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# Stravinsky and the Apaches

Jann Pasler

Before World War I, Stravinsky was involved with not one but two avant-garde groups in Paris. With the better-known one, the Ballets Russes, he launched his career in 1910. Work with this company on the *Firebird* (1910), *Petrushka* (1911) and *The Rite of Spring* (1913) not only changed the history of music, dance and set design but also led Stravinsky to many of his most significant innovations.

Yet these fruitful collaborations were only a part of Stravinsky's life between 1910 and 1914. The other group, the Apaches, provided perhaps just as significant a stimulus for his experimental composition and certainly as nourishing an environment for his artistic development. Many unpublished letters and little-known sources reveal how important this group's support was in Stravinsky's composition of *The Rite of Spring* and how their aesthetic preoccupations helped motivate his decision to set *Three Japanese Lyrics*.

Stravinsky refers to this scarcely known 'underground' of French friends in a letter of 14 October 1912:<sup>1</sup>

There are two Paris's, one that gives me fame and money and whose temptations eat away at my vitals almost without my being aware of it. The other is Maurice – '3 rue de Civry' – who, without realizing it, scrapes away all the dirty business of the 'Great Season of the Ballets Russes'.

He explains:<sup>2</sup>

'Maurice'. . . and these four words, '3 rue de Civry' – I don't even know how to tell you how dear they are to me! *Oh how I feel like coming to see you* and spending several autumn days again with you in that little house that silently contains memories of our harmonious life of a year ago. Far from the brouhaha of the 'Great Season of the Ballets Russes', one is calm and intimate there in that little house with its little rooms that I have the greatest desire to see again. Old man! We absolutely must get together! It is impossible not to hear what you have done and how you have been during our separation of around five months.

Of the many groups which must have befriended Stravinsky in Paris then, the Apaches stand out as particularly dear to the composer. These friends, the composers Maurice Ravel, Florent Schmitt, Maurice Delage, Paul Ladmirault and Edouard Bénédictus, the poets Léon-Paul Fargue and Tristan Klingsor, the critics Michel Calvocoressi and Emile Vuillermoz, the pianist Ricardo Viñes, the opera coach Marcel Chadeigne, the set designers Paul Sordes and Georges Mouveau, the conduc-

tor D. E. Inghelbrecht and the lithographer Léon Pivet, among others, gathered every Saturday evening after concerts, beginning in 1902.<sup>3</sup> When, coming out of a concert on one occasion, the group jostled a newspaper peddler on the street, he nicknamed them 'Apaches', a slang expression meaning 'rowdy young men'. Because they saw themselves in rebellion against traditional music, Viñes suggested they adopt the name for their society.

Motivated by their common admiration for Debussy's opera *Pelléas et Mélisande*, which they felt would change their lives as well as the course of history, the Apaches were formed to 'further the success of such compositions'.<sup>4</sup> In weekly meetings, they discussed the opera's aesthetic. But soon they began playing and reading to each other their own recent creative work in what Fargue and Viñes both called 'the friendliest atmosphere that can be imagined'. This part of Paris was 'exciting, fraternal, not expensive, not nasty, not political, and one where you could get a pat on the back at any time'. Here also 'it seemed that everything was still to be done, to be invented, and everyone knew that, and that was in the air'.<sup>5</sup> While at first the Apaches met in their Montmartre apartments, they sought a place where they could play music all night. Maurice Delage's rental of an isolated pavilion at 3 rue de Civry in Auteuil led the group to south-west Paris each Saturday by way of the local train from the Gare Saint-Lazare, within walking distance of the Opéra.

Stravinsky's connection with the Apaches is not surprising, for this group was long fascinated with Russian music. 'Borodin, Musorgsky, Rimsky filled us with enthusiasm', wrote Klingsor.<sup>6</sup> Sight-reading Russian music was one of their favourite activities. Ravel brought all the scores he could from Belaieff, publishers of this music in France.<sup>7</sup> These informal performances, documented in Viñes's journal,<sup>8</sup> were not without consequence. Under Balakirev's influence, Ravel composed his *Jeux d'eau*.<sup>9</sup>

<sup>3</sup> More than any other source, Viñes's journal documents these meetings. The journal is unpublished, but excerpts appear in Nine Gubish, *La vie musicale à Paris entre 1887 et 1911 à travers le journal de Ricardo Viñes* (diss., University of Paris, 1977). Another source to mention them is *Maurice Ravel par quelques-uns de ses familiers* (Paris, 1939).

