*, 74.
- 20 Taruskin, *Stravinsky and the Russian Traditions*, 376–7.
- 21 *Ibid.*, 352.
- 22 John E. Malmstad and Nikolay Bogomolov, *Mikhail Kuzmin: a Life in Art* (Cambridge, MA: Harvard University Press, 1999), 126.
- 23 Taruskin, *Stravinsky and the Russian Traditions*, 355.
- 24 Walsh, *Stravinsky: a Creative Spring*, 543.
- 25 It is interesting that Stravinsky felt aristocratic taste, such as that of Tchaikovsky, was no less Russian than what was 'peasant-like'. See Taruskin, *Stravinsky and the Russian Traditions*, 1533.
- 26 For further details, see *ibid.*, 524–5. See also Rosamund Bartlett, 'Diaghilev as musician and concert organizer', in Ann Kodicek (ed.), *Diaghilev, Creator of the Ballets Russes: Art, Music, Dance* (London: Barbican Art Gallery/Lund Humphries, 1996), 49–52.
- 27 Taruskin, *Stravinsky and the Russian Traditions*, 524–5.
- 28 Stravinsky and Craft, *Expositions and Developments*, 34–5.
- 29 Druskin, *Igor Stravinsky*, 15.
- 30 Stravinsky and Craft, *Memories and Commentaries* (London: Faber and Faber, 1962), 29.
- 31 L. Belyakaeva-Kazanskaya, 'Stepan Mitusov. 2: Khronika neomrachennoi družby: Stravinskii i Mitusov', in *Ekho serebryannogo veka* (St Petersburg: Kanon, 1998), 36.
- 32 L. Belyakaeva-Kazanskaya, 'Stepan Mitusov. 1: ryadom s Rerikhom', in *Ekho serebryannogo veka*, 24.
- 33 See Taruskin, *Stravinsky and the Russian Traditions*, vol. 1, 502–18; and Beverly Whitney Kean, *All the Empty Palaces: the Merchant Patrons of Pre-Revolutionary Russia* (London: Barrie & Jenkins, 1983), for a history of neo-nationalism in the Russian arts.
- 34 See Taruskin, *Stravinsky and the Russian Traditions*, 497–502, for a discussion of the process of denationalisation in Russian music.

- 35 Taruskin, *Stravinsky and the Russian Traditions*, 615.
- 36 See *ibid.*, 692–3.
- 37 For an extended survey of the musical sources for *Petrushka*, see Taruskin, *Stravinsky and the Russian Traditions*, 695–737.
- 38 Cited in *ibid.*, 764.
- 39 See *ibid.*, 851–2.
- 40 See *ibid.*, 849–966, for a comprehensive history of the work's composition.
- 41 *Ibid.*, 18.
- 42 *Ibid.*, 954.
- 43 *Ibid.*, 1449–1502.
- 44 *Ibid.*, 1133.
- 45 Richard Gustafson, *Leo Tolstoy, Resident and Stranger: a Study in Fiction and Theology*, (Princeton: Princeton University Press, 1986), xiii.
- 46 Druskin, *Igor Stravinsky*, chap. 10.
- 47 *Ibid.*, 133.
- 48 B. A. Uspensky, *Semiotika ikona* (Tartu: Tartu University Press, 1971), cited in Druskin, *Igor Stravinsky*, 128 (no page reference given).
- 49 Pavel Florensky, 'Obratnaya perspektiva', *Trudy po znakovym sistemam* 3 (1967), 402; cited in Druskin, *Igor Stravinsky*, 128.
- 50 See Taruskin, *Stravinsky and the Russian Traditions*, 1126–34.
- 51 Walsh, *Stravinsky: a Creative Spring*, 329.
- 52 *Ibid.*, 433.
- 53 *Ibid.*, 434.
- 54 Taruskin, *Stravinsky and the Russian Traditions*, 13.
- 2 Stravinsky as modernist**
- 1 See Richard Taruskin's monumental study of the Russian Stravinsky: *Stravinsky and the Russian Traditions: a Biography of the Works through Mavra* (Oxford: Oxford University Press, 1996). But I am primarily concerned here with the Parisian Stravinsky.
- 2 There are many other portraits of Stravinsky. See Glenn Watkins's account of portraits of Stravinsky from 1913–16 in his *Pyramids at the Louvre: Music, Culture, and Collage from Stravinsky to the Postmodernists* (Cambridge, MA: Belknap Press, 1994), 243ff.
- 3 See Igor Stravinsky and Robert Craft, *Memories and Commentaries* (London: Faber and Faber, 1960), 103ff. The quotation is from p. 122f.
- 4 *Ibid.*, 73ff. Stravinsky had read M. Teste before 1914, and asked Valéry to comment on his *Poetics of Music*.
- 5 Taruskin, *Stravinsky and the Russian Traditions*, and Stephen Walsh, *Stravinsky: a Creative Spring: Russia and France 1882–1934* (London: Jonathan Cape, 1999).
- 6 *Stravinsky: Selected Correspondence*, ed. and with commentaries by Robert Craft, 3 vols (London: Faber and Faber, 1982–5), vol. 2, 189.
- 7 He grew up with a big library, read and spoke German and French, and in his early twenties read Wilde, Hoffmann and Maeterlinck, and saw Chekhov and Ostrovsky, Tolstoy, Gorky and Shakespeare. See Michael Oliver, *Igor Stravinsky* (London: Phaidon, 1995), 25.
- 8 *Stravinsky in Conversation with Robert Craft* (Harmondsworth: Penguin, 1962), 108.
- 9 Igor Stravinsky and Robert Craft, *Expositions and Developments* (London: Faber and Faber, 1962), 115.
- 10 Diaghilev was interested in performing Balla's *Macchina tipografica* (1914); he was impressed by Futurist events in London; he mooted an alliance with Marinetti in 1915; and with Stravinsky he planned a restaging of *Feux d'artifice* (which had previously been performed by Loïe Fuller) by Giacomo Balla, to be performed in Paris in 1917. But the first performance was a fiasco. Diaghilev dropped *Feux d'artifice* and cancelled plans for a Futurist version of *The Nightingale*. See the account in Gunter Berghaus, *Italian Futurist Theatre* (Oxford: Clarendon, 1998), 253ff.
- 11 See, for example, Lawrence Rainey, *Institutions of Modernism* (New Haven: Yale University Press, 1998).
- 12 W. H. Auden, 'On the circuit', in *Collected Poems*, ed. Edward Mendelson (London: Faber and Faber, 1976), 549.
- 13 Oliver, *Igor Stravinsky*, 35, echoing the general view.
- 14 Watkins, *Pyramids at the Louvre*, 321.
- 15 Walsh, *Stravinsky: a Creative Spring (passim)*.
- 16 Oliver, *Igor Stravinsky*, 60.
- 17 *Stravinsky in Conversation*, 138ff.
- 18 For a brief account of this in the early period, see Christopher Butler, *Early Modernism* (Oxford: Clarendon, 1994), 106–23. See also William Rubin (ed.), *Primitivism in Twentieth Century Art: Affinity of the Tribal and the Modern* (New York: Museum of Modern Art, 1984), and Jill Lloyd, *German Expressionism: Primitivism and Modernity* (New Haven: Yale University Press, 1991).
- 19 Watkins, *Pyramids at the Louvre*, 255.
- 20 *Ibid.*, 262.
- 21 *Ibid.*, 231.
- 22 *Ibid.*, 216.
- 23 John Berger, *Success and Failure of Picasso* (Harmondsworth: Penguin, 1965), 90ff.

24 See Nancy Perloff, *The Art of the Everyday: Popular Entertainment and the Circle of Erik Satie* (Oxford: Clarendon, 1991).

25 Stravinsky, *Chronicle of My Life* (London: Victor Gollancz, 1936), 130; Roman Vlad, *Stravinsky*, trans. Frederick and Ann Fuller, 2nd edn. (London: Oxford University Press, 1967), 56.

26 Theodor W. Adorno, *Philosophy of Modern Music*, trans. Anne G. Mitchell and Wesley V. Blomster (London: Sheed and Ward, 1973), 170, 171.

27 Constant Lambert, *Music Ho!* (London: Faber and Faber, 1934; repr. 1966), 74–6.

28 Stravinsky and Craft, *Expositions and Developments*, 113.

29 Stephen Walsh, *The Music of Stravinsky* (Oxford: Oxford University Press, 1993), 96.

30 This statement comes from an article published in New York in a journal called *The Arts*; cited in Walsh, *Stravinsky: a Creative Spring*, 24.

31 See Walsh, *Stravinsky: a Creative Spring*, 431ff, discussing the influence of Lourié and Maritain.

32 Oliver, *Igor Stravinsky*, 217, citing the *Chronicle*.

33 T. S. Eliot, ‘Tradition and the individual talent’, in *The Sacred Wood* (London: Methuen, 1920; repr. 1960), 48.

34 *Ibid.*, 49.

35 T. E. Hulme, in Karen Csengeri (ed.), *The Collected Writings of T. E. Hulme* (Oxford: Clarendon, 1994), 61.

36 *Expositions and Developments*, 118.

37 Schoenberg, diary entry 1928, in *Style and Idea*, ed. Leonard Stein, trans. Leo Black (London: Faber and Faber, 1975), 482.

38 Stravinsky, *Poetics of Music in the Form of Six Lessons* (Cambridge, MA: Harvard University Press, 1947; repr. 1998), 80ff.

39 Dermé, ‘Quand le symbolisme fut mort’, a programmatic statement for his *North South*, cited in Peter Nicholls, *Modernisms* (Basingstoke: Macmillan, 1995), 243.

40 Cited in Nicholls, *Modernisms*, 245.

41 T. S. Eliot, ‘Ulysses, order, and myth’, *Dial*, 65/5 (November 1923), 483.

42 ‘Without the capacity for adaptation of a Picasso – who, having lost if temporarily his iconoclastic fervor, retreated into a highly productive self involvement – or the social utopianism of a Léger (or the Purists), most of the pre-war members of the Parisian avant garde had little to fall back on . . . the unqualified optimism of the pre-war period was an outmoded point of view. Henceforth a desperate effort to resuscitate a fading vision

of a hegemonic “West” would compel attention in French cultural circles.’ Kenneth E. Silver, *Esprit de Corps: the Art of the Parisian Avant Garde and the First World War, 1914–1935* (Princeton: Princeton University Press, 1989), 360. You had to be a classicist or a *constructeur*, and ‘the world of the Parisian avant garde was left with a bankrupt social identity’ (*ibid.*, 361).

43 In its latest form in her *The Picasso Papers* (Cambridge, MA: MIT, 1999).

44 For a recent elegy from this point of view, see T. J. Clark, *Farewell to an Idea* (New Haven: Yale University Press, 1999). Clark comments on modernism – which ‘had two great wishes’, just as if it were one person – as ‘tied to, and propelled by, one central process: the accumulation of capital’ (7). He adds, ‘if I cannot have the proletariat as my chosen people any longer, at least capitalism remains my Satan’ (8). This orientation does not seem to prevent the brilliant interpretation of particular works in the rest of the book – but it does select them.

45 Walsh, *The Music of Igor Stravinsky*, 168–78.

46 Letter of 31 August 1953, in *Selected Correspondence*, vol. 1, 287.

47 Watkins, *Pyramids at the Louvre*, 365.

48 See Judith Mackrell, *Reading Dance* (London: Michael Joseph, 1997), 53ff.

### 3 Stravinsky in context

1 Richard Taruskin, *Stravinsky and the Russian Traditions: a Biography of the Works Through Mavra* (Oxford: Oxford University Press, 1996), 1675.

2 *Ibid.*, 662.

3 *Ibid.*, 1675.

4 Richard Taruskin, ‘Stravinsky and the subhuman. A myth of the 20th century: *The Rite of Spring*, the tradition of the new, and “the music itself”’; in *Defining Russia Musically* (Princeton: Princeton University Press, 1997), especially 460–65. See also Taruskin’s ‘Stravinsky and us’ in this volume.

5 See the arguments summarised in Marc A. Weiner, *Richard Wagner and the Anti-Semitic Imagination* (Lincoln, NE: University of Nebraska Press, 1995).

6 Stephen Walsh, *Stravinsky: a Creative Spring: Russia and France 1882–1934* (London: Jonathan Cape, 1999), 376.

7 Jonathan Cross, *The Stravinsky Legacy* (Cambridge: Cambridge University Press, 1998), 239.

8 Walsh, *Stravinsky: a Creative Spring*, 260.

9 Arnold Schoenberg, *Style and Idea*, ed. Leonard Stein, trans. Leo Black (London: Faber and Faber, 1975), 174.

- 10 This polarisation is at its most highly charged in Adorno's *Philosophy of Modern Music*: 'Schoenberg and progress', 'Stravinsky and restoration'. For a much more recent formulation of essential difference not predicated on the argument that Schoenberg is good, Stravinsky bad, see Pieter C. van den Toorn, 'Neoclassicism and its definitions', in James M. Baker, David W. Beach and Jonathan W. Bernard (eds.), *Music Theory in Concept and Practice*, (Rochester, NY: University of Rochester Press, 1997), 154–5.
- 11 Igor Stravinsky, *An Autobiography* (New York: Steiner, 1958), 100. (First published in French, two volumes, 1935–6.)
- 12 Walsh, *Stravinsky: a Creative Spring*, 260.
- 13 Igor Stravinsky, *Poetics of Music*, trans. Arthur Knodel and Ingolf Dahl (New York: Vintage, 1947), 14.
- 14 Igor Stravinsky and Robert Craft, *Dialogues* (London: Faber and Faber, 1982), p. 107. Arthur Lourié was an early proponent of the idea that 'Schönberg may be considered the *Thesis* and Stravinsky the *Antithesis*. Schönberg's thesis is an egocentric conception dominated by personal and esthetic elements which assume the significance of a fetish... Stravinsky's whole aim, on the other hand, is to overcome the temptations of fetishism in art, as well as the individualistic conception of a self-imposed esthetic principle.' ('Neogothic and neoclassic', *Modern Music* 5 (1928), cited in Walsh, *Stravinsky: a Creative Spring*, 461.)
- 15 Stravinsky and Craft, *Dialogues*, 108.
- 16 See Taruskin, *Stravinsky and the Russian Traditions*, 1022.
- 17 *Ibid.*
- 18 Allen Forte, *The Harmonic Organization of 'The Rite of Spring'* (New Haven: Yale University Press, 1978). See also *Music Analysis* 5/2–3 (1986), 313–37.
- 19 Pierre Boulez, *Conversations with Célestin Delègue* (London: Eulenberg, 1976), 31.
- 20 See *The Boulez–Cage Correspondence*, ed. Jean-Jacques Nattiez, trans. Robert Samuels (Cambridge: Cambridge University Press, 1993).
- 21 Boulez, *Conversations*, 17.
- 22 Pierre Boulez, *Orientations*, ed. Jean-Jacques Nattiez, trans. Martin Cooper (London: Faber and Faber, 1986), 355.
- 23 See the critical discussion of this topic in Jonathan Kramer, *The Time of Music* (New York: Schirmer, 1988), and Alexander Rehding, 'Towards a "logic of discontinuity" in Stravinsky's *Symphonies of Wind Instruments*: Hasty, Kramer and Straus reconsidered', *Music Analysis* 17/1 (1998), 39–63.
- 24 In a brief note written towards the end of his life, Schoenberg referred to 'a turn – perhaps you would call it to the Apollonian side – in the Suite for Seven Instruments, Op. 29 [1925–6]'; *Style and Idea*, 110.
- 25 The reference is to the title of Eric Walter White's early study, *Stravinsky's Sacrifice to Apollo* (London: Hogarth Press, 1939).
- 26 Igor Stravinsky and Robert Craft, *Conversations with Igor Stravinsky* (London: Faber and Faber, 1959), 71–2.
- 27 Stravinsky and Craft, *Dialogues*, 124–5.
- 28 See Arnold Whittall, 'Berg and the twentieth century', in Anthony Pople (ed.), *The Cambridge Companion to Berg* (Cambridge: Cambridge University Press, 1997), 247–58.
- 29 Cross, *The Stravinsky Legacy*, 16.
- 30 See *Poetics*, 'The phenomenon of music' (Lecture 2).
- 31 *Poetics*, 43.
- 32 Walsh, *Stravinsky: a Creative Spring*, 249–50.
- 33 Stephen Walsh, *Stravinsky: Oedipus Rex* (Cambridge: Cambridge University Press, 1993), 65.
- 34 *Ibid.*, 36, 39.
- 35 *Ibid.*, 43, 45.
- 36 *Ibid.*, 46.
- 37 *Ibid.*, 61–3.
- 38 Stravinsky and Craft, *Dialogues*, 34.
- 39 See Arnold Whittall, 'Music analysis as human science? *Le Sacre du printemps* in theory and practice', *Music Analysis* 1/1 (1982), 33–53; Whittall, 'Defusing Dionysus? New perspectives on *The Rite of Spring*', *Music Analysis* 21/1 (2002), 87–103; Taruskin, *Defining Russia Musically*, 375–6.
- 40 Stephen Walsh, *The Music of Stravinsky* (Oxford: Oxford University Press, 1988), 275.
- 41 *Ibid.*, 238.
- 42 Martha M. Hyde, 'Neoclassic and anachronistic impulses in twentieth-century music', *Music Theory Spectrum* 18 (1996), 214. The analytical example from the Octet that Hyde discusses is taken from Pieter C. van den Toorn, *The Music of Igor Stravinsky* (New Haven: Yale University Press, 1983), 334.
- 43 Chandler Carter, 'Stravinsky's "special sense": the rhetorical use of tonality in *The Rake's Progress*', *Music Theory Spectrum* 19 (1997), 77–8, 80.
- 44 Michael Cherlin, 'Memory and rhetorical trope in Schoenberg's String Trio', *Journal of the American Musicological Society* 51 (1998), 559.
- 45 *Ibid.*, 563.
- 46 *Ibid.*, 564.
- 47 *Ibid.*, 573.
- 48 *Ibid.*, 589.
- 49 See n. 23 above.
- 50 Cherlin, 'Memory and rhetorical trope', 595.

