

CONFRONTING STRAVINSKY



EDITED BY JANN PASLER

CONFRONTING STRAVINSKY:

Man, Musician, and Modernist

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UNIVERSITY OF CALIFORNIA PRESS
Berkeley • Los Angeles • London

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University of California Press
Berkeley and Los Angeles, California

University of California Press, Ltd.
London, England

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The Regents of the University of California

Printed in the United States of America

1 2 3 4 5 6 7 8 9

Library of Congress Cataloging in Publication Data
Main entry under title:

Confronting Stravinsky.

Includes index.

1. Stravinsky, Igor, 1882–1971. I. Pasler, Jann.
ML410.S932.C75 1986 780'.92'4 85–8426
ISBN 0–520–05403–2 (alk. paper)



Introduction

Issues in Stravinsky Research

ONE HUNDRED years after Stravinsky's birth, questions that puzzled the composer's contemporaries during his lifetime continue to intrigue us. From the beginning of his career in 1909 to his death in 1971, Stravinsky's refusal to become identified with a particular style stirred critical debate. Although his stylistic metamorphoses resulted in one of the most varied and important bodies of work in this century, they presented a continual challenge to his contemporaries and forced critics to come to grips with ever-shifting conceptual issues. Given on the one hand Stravinsky's unchanging prominence in twentieth-century culture and on the other new perspectives that have developed in recent years, we should not be surprised that the critical re-evaluation of Stravinsky's work continues.

In order to examine current trends in Stravinsky scholarship and open new avenues of research, numerous Stravinsky friends and scholars convened at the International Stravinsky Symposium, the first of its scope ever held, on 10–14 September 1982 at the University of California, San Diego. As its director, I conceived of the symposium as a gathering that would be both international and interdisciplinary—Stravinsky scholars have too long been isolated from one another by the boundaries of geography or discipline. Specialists from Europe and Asia were brought into discussions with Americans in the hope of bringing attention to varying analytical and methodological perspectives and repairing possible biases of those who knew Stravinsky only in his American period. The theoretical analysis that has dominated Stravinsky scholarship in recent years was balanced with points of view derived from cultural history, aesthetics, performance practice, painting, and dance. The inclusion of these broader approaches was intended to reflect the extent to which Stravinsky worked with all kinds of artists throughout his life and his important role in the formation of twentieth-century culture. By creating a lively context for the interchange of ideas, we hoped to arrive at a new understanding of the composer and his work through the cross-fertilization of ideas and methodologies from different parts of the world and from many disciplines.

This book grew out of the International Stravinsky Symposium and the papers commissioned for it. The participants' new insights fall into three broad categories. First, there are those of a general nature that shed light on some of the central aesthetic issues of our time, as reflected in Stravinsky's music. Second,

there are those that lead to a more precise understanding of the different periods of Stravinsky's career and the forces operating within them. Third, there are those that reveal threads of continuity that permeate Stravinsky's entire oeuvre. Studies in this last category—attempts to define why “Stravinsky remains Stravinsky” despite his astonishing stylistic diversity—represent the newest tendency in Stravinsky research. Because the idea of unity in Stravinsky's music has been largely an intuitive one, the demonstration of specific kinds of recurrence is beginning to fill what is perhaps the greatest lacuna in Stravinsky scholarship.

Restless Multiplicity

One cannot study Stravinsky without first recognizing the stature of his work as a cultural symbol. As W. H. Auden said, the composer was “the great exemplary artist of the twentieth century, and not just in music.”¹ His genius voraciously consumed anything that could become material for musical reflection, whether from the immediate or distant past, whether from musical or nonmusical sources. And what of any importance was he *not* exposed to? He traveled everywhere, assumed three nationalities, worked with and befriended countless writers, poets, and painters, and took a serious interest in whatever seemed new and interesting in his day, from Paul Valéry's lectures on poetry and abstract thought at the Collège de France to ragtime, big bands, film, and television. The plurality of his music is paradigmatic of this century's restless multiplicity of styles.