<sup>4</sup> Victor Seroff: *Ravel* (New York, 1953), 169; Seroff indicates that Delage is his source for information on the Apaches.

<sup>5</sup> Léon-Paul Fargue: *Pour la peinture* (Paris, 1955), 95–6

<sup>6</sup> 'L'époque Ravel', *Ravel par quelques-uns de ses familiers*, 130

<sup>7</sup> M. Delage: 'Les premiers amis de Ravel', *ibid.*, 101

<sup>8</sup> Viñes mentions numerous performances, especially four-hand piano versions of orchestral works; among the pieces performed were symphonies by Borodin and Balakirev, *Antar*, *Thamar*, *Stenza-Razine* and *Fantaisie orientale*.

<sup>9</sup> Klingsor, *op cit*, 130

<sup>1</sup> Letter in Stravinsky archives; to appear in *Igor Stravinsky: Selected Correspondence*, ed. and annotated by Robert Craft (New York and London, 1982) (translations of unpublished materials are by the present author unless otherwise stated).

<sup>2</sup> *ibid.*

Borrowing the name of a Rimsky-Korsakov piece *Shéhérazade*, Klingsor wrote a cycle of poems which Ravel later set to music; he also experimented with the composition of simple tunes under the impetus of Russian composers' use of folksong.<sup>10</sup> The theme of Borodin's Second Symphony became the password the group whistled to draw each other's attention after concerts and to get the apartment door opened.

The critic Calvocoressi was probably the one most responsible for this Russian interest. Author of a book on Musorgsky and numerous articles on Russian music, Calvocoressi kept in close correspondence with Balakirev, lectured frequently on Russian music and even arranged concerts of it in Paris.<sup>11</sup> Since, 'among the Apaches, what was known to one of them was immediately communicated to all',<sup>12</sup> Calvocoressi's contact with the Russians was very important to the group. When Dyagilev came to Paris in 1907 for the historic concerts of Russian music (for which Calvocoressi wrote the programme notes), the critic brought the impresario to his friends who tried to persuade him to produce *Boris Godunov* rather than a Tchaikovsky opera the following year.<sup>13</sup>

Dyagilev's commission of Ravel's *Daphnis et Chloé* in 1909 induced the Apaches to begin attending the Ballets Russes rehearsals. After one, Ravel wrote to Delage at his country home: 'Old man, you must take leave of your galoshes . . . This goes further than Rimsky. Come quickly. I am waiting for you to return to the *Firebird*. And what an orchestra . . .!'.<sup>14</sup> Drawing his information from Delage himself, Seroff wrote:<sup>15</sup>

*Firebird* had an immediate success with the Paris public and the Apaches welcomed the 32-year-old composer into their midst as

one of their own. As a matter of fact, he became the last member – the last Apache – to join their camerata on Rue de Civry.

To the Apaches, [Stravinsky] represented first of all a symbol of the new original; he epitomized the contemporary trend in Russian music. His art was the continuation of that of the Mighty Five and particularly of Musorgsky. Musorgsky had taken Wagner's place in the eyes of the French and Stravinsky's attitude towards Wagner was in perfect harmony with that of the Apaches.

