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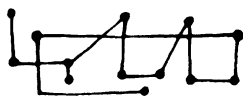
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IN COUNTERPOINT: TWO STRAVINSKY BOOKS



MARIANNE KIELIAN-GILBERT

TWO RECENT COLLECTIONS of essays originated with the 1982 centennial celebrations of Stravinsky's birth: *Confronting Stravinsky* (CS) from The International Stravinsky Symposium, held at The University of California–San Diego in September 1982, and *Stravinsky Retrospectives* (SR) from the Stravinsky Centennial Conference held at The University of Notre Dame in November 1982. These collections present a striking compendium of approaches to Stravinsky and his music, and counterpoint many of the critical issues of Stravinsky research and twentieth-century musical thought.

Confronting Stravinsky, edited by Jann Pasler. Berkeley: University of California Press, 1986.

Stravinsky Retrospectives, edited by Ethan Haimo and Paul Johnson. Lincoln: University of Nebraska Press, 1987.

Both volumes make significant contributions towards an awareness of Stravinsky's stamp on twentieth-century musical culture.

Differences which might have characterized the two conferences are not as evident in the published essays,¹ whose source is Stravinsky's work with its divergent stylistic identities and musical continuities. Still, there is a difference in emphasis and scope: *SR* is deliberately issue-oriented, exploring general music-conceptual problems posed by Stravinsky's music, such as questions of hierarchy, the nature of form, notions of interval, and compositional directions, as well as problems particular to his musical identity, ranging from pitch organization to rhythmic interactions and large-scale formal design. *CS*, on the other hand, is deliberately interdisciplinary; incorporating a mixture of the personal, historical, cultural, and analytical. The editors' introductory remarks highlight these differences: Pasler (*CS*, xiv) notes that the lack of documentation of Stravinsky's first period presents major difficulties for the understanding of his Russian music; thus over one third of this collection deals with issues and criticism related to this period. In contrast, Haimo/Johnson (*SR*, viii) claim that the existing wealth and degree of information about Stravinsky frees them to "concentrate on a wide range of substantive musical issues." In both volumes, but to a greater extent in *CS*, the reader has the job of integrating historical and cultural information with biographical, genre-related, and analytical details. I will comment on this integration of perspectives later in more detail.

What emerges from these affiliations both within and between collections are broad and interconnected spirals of meaning which embrace biography, composition, reception, and analysis. In *SR* the music-structural issues raised by Babbitt, Haimo, Johnson, and Straus complement the music-stylistic issues of Austin, Spies, and Taruskin. In *CS* the analytical essays of Babbitt, Forte, Kramer, Schönberger/Andriessen, van den Toorn, and Wuorinen/Kresky, are balanced by those of sketch study (Cyr), genre (Amy, Lawson, Watkins), cultural influence (Funayama), other arts (Hockney, Karlinsky, Pasler, Shattuck, Taruskin), and biography (Allen, Brown, Morton, Schwarz, Stein). I will focus primarily on the conceptual perspectives of the analytical essays, their counterpoint within and between collections, and their implications for the encompassing spirals of those essays which are biographical, compositional, and reception-related. Because of the comprehensive nature of both collections, and the interconnections of their essays, my discussion will present both review and criticism.

Pasler's comprehensive introduction to *CS*, though not reflective of the grouping and order of essays in the collection, reviews Stravinsky research in analysis, history, aesthetics, performance practice, painting and dance. A counterpoint to that overview in *SR* is not so much Haimo and Johnson's introduction, as Austin's treatment of Stravinsky's aesthetic views on

(Stravinsky's) own historical "fortunate continuities" and "legitimate accidents." Whereas Pasler represents perspectives typical of receivers/perceivers of Stravinsky's music—the diversity and threads of continuity of his various stylistic periods—Austin reconstructs those of Stravinsky himself, concentrating on "continuities" of composer, output, works and genres, and "accidents" of Stravinsky's finances, luck and obstacle, and his rejection of common images such as "creators inspired by inner feelings" (*SR*, 14). These interpretative overviews set the stage for the diversity of analytical perspectives which generates a variety of musical observations.

The analytical perspectives fall into several categories: pitch, formal and rhythmic, and textual organization, as well as organizational procedures associated specifically with particular genres and style periods. *CS* offers and expands the more familiar analytical viewpoints of well-known writers on Stravinsky's music such as Milton Babbitt (serial procedures), Allen Forte (pitch-class sets), Jonathan Kramer (proportion and design), and Pieter van den Toorn (octatonic pitch structure), while *SR* previews newer approaches by younger analysts such as Ethan Haimo (pitch hierarchy), Paul Johnson (procedures of articulating particular pitch collections), and Joseph Straus (treatment of sonata form).