- 51 Michael Cherlin, 'Schoenberg and *Das Unheimliche*: spectres of tonality', *The Journal of Musicology* 11 (1993), 370.
- 52 Walsh, *The Music of Stravinsky*, 202; Daniel Albright, *Stravinsky: the Music Box and the Nightingale* (New York: Gordon and Breach, 1989), 41.
- 53 Walsh, *Stravinsky: a Creative Spring*, 376.
- 54 Stravinsky, *Autobiography*, 100.
- 55 Stravinsky, *Poetics*, 83, 34.
- 56 Walsh, *Stravinsky: a Creative Spring*, 376.
- 57 Boris Asaf'yev, *A Book About Stravinsky*, trans. Richard F. French (Ann Arbor: UMI Research Press, 1982), 278.
- 58 Letter of 9 July 1928, as translated in Walsh, *Stravinsky: a Creative Spring*, 455.
- 59 Walsh, *Stravinsky: a Creative Spring*, 500.
- 60 See *ibid.*, 469, quoting Boris de Schloezer, 'Chronique musicale', *Nouvelle revue française* (1 July 1928), 104–8.
- 61 The dithyramb is 'an ancient Greek choric hymn, vehement and wild in character' (*Shorter Oxford Dictionary*). For some sense of the difficulties of interpreting the scant surviving evidence as to the content of these hymns to Dionysus, see A. Pickard-Cambridge, *Dithyramb, Tragedy and Comedy* (Oxford: Oxford University Press, 1962), and Andrew Barker, *Greek Musical Writings*, vol. 1 (Cambridge: Cambridge University Press, 1984).
- 62 Arnold Schoenberg, *Fundamentals of Musical Composition*, ed. Gerald Strang and Leonard Stein (London: Faber and Faber, 1967), 58–62. See also 'Reduction (ii)' in Ian Bent and William Drabkin, *The New Grove Handbooks in Music: Analysis* (London: Macmillan, 1987), 128–30.
- 63 See above, p. 39.
- 64 Most of this paragraph appears, in a different context, in my article 'Fulfilment or betrayal? Twentieth-century music in retrospect', *Musical Times* 140 (Winter 1999), 11–21.
- 65 Mikhail Druskin, *Igor Stravinsky: his Personality, Works and Views*, trans. Martin Cooper (Cambridge: Cambridge University Press, 1983), 122.
- 4 Early Stravinsky**
- 1 Charles Rosen, *The Classical Style: Haydn, Mozart, Beethoven*, rev. edn (London: Faber and Faber, 1976), 19–23 and *passim*.
- 2 Igor Stravinsky and Robert Craft, *Expositions and Developments* (London: Faber and Faber, 1962), 43.
- 3 For a description of Stravinsky's family music-making from the mid 1890s to c.1901, see Richard Taruskin, *Stravinsky and the Russian Traditions: a Biography of the Works through Mavra* (Oxford: Oxford University Press, 1996), 94.
- 4 Brief passages of the *Tarantella* are given as music examples in Taruskin, *Stravinsky and the Russian Traditions*, 96.
- 5 Stravinsky, letter (13 March 1908) to G. H. Timofeyev, quoted in Vera Stravinsky and Robert Craft (eds.), *Stravinsky in Pictures and Documents* (London: Hutchinson, 1979), 21–2.
- 6 Taruskin, *Stravinsky and the Russian Traditions*, 99.
- 7 Stravinsky, letter (13 March 1908) to G. H. Timofeyev, quoted in *Stravinsky in Pictures and Documents*, 21–2.
- 8 *Expositions and Developments*, 43.
- 9 The manuscript is reproduced in Taruskin, *Stravinsky and the Russian Traditions*, 101.
- 10 See Igor Stravinsky and Robert Craft, *Memories and Commentaries* (London: Faber and Faber, 1960), 24, and Taruskin, *Stravinsky and the Russian Traditions*, 109–10.
- 11 Stravinsky, letter (13 March 1908) to G. H. Timofeyev, quoted in *Stravinsky in Pictures and Documents*, 21–2.
- 12 V. V. Yastrebtsev, *Reminiscences of Rimsky-Korsakov*, ed. and trans. F. Jonas (New York: Columbia University Press, 1985), 328.
- 13 See *ibid.*, 340 and 523, n. 9.
- 14 The word 'conductor' in the title is to be understood in the sense of the conductor of a train or horse-drawn carriage, rather than an orchestra! Taruskin renders the Russian word *Konduktor* as 'driver' in his translation of the poem; *Stravinsky and the Russian Traditions*, 112–13.
- 15 Taruskin, *Stravinsky and the Russian Traditions*, 150–61.
- 16 Stravinsky, letter (13 March 1908) to G. H. Timofeyev, quoted in *Stravinsky in Pictures and Documents*, 21–2.
- 17 Direct parallels between Stravinsky's Sonata and works by Glazunov, Skryabin and Tchaikovsky are charted by Taruskin in *Stravinsky and the Russian Traditions*, 115–33.
- 18 Taruskin, *Stravinsky and the Russian Traditions*, 133.
- 19 *Memories and Commentaries*, 22, 28.
- 20 Taruskin, *Stravinsky and the Russian Traditions*, 116.
- 21 *Memories and Commentaries*, 20–22.
- 22 Taruskin, *Stravinsky and the Russian Traditions*, 171.
- 23 Stravinsky, *An Autobiography (1903–1934)* (London: Marion Boyars, 1975), 21; Yastrebtsev, *Reminiscences*, 344.
- 24 Taruskin, *Stravinsky and the Russian Traditions*, 172–3.



- 25 Stravinsky, *An Autobiography*, 20–24.  
 26 Taruskin, *Stravinsky and the Russian Traditions*, 175–222.  
 27 See *ibid.*, 225–6.  
 28 *Memories and Commentaries*, 59.  
 29 Yastrebtsev, *Reminiscences*, 421.  
 30 Taruskin, *Stravinsky and the Russian Traditions*, 391–4.  
 31 As detailed in a letter from Rimsky-Korsakov to Alfred Bruneau, quoted and translated in *ibid.*, 172.  
 32 From Glazunov's ballet *The Seasons* (1899). See *ibid.*, 241–2.  
 33 For suggested correspondences between the Four Studies and particular passages in Skryabin's music, see *ibid.*, 380. For details of the chronology, see p. 334.  
 34 *Ibid.*, 365–8.  
 35 See Herbert Schneider's introduction to the 1990 Eulenburg edition.  
 36 In Igor Stravinsky and Robert Craft, *Conversations with Igor Stravinsky* (London: Faber and Faber, 1959), 40.  
 37 Taruskin, *Stravinsky and the Russian Traditions*, 318–23.  
 38 Strictly speaking, just as one of the tritones is a diminished fifth and the other an augmented fourth, so one of the 'major thirds' has to be spelled as a diminished fourth and one of the 'minor thirds' as an augmented second; the whole arrangement assumes enharmonic equivalence in these cases.  
 39 See Edward T. Cone's famous discussion of this technique: 'Stravinsky: the progress of a method', in Benjamin Boretz and Edward T. Cone (eds.), *Perspectives on Schoenberg and Stravinsky* (Princeton: Princeton University Press, 1968), 156–64.  
 40 The classic discussion of octatonicism in Stravinsky's music is Pieter C. van den Toorn, *The Music of Igor Stravinsky* (New Haven: Yale University Press, 1983).  
 41 *Conversations*, 41, n. 1.  
 42 See Taruskin, *Stravinsky and the Russian Traditions*, 400–401 (performance), 407–8 (reviews).  
 43 *Ibid.*, 401–2.  
 44 Stravinsky, *An Autobiography*, 24.  
 45 *Memories and Commentaries*, 59.  
 46 According to Robert Craft, writing in *Stravinsky: Selected Correspondence*, 3 vols (New York: Knopf, 1982–5), vol. 2, 432; the first draft of the opera's scenario is given in English translation on pp. 433–5.  
 47 These sketches are described and reproduced in Taruskin, *Stravinsky and the Russian Traditions*, 469–73.  
 48 *Ibid.*, 474–5.  
 49 *Ibid.*, 450–62.  
 50 See Anthony Pople, *Skryabin and Stravinsky 1908–1914: Studies in Theory and Analysis* (New York: Garland, 1989). See also Stephen Walsh's comments on this musical correspondence in a review of this book in *Music Analysis* 9/3 (1990), 342.  
 51 Diaghilev later attended the premiere of *Fireworks*. See Taruskin, *Stravinsky and the Russian Traditions*, 418, n. 113.  
 52 *Ibid.*, 574–5.  
 53 *Ibid.*, 576–7.  
 54 *Ibid.*, 579.  
 55 *Ibid.*, 481–6.  
 56 See Stravinsky's letter of 29 March 1929 to C. G. Païchadze, quoted in V. Stravinsky and Craft, *Stravinsky in Pictures and Documents*, 58, and I. Stravinsky and Craft, *Conversations*, 96.  
 57 Recorded in 1961; reissued on CD in 1991 (Sony SM3K 46 291).  
 58 *Expositions and Developments*, 132.  
 59 Though there is no 'Op. 8', it seems likely that this designation was at one stage intended for *The Nightingale*.  
 60 Letter from Debussy to Stravinsky (18 August 1913), in *Conversations*, 51.  
 61 *Conversations*, 51, n. 1.  
 62 See also Simon Karlinsky, 'Igor Stravinsky and Russian preliterate theater', in Jann Pasler (ed.), *Confronting Stravinsky: Man, Musician, and Modernist* (Berkeley: University of California Press, 1986), 3–15.  
 63 Igor Stravinsky and Robert Craft, *Themes and Conclusions* (London: Faber and Faber, 1972), 198. Stravinsky identifies *Nightingale*-like traits in *Les Noces* on p. 199.
- 5 Russian rites: *Petrushka*, *The Rite of Spring* and *Les Noces***
- 1 This discussion of *Petrushka* is based on the revised 1947 version of the score.  
 2 Richard Taruskin, *Stravinsky and the Russian Traditions: A Biography of the Works Through Mavra* (Oxford: Oxford University Press, 1996), 662.  
 3 Stephen Walsh, *The Music of Stravinsky* (Oxford: Oxford University Press, 1993), 24.  
 4 Richard Taruskin, *Stravinsky and the Russian Traditions*, 695.  
 5 Nikolai Rimsky-Korsakov, *Sto russkikh naraodnikh pesen* (St Petersburg: Bessel, 1877), no. 47. See Taruskin, *Stravinsky and the Russian Traditions*, 696.  
 6 See Taruskin, *Stravinsky and the Russian Traditions*, 737–59. For a concise definition of octatonicism, see Anthony Pople, 'Early Stravinsky', this volume, p. 66. Further discussions of octatonicism can be found in this volume in the chapters by Martha Hyde and Craig Ayrey.

- 7 Arthur Berger, 'Problems of pitch organisation in Stravinsky', in Benjamin Boretz and Edward T. Cone (eds), *Perspectives on Schoenberg and Stravinsky* (rev. edn New York: Norton, 1972), 123–54.
- 8 See Taruskin, *Stravinsky and the Russian Traditions*, 737–59, and Pieter C. van den Toorn, *The Music of Igor Stravinsky* (New Haven: Yale University Press, 1983), 31–3.
- 9 For an introduction to some of the theoretical problems involved in the concept of polytonality, see Jonathan Dunsby and Arnold Whittall, *Music Analysis in Theory and Practice* (London: Faber, 1988), 112–13.
- 10 Igor Stravinsky, *Poetics of Music*, trans. Arthur Knodel and Ingolf Dahl (Cambridge, MA: Harvard University Press, 1947), 36.
- 11 Taruskin, *Stravinsky and the Russian Traditions*, 746, Ex. 10.20.
- 12 Joseph Lanner, *Streyerische Tänze*, Op. 165, and *Die Schönbrunner*, Op. 200, in *Denkmäler der Tonkunst in Oesterreich*, vol. 65 (Vienna: Universal Edition, 1926), 78, 107.
- 13 Taruskin, *Stravinsky and the Russian Traditions*, 697.
- 14 Taruskin identifies this melody as 'Along the road to Piter' (*vdol' po piterskoy*), a.k.a. 'I was out at a party early last night' (*ya vechor mlada vo piru bila*) from P. I. Tchaikovsky, *50 narodnikh russkikh pesen, obrabotka dlya fortepyano v 4 ruki* (Moscow: Jurgenson, 1869); or Tertiý Filippov, *40 narodnikh pesen s soprano-zhdeniyem fortepiano garmonizannikh N. Rimskim-Korsakovim* (Moscow: Jurgenson, 1882); see Taruskin, *Stravinsky and the Russian Traditions*, 697. Sternfeld describes this melody as 'Dance song'; see Fredrick W. Sternfeld, 'Some Russian folk songs in Stravinsky's *Petroushka*', in Charles Hamm (ed.), *Petroushka: an Authoritative Score of the Original Version* (New York: W. W. Norton, 1967), 211.
- 15 Van den Toorn, *The Music of Stravinsky*, 73–90.
- 16 See Craig Ayrey, 'Stravinsky in analysis', in this volume, n. 25, for a brief explanation of Forte's terminology.
- 17 This melody has been identified as no. 157 from Anton Juszkiewicz, *Melodie ludowe litewskie* (Cracow: Wydawn Akademji Umiejeto'nsi, 1900). For commentary on this source see Lawrence Morton, 'Footnotes to Stravinsky studies: *Le Sacre du Printemps*', *Tempo* 128 (1978), 9–16; Richard Taruskin, 'Russian folk melodies in *The Rite of Spring*', *Journal of the American Musicological Society* 33 (1980), 501–43, and *Stravinsky and the Russian Traditions*, 891–923.
- 18 For a chronology of the compositional process see Pieter C. van den Toorn, *Stravinsky and 'The Rite of Spring': the Beginnings of a Musical Language* (Berkeley: University of California Press, 1987), 22–38. See also Robert Craft, 'Genesis of a masterpiece' and 'Commentary to the sketches', in Igor Stravinsky, *The Rite of Spring Sketches 1911–1913* (London: Boosey and Hawkes, 1969).
- 19 This introductory solo has received detailed commentary in the analytical literature. See Adele T. Katz, *Challenge to Musical Tradition* (London: Putnam, 1947), 321–2; Roy Travis, 'Towards a new concept of tonality', *Journal of Music Theory* 3 (1959), 262; Allen Forte, 'New approaches to the linear analysis of music', *Journal of the American Musicological Association* 41 (1988), 317–22; Anthony Pople, *Skryabin and Stravinsky 1908–1914: Studies in Theory and Analysis* (New York: Garland, 1989), 257–68.
- 20 Van den Toorn, *Stravinsky and 'The Rite of Spring'*, 141.
- 21 Taruskin, *Stravinsky and the Russian Traditions*, 939.
- 22 Ibid.
- 23 The term *Grundgestalt* is generally translated and understood as 'basic shape'. According to Walter Frisch, 'In his critical and theoretical writings Schoenberg often stresses that a motivic or thematic idea must have generative power – that all the events of a piece must be implicit in, or foreseen in, the basic shape, or *Grundgestalt*, presented at the opening.' Walter Frisch, *The Early Works of Arnold Schoenberg* (Berkeley: University of California Press, 1993), 206.
- 24 *Music Analysis* 5/2–3 (1986), 313–20 and 321–37.
- 25 Arnold Whittall, 'Music analysis as human science? *Le Sacre du printemps* in theory and practice', *Music Analysis* 1/1 (1982), 43–4. Clearly the use of the consonance/dissonance terminology is problematic, as it appropriates the language of common-practice tonality, a language which is some distance from that of the sound world of *The Rite of Spring*. Nevertheless, its use in this context provides a useful point of reference and helps retain a background of tradition/convention. However, the difference between the views held by Taruskin and those held by Forte indicate the problems involved in defining this work as either tonal or atonal. See *Music Analysis* 5/2–3.
- 26 Whittall, 'Music analysis as human science?', 45.