The role that the Apaches played in Stravinsky's life becomes clear through his correspondence. As for other members, 3 rue de Civry provided Stravinsky with an ideal environment for trying out his latest compositions. In his *Autobiography*, Stravinsky notes that after meeting 'Debussy, Ravel, Schmitt and Manuel de Falla' around the time of the *Firebird*, 'the approbation, and even admiration, extended to me by the artistic and musical world in general, but *more particularly by representatives of the younger generation*, greatly strengthened me in regard to the plans which I had in mind for the future' (my italics).<sup>16</sup>

The group's enthusiasm and support was especially important during the writing of *The Rite of Spring* from 1911 to 1913. During that time, Delage's home became a refuge for Stravinsky while away from his family in Switzerland. On 21 November 1911, Stravinsky wrote to Benois from Clarens: 'I have just been to Paris twice. The first trip was voluntary, a rest after strenuous composing. I stayed at Delage's and had barely arrived back here when Dyagilev summoned me by telephone'.<sup>17</sup> Stravinsky must have stayed with Delage in May 1912 as well, for his letter of 14 October 1912 (quoted above) mentions their five-month separation. A letter of 11 April to Calvocoressi confirms this: 'The *Rite* will soon be finished. I will play it for my friends, among whom you are one of the first'.<sup>18</sup> Florent Schmitt refers to still another informal performance of the *Rite* for his Apache friends in November of that year. He reports in *La France*:<sup>19</sup>

In a faraway pavillon of Auteuil, which from now on will remind me of the most magnificent of temples, Mr Igor Stravinsky played *The Rite of Spring* for my friends. One day I will describe to you the rare beauty and revelation (though private) of this new proof of the young Russian composer's genius. This work has, all by itself, more importance than all other music that can be played at this moment anywhere in the world. It contains liberty, newness and life.

Six months after the première of the *Rite* Stravinsky fondly remembered these times and wrote to Delage:<sup>20</sup>

Old man! In touch!  
11 Nov 1913  
I dream of coming to see you and of spending several days with

<sup>10</sup> *ibid*; in his *Chansons de ma Mère l'Oye*, Klingsor tried to 'create melodies that are both simple and spicy, resembling those of our old traditions'.

<sup>11</sup> Calvocoressi was critic for *La revue musicale*, *Comoedia*, *La nouvelle revue française*, *La revue musicale de Lyon* and the Russian journal *Apollon*. His letters from Balakirev are published in *Bulletin de la Société Internationale de Musique* (15 July 1911), 1–11. In his journal, Viñes mentions Calvocoressi's lectures on Russian music (23 May 1905, 11 Dec 1905, 13 Dec 1906 and 10 Dec 1910) because often the pianist performed excerpts of Russian music for them.

Other Apaches also maintained important contact with Russia. Viñes not only regularly performed Russian music in France, but also occasionally travelled to perform French music there. His journal documents his performances of Balakirev's *Valse de Bravura* and *Islamey*, Borodin's *Petite suite* as well as some of his melodies, Rimsky-Korsakov's Concerto, Musorgsky's *Pictures at an Exhibition* as well as his trip to Russia in September 1900. Other Apaches who visited Russia were Paul Ladmirault in 1906, as reported in the Russian journal *Le toison d'or*, and Calvocoressi in 1912, as described in his memoirs, *Musicians' Gallery: Music and Ballet in Paris and London* (London, 1933).

<sup>12</sup> Seroff, *op cit*, 163

<sup>13</sup> Calvocoressi, *op cit*, 76; Calvocoressi claims that he and Ravel had been studying this work since 1904 and felt it far superior to any of the Tchaikovsky operas which Dyagilev had in mind.

<sup>14</sup> Seroff, *op cit*, 161

<sup>15</sup> *ibid*. Stravinsky also shared with the Apaches a curiosity about Schoenberg. On the way to Russia, both Stravinsky and Calvocoressi stopped in Berlin to hear some of Schoenberg's music. Stravinsky wrote to Florent Schmitt (22 Jan 1913) calling Schoenberg 'a remarkable artist' (Bibliothèque Nationale, Paris [Pn], autograph letter [a.1] 14). With his return, Calvocoressi brought a copy of Schoenberg's *Harmonielehre*. The work 'fascinated the Apaches not so much by its technicalities as by its philosophy'. When Schoenberg's Chamber Symphony ended in a riot, 'the Apaches were in an uproar just as if the piece had been composed by one of themselves' (Seroff, *op cit*, 163; Delage was his source).

<sup>16</sup> *Autobiography* (New York, 1936), