

# STRAVINSKY

SELECTED CORRESPONDENCE VOL. III



EDITED AND WITH  
COMMENTARIES BY  
ROBERT CRAFT

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*VOLUME III*

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*Library of Congress Cataloging in Publication Data*

*(Revised for volume 3)*

*Stravinsky, Igor, 1882-1971. Stravinsky, selected correspondence.*

*Includes bibliographical references and indexes.*

*1. Stravinsky, Igor, 1882-1971. 2. Composers—*

*Correspondence. I. Craft, Robert. II. Title.*

*ML410.S932A395 1982 780'.92'4 [B] 81-47495*

*ISBN 0-394-51870-5 (v. 1)*

*ISBN 0-394-52813-1 (v. 2)*

*ISBN 0-394-54220-7 (v. 3)*

*Manufactured in the United States of America*

*First American Edition*

*STRAVINSKY*

*—*

*SELECTED CORRESPONDENCE*

*To the memory of*

VERA ARTUROVNA STRAVINSKY

*non enim posthac alia caleba femina*

HORACE

*Tant je l'aimais*

*qu'en elle encore je vis*

SCÈVE

*The most beautiful union between Russia and the West is the work of Stravinsky, which summarizes the whole thousand-year history of Western music and at the same time remains in its musical imagination deeply Russian. (Milan Kundera)*

## ACKNOWLEDGMENTS

The letters from Jacques Handschin were translated from the Russian by Lucia Davidova. The Russian letters in the Boosey & Hawkes chapter were translated by Helen and Franklin Reeve. Mrs. Reeve also translated the German letters in the B. Schotts Söhne chapter. The rest of the letters were translated from the French by myself, Eva Resnikova, and Kristin Crawford.

The second and third sections of Appendix D appeared, in somewhat different form, in *The Times Literary Supplement*, October 1984, and *The Musical Times*, November 1984, respectively.

I am indebted to Eva Resnikova, Phyllis Crawford, Elbert Lenrow, Lawrence Morton, and Robert Gottlieb for valuable suggestions and improvements in the manuscript. I would also like to express my appreciation to Betty Anderson, whose attractive and lucid design has enhanced all three volumes.

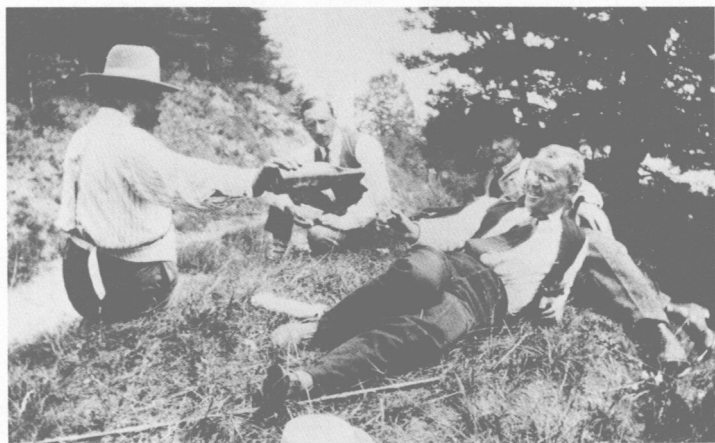


Russia, 1901.  
Stravinsky is second from the right; Catherine, his future wife,  
is third from the left.





Clarens, 1912



Top: With Ramuz and the Murets, Lens, spring 1918.  
 Bottom: G. G. Beliankin, Stravinsky, Serge Poliakov, and Vasily Kibalchich, Switzerland, 1919.



Rouen, January 19, 1923.



With Hermann Scherchen,  
Weimar, August 18, 1923.  
Photo by Vera Sudeikina.



With Boris Kochno, Paris, January 1923.



With Ramuz, Paris, May 17, 1924.



Venice,  
September 6, 1925.



Monte Carlo,  
summer 1925.

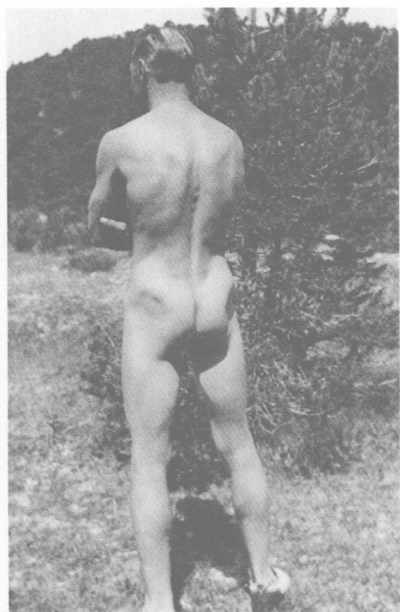






Practicing  
in Steinway Hall,  
New York,  
January 1925.





Le Lavandou, summer 1925.  
Photo by Vera Sudeikina.



Vera Sudeikina,  
Ostende to Dover,  
November 13, 1931.



Villènes-sur-Seine, July 2, 1926.