27 Igor Stravinsky and Robert Craft, *Expositions and Developments* (London, Faber and Faber, 1962), 147.

28 Whittall, 'Music analysis as human science?', 51.

29 Taruskin, *Stravinsky and the Russian Traditions*, 937.

30 For a summary of these sources see *ibid.*, 1423–46.

31 Stravinsky and Craft, *Expositions and Developments*, 118.

32 *Ibid.*, 115.

33 Walsh, *The Music of Stravinsky*, 78.

34 Van den Toorn, *The Music of Stravinsky*, 177.

### 6 Stravinsky's neoclassicism

1 Milan Kundera, *Testaments Betrayed*, trans. Linda Asher (New York: HarperCollins, 1995), 95–8.

2 *Ibid.*, 97.

3 Igor Stravinsky and Robert Craft, *Memories and Commentaries* (New York: Doubleday, 1960), 104.

4 Scott Messing, *Neoclassicism in Music from the Genesis of the Concept through the Schoenberg/Stravinsky Polemic* (Ann Arbor: UMI Research Press, 1988); Stephen Hinton, *The Idea of Gebrauchsmusik: a Study of Musical Aesthetics in the Weimar Republic (1919–1933) with Particular Reference to the Works of Paul Hindemith* (New York: Garland, 1989); Joseph N. Straus, *Remaking the Past: Musical Modernism and the Influence of the Tonal Tradition* (Cambridge, MA: Harvard University Press, 1990); Richard Taruskin, 'Revising revision', *Journal of the American Musicological Society* 46 (1993), 114–38, and 'Back to whom? Neoclassicism as ideology', *19th-Century Music* 16 (1993), 286–302.

5 For a more detailed discussion of these issues, see my 'Neoclassic and anachronistic impulses in twentieth-century music', *Music Theory Spectrum* 18 (1996), 200–35. The following discussion borrows passages and summarises key arguments from this article.

6 T. S. Eliot, 'What is a classic?', in *On Poetry and Poets* (New York: Noonday Press, 1968), 52–74.

7 Frank Kermode, *The Classic* (Cambridge, MA: Harvard University Press, 1983), 40. Kermode defines the second mode, accommodation, somewhat differently: 'any method by which the old document may be induced to signify what it cannot be said to have expressly stated'. *The Classic* rewards close reading for those interested in the vagaries of musical 'classics'.

8 Thomas Greene offers a fuller account of anachronism and its use in literary texts in

'History and anachronism', in *The Vulnerable Text: Essays on Renaissance Literature* (New York: Columbia University Press, 1986), 218–35.

9 *Ibid.*, 221.

10 Thomas Greene, *The Light in Troy: Imitation and Discovery in Renaissance Poetry* (New Haven: Yale University Press, 1982), 37–8.

11 Ex. 6.1 uses the first edition of *Piano-Rag-Music*, published in 1919. This early group of pieces based on contemporary popular dances, while more parodic than neoclassical, nonetheless provides excellent examples of stylistic features that become more fully developed in Stravinsky's later neoclassical works.

12 Greene, *The Light in Troy*, 28–53. In the following discussion, I draw upon Greene's work which, though focused on Renaissance poetry, develops several generally useful categories of imitation.

13 'Octatonic pitch structures' refers to any group of pitch classes that represents a subset of an octatonic collection. An octatonic collection contains eight pitch classes that can be arranged in an ascending scalar pattern of alternating semitones and whole tones. The octatonic scale is highly symmetrical and has only three distinct forms, which are referred to as Collections I, II and III.

14 Igor Stravinsky and Robert Craft, *Dialogues and a Diary* (New York: Doubleday, 1963), 11.

15 Greene, *The Light in Troy*, 39.

16 *Dialogues*, 71.

17 The analysis here follows Pieter C. van den Toorn's discussion of this passage in *The Music of Igor Stravinsky* (New Haven: Yale University Press, 1983), 333–6. This book provides many useful analyses of Stravinsky's neoclassical works.

18 While a precise definition of moment form remains allusive, Stockhausen's concept of the 'moment' is often cited in reference to Stravinsky's works. G. W. Hopkins gives the following definition: 'Each individually characterized passage in a work is regarded as an experiential unit, a "moment", which can potentially engage the listener's full attention and can do so in exactly the same measure as its neighbours. No single "moment" claims priority, even as a beginning or ending; hence the nature of such a work is essentially "unending" (and, indeed, "unbeginning")', in Stanley Sadie (ed.), *The New Grove Dictionary of Music and Musicians* (London: Macmillan, 1980), s.v. 'Stockhausen, Karlheinz', vol. 18, 152. Many critics have drawn parallels between Stravinsky's moment forms and contemporary cubist painting, both of which



cultivate a concise pattern of repeating varied shapes that omit smooth transitions, emphasising instead abrupt movement from one shape to the next. In both, form is constructed by means of opposition, discontinuity and stratification.

19 The Russian Five, sometimes called the 'Mighty Five', were a group of nationalist composers made up of César Cui, Mily Balakirev, Alexander Borodin, Modest Musorgsky and Nikolai Rimsky-Korsakov. Richard Taruskin has powerfully explained why Stravinsky tried to distance himself from the Russian tradition that he so publicly embraced prior to World War I: '[L]ike so many other artists in the aftermath of the Great War, Stravinsky became outwardly conservative, allying himself volubly and vehemently with the elite culture of the Western past, seeking to defend its purity against all that threatened to defile it, including his own early work.' See Richard Taruskin, *Stravinsky and the Russian Traditions: a Biography of the Works Through Mavra* (Oxford: Oxford University Press, 1996), 1513.

20 Cited passages come from a letter by Stravinsky that appears in a programme book reproduced in Robert Craft (ed.), *Igor and Vera Stravinsky: a Photograph Album (1921–1971)* (London: Thames and Hudson, 1982), 54. For a detailed discussion of why Stravinsky switched historical allegiances after the First World War and the influence of politics, see Taruskin, *Stravinsky and the Russian Traditions*, 1507–38.

21 The piano reduction is by the composer; the verse libretto, originally in Russian and written by Boris Kochno, appears in an English translation.

22 Jonathan Cross, *The Stravinsky Legacy* (Cambridge: Cambridge University Press, 1998), 13.

23 Stephen Walsh, *The Music of Stravinsky* (Oxford: Oxford University Press, 1993), 119.

24 For a detailed discussion of how Stravinsky organises texture into highly differentiated and harmonically independent layers, see Lynne Rogers, 'Stravinsky's break with contrapuntal tradition: a sketch study', *Journal of Musicology* 13 (1955), 476–507.

25 Stravinsky borrowed music for *Pulcinella* from two of Pergolesi's *opere buffe*, *Il Flaminio* and *Lo frate' innamorato*, together with a cantata and various instrumental sonatas that scholars no longer believe are by Pergolesi.

26 Igor Stravinsky, *Stravinsky: an Autobiography* (New York: Simon and Schuster, 1936), 229.

27 Taruskin, *Stravinsky and the Russian Traditions*, 1614.

28 Arthur-Vincent Lourié, 'Neogothic and neoclassic', *Modern Music* 5/3 (1928), 5; cited in Taruskin, *Stravinsky and the Russian Traditions*, 1610.

29 *Stravinsky and the Russian Traditions*, 1618.

30 For a similar evaluation, see Walsh, *The Music of Stravinsky*, 160–63.

31 For a more detailed discussion of heuristic imitation and its use by Bartók, see my 'Neoclassic and anachronistic impulses', 214–22.

32 For a more detailed discussion of this topic, see Walsh, *The Music of Stravinsky*, 170–79. There are several excellent analyses of the Symphony in C which reward close reading. See especially Edward T. Cone, 'The uses of convention: Stravinsky and his models', *Musical Quarterly* 48 (1962), 287–99; Paul Johnson, 'Cross-collectional techniques of structure in Stravinsky's centric music', and Joseph N. Straus, 'Sonata form in Stravinsky', in Ethan Haimo and Paul Johnson (eds), *Stravinsky Retrospectives* (Lincoln, NE: University of Nebraska Press, 1987), 55–75, 148–55; and Cross, *The Stravinsky Legacy*, 198–211.

33 Cross, *The Stravinsky Legacy*, 210.

34 Just as the progression from I to II lacks conviction in this large-scale I–II–V–I progression, so too does the progression from V to I (see bars 48–53).

35 Johnson, 'Cross-collectional techniques', 60.

36 For a more detailed discussion of the durational intricacies in Stravinsky's form, see Cone, 'The uses of convention', 287–95.

37 Here 'dialectical' is not used in the Hegelian sense of continuous unification of opposites, but in the Platonic sense of critically examining the truth of an opinion through discussion or debate or dialogue. This dialogue occurs between at least two voices or positions and involves their indirect or oblique comparison.

38 In preparing the libretto, Auden accepted assistance from Chester Kallman, without informing Stravinsky, an arrangement that Stravinsky at first accepted only reluctantly.

39 The programme note was written for a BBC television documentary on Auden (Hollywood, 5 November 1965), cited in Paul Griffiths, *Igor Stravinsky: The Rake's Progress* (Cambridge: Cambridge University Press, 1982), 2.

40 *Ibid.*, 4.

41 Kerman's review appears in his *Opera as Drama* (New York: Random House, 1956), 234–49. This version, however, omits his

original suggestion to revise the ending. The original review appeared as ‘Opera à la mode’, *The Hudson Review* (Winter 1954), 560–77.

42 Geoffrey Chew, ‘Pastoral and neoclassicism: a reinterpretation of Auden’s and Stravinsky’s *Rake’s Progress*’, *Cambridge Opera Journal* 5 (1993), 239–63.

43 Straus, *Remaking the Past*, 155–61.

44 For a more detailed account of the musical analysis that follows, see Chandler Carter, ‘Progress and timelessness in *The Rake’s Progress*’, *The Opera Journal* 28 (1995), 15–25. I borrow here Carter’s perceptive analysis of the transformation of the recurring Ballad theme (as well as some phrasing); his interpretation of its meaning, however, differs somewhat from my own.

45 W. H. Auden, ‘Balaam and his ass’, in *The Dyer’s Hand and Other Essays* (New York: Random House, 1962), 107–45.

46 I have found two essays particularly helpful in summarising the principal themes and interpretative problems in Goethe’s *Faust*: Walter Kaufmann’s ‘Introduction’ to his translation of *Faust* (New York: Anchor Books, 1963), 3–56; and Fred J. Nichols, ‘*Faust*’, in Michael Seidel and Edward Mendelson (eds.), *Homer to Brecht: the European Epic and Dramatic Traditions* (New Haven: Yale University Press, 1977), 292–316.

47 I have used the Louis MacNeice translation of *Faust* (New York: Oxford University Press, 1960).

48 Auden, ‘Balaam and his ass’, 115–16.

49 Igor Stravinsky and Robert Craft, *Memories and Commentaries* (London: Faber and Faber, 1960), 167–76.

## 7 Stravinsky’s theatres

1 Jonathan Harvey, *In Quest of Spirit: Thoughts on Music* (Berkeley: University of California Press, 1999), 16. For a fuller discussion of *The Rake’s Progress*, see Martha Hyde, ‘Stravinsky’s neoclassicism’, in this volume.

2 Stravinsky on the American premiere of *The Rake’s Progress*, quoted in Eric Walter White, *Stravinsky: the Composer and his Works*, 2nd edn. (London: Faber and Faber, 1979), 452.

3 *Ibid.*, 18.

4 Stravinsky, in Igor Stravinsky and Robert Craft, *Dialogues* (London: Faber and Faber, 1982), 24.

5 Aristotle, ‘On the art of poetry’, in *Classical Literary Criticism*, trans. T. S. Dorsch (Harmondsworth: Penguin, 1965), 40.

6 Stephen Walsh, *Stravinsky: a Creative Spring: Russia and France 1882–1934* (London: Jonathan Cape, 1999), 10.

7 As reported by Valeriy Smirnov, quoted by Walsh in *ibid.*, 28.

8 See Rosamund Bartlett, ‘Stravinsky’s Russian origins’, in this volume, for a fuller account of Stravinsky’s relationship with Rimsky-Korsakov.

9 See Glenn Watkins, *Pyramids at the Louvre: Music, Culture, and Collage from Stravinsky to the Postmodernists* (Cambridge, MA: Belknap Press, 1994), 256–64.

10 See Richard Taruskin, *Stravinsky and the Russian Traditions: a Biography of the Works Through Mavra* (Oxford: Oxford University Press, 1996), 1486–99.

11 Peter Brook, *The Empty Space* (London: Pelican, 1972). I discuss this at greater length in chap. 4 of *The Stravinsky Legacy* (Cambridge: Cambridge University Press, 1998).

12 For a fuller account of Stravinsky’s familiarity with such theatrical thinking, see Watkins, *Pyramids at the Louvre*; parallels between Stravinsky and Meyerhold are explored in Stephen Walsh, *Stravinsky: Oedipus Rex* (Cambridge: Cambridge University Press, 1993), especially 11–22.

13 Brook, *The Empty Space*, 47–8.

14 Antonin Artaud, *The Theatre and its Double*, trans. Victor Corti (London: Calder, 1993), 42.

15 *The Empty Space*, 63.

16 Walsh, *Stravinsky: a Creative Spring*, 259.

17 *Stravinsky and the Russian Traditions*, 1247.

18 Stravinsky, quoted in Eric Walter White, *Stravinsky*, 240.

19 Igor Stravinsky and Robert Craft, *Expositions and Developments* (London: Faber and Faber, 1962), 119–20.

20 Taruskin, *Stravinsky and the Russian Traditions*, 1246.

21 Walsh, *Stravinsky: a Creative Spring*, 258.

22 Taruskin, *Stravinsky and the Russian Traditions*, 1292 (his emphasis).

23 *Expositions and Developments*, 120.

24 *Stravinsky and the Russian Traditions*, 1298.

25 *The Empty Space*, 80.

26 Walsh, *Stravinsky: a Creative Spring*, 413.

27 Taruskin, *Stravinsky and the Russian Traditions*, 1300, 1301.

28 *Expositions and Developments*, 91.

29 *Ibid.*, 92.

30 Stravinsky and Craft, *Dialogues*, 22.

31 Both works are given substantial coverage by Martha Hyde in her chapter ‘Stravinsky’s neoclassicism’ in this volume. *The Nightingale*, though to all intents and purposes an opera, is designated by Stravinsky a ‘musical fairy tale’.

32 *Expositions and Developments*, 125.

33 *Ibid.*, 124.

34 *Dialogues*, 72.

35 *Expositions and Developments*, 123.

36 Michael Oliver, *Igor Stravinsky* (London: Phaidon, 1995), 190.

- 37 See Eric Walter White, *Stravinsky*, 496.
- 38 George Balanchine, 'The dance element in Stravinsky's music', in Minna Lederman (ed.), *Stravinsky in the Theatre* (New York: Da Capo, 1949), 81.
- 39 Indeed, it was the 'real premiere', as Stravinsky had had nothing to do with the Washington production. See Walsh, *Stravinsky: a Creative Spring*, 455.
- 40 'The dance element in Stravinsky's music', 81.
- 41 Walsh, *Stravinsky: a Creative Spring*, 451.
- 42 *Ibid.*, 467.
- 43 Balanchine, 'The dance element in Stravinsky's music', 82.
- 44 *Dialogues*, 78, n. 1.
- 45 *Ibid.*, 36.
- 46 *Ibid.*, 37.
- 47 See also Anthony Pople, 'Stravinsky's early music', in this volume.
- 48 Walsh, *Stravinsky: a Creative Spring*, 142–3.
- 49 Daniel Albright, *Stravinsky: the Music Box and the Nightingale* (New York: Gordon and Breach, 1989), 4.

### 8 Stravinsky the serialist

- 1 Robert Craft, 'Influence or assistance?', in *Present Perspectives* (New York: Knopf, 1984), 251–3; reprinted in *Stravinsky: Glimpses of a Life* (London: Lime Tree, 1992), 38–9. Craft gave a slightly different version of the story in 1994: see *Stravinsky: Chronicle of a Friendship, 1948–1971*, rev. and expanded edn (Nashville: Vanderbilt University Press, 1994). This alternative version, although it omits the actual shedding of tears, is even more emphatic than the earlier one in its assessment of the impact of Schoenberg's music.
- 2 Igor Stravinsky and Robert Craft, *Themes and Conclusions* (London: Faber and Faber, 1972), 23.
- 3 'We have been working together for twenty-three years . . . [Craft] introduced me to almost all of the new music I have heard in the past two decades . . . and not only to the new music but to the new everything else. The plain truth is that anyone who admires my *Agon*, my *Variations*, my *Requiem Canticles*, owes some gratitude to the man who has sustained my creative life these last years.' Letter to the Music Editor of the *Los Angeles Times* (23 June 1970); reprinted in *Themes and Conclusions*, 216.
- 4 Craft, 'A centenary view, plus ten', in *Stravinsky: Glimpses of a Life*, 16–17.
- 5 The history of the Boulez–Stravinsky relationship is detailed in Craft, 'Boulez in the lemon and limelight', in *Prejudices in Disguise* (New York: Knopf, 1974), 207–13.
- 6 Stravinsky, *Poetics of Music in the Form of Six Lessons*, trans. Arthur Knodel and Ingolf Dahl (Cambridge, MA: Harvard University Press, 1947), 63–5.
- 7 Personal communication from Stravinsky to Milton Babbitt. Cited in Babbitt, *Words about Music*, ed. Stephen Dembski and Joseph N. Straus (Madison, WI: University of Wisconsin Press, 1987), 20.
- 8 For a basic discussion of partitioning in Schoenberg's twelve-note music, see Ethan Haimo, *Schoenberg's Serial Odyssey: the Evolution of his Twelve-note Method, 1914–1928* (Oxford: Oxford University Press, 1990), 17–26.
- 9 'Schoenberg's work has too many inequalities for us to embrace it as a whole. For example, nearly all of his texts are appallingly bad, some of them so bad as to discourage performance of the music. Then too, his orchestrations of Bach, Handel, Monn, Loewe, Brahms differ from the type of commercial orchestration only in the superiority of craftsmanship: his intentions are no better . . . His expressionism is of the naïvest sort . . . his late tonal works are as dull as the Reger they resemble, or the César Franck'. Stravinsky and Craft, *Conversations with Igor Stravinsky* (London: Faber and Faber, 1959), 70–71.
- 10 The Stravinsky/Webern relationship has been extensively discussed. See, for example, Henri Pousseur, 'Stravinsky by way of Webern', *Perspectives of New Music* 10/2 (1972), 13–51 and 11/1 (1972), 112–45; Pieter C. van den Toorn, *The Music of Igor Stravinsky* (New Haven: Yale University Press, 1983); Susannah Tucker, 'Stravinsky and his sketches: the composing of *Agon* and other serial works of the 1950s', PhD diss., Oxford University, 1992.
- 11 Craft, 'A personal preface', *The Score* 20 (1957), 11–13.
- 12 The following comment is reasonably typical: '[Webern] is the discoverer of a new distance between the musical object and ourselves and, therefore, of a new measure of musical time; as such he is supremely important . . . he is a perpetual Pentecost for all who believe in music.' Stravinsky and Robert Craft, *Memories and Commentaries* (London: Faber and Faber, 1960; repr. edn Berkeley: University of California Press, 1981), 103–5.
- 13 See, for example, van den Toorn, *The Music of Igor Stravinsky*; and Richard Taruskin, 'The traditions revisited: Stravinsky's *Requiem Canticles* as Russian music', in Christopher Hatch and David W. Bernstein (eds.), *Music Theory and the Exploration of the Past* (Chicago: University of Chicago Press, 1993), 525–50.

14 No. 114–0737. Throughout this chapter, sketch and manuscript materials will be identified by their microfilm numbers in the Paul Sacher Stiftung, Basel.

15 The text is a passage from Shakespeare's *The Tempest* in which Ariel claims (falsely) that Ferdinand's father has drowned.

16 Craft refers to this opening melody as the 'bells motive' (Craft, *Avec Stravinsky* (Monaco: Editions du Rocher, 1958), 149). In the final version of the song, this melody is accompanied by canons in the viola (in augmentation at the unison) and clarinet and viola (at the perfect fifth above). It is notable that Stravinsky composes the melody in its entirety first and adds accompanying parts later.

17 Stravinsky considered these four forms – which I shall normally refer to as P (prime), I (for its inversion beginning on the same note), R (retrograde) and IR (inversion of the retrograde) – as the basic forms of the series throughout the remainder of his compositional life.

18 109–0694.

19 The five-note idea in the sketch, E–E–F♯–Eb–D, is related by retrograde inversion to what later emerged as the series (Theme) for the piece, E–Eb–C–C♯–D. Both versions thus begin on E and end on D, and the same musical motion is composed-out over a large musical span in the relationship between the Prelude and the Postlude.

20 There is an extensive literature on these arrays, including Claudio Spies, 'Some notes on Stravinsky's *Abraham and Isaac*', *Perspectives of New Music* 3/2 (1965), 104–26; 'Some notes on Stravinsky's *Variations*', *Perspectives of New Music* 4/1 (1965), 62–74, and 'Some notes on Stravinsky's Requiem settings', *Perspectives of New Music* 5/2 (1967), 98–123; John Rogers, 'Some properties of non-duplicating rotational arrays', *Perspectives of New Music* 7/1 (1968), 80–102; Charles Wuorinen, *Simple Composition* (New York: Longman, 1979); Milton Babbitt, 'Order, symmetry, and centricity in late Stravinsky', in Jann Pasler (ed.), *Confronting Stravinsky: Man, Musician, and Modernist* (Berkeley: University of California Press, 1986), 247–61, and 'Stravinsky's verticals and Schoenberg's diagonals: a twist of fate', in Ethan Haimo and Paul Johnson (eds), *Stravinsky Retrospectives* (Lincoln, NE: University of Nebraska Press, 1987), 15–35; Robert Morris, 'Generalizing rotational arrays', *Journal of Music Theory* 32/1 (1988), 75–132.

21 He occasionally uses also the retrograde of the inversion (RI).

22 Stravinsky's source for rotational arrays was undoubtedly Ernst Krenek. See Catherine Hogan, 'Threni: Stravinsky's debt to Krenek', *Tempo* 141 (1982), 22–9. Stravinsky's use of the arrays, however, differs greatly from Krenek's.

23 See Joseph N. Straus, 'Stravinsky's "construction of twelve verticals": an aspect of harmony in the serial music', *Music Theory Spectrum* 21/1 (1999), 231–71. For discussion of the apparent misprints in chords 10 and 1, see Joseph N. Straus, 'Stravinsky's serial "mistakes"', *Journal of Musicology* 19/1 (1977), 55–80.

24 On *The Firebird*, see Taruskin, *Stravinsky and the Russian Traditions*, 275. On *The Rake*, see Chandler Carter, 'Stravinsky's "special sense": the rhetorical use of tonality in *The Rake's Progress*', *Music Theory Spectrum* 19/1 (1977), 55–80.

25 The serial derivation of these chords is clarified in Karen Lesley Grylls, 'The aggregate re-ordered: a paradigm for Stravinsky's *Requiem Canticles*', PhD diss., University of Washington, 1993. The derivation offered in Richard Taruskin, 'The traditions revisited', 525–50, is incorrect.

## 9 Stravinsky conducts Stravinsky

1 Richard Taruskin, *Text and Act: Essays on Music and Performance* (New York: Oxford University Press, 1995), 114.

2 For the most comprehensive discography of Stravinsky's conducting, also including details of his many unpublished live recordings from 1930 on, see Philip Stuart, *Igor Stravinsky – The Composer in the Recording Studio: a Comprehensive Discography* (New York: Greenwood Press, 1991). By far the most accessible source of Stravinsky's recordings is 'The recorded legacy', first issued as a thirty-one-record set in 1982 to mark the centenary of Stravinsky's birth (for a list of contents see Stuart, pp. 62–4), and reissued with small changes by Sony Classical on 22 CDs (SX22K 46290). This set does not however include key early recordings, such as the 1928 *Petrushka* (no. 6 in Stuart, reissued on Pearl GEMM CD 9329) and the 1928 *Firebird* and 1929 *Rite* (nos 7 and 9 in Stuart, both reissued on Pearl GEMM CD 9334).

3 Peter Hill, *Stravinsky: the Rite of Spring* (Cambridge: Cambridge University Press, 2000), 118.

4 Igor Stravinsky and Robert Craft, *Expositions and Developments* (London: Faber and Faber, 1962), 110.

5 *Ibid.*, 133.

- 6 The authoritative general introduction is Rex Lawson, 'Stravinsky and the pianola', in Jann Pasler (ed.), *Confronting Stravinsky: Man, Musician, and Modernist* (Berkeley: University of California Press, 1986), 284–301; expanded version published in *The Pianola Journal* 1 (1987), 15–26 and 2 (1989), 3–16.
- 7 Eric Walter White, *Stravinsky: the Composer and his Works*, 2nd rev. and expanded edn (London: Faber and Faber, 1979), 619.
- 8 Vera Stravinsky and Robert Craft (eds.), *Stravinsky in Pictures and Documents* (London: Hutchinson, 1979), 165.
- 9 Interview of Stravinsky by Florent Fels, *Les nouvelles littéraires*, 8 December 1928, quoted in V. Stravinsky and Craft, *Stravinsky in Pictures and Documents*, 164.
- 10 Stravinsky and Craft, *Expositions and Developments*, 70.
- 11 Interview with *Seventeen* magazine, in Igor Stravinsky, *Themes and Conclusions* (London: Faber and Faber, 1972), 87; see also Igor Stravinsky and Robert Craft, *Conversations with Igor Stravinsky* (London: Faber and Faber, 1959), 123.
- 12 Claudio Spies, 'Notes in his memory', *Perspectives of New Music* 9/2–10/1 (1971), 155.
- 13 As a pianist he premiered his *Four Studies for Piano* in 1908. In his *Autobiography*, Stravinsky records that his first attempt at conducting was a 'reading' of his Symphony in E♭ at one of Ansermet's rehearsals in 1914 (Igor Stravinsky, *An Autobiography (1903–1934)* (London: Victor Gollancz, 1936), 52; see also White, *Stravinsky*, 177), and refers to conducting, 'for the first time in public', selections from *Firebird* in Geneva and Paris in 1915 (*An Autobiography*, 59). Although this was followed by abortive discussions concerning a contract for Stravinsky to conduct his own works at the Metropolitan Opera House, New York, his conducting skills were clearly underdeveloped at the time; it was probably not long after this that Otto Luening (then a member of the Tonhalle Orchestra, Zurich) rehearsed *Fireworks* under him, noting that 'He was so nervous that he was not in control of the situation', while in *An Autobiography* Stravinsky admits that, at the time of the Octet premiere, 'I was only just beginning my career as a conductor, I had not yet got the necessary technique, which I acquired later only with practice' (Otto Luening, (untitled), *Perspectives of New Music* 9/2–10/1, 131; Stravinsky, *An Autobiography*, 109).
- 14 English version (from *The Arts* 6/1 (January 1924)) reprinted in White, *Stravinsky*, 574–7.
- 15 I shall not enter into the question of how far these books were the work of Stravinsky or of ghost-writers (respectively, Walter Nouvel and Roland-Manuel).
- 16 Stravinsky, *An Autobiography*, 101.
- 17 Stravinsky, *Themes and Conclusions*, 223.
- 18 Arnold Schoenberg, *Style and Idea*, rev. edn, ed. Leonard Stein, trans. Leo Black (London: Faber and Faber, 1984), 342 (but written in 1926).
- 19 Robert Philip, *Early Recordings and Musical Style: Changing Tastes in Instrumental Performance, 1900–1950* (Cambridge: Cambridge University Press, 1992), 11–12, citing Margaret Long, *Au piano avec Maurice Ravel* (Paris, 1971), 36.
- 20 Igor Stravinsky, *Poetics of Music in the Form of Six Lessons* (Cambridge MA: Harvard University Press, 1947), 122–3.
- 21 *Ibid.*, 122.
- 22 Stravinsky, *An Autobiography*, 113.
- 23 See for example Richard Hudson's account (*Stolen Time: a History of Tempo Rubato* (Oxford: Clarendon Press, 1994), 387–8) of the successive notations of the Magician's motive from *Petrushka*. The section of Hudson's book devoted to Stravinsky (381–400) offers an exhaustive account of the surprisingly frequent indications of rubato, explicit or implicit, to be found in Stravinsky's scores of all periods, together with some comparisons from his recordings.
- 24 White, *Stravinsky*, 576.
- 25 *Ibid.*, 575.
- 26 *Ibid.*, 576.
- 27 Stravinsky, *Poetics*, 127.
- 28 Heinrich Schenker, *The Art of Performance*, ed. Heribert Esser, trans. Irene Schreier Scott (New York: Oxford University Press, 2000).
- 29 From the Florent Fels interview (see n. 9 above) as quoted in Robert Craft, *Igor and Vera Stravinsky: A Photograph Album (1921–1971)* (London: Thames and Hudson, 1982), 20.
- 30 Stravinsky, *An Autobiography*, 150, 152.
- 31 From the *Seattle Post-Intelligencer*, 5 March 1954 (quoted in Vera Stravinsky and Craft, *Stravinsky in Pictures and Documents*, 308).
- 32 Stravinsky and Craft, *Conversations*, 119.
- 33 Hill, *The Rite*, 159, contradicting Robert Fink, "‘Rigorous (♩ = 126)’": *The Rite of Spring* and the forging of a modernist performing style', *Journal of the American Musicological Society* 52 (1999), 335; Hill quotes some of the competing promotional material issued by the respective record companies. Monteux's recording (reissued on Pearl GEMM CD 9329) outsold Stravinsky's – possibly because, though actually a few seconds longer than Stravinsky's (31'50" as against 31'18"), it was



