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STRAVINSKY'S USE OF THE PIANO
IN HIS ORCHESTRAL WORKS

THESIS

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by

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TABLE OF CONTENTS

LIST OF ILLUSTRATIONS	Page iv
Chapter	
I. THE USE OF THE PIANO AS AN ORCHESTRAL INSTRUMENT BEFORE 1910	1
II. STRAVINSKY'S USE OF THE PIANO IN THE ORCHESTRAL WORKS OF HIS "RUSSIAN" PERIOD	15
<u>The Fire-Bird</u>	
<u>Petrouchka</u>	
<u>Le Chant du Rossignol</u>	
III. STRAVINSKY'S USE OF THE PIANO IN THE ORCHESTRAL WORKS OF HIS "NEO-CLASSIC" PERIOD	56
<u>Symphony of Psalms</u>	
<u>Scherzo à la Russe</u>	
<u>Scenes de Ballet</u>	
<u>Symphony in Three Movements</u>	
BIBLIOGRAPHY	100

LIST OF ILLUSTRATIONS

Figure	Page
1. Berlioz, <u>Lélio</u> , Finale, (from Berlioz' <u>Treatise on Instrumentation</u> , p. 157)	4
2. Saint-Saëns, <u>Symphony in C-minor</u> , (from Prof. H. Kling's <u>Modern Orchestration and Instrumentation</u> , p. 74)	7
3. Moussorgsky, <u>Boris Godunov</u> , "Coronation Scene," mm. 36-40	10
4. Moussorgsky, <u>Boris Godunov</u> , "Coronation Scene," mm. 241-247	11
5. Rimsky-Korsakoff, <u>Sadko</u> , (from Rimsky-Korsakoff's <u>Principles of Orchestration</u> , Part II, p. 135) .	12
6. Rimsky-Korsakoff, <u>The Snow Maiden</u> , (from Rimsky-Korsakoff's <u>Principles of Orchestration</u> , Part II, p. 101)	12
7. Rimsky-Korsakoff, <u>The Snow Maiden</u> , (from Rimsky-Korsakoff's <u>Principles of Orchestration</u> , Part II, p. 58)	13
8. Stravinsky, <u>The Fire-Bird</u> , "The Fire-Bird's Dance," mm. 13-14	22
9. <u>The Fire-Bird</u> , "The Fire-Bird's Dance," m. 27	22
10. <u>The Fire-Bird</u> , "The Fire-Bird's Dance," m. 29	23
11. <u>The Fire-Bird</u> , "Infernal Dance of Kastchei," mm. 27-28	23
12. <u>The Fire-Bird</u> , "The Fire-Bird's Dance," mm. 51-55	24
13. <u>The Fire-Bird</u> , "Infernal Dance of Kastchei," mm. 1-3	25
14. <u>The Fire-Bird</u> , "Infernal Dance of Kastchei," mm. 75-76	26

Figure	Page
15. <u>The Fire-Bird</u> , "Infernal Dance of Kastchei," mm. 67-70	27
16. <u>The Fire-Bird</u> , "Infernal Dance of Kastchei," mm. 129-130	28
17. <u>The Fire-Bird</u> , "Infernal Dance of Kastchei," m. 185	28
18. <u>The Fire-Bird</u> , "Infernal Dance of Kastchei," mm. 177-180	29
19. <u>Stravinsky</u> , <u>Petrouchka</u> , Tableau I, mm. 26-28	33
20. <u>Petrouchka</u> , Tableau I, mm. 23-27	34
21. <u>Petrouchka</u> , Tableau I, mm. 42-51	35
22. <u>Petrouchka</u> , Tableau I, mm. 74-82	36
23. <u>Petrouchka</u> , Tableau I, "Russian Dance," mm. 9-11	36
24. <u>Petrouchka</u> , Tableau I, "Russian Dance," mm. 1-6	37
25. <u>Petrouchka</u> , Tableau I, "Russian Dance," mm. 59-60	38
26. <u>Petrouchka</u> , Tableau I, "Russian Dance," mm. 104-106	38
27. <u>Petrouchka</u> , Tableau II, mm. 9-11	39
28. <u>Ravel</u> , <u>Jeux d'Eau</u> , m. 72	40
29. <u>Petrouchka</u> , Tableau II, mm. 19-20	40
30. <u>Petrouchka</u> , Tableau II, mm. 27-28	41
31. <u>Petrouchka</u> , Tableau II, mm. 33-36	42
32. <u>Petrouchka</u> , Tableau II, mm. 51-53	43
33. <u>Petrouchka</u> , Tableau II, mm. 76-77	43
34. <u>Petrouchka</u> , Tableau III, "Wet-Nurses' Dance," mm. 39-40	44

Figure	Page
35. <u>Petrouchka</u> , Tableau IV, "Gypsies and a Rake Vendor," mm. 10-12	44
36. <u>Petrouchka</u> , Tableau IV, "The Shrove-Tide Fair," mm. 14-15	45
37. <u>Petrouchka</u> , Tableau IV, "Dance of the Coachmen," mm. 81-82	45
38. <u>Petrouchka</u> , Tableau IV, "Masqueraders," mm. 47-51	46
39. <u>Petrouchka</u> , Tableau IV, "Masqueraders," mm. 1-2	47
40. <u>Petrouchka</u> , Tableau IV, "The Shuffle," mm. 12-13	47
41. <u>Stravinsky</u> , <u>Le Chant du Rossignol</u> , mm. 33-35	50
42. <u>Le Chant du Rossignol</u> , mm. 151-153	50
43. <u>Le Chant du Rossignol</u> , mm. 1-3	51
44. <u>Le Chant du Rossignol</u> , mm. 130-131	52
45. <u>Le Chant du Rossignol</u> , mm. 198-204	52
46. <u>Le Chant du Rossignol</u> , mm. 367-369	53
47. <u>Le Chant du Rossignol</u> , mm. 294-295	54
48. <u>Le Chant du Rossignol</u> , mm. 344-350	55
49. <u>Stravinsky</u> , <u>Symphony of Psalms</u> , First Movement, mm. 1-5	65
50. <u>Symphony of Psalms</u> , First Movement, mm. 15-20	66
51. <u>Symphony of Psalms</u> , First Movement, mm. 65-67	68
52. <u>Symphony of Psalms</u> , First Movement, mm. 72-73	69
53. <u>Symphony of Psalms</u> , Third Movement, mm. 38-39	70
54. <u>Symphony of Psalms</u> , Third Movement, mm. 109-111	70

Figure	Page
55. <u>Symphony of Psalms</u> , Third Movement, mm. 4-6 . . .	71
56. <u>Symphony of Psalms</u> , Third Movement, mm. 39-41 . . .	72
57. <u>Symphony of Psalms</u> , Third Movement, mm. 92-97 . . .	73
58. <u>Symphony of Psalms</u> , Third Movement, mm. 160-167	75
59. <u>Scherzo à la Russe</u> , Trio I, mm. 5-7	76
60. <u>Scherzo à la Russe</u> , mm. 1-4	77
61. <u>Scherzo à la Russe</u> , Trio II, mm. 1-2	78
62. <u>Scènes de Ballet</u> , Variation of the Ballerina, mm. 1-3	79
63. <u>Scènes de Ballet</u> , Introduction, mm. 1-5	80
64. <u>Scènes de Ballet</u> , Variation of the Ballerina, mm. 30-31	81
65. <u>Scènes de Ballet</u> , Pantomime, mm. 18-19	82
66. <u>Scènes de Ballet</u> , "Pas de Deux," mm. 31-32	82
67. <u>Scènes de Ballet</u> , Dances ("corps de ballet"), mm. 36-39	83
68. <u>Scènes de Ballet</u> , "Pas de Deux," mm. 40-41	84
69. <u>Scènes de Ballet</u> , Apotheosis, mm. 18-22	86
70. <u>Symphony in Three Movements</u> , First Movement, mm. 1-4	88
71. <u>Symphony in Three Movements</u> , First Movement, mm. 27-28	89
72. <u>Symphony in Three Movements</u> , First Movement, mm. 59-60	90
73. <u>Symphony in Three Movements</u> , First Movement, mm. 105-107	90
74. <u>Symphony in Three Movements</u> , First Movement, mm. 144-152	92

Figure	Page
75. <u>Symphony in Three Movements</u> , First Movement, mm. 318-320	93
76. <u>Symphony in Three Movements</u> , Third Movement, mm. 113-118	94
77. <u>Symphony in Three Movements</u> , Third Movement, mm. 1-4	95
78. <u>Symphony in Three Movements</u> , Third Movement, mm. 202-205	97

CHAPTER I

THE USE OF THE PIANO AS AN ORCHESTRAL INSTRUMENT BEFORE 1910

The use of the piano with the orchestra can be divided into three categories: as a solo instrument, as an accompanying instrument, or as a percussion instrument.¹ The piano was used only as a solo instrument in the time of Mozart and Haydn since the concept of orchestration at that time was "to bring out the melodic and harmonic structure of a work and to reveal all the musical substance it contained."² As Closson states:

A diminutive orchestra in itself, the piano generally refuses to associate with the orchestra except in the piano concerto where it plays the dominating part. The timbre of the piano blends poorly with the orchestra; it remains insoluble. This fact has been pointed out previously by Fétis (in his Curiosities of Music, 1829) after that eminent musicologist had heard in London symphony concerts directed at the piano by Sir George Smart and Dr. Crotch.³

There exist comparatively few symphonic works in which the piano is treated simply as an instrument in the orchestra on the same footing as the other instruments, either as an

¹Maurice Gardner, The Orchestrator's Handbook, p. 48.

²Boris de Schloezer, "Stravinsky; His Technique," Dial, LXXXVI (January, 1929), 14.

³Ernest Closson, History of the Piano, p. 10.

accompanying instrument or as a percussion instrument.⁴ In speaking of the treatment of the piano as just another instrument in the orchestra, Bernard Rogers states:

Contemporary composers show an occasional disposition to add the piano to the orchestral ranks. Since it is in principle allied to the percussion instruments, it will be considered briefly here. The piano's traditional role as rival to the orchestral ensemble has gradually changed to that of color complement; its wide palette has been incorporated into that of the orchestra.

The piano's range slightly exceeds that of the full orchestra. Its color may be merged more or less freely with that of the other instruments. The modern attitude perhaps views the piano as a sonorous and rhythmic resource rather than as a lyric adjunct. However, melodic doublings are often found, especially in the higher and deeper areas.

The upper tones of the piano add verve and clarity: they mix vividly with woodwinds and pizzicato, with harp and with the smaller percussive instruments. The deep sounds have great power and substance, especially valuable for bell-like suggestion. In this region, fine changing mixtures are possible with the large percussion, deep pizzicato, and low brass. The imaginative use of the damper pedal widens the piano's color scheme; the "una corda" effect is a fine one in the softer dynamics.

Like other percussion instruments, the piano consorts best with the wind choirs. Its tone is too objective and precise to form a natural union with (bowed) strings.⁵

Although the piano has become popular as an instrument in the orchestra only since the time of Stravinsky and his contemporaries, it appeared in symphonic works as early as

⁴For purposes of this thesis, these two treatments will be considered as one.

⁵Bernard Rogers, The Art of Orchestration, p. 77.

1830. Berlioz used two pianos in Lélio (Monodrame Lyrique)⁶ "to add the peculiar resources of the piano to the orchestra and to create effects which could not be attained in any other way."⁷ The composer gives the following description of its use in his Treatise on Instrumentation:

In a chorus of airy spirits, the author lets two pianos for four hands accompany the voices. The lower pair of hands executes a rapid, ascending arpeggio pattern in triplets, which is answered by a descending three-part arpeggio of flutes and clarinets; the latter passage is illuminated by a double trill in thirds, executed by the other pair of hands on the higher piano. No other instrument could produce such a harmonious glimmering of tones, which the piano renders without difficulty, and which the sylph-like character of the piece requires.⁸

The unusual scoring of the pianos against the chorus and strings in the Finale (Fantaisie sur la tempête) of Lélio (see Figure 1, p. 4) is typical of the unconventional orchestral settings used by Berlioz in his works. Carse gives the following description of his instrumentation:

⁶Barzun remarks: "Adding the piano to the ensemble was, Berlioz thought, an innovation, for he did not know Beethoven's Fantasia for chorus, orchestra, and piano (Op. 80). The scoring in Lélio (two pianos, four hands) was in any case different, for Berlioz wanted not only the crystalline and silvery sonorities of the instrument for the "Tempest" fairyland, but also the percussive quality; and these not in contrast with orchestral tone as in the piano concerto, but in combination." (Jacques Barzun, Berlioz and the Romantic Century, Vol. I, p. 225.) The Fantasia was not considered for this study since the piano part is written in the concerto style.

⁷Hector Berlioz, Treatise on Instrumentation, p. 153.

⁸Ibid., p. 157.

No. 57. L lio, Monodrame Lyrique, Finale (Fantaisie sur la temp te)

Berlioz.

Largo.

Pianoforte I.

Pianoforte II.

Picc. Fl te.

Gr. Fl te.

Klar. in C.

4 Solo-Viol. I. mit Sordinen.

4 Solo-Viol. II. mit Sordinen.

Sopran I.

Sopran II.

Chor.

Tenor I.

Tenor II.

pp

pp

p

ppp

Mi-

Fig. 1.--Berlioz, L lio, Finale, (from Berlioz' Treatise on Instrumentation, p. 157).

To Berlioz the orchestral setting of his music was no secondary matter. In his musical organism, strange, independent, and unconventional as it was, instrumental effect occupied a position of great importance; so much so, that it is almost impossible to avoid the impression that he sometimes built up music in order to show off a particular pre-conceived orchestral effect. Approaching the subject with little regard for usage or tradition, Berlioz, so to speak, spread out before him the entire material of orchestration, and then proceeded to build his own edifice; what he evolved included much old as well as new matter, but each design was considered independently of previous experience or custom. The possible uses of each instrument, of each tone-color, and of all combinations and blends, seem to have been judged solely on their merits; everything was investigated afresh and without prejudice. Even the most unpromising and insignificant corners in the range of orchestral effect were probed and brought into the light; a chance was given to anything new, experimentally it might be, and not necessarily successfully, but always fairly, and even generously.⁹

Later works in which the piano is used as an instrument in the orchestra include the comic opera Une Folie by Méhul, the opera The Daughter of the Regiment by Donizetti, Gounod's opera Philémon and Baucis, Symphony Cevenole by D'Indy, and Saint-Saëns' Symphony in C-Minor.¹⁰ The last work was dedicated to the memory of the famous pianist Franz Liszt, and was first produced on May 19, 1886, before the great master's death, which occurred on July 31 of the same year.¹¹ The form of the work is unusual. It is

⁹Adam Carse, The History of Orchestration, p. 255.

¹⁰Henri Kling, Modern Instrumentation and Orchestration, p. 73. (Scores of these works were not available for this study.)

¹¹Arthur Hervey, Saint-Saëns, p. 98.

divided into two sections, a procedure already adopted by the composer in his Fourth Piano Concerto and First Violin Sonata. In reality, however, it contains the four traditional movements, the first leading without a break into the Andante, and the Scherzo likewise linked to the Finale. The composer has stated that his object in so constructing the work was "to avoid the endless resumptions and repetitions which more and more tend to disappear from instrumental music under the influence of increasingly developed musical culture."¹²

Saint-Saëns used a very full orchestra, including an organ and two pianos, for this work. The pianos are employed mainly in the playing of scales and arpeggios in the second part of the work (see Fig. 2, p. 7).¹³

According to Rimsky-Korsakoff, the use of a piano in the orchestra (apart from concerti) belongs almost entirely to the Russian school. In his Principles of Orchestration he sets up the following objectives for its use:

The object is twofold: the quality of tone, either alone, or combined with the harp, is made to

¹²Ibid., p. 99.

¹³Watson Lyle, Saint-Saëns, His Life and Art, p. 110. (Actually only one piano with two performers is called for in the score.)

EXTRACT FROM THE THIRD SYMPHONY IN C MINOR.

CAMILLE SAINT SAËNS, Op. 78.

Maestoso.

Orgue.
(Organ.)

Piano à quatre mains.
(Piano four-handed.)

1ere Violon.
(1st Violins.)

2me Violon.
(2d Violins.)

Altos.
(Violas.)

Violoncello.

Contrabasses.
(Double-basses.)

Timpani.
(Kettle-Drums.)

559

Fig. 2.--Saint-Saëns, Symphony in C-minor, (from Prof. H. Kling's Modern Orchestration and Instrumentation).

imitate the gusli¹⁴ or a peal of soft bells. When the piano forms part of an orchestra, an upright is preferable to a grand, but the piano is being superseded by the celesta, first used by Tschaikowsky. . . . The celesta is found only in full orchestra and when not available should be replaced by an upright piano, not a glockenspiel.¹⁵

Glinka (1804-1857) was the first of the Russian school to use the piano in combination with the harp to imitate the gusli, a device which Rimsky-Korsakoff later used in his operas Sadko and The Snow Maiden.¹⁶ In Glinka's orchestral works is laid the foundation for the brilliant instrumentation which is so characteristic of Rimsky-Korsakoff and later Stravinsky. Carse gives the following description of his instrumentation:

To Glinka, the three main instrumental groups of the orchestra were so many distinct and self-contained bodies whose functions should be clearly separated, and whose colors should be used in sharp contrast with one another, rather than as three parts of a whole whose individual characteristics should be toned down and modified as far as possible by means of combination, by intermixing and blending of tone-colors.

The use of elementary colors in their native state, separated one from the other by clean lines of demarcation; clearly differentiated colors for the duties of defining the melodic line, the harmonic background, or

¹⁴Geiringer states that "Russian folk music relied largely on the use of three primitive-instruments with plucked strings. Two of these, the balalaika and domra, are guitar-like; the third, the gusli, is a kind of psaltery or zither." (Karl Geiringer, Musical Instruments, p. 198.)

¹⁵Nicolas Rimsky-Korsakoff, Principles of Orchestration, pp. 30-32.

¹⁶Nicolas Rimsky-Korsakoff, My Musical Life, p. 199.

the decorative figure; opposition rather than amalgamation; crudeness rather than subtlety; these were the articles of Glinka's orchestral faith, as against the more mixed coloring, the smoother transitions and more elaborate or congested textures of his German contemporaries.¹⁷

Moussorgsky utilized the percussive "bell-like" tone of the piano in the "Coronation Scene" from his opera, Boris Godunov (1874).¹⁸ At the beginning of the scene, the piano, playing staccato, is doubled with flute and pizzicato strings. Later in the same scene it is scored against full orchestra (see Fig. 3, p. 10). Near the end of the scene the piano plays a triplet ostinato figure against a duple figure in the harp (see Fig. 4, p. 11); full orchestra and chorus bring the scene to a close.

Rimsky-Korsakoff's use of the piano in Sadko (1896) is definitely another step toward the percussive use of the instrument which his pupil, Stravinsky, later exploited. The following example is quite similar to the pianistic device employed by Stravinsky in the final tableau of Petrouchka, in which full chords are alternated by the two hands in a sixteenth note rhythm (see Fig. 5, p. 12):

¹⁷Carse, op. cit., pp. 266-267.

¹⁸Rimsky-Korsakoff re-orchestrated the "Coronation Scene" from Boris in 1892. The whole opera with severe cuts was re-written and re-orchestrated from 1892 to 1896; the cuts were restored in the new form in 1906; and two additional passages were composed for the "Coronation Scene" at Diaghilev's request for the Paris production of 1907. The piano part is retained in the re-orchestration of the "Coronation Scene." (Gerald Abraham, Rimsky-Korsakoff, p. 141.)

Fl. Pic.

This is a handwritten musical score for the "Coronation Scene" from the opera Boris Godunov by Modest Mussorgsky. The score is arranged in a system of staves, with various instruments and parts labeled on the left side. The instruments include Flute Piccolo (Fl. Pic.), Oboe (Oob.), Clarinet (Clar.), Bassoon (Fag.), Horns (II, III, IV), Trumpets (I, II, III, IV), Trombones (I, II, III), Snare Drum (Tuba), Cymbals (Cym.), Piano (Pian.), Harp (Harf.), Violins (I, II), Viola (Vcl.), and Cello (V-c.). The score is written in a single system with five measures. The key signature is one flat (B-flat major or D minor), and the time signature is 3/4. The score features a variety of rhythmic patterns, including sixteenth and thirty-second notes, and rests. Dynamic markings such as *cresc.*, *decresc.*, *mpa*, *mf*, *ff*, *rit.*, and *allegro* are used throughout. The notation includes stems, beams, and various articulation marks. The handwriting is in dark ink on aged, slightly yellowed paper.

Fig. 3.--Moussorgsky, Boris Godunov, "Coronation Scene,"
mm. 36-40

36. *P. piece. F. tr.*

2 Ob.
3 Cl.
3 B.
2 Trp.
2 Trbn.
3 T.
3 B.
Piano
Cym.
Snare
Tom-tom

Царь. Царь предстаетъ съ народомъ.
Царь-ба! Царь-ба! Царь-ба!
Царь-ба! Царь-ба! Царь-ба!

Царица. Царица предстаетъ съ народомъ.
Царица-ба! Царица-ба! Царица-ба!
Царица-ба! Царица-ба! Царица-ба!

36 Fig. 4.--Moussorgsky, Boris Godunov, "Coronation Scene,"
mm. 241-247.

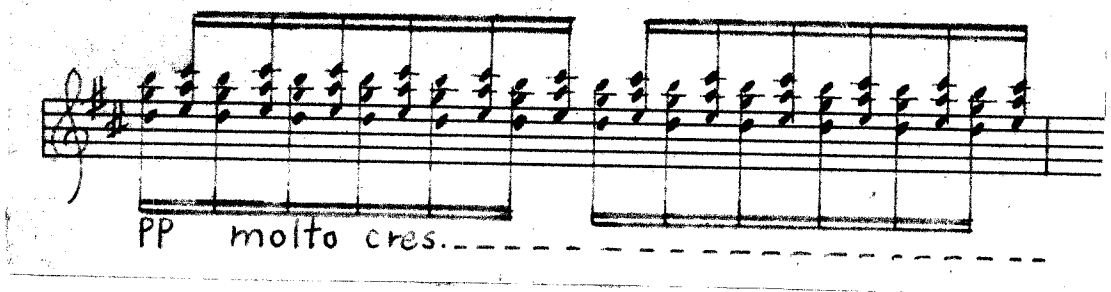


Fig. 5.--Rimsky-Korsakoff, Sadko, (from Rimsky-Korsakoff's Principles of Orchestration, Part II, p. 135.)

The tremolo of two chords in the following example from The Snow Maiden (1881) is a device employed very frequently by Stravinsky in his works:

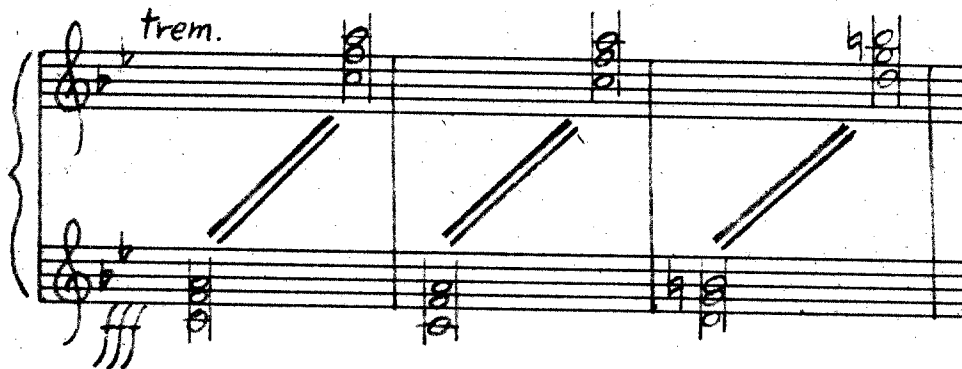


Fig. 6.--Rimsky-Korsakoff, The Snow Maiden, (from Rimsky-Korsakoff's Principles of Orchestration, Part II, p. 101.)

In speaking of The Snow Maiden, Rimsky-Korsakoff made the following statement in his autobiography:

I imposed no particular limitations on myself in the orchestration of this work. Even here I did not dispense with the piano, as I needed an imitation of the gusli (dulcimer)--a method bequeathed by Glinka.¹⁹

¹⁹Nicolas Rimsky-Korsakoff, My Musical Life, p. 199.

Figure 7 from The Snow Maiden illustrates the use of combined harp and piano to imitate the gusli:

The image shows a musical score for Piano and Arpa (Harp) from Rimsky-Korsakoff's The Snow Maiden. The score is in 7/8 time and D major. The Piano part features a rhythmic pattern of eighth notes with a wavy line above it, and the Arpa part features a similar rhythmic pattern with a wavy line above it. The score is divided into two systems, each with a grand staff (treble and bass clefs).

Fig. 7.--Rimsky-Korsakoff, The Snow Maiden, (from Rimsky-Korsakoff's Principles of Orchestration, Part II, p. 58.)

In speaking of Rimsky-Korsakoff's instrumentation Carse states:

Rimsky-Korsakoff added to the elements identified with the early Russian orchestration a super-brilliance and splendor of coloring, also a sophistication which almost hides the foundations on which his style rests. He explored every corner of the orchestra for variety of color and novel treatment and even surpassed Tschai-kowsky in sheer brilliance and enterprise, but at the cost of losing to some extent in clearness and good balance.²⁰

²⁰Carse, op. cit., pp. 307-308.

The increased use of the piano in the orchestra of Rimsky-Korsakoff and Stravinsky reflects a great change in the tonal concept of the orchestra. "One no longer seeks the mixture of timbres so much as their opposition, and one is thus brought to underline the specific characters of the different orchestral timbres, and to allot the different groups of instruments their own individuality."²¹

²¹Schloezer, op. cit., p. 13.

CHAPTER II

STRAVINSKY'S USE OF THE PIANO IN THE ORCHESTRAL WORKS OF HIS "RUSSIAN" PERIOD

Stravinsky's productive activities may, for the sake of clarity, be classified under three headings, each of which represents one aspect of the composer's musical development: the works of the academic impressionist, of the Russian, and of the Neo-Classicist.¹ However, the chief characteristic of Stravinsky's work when considered in perspective is its discontinuity, and there is lack of what one can call progressive development from one work to another. Each one of the important works suffices, in a certain sense, in itself. As Tansman states:

To Stravinsky, each work presents a particular problem to be solved, something for the intellect to put in order, an obstacle to overcome, and if there is no obstacle, one must be created for the sake of conquering it. For art, like every purely human contribution to organic existence, requires an element of contrivance, necessitated by man's struggle against difficulty and the constraint of order. Stravinsky is aware of this obstacle and acts with a regard for it, for anarchic license precludes artistic quality.²

¹Guido Pannain, Modern Composers, p. 37. (Stravinsky did not use the piano in the orchestra of his earliest works; therefore, only the last two periods of his life are considered in this thesis.)

²Alexandre Tansman, Igor Stravinsky, p. 9.

Stravinsky in his first period was strongly influenced by his teacher Rimsky-Korsakoff. He was the traditionalist whose Symphony in E-flat had the spirit, if not the very flesh, of the Russian Nationalist school. It was in the Feu d'Artifice, still strongly influenced by French impressionism in its stylistic and orchestral treatment, that Stravinsky's future direction first revealed itself. The rough and somewhat arrogant orchestra of the Feu d'Artifice already contained the promise of an instrumental conception different from that of the period. The timbres try to contrast in their independence, to bring out their sonorous personalities, instead of blending themselves into color combinations.³

In the works of the middle phase of Stravinsky's development--ranging from The Fire-Bird to Les Noces--Stravinsky was essentially the Russian. His second period stemmed from the soil of the "Russian Five"--from Moussorgsky and Rimsky-Korsakoff particularly--and he was obsessed by Russian folk-music in the works of this time.⁴ The bulk of Stravinsky's compositions in this period were closely linked to the ballet. This fact is due to the composer's association with Sergei Diaghilev, who was the founder of the ballet which bore his

³Ibid., p. 101.

⁴David Ewen, Twentieth Century Composers, p. 16.

name. Diaghilev had been presenting performances of music and dance for some years in Paris when he heard Stravinsky's Feu d'Artifice and commissioned him to compose the score for The Fire-Bird. The purpose of these concerts in the French capital was:

To direct the attention of the French and cosmopolitan world to Russian artists of all kinds: painters, decorators, singers, ballet dancers, and composers. The artistico-patriotic propaganda of Diaghilev culminated in the spectacle known as the Ballet Russe, in which were combined--to the immense delight of the spectators--the academic ballet of opera with the exotic dances and with the music of brilliant orchestral color of the nationalist Russian school.⁵

According to Lederman:

It is the theater through which Stravinsky's music has most profoundly affected our time. For nearly forty years each new ballet by him has been a major event in the life of art. True, his concert scores since the Octuor of 1923 have risen in number and deepened in cumulative impact. The contribution of all his works to pure music is of historical proportions. But he remains most spectacularly effective in the theater. There he is accessible to the larger world.⁶

Because it was destined for the dance, Stravinsky's music emphasized certain features which later were extended to his concert works: clear ideas, rigorously delineated, strongly marked in their character of gesture motive⁷ and

⁵Adolfo Salazar, Music in Our Time, p. 281.

⁶Minna Lederman, Stravinsky in the Theatre, p. 3.

⁷The relation between gesture and tone is always a vital concern with Stravinsky. This is true whether he writes for the theater or the concert hall. In productions of L'Histoire du Soldat and Les Noces he prefers to place

color motive (this refers as much to instrumental as well as to harmonic color and is based principally on the character of the dissonance); and the economy, the laconic style, the chiseled brevity of the discourse.⁸ However, in Stravinsky's music, the dance element of most force is the pulse. As Balanchine states:

It is steady, insistent, yet healthy, always reassuring. You feel it even in the rests. It holds together each of his works and runs through them all. The time in Le Sacre changes from measure to measure; in Oedipus the rhythms are foursquare; in Apollon the patterns are uncomplicated, traditional; the Symphony of 1945 reviews almost everything he has done before. But in each work his pulse builds up a powerful motor drive so that when the end is reached you know, as with Mozart, the subject has been completely stated, is in fact exhausted.⁹

The Fire-Bird

Stravinsky first used the piano as an instrument in the orchestra for the score of the ballet The Fire-Bird. The Russian legend of The Fire-Bird was planned as a ballet for Diaghilev by Fokine even before the commission for writing the score went to Stravinsky. Another Russian composer, Liadov, had been assigned the job, but he

the instruments on the stage, since "the sight of the gesture and movement of the different parts of the body that produce it (the music) are essential to seizing it in all its breadth." (Arthur Berger, "Music for the Ballet," Stravinsky in the Theatre, p. 41.)-

⁸Salazar, op. cit., p. 282.

⁹George Balanchine, "The Dance Element in Stravinsky's Music," Stravinsky in the Theatre, p. 75.

procrastinated so long in completing his commission that Diaghilev decided to entrust it to Stravinsky. He devoted the winter of 1909 and the early months of 1910 to the writing of this music, and on June 25, 1910, the Ballet Russe introduced The Fire-Bird at the Paris Opera, with Fokine, Mme. Fokine, and Karsavina as the principal dancers. The premier was a resounding success. It made Stravinsky famous overnight and brought to the repertoire of the Ballet Russe one of its most famous works.¹⁰

Although The Fire-Bird was originally a stage production, since the dispersal of the Diaghilev Ballet its music has been more frequently heard in the form of orchestral suites, of which there are three. The first, from the original score, comprises: 1. Introduction. Kastchei's Enchanted Garden and the Fire-Bird's Dance, 2. Supplication of the Fire-Bird, 3. The Princesses' Game with the Golden Apples, 4. The Princesses' Horovod (Round), 5. Infernal Dance of Kastchei's Retinue. In the second suite,¹¹ which is re-scored for a smaller orchestra, numbers 1, 4, and 5 are retained as numbers 1, 2, and 3, and number 4 consists of the Lullaby and Closing Scene.¹² In speaking of the first

¹⁰David Ewen, The Complete Book of 20th Century Music, p. 402.

¹¹The score of the second suite (re-orchestrated by the composer in 1919) was used for this study.

¹²Edwin Evans, Stravinsky: The Fire-Bird and Petrouchka, p. 11.

two suites Stravinsky states:

I had long toyed with the idea of arranging certain fragments of L'Oiseau de Feu in the form of a suite, but for a much smaller orchestra, in order to facilitate its production by the many orchestral societies which, though wishing to include that work in their programs, were frequently deterred by difficulties of a purely material nature. In the earlier suite, which I had arranged shortly after the composition of the ballet, I had retained an orchestra of the same size as the original, and the various societies which organized concerts rarely had such large ensembles at their disposal. In this second version I added certain portions and cut out others which had been in the first, and I considerably decreased the orchestra without upsetting the equilibrium of the instrumental groups, so as to reduce the number needed for its performance to about sixty musicians.¹³

More recently, Stravinsky has prepared a third version, retaining the more economical orchestration of the second suite and restoring the Adagio and Scherzo movements of the first.¹⁴

The instrumental concept predominating in the Fire-Bird is that which dominates nearly all the music of the 19th and of the opening of the 20th century: "The orchestra is considered as a very complex apparatus, a sort of giant organ whose stops are constituted by the diverse groups of instruments."¹⁵ However, in this ballet Stravinsky pushes to the limits the orchestral concepts of his forerunners

¹³Igor Stravinsky, Stravinsky: An Autobiography, p. 123.

¹⁴Ewen, op. cit., p. 403.

¹⁵Boris de Schloezer, "Stravinsky; His Technique," Dial, LXXXVI, (January, 1929), p. 12.

and shows himself as the most brilliant disciple of his teacher, Rimsky-Korsakoff.¹⁶

The piano is used chiefly for coloration in The Fire-Bird, and in the second orchestral suite it appears only in the first and third parts. The piano is used very little as a melodic instrument, which, perhaps, explains why Stravinsky chose to omit it altogether from "The Princesses' Horovod" and the "Berceuse and Finale." When taken as a whole, the orchestra of The Fire-Bird does not yet contain the "instrumental" principle of Stravinsky's orchestra as it was to develop later, and the piano was still considered out of character in a slow cantabile movement. "Here the instruments try to combine into a blended, compound sonority rather than to contrast either individually or in groups."¹⁷

The music of "The Fire-Bird's Dance" has no melody in the ordinary sense of the word but "consists of rapid figuration upon a harmonic scheme which is still based upon the thirds¹⁸ in their inversion as sixths, and upon the augmented

¹⁶Ibid.

¹⁷Tansman, op. cit., p. 101.

¹⁸Stravinsky sought to extract all the magical element of The Fire-Bird from the implications of one chromatic interval: the augmented fourth or diminished fifth, which divides the octave into two equal halves and is thus the furthest removed from a diatonic interval, except in the Lydian mode which Stravinsky does not employ. From this interval Stravinsky extracted thirds which become the basis for all the music associated with the Fire-Bird. (Evans, op. cit., pp. 9-10.)



Fig. 10.--The Fire-Bird, "The Fire-Bird's Dance," m. 29.

Rapid figuration in the orchestra (the piano included) characterizes this dance. (See Fig. 12, p. 24.)

It is the "Infernal Dance of Kastchei" that points to Stravinsky's future use of the orchestra while continuing the style of the Feu d'Artifice.²⁰ The piano is used in the beginning of this dance to accentuate short snap chords which occur at various intervals (see Fig. 13, p. 25). The dance's principal theme, which was first heard in bassoon and horn, is taken up by piano;

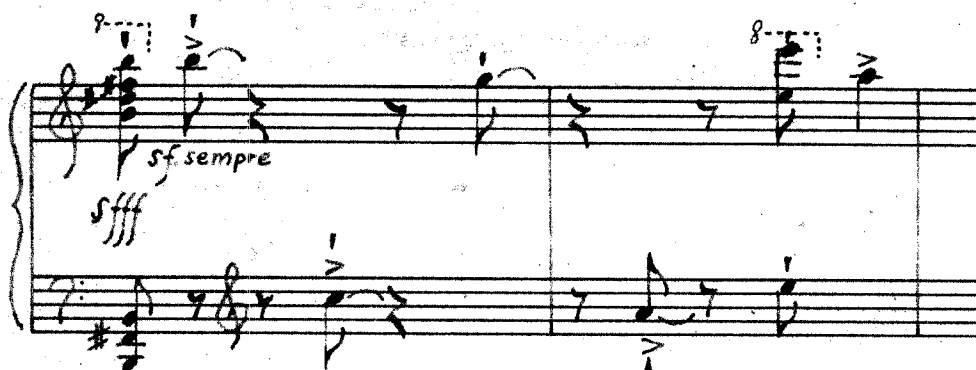


Fig. 11.--The Fire-Bird, "Infernal Dance of Kastchei," mm. 27-28.

²⁰Tansman, op. cit., p. 101.

The image displays a page of a musical score for 'The Fire-Bird's Dance', measures 51-55. The score is arranged in two systems of staves. The first system includes parts for Fl. picc., Fl. gr., Oboi (I and II), Cl., Corni, Piano, V. I., V. II., Violo, and V. III. The second system includes parts for Fl. picc., Fl. gr., Oboi, Cl., Corni, Piano, V. I., V. II., Violo, and V. III. The Piano part features a prominent arpeggiated accompaniment. The string parts include dynamic markings such as *pp*, *subito*, and *piu.*. The woodwind parts have various articulations and dynamics. A rehearsal mark '48' is present in the middle of the second system. Performance instructions include 'reprenen l'archet' and 'sim.'.

B. & H. No. 573

Fig. 12.--The Fire-Bird, "The Fire-Bird's Dance," mm. 51-55.

Danse infernale du roi Kastchei

M. M. J., 1888

The musical score is arranged in a standard orchestral format with the following instruments listed on the left:

- FLAUTO PICCOLO
- FLAUTO GRANDE
- OBOI
- CLARINETTI in LA
- FAGOTTI
- CORNI in FA
- TROMBE in DO
- TROMBONI I e II
- TROMBONE III e TUBA
- TIMPANI
- GRAN CASSA
- PIANO
- ARPA
- VIOLINI I.
- VIOLINI II.
- VIOLE
- VIOLONCELLI
- CONTRABASSI

Key performance instructions and markings include:

- pp* (pianissimo) markings throughout the score.
- For the Timpani: *Avec des baguettes en bois* and *pp subito. Exécutez ces douces croches avec deux mains-très rythme mailloché*.
- For the Violoncelli: *con arpeggio possibile*.
- For the Trombones: *f secco* marking.
- For the Violins II: *IV. pp.* marking.

Fig. 13.--The Fire-Bird, "Infernal Dance of Kastchei," mm. 1-3.

The theme of Figure 11, syncopated in a 3/4 meter, is first doubled²¹ with flute; then the piano, playing fifths, is doubled with flute, piccolo, and harp; and later, the piano, playing doubled octaves, is combined with strings and flute (see Fig. 15, p. 27).

Stravinsky even uses piano and xylophone together to add color:

The image shows a musical score for two instruments: Xylophone and Piano. The Xylophone part is written on a single staff with a treble clef and a key signature of one sharp (F#). The Piano part is written on two staves (treble and bass clefs) with a brace on the left. The music consists of a single melodic line for the Xylophone and a corresponding line for the Piano, both featuring syncopated rhythms and glissandi. The key signature has one sharp (F#). The time signature is 3/4. The score is divided into two measures by a vertical bar line.

Fig. 14.--The Fire-Bird, "Infernal Dance of Kastchei," mm. 75-76.

The color device of the glissando, which was also used in the "Dance of the Fire-Bird," is again employed, but here in combination with the harp and against a very full orchestra. Piano glissandi in this dance invariably begin with an octave

²¹According to Tansman: "When Stravinsky 'doubles' one instrument with another, it is not to create a blend, but because this doubling results in the creation of a particular sonority, created by the 'co-operation' of two instruments, and not by their fusion." (Tansman, op. cit., p. 105.)

This page of a musical score, numbered 27, contains staves for various instruments. The staves are labeled on the left as follows: Fl. (Flute), Oboi (Oboe), Cl. (Clarinet), Fag. (Bassoon), Corni (Horn), Tr. 1^a (Trumpet 1), Tr. 2^a (Trumpet 2), Piano, Arpa (Harp), Vcl. I. (Violin I), Vcl. II. (Violin II), Viola (Viola), Vcl. III. (Violin III), and C.B. (Cello/Double Bass). The score is divided into measures, with a box containing the number 40 at the beginning of the Violin I staff. The music features complex rhythmic patterns and dynamic markings such as *ff*, *div.*, *piu. e sempre f*, and *mol legno*. The bottom of the page includes the text *piu. e sempre f*.

Fig. 15.--The Fire-Bird, "Infernal Dance of Kastchei,"
mm. 67-70.

played by the left hand, and the ascending glissando in the right hand is "caught" at the top by a chord played by the left hand:

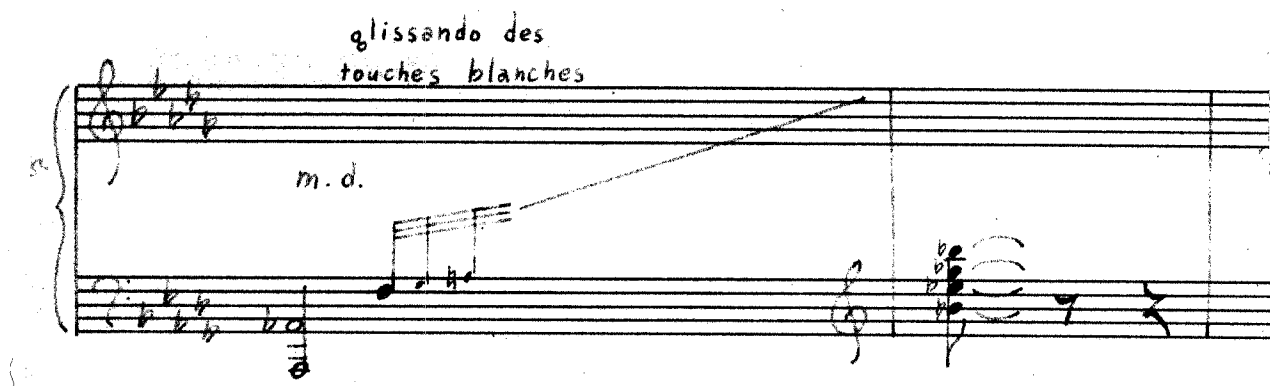


Fig. 16.--The Fire-Bird, "Infernal Dance of Kastchei," mm. 129-130.

Stravinsky frequently used blocked chords in the last part of this dance. Piano and harp are doubled to play a chord punctuating the principal theme, which is played by the violins (see Fig. 18, p. 29). The chord first consists of three notes as in Figure 18, but every four measures a note is added one fifth below until it appears:

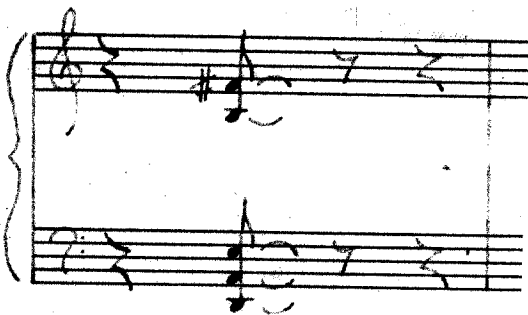


Fig. 17.--The Fire-Bird, "Infernal Dance of Kastchei," m. 185.

26

Fl. picc. Solo

Fl. gr. *f stacc.*

Cl. I. Solo

Cl. II.

Pag. I.

Corni I. II.

Corni III.

Timp.

Tomb de Basque

Trian.

Piccoli *avec la bag. de triangle*

Piano

Arpa

26

V. I. arco *piu.*

V. II. arco *piu.*

Viola *solo non div.* *pizz.* *arco* *Le. altre* *arco* *Uno solo pizz.*

V. III. *Gli altri* *arco*

Fig. 18.--The Fire-Bird, "Infernal Dance of Kastehei," mm. 177-180.

Petrouchka

The second of his orchestral works in which Stravinsky used the piano was Petrouchka, in which the piano plays a quasi-solo role. In speaking of this work Stravinsky said:

Before tackling the Sacre du Printemps, which would be a long and difficult task, I wanted to refresh myself by composing an orchestral piece in which the piano would play the most important part--a sort of "Konzertstück." In composing the music, I had in my mind a distinct picture of a puppet, suddenly endowed with life, exasperating the patience of the orchestra with diabolical cascades of arpeggios. The orchestra in turn retaliates with menacing trumpet blasts. The outcome is a terrific noise which reaches its climax and ends in the sorrowful and querulous collapse of the poor puppet.²²

Once the title was settled, a second movement was planned--a "Russian Dance in C"--but before a third could be added, Diaghilev visited Stravinsky at Clarens and was so pleased with the piece that he persuaded Stravinsky to develop the theme of the puppet's sufferings and make it into a whole ballet. Together with the composer, Diaghilev worked out the general lines of a scenario, setting the action in a Russian fair. Petrouchka was introduced by the Ballet Russe in Paris on June 13, 1911. Karsavina and Nijinsky were the principal dancers, Benois designed the scenery, Fokine prepared the choreography, and Pierre Monteux conducted.²³

²²Stravinsky, op. cit., p. 48.

²³David Ewen, The Complete Book of 20th Century Music, p. 404.

From the purely musical point of view, two elements are of interest in Petrouchka: first the cultivation of street tunes, which until then had never been admitted into "decent musical company"; and next Stravinsky's method of orchestration, in which he broke with romantic instrumentation.²⁴ According to Tansman:

The appearance of Petrouchka determined Stravinsky's orchestral conception. He returns here to the classical attitude, restoring to the timbre a plastic function related to the melodic idea--that is to say, making it above all the "sonorous bearer" of a theme, instead of a color to be chemically integrated into a many-colored palette, by means of a linear pattern.

The timbre is extracted, and no longer assimilated. The timbre of each instrument is emphasized at the expense of the "orchestral" timbre, of sonority in itself and for its own sake. So that the instrumental timbre, in its clear-cut individuality, now puts the orchestration at the service of the musical whole. The problem was to restore to the theme its concrete value, its plastic relief, presented raw, instead of submerging it in an overladen atmosphere.

From Petrouchka on, this instrumental conception makes itself more and more evident, throughout a whole series of works for chamber orchestras that vary in their composition with each work, and finally, it results in the present linear idiom, where groups tend to oppose one another by their particular timbres, instead of forming a new and unifying sonority by their combination.

Since Petrouchka (and Petrouchka included, despite the opinion prevalent with regard to its musical conception), Stravinsky has sacrificed every element of picturesqueness and virtuosity in the use of the orchestral palette to the direct, raw, and logical timbre and to the individual virtuosity of the instruments, thus arriving in Les Noces, L'Histoire du Soldat, and

²⁴Leonid Sabaneyeff, Modern Russian Composers, p. 78.

Le Renard, at a final statement of his doctrine. Despite the current belief to the contrary, neither the Rite nor Petrouchka is colorful or picturesque in its orchestration, and the works that follow them are even less so. The superficial picturesqueness in Petrouchka is chiefly due to the contrast of raw timbres, each one of which follows its own musical path, refusing to participate in a general mixture, and retaining its clear-cut color.²⁵

Petrouchka is divided into four tableaux, of which the original "Konzertstück" provides the music for the second tableau. The "Russian Dance in C" concludes the first tableau. The use of the piano in the other sections of the ballet is closer to the style of The Fire-Bird than to the solo role which was the original intention. White states:

The score of Petrouchka has one big weakness-- the casual way in which the piano, which played a predominantly concertant role in the original conception and which is indissolubly linked with the portrayal of Petrouchka's character in the "Russian Dance" and throughout Tableau II, is almost completely ignored in the last two tableaux. It even has no comment to make when Petrouchka dies miserably in the snow.²⁶

In the revised 1947 version of Petrouchka, Stravinsky has almost completely re-written the piano part with the exception of the "Russian Dance" and Tableau II. In reducing the number of instruments required for performance, Stravinsky has added several doublings in the piano. Near the beginning of Tableau I, the piano doubles flute, piccolo, and oboe in octaves:

²⁵Tansman, op. cit., pp. 101-104.

²⁶Eric White, Stravinsky; a Critical Survey, p. 35.



Fig. 19.--Petrouchka, Tableau I, mm. 26-28.

In the same passage from the original edition, the piano plays an ostinato²⁷ figure (see Fig. 20, p. 34). Immediately following this passage, the orchestra plays an adaptation of a Russian folk-song, and Stravinsky employs what Bauer calls polyharmony, i.e., the simultaneous use of complete chords from different keys.²⁸ In the revised edition the piano doubles the melody in parallel octaves and chords:

²⁷Arthur Berger states: "One of the chief devices of Stravinsky's style during his first decade was the ostinato, which we already find in the 'Berceuse' from The Fire-Bird. The ostinato is a persistent, 'ostinately' repeated fragmentary pattern, without any change of pitch in the repetitions. For tribal man it is simply the beating of the drum. It becomes more elaborate when instead of equal notes, the drum gives us a rhythmic figure. Its function is to induce hypnotic excitement." (Arthur Berger, "Music for the Ballet," Stravinsky in the Theatre, pp. 45-48.)

²⁸Marion Bauer, 20th Century Music, p. 191.

Fl. Picc. I. II.
 Fl. I. II.
 Ob. I. II.
 Cl. I.
 Cl. II. III.
 Fag. I. II.
 Cont. F.
 Cor. I. II.
 Cor. III. IV.
 Arpa I.
 Arpa II.
 Celesta.
 Piano.
 V. I.
 V. II.
 Violo.
 tutti Celli.
 C. B.

poco > etc. simile
poco > etc. simile
ritas.
sempre simile
(détaché)
(détaché)

3
 3

Fig. 20.--Petrouchka, Tableau I, mm. 23-27.

The image shows two systems of musical notation for piano accompaniment. The first system features a treble clef staff with a melodic line and a bass clef staff with chords. The second system continues the same texture. Dynamics include 'fff' and 'ff'.

Fig. 21.--Petrouchka, Tableau I, mm. 42-51.

In the revised version the piano is used in playing marcato chords which occur at intervals throughout the first tableau, although the metre and doublings vary:

The image shows a musical score with piano accompaniment. It includes treble and bass clef staves with various time signatures and notes. Dynamic markings include 'ff' and 'ff marcato sempre'.



Fig. 22.--Petrouchka, Tableau I, mm. 74-82.

The "Russian Dance in C," which concludes the first tableau, was composed before the music which precedes it in the ballet, and was part of the original suite which was intended for piano solo with orchestra. The entire piece has a very percussive character, as can be seen in the heavy chords at the beginning of the dance (see Fig. 24, p. 37). Stravinsky used very marked rhythmic patterns throughout the dance. After the statement of the first theme, a new melody appears which is accompanied by a pattern of single notes and chords alternated in the piano:



Fig. 23.--Petrouchka, Tableau I ("Russian Dance"), mm. 9-11.

-РУССКАЯ- DANSE RUSSE.

ПЕТРУШКА, АРАПЪ И БАЛЕРИНА ДРУЖНО ПУСКАЮТСЯ ВЪ ПЛАСЪ КЪ ВЕЛИКОМУ УДВЛЕНІЮ ВСѢХЪ.
PÉTROUCHKA, LE NAÏR ET LA BALLEERINE SE METTENT À DANSER À LA FOIS, AU GRAND ÉTONNEMENT DU PUBLIC.

33 Allegro giusto. J. 118.

Flauti Piccoli I. II.

Flauti I. II.

Oboi I. II.

Corno inglese

Clarineti in Sib I. II. III.

Fagotti I. II. III.

Cori in F I. II. III. IV.

Fisconi in Si

Pianno

Violini I.

Violini II.

Viola.

Violoncelli.

Contrabbassi.

Allegro giusto.

33

Fig. 24.--Petrouchka, Tableau I ("Russian Dance"), mm. 1-6.

After a re-statement of the first theme, a new melody appears in oboe and is later played by the piano:

Solo ben marc.

Fig. 25.--Petrouchka, Tableau I ("Russian Dance"),
mm. 59-60.

The melody of Figure 25 is played as a solo against a rather thin orchestration; and, after the first theme is re-stated as a solo in the piano, the piano takes a pattern which continues to the end of the dance:

Fig. 26.--Petrouchka, Tableau I ("Russian Dance"),
mm. 104-106.

The second tableau of Petrouchka, entitled "In Petrouchka's House," was the original "Konzertstück" for piano and orchestra which Stravinsky had given the name "Petrouchka's Cry."²⁹ Evans surmises that Stravinsky's experience with the augmented fourth in The Fire-Bird left him with an impression that there remained unexplored possibilities in this interval, for in this work we find him fascinated by the bitonal effect of the superimposed common chords of C-major and F-sharp major.³⁰ After a short introductory phrase, the dual nature of the puppet Petrouchka is asserted in the clarinets:

Fig. 27.--Petrouchka, Tableau II, mm. 9-11.

This combination of tones is now known as the "Petrouchka chord," although nine years earlier Ravel had used a similar device in his Jeux d'Eau:

²⁹Alexandre Benois, Reminiscences of the Russian Ballet, p. 324.

³⁰Evans, op. cit., p. 25.

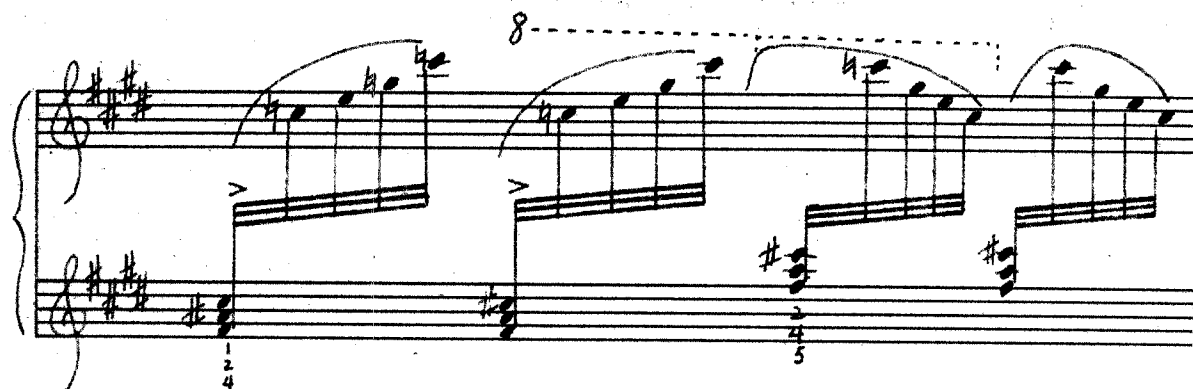


Fig. 28.--Ravel, Jeux d'Eau, m. 72.

Stravinsky's discovery was to substitute for alternation (as in Fig. 28), simultaneity of attack (as in Fig. 27).³¹ Around this device plus a renewal of the pianistic style of alternation of black and white notes (a style dear to the virtuosity of Franz Liszt), Stravinsky built an entire movement.

The device of Figure 27, which first appeared in the clarinets, later occurs in the piano as a G-major chord superimposed against an F-sharp major chord:



Fig. 29.--Petrouchka, Tableau II, mm. 19-20.

³¹Tansnan, op. cit., p. 166.

In a passage of alternation of black and white notes Stravinsky superimposes first a G-major chord and then a C-major chord against an F-sharp major chord in the left hand:

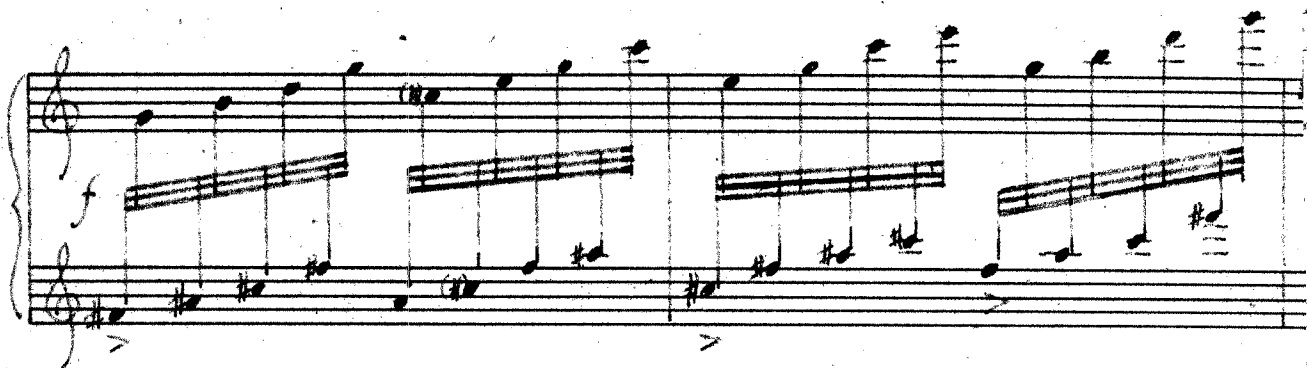


Fig. 30.--Petrouchka, Tableau II, mm. 27-28.

After a passage exploiting the device of alternation of black and white notes, a tremolo of the so called "Petrouchka Chord" accompanies a kind of challenging fanfare "in which Stravinsky curses his evil genius--the Showman";³²

³²Evans, op. cit., p. 35.

Furioso. ПРОКЛЯТІЯ ПЕТРУШКИ. MALEDICTIONS DE PÉTROUSCHKA.
 ♩:108. **51**

Fl. I.
 Fl. II.
 Ob. III.
 Cor. Ing.
 Cl. I. (sa)
 Cl. II. (sa)
 Cl. III. (sa)
 Faç. I.
 Faç. II.
 Faç. III.
 Cor. I. II. *bouchés (cuvrés)*
 Cor. III. IV. *bouchés (cuvrés)*
 Pic. I. II. (sord.)
 Tr. I. II. (sord.)
 Tamb. de Banque
 Tamb. milit. et Tambourin
 Piano
 V. I.
 V. II.
 Violo.
 Celli.

Furioso. ♩:108.
detachés
detachés
detachés

51

Fig. 31.--Petrouschka, Tableau II, mm. 33-36.

The middle section of Tableau II is composed of a little dance:



Fig. 32.--Petrouchka, Tableau II, mm. 51-53.

This dance is followed by an Allegro which is characterized by awkward skips in the piano:

Fig. 33.--Petrouchka, Tableau II, mm. 76-77.

The remainder of Tableau II is based on devices from the first part of the tableau. After the second tableau, the piano appears only at various intervals in Petrouchka. However, in the revised edition of 1947, Stravinsky has

added several doublings and gives passages to the piano which were originally played by other instruments. The following passage in repeated notes, which originally appeared in the harp part, is played by the piano in the revised edition:

Fig. 34.--Petrouchka, Tableau III ("Wet-Nurses' Dance"), mm. 39-40.

The score of the revised edition calls for only one harp as compared to two in the original ballet. In dispensing with one of the harps, Stravinsky has added several parts for the piano. In the revised edition the piano is used to give rhythmic drive to a melody in oboe and English horn:

Fig. 35.--Petrouchka, Tableau IV ("Gypsies and a Rake Vendor"), mm. 10-12.

The following passage, which appeared in campanelli in the original score, has also been given to the piano in the 1947 edition:

Fig. 36.--Petrouchka, Tableau IV ("The Shrove-Tide Fair"), mm. 14-15.

Near the end of "The Dance of the Coachmen" Stravinsky has added a device employing alternation of hands in the revised edition that continues for thirty-eight measures:

Fig. 37.--Petrouchka, Tableau IV ("Dance of the Coachmen"), mm. 81-82.

The piano appears in only one passage from "The Masqueraders" in the original ballet (see Fig. 38, p. 46). However, the following passage in alternating octaves and sevenths,

This musical score page, numbered 46, contains the notation for measures 47 through 51 of the fourth tableau, "Masqueraders," from the ballet Petrouchka. The score is arranged in a vertical stack of staves, each labeled with an instrument or voice part on the left. The instruments listed are: Fl. piccolo I, Fl. I II, Fl. III, Cl. I II, Cl. III IV, Cor. I II, Cor. III IV, Tr. I, Timp., Campanelli, Celesta, Piano, Arpa I, Arpa II, V. I, V. II, Viola, and Cello. The notation includes various musical symbols such as notes, rests, beams, and slurs, indicating the specific musical parts for each instrument. The score is presented in a clear, legible format, typical of a printed musical score.

Fig. 38.--Petrouchka, Tableau IV ("Masqueraders"), mm. 47-51.

which was originally given to harp and celesta, is played by harp and piano in the revised edition;

The image shows a musical score for two instruments: Piano and Harp. Both parts are written in 4/4 time and share a common melodic line. The Piano part is marked 'Sub. p.' and the Harp part is marked 'Ped.'. The music consists of a series of chords, each with a sixteenth-note melody line. The chords are: C major (C4, E4, G4), D minor (D4, F4, A4), E major (E4, G4, B4), and F major (F4, A4, C5). The melody line for each chord is: C4, D4, E4, F4, G4, A4, B4, C5.

Fig. 39.--Petrouchka, Tableau IV ("Masqueraders"), mm. 1-2.

The following passage from "The Shuffle", which was scored for clarinet against xylophone glissandi in the original score, is played by clarinet, playing legato, and piano, playing staccato, in the revised edition;

The image shows a musical score for two instruments: Clarinet II (Clts. II) and Piano. Both parts are written in 4/4 time and share a common melodic line. The Clarinet II part is marked 'a 2' and the Piano part is marked 'Piano'. The music consists of a series of chords, each with a sixteenth-note melody line. The chords are: C major (C4, E4, G4), D minor (D4, F4, A4), E major (E4, G4, B4), and F major (F4, A4, C5). The melody line for each chord is: C4, D4, E4, F4, G4, A4, B4, C5.

Fig. 40.--Petrouchka, Tableau IV ("The Shuffle"), mm. 12-13.

In the revised edition a concert ending, in which the piano plays a tremolo of the superimposed "Petrouchka chord," is added to the suite. With the final drop from C to F-sharp "is closed the story of Petrouchka, and also a chapter of Stravinsky's development, that which is concerned with the interval of the augmented fourth or diminished fifth."³³

Le Chant du Rossignol

The symphonic poem Le Chant du Rossignol has emerged in three different musical forms. It originated as an opera, and later it was transformed into a ballet for the Diaghilev repertory. Subsequently it was revamped into the symphonic form in which it is best known today. The fairy tale of Hans Christian Andersen appealed to Stravinsky as early as 1909, when he planned a "lyric tale in three acts" to a libretto by his friend Mitusov, and he actually completed the entire first act. Not until 1914, however, was he able to complete the opera, and it was introduced at the Paris Opera on May 26 of that year.³⁴

Diaghilev suggested to Stravinsky the conversion of the opera into a ballet, and for this purpose the composer adapted the last two acts into an integrated orchestral piece which could be utilized as the musical background for

³³Evans, op. cit., p. 44.

³⁴Ewen, op. cit., p. 407.

a ballet sequence. It was as a symphonic poem that this version was first heard in Paris on December 16, 1917, with Ernest Ansermet conducting. As a ballet, it was introduced by the Ballet Russe in Paris on February 2, 1920.³⁵

The chief musical problem in re-writing The Nightingale as a symphonic piece was to provide an instrumental equivalent for the vocal apparatus of the opera. The orchestration was lightened in texture to enable not only solo instruments but also groups of instruments to be treated on concertante³⁶ lines. Stravinsky states:

In the symphonic poem, Le Chant du Rossignol, written for an orchestra of ordinary size, I treated the latter more as a chamber orchestra, and laid stress on the concertante side, not only of the various solo instruments, but also gave this role to whole groups of instruments. This orchestral treatment was well adapted to music full of cadenzas, vocalises, and melismata of all kinds, and in which tutti were the exception.³⁷

The orchestration of Le Chant du Rossignol is extremely colorful, the harmonies employed giving it an oriental quality.

³⁵Ibid.

³⁶In the 18th Century this name was given to a piece of music for orchestra in which there were parts for solo instruments, and also to compositions for several solo instruments without orchestra. In the present day the word is used chiefly as an adjective, prominent solo instrumental parts being spoken of as "concertante parts," and a work said to be "in the concertante style" when it affords opportunities for brilliant display of the powers of the performers. ("Concertante," Groves' Dictionary of Music, p. 692.)

³⁷Stravinsky, op. cit., p. 132.

This coloration is evident in the piano part, which is full of glissandi, tremolos, and arpeggios (see Fig. 43, p. 51).

Parallel fourths in the piano part add to the oriental quality of the overall sound:



Fig. 41.--Le Chant du Rossignol, mm. 33-35.

The passage in Figure 42 is played entirely on the black keys, giving it a pentatonic³⁸ harmonization:

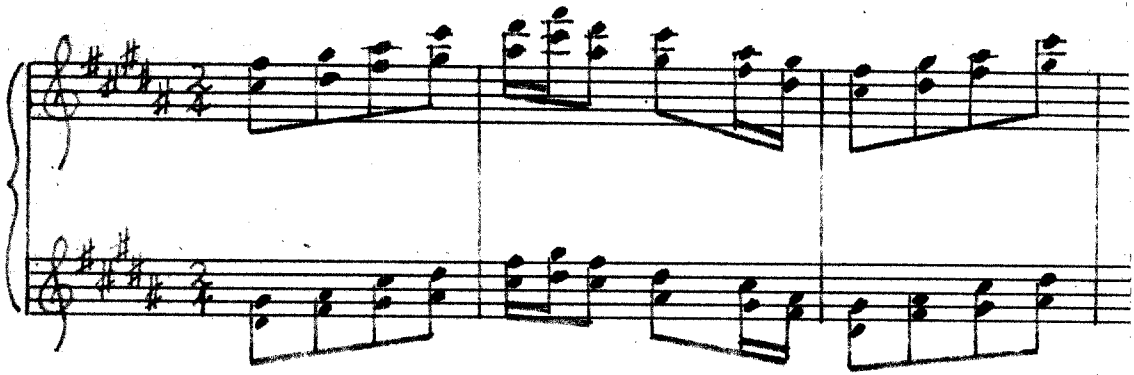


Fig. 42.--Le Chant du Rossignol, mm. 151-153.

³⁸A scale which consists of five different tones, the octave being already reached at the sixth degree. Theoretically there exists an infinite variety of such scales. The ancient Chinese construed it as a succession of fifths and fourths: f-c'-g-d'-a. (Willi Apel, Harvard Dictionary of Music, pp. 563-564.) When taken by step and sharpened, the above notes correspond to the black keys of the piano: f#, g#, a#, c#, and d#.

Igor Strawinsky

Chant du Rossignol
poème symphonique pour orchestre

Игорь Стравинский
Пѣсня соловья
симфоническая поэма для оркестра

Presto (♩ = 144)

Flauto piccolo.
Flauto grande.
2 Oboi.
Clarinetto piccolo in Mi.
Clarinetto in La.
2 Fagotti.
Corni in Fa.
Trombe in Do.
Tromboni I. II.
Tuba.
Tubi.
Piano.
Violini I.
Violini II.

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Fig. 43.--Le Chant du Rossignol, mm. 1-3.

Stravinsky also made considerable use of the interval of the perfect fifth in Le Chant du Rossignol. Figure 44 illustrates parallel writing in fifths from the piano part:

The musical score for Figure 44 consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The time signature is 3/4. A dashed line with the number '8' above it spans across the first two measures, indicating an interval of an octave. The notes in both staves move in parallel motion, with the upper staff consistently a fifth above the lower staff.

Fig. 44.--Le Chant du Rossignol, mm. 130-131.

Stravinsky also scored tremolos of unison, open fifths, and octaves in the piano (see Fig. 46, p. 53). Figure 45 illustrates tremolos of unison and octave:

The musical score for Figure 45 consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The time signature is 3/4. The score features tremolos of unison and octave. The upper staff has a 'cre' marking above the final measure. The lower staff has a 'scen' marking above the first measure, a 'do' marking above the second measure, and a 'f' marking above the third measure. The score also includes dynamic markings of 'ff' and 'f'.

Fig. 45.--Le Chant du Rossignol, mm. 198-204.

This musical score page, numbered 53, contains the orchestral accompaniment for the 'Le Chant du Rossignol' section (measures 367-369). The score is arranged in a standard orchestral format with the following parts from top to bottom:

- Fl. II
- Oboe I
- Clarinet in B-flat
- Celesta
- Piano
- Arpa I
- Arpa II
- Violin I
- Violin II
- Viola
- Violoncello solo (Cello solo)
- Violoncello tutti (Cello tutti)
- Violoncello solo (Double Bass solo)
- Violoncello tutti (Double Bass tutti)

The score features complex rhythmic patterns, particularly in the woodwinds and strings, and includes dynamic markings such as *pp* and *con sord.* (con sordina).

Fig. 46.--Le Chant du Rossignol, mm. 367-369.

In the sixth and seventh measures of Figure 45 the piano plays parallel fifths which progress by intervals of fifths. These fifths are doubled in low strings.

Stravinsky achieves an interesting effect in the piano by scoring sforzando chords una corda:

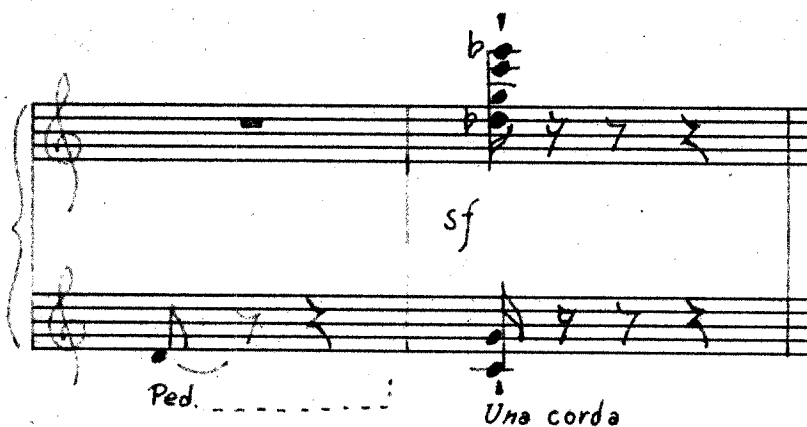


Fig. 47.--Le Chant du Rossignol, mm. 294-295.

Stravinsky experimented further with bitonality in this work, as is illustrated in Figure 48 in which piano, celesta, and harp have the key signature of C-major, and the remaining instruments have the signature of A-major (see Fig. 48, p. 55). However, the Chinese pentatonic scale is used in flute, celesta, and harp, and the piano is the only instrument that actually plays in C. The play of sonorities still dominates the orchestration of Le Chant du Rossignol, and with this work "the composer makes his last sacrifice to the God Orchestra."³⁹

³⁹Schloezer, op. cit., p. 18.

64

Fl. I
Fl. II
Clarineta
Piano
Arpa I
Arpa II
V. n. I
V. n. II
V. la
V. c.

(div.) piaz
poco sf
canta cord.
piaz
poco sf
piaz
poco sf
piaz
poco sf
piaz

65

Fig. 48.--Le Chant du Rossignol, mm. 344-350.

CHAPTER III

STRAVINSKY'S USE OF THE PIANO IN THE ORCHESTRAL WORKS OF HIS "NEO-CLASSIC"¹ PERIOD

A new Stravinsky appeared after World War I. He broke completely with his Russian past and with his former primitivism and revolutionary tendencies. "He worked systematically toward the elimination of non-essentials, achieving with each element, one after another, a classic stylization."² In speaking of classical music Fillmore says:

In "classical" music, form is first and emotional content subordinate; in "romantic" music, content is first and form subordinate. The classical idea is predominantly an intellectual one. Its products are characterized by clearness of thought, by completeness and symmetry, by harmonious proportion, by simplicity and

¹Diaghilev had collected a number of unfinished Pergolesi manuscripts during his visits to Italy and he presented them to Stravinsky who worked them into a score for a ballet. The argument of the ballet was adapted from a manuscript dating from 1700, which Diaghilev had found at Naples and which contained a number of "commedia dell'arte" sketches featuring "Pulcinella," the traditional hero of the popular stage.

The younger generation of composers was enchanted by this ballet, Pulcinella, and in the next few years there was an outbreak of so-called "neo-classical" works, "too many of which, alas! were merely undistinguished pastiches of eighteenth century music, liberally besprinkled with 'wrong' notes and decked out with blatant orchestral colors." (Eric White, Stravinsky; a Critical Survey, pp. 85-89.)

²Abraham Skulsky, "Sound is the Defining Element," Musical America, LXXII (February, 1952), p. 159.

repose. Classical works, whether musical or literary, are positive, clear, finished.³

Some critics claim that Stravinsky's resumption of classical principles involves an unnatural retrogression to an era with which we have no vital connection. But, according to Berger, those principles "are related to a permanent aspect of good music and are determined by the nature of tones. They are not peculiar to the 18th century, but merely happened to be most thoroughly understood in that century."⁴ Berger also contends that if we confine ourselves to the music for his ballets, we can trace Stravinsky's entire growth and resolve the controversial issue of his role as classicist:

For although his conversion to classicism is often described as arbitrary and sudden, the ballets show from the start a classical leaning in their control, economy, clarification of instrumental and harmonic texture, and in their rhythmic definiteness.

Stravinsky seems always to have understood that the effort needed to perceive action, decor and music simultaneously can be greatly lightened by reducing density in the sound. And still in another way the ballet has been decisive to his classicism, by stimulating the tendency to model patterns on bodily motions. In him this tendency takes the place of the romantic preoccupation with emotion.⁵

³John Fillmore, A History of Pianoforte Music, p. 96.

⁴Arthur Berger, "The Stravinsky Panorama," Stravinsky (edited by Corle), p. 113.

⁵Arthur Berger, "Music for the Ballet," Stravinsky in the Theatre, p. 41.

Stravinsky gradually progressed toward an ideal that can be defined as "the elimination from his music of all that struck him as unessential or out of place, beginning with expression."⁶ He is opposed above all to the pseudo-expressive, individualistic, and imitative conception of music as meaning "something outside itself" (an idea that developed under the influence of Wagner and the post-Wagnerians).⁷ Although Stravinsky, with his teacher Rimsky-Korsakoff, was an admirer of Wagner during his early period, he later became anti-Wagnerian and in his Musical Poetics states:

Whether we admit it or not, the Wagnerian drama reveals continual bombast. Its brilliant improvisations inflate the symphony beyond all proportion and give it less real substance than the invention, at once modest and aristocratic, that blossoms forth on every page of Verdi.

Richard Wagner's music is more improvised than constructed, in the specific musical sense. Arias, ensembles, and their reciprocal relationships in the structure of an opera confer upon the whole work a coherence that is merely the external and visible manifestation of an internal and profound order.⁸

Stravinsky has tried to prove by the example of his work that music should be self-sufficient, that its significance lies in self-realization and in the strict observance of its

⁶Michael Calvocoressi, A Survey of Russian Music, p. 89.

⁷Alexandre Tansman, Igor Stravinsky, p. 66.

⁸Igor Stravinsky, Poetics of Music in the Form of Six Lessons, pp. 61-62.

traditional evolution as an independent art, whose function is "to organize the concrete material of sound and to make it an absolute and abstract work of art by organizing its evolution through time."⁹ In speaking of romantic instrumentation Stravinsky says:

The fundamental error of regarding instrumentation as something extrinsic from the music for which it exists, coupled with the unhealthy greed for orchestral opulence of today, has corrupted the judgment of the public, and they, being impressed by the immediate effect of tone color, can no longer solve the problem of whether it is intrinsic in music or simply "padding." Orchestration has become a source of enjoyment independent of the music, and the time has surely come to put things in their proper places. We have had enough of this orchestral dappling and these thick sonorities; one is tired of all this over-feeding, which deforms the entity of the instrumental element by swelling it out of all proportion and giving it an existence of its own. There is a great deal of re-education to be accomplished in this field.¹⁰

In Stravinsky's work the element of sound texture-- which many composers regard as secondary, but which attains unprecedented importance with Stravinsky--is completely variable. In Stravinsky's music, melody and sound texture operate in parallel fashion, generally speaking, and change in character from work to work, being purely functions of the subject matter. Skulsky states:

The practice of the romantic period allotted to sound texture a non-functional role; each composer made his own concept of sonority a constant feature of his work, and thus made it appear to be part of his personal

⁹Tansman, op. cit., p. 66.

¹⁰Igor Stravinsky, Stravinsky; an Autobiography, pp. 186-187.

language. Stravinsky rejected this aesthetic, giving to sound texture a functional role and taking away from it the appearance of personal and continuous thought. With him, sound texture becomes the bridge between subject matter and musical realization.

It is the essence of Stravinsky's aesthetic that romantic expressive devices are replaced by variations of sound texture. The role played by sound texture can already be observed in three early works--Petrouchka, Le Sacre du Printemps, and Le Rossignol. In each of these works the melodic, rhythmic, and harmonic characteristics are unmistakably those of one composer. The sound texture, however, differs from work to work, and is purely a function of the subject matter. It is impossible to imagine Petrouchka with the sound texture of Le Sacre du Printemps or Le Sacre du Printemps with that of Le Rossignol.¹¹

The thematic element is not a motive of inspiration for Stravinsky, but a point of departure for his work. This distinction is important for the fact that the first process is typical of the romantic composer, and the other was the method of the classical composer.¹² Stravinsky points out that "classicism itself was characterized, not in the least by its technical processes which were themselves subject to modification from period to period, but rather by its constructive values....Classical music--true classical music--claimed musical form as its basic substance."¹³

In 1916, 1917, and 1918 with Renard, Les Noces, and L'Histoire du Soldat, Stravinsky returned to the instrumental

¹¹Skulsky, op. cit., p. 27.

¹²Adolfo Salazar, Music in Our Time, p. 280.

¹³White, op. cit., p. 91.

conceptions applied by him for the first time in Petrouchka,¹⁴ now developing them by reducing the elements of the orchestra. This reduction is extremely significant; it is the direct consequence of his treating the orchestra as an assembly in which each instrument or group of instruments executes its part in a polyphonic structure. "At the limit of this system one finds the quatuor, or in a more general way, chamber music. For what essentially differentiates chamber music from orchestra properly so called, is not only the number of instruments, but their modus of use."¹⁵

It is extremely significant that the instrumentation of L'Histoire du Soldat, and after that the whole conception of the chamber orchestra, owed its origin above all to circumstances of a purely material and even financial nature. Tansman states:

The idea was to compose a work that might be transported from place to place and be given on an improvised stage in the course of a tour. Stravinsky had to manage with extremely limited means, especially for the musical part of the work. The choice of instrumentation was novel at the time, but restrictions of an economic nature made it necessary: its origin was not at all capricious or eccentric; it was the result of a clear choice of limitations.¹⁶

¹⁴The instrumentation of Petrouchka is discussed on page 31 of this thesis.

¹⁵Boris de Schloezer, "Stravinsky; His Technique," Dial, LXXXVI (January, 1929), 18.

¹⁶Tansman, op. cit., pp. 11-12.

However, in cases when the difficulty is not external in origin and independent of his choice, Stravinsky imposes the problem of restraint upon himself, whether it be aesthetic or orchestral, harmonic or tonal. In his Poetics of Music Stravinsky states:

My freedom consists in my moving about within the narrow frame that I have assigned myself for each one of my undertakings. I shall go even further: my freedom will be so much the greater and more meaningful the more narrowly I limit my field of action and the more I surround myself with obstacles. Whatever diminishes constraint, diminishes strength. The more constraints one imposes, the more one frees one's self of the chains that shackle the spirit.¹⁷

Stravinsky returned to the normal sized symphony orchestra in Oedipus Rex (1927) for the first time since Le Chant du Rossignol, but his instrumentation still conforms to the "concertante" style initiated in the latter work, and orchestral "tutti" are rare.¹⁸

Symphony of Psalms

Stravinsky composed the Symphony of Psalms to commemorate the fiftieth anniversary of the Boston Symphony Orchestra, although it was introduced in Brussels on December 13, 1930, with Ernest Ansermet conducting the Brussels Philharmonic. One week later Serge Koussevitzky conducted it in Boston.

¹⁷Igor Stravinsky, Poetics of Music in the Form of Six Lessons, pp. 80-81.

¹⁸White, op. cit., p. 119.

This is Stravinsky's most reverent music, and verses from three of the Psalms make up the text, which is from the Vulgate.¹⁹ After the introduction of Stravinsky's Capriccio and Symphony of Psalms in Boston, Paul Rosenfeld wrote:

Something besides two new pieces was discovered, and much that was more pleasing than these representative works. There in Symphony Hall, it was apparent that the man was dual, and two Stravinsky's existed: a fact immensely joyful to all concerned for the great future of music.

Previously there had been merely a single Stravinsky; and that one something of a disappointment. He had begun so brilliantly, with a way of saying new things which had gradually become a way of saying relatively little with conspicuous elegance.

The experience in Boston did not reverse this judgment of Stravinsky's neo-classic works. The Capriccio, in fact, was too similar to them to do anything but strengthen the picture of decadence. But the other new piece, The Symphony of Psalms, on verses from the Vulgate, affirmed the earlier picture. It is not only the liveliest music Stravinsky has produced since the Symphonies for Wind Instruments, it is the old Stravinsky of the robust blood of the big ballets towering like red girders in the sky of impressionistic music.²⁰

The orchestration of the Symphony of Psalms is extraordinary. It is scored for cellos, basses, choirs of flutes, oboes, trumpets, horns, and two pianos, and here, Stravinsky even dispenses with the upper strings. The stimulating instrumentation of this work is handled with Stravinsky's customary

¹⁹David Ewen, The Complete Book of 20th Century Music, p. 413.

²⁰Paul Rosenfeld, "The Two Stravinsky's," The New Republic, LXVI (Feb. 18, 1931), 20-21.

skill and artistry. He forgets that the orchestra which he has abandoned is the normal one and "feels relief rather than regret at the complete lack of violins and violas. The massed reediness of so many oboes and bassoons and the absence of clarinets emphasize the lean and spare quality of the music."²¹ In speaking of the sound material of the Symphony, Stravinsky said:

My idea was that my symphony should be a work with great contrapuntal development, and for that it was necessary to increase the media at my disposal. I finally decided on a choral and instrumental ensemble in which the two elements should be on an equal footing, neither of them outweighing the other. In this instance my point of view as to the mutual relationship of the vocal and instrumental sections coincided with that of the masters of contrapuntal music, who also treated them as equals, and neither reduced the role of the choruses to that of a homophonous chant nor the function of the instrumental ensemble to that of an accompaniment.²²

Stravinsky uses the two pianos from the very beginning of the symphony. The orchestral introduction, with its slightly stiff arabesques played by oboes and bassoons, is punctuated several times by a short snap chord of E-minor (see Fig. 49, p. 65). These arabesques later appear in the pianos as in Figure 50:

²¹Walter Piston, "Stravinsky as Psalmist," Modern Music, VIII (January-February, 1931), 43.

²²Igor Stravinsky, Stravinsky; an Autobiography, p. 254.

SYMPHONIE DE PSAUMES

Igor Strawinsky
1930

Tempo $\text{♩} = 92$

I

FLAUTI GRANDI

FLAUTO GRANDE
(poi PICCOLO)

OBOI

CORNO INGLESE

FAGOTTI

CONTRA FAGOTTO

CORNI FA

CONTRA-PICCOLA DE

TROMBE DO

TROMBONI

TROMBONE (basso)

TUBA

TIMPANI

GRAN CASA

SOPRANI

ALTI

TENORI

BASSI

ARPA

PIANOFORTI 1. 2.

VIOLONCELLI

CONTRABASSI

Tempo $\text{♩} = 92$

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Fig. 49.--Symphony of Psalms, First Movement, mm. 1-5.

Piano I

mf

ga. bassa.

Piano II

{ *Una corda (secco)*

The image shows a musical score for two pianos. The top system is for Piano I, consisting of a treble clef staff and a bass clef staff. The treble staff contains a melodic line of eighth notes, starting on a G4 and moving up stepwise. The bass staff contains a low register line with notes on the G2, C3, and G2, marked 'ga. bassa.'. The dynamic is marked 'mf'. The bottom system is for Piano II, consisting of two staves. Both staves contain rests. A bracket on the right side of the system indicates the instruction '{ Una corda (secco)'. The time signature is 3/4.

mf

The image shows a musical score for two staves. The top staff has a treble clef and a melodic line of eighth notes, starting on a G4 and moving up stepwise. The bottom staff has a bass clef and a low register line with notes on the G2, C3, and G2. The dynamic is marked 'mf'. The time signature is 3/4.

Fig. 50.--Symphony of Psalms, First Movement, mm. 15-20.

Figure 50 illustrates Stravinsky's fondness for doubling one instrument playing legato with another playing staccato. In such cases he desires the effect not of two instruments, but of one instrument with a double emission.²³ These arabesques appear in their final form in Figure 51 (see Fig. 51, p. 68). In this illustration the second piano plays the original arabesque pattern, and the first piano plays the same notes as the second piano although in octaves and in augmentation. The latter device is an important element of variety in fugal writing. "It is usually introduced towards the end of the fugue, and thus used, bestows a character of grandeur."²⁴

In Figure 52, from the end of the first movement, the first piano plays an accompaniment of interlinked ascending thirds against octaves in the second piano. (See Fig. 52, p. 69.)

²³Tansman, op. cit., p. 105.

²⁴Willi Apel, "Augmentation and Diminution," Harvard Dictionary of Music, p. 62.

12

Fl. pic. *etc. sim.*

Fl. gr. *etc. sim.*

Fag. *semp. marcantissimo*

C-Fag.

Cor. u.s. *f*

Cor. u.a. *f*

Tr-ba pic. *f*

Tr-bo

Tr-bo

Tron-
Dassol
Tuba *f*

12 *sfz*

S. *sfz*

A. *sfz*

T. *sfz*

B. *sfz*

Piano I *sfz marcantissimo*

Piano II *sfz marcantissimo*

V.C. *sfz*

C.B. *sfz*

mo i Re mit te mi hi,

mo i Re mit te mi hi,

mo i Re mit te mi hi,

mo i Re mit te mi hi,

mo i Re mit te mi hi,

Fig. 51.--Symphony of Psalms, First Movement, mm. 65-67.

The image shows a musical score for two pianos, Piano I and Piano II, covering measures 72-73. Piano I consists of two staves (treble and bass clef) with eighth-note patterns and slurs. Piano II consists of two staves (treble and bass clef) with quarter notes and slurs. A 'mf' dynamic marking is present in the Piano II treble part.

Fig. 52.--Symphony of Psalms, First Movement, mm. 72-73.

According to White, Stravinsky used the device of inter-linked thirds "as a means of unifying the thematic material in each of the symphony's three movements. The use of this device helps to confirm the strong feeling of internal unity that pervades the whole work."²⁵

Although the symphony is written in three movements, it is played without pause, and the pianos are omitted from the

²⁵White, op. cit., p. 135.

second movement. This movement is an instrumental fugue based on the interlinked thirds with the second third inverted.

At the beginning of the third movement the pianos are used to play a pedal bass (see Fig. 55, p. 71). After a passage of rapidly repeated chords in the introduction which modulate from D-major to E-major, there is an outburst of triplets in woodwinds and piano (see Fig. 56, p. 72). These repeated chords appear as an accompaniment pattern in the middle of the movement (see Fig. 57, p. 73).

The device of interlinked thirds of the first and second movements re-appears in the pianos first as two interlinked major thirds:

The image shows a musical score for two pianos, labeled 'P-f. 1' and '2'. The music is in 2/4 time. The upper staff (Piano 1) features a sequence of notes: D4, E4, F#4, G4, A4, B4, C5, D5. The lower staff (Piano 2) features a sequence of notes: F#3, G3, A3, B3, C4, D4, E4, F#4. The two staves are bracketed together on the left. The instruction '{ poco sf sempre' is written in the first measure of the upper staff. Above the notes in both staves are accents (>) and slurs.

Fig. 53.--Symphony of Psalms, Third Movement, mm. 38-39.

and later in the second piano as a minor third interlinked with a major third:

The image shows a musical score for Piano 2. The music is in 2/4 time. The upper staff features a sequence of notes: D4, E4, F#4, G4, A4, B4, C5, D5. The lower staff features a sequence of notes: F#3, G3, A3, B3, C4, D4, E4, F#4. The two staves are bracketed together on the left. The instruction 'pedale de gauche' is written in the first measure of the upper staff. Above the notes in both staves are accents (>) and slurs.

Fig. 54.--Symphony of Psalms, Third Movement, mm. 109-111.

The musical score is arranged in a system with seven staves. The top staff is for Timp. (Timpani), followed by four vocal staves: Sopr., Alto, Ten., and Bassi. The bottom two staves are for Arpa (Harp) and P-f. 1.2. (Piano Forte 1 and 2). The time signature is 7/4. The key signature has one flat (B-flat). The vocal parts enter in the third measure with the lyrics 'Lau-da - te, lau-da - te, lau-da - te,'. The piano parts have a dynamic marking 'p' and end with a '(4)' in the final measure.

Fig. 55.--Symphony of Psalms, Third Movement, mm. 4-6.

The image shows a page of a musical score for the Symphony of Psalms, Third Movement, measures 92-97. The score is arranged in a multi-staff format. The instruments and parts are as follows:

- Flutes (Fl. 1 & 2):** Two staves at the top, playing rapid sixteenth-note passages.
- Oboes (Ob. 1 & 2):** Two staves below the flutes, also playing rapid sixteenth-note passages.
- Clarinets (Cl. 1 & 2):** Two staves below the oboes, playing a more melodic line.
- Bassoons (Fag. 1 & 2):** Two staves below the clarinets, playing a simple harmonic accompaniment.
- Contrabassoon (C-Fag.):** One staff below the bassoons.
- Cor Anglais (Cor.):** Two staves below the C-Fag., playing a melodic line.
- Trumpets (Tr-ba picc. No. 1 & 2):** Two staves below the Cor, playing a melodic line.
- Trumpets (Tr-bo No. 1 & 2):** Two staves below the Tr-ba, playing a melodic line.
- Trumpets (Tr-ni 1 & 2):** Two staves below the Tr-bo, playing a simple harmonic accompaniment.
- Trumpets (Tr-ne (basso) 1 & 2):** Two staves below the Tr-ni, playing a simple harmonic accompaniment.
- Tuba:** One staff below the Tr-ne, playing a simple harmonic accompaniment.
- Soprano (S.):** One staff below the Tuba, with lyrics: "tu - (ho) - - - be, lau - da - - - te o - - (ho) - - - um."
- Alto (A.):** One staff below the Soprano, with lyrics: "- gal - tu - di - - - nis o - - - jus."
- Tenor (T.):** One staff below the Alto, with lyrics: "- gal - tu - di - - - nis o - - - jus."
- Bass (B.):** One staff below the Tenor, with lyrics: "tu - (ho) - - - be, lau - da - - - te o - - (ho) - - - um."
- Percussion (P-f. 1 & 2):** Two staves below the Bass, playing a rhythmic accompaniment.
- Violins (V-C. 1 & 2):** Two staves below the Percussion, playing a simple harmonic accompaniment.
- Celli (C-B. 1 & 2):** Two staves at the bottom, playing a simple harmonic accompaniment.

Fig. 57.--Symphony of Psalms, Third Movement, mm. 92-97.

Near the end of this movement the pianos and tympani play a pedal bass over which the chorus sings a slow melody (see Fig. 58, p. 75). Of this section Rollo Myers says:

Few things in music are more impressive and moving than the "Laudate Eum" closing section of the symphony, intoned by the choir over a pedal bass of alternating 4ths (E-flat, B-flat, and F) which swing relentlessly up and down for forty-three bars under the changing harmonies of the choir and upper orchestra, culminating in one of those spacious final cadences which are so characteristic of Stravinsky.²⁶

Scherzo à la Russe

The Scherzo à la Russe (1944) was composed at the request of Paul Whiteman, the famous promoter of symphonic jazz, which had given birth to the Rhapsody in Blue of George Gershwin. Stravinsky has since prepared a symphonic version, which is the one most frequently heard today. In speaking of this work Tansman states:

The Russian quality of this short Scherzo, like that of certain parts of the Sonata for Two Pianos, has nothing of the brilliant and dynamic character of the Rite or Les Noces, or of the Orientalism of the Fire-Bird. The Russian quality here is amiable and placid, and recalls by its infectiousness certain turns of the airs in Mavra. Here, on a plane freed of any surcharge, the smooth and unconstrained material is developed, ornamented by delightful modulations, in an orchestral frame that does not try to be picturesque, but is replete with well imagined piquancies.²⁷

²⁶Rollo Myers, Introduction to the Music of Stravinsky, p. 51.

²⁷Tansman, op. cit., p. 252.

This scherzo is composed of five sections, in the form of A-B-A-C-A. The parallel chords in trumpets at the beginning of the first section are somewhat reminiscent of the opening bars of the "Russian Dance" from Petrouchka, and the piano is used here to punctuate the beats (see Fig. 60, p. 77).

The second section of the scherzo (Trio I) is unique in the contrapuntal use of the harp and piano against a very soft background of trumpet and strings in sixteenth notes. Stravinsky's use of the piano in this canon marks the first time he has employed the piano as a melodic instrument playing only a single line doubled at the octave. The harp answers the piano one beat later:

The image shows a musical score for Piano and Harp. The Piano part is written on two staves (treble and bass clefs) and the Harp part is written on two staves (treble and bass clefs). The key signature is two sharps (F# and C#) and the time signature is 3/4. The Piano part features a melodic line in the right hand and a bass line in the left hand, with a double bar line between measures 5 and 6. The Harp part features a melodic line in the right hand and a bass line in the left hand, with a double bar line between measures 5 and 6. The score is annotated with 'Piano' and 'Harp' on the left side.

Fig. 59.--Scherzo à la Russe, Trio I, mm. 5-7.

Scherzo à la Russe
Symphonic Version

Igor Stravinsky
1944

Con moto (♩ = 116)

Piccolo

Flutes II

Oboes II

Clarinets in B \flat II

Bassoons II

Horns in F

Trumpets in C III

Trombones I II

Tuba

Piano

Harp

Xylophone

Timpani

Tambourine

Triangle

Cymbals

Side Drums (with snare/without snare)

Bass Drum

Violin I

Violin II

Viola

Cello

Bass

A.C. 194552

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Fig. 60.--Scherzo à la Russe, mm. 1-4.

In the fourth section (Trio II), which is more in the style of section one, the piano is employed mainly in the playing of passages using alternation of hands:

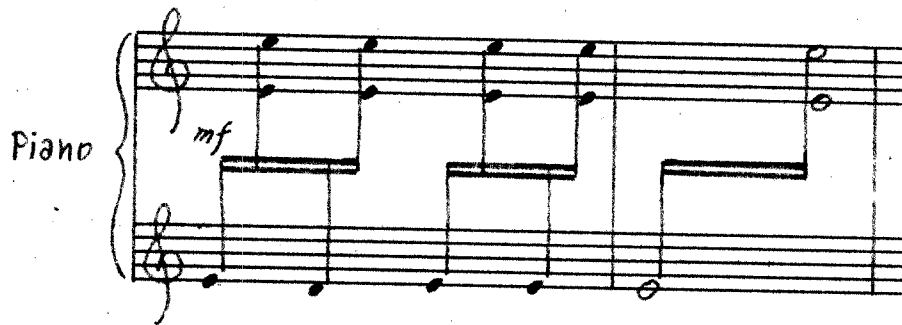


Fig. 61.--Scherzo à la Russe, Trio II, mm. 1-2.

Scènes de Ballet

Scènes de Ballet, a classical ballet for orchestra, was intended for Billy Rose's revue, The Seven Lively Arts, which ran on Broadway in 1944 and 1945. Stravinsky was asked to write the music for a classic ballet in the style of Giselle, though without any definite subject.²⁸ However, only fragments were actually used in the Broadway spectacle, and the work was first performed in its entirety during the series of concerts given by the New York Philharmonic in the winter of 1945 with Stravinsky as conductor.²⁹

Scènes de Ballet is comprised of the following movements: Introduction, Dances ("corps de ballet"), Variation

²⁸Tansman, op. cit., p. 255.

²⁹White, op. cit., p. 166.

of the Ballerina, Pantomime, "Pas de Deux," Second Pantomime, Variation of the Dancer, Variation of the Ballerina, Dances ("corps de ballet"), and Apotheosis. "Any indication of a relationship to a fixed text is eliminated from the musical conception of the work."³⁰

The short, slow Introduction "exposes in five-eighths rhythm a melodic pattern of the violas, violoncellos, and contrabasses, with a third alternating in major and minor, against the harmonic background of two horns."³¹ The piano is used in chord passages in the Introduction (see Fig. 63, p. 80).

In the opening of the Variation of the Ballerina, the piano plays an arpeggio which leads to a passage in 6/8 meter where the piano punctuates the first and fourth beats:

Fig. 62.--Scenes de Ballet, Variation of the Ballerina, mm. 1-3.

³⁰Tansman, op. cit., p. 256.

³¹Ibid.

SCENES DE BALLET

Introduction

IGOR STRAVINSKY (1944)

Andante (♩=92)

Piccolo (also Flute II)
Flute
Oboes I II
Clarinets in A (and Bb) I II
Bassoon
Horns in F I II
Trumpets in C (and Bb) I II III
Trombones I II III
Tuba
Timpani
Piano
Andante (♩=92)
Violin I
Violin II
Viola
Cello
Bass

A.C. 194440

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Fig. 63.--Scenes de Ballet, Introduction, mm. 1-5.

The Variation of the Ballerina frequently combines ternary and binary measures, as in the following example in the piano:

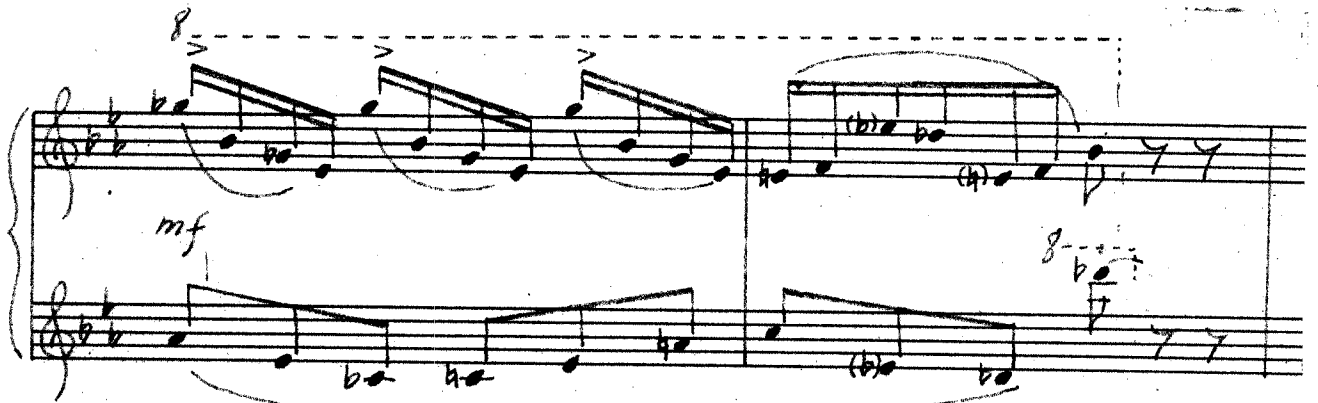


Fig. 64.--Scenes de Ballet, Variation of the Ballerina, mm. 30-31.

The first Pantomime begins with sustained harmonies of the woodwinds, further accented by arpeggios of the strings, and leads to an andantino, "of a typically 'tiptoe dance' character, with the leaps accentuated by the oboes and the flute stepping over a light pulsation of the strings."³² Crossing over of the left hand characterizes the piano accompaniment to this andantino:

³²Ibid., p. 257.



Fig. 65.--Scènes de Ballet, Pantomime, mm. 18-19.

The "Pas de Deux" marks the appearance of a deliberately pompous theme, exposed by the trumpet against a counterpoint of the horn. In speaking of this theme Lawrence Morton says:

In Scènes de Ballet, a work written for, of all people, Billy Rose, there is a trumpet tune of almost incredible sentimentality. I know of nothing quite like it anywhere else in Stravinsky's music. Remove from it the marks of genius, make it four-square, give it a Cole Porter lyric, and you have a genuine pop-tune.³³

Upon the second entrance of this trumpet theme the piano plays a staccato broken chord accompaniment:

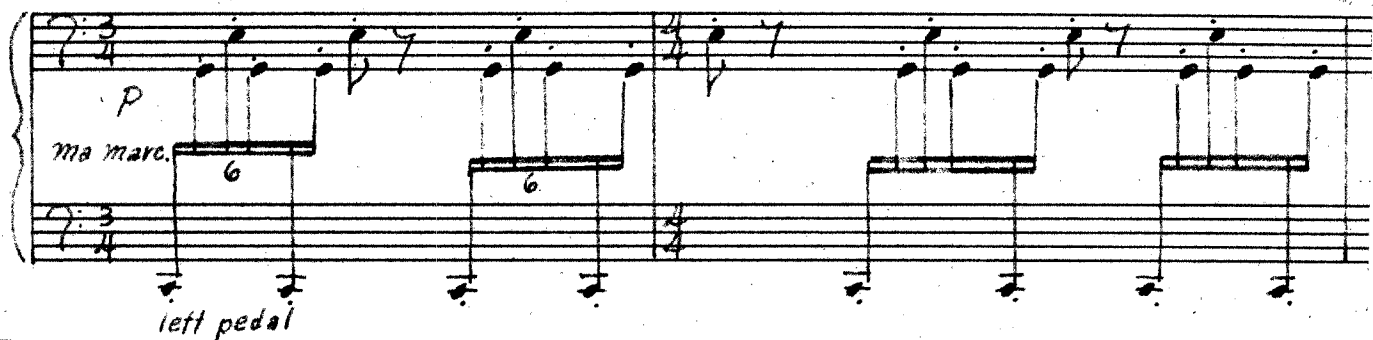


Fig. 66.--Scènes de Ballet, "Pas de Deux," mm. 31-32.

³³Lawrence Morton, "Incongruity and Faith," Stravinsky, (edited by Corle), pp. 194-195.

Piccolo, flute, and strings then join the trumpet in playing this theme, and the piano plays broad chords in triplets (see Fig. 68, p. 84).

Stravinsky scored more crossing of hands in arpeggio passages from the beginning of Variation of the Dancer, and the piano is used in doubling with full orchestra near the middle of this section.

A pizzicato ostinato bass is played throughout Dances ("corps de ballet") by the cellos and basses, and the piano, playing staccato, joins them in the last few measures:

The musical score consists of four staves. The top staff is for the Piano, with a treble clef and a 7/8 time signature. It contains a triplet of chords in the right hand and a triplet of eighth notes in the left hand, marked with *p poco sf* and *left pedal*. The second staff is for Violins (Vcl.), with a treble clef and a 7/8 time signature, playing a staccato, pizzicato eighth-note pattern marked *pizz.*. The third and fourth staves are for Basses (B.), with a bass clef and a 7/8 time signature, also playing a staccato, pizzicato eighth-note pattern.

Fig. 67.--Scenes de Ballet, Dances ("corps de ballet"), mm. 36-39.

"A masterly Apotheosis, in which a wonderful use of the resources of the old devices of the tremolo and the trill

Pic.

Fl.

Obs.

Cl I (Bb)

Cl II (Bb)

Bas.

Bas. *a2* *senza sord.*
f cantabile

I
Tpts (Bb)

II

Tbn.

Piano

Vln. I

(dir.)
Vln. II

Vla.

Vcl.

B.

A.C. 194440

Fig. 68.--Scènes de Ballet, "Pas de Deux," mm. 40-41.

results in an impressively novel and forceful effect, closes this magnificent suite, rich in substance, and of a realization as new as it is well balanced."³⁴ The piano joins the orchestra in playing very broad chords at the end of the Apotheosis (see Fig. 69, p. 86).