Although this plurality is the most characteristic aspect of his oeuvre, it remains its most perplexing one. How could Stravinsky change significantly so many times and yet, as in his *Poetics of Music*, deny being a revolutionary? How could he fail to perceive those metamorphoses as radical acts from a historical point of view? In his essay in this anthology, Milton Babbitt points to a certain attitude toward history that helps to explain this paradox. Babbitt writes that Stravinsky's “sense of historical position never burdened him, never obliged him to manufacture a history of music (both past and present) to which he could define his own relation in the most favorable way.” Stravinsky often said, “I can only know what the truth is for me today.”² This focus on the present gave Stravinsky great freedom and independence. His continually renewed sense of the present, moreover, suggests one reason he never worked to define and enshrine any one particular style.

Stravinsky's inclination toward continual metamorphosis also results from

1. W. H. Auden, quoted in Robert Craft, *Stravinsky: Chronicle of a Friendship, 1948–1971* (New York, 1972), p. 395.

2. Igor Stravinsky, *An Autobiography* (New York, 1936), p. 176. When such a statement was preceded by the claim, “I myself don't compose modern music at all nor do I write music of the future,” as cited in chapter 19, appendix 2, it roused the ire of contemporaries such as Schoenberg, who felt personally attacked by such an attitude.

his attitude toward tradition. Babbitt remarks that Stravinsky never characterized composers as his predecessors; for Stravinsky, a tradition was "a living force that animates and informs the present."³ Likewise many traditions could invigorate the present simultaneously. In *The Rake's Progress*, Stravinsky's allusions extend from the Orpheus myth to Faust, from Monteverdi to Broadway musical comedy. Traditions did not serve as norms for his systematic exploration but as various possibilities, at times almost like games, each having its own set of rules—another reason Stravinsky, unlike Schoenberg, never founded a school of his own.

This borrowing from many diverse traditions raises numerous questions. First, because Stravinsky gave little thought to acknowledging his sources, ascertaining the effect of specific traditions on his works and on his development as a composer has been difficult. Furthermore, Stravinsky's substantial deformation of his borrowed materials has thwarted efforts to detect them. Even the composer's own explanation of these details in his later years has proved troublesome, for he had new concerns and a memory that sometimes failed him.

Two essays in this book reveal sources of Stravinsky's work that have been almost entirely overlooked, largely because they lie outside musical traditions. Simon Karlinsky and Richard Taruskin demonstrate that Stravinsky's revolutionary Russian ballets borrow significant elements from Russian folk theater and folk art. Karlinsky points out that each of Stravinsky's major works from 1910 to 1918 integrates models borrowed from Russian preliterate theater and constructs a history of the rituals, folk plays, characters, and even instruments to which Stravinsky refers. He shows where Stravinsky may have learned these traditions and how he adapted them for his own ends. Even if Stravinsky was reluctant to admit the role of such folklore in his early works, Richard Taruskin sees folk sources as perhaps *the* most important factor in the formation of Stravinsky's modernist language and aesthetic. Though originally neither a nationalist nor a modernist, Stravinsky changed his attitude toward native Russian art when he met the "World of Art" circle around Diaghilev, which encouraged him to think of folk materials not as a source of subject matter but of artistic style. Taruskin suggests that the composer went even further than these painters in raising a "phoenix" from folk sources by synthesizing folkloristic (diatonic) and modernist (chromatic) musical elements.

These essays not only bring new information to light, but demonstrate how fruitful the study of Stravinsky's cultural and historical background can be. Similarly, Stravinsky's musical sources deserve close investigation. This anthology focuses particular attention on two kinds of borrowed material: pre-existent tunes and general techniques of composition. As he ponders what led Stravinsky to return to a traditional treatment of folk tunes after the extended experiments in his Russian works, Lawrence Morton detects direct quotations—two folk tunes in

3. Igor Stravinsky, *Poetics of Music* (Cambridge, 1942), p. 57.

the Sonata for Two Pianos and, in contradiction to Stravinsky's disclaimer, three tunes taken from Grieg in *Four Norwegian Moods*. Along with Elmer Schönberger and Louis Andriessen, Glenn Watkins points to how the tradition of canon served as an important general model for Stravinsky, especially in his late works. This development must be traceable to Stravinsky's fascination with Bach and Webern in the 1950s, they remark, and it also suggests the possible influence of Josquin and the other serialists. All of Stravinsky's sources need study, those mentioned in his writings and interviews and those remaining unacknowledged.⁴ What led the composer to examine one set of sources rather than another, to borrow certain elements rather than others? What role did these traditions play in the development of his innovations?

Stravinsky's exploitation of the past also raises a second, more general question, namely, the relationship between innovation and academicism in his music. At the symposium, the Belgian music theorist Célestin Deliège pointed to two contradictory but omnipresent impulses in the composer's life—the necessity for constant self-renewal and a pronounced interest in academic formulas.⁵ Deliège suggested that, under the influence of scholastic philosophy, Stravinsky turned to conventions from the past for the logic they could provide his music; hence his neoclassicism. Stravinsky's interest in canon, which Watkins calls "emblematic of a rigorously learned style," reinforces this point, as does the composer's dictum, "The person who is loath to borrow these forms when he has need of them clearly betrays his weakness." In later life, according to Lawrence Morton, the composer said he used the serial method, which he considered academic, because he found it interesting to "experience" (Stravinsky's word).

The whole question of borrowed material brings up a third issue as well—the idea of a work of art in the twentieth century. Stravinsky's use of various traditions reflects a distance toward his compositions and an interest in exploring the various contexts in which ideas can appear—timbral, rhythmic, and formal—rather than in transforming ideas themselves. In this way, his music shares important similarities with cubist collages, Picasso paintings, and Duchamp readymades in which "found" objects were assimilated and played with as whimsically as if they were free inventions.

The idea of a composition as a construction consisting primarily of formal relationships was always basic to Stravinsky's aesthetic. In my article, I propose that Stravinsky developed this formalist approach by working to create a new kind of total theater in *Petrushka* and *The Rite of Spring* and that the latter ballet laid

4. Philip Gossett (personal communication, fall, 1983) points to a little-known Stravinskian source: "In *Oedipus*, which Stravinsky acknowledges has an important Verdian basis, Jocasta's aria, the cabaletta, is taken almost precisely from the cabaletta of the Act III trio in *Otello*. And there can be no doubt but that the cagey Stravinsky meant it—if you look at the texts in *Otello*. They are singing, this is a spider's web where *Otello* will be caught, suffer, and die. And, of course, Jocasta sings about that same problem for *Oedipus*. One-for-one."

5. See also his "Le leg du 1912," in *Stravinsky: Etudes et témoignages*, ed. François Lesure (Paris, 1982), pp. 149–191 and *Les Fondements de la musique tonale* (Paris, 1984).

the foundation for his turn to neoclassicism in the 1920s. Other articles in this anthology suggest further ramifications of the formalist aesthetic. Gilbert Amy points to the nonrepresentational character of Stravinsky's religious works; Boris Schwarz notes the nonemotive kind of performance his music requires; Babbitt and Charles Wuorinen and Jeffrey Kresky discuss the consequences of Stravinsky's fascination with relations of order rather than content in his music.

For Stravinsky, moreover, the artwork was never absolutely fixed. Traditions were living forces, so were his own and others' compositions. His frequent tinkering with otherwise finished pieces goes hand in hand with his use of borrowed material and often took the form of transcriptions or revisions. Several contributors to this collection focus on the composer's motivation for transcribing certain works and on how his transcriptions differ from the originals. Rex Lawson discusses the composer's work for pianola; Schwarz outlines how Stravinsky and Dushkin collaborated in adapting Stravinsky's orchestral works for the violin; and Watkins explains the circumstances that led Stravinsky to add a voice to two Gesualdo motets. Although the reasons for making these transcriptions varied from needing to complete a concert program to wanting to enhance the repertoire of certain instruments, the composer's friend Morton points to what was no doubt the most practical one. Citing Stravinsky's confession, "If I can't work, I want to die," he recalls how transcriptions from *The Well-Tempered Clavier* kept Stravinsky going when his health began to fail at the end of his life.

Louis Cyr's study of the many revisions in the scoring and orchestration of *The Rite of Spring* reveals the extent to which Stravinsky considered his own compositions works in process.⁶ The different versions of this work (and of many others) point to Stravinsky's ambivalence with regard to his "text." While he disdained the performer's interpretative role and sought to limit it (as Rex Lawson shows in his study of the pianola music and as Leonard Stein cites in Stravinsky's 1925 interview⁷), Stravinsky permitted many variants in his own recordings, performances, and editions of the score. Cyr attempts to sort out which changes were motivated by the composer's evolving perception of his work and which were instigated by conductors and performers interested in correcting Stravinsky's "mistakes." Such an analysis underlines the necessity for critical editions of all Stravinsky's works.

Stylistic Periods

Although a division of Stravinsky's career into three periods—"Russian," neoclassical, and serial—cannot be dated exactly, one can understand this division

6. This study complements those by Robert Craft published in 1977, 1978, and 1982, and cited in note 1, chapter 9 in this volume.

7. In this interview, Stravinsky claimed, "Music absolutely has to be realized exactly as it is notated." See chapter 19 in this volume.

when problems specific to each period are defined. Some essays in this anthology clarify influences on Stravinsky at particular times; others demonstrate elements of continuity within the music of a given period that clearly differentiate it from that of the next period. The essays raise many issues that deserve future investigation, including some that are pointed to incidentally in them and others that I mention here only in passing.

A major difficulty in studying Stravinsky's first period arises from a lack of documentation. This collection's translations and analyses of previously unknown or unexamined criticism from both Russian and French sources of the period clarify the significant, although very different, roles of both cultures in the composer's early development. In Russia, according to critics cited by Malcolm Brown and Taruskin, Stravinsky was seen as heir to the nationalists and, surprisingly, as less oriented toward the future than either Maximilian Steinberg or Sergei Prokofiev. But, while Prokofiev's appreciation of the programmatic aspects of *Petrushka* led him to question the nature of the music itself, French critics (whom I quote) regarded the close relationship between music and scenario in Stravinsky's ballets as one of the composer's most significant innovations. The very different critical reception given the composer in France undoubtedly contributed to Stravinsky's decision to emigrate.

The extensive stylistic transformations from one work to the next within Stravinsky's "Russian" period also made it difficult to explain the intuitive sense of unity that they give to most listeners and critics. Several contributors address this question. Pieter van den Toorn and Taruskin demonstrate that the frequent presence of the octatonic scale, used previously by Rimsky-Korsakov and Scriabin, contributes significantly to the pervasive "Russianness" of this music. Allen Forte shows how much of this early music is based on melodic configurations and harmonic successions derived from recurring and interlocking tetrachords and other pitch-class sets, which, in the ballets, often function as leitmotifs associated with distinct personae.

But many questions regarding the music of this period remain to be answered. Karlinsky suggests investigating Alexei Remizov's *Follow the Sun*, Velimir Khlebnikov's poems, and Nikolai Roerich's essays and paintings as possible sources for *The Rite*, as well as looking to Nikolai Findeizen, editor of the *Russian Music Gazette*, for background information on *Les Noces* and *Renard*. Taruskin suggests studying whether Stravinsky knew Larionov and Goncharova in Russia at a time when their neoprimitivist ideas might have affected him. Takashi Funayama opens an entirely new field of inquiry, the possible effect of the turn-of-the-century fascination with *Japonisme* on the composer. One might also explore how much contact Stravinsky had with French music before he came to Paris and with French musicians during his first years there, what kind of influence Parisian artists and poets had on him, what the major influences during his Swiss years were, and whether fame in the West played any role in his compositional development.

Stravinsky's middle-period compositions still resist classification. Although, as Ernst Krenek points out, they introduced the style that came to dominate composition for thirty years,⁸ scholars continue to view the neoclassical repertory in relationship to works in the preceding and subsequent periods rather than as a second period of maturity. At the time, these works aroused harsh criticism. Few of Stravinsky's contemporaries saw in the composer's works after *Mavra* a power or brilliance comparable with that of his earlier masterpieces. Schoenberg entered into a feud with his Russian contemporary in the 1920s because of this new style.

Yet in spite of much negative critical response, Stravinsky continued to experiment in new and unforeseen ways during his years in Paris between the two wars. Of particular interest is his special use of tonality in the works of this period. Wuorinen and Kresky, Jonathan Kramer, and van den Toorn posit this as characteristic of his neoclassical style. Aiming to show that these compositions are more than just "various distorting mirrors held up to the functional relationships of genuine tonal music," Wuorinen and Kresky point to a concept of tonality in which entire scales assume the role normally associated with the tonic note or triad. Kramer posits that Stravinsky stripped tonal sounds of their kinetic implications in this music in order to use the background motion of sections to create movement. Van den Toorn suggests that Stravinsky's interest in tonality during this period led him to use a major scale (C scale) in combination with octatonicism in his neoclassical works, in place of the modal (D-scale) type preponderant in his "Russian" works.

Even with these technical explications, however, the great diversity inherent in music based on numerous different models leaves many questions unresolved. For example, did the borrowed traditions leave any imprint on Stravinsky's style? Certainly jazz played a role, for in the 1925 interview Stein quotes, Stravinsky says it was the only modern music worth his attention. But what role exactly? And what about his other sources? It would be interesting, furthermore, to know if the pianola had any influence on Stravinsky's method of composition because, as Lawson shows, Stravinsky was fascinated by this instrument from 1914 through the 1920s and wrote several pieces for it. Stravinsky's prolonged association with Nadia Boulanger's circle during this period likewise merits study; in her apartment, according to Robert Craft, the composer sightread many scores of early music in transcriptions by German musicologists. Can the old masterpieces have shed light on his stylistic development at the time? Conversely, does Stravinsky's music reveal any new or striking perspectives on the early music?

At present, Stravinsky's late compositions are undergoing the most serious re-evaluation. They are now seen to occupy a different historical site than the

8. Ernst Krenek was unable to attend the symposium but sent a short note to the editor about Stravinsky subsequent to the symposium.

"Russian" or neoclassical works and can no longer be considered "a disappointing experimental dotage." According to Babbitt, Stravinsky himself claimed that *Movements for Piano and Orchestra* was "the most advanced music from the point of construction of anything he had composed." For him, these works define a different position for Stravinsky vis-à-vis the music that preceded them, both his own and that of others. Wuorinen and Kresky predict that Stravinsky's serial works one day may be viewed as his most significant in their influence on subsequent generations.

Along with re-examining the historical importance of the late works, this collection provides firsthand information about the composer during his American years.⁹ Stein, the director of the Schoenberg Institute, traces the history of "kleine Modernsky's" relationship with his Viennese counterpart, particularly during the years when they lived only ten miles apart in Los Angeles and belonged to two different émigré communities. Morton, who met Stravinsky in 1941, organized twelve premiere performances of his works for the Los Angeles concert series "Evenings on the Roof," and was a regular visitor in the Stravinsky household during the 1950s and 1960s, offers a personal portrait of the composer. Stravinsky's librarian, Edwin Allen, here writes for the first time of his activity within the Stravinsky household.

Probably the most puzzling question arising from Stravinsky's late years is his turn to serialism after Schoenberg's death. Did he gravitate to the serial method in his search for increasing discipline in his musical materials, as Stein and Watkins suggest? Or did he use serial techniques to extend his own approach to composition, as Babbitt and Wuorinen and Kresky posit? The result was indeed a great discovery: by combining notions of pitch-class ordering and pitch-class interval through the use of "verticals,"¹⁰ Stravinsky could extend and elaborate Schoenberg's own procedures and suggest a new way of using the system itself. But whether Stravinsky's use of serialism is taken as providing composers with a technique they themselves can extend, or whether it is seen as causing a dissociation of sensibility between the intellectual and the sensuous in his music, as Roger Shattuck fears, Stravinsky himself predicted that music would probably retreat from the "luxuriant complexity" that engaged him during this period, perhaps all the way back to the style of his *Fireworks*.

9. Other composers, musicologists, and friends who should be approached for information on Stravinsky include Arthur Berger, Luciano Berio, Lenox Berkeley, Sir Isaiah Berlin, Leonard Bernstein, Elliott Carter, Don Christlieb, Edward T. Cone, Aaron Copland, John Crosby, Dr. Max Edel, Lukas Foss, William Glock, Alexander Goehr, Christopher Isherwood, Lincoln Kirstein, Boris Kochno, Zorina Lieberman, Serge Lifar, Igor Markevitch, Paul Sacher, Kiriena Siloti, Pierre Souvtchinsky, Stephen Spender, Claudio Spies, and Beveridge Webster, as well as Stravinsky's sons Théodore and Soulima, daughter Milene Marion, grandson John Stravinsky, and granddaughter Katharine Gellatchitch. The films and recorded interviews with Stravinsky and a number of his friends should likewise be studied in detail.

10. Wuorinen defines "verticals" as the chords obtained by reading vertically in the chart of rotationally produced forms, or "verticalizations of corresponding order positions of all the rotations."

Threads of Continuity

With Stravinsky's late works now seen as his second period of maturity, we must reconsider the composer's oeuvre as a whole and try to understand its overall coherence. In this anthology, specialists investigate important kinds of recurrence in Stravinsky's music and explore several sources of unity in it. Much more work remains to be done in this regard.

Interestingly, despite the numerous characteristics differentiating the music of Stravinsky's three periods, the roots of the composer's aesthetic inclinations and even certain technical innovations can sometimes be found in his earlier music. For example, although an orientation toward the past is generally thought to have arisen only in Stravinsky's neoclassical period, Brown reveals that as early as 1914 the Russian critic Asafiev perceived Stravinsky's ability "to grasp with an intuitive perspicacity the spirit and sense of any preceding epoch and to stylize it by means of the most ingenious techniques at his disposal."¹¹ Similarly, Forte and van den Toorn show how the pitch organization of Stravinsky's neoclassical repertoire bears striking resemblances to that of his "Russian" works. Several authors in this collection give particular attention to the rarely performed *Three Pieces for String Quartet* (1914). Although the work predates his neoclassical ones by several years, it provides significant clues as to what motivated Stravinsky's stylistic evolution from his first period to his second.

As for links between Stravinsky's serial techniques and his earlier music, orchestral sonorities can be found in works of both periods, Amy points out, and so can Stravinsky's method of "slicing and intercalating continuities," developed in his "Russian" music. Even his verticals, which have no predecessor in other serial compositions, follow directly from Stravinsky's attitude toward chords as sonic rather than functional entities. Finding a foretaste of the serial method in Stravinsky's orientation toward order relationships in his "Russian" and neoclassical works, as well as remnants of tonal thinking in his more content-oriented approach to serial composition, Wuorinen and Kresky view Stravinsky's serial works as synthesizing tonal and twelve-tone traditions.

Larger, more sweeping kinds of unity in Stravinsky's work result from the influence of the composer's recurring preoccupations. Among the most important of these was his interest in visual images. As one might expect from a composer who had almost become a painter and who remained involved with the theater throughout his life, his visual imagination played a significant role in his composition. Many Stravinsky works originate with a visual image, sometimes more images than he revealed, as Jean-Michel Vaccaro demonstrated at the symposium in his discussion of the Hogarth illustrations that underlie *The Rake's Progress*. In *The Rite of Spring*, visual images can even be seen motivating some of Stravinsky's unusual musical techniques. Stravinsky's interest in visual images,

11. See note 14, chapter 3 in this volume.

however, can be regarded as only one aspect of the concern for the physical embodiment that his musical ideas receive in the gestures of dancers and instrumentalists in performance. Roger Shattuck argues that the corporal element in Stravinsky's music incorporates both the visual and aural modes and therefore is primary. Shattuck further suggests that the maestro's own physicality, described by many who watched him conduct or perform (including Morton and Allen), significantly influenced his musical language.

Throughout his life, Stravinsky was fascinated by the musical potential of syllables. Funayama describes the syllabic structure that intrigued the composer in the texts of his *Three Japanese Lyrics* (1912–1913) and that resulted in the continuous eighth-note pattern in which he sets them. Amy points out that syllabification of a Latin text is Stravinsky's most common procedure in his religious works, most of which use chorus. Even in his late works, Morton recollects, Stravinsky was still composing to the syllable—the basic row of *Threni* derives from its opening words. Although symbolist sources can be found for this abstract attitude toward text, one wonders whether the fact that Stravinsky worked with poets more than with singers had any effect on the tenacity with which he maintained this orientation toward the syllable.¹²

Other unifying factors are present in his work as well. Individual genres such as Stravinsky's music for religious chorus, violin, and pianola bear characteristic traits, as Amy, Schwarz, and Lawson point out. Stravinsky had a lifelong concern for correct harmony, Morton and Babbitt remind us, even if it meant cheating the row while composing serial works. Voice-leading techniques, here discussed by Forte and Schönberger and Andriessen, also recur throughout his music. Perhaps the most sweeping notion of unity discussed in this collection is Kramer's proposal that the composer used proportional relationships throughout his life to organize his musical forms. Kramer traces Stravinsky's increasing use of specific proportional consistencies between *Symphonies of Wind Instruments* (1920) and *Agon* (1953–1957), perhaps, as he suggests, as a consequence of the composer's classical aesthetic. If future scholars pursue such issues and if there is more international and interdisciplinary communication, they may initiate a new era in Stravinsky scholarship.

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The essays presented in this book were only one aspect of the International Stravinsky Symposium. The event also involved many media and performances and collaboration between the university and the San Diego community. For vari-

12. I am indebted to William Austin for pointing to Stravinsky's apparent lack of substantial collaboration with singers throughout his career and for bringing up the question of its possible effect on his music.

ous reasons, many of the papers in this collection appear in a somewhat different form from that in which they were delivered at the symposium; other papers were inappropriate or impossible to include in the book. Rex Lawson and Charles Rosen presented recitals as well as lectures in which they discussed the works performed. David Hockney showed many slides, of which the illustrations in this book are only a few examples. A number of interviews and personal reminiscences provided a lively opportunity for both technically untrained enthusiasts and specialists to learn more about the composer and his music. In addition to the organized discussions, there were a number of exhibitions and concerts. The videotapes of Stravinsky's ballets, the audiotapes of Stravinsky conducting his music, the exhibition of manuscripts, drawings, photographs, and other Stravinsky memorabilia, and the screening of Tony Palmer's four-hour BBC documentary, *Stravinsky*, all enhanced the diversity and breadth of the symposium and provided a context for informal discussions. The event can also claim some modest historical status in that a few of Stravinsky's small piano works and the Bach Fugue in C# Minor, which Stravinsky transcribed just before his death, were performed publicly for the first time.

The symposium and this book would not have been possible without the kind encouragement and assistance of Robert Craft, Théodore Strawinsky, Soulima Stravinsky, and Lawrence Morton, as well as the numerous Stravinsky friends and scholars in Europe and America who received me during the summer or fall of 1981 and shared their ideas about Stravinsky research. The National Endowment for the Humanities and the California Council for the Humanities, together with the University of California at San Diego, its Department of Music and its Chancellor's Associates, and many private individuals and foundations provided the necessary financial support to bring the participants together at the International Stravinsky Symposium. I am particularly grateful for the interest, enthusiasm, and generosity of many San Diegans, especially William Arens, Richard Atkinson, Danah Fayman, Kathi Howard, Irwin Jacobs, Nancy MacHutchin, George Mitrovich, Will Ogdon, Manny Rotenberg, and Ramona Sahm. The Committee on Research of the University of California at San Diego provided support at the lengthy editing stage. Through their generous contributions, Richard Chase and Robert Tobin, together with Sue Heller and Fran Luban, made possible the color reproductions in this book. I wish to thank especially Frantisek Deak, Joseph Kerman, Jonathan Kramer, Will Ogdon, and Robert Winter for their reading of individual essays; Nancy François for her sensitive translation of the Amy article; Bonnie Harkins for her transcriptions and tireless typing; Doris Kretschmer for her continuous encouragement and vision; and, most of all, David Reid for his unending generosity, sense of humor, and dedication while helping with the mammoth task of editing the papers.

Jann Pasler
Solana Beach, California
August 1984

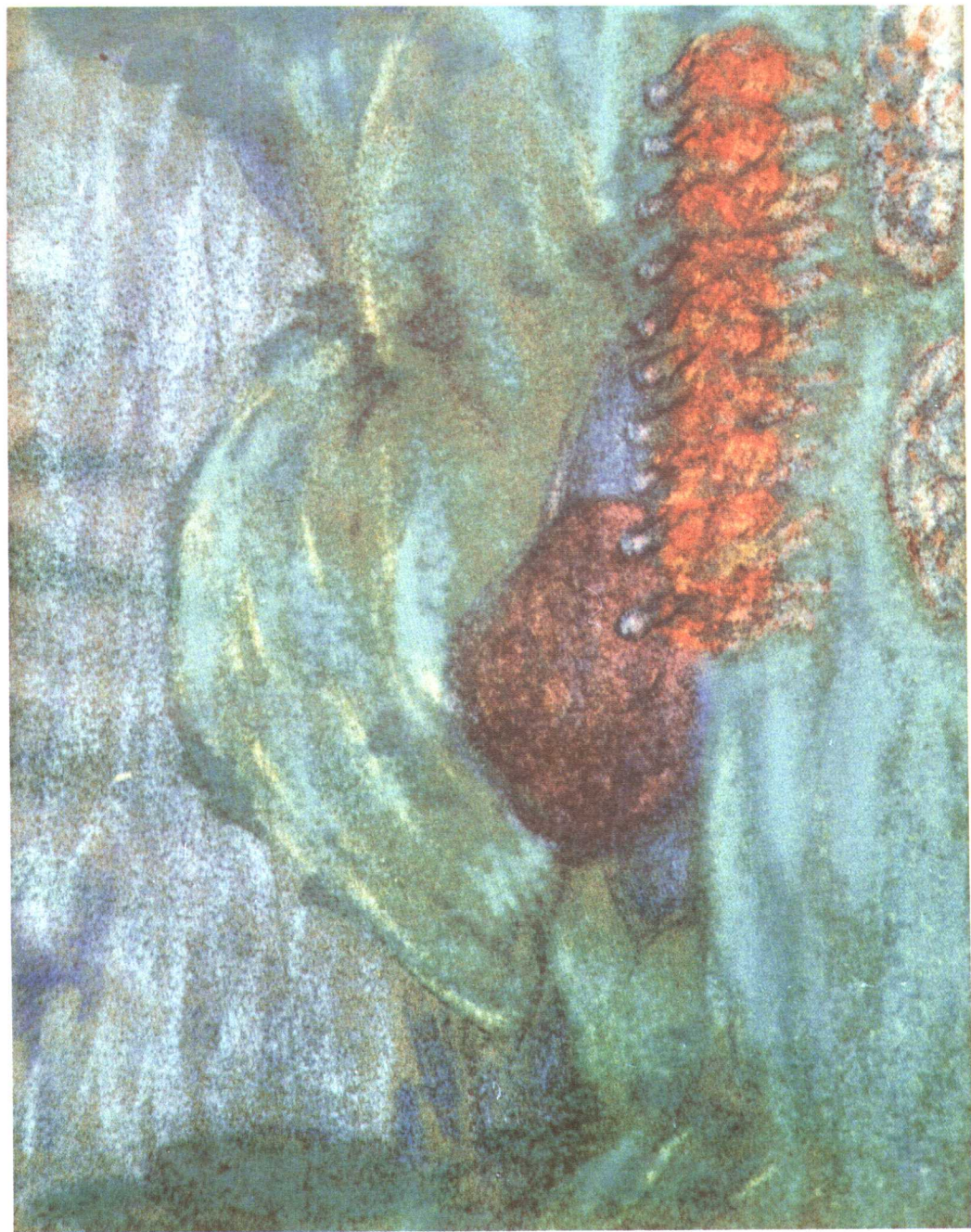


Plate 4.1 Plates 4.1–4.4 of the premiere of *The Rite of Spring* (1913) reveal the extent to which the choreography was conceived in terms of rhythmic mass movements. With "girls bent, stamping rhythms on left front, right" and the "elders standing close, trembling," this pastel was probably made of the "Ritual of Abduction." The choreographic notations for the ballet indicate that, from **43** through **44** of this dance, the women dancers are instructed to "stomp each eighth note" and to give up trying to count the measures. Quotations from a letter of 1 December 1970 by Lydia Sokolova, who danced in the premiere performance. Pastel by Valentine Hugo (née Gross). Courtesy of the Theater Collection, Victoria and Albert Collection, London.



Plate 4.2 Most likely the transition from the "fighting men" in the "Games of the Rival Tribes" to the entrance of the elders with bear skins on their backs in the "Procession of the Sage" of *The Rite of Spring* (1913). Note that the groups are again portrayed in masses that look to be boulders. Pastel by Valentine Hugo. Courtesy of the Theater Collection, Victoria and Albert Collection, London.