Summarizing ideas outlined in his earlier book, *The Music of Igor Stravinsky*, on the octatonic pitch collection as a referential model for Stravinsky's music, van den Toorn's essay concentrates on examples from *The Rite of Spring*.² Octatonic partitioning routines thus receive more emphasis than the differences between Stravinsky's Russian and Neoclassic periods. He explores two kinds of extensions over his earlier book. The first expands his octatonic Models B (Russian) and A (Neoclassic) to include additional partitioning elements—for Model B, the (0–5/6, 11) span and triads or "dominant sevenths"; for Model A, the (034/347/367) "thirds" at 0.³ His second is a critical appraisal of the octatonic referential model in relation to the pitch-class set methodology developed by Allen Forte.⁴

In his analyses van den Toorn shows that in an octatonic framework: (1) nonoctatonic elements often derive from shifts between different octatonic collections (*CS*, 151 and 154); (2) trichords are fundamental structural units, whereas in pitch-class set methodology, trichords are "easily identifiable components of larger sets" (*CS*, 151); (3) specific pitch as well as pitch-class identity is significant, often beyond that of interval content—"octatonic presence has not merely to do with *the* octatonic collection, but equally with *an* octatonic collection" (*CS*, 152 and 154); (4) registral disposition has more import, conveying the identity of particular collections and signaling connective links between musical blocks (*CS*, 152); and (5) particular transposition levels play more characteristic and significant functional roles than in the theory of pitch-class sets (*CS*, 152–3).

The most problematic but theoretically adventuresome part of van den Toorn's essay are his examples of isolated pitch-interval patterns to repre-

sent particular octatonic collections or collections in alternation. Although, to his credit, he ties their significance to factors of metric presentation and registral identity, one wonders if other, less complicated viewpoints are similarly significant; see, for example, his Examples 8.11–8.12 from the Part II, “Introduction,” of *The Rite*, in which E \flat and C \sharp minor triads alternate over a D-minor triad. Each triad refers to a different octatonic collection and the combination is regarded as a foreshadowing of intermingled octatonic collections I and III at R79 + and their later alternation in single measures at R82 + .

That additional perspectives lurk in the background on such occasions is illustrated by a reference to the same example in Johnson’s essay in *SR*, “Cross-Collectional Techniques of Structure in Stravinsky’s Centric Music.” *The Rite* example in question, like Johnson’s other examples, illustrates the “basic polarity”—possible symmetrical interval pairings—of both the eight-note diatonic and the octatonic collections through “registral partitioning”:

The hexachord 013478 is registally partitioned into the D-minor triad with E \flat minor alternating with C \sharp minor (both form the same hexachord when combined with D minor). This partitioning also recalls the famous chord from the *Dance of the Adolescents*. (*SR*, 65)

Whereas van den Toorn’s interests are the characteristic octatonic partitionings, Johnson’s are the similar symmetrical pairings and registral oppositions of the presentations of different collections.

Johnson discusses various referential orderings of the eight-note diatonic collection, 0123578t (diatonic collections with additional degrees $\sharp 4$, $b7$, or $b2$) and explores similarities in Stravinsky’s articulations of this and the octatonic collection. Both collections have similar symmetrical properties and structurally corresponding tetrachords (047e and 0347, respectively) which generate their respective collections under transposition (*SR*, 59). Unfortunately without much supporting evidence, he asserts three possible tonics with three referential orderings within the eight-note diatonic collection,⁵ as well as eight possible “tonics” in two referential orderings within the octatonic collection, a principle disputed by van den Toorn and even more strongly by Taruskin.⁶

Johnson’s examples, drawn mainly from the Symphony in C (eight-note diatonic) and *Zvezdoliki* (octatonic), do substantiate his point that similar articulative techniques are associated with Stravinsky’s use of both collections from style to style. These are techniques of similar diatonic articulation, sharing of intervals between polarized tetrachords, registral separation of intervallic units, treatment of cadences and contextually established harmonic formulas (*SR*, 67), and larger-scale intervallic “unfoldings” which articulate longer spans of musical time (*SR*, 69). One wishes, however, that

his distinction between unfoldings which are polarity defining and those which are motivic was somewhat better developed in the supporting examples and discussion. Both van den Toorn and Johnson treat the manner of partitioning collections and present short musical examples rather than extended analyses. Unlike van den Toorn, who deals with characteristic partitions, Johnson focuses on symmetrical intervallic articulations and pairings as basic structural indicators of a collection.

Two other analytical essays, Forte's "Harmonic Syntax and Voice Leading in Stravinsky's Early Music" (CS) and Haimo's "Problems of Hierarchy in Stravinsky's Octet" (SR), are also concerned with the connection and relationship of pitch materials: Forte from the perspective of *intervallic* content and the succession of pitch-class sets, Haimo from the perspective of *pitch-class* content and the hierarchy created by possible tonics and their presence or absence in particular pitch collections.

Forte's objective is to establish a concept of voice leading within the theory of unordered pitch-class sets, defined broadly as "the way harmonic elements are connected" and "how one component proceeds to the next" (CS, 95). Like Johnson, he also focuses on master octads, particularly the diatonic (8–23, Johnson's eight-note diatonic collection) and the octatonic (8–28). But for Forte, these octads govern "harmonic constellations" (the harmonic syntax) of pitch-class sets, with particular significance attributed to their tetrachordal complements—literal, transposed, inverted, or related by complement extension.⁷

Forte's concept of voice leading in set theory is broadly analogous to that of figured-bass patterns in tonal music (e.g. 5–6, 8–10). Just as figured-bass patterns suggest a relationship between linear connection and more background harmonies, so also does the succession of pitch-class sets often occur in relation to, or implicate referential octads. In the context of the theory of pitch-class sets, however, this concept of voice leading might just as well be designated "set leading," or in Stravinsky's particular application, "set and subset replication" through unordered inversion and transposition (CS, 121). Registral identity and position, although often factors of set selection, cannot be considered features of voice leading in this context.

A more explicit contrast between "set leading" and voice leading in the traditional sense would be welcome:

the composer [Stravinsky] was not as concerned about the progression of individual voices (the traditional concept) as he was with preserving set and subset replication through voice leading. (CS, 128, note 18)

Forte leaves open to question the issue of what in pitch-class terminology is analogous to "voice" (a linear strand of pitch-classes, pairs of linear strands, a succession of set classes) but does suggest three or four possible angles toward the subject:

1. Voice leading as a particular succession or arrangement of pitch-class sets:

the voice leading of the passage forms the symmetric succession 4-17/4-28/4-26/4-28/4-17. (CS, III)

2. Voice leading as medium through which particular relationships (e.g., replication) between sets are understood:

voice leading here may be understood as the medium through which these distinct musical elements interact coherently and cohesively by creating multiple replicas of the same set types. (CS, 106).

3. Voice leading as a linking of different structural set types:

the melodic figures express a beautiful linking of octatonic and diatonic structures. (CS, 109)

4. Voice leading as:

highly refined and elegant structures of set connection. (CS, 103)

His representations of “letter-name graphs,” however, suggest other important aspects of “voice leading” (the ordered succession of sets) which are not developed because his focus is primarily intervallic—namely, pitch/pitch-class invariance (recurrence) and the succession of ordered interval patterns. He calls attention to the distribution and ordering of set classes as represented by the succession of set-class labels, but does not give sufficient consideration to the accompanying letter-name representations of pitch-class lines. This emphasis on intervallic content occasionally leads to complications in the supporting musical examples: (1) Pitch-class invariance may be passed over in favor of interval recurrence (see the recurrent C–F dyad of Example 7.4). [The use of bold-face type could be effectively used in many examples to highlight such pitch-class recurrence in the voice leading.] (2) According to Forte, Stravinsky’s replication of pitch-class sets is a significant aspect of his voice leading, yet this replication often results from applying imbrication (the systematic extraction or overlapping of sets) rather than more immediate principles of segmentation (for example, the letter-name graphs do not recognize the metrical position of pitch classes). If the application of imbrication is sometimes musically applicable, as I believe it is when reinforced by metric/rhythmic factors, then the resulting replication of pitch-class sets can often be more simply represented by a particular pattern of transposition, one which usually reinforces important structural

pitch classes. That is, the spatial distribution of sets in the letter-name graphs does not clearly reveal recurrent patterns of interval ordering: such regularities, an important source of Stravinsky's set replications, might be better represented systematically by indicating the cyclic patterning of intervals at particular transposition levels.⁸

In this regard the "voice leading" of his Example 7.9 (also Examples 7.4 and 7.6) has to do with the specific distribution of interval/interval-class elements within and between sets. In his discussion Forte calls attention to the intervallic components of 4–5 (0126), the "Firebird motive," a chromatic trichord and a dyad which forms a "major third" (CS, 109): these elements are used to create a new set 4–8 (0156) featured prominently in the example. He does not point out that 4–8's voice leading is an interval 4 expanded to an interval 6, and then an interval 8, through the semitone motion of the outer components. This process of interval expansion, 4–6–8, is replicated four times in the passage, each recurrence forming the hexachord 6–7 (012678). These 6–7 hexachords are related by a transposition cycle of interval 4s on B, Eb, and G (the G complex is repeated; note the error at R98 + 6–7: 4–8 should be 4–25) and then the cycle is completed on B. Forte circles a whole-tone scale in the upper line but does not show its relation to the cyclic pattern of transposition nor the precise role of the Firebird set which marks each of these intervallic patterns.

As van den Toorn points out, theories which contrast with Forte's pitch-class set theory may "by taking those results duly into account be placed in sharper focus" (CS, 154). Haimo, like Forte, desires to approach the music in its own right and avoid a dependence on tonal theory without necessarily rejecting connections with earlier compositional procedures. In contrast to Forte's study of the works of 1908–14, Haimo's treatment of hierarchical issues in his neoclassic "centric music" takes as its starting point pitch-class rather than interval-class content. For Haimo, hierarchy is a set of "interlocking relations" involving a complex matrix of possible relationships between tonic and reference collection (SR, 37 and 44), variables which in Stravinsky's music are defined by context rather than functional relationship. In comparing different musical passages, Haimo discerns several kinds of possible relationships between tonic and collection: (1) both may be identical in different passages; (2) combinations may be closely related, that is, (a) same collections, different tonics, or (b) same tonic, different collections; (3) tonics and collections may be different but preserve a similar referential ordering; (4) a tonic or tonal center may be absent; or (5) collections may or may not be reducible to a diatonic or extended diatonic collection (e.g., eight-note diatonic). He illustrates these procedures in a detailed analysis of tonic/collection relationships in the first movement of Stravinsky's Octet.

Haimo's discussion of the Octet "Sinfonia" as metaphorically parallel to

classical sonata form also compares with Straus's essay on Stravinsky's three "unequivocally" sonata-form pieces, the first movements of the Sonata for Two Pianos, the Symphony in C, and the Octet.⁹ Straus investigates these sonata designs as neoclassic paradigms and as Stravinsky's "defiance" against the "tyranny of [classical] music over our concert halls, our standard repertoire and our musical imagination" (*SR*, 161). Both analysts aim to show how Stravinsky makes the form completely his own by remaking traditional designs from the inside.

In his Octet analysis Haimo proposes to account for the "progression, not merely succession" of tonics and collections (*SR*, 45); here "progression" refers to the relationship of local events to the large-scale succession of events in a piece. In his reading the Lento establishes the tonic/collection relationships that are manifest in the organization of the movement as a whole. In comparison, Straus focuses on Stravinsky's distinctive analogues to the traditional polarity of tonic and dominant, concluding that Stravinsky offers "polarity and synthesis" instead of the traditional kinds of polarity and resolution (*SR*, 155 and 161).

Because Straus highlights the relation of tonal centers to the formal plan in broad terms, the reader requires more on the subtleties of their presentations; Haimo conveys those subtleties, but in turn does not explore the details of their relation to the formal plan. Both authors refer to the use of the chromatic-neighbor principle at all levels of musical structure (Straus, mm. 1–4, and Haimo, entire Lento), and both note the recapitulatory appearance of the second theme area (on E at R18) before the first (on E \flat at R21). Interestingly however, both pass over the curious fragment of the second theme countersubject at R15 + 8 which blurs the distinction between the end of the development and the beginning of a recapitulation. This kind of blurring forms the basis for Edward Cone's view (in Stravinsky's Symphony in C) of a tension between the symmetrical balance or placement of temporal spans and a simultaneous parallel balance between the thematic ideas of the exposition and recapitulation.¹⁰ In comparison, Straus's and Haimo's readings of the Octet, if combined with careful attention to the succession of thematic events and their proportions, reveal a tension between the symmetrical versus balanced repetition of thematic ideas, and between the progression-oriented versus polarity-oriented patterns of tonal/harmonic events. In this regard, the references to the return of E \flat at R11, R17 + 5, and R18 + 6 noted by Haimo are not characterized in Straus's reading of the overall design.

This attention to details of proportion and design—Stravinsky's "balance of unequals" (*CS*, 176)—is the subject of Kramer's article, "Discontinuity and Proportion in the Music of Stravinsky" (*CS*). Focusing on the internal stasis and discontinuous qualities of Stravinsky's individual formal units, Kramer measures proportional relationships in clock time. In this essay he

extends earlier research on Stravinsky and the concept of discontinuity in twentieth-century music,¹¹ and shows that Stravinsky's suggestion of formal balance through proportional consistency is a later development which culminates in the sectional design of *Agon*. He points out that as early as *Les Noces*, Stravinsky begins to give "several independent nonadjacent sections the same duration"; later, in *Symphonies of Wind Instruments* Stravinsky explores the principle of using a "single multiplicative ratio to determine most of the [sectional] durations of an entire piece" (CS, 176 and 177). The modern aesthetic of "non-linear time" thus manifests in the ways that Stravinsky establishes either the functional equivalence of sections of different length or the durational equality of sections of contrasting materials. Although Kramer explores this temporal aesthetic primarily from a non-linear, spatial, or precompositional perspective, this same aesthetic is revealing and has also been applied with interesting results for the piece-time ordering of events.¹²

In Kramer's view, Stravinsky replaces our sense of rates of motion in tonal music with durations of stasis; these are expressed through a careful control of the proportional relationships between musical blocks (*Symphonies of Wind Instruments*), through the proportional balance of the amounts of time spent in particular tonal areas (Sonata for Two Pianos), or through the pervasiveness of a basic felt ratio (*Agon*). He also calls attention to the tension between polarity and progression mentioned earlier that is so often experienced in Stravinsky's music:

this middleground stasis of form is contradicted by foreground pitch details and background pitch connections that do progress through time. (CS, 194)

The analytical essays on Stravinsky's serial music by Babbitt and Wuorinen/Kresky embody an internal counterpoint of their own. Connections between Stravinsky and Schönberg's serialism are central to Babbitt's study of Stravinsky's *Movements* in both SR ("Stravinsky's Verticals and Schönberg's Diagonals: A Twist of Fate") and CS ("Order, Symmetry and Centricity in Late Stravinsky"). Also in CS ("On the Significance of Stravinsky's Last Works"), Wuorinen/Kresky regard Stravinsky's late works as a synthesis of his previous tonal and twelve-tone approaches.

Despite the unfortunate duplication of content between Babbitt's essays (my preference is the one in SR, a clearer rewrite of his essay in CS), his observations are penetrating: the "diagonals" of the hexachordal square of a typical Schönbergian twelve-tone matrix are the "verticals" of the hexachordal square of a Stravinskyan array. Schönberg's "diagonals" are thus remarkably related to Stravinsky's "verticals" by a "rotation which transforms—symmetrically—one into the other" (SR, 15). But to describe

Stravinsky's serial procedure as based only on the rotation (and transposition to 0) of the ordered pitch classes of the hexachord is to "invoke a deviant, 'arbitrary' manipulation" and obscure those aspects which tie Stravinsky's array to the basic relations of serialism. Stravinsky's array should better be conceptualized as a "collection of transpositions whose order and size are determined by the referential set" (SR, 19):

since each vertical is, under the rotation of the "Schoenbergian" array, a prerotational diagonal, . . . every interval of the hexachord, not just successive intervals, affects the content of every vertical, including its pitch-class multiplicity. (SR, 20)

Moreover, symmetrical relations abound between the two arrays—even the right to left diagonal of the Stravinskyan array spells out a Schönbergian "vertical" (the inversion at $t = 11$), thus:

as "Schoenberg's" diagonals are Stravinsky's verticals, so are Stravinsky's diagonals "Schoenberg's" verticals. (SR, 28)

Interspersed with Babbitt's discussion of the special properties of Stravinsky's set, its musical implications and precedents (both Russian and otherwise) are a range of observations about Stravinsky's relationship to the serial Schönberg—from the coincidental identity of the hexachord of the *Movements* and of Schönberg's *De Profundis*, to the differing musical motivations of both composers.

On the relationship between hexachords: significant for Stravinsky is the degree of pitch-class intersection and local association; for Schönberg, the degree of pitch-class difference ["which Schoenberg resolved by identity of hexachordal content between differently ordered sets" (SR, 24)]. On the relationship between vertical and horizontal musical dimensions: whereas Schönberg derived criteria for the combination of lines from the materials of a single line, Stravinsky regarded the "structural distinctions between his sets and the verticals derived from them" as roughly analogous to the distinction between horizontal and vertical dimensions in tonal music—"the scale as an archetype of the horizontal" and "the triad as the norm of the vertical" (SR, 22). On the treatment of the set at the outset of a work: although both composers share an attention to a foreground treatment of the particular features of the set, under Stravinsky's direction the set quickly recedes and operates at varying distances from the musical surface, reappearing "explicitly at points of articulation" (SR, 28).

Babbitt likens, but does not explicitly connect Stravinsky's awareness of the symmetrical unities of the array with Schönberg's compositional experiment, Op. 16, No. 3 ("Farben"), a five-part canon which projects "resultant 'chords,' 'simultaneities,' 'verticals'" (SR, 19). Schönberg's motivic

voice leading is thus directly related to the canonic relation and intervallic dependence which obtains among the transpositionally related lines of Stravinsky's array. Whereas Schönberg compositionally exploits E as the center of the five-part chord, in Stravinsky's new "cosmos":

pitch-class centricity is the point of convergence for all the symmetries, the patterns of redundancy, and—even—the local harmony and polyphony. (CS, 260)

Wuorinen/Kresky, on the other hand, discern in Stravinsky's tonal works an essential ingredient of serial music—Babbitt's *order*-significant relations—and in his serial works, an aspect crucial to tonal music—*content*-significant relations (CS, 263). Stravinsky's late works thus point to a possible "synthesis" and "rapprochement" (CS, 264) of his tonal and serial approaches. Suggestions in Stravinsky's work of a breakdown of the content/order distinction between tonal and twelve-tone systems, respectively, occur with his fusion of different chords (such as tonic and dominant) into single simultaneities and his "permutation and reconfiguration of several discrete elements to achieve forward motion" in pieces like *Three Pieces for String Quartet*, I (CS, 263). These procedures align with a restricted tonality which denies "the functional distinctions among the notes of a scale" and elevates the importance of entire collections and their associated "absolute" referential orderings (CS, 263). Similarly, the centricities achieved as a consequence of the symmetries of Stravinsky's vertical arrays suggest "the restricted content and content changes that likewise recall the scale-and-key tradition" (CS, 264). His set thus functions as an expression of a pitch-class centricity "from a particular point of view," often projecting the "isolation and promotion of the rotational zero pitch class" (CS, 267).

Speculating on the various meanings of such combinations in Stravinsky's late serial works such as *Threni*, *Movements*, and the Huxley Variations, Wuorinen/Kresky reject the idea of attributing the particularities of his serial methods solely to the "Stravinskyan 'ear'" or "aesthetic." They also reject the related idea that Stravinsky's tonal works are simply "distorting mirrors held up to the functional relationships of genuine tonal music" (CS, 262). They offer the familiar solution—the view that the echo of the tonal in the serial (and the serial in the tonal) is another example of the continuities which span Stravinsky's diverse stylistic ventures. Beyond that platitude, they illustrate this rapport between tonal and serial ways in Stravinsky's late works through "puns on tonal functionality, expressed nevertheless in direct serial means" (CS, 264). Finally, Stravinsky's exploration of new kinds of continuity by writing his verticals out horizontally is a window into recent extensions by Wuorinen and others, namely the practice of generating rotational arrays from previously linearized verticals. Such procedures, not found in Stravinsky's work, provide

the means to achieve different and perhaps richer alternatives to current repetitive practices of neotonicity.

Threads of relationship are thus woven throughout the analytical essays: Johnson (*SR*) and van den Toorn (*CS*) take up issues of collection and partition, Forte (*CS*) and Haimo (*SR*) expand those ideas to include questions of connection and succession, Haimo (*SR*) and Straus (*SR*) explore such harmonic practice in relation to Stravinsky's use of traditional models, and Kramer (*CS*) provides a view of Stravinsky's proportion and design; finally, Babbitt and Wuorninen/Kresky deal with Stravinsky's relation to the proponents and tenets of serialism. These analytical lines have their counterparts in the interdisciplinary, historical and biographical, and genre-related spirals of the remaining essays. To give some feeling for these cross currents, I will comment briefly on the resulting interplay of ideas on influence, text, and genre.

Complementing the analytical essays on collection, partition, and connection, issues by which the Stravinskian stamp is uniquely evident early in the Russian years, are essays on the Russian Stravinsky (Spies (*SR*); Karlinsky, Taruskin, Brown (*CS*)), speculations on other-art equivalents to musical elements of Stravinsky's ballet and stage works (Pasler, Shattuck and Hockney (*CS*)), Cyr's sketch study of *The Rite* (*CS*), and Andriessen/Schönberger's remarks on a stylistic aspect of Stravinsky's voice leading—"derailed" doublings, unisons and not-unisons (*CS*).

Spies' comprehensive overview (*SR*) of the influence of Russian composers on Stravinsky considers the "5 vs. 3": the contrasting influence of the "Russian 5" (Cui, Borodin, Balakirev, Mussorgsky, and Rimsky-Korsakov) as typified by Rimsky-Korsakov, and the "Russian 3" (Glinka, Dargomyzhsky, and Tchaikovsky) as represented by Tchaikovsky. He presents an interesting ramification of Stravinsky's rejection of the *kuchkist* canon of Rimsky-Korsakov-related Russian art music traditions. Spies concludes that Rimsky's musical embodiment of the aesthetic canon of Russian art music was more of a "deterrent rather than encouragement" to Stravinsky's efforts (*SR*, 104); he also explores Stravinsky's attraction for, and reworking of Tchaikovsky's techniques in his ballets after 1919 and neo-classic music, with their occasional "Russian" reminiscences. Stravinsky's later change in allegiance indicates a "reevaluation in [his] mind of the meaning of Russian music for him and for his activity" after World War I, and as an eventual French citizen and American by adoption (*SR*, 134 and 140).

Considering Stravinsky's activities prior to that deliberate decision outlined by Spies, Taruskin documents in his essays in both *CS* and *SR* Stravinsky's more familiar "turn to Russian folklore as an unmediated stylistic resource" (*SR*, 173), an argument also persuasively reinforced by Karlinsky (*CS*). In his essay in *SR*, moreover, Taruskin explores the specific

consequences of Stravinsky's process of "discovery" of the differences between "sung and spoken accentuation" in Russian folklore (SR, 174), a discovery which again stems from his rejection of the *kuchkist* canon of Cui and Rimsky-related Russian operatic traditions:

Stravinsky played the Russian folk-music tradition against the art-music tradition and used it as his passport to freedom from the academic past milieu in which he had been brought up. (SR, 189)

Here is a subtle relationship to Spies' conclusion that Stravinsky never really abandoned the Russian compositional tradition, represented by "Russia's only thoroughly 'Westernized' professional composer to have preceded him" (SR, 140).

According to Taruskin, based on Stravinsky's experience with Russian folklore and folk music, Stravinsky began to manipulate accents "like any other musical parameter, for the sake of musical enjoyment" (SR, 196). One of the notable later consequences of his "habits of Russian prosody" was his procedure of setting a phrase on the "correct declamation of a 'model' verse or stanza" which consequently presents other sets of phrase syllables without regard to stress. In the example from the beginning of the second stanza of Anne's aria "Quietly night" (third scene of *The Rake's Progress*), Taruskin demonstrates that the accentuation originated from the sketches of a model first stanza, and thus that Stravinsky's Russian folk influence has a chronology of its own (SR, 194). Taruskin's study of Stravinsky's "discovery" of the contrasting accentual possibilities offered by Russian folk traditions also reverberates in the other discussions on text offered by Amy (Stravinsky's religious music) and Funayama (*Three Japanese Lyrics*) in CS.

Also in the Russian sphere are Pasler's observations (CS) on a different aspect of the question of influence—inter-artistic relationships created through the juxtaposition and combination of arts in Stravinsky's stage works. She points out possible theatrical, choreographic, and visual correlations with musical events, and describes the similarity of the aesthetic efforts of Roerich, Nijinsky, and Stravinsky to create a more "abstract language of form and movement" which "cut[s] across differences in artistic genre" (CS, 68). In the process she distinguishes between "horizontal" symbiotic correspondences between the arts (motivic duplications), and more customary "vertical" correspondences (narrative correlations by virtue of some story).

At the other end of the stylistic spectrum, similar lines converge and depart from Babbitt's observations (SR and CS) about the serial identities of Stravinsky and Schönberg, particularly in the personal observations and chronologies detailed by Watkins, Stein, and Morton (CS). The personal

accounts of Morton (and Allen) (CS) in turn make connections with related comments on folk sources (see Morton on Stravinsky's *Four Norwegian Moods*), and also on text and approach to the row form. Morton's observations on Stravinsky's arrangements also dovetail with the other genre-related essays of Lawson (pianola) and Schwartz (violin), and interestingly complement Cyr's sketch study of *The Rite*.

On a more visual level, in matters of page layout and musical examples, both the university presses of California-Berkeley (CS) and Nebraska (SR) are to be commended for clarity of design. Printing and typographical errors are minimal,¹³ and ample cross-references are provided for the reader.

In its own way each volume challenges the idea of a neat, fixed picture of Stravinsky research, and thus challenges that musical experience, thinking and analysis are autonomous acts which can be isolated from the outside world. Stravinsky's music is not "private-language music,"¹⁴ but music accessible from a variety of perspectives. What is important about these perspectives and pushes them beyond the rigidity of self-contained observations is that they are compelled to embody oppositions—oppositions of folk vs. art, chromatic vs. diatonic, tonal vs. serial, content vs. order, assertion vs. hierarchy, progression vs. succession, historical vs. aesthetic, continuities vs. accidents, and so on.

Should the reader make comparisons between these lines of thinking? Are the contrasts between, for example, Forte's and Haimo's analytical constructions suggestive of differences between Taruskin's and Spies's views of the influences on the Russian and neoclassic years? Is Pasler's perspective on inter-artistic musical equivalents in the Russian stage works analogous to Kramer's procedures of proportion and design that have their analogues in Stravinsky's harmonic structures? Or is Brown's account of Prokofiev's "competition" with Stravinsky and their contrasting roles on the Russian scene at all comparable to that of the contrasting functions of leitmotivic folk elements and the art of voice leading noted by Forte in Stravinsky's early music? Whether or not such analogies between different contexts of analysis are possible or valid, it is clear that the various disciplines have much to learn from each other and can benefit greatly from a comparative study of their own oppositions and biases.

As the converging and diverging lines of thought in the essays show, these oppositions are interrelated and imply further contrasts linking the essays by a network of interconnections. Indeed, both volumes stand as a statement against arriving at a unitary polished view of Stravinsky's music: for as Cyr claims in his sketch study of *The Rite* that Stravinsky had "his own persistent dissatisfaction with any fixed, petrified, so-called 'original' state for any of his works" (CS, 171), so Lawson presents evidence for Stravinsky's search for means to impose "some restriction on the notorious

liberty, especially widespread today, which prevents the public from obtaining a correct idea of the composer's intentions" (CS, 291). In all of these senses Stravinsky research itself embodies an independence from the parochial, the fixed, and particularly, the autonomous. As contemporary scholarship, these collections aim not to package a musical commodity but to provide the means to embrace our recent musical past as meaningful for the present and future to come.