Symphony in Three Movements

The Symphony in Three Movements (1945) was dedicated to the New York Philharmonic-Symphony Orchestra, which introduced it in New York City on January 24, 1946, the composer conducting. A radical change in the composer's approach to symphonic style is evident in this work, and it is completely independent of formal symphonic structure. There is no sonata form, no development, no recapitulation.³⁵ "The music is conceived as the succession of clearly outlined blocks, or planes, which are unified and related through the continuity of a steadily and logically evolving organic force."³⁶

Tansman states:

I consider this opus as a sum of Stravinsky's work. It touches upon all the phases of the composer's artistic evolution, without being in the least a repetition or a recapitulation. The Symphony preserves the aspect of an absolutely new composition, and contains a wealth of material that could be the source of numerous developments. It is an achievement, perfect in the maturity of

³⁴Tansman, op. cit., p. 258. ³⁵Ewen, op. cit., p. 416-417.

³⁶Ingolf Dahl, "Stravinsky in 1946," Modern Music, XXIII (July, 1946), 159.

127

Fl.

Obs.

Cl. (B)

Bsn.

Tpt.

Tbn.

Tuba

Timp.

Piano

127

Vln. I

Vln. II

Viola

Vcl.

B.

A.C. 194440

Fig. 69.--Scenes de Ballet, Apotheosis, mm. 18-22.

the thought it expresses and the firmness of its construction; a work remarkable in its youthfulness and vitality, rich in substance and inexhaustible in its movement. In this work all the "apparent Stravinskys" meet each other through a new Stravinsky in a concentrated creative harmony. Like a pillar, it supports, with its perfection, an evolution that is logical but many sided: Petrouchka, the Rite, Les Noces, L'Histoire du Soldat, Oedipus-Rex, Apollon, the Symphony of Psalms, and the Symphony in C. It is the master column of that harmonious edifice that Igor Stravinsky built with his musical works.³⁷

Dahl gives the following summary of the first movement of the Symphony in Three Movements:

The over-all plan of the first movement is one of two outer "tutti" sections framing a central "solo" part. The approximate time proportion of these three sections is 2:3:1. The third section brings a modified return of some of the motivic material of the first and second in reverse order. No "recapitulation," but rather varied references. In the center section of the movement the texture becomes entirely polyphonic. This remarkable polyphony, which would be well worth a special study fills the functions of a "development," as does the fugal section of the last movement. The term development here should be well differentiated from that applied to the sonata form or the thematic development of the romantics. It signifies here an inner intensification of form through dynamics. The movement develops to a climax through the density of construction alone, which is entirely different from traditional development. The end of this central section gets completely off the ground; all motivic references are hidden behind the kaleidoscopic but perfectly proportioned juxtapositions of free shapes.³⁸

The opening of the first movement is a large gesture in unison played by strings, horns, and piano (see Fig. 70, p. 88). One interval then gains prominence, the minor third (or major sixth). It is first pronounced by the horns, and later becomes

³⁷Tansman, op. cit., p. 262.

³⁸Dahl, op. cit., p. 161.

SYMPHONY

In Three Movements

Dedicated to the New York Philharmonic Symphony Society

Igor Stravinsky (1945)

J-180 (J-80)

FLAUTO PICCOLO

FLAUTI GR. 1.2.

OBOI 1.2.

CLARINETTI IN SI^b 1.2
(POI IN LA)

CLARINETTO BASSO IN SI^b
(POI CLARINETTO IN F)

FAGOTTI 1.2.

CONTRAFAGOTTO

CORNI IN FA 1.2.3.4.

TROMBE IN DO
1.
2.

TROMBONI 1.2.

TROMBONE 3.
& TUBA

TIMBANI

GRAN CASSA

PIANOFORTE

ARPA

J-180 (J-80)

VIOLINO 1.

VIOLINO 2.
(div.)

VIOLA

VIOLONCELLO

CONTRABASSO

M.P. 194545

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Fig. 70.--Symphony in Three Movements, First Movement, mm. 1-4.

the ostinato bass of an extended passage of great rhythmic drive in which the piano plays marcato triplet chords:

The musical score consists of six staves, each with a 7/4 time signature. The Piano part (top two staves) features marcato triplet chords. The Violin 1, Violin 2, and Viola parts play a rhythmic pattern of eighth notes with triplet markings. The Violoncello and Contrabass parts play a similar rhythmic pattern. The score includes dynamic markings such as *mf marcato*, *mf*, *sfp*, *sf*, and *Pizz.* (Pizzicato).

Fig. 71.--Symphony in Three Movements, First Movement, mm. 27-28.

The piano then doubles with bass clarinet, bassoons, cellos, and basses in playing scale passages which accompany a melody in French horn. Stravinsky achieves an interesting effect in the piano by alternating octaves and single notes:



Fig. 72.--Symphony in Three Movements, First Movement, mm. 59-60.

The following passage, doubled with cello, appears several times:

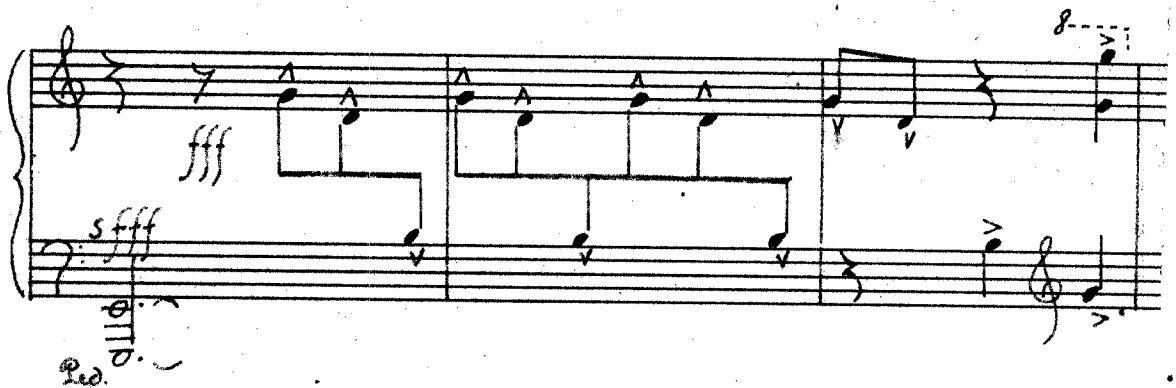


Fig. 73.--Symphony in Three Movements, First Movement, mm. 105-107.

The interval of the minor third (or major sixth) which was first pronounced by the horns and later became the ostinato bass of the passage in Figure 71, introduces the central section of the movement (see Fig. 74, p. 92). Tansman gives the following description of this section:

A rhythmic pattern of the horns (the G-major chord), whose obsessive repetition is somewhat suggestive of certain planes of the Danses Concertantes, is the source of a series of concertini, in which the groups, as though brought up to a platform, oppose their respective timbres in a transparent but rigorous polyphony.

The piano introduces its metallic timbre in ingenious "two-part inventions," dividing or unifying the groups of the woodwinds and the strings, with watchful reminders of the rhythmic harmonies of the three horns.³⁹

The "concertino" treatment of the piano⁴⁰ as in Figure 74 continues throughout the middle section until a new episode appears in which the woodwinds introduce a theme in three-eighths against an astonishing double ostinato of the violins and piano (see Fig. 75, p. 93).⁴¹

³⁹Tansman, op. cit., p. 267.

⁴⁰Part of the material which became the middle section of the first movement of the Symphony in Three Movements was originally intended for a symphonic work with a piano concertante. (Ibid., p. 251.)

⁴¹Ibid., p. 267.

J = J (♩ = 80)
38 39

Two systems of musical notation. The first system includes parts for Flute (Fl.), Clarinet (Cl.), Bassoon (Fg.), and Cello/Double Bass (Cb.). The second system includes parts for Violin I (Viol. I), Violin II (Viol. II), Viola (Va.), and Violoncello/Double Bass (Cb.). The music is in 2/4 time with a tempo of quarter note = 80. Measure 38 features a woodwind melody with dynamics *mp marcato e marcato* and *rit.*. Measure 39 features a string melody with dynamics *mp* and *poco marcato*. Performance instructions include *and legato* and *arco*.

40

Two systems of musical notation. The first system includes parts for Flute (Fl.), Clarinet (Cl.), Bassoon (Fg.), and Cello/Double Bass (Cb.). The second system includes parts for Violin I (Viol. I), Violin II (Viol. II), Viola (Va.), and Violoncello/Double Bass (Cb.). The music is in 2/4 time. Measure 40 features a woodwind melody with dynamics *mp* and *pp*. Measure 41 features a string melody with dynamics *pp* and *ppp*. Performance instructions include *poco marc.* and *arco*.

Fig. 74.--Symphony in Three Movements, First Movement, mm. 144-152.

Fl. picc. *mp cantabile*

Fl. gr. 1. *mp cantabile*
2. *mp*

Pfte. *p sub.*

Viol. 1. *dir. a 3*

Viol. 2. *dir. a 3* *p ma sempre marcato*

Detailed description: This is a page of a musical score for a symphony. It features five staves. The first staff is for Fl. picc. (piccolo flute) with the instruction *mp cantabile*. The second and third staves are for Fl. gr. (grand flute), with the first part marked *mp cantabile* and the second part *mp*. The fourth staff is for Pfte. (piano) with the instruction *p sub.*. The fifth and sixth staves are for Viol. 1. and Viol. 2. (violins), both marked *dir. a 3* and *p ma sempre marcato*. The music consists of melodic lines with slurs and dynamic markings.

Fig. 75.--Symphony in Three Movements, First Movement, mm. 318-320.

The pattern of Figure 75 leads to the return of the earlier ostinato episode in G-major of Figure 71. After a re-statement of some of the themes from the first of the movement, the first movement closes with a key shift to C-major. Stravinsky chose to omit the piano from the chamber music of the second movement.

After a short interlude the third movement opens with stamping beats in C-major. Here the piano doubles with full orchestra (see Fig. 77, p. 95). The middle section of this movement consists of a fugue which is introduced in piano and trombone:

The musical score for Figure 76 consists of two systems of staves. The first system includes the Trombone I part (Tr-bone I.) and the Piano part (Pfte.). The Trombone I part begins with a *solo* marking and a dynamic of *P* (piano). The Piano part features a *Solo* marking and a dynamic of *mp marcato* (mezzo-piano, marked). The second system continues the musical material for both parts, showing the development of the fugue theme. The score includes various musical notations such as notes, rests, and dynamic markings.

Fig. 76.--Symphony in Three Movements, Third Movement, mm. 113-118.

III

Con moto (♩ = 108)

142

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. Basso
Fag. 1
Fag. 2
Cim. B.
Cim. S.
T. 1
T. 2
T. 3
T. 4
T. 5
T. 6
T. 7
T. 8
T. 9
T. 10
T. 11
T. 12
T. 13
T. 14
T. 15
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T. 83
T. 84
T. 85
T. 86
T. 87
T. 88
T. 89
T. 90
T. 91
T. 92
T. 93
T. 94
T. 95
T. 96
T. 97
T. 98
T. 99
T. 100

Con moto (♩ = 108)

142

Viol. 1
Viol. 2
Viola
Violoncello

Fig. 77.--Symphony in Three Movements, Third Movement, mm. 1-4.

According to Dahl, Stravinsky wants the fugue theme of the middle of this movement to be understood as the fulfillment and affirmation of the sections leading up to it. "The theme itself is quite unlike any other theme in music--daring in its intervals as well as in rhythmic scheme and orchestration."⁴²

Like the Scenes de Ballet, "the work closes with striking sonorities, arrived at by an astonishing treatment of the old device of the tremolo of the clarinets and the horns."⁴³ The piano is used in doublings in the last part of the work (see Fig. 78, p. 97).

In summing up the work Dahl states:

The interval tension in the whole symphony is continually high. Minor seconds, major sevenths, minor ninths are used throughout with great consistency and often astonishing bite. The unequivocal truthfulness of the whole design is one of the reasons for recognizing this work as one of the most directly speaking embodiments of contemporary form. Let it be said at once, this is no island music. It is here and now--and it has the power to move.⁴⁴

In the piano part of the Symphony in Three Movements a great change is evident in Stravinsky's treatment of that instrument in the orchestra since the time of The Fire-Bird. This is a gradual change, however, and each of the works between has played its part in the development of Stravinsky's

⁴²Dahl, op. cit., p. 165.

⁴³Tansman, op. cit., p. 271.

⁴⁴Dahl, op. cit., p. 165.

195

Fl. pic.
Fl. p.
Ob.
Cl. (Bb)
Bsn.
C. Bsn.
Cor. Bb
Cor. Bb
Tuba
Tuba
Timp.
Gr. C
Perc.
Arpa
195
Viol. I
Viol. II
Vla.
Vcl.
C. B.

Fig. 78.--Symphony in Three Movements, Third Movement, mm. 202-205.

pianistic style of writing with orchestra. The orchestration of The Fire-Bird is strongly influenced by Rimsky-Korsakoff; Stravinsky borrowed the color devices of the glissando, tremolo, and arpeggio from him. These devices are still found in some of the later works although they have taken on a secondary nature.

With Petrouchka the piano gained a prominence in a strictly orchestral work that it had never known up to that time. To say that the piano is treated on the same level as the other instruments would be misleading, however, since this work was originally intended as a concert piece for piano solo and orchestra, and it retains the original form in the "Russian Dance" and all of Tableau II. The piano part in the remainder of the score is close to the style of The Fire-Bird.

Stravinsky still employs the color devices of The Fire-Bird in Le Chant du Rossignol, and makes considerable use of parallel fifths and fourths to help give the piece its oriental quality. His treatment of the orchestra on chamber music lines in this work paved the way for the "concertante" use of the piano which reached its height in Symphony in Three Movements.

In the Symphony of Psalms the two pianos gain an independence of the other instruments that is not found in any of the earlier works outside the solo sections of Petrouchka.

For the first time the piano plays a role in a polyphonic structure, and the devices of augmentation in the first movement and the pedal basses in the last movement are new to Stravinsky's pianistic writing in the orchestra.

There is very little stylistic innovation in the two short compositions Scherzo à la Russe and Scènes de Ballet. The most interesting pianistic treatment is the canon of piano and harp in Trio I of the Scherzo. With the Symphony in Three Movements is reached the summing up of all Stravinsky's orchestral writing for piano. He still employs some of the devices of his earlier music, but in the concertino treatment of the piano in the first movement and in the fugal section of the last movement the piano plays a role of importance in a polyphonic structure that has not been surpassed in contemporary symphonic literature.

Although more than a century has passed since the first use of the piano in an orchestral work, most of the advancement in the use of this instrument in the orchestra has taken place in the thirty-five year period from the first appearance of The Fire-Bird in 1910 to the Symphony in Three Movements of 1945. Through the piano parts of such works as Petrouchka Stravinsky has probably influenced orchestral piano style more than any other living composer.

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