- squeezed on to four discs instead of five, and therefore cheaper; Stuart, *Igor Stravinsky*, 8.
- 34 Stuart discusses what he calls the ‘Craft problem’ at some length (*Igor Stravinsky*, 14–16); the scandal broke following Lillian Libman’s revelation that CBS had included takes by Craft in recordings released under Stravinsky’s sole name.
- 35 *American Music Lover* 7/2 (October 1940), 58.
- 36 *The Gramophone* 38 (1961), 533.
- 37 *Musical Times* 102 (1961), 369.
- 38 *The Gramophone* 38 (1961), 534.
- 39 ‘Index of record reviews with symbols indicating opinions of reviewers, compiled by Kurtz Myers and Donald L. Leavitt’, *Notes* 18 (1960–61), 625. The first issue of the volume summarises two other recordings of *The Rite*, with less favourable outcomes: Dorati scores two as excellent, four as adequate and two as inadequate, while Goossens scores three, one and one respectively (p. 118). The following volume, 19 (1961–2), 666–7, summarises reviews of four works conducted by Stravinsky and three conducted by others; every Stravinsky recording gets a better rating than any of the others.
- 40 Leo Smit, ‘A card game, a wedding, and a passing’, *Perspectives of New Music* 9/2–10/1 (1971), 92–3.
- 41 It sounds as if Smit had been watching *Fantasia*, but images of birds proliferate in later accounts of Stravinsky’s stage presence: see, for instance, George Rochberg, (untitled), *Perspectives of New Music* 9/2–10/1 (1971), 32–3, and J. K. Randall, ‘Stravinsky in person’, *Perspectives of New Music* 9/2–10/1 (1971), 134. Something of this quality can be seen in the many published photographs of Stravinsky conducting, but perhaps most eloquently in Milein Cosman’s drawings (Hans Keller and Milein Cosman, *Stravinsky Seen and Heard* (London: Toccata Press, 1982)).
- 42 Taruskin (*Text and Act*, 97–8) elaborates a similar argument, again in relation to *The Rite*, further developed in Fink, “‘Rigorous’”, 323–4.
- 43 Fink, “‘Rigorous’”, 317, 318–23.
- 44 The date is given in Stravinsky, *An Autobiography*, 129, but contradicted in Stravinsky and Craft, *Expositions and Developments*, 144–5, where Stravinsky says that he first conducted *The Rite* in 1928 for the Columbia recording, and in concert in 1929. Both accounts place the first concert performance in Amsterdam.
- 45 Fink, “‘Rigorous’”, 324.
- 46 These two sentences are condensed from Nicholas Cook, *Analysing Musical Multimedia* (Oxford: Oxford University Press, 1998), 196–202, where references may be found, but for the authoritative account see Richard Taruskin, *Stravinsky and the Russian Traditions: a Biography of the Works Through Mavra* (Oxford: Oxford University Press, 1996), chaps. 12–13; for a more concise one, see Hill, *The Rite*, especially chap. 7.
- 47 White, *Stravinsky*, 574, 577.
- 48 Stravinsky and Craft, *Expositions and Developments*, 145.
- 49 In direct contravention of the stipulations in *Poetics of Music*: ‘The sin against the spirit of the work always begins with a sin against its letter and leads to the endless follies which an ever-flourishing literature in the worst taste does its best to sanction. Thus it follows that a *crescendo*, as we all know, is always accompanied by a speeding up of movement . . .’ (124). This recording was made with the Walther Straram Orchestra (Toscanini’s favourite orchestra when in Paris).
- 50 See the tables in Hill, *The Rite*, 124, and, for more detail, Fink, “‘Rigorous’”, 356.
- 51 Igor Stravinsky and Robert Craft, *Dialogues and a Diary*, enlarged edn (London: Faber and Faber, 1968), 108.
- 52 Hill, *The Rite*, 123.
- 53 Fink, “‘Rigorous’”, 347.
- 54 The 1960 recording of *Petrushka* (Stuart’s no. 92) is available as part of the ‘Recorded legacy’ set (Sony Classical SMK 46293). Philip’s comparison of recordings from the 1920s and 1930s by Stravinsky, Coates, Malko and Stokowski does, however, show that Stravinsky’s range of tempo variation, even in 1928, was lower than that of his contemporaries; Philip, *Early Recordings and Musical Style*, 31–3.
- 55 Stravinsky, *An Autobiography*, 101.
- 56 Stravinsky and Craft, *Conversations*, 117–23.
- 57 *Ibid.*, 118.
- 58 *Ibid.*, 119.
- 59 *Ibid.*, 20.
- 60 Stravinsky, *Themes and Conclusions*, 226.
- 61 This expression, Stravinsky explains, has ‘attained a myth-like status comparable to “the rosy-fingered dawn” in Homer’ (*ibid.*, 131). Some of Stravinsky’s other references to Karajan were less kind.
- 62 Stravinsky and Craft, *Dialogues and a Diary*, 90.
- 63 Stravinsky and Craft, *Expositions and Developments*, 113. The reference is presumably to Bruno Walter, whose rehearsal

- of movements 1–3 of Mozart’s ‘Linz’ Symphony, K. 425, was included on the two-LP set ‘The birth of a performance’, Philips ABL 3161–2.
- 64 *Ibid.*, 56; see also Stravinsky and Craft, *Conversations*, 38. Other conductors whom Stravinsky heard in St Petersburg include Nikisch and Richter, while in Berlin he heard Weingartner, who became ‘a near idol of mine in my youth’ (Stravinsky, *Themes and Conclusions*, 225).
- 65 Natalie Bauer-Lechner, *Erinnerungen an Gustav Mahler* (Vienna: E. P. Tal, 1923), 46, quoted in translation by Philip, *Early Recordings and Musical Style*, 37.
- 66 Philip, *Early Recordings and Musical Style*, 233.
- 67 From Gray’s *A Survey of Contemporary Music* (London: Oxford University Press, 1927), quoted in Hill, *The Rite*, 100–1.
- 68 The best formulation, quoted by Taruskin (*Text as Act*, 117n.), comes from Nicolas Nabokov (‘Stravinsky now’, *Partisan Review* 11 (1944), 332): ‘Look at any one of [Stravinsky’s] bars and you will find that it is not the measure closed in by bar lines (as it would be in Mozart, for example), but the monometrical unit of the measure, the single beat which determines the life of his musical organism.’
- 69 Stravinsky and Craft, *Expositions and Developments*, 87–8, where Stravinsky not only lists his repertoire but also registers an unrealised ambition to conduct Beethoven’s Symphonies 1–4 and 8, and *Fidelio*. Live recordings of music by other composers are included in Stuart, *Igor Stravinsky*, Appendix C.
- 70 ‘Igor Stravinsky Edition: Symphonies’ (Sony Classical SM2K 46294). Curiously, Stravinsky suggested recording *The Sleeping Beauty* in 1929 within the terms of his Columbia contract, but the offer was not taken up; see Stuart, *Igor Stravinsky*, 8.
- 71 ‘Igor Stravinsky Edition: Ballets vol. II’, SM3K 46292.
- 72 Respectively, nos. 7, 99 and 182 in Stuart, *Igor Stravinsky*; reissued as ‘Stravinsky: The Rite of Spring and The Firebird’ (Pearl GEMM CD 9334), ‘Igor Stravinsky Edition: Ballets vol. I’ (Sony Classical SM3K 46291), and ‘Igor Stravinsky Edition: Ballet Suites’ (Sony Classical SMK 46293). Fig. 9.1, which is adapted to take account of the two different openings, is based on an average tempo for each section (not on beat-by-beat analysis); it should be noted that this method conflates the effects of tempo proper with those of caesurae.
- 73 Stravinsky and Craft, *Expositions and Developments*, 147.
- 74 Fink, ‘“Rigorous”’, 313.
- 75 Hill, *The Rite*, 137.
- 76 Tempos are taken from Hill’s chart (*ibid.*, 124), but with the metronome marking at rehearsal number 57 corrected from 168 to 166. Hill points out that any such values can only be approximate (*ibid.*, 120), because they depend in part on the method of measurement; for consistency I have therefore left his values for the 1960 performance of the Introduction to Part 2 unchanged, despite the divergence between them and Table 9.1.
- 77 Philip, *Early Recordings and Musical Style*, 234.
- 78 Stravinsky and Craft, *Dialogues and a Diary*, 82–90, and Stravinsky, *Themes and Conclusions*, 234–41.
- 79 Concert Hall CM 2324 (stereo LP).
- 80 According to Hill’s chart, the winner, by a wide margin, is Craft’s 1962 recording, of which Stravinsky inexplicably writes, ‘The tempo is correct’ (*Dialogues and a Diary*, 85).
- 81 Stravinsky, *An Autobiography*, 137.
- 82 Stravinsky and Craft, *Conversations*, 118.
- 83 A sense of this transformation is conveyed by Soulima Stravinsky in Ben Johnston, ‘An interview with Soulima Stravinsky’, *Perspectives of New Music* 9/2–10/1 (1971), 15–27.
- 84 Stravinsky and Craft, *Conversations*, 119.
- 85 Stravinsky and Craft, *Dialogues and a Diary*, 122.
- 86 Stravinsky, *Themes and Conclusions*, 139.
- 87 *Ibid.*, 228.
- 88 Taruskin, *Text and Act*, 129.
- 89 *Ibid.*, 117.
- 10 Stravinsky as devil: Adorno’s three critiques**
- 1 T. W. Adorno, *Philosophie der neuen Musik* (Tübingen: J. C. B. Mohr (Paul Siebeck), 1949), in *Gesammelte Schriften* (Frankfurt/Main: Suhrkamp Verlag, 1975) vol. 12, ed. Rolf Tiedemann and Klaus Schultz. Eng. edn: *Philosophy of Modern Music*, trans. Anne G. Mitchell and Wesley V. Blomster (London: Sheed and Ward, 1973).
- 2 Schoenberg in a letter to Rufer in 1949 wrote: ‘it is disgusting, by the way, how he treats Stravinsky. I am certainly no admirer of Stravinsky, although I like a piece of his here and there very much – but one should not write like that.’ Cited in H. H. Stuckenschmidt, *Schoenberg: His Life, World and Work*, trans. Humphrey Searle (London: Calder, 1977), 508.

- 3 Célestin Deliège, 'Stravinsky–ideology – language', *Perspectives of New Music* 26/1 (Winter 1988), 83.
- 4 Robert Craft, 'A bell for Adorno', in *Prejudices in Disguise* (New York: Knopf, 1974), 91–102.
- 5 T. W. Adorno, 'Stravinsky: a dialectical portrait', in *Quasi una fantasia*, trans. Rodney Livingstone (London: Verso, 1992), 147.
- 6 Carl Dahlhaus, 'Das Problem der "höheren Kritik": Adornos Polemik gegen Strawinsky', in *Neue Zeitschrift für Musik* 148/5 (1987), 9–15.
- 7 Peter Bürger, 'The decline of the modern age', trans. David J. Parent, *Telos* 62 (Winter 1984–5), 117–30.
- 8 Jean-François Lyotard, 'Adorno as the devil' [1973], trans. Robert Hurley, *Telos* 19 (1974/5), 127–8.
- 9 See Thomas Mann, *Doctor Faustus*, trans. H. T. Lowe-Porter (Harmondsworth: Penguin, 1968), 231–7.
- 10 T. W. Adorno, 'Die stabilisierte Musik' [1928], *Gesammelte Schriften*, vol. 18, ed. Rolf Tiedemann (Frankfurt/Main: Suhrkamp Verlag, 1984), 721–8.
- 11 T. W. Adorno, 'Zur gesellschaftlichen Lage der Musik' [1932], in *Gesammelte Schriften*, vol. 18, 729–77. English version: 'On the social situation of music', trans. Wesley Blomster, *Telos* 35 (Spring 1978), 128–64.
- 12 See my *Adorno's Aesthetics of Music* (Cambridge: Cambridge University Press, 1993), 102–5.
- 13 T. W. Adorno, 'Die stabilisierte Musik' [1928], p. 725 (my translation).
- 14 At the beginning of *Philosophy of New Music* Adorno cites a significant passage from Walter Benjamin's *The Origin of German Tragic Drama*: 'Philosophical history as the science of origins is that form which, from the most far-flung extremes and apparent excesses of development, allows the emergence of the configuration of the Idea, characterized as the totality of all possibilities for a meaningful juxtaposition of such opposites.' *Philosophie der neuen Musik*, 13 (my translation).
- 15 *Philosophy of Modern Music*, 181.
- 16 *Ibid.*, 171.
- 17 *Ibid.*, 142.
- 18 *Ibid.*, 144.
- 19 *Ibid.*, 159.
- 20 *Ibid.*, 173.
- 21 *Ibid.*, 157n.
- 22 Adorno, 'Stravinsky: a dialectical portrait', 148–9.
- 23 *Ibid.*, 150.
- 24 Bürger, 'The decline of the modern age', 119.
- 25 'Stravinsky: a dialectical portrait', 150–51.
- 26 Dahlhaus, 'Das Problem der "höheren Kritik"'.  
27 Jonathan Cross, *The Stravinsky Legacy* (Cambridge: Cambridge University Press, 1998), 234.
- 28 *Ibid.*, 234–5.
- 29 Adorno, *Philosophy of Modern Music*, 216–17.
- 30 Adorno, 'Stravinsky: a dialectical portrait', 152.
- 31 Apparently Beckett had reservations about Adorno's interpretation of his *Endgame*. See James Knowlson, *Damned to Fame: the Life of Samuel Beckett* (London: Bloomsbury, 1996), 478–9.
- 32 T. W. Adorno, 'Trying to Understand *Endgame*', in *Notes to Literature*, vol. 1, trans. Shierry Weber Nichol森 (New York: Columbia University Press, 1991), 268.
- 33 Adorno, 'Stravinsky: a dialectical portrait', 173.
- 34 Adorno, 'Trying to Understand *Endgame*', 243.
- 35 See my essay, 'Adorno's aesthetics of modernism', in *Adorno, Modernism and Mass Culture: Essays on Critical Theory and Music* (London: Kahn and Averill, 1996), 51.
- 36 'Stravinsky: a dialectical portrait', 174.
- 37 *Ibid.*, 174.
- 38 T. W. Adorno, *Minima Moralia* [1951], trans. Edmund Jephcott (London: Verso/New Left Books, 1974), 49.

### 11 Stravinsky in analysis: the anglophone traditions

- 1 Igor Stravinsky, *Chroniques de ma vie* (Paris: Denoël and Steel, 1935–6). Trans. anon. as *An Autobiography* (New York: Steuer, 1958); repr. with corrections by Eric Walter White (London: Marion Boyars, 1975), 53. Stravinsky's italics.
- 2 Jonathan Cross, *The Stravinsky Legacy* (Cambridge: Cambridge University Press, 1998), 14.
- 3 Igor Stravinsky, *Poetics of Music, in the Form of Six Lessons*, trans. Arthur Knodel and Ingolf Dahl (Cambridge, MA: Harvard University Press, 1947), 6.
- 4 *Poetics*, 80–1.
- 5 Igor Stravinsky and Robert Craft, *Expositions and Developments* (London: Faber and Faber, 1962), 101–2. Their italics.
- 6 Richard Taruskin, 'Stravinsky and the subhuman. A myth of the 20th century: *The Rite of Spring*, the tradition of the new, and "the music itself"', in *Defining Russia Musically* (Princeton: Princeton University Press, 1997), 360–85; 382.
- 7 *Ibid.*, 379.
- 8 *Ibid.*, 367.

- 9 The influence of Stravinsky's objectivity and its relation to Schoenberg's ideal of structural autonomy is discussed in Rose Rosengard Subotnik, *Deconstructive Variations: Music and Reason in Western Society* (Minneapolis: University of Minnesota Press, 1996), 148–76.
- 10 Edward T. Cone, 'Stravinsky: the progress of a method' [1962], in Benjamin Boretz and Edward T. Cone (eds), *Perspectives on Schoenberg and Stravinsky* (rev. edn New York: Norton, 1968), 155–64; Arthur Berger, 'Problems of pitch organisation in Stravinsky' [1963], in Boretz and Cone, *Perspectives*, 123–54; Pierre Boulez, 'Stravinsky remains', in *Stocktakings from an Apprenticeship*, trans. Stephen Walsh (Oxford: Clarendon, 1991), 55–110. Boulez's essay, written in 1951, was first published in French as 'Stravinsky demeure', in Pierre Souvtchinsky (ed.), *Musique russe*, 2 vols (Paris: Presses universitaires de France, 1953), vol. 1, 155–224, and first appeared in English in 1968.
- 11 Declared by Boulez in 'Schoenberg is dead [1952]', in *Stocktakings*, 209–14.
- 12 Milton Babbitt, 'Remarks on the recent Stravinsky' [1964], and Claudio Spies, 'Notes on Stravinsky's *Abraham and Isaac*' [1965], 'Notes on Stravinsky's Variations' [1965], and 'Some notes on Stravinsky's Requiem settings' [1967], all in Boretz and Cone, *Perspectives*: 165–85, 186–209, 210–22, 223–49 respectively.
- 13 Richard Taruskin, *Stravinsky and the Russian Traditions: a Biography of the Works Through Mavra* (Oxford: Oxford University Press, 1996). The case for a wider European context for Stravinsky is put by Pieter C. van den Toorn in *Music, Politics, and the Academy* (Berkeley: University of California Press, 1995), chap. 7 ('A case in point: context and analytical method in Stravinsky'), 179–219.
- 14 Olivier Messiaen, *The Technique of my Musical Language*, trans. John Satterfield (Paris: Alphonse Leduc, 1956), vol. 1, 59–60; vol. 2, Exx. 312–28.
- 15 Berger, 'Problems of pitch organisation', 132.
- 16 Taruskin, *Stravinsky and the Russian Traditions*, 266. A concise discussion of octatonicism in Stravinsky and Rimsky-Korsakov is contained in Louis Andriessen and Elmer Schönberger, *The Apollonian Clockwork: on Stravinsky*, trans. Jeff Hamburger (Oxford: Oxford University Press, 1989), 228–35. See also Anthony Pople, 'Early Stravinsky', this volume, p. 66.
- 17 A full explanation of the basics of octatonic theory is given in Pieter C. van den Toorn, *The Music of Igor Stravinsky* (New Haven: Yale University Press, 1983), 31–72.
- 18 Van den Toorn is 'inclined to agree with Arthur Berger that the Stravinskian stamp is advantageously defined with reference to the octatonic pitch collection, whether inferred singly or in terms of some kind of octatonic-diatonic penetration', *ibid.*, 41.
- 19 See *ibid.*, chap. 10, 271–320. Stravinsky's interest in the sonority and symmetrical properties of the major-minor tetrachord is reported in Allen Forte, *The Harmonic Organization of 'The Rite of Spring'* (New Haven: Yale University Press, 1978), 33, n. 7, and is associated with the trope of the bell in Andriessen and Schönberger, *The Apollonian Clockwork*, 272–4.
- 20 See, for example, Taruskin's discussion of Rimsky-Korsakov's 'harmonic exploitation' of the octatonic scale, in particular chromatic chord progressions ascending and descending in minor thirds (i.e. through the diminished tetrachord). *Stravinsky and the Russian Traditions*, 255–306.
- 21 Stravinsky, *Poetics*, 32.
- 22 Forte, 'The Rite of Spring', 29.
- 23 Notably in the correspondence between Forte and Taruskin published in *Music Analysis*, 5/2–3 (1986), 313–37. Forte is also implicated in Taruskin's rejection of formalist approaches to *The Rite* by Elliott Antokoletz, *Twentieth-Century Music* (Englewood Cliffs, NJ: Prentice-Hall, 1991) and Pieter C. van den Toorn, *Stravinsky and 'The Rite of Spring': the Beginnings of a Musical Language* (Berkeley: University of California Press, 1987). The conflicts and similarities of the views of Forte, van den Toorn and Taruskin are discussed in Anthony Pople, 'Misleading voices: contrasts and continuities in Stravinsky studies', in Craig Ayrey and Mark Everist (eds.), *Analytical Strategies and Musical Interpretation: Essays in Nineteenth- and Twentieth-Century Music* (Cambridge: Cambridge University Press, 1996), 271–87; 271–7.
- 24 Forte, 'The Rite of Spring', 28.
- 25 For precision and concision, pitch-class (pc) collections are designated throughout this chapter using Forte's set names, as listed in *The Structure of Atonal Music* (New Haven: Yale University Press, 1973), Appendix 1, 179–81. In this case, set 4–17, '4' indicates that the set is a tetrachord, '17' simply that it is seventeenth in the list of tetrachords; the pc list [0,3,4,7] expresses the basic form of the set using the numerical notation of pcs (C = 0, C♯ = 1, etc.) and indicates that in its (abstractly defined) prime form this set comprises C, Eb, E♯ and G. In an actual composition, of course, the set would usually

appear in transposition and inversion, while retaining its identity as the major-minor tetrachord.

26 Forte, 'The Rite of Spring', 32. Similarly, Forte analyses extracts from Stravinsky's works (up to the *Three Songs from William Shakespeare*) alongside music by Schoenberg, Berg, Webern, Bartók, Busoni, Ives, Ruggles, Skryabin and Varèse.

27 Any one of the three distinct forms (van den Toorn's Collections I–III) of the octatonic scale naturally selects eight of the twelve chromatic pcs; if the pc content of a passage can be accounted for by a single collection, then a relatively exclusive harmonic focus is in operation. Any two collections cover the total chromatic, holding invariant a diminished tetrachord (set 4–28 [0,3,6,9]); potentially, then, any passage in which twelve pcs are present may be described as octatonic, but this becomes a structural description only when the two collections can be shown to be (a) discrete and (b) interactive (as, for example, when chords belonging to separate collections alternate and are perhaps connected by their invariant diminished tetrachord). In a very general sense, this is van den Toorn's procedure in *Stravinsky*.

28 See Cone, 'Stravinsky', 156.

29 These concise definitions are taken from the glossary of Taruskin's *Stravinsky and 'The Rite of Spring'*, 1677–9. The principles are considered at length on 951–66.

30 Jonathan Kramer, 'Moment form in twentieth-century music', *Musical Quarterly* 64 (1978), 177–94; 'Discontinuity and proportion in the music of Stravinsky', in Jann Pasler (ed.), *Confronting Stravinsky: Man, Musician, and Modernist* (Berkeley: University of California Press, 1986), 174–94; and *The Time of Music: New Meanings, New Temporalities, New Listening Strategies* (New York: Schirmer, 1988), 221–85. Kramer's approach is the point of departure for two original, structurally sensitive studies by Marianne Kielian-Gilbert: (1) 'The rhythms of form: correspondence and analogy in Stravinsky's designs', *Music Theory Spectrum* 9 (1987), 42–66 (centred on the second of the *Three Pieces for String Quartet* and the 'Soldier's March' from *The Soldier's Tale*); and (2) 'Stravinsky's contrasts: contradiction and discontinuity in his neoclassic music', *Journal of Musicology* 9 (1991), 448–80 (on the *Concertino* for string quartet, the first movement of the *Symphony in C* and the *Octet*).

31 See also Cross, *The Stravinsky Legacy*, chap. 2 ('Block forms'), 17–79, which traces

this Stravinskian formal inheritance in Varèse, Messiaen, Stockhausen, Tippett and Birtwistle.

32 Kramer, 'Moment form', 177–88 *passim*. Proportional analysis is an essential mode of relation in Kielian-Gilbert's 'The rhythms of form' and is developed further in Akane Mori's 'Proportional exchange in Stravinsky's early serial music', *Journal of Music Theory* 41 (1997), 227–59, which applies and extends Kramer's concepts to formal design, the relation of voices and text setting in *Canticum Sacrum*.

33 Stravinsky, *Poetics*, 30–32.

34 Arnold Schoenberg, *Fundamentals of Musical Composition*, ed. Gerald Strang and Leonard Stein (London: Faber and Faber, 1967), 8. Schoenberg's conception of structure gives priority to 'developing variation', a more profound conception of transformation than Stravinsky's 'similarities': for the teleological theorist, the latter would correspond to Schoenberg's 'variants' ('changes of subordinate meaning, which have no special consequences', p. 8).

35 Taruskin, 'Stravinsky and the subhuman', 366. See also Taruskin, *Stravinsky and the Russian Traditions*, 1125–6, on Stravinsky's reception of the ideas of Bergson and Souvtchinsky.

36 See Stephen Kern, *The Culture of Time and Space 1800–1918* (Cambridge, MA: Harvard University Press, 1983); Mark Antliff, *Inventing Bergson: Cultural Politics and the Parisian Avant-garde* (Princeton: Princeton University Press, 1993); and Martin Jay, *Downcast Eyes: the Denigration of Vision in Twentieth-Century Thought* (Berkeley: University of California Press, 1993), 186–209.

37 Bergson, *Time and Freewill: an Essay on the Immediate Data of Consciousness* [1889], trans. F. L. Pogson (London: Allen and Unwin, 1910), 109.

38 Following Boulez's 'Stravinsky remains', theoretical treatments of rhythmic and metrical structure in Stravinsky customarily begin by consolidating spatial conceptions in the play of even and odd durations (Boulez's 'rational' and 'irrational' values), symmetry and dissymmetry, and layered rhythmic structures, in which separate rhythms unfold in various strata of a composition. Cross's survey of analyses of rhythmic innovations in *The Rite* by Boulez, van den Toorn (*Stravinsky and 'The Rite of Spring'*, 137–43) and Taruskin (*Stravinsky and the Russian Traditions*, 958–64) emphasises the flexibility and 'exchange' of rhythmic cells in the work, the interplay of ostinato and repetitive asymmetrical or syncopated rhythms, and the vertical



opposition of rhythmic regularity over a regular metre; see *The Stravinsky Legacy*, chap. 3 ('Structural rhythms'), 81–104. Van den Toorn's *Stravinsky and 'The Rite of Spring'* contains the most developed theoretical account of Stravinsky's rhythmic practices, divided in two 'dimensions': (1) 'the repetition of a single reiteration, fragment, line or part'; (2) 'the registrally fixed repetition of fragments, lines or parts which repeat according to *varying* and hence "separate" or "independent" rhythmic-metric patterns' (p. 216, his italics). Countering the received idea of Stravinsky's rhythm as a fully emancipated parameter of music, van den Toorn focuses on the ways in which rhythmic invention, while discretely organised, interacts with pitch structure. This is also the intention of Jonathan Kramer's analysis of *Symphonies of Wind Instruments* in which 'moments' and 'submoments', constructed from integrated cells of pitch and rhythmic material, are controlled by a diatonic-chromatic linear progression (*The Time of Music*, 221–85). However, the conflict of immobility and process in the rhythmic organisation itself and between the two parameters (rhythm and linear pitch structures) is difficult to resolve if integration is the analytical goal. Alexander Rehding's "Towards a 'logic of discontinuity'" in Stravinsky's *Symphonies of Wind Instruments*: Hasty, Kramer and Straus reconsidered', *Music Analysis* 17/1 (1998), 39–67, perceptively explores this problem in Kramer, alongside analyses by Joseph N. Straus, from 'The problem of prolongation in post-tonal music', *Journal of Music Theory* 31/1 (1987), 1–21, and *Remaking the Past: Musical Modernism and the Influence of the Tonal Traditions* (Cambridge, MA: Harvard University Press, 1990), and Christopher Hasty, from 'On the problem of succession and continuity in twentieth-century music', *Music Theory Spectrum* 8 (1986), 58–74. Rehding seeks a logic of discontinuity that avoids the stylistically dissonant 'organicist' approach of László Somfai ('Symphonies of Wind Instruments' (1920): observations of Stravinsky's organic construction', *Studia musicologica Academiae Scientiarum Hungaricae* 14 (1972), 355–83) while proposing various modes of 'overall coherence', culminating in the syntheses of the final chorale. The primary stylistic feature to emerge from these studies is that Stravinsky's 'block forms' contain initial cellular fusions of pitch and rhythmic variables which can be distributed and transformed separately in subsequent

'blocks' and eventually achieve a re-synthesis or, to adapt a phrase from *Poetics*, convergence in a state of repose.

39 Taruskin, *Stravinsky and the Russian Traditions*, 1648–75.

40 Spies, 'Stravinsky's Requiem settings', 237, n. 6.

41 My evidence is biographical and circumstantial. Andriessen and Schönberger emphasise the importance to Stravinsky of some Italian music (especially Gabrieli) and of Venice, the city in which he is buried (*Apollonian Clockwork*, 7–10). They also hear unspecified 'reference to other Requiems from musical history' (8). Stravinsky himself referred to echoes of *Il Trovatore* heard by some in *Apollon musagète* and *Perséphone*, neither accepting nor rejecting these associations; see Igor Stravinsky and Robert Craft, *Dialogues* (London: Faber and Faber, 1982), 34.

42 Joseph N. Straus, *Remaking the Past*. Straus applies a version of Harold Bloom's Freudian theory of the 'anxiety' of poetic influence to a wide range of modernist music, including Stravinsky's, in order to reveal a dimension of reinterpretation in relation to eighteenth- and nineteenth-century tonal models. Primarily, the issue bears on Stravinsky's neoclassical music. See also van den Toorn, *Music, Politics and the Academy*, chap. 6 ('Neoclassicism revised'), 143–78, in which Straus's arguments are reviewed in the context of recent literature on the topic, and Cross, *The Stravinsky Legacy*, chap. 6 ('A fresh look at Stravinsky analysis'), 193–225, for analyses of the Symphony in C and the Symphony in Three Movements in the light of Straus and theories of the 'moment'.

43 *Requiem Canticles* is based on two series (see Spies, 'Stravinsky's Requiem settings', 233–7). Stravinsky's serial procedures are discussed in: van den Toorn, *The music of Stravinsky*, 427–55; Milton Babbitt, 'Stravinsky's verticals and Schoenberg's diagonals: a twist of fate', in Ethan Haimo and Paul Johnson (eds), *Stravinsky Retrospectives* (Lincoln, NE: University of Nebraska Press, 1987), 15–35, and 'Order, symmetry and centricity in late Stravinsky', in Pasler, *Confronting Stravinsky*, 247–61; Charles Wourinen and Jeffrey Kresky, 'On the significance of Stravinsky's last works', in *ibid.*, 262–70; Paul Schuyler Phillips, 'The enigma of *Variations*: a study of Stravinsky's final work for orchestra', *Music Analysis* 3/1 (1984), 69–89; and Joseph N. Straus, *Stravinsky's Late Music* (Cambridge: Cambridge University Press, 2001). See also Straus, 'Stravinsky the serialist', in this volume.

44 Since Stravinsky's technique of rotation is applied to the hexachords, not to the complete row, pitch repetitions are produced between the a and b hexachords of all the IR forms except IR0a and IR0b, which are mutually complementary (as in traditional serialism).

45 These two exceptions are produced by Stravinsky's deployment of the hexachords and verticals. The absence of G♯ (pc 7) in *Huic ergo* (bars 250–54) is compensated by the presence of this pc as the last note of bar 249 and in the vertical (Vb5) in bar 255. Similarly, the absence of D♯ and E♭ (pcs 2 and 3) in the *Amen* is mitigated by the presence of these pcs at the end of phrase 6 (bars 260–61). It is clear, though, that Stravinsky's serial logic is directed towards the system created by the rotation of hexachords and verticals and does not insist axiomatically on the (Schoenbergian) requirement to keep all twelve pcs in play.

46 The verticals are labelled according to the hexachord from which they are derived. 'Vb1' refers to the first vertical generated from IRb, and so on (see Table 11.4).

47 Igor Stravinsky and Robert Craft, *Conversations with Igor Stravinsky* (London: Faber and Faber, 1959), 24. Stravinsky goes on to say that 'I hear harmonically, of course, and I compose in the same way I always have' (25). Taruskin's view is that Stravinsky's 'late serial music is probably the most essentially harmonic – in the literal, vertical, chordal sense of the word – of any that may be found within the borders of the dodecaphonic realm' (*Stravinsky and the Russian Traditions*, 1652–3); but this is true only literally, vertically and chordally. In their different ways, Berg and Webern, for example, construct and exert a tight control on the vertical dimension of their serial music (the Scherzo of Webern's String Quartet, Op. 28, is a classic instance of an 'essentially harmonic' conception). The most recent considerations of Stravinsky's serial harmonic logic are Joseph N. Straus's indispensable essay on this topic, 'Stravinsky's "construction of the twelve verticals": an aspect of harmony in the serial music', *Music Theory Spectrum* 21 (1999), 43–73, his chapter 'Harmony', in *Stravinsky's Late Music*, 141–82, and 'Stravinsky the serialist' in this volume. Straus argues that 'the evolution of solutions to the problem of writing serial harmony during this period can be understood, at least in part, in terms of evolving solutions to the problem of writing serial harmony' ('Stravinsky's "construction"', 43). He identifies Stravinsky's most original contributions to serial theory as (1) the 'Lacrimosa'-type 'verticals of rotational

arrays' (authoritatively theorised in Babbitt's 'Stravinsky's verticals', and 'Order, symmetry, and centrality'); and (2) the verticals in four-part arrays, 'a layering of four series from which twelve chords are created as vertical slices through the array' (45).