NOTES

1. As suggested by Milton Babbitt in *SR*: "... since the [San Diego] Symposium hoped to invoke the commemorative celebration and—where pertinent—the personal, at the [Notre Dame] Conference I resolved to maintain a properly ascetic academic posture . . ." (*SR*, 15).
2. Whereas Examples 8.4–8.7 are derived from examples on pp. 104, 106, 108–09, 112–114, and 115 of *The Music of Igor Stravinsky* (New Haven, Yale University Press, 1983), the examples given for Part II of *The Rite* in this essay are not found in the earlier book.
3. See Models A and B on pp. 50–51 of *The Music of Igor Stravinsky*. These partitions were mentioned in the analyses of *The Rite* and other works in *MOIS* but not included in its discussion of theoretical models A and B.
4. Allen Forte, *The Structure of Atonal Music* (New Haven: Yale University Press, 1973). In an earlier commentary, van den Toorn is more direct about the relative merits of the methodology of pitch-class set analysis: "pitch structure in Stravinsky's works, from *Le Sacre* to the

early serial pieces, is susceptible to more immediate or more determinate levels or systems of ‘coherence’ or ‘continuity’ than those indicated by the pitch-class set and its attendant formulations (‘similarity,’ ‘complementation,’ and so forth).” Letter to the Editor, *Journal of Music Theory* 28/2 (Fall 1984): 325.

5. Although complementary to the pairing of the #4 and b2 orderings (SR, 56: Example 2), Johnson does not consider the pairing of the #4 and #6 orderings of the eight-note diatonic collection—#6 ordering: A B C D E F F# G A (0235789t), an ordering which features the prominent tetrachord 0235 common to both the natural minor and octatonic collections.
6. For example, compare Johnson, SR, 57–58, and Richard Taruskin, “Chernomor to Kashchei: Harmonic Sorcery; or, Stravinsky’s ‘Angle’,” *Journal of the American Musicological Society* (January, 1985): 72–142 (especially pp. 76, 88, 103–04, and 142).
7. See CS, 97 and 116. If a relation applies to a set which is not present in the musical passage, this relation is said to extend to its complement, the set featured in the passage.
8. See for example, Richard Cohn’s paper, “Transpositional Combination in Bartók,” read at the Society for Music Theory 1986 conference at Indiana University, and his related Ph.D. dissertation (The University of Rochester, 1987).
9. He omits the first movement of Stravinsky’s *Concertino* (1920) described by Stravinsky as a free sonata-allegro design in *Chronical of my Life* (London: Gallancz, 1936), 147.
10. Edward T. Cone, “The Uses of Convention: Stravinsky and His Models,” *Musical Quarterly* 48 (1962): 287–99, reprinted in *Stravinsky: A New Appraisal of His Work*, ed. Paul Henry Lang (New York: W.W. Norton, 1963), 21–33.
11. Jonathan Kramer, “Moment Form in Twentieth-Century Music,” *Musical Quarterly* 64 (1978): 177–94 (especially pp. 184–89); and *Time and the Meanings of Music* forthcoming from Schirmer Books (Macmillan, Inc., 1988), see especially chapters 8–9.
12. See recent efforts by Christopher Hasty and myself. Christopher F. Hasty, “On the Problem of Succession and Continuity in Twentieth-Century Music,” *Music Theory Spectrum* 8 (1986): 58–74; and Marianne Kielian-Gilbert, “The Rhythms of Form: Correspondence and Analogy in Stravinsky’s Designs,” *Music Theory Spectrum* 9 (1987): 42–66.

13. A few of these errors are noted below:

CS:

- a. Forte, p. 110, Ex. 7.9, set 4–8 (R98 + 6–7) should be labeled 4–5 (0268)
- b. Van den Toorn, p. 147, Ex. 8.16, position of first bracket.
p. 148, Ex. 8.17 (section B), first octatonic collection should be labeled II.
- c. Babbitt, p. 257, duplication of lines.
p. 257, Eb grace note missing in m. 14.

SR:

- a. Haimo, p. 39, Ex. 1, line 5, collection name should be D (not Bb).
line 6, collection name should be Bb.
line 7, collection name should be G.
 - b. Johnson, p. 56, error line 11.
14. The term is Susan McClary's. See her afterword, "The Politics of Silence and Sound," to *Noise: The Political Economy of Music* by Jacques Attali, translated from the French by Brian Massumi (Minneapolis: The University of Minnesota Press, 1985), 157.