48 The construction of this doubled five-verticals array foreshadows the five-chord arrays in the Postlude of *Requiem Canticles*, in which five different chords (piccolo, flutes, piano, harp) alternate with other chord sequences (celesta, bells, vibraphone), three of which contain five verticals.

49 As noted above, the whole-tone scale intersects with the octatonic collections, but its distinctive character tends to dominate its octatonic content. Table 11.7 reveals that Stravinsky seems intent on avoiding the anomalous whole tone: in the music (bars 250–53) 4-25 is split into set 3-8 (bar 250) and the dyad F♯/C (bar 253); when the dyad D♯/A♯ (bar 250) is placed beneath 3-8, this whole-tone trichord is incorporated into the diatonic/chromatic set 5-30.

50 For example, the 5-Z38 (10, 1, 4, 5, 6) of Vb3 (bar 233) contains A♯, C♯, E, F, F♯, of which the segment A♯, C♯, E, F♯ (10, 1, 4, 6) belongs to octatonic collection III. This segment can also be interpreted as an F♯<sup>7</sup> chord, but no priority is given to this tonal formation here.

51 In *Stravinsky and the Russian Traditions*, 1661–2 and Ex. 20, Taruskin analyses the C♯ and G♯ (bar 232) as the point of transition from octatonic collection II (bars 229–31). Although this is broadly accurate, the presence of E♯ in bar 233 (Vb3, 5-Z38) lies outside collection III and transforms the sonority. It is an exaggeration to claim that 'the harmony produced is nothing other than a *Petrushka* chord (excepting the E sharp . . .)' (1662), since the chord sounds nothing like the (octatonic) *Petrushka* chord: the theoretical explanation here is reductive in the sense that it does not address the aural effect of the chord in bar 233, nor the difference within the octatonic similarity of the chords compared. Taruskin also claims that the 'Lacrimosa' progresses regularly through simultaneities of collections II and III; again, this is reductively true, but the multiple of instances of foreign notes generated by the interaction of the various rotational schemes means that the movement is not quite as systematically controlled as Taruskin's brief analysis makes it appear.

52 Igor Stravinsky and Robert Craft, 'Change of life', in *Themes and Episodes* (New York: Knopf, 1966), 23–4.

53 Milton Babbitt, 'Stravinsky's verticals', 16.

- 54 Stravinsky, *Poetics*, 35.
- 55 *Ibid.*, 37. Stravinsky encapsulates the function of pitch centres in the concept of ‘polarity’ which may apply to a sound, an interval or a ‘complex of tones’; see *Poetics*, 36. The structural processes implicit in polarity were explored initially in Berger’s ‘Problems of pitch organisation’, 135–41, in particular the contradiction inherent in the concept that if a sonority (Stravinsky’s ‘complex of tones’) is to be polarised then single-pitch polarity would have to be either withheld or polarised within the sonority. Further ramifications of Berger’s discussion are considered in Marianne Kielian-Gilbert, ‘Relationships of symmetrical pitch-class sets and Stravinsky’s metaphor of polarity’, *Perspectives of New Music* 21 (1982–3), 209–40, and pursued in extracts from the *Three Pieces for String Quartet*, *The Rite of Spring* (Introduction) and the Octet (‘Tema con variazione’). She argues that polarity exists when two or more versions of a pc set class exhibit a structure symmetrical around a pc or dyad that remains invariant when one or more of the sets is transposed (for example, C–D–F–G [0, 2, 5, 7] and F–G–Bb–C [5, 7, 10, 0]); this creates ‘inversional balance or complementation’. Under these conditions, polarity of a sonority (a set class) can co-exist with single-pitch polarity, as long as the single pitch is the invariant centre of symmetry for the various transpositions and configurations of the sonority. Kielian-Gilbert’s conception of polarity theorises a particular (‘inversional’) configuration of Straus’s analysis of harmonic polarity in Stravinsky’s centric music according to a theory of ‘tonal axis’, defined as ‘a nucleus of pitches’ that (a) consists of overlapping major and minor triads (for example, E–G–B–D), (b) must function as a referential sonority, and (c), in contradistinction to a ‘unified’ major or minor seventh chord, must embody a conflict or polarity between its two constituent triads (e.g. E–G–B and G–B–D). These latter triads, for example, fulfil Kielian-Gilbert’s conditions for inversional complementation ([4, 7, 11] and [7, 11, 2]). See Joseph N. Straus, ‘Stravinsky’s tonal axis’, *Journal of Music Theory* 26 (1982), 261–90.
- 56 See Theodor Adorno, *Philosophy of Modern Music*, trans. Anne G. Mitchell and Wesley V. Blomster (London: Seabury Press, 1973), 138–40. The structural and aesthetic effects of hypostatisation are considered at length in Cross, *The Stravinsky Legacy*, chap. 7 (‘Conclusions: Stravinsky, Adorno, and the problem of non-development’), 227–41.
- 57 Adele T. Katz, ‘Stravinsky’, in *Challenge to Musical Tradition: Toward a New Concept of Tonality* (London: Putnam, 1947), 294–349; Felix Salzer, *Structural Hearing* (New York: Charles Boni, 1952; corrected edition, New York: Dover, 1962); and Allen Forte, *Contemporary Tone Structures* (New York: Columbia University Bureau of Publications, 1955), 25–38, 128–38, 150–53, 187–92.
- 58 Salzer, *Structural Hearing*, 219 and Ex. 427.
- 59 Heinrich Schenker, ‘Further considerations of the Urlinie II’, in William Drabkin (ed.), *The Masterwork in Music*, vol. 2, 17–18. See especially 17, Fig. 31. Some ramifications of Schenker’s analysis are discussed in Robert Morgan, ‘Dissonant prolongations: theoretical and compositional precedents’, *Journal of Music Theory* 20 (1976), 49–91.
- 60 Salzer, *Structural Hearing*, 194.
- 61 *Ibid.*, 218.
- 62 *Ibid.*, Ex. 472.
- 63 Arnold Whittall, ‘Music analysis as human science? *Le Sacre du printemps* in theory and practice’, *Music Analysis* 1/1 (1982), 33–53; 51. The function of dissonance in Stravinsky is explored further in ‘Tonality and the emancipated dissonance: Schoenberg and Stravinsky’, in Jonathan Dunsby (ed.), *Models of Musical Analysis: Early Twentieth Century Music* (Oxford: Blackwell, 1993), 1–19.
- 64 Salzer, *Structural Hearing*, 191.
- 65 Roy Travis, ‘Towards a new concept of tonality?’, *Journal of Music Theory* 3 (1959), 257–84.
- 66 On this theoretical issue, see Joseph N. Straus, ‘The problem of prolongation’, and ‘Voice-leading in atonal music’, in James Baker, David Beach and Jonathan Bernard (eds), *Musical Theory in Concept and Practice* (Rochester, NY: University of Rochester Press, 1997), 237–74; see also Arnold Whittall, ‘Music analysis as human science?’, 41–9.
- 67 Katz, ‘Stravinsky’, 337.
- 68 *Ibid.*, 340; see also 341–7. Katz addresses the issue that concerned Schoenberg in the early 1930s, in reaction to Ernst Kurth’s *Grundlagen der lineare Kontrapunkt* (Bern, 1917). Both Katz and Schoenberg argue against the notion that counterpoint in extended tonality, atonality or serialism can proceed entirely ‘linearly’ without harmonic logic or control. See Schoenberg, ‘Linear counterpoint’ and ‘Linear counterpoint: linear polyphony’, in *Style and Idea*, ed. Leonard Stein, trans. Leo Black (London: Faber and Faber, 1975), 289–95 and 295–7 respectively.
- 69 In *Contemporary Tone Structures* (1955), Forte’s analysis of the ‘Larghetto’ from *Les cinq doigts* and the whole of *Petrushka* also produces linear structures (generated by

‘specific single tones’) unfolding independently and dissonantly, a technique that ‘results in tensions between the individual lines, thus providing a compositional resource of great potential’ (137). Like Katz, Forte rejects the implication that such lines exemplify so-called ‘linear counterpoint’ and maintains that ‘vertical coincidence at important structural points is manifestly an important consideration’ (137). This harmonic logic, which takes the form of departure from and return to referential sonorities, does, however, remain somewhat attenuated in the analyses. The tension between the linear and vertical is an unresolved theoretical problem in *Contemporary Tone Structures*, but finds a radical solution in Forte’s pc set theory (see above) predicated on the Schoenbergian-atonal concept of the ‘unity [or parametrical identity] of musical space’. Subsequently, Forte extended the scope of pc set theory to admit the linear projection of pc sets, a type of non-tonal prolongation applied to sections of *The Rite* and *Petrushka*: see Allen Forte, ‘New approaches to the linear analysis of music’, *Journal of the American Musicological Society* 41 (1988), 315–48.

70 See Joseph N. Straus, ‘A principle of voice-leading in the music of Stravinsky’, *Music Theory Spectrum* 4 (1982), 106–24, ‘The problem of prolongation’, and ‘Voice-leading in atonal music’; Arnold Whittall, ‘Music analysis: descriptions and distinctions’ (Inaugural lecture in the Faculty of Music, King’s College London, 1982); Anthony Pople, ‘Misleading voices’, 277–87.

71 My term ‘centrum’ is intended to differentiate Stravinsky’s pitch centres from the tonic function in common-practice tonality.

72 See Straus, ‘The problem of prolongation’, 13–21. In ‘Voice-leading in atonal music’, Straus refines the associational model, adopting David Lewin’s principle of transformational networks in order to define more precisely the relationship of the associative sonorities.

73 In their prime forms, set classes 6-Z25, 5-16 and 5-19 are supersets of 4-Z29, as follows: 6-Z25 [5,6,8,0,11,3] contains 4-Z29 as [5,6,8,0] requiring a theoretical transposition down five semitones to the prime form of 4-Z29 [0,1,3,7]; 5-16 [0,1,3,4,7] contains 4-Z29 [0,1,3,7]; 5-19 [0,1,3,6,7] contains 4-Z29 [0,1,3,7].

74 Although it is difficult to hear the linear projection of 4-Z29 in the high piccolo register, I would maintain that the linear 4-Z29 is a structural event, projected in this

case both horizontally and registrally, and that its inaudibility is a striking image of structural alienation; see Adorno, ‘Stravinsky: a dialectical portrait’, in *Quasi una fantasia*, trans. Rodney Livingstone (London: Verso, 1992), 145–75; 146.

75 The association of the G♯s in the voice (bar 263) and trombone (bar 265) is strong but disturbed by the final vocal A♯ and the trombone’s G♯. As I hear the passage, there is no structural closure on the G♯ unison (ic0) but a cadential reiteration of ic1 (G♯/G♯) that keeps in play the chromatic interference with the centrum.

76 See also Jeffrey Perry, ‘A “requiem for the requiem”: on Stravinsky’s *Requiem Canticles*’, *College Music Symposium* 33–4 (1993–4), 237–56, for a culturally-nuanced discussion of the tension between tonal implication and serially-controlled centrality in the work (especially the ‘Liberate me’). The complexity of incipient tonal structure in a short serial work by Stravinsky (*Anthem*: ‘The dove descending breaks the air’ [1962]) is analysed and demonstrated in Arnold Whittall’s ‘Music analysis: descriptions and distinctions’ and Anthony Pople’s ‘Misleading voices’. The types of harmonic duality and ambiguity they identify are also present, though differently balanced and configured, in Stravinsky’s later neoclassical music. Kofi Agawu’s ‘Stravinsky’s *Mass* and Stravinsky analysis’, *Music Theory Spectrum* 11 (1989), 139–63, isolates a ‘residue of conflict’ even at the deepest levels of tonal structure of the *Kyrie of the Mass* (1948) and concludes that a dual hearing of tonal process is necessary, specifically ‘an underlying tonal structure of G, which then refers back to a more surface phenomenon, the “arpeggiated” tetrachord, 4-23’ (161). This duality of structure is strikingly similar to that of the ‘*Lacrimosa*’ (the G♯ centrum and projected chromatic set), except that in the later work the duality of the constituents achieves a greater degree of integration (or ‘unity’) since G♯ is polarised *within* set 4-Z29. Agawu’s case for ‘the benefit of [...] two essentially contradictory perspectives in order to gain the richest sense of structural procedure in the piece’ (161) is confirmed in a recent, harmonically sensitive study by Chandler Carter, ‘Stravinsky’s “special sense”: the rhetorical use of tonality in *The Rake’s Progress*’, *Music Theory Spectrum* 19 (1997), 55–80. Carter’s methodologically pluralist analysis of four sections of the *The Rake’s Progress* – using voice-leading and motivic analysis, pc set theory and post-tonal linear theory – seeks the mediating features of the

diverse tonal ‘styles’ within the opera but resists the temptation to resolve such conflict formalistically into a synthesis or harmonic consistency. With the aid of theoretical formulations that begin to revitalise the metaphors of pitch focus and tonal perspective in Stravinsky, Carter proposes (and demonstrates convincingly) that tonality in the work is used ‘to create the opera’s décor’, a context inhabited by ‘the play of a variety of musical impulses – tonal, bitonal, motivic, chromatic, set-class transformational – all sounding within the context of tonal backgrounds of varying degrees of aural immediacy’ (78–9).

77 Adorno, ‘Stravinsky: a dialectical portrait’, 174.

78 See n. 30.

79 See n. 76.

80 Andriessen and Schönberger, *The Apollonian Clockwork*, 6. See also Andriessen in chap. 13 of this volume.

## 12 Stravinsky and the critics

1 Igor Stravinsky and Robert Craft, *Conversations with Igor Stravinsky* (London: Faber and Faber, 1959), 107.

2 François Lesure, *Igor Stravinsky: Le Sacre du printemps. Dossier de presse* (Geneva: Minkoff, 1980), 90–91.

3 Scott Messing, *Neoclassicism in Music: From the Genesis of the Concept through the Schoenberg/Stravinsky Polemic* (Ann Arbor: UMI Research Press, 1988), 134.

4 Leonid Sabaneyeff, *Modern Russian Composers*, trans. Judah A. Joffe (New York: International, 1927), 71.

5 Lesure, *Dossier de presse*, 85.

6 Sabaneyeff, *Modern Russian Composers*, 65.

7 *Ibid.*, 64.

8 Boris Asaf’yev, *Kniga o Stravinskoy* [A Book about Stravinsky] (Leningrad: Triton, 1929; repr. Muzyka, 1977); English translation by Richard F. French (Ann Arbor: UMI Research Press, 1982).

9 Mikhail Druskin, *Igor’ Stravinskiy: lichnost’, tvorchestvo, vzglyadi* (Leningrad: Sovetskiy kompozitor, 1974); English translation by Martin Cooper as *Igor Stravinsky: his Personality, Works and Views* (Cambridge: Cambridge University Press, 1983).

10 Viktor Varunts, ed., *I. Stravinskiy – publitsist i sobesednik* [I. Stravinsky as publicist and conversationalist] (Moscow: Sovetskiy kompozitor, 1988). *I. F. Stravinsky, Perepiska s russkimi korrespondentami. Materiali k biografii* [I. F. Stravinsky. Correspondence with Russian correspondents. Materials for a

biography], ed. Viktor Varunts, vol. 1: 1882–1912, vol. 2: 1913–1922 (Moscow: Kompozitor, 1997, 2000); both volumes contain as Appendix II notices and critical articles in the Russian press about works by Stravinsky for the appropriate years. Two further volumes are in preparation.

11 Boris de Schloezer, *Igor Stravinsky* (Paris: Claude Aveline, 1929), 191.

12 Lesure, *Dossier de presse*, 34.

13 *Ibid.*, 23.

14 Pierre Souvtchinsky, ‘Introduction: Domaine de la musique russe’, in Pierre Souvtchinsky (ed.), *Musique russe*, 2 vols (Paris: Presses universitaires de France, 1953), vol. 1, 21.

15 Jean Marnold in Lesure, *Dossier de presse*, 37.

16 David Bancroft, ‘Stravinsky and the “NRF” (1910–20)’, *Music and Letters* 53/3 (1972), 277.

17 *Ibid.*

18 Lesure, *Dossier de presse*, p. 38.

19 Theodor W. Adorno, *Philosophie der neuen Musik* (Tübingen: Mohr, 1949); Eng. trans. as *Philosophy of Modern Music*, Anne G. Mitchell and Wesley V. Blomster (New York: Seabury Press, 1973), 188.

20 Lesure, *Dossier de presse*, 27–8.

21 *Ibid.*, 49.

22 *Ibid.*, 51.

23 *Ibid.*, 74–5.

24 *Ibid.*, 71.

25 Bancroft, ‘Stravinsky and the “NRF” (1920–29)’, *Music and Letters* 55/3 (1974), 267.

26 Bancroft, ‘Stravinsky and the “NRF” (1910–20)’, 283.

27 Paul Collaer, *Strawinsky* (Brussels: Équilibres, 1930), 135.

28 André Schaeffner, *Stravinsky* (Paris: Rieder, 1931), 91.

29 Richard Taruskin, *Stravinsky and the Russian Traditions: a Biography of the Works through Mavra* (Oxford: Oxford University Press, 1996), 1598.

30 Jean Cocteau, *A Call to Order*, trans. Rollo H. Myers (London: Faber and Gwyer, 1926), 62.

31 Lesure, *Dossier de presse*, 81.

32 Messing, *Neoclassicism in Music*, 130.

33 Igor Stravinsky, *Selected Correspondence*, ed. with commentaries by Robert Craft, 3 vols (London: Faber and Faber, 1982–5), vol. 1, 217n.

34 Arthur Lourié, ‘Neogothic and neoclassic’, *Modern Music* 5/3 (1928), 3.

35 *Ibid.*, 4.

36 Arthur Lourié, ‘La Sonate pour piano de Strawinsky’, *Revue musicale* 6/10 (1925), 101.

37 Schloezer, *Igor Stravinsky*, 110.



- 38 Lourié, 'Neogothic and neoclassic', 7.
- 39 Artur Lur'ye [Arthur Lourié], 'Dve operi Stravinskogo' [Two operas by Stravinsky], *Vyostī* 3 (1928), 125.
- 40 Arthur Lourié, 'Le *Capriccio* de Strawinsky', *Revue musicale* 11/103 (1930), 355.
- 41 Igor Stravinsky and Robert Craft, *Expositions and Developments* (London: Faber and Faber, 1962), 113.
- 42 Pierre Boulez, *Orientations*, ed. Jean-Jacques Nattiez, trans. Martin Cooper (London: Faber, 1986), 355–6.
- 43 Bancroft, 'Stravinsky and the "NRF" (1920–29)', 270.
- 44 Bancroft, 'Stravinsky and the "NRF" (1910–20)', 279.
- 45 Stravinsky, *Selected Correspondence*, 1/157.
- 46 Schloezer, *Igor Stravinsky*, 9.
- 47 *Ibid.*, 36.
- 48 *Ibid.*, 144.
- 49 *Ibid.*, 78.
- 50 *Ibid.*, 108–9.
- 51 Stravinsky, *Selected Correspondence*, 2/497.
- 52 Deborah Priest, ed., *Louis Laloy (1874–1944) on Debussy, Ravel and Stravinsky* (Aldershot: Ashgate, 1999), 306.
- 53 Collaer, *Strawinsky*, 52.
- 54 *Ibid.*, 61.
- 55 *Ibid.*, 108, 129–30.
- 56 *Ibid.*, 115–22.
- 57 *Ibid.*, 163.
- 58 *Ibid.*, 33.
- 59 André Schaeffner, *Stravinsky* (Paris: Rieder, 1931), 5–6.
- 60 Igor Stravinsky, *Chronicle of my Life* (London: Gollancz, 1936), Foreword.
- 61 Schaeffner, *Stravinsky*, 91.
- 62 *Ibid.*, 101.
- 63 *Ibid.*, 118.
- 64 *Selected Correspondence*, 3/227.
- 65 Lesure, *Dossier de presse*, 105.
- 66 *Ibid.*, 110.
- 67 Herbert Fleischer, *Strawinsky* (Berlin: Russischer Musikverlag, 1931), 'Vorwort'.
- 68 *Ibid.*, 42–3.
- 69 *Ibid.*, 111–12.
- 70 *Selected Correspondence*, 2/271–2.
- 71 For a qualification of this view and a fuller account of Adorno's understanding of Stravinsky, see Max Paddison's chapter in this volume.
- 72 Lesure, *Dossier de presse*, 91.
- 73 Bancroft, 'Stravinsky and the "NRF" (1920–29)', 261.
- 74 Lesure, *Dossier de presse*, 151.
- 75 *Ibid.*, 153.
- 76 G. W. Hopkins and Paul Griffiths, 'Boulez, Pierre', in Stanley Sadie (ed.), *The New Grove Dictionary of Music and Musicians*, 2nd edn. (London: Macmillan, 2001), vol. 4, 98.
- 77 Boulez, *Orientations*, 18.
- 78 Boulez, 'Strawinsky demeure', in Souvtchinsky, *Musique russe*, vol. 1, 221.
- 79 Roman Vlad, *Stravinsky* (Rome, 1958); trans. Frederick and Ann Fuller (London: Oxford University Press, 1960; 2nd edn 1967), 178.
- 80 *Ibid.*, 224.
- 81 Stravinsky, *Selected Correspondence*, 2/376n.
- 82 Stravinsky and Craft, *Expositions and Developments*, 111.
- 83 Stravinsky, *Selected Correspondence*, 2/343.
- 84 *Ibid.*, 344.
- 85 Stravinsky, *Themes and Conclusions* (London: Faber and Faber, 1972), 202–5, 214–17.
- 86 *Ibid.*, 209–14, 219–20.
- 87 Stravinsky, *Selected Correspondence*, 2/99–101.
- 88 Messing, *Neoclassicism in Music*, 154.
- 89 *Ibid.*, 193.
- 90 Jonathan Cross, *The Stravinsky Legacy* (Cambridge: Cambridge University Press, 1998), 103–4.

### 13 Composing with Stravinsky

1 Louis Andriessen and Elmer Schönberger, *The Apollonian Clockwork: on Stravinsky*, trans. Jeff Hamburg (Oxford: Oxford University Press, 1989), 6.

2 A version of this essay was first published in Dutch under the title 'Met Stravinsky naar de eenentwintigste eeuw' in the programme book of the Vlaams-Brabant Festival 2000, 19–21.

3 Arnold Schoenberg to Josef Rufer, quoted in Malcolm MacDonald, *Schoenberg*, p/b edn (London: Dent, 1987), 29.

4 Pierre Boulez, 'Schoenberg is dead', in *Stocktakings from an Apprenticeship*, trans. Stephen Walsh (Oxford: Clarendon, 1991), 214.

5 T. W. Adorno, 'Stravinsky: a dialectical portrait', in *Quasi una Fantasia*, trans. Rodney Livingstone (London: Verso, 1992), 172.

6 Igor Stravinsky and Robert Craft, *Conversations with Igor Stravinsky* (London: Faber and Faber, 1959), 133

7 This idea is more fully explored in Jonathan Cross, *The Stravinsky Legacy* (Cambridge: Cambridge University Press, 1998).

8 Richard Taruskin, *Stravinsky and the Russian Traditions: a Biography of the Works Through Mavra* (Oxford: Oxford University Press, 1996), 1677.

9 Stephen Walsh, 'Stravinsky', in Stanley Sadie (ed.), *The New Grove Dictionary of Music*

and Musicians, rev. edn (London: Macmillan, 2001), vol. 24, 557.

10 'Stravinsky's influence can be seen . . . in a specific attitude towards already existent material.' Andriessen and Schönberger, *The Apollonian Clockwork*, 100.

11 The conversation took place at the home of Louis Andriessen in Amsterdam on 12 February 2001.

12 Andriessen and Schönberger, *The Apollonian Clockwork*, 101.

#### 14 Stravinsky and us

1 Robert Craft, 'Introduction: a master at work', in Igor Stravinsky and Robert Craft, *Retrospectives and Conclusions* (New York: Knopf, 1969), 3.

2 Igor Stravinsky and Robert Craft, *Expositions and Developments* (London: Faber and Faber, 1962), 164.

3 Michel Georges-Michel, 'Les deux Sacres du Printemps', *Comœdia* (11 December 1920), cited in Truman C. Bullard, 'The first performance of Igor Stravinsky's *Sacre du Printemps*', PhD diss., University of Rochester, 1971, vol. 1, 3.

4 See André Schaeffner, *Stravinsky* (Paris: Éditions Rieder, 1931), 43, n.1; also 'Table des planches', 217, Pl. 21.

5 Stravinsky and Craft, *Expositions and Developments*, 169

6 See Taruskin, *Stravinsky and the Russian Traditions: a Biography of the Works Through Mavra* (Oxford: Oxford University Press, 1996), chaps. 4 and 12.

7 See Bernice Glatzer Rosenthal, 'The transmutation of the symbolist ethos: mystical anarchism and the revolution of 1905', *Slavic Review* 36 (1977), 616.

8 Stravinsky and Craft, *Expositions and Developments*, 114–15; the original 'overpublicized bit about expression' (as it is described there) is from Stravinsky's autobiography (*Chroniques de ma vie*) in its anonymous English translation as *An Autobiography* (New York: Simon and Schuster, 1936), 83.

9 The term *panromanogermanic* comes from Prince Nikolai Sergeevich Trubetskoy's Eurasianist tract *Yevropa i chelovechestvo* (Sofia: Rossiysko-Bolgarskoye Knigoizdatel'stvo, 1920), a book published by Stravinsky's friend Pyotr Suvchinsky (Pierre Souvtchinsky).

10 Boris de Schloezer, 'La musique', *La Revue contemporaine* (1 February 1923); quoted in Scott Messing, *Neoclassicism in Music: From the Genesis of the Concept through the Schoenberg/Stravinsky Polemic* (Ann Arbor: UMI Research Press, 1988), 130.

11 See Stravinsky and the Russian Traditions, 1486–93.

12 Letter to Charles-Ferdinand Ramuz (23 July 1924), in Robert Craft (ed.), *Stravinsky: Selected Correspondence*, 3 vols (New York: Knopf, 1985), vol. 3, 83.

13 As embodied in the title to his collected essays, *A Call to Order*, trans. Rollo H. Myers (London: Faber and Gwyer, 1926).

14 Quoted in Deems Taylor, 'Sound – and a Little Fury' (review of the American premiere under Leopold Stokowski), reprinted in *Of Men and Music* (New York: Simon and Schuster, 1937), 89–90.

15 Pieter C. van den Toorn, *Stravinsky and 'The Rite of Spring': The Beginnings of a Musical Language* (Berkeley: University of California Press, 1987), 1.

16 'Sacre', in N. K. Roerich, *Realm of Light* (New York: Roerich Museum Press, 1931), 188.

17 Stravinsky and Craft, *Expositions and Developments*, p. 115; quoted in van den Toorn, *Stravinsky and 'The Rite of Spring'*, 18. In the last sentence, where van den Toorn quotes Stravinsky as saying 'form', the original text, on both occasions, has 'the form'.

18 Van den Toorn, *Stravinsky and 'The Rite of Spring'*, 19.

19 Van den Toorn, 'Politics, feminism, and music theory', *Journal of Musicology* 9 (1991), 276.

20 Letter received 20 September 1951; printed in Robert Craft, *Stravinsky: Chronicle of a Friendship, 1948–71*, rev. and expanded edn (Nashville: Vanderbilt University Press, 1994), 65.

21 Dorothy Lamb Crawford, *Evenings On and Off the Roof: Pioneering Concerts in Los Angeles, 1939–1971* (Berkeley: University of California Press, 1995), 64.

22 Vera Stravinsky and Robert Craft, *Stravinsky in Pictures and Documents* (New York: Simon and Schuster, 1978), 422.

23 Ibid.

24 The lecture was first published in the *Atlantic Monthly* (December 1982) under the title 'On a misunderstood collaboration: assisting Stravinsky'; this version was reprinted (under the title 'Influence or assistance?') in Robert Craft, *Present Perspectives* (New York: Knopf, 1984), 246–64 (the anecdote in question appearing on pp. 252–3). A second version, set down in a letter to Joan Peyser, was published by the latter in 'Stravinsky—Craft, Inc.', *American Scholar* 52 (1983), 513–22.

25 As reprinted in Eric Walter White, *Stravinsky: the Composer and his Works*

(Berkeley: University of California Press, 1966), 430–31.

26 First published in 1928 directly on the Aeolian piano roll of the ballet, this analysis is discussed in *Stravinsky and the Russian Traditions*, 587–98.

27 Craft, *Chronicle of a Friendship*, 75.

28 ‘Rencontre avec Stravinsky’, *Preuves* 2/16 (1952), 37.

29 Letter of 27 July 1932, in Arnold Schoenberg, *Letters*, ed. Erwin Stein, trans. Eithne Wilkins and Ernst Kaiser (Berkeley: University of California Press, 1987), 164.

30 Milton Babbitt, ‘Remarks on the recent Stravinsky’, as reprinted in Benjamin Boretz and Edward T. Cone (eds.), *Perspectives on Schoenberg and Stravinsky* (Princeton: Princeton University Press, 1968), 171.

31 Ibid.

32 Programme note on the Cantata, as reprinted in White, *Stravinsky*, 429 These words are a virtual paraphrase of Stravinsky’s explanation, in *Chroniques de ma vie*, of his fascination with Russian folk verses during the years of the First World War: ‘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’ (Stravinsky, *An Autobiography*, 83). These are the words that immediately precede the famous sermon (‘that overpublicized bit’) on music and expression.

33 Craft, *Chronicle of a Friendship*, 89 (entry for 26 December 1952).

34 See the Alain Nicolas auction catalogue *Autographes–Livres–Documents* (Paris: Librairie Les Neuf Muses, 1993), lot no. 196.

35 Igor Stravinsky and Robert Craft, *Conversations with Igor Stravinsky* (Garden City, NY: Doubleday, 1959), 78.

36 ‘“Dear Bob(sky)” (Stravinsky’s letters to Robert Craft, 1944–49)’, *Musical Quarterly* 65 (1979), 412–13; Craft, *Stravinsky: Selected Correspondence*, vol. 1, 346–7. A facsimile of the uncensored letter was displayed, and the quoted passage read aloud, by Charles M. Joseph in ‘Ellipses, exclusions, expurgations: what do Stravinsky’s letters really say?’, a

paper presented at the 58th Annual Meeting of the American Musicological Society in Pittsburgh, 7 November 1992.

37 David Allenby, ‘Judge for yourselves’, *Musical Times* 137 (June 1996), 25.

38 Quoted in Jacob Drachler, ‘The case of the Stravinsky Cantata’, *Midstream* (August/September 1971), 37.

39 Its substance was incorporated into a footnote on p. 304 of Lillian Libman, *And Music at the Close: Stravinsky’s Last Years* (New York: Norton, 1972). Pieter van den Toorn relied on this evidence, as well as the passage to which it was appended, in which Libman characterised reports of Stravinsky’s anti-Semitism as ‘ridiculous fiction’ that ‘could hardly have entered the scope of his thought’, in declaring the matter unworthy of pursuit. See van den Toorn, ‘Will Stravinsky survive Postmodernism?’, *Music Theory Spectrum* 22 (2000), 121. I know of no comparable case, at least in the refereed professional literature, where the word of a press agent is invoked in order to justify the foreclosure of inquiry. Such subscholarly credulity is impressive testimony to the continuing regulative force of the Stravinsky myth, and its deleterious effect on scholarship.

40 See Igor Stravinsky, *Poetics of Music in the Form of Six Lessons* (Cambridge, MA: Harvard University Press, 1947; repr. 1970), 163.

41 The situation is admittedly somewhat complicated by the fact that Holst’s setting, unlike Stravinsky’s, is used in Anglican services, where a different set of audience expectations, and a different set of premises regulating audience behaviour, are in force. For a discussion of them, see Harold Copeman, *Singing the Meaning* (Oxford: published by the author, 1996). But at an Anglican service there would also presumably be no Jewish ears to offend.

42 In his 1995 recording of the Cantata for Music Masters, Robert Craft did change ‘The Jews on me’ to ‘My enemies’, according to the suggestion embodied in Lillian Libman’s letter to Jacob Drachler. The change was silent, however, and the problem unaddressed.

43 See ‘Jews and geniuses: an exchange’, *New York Review of Books* (15 June 1989), 58; *Chronicle of a Friendship*, 107–8 (entry for 16 March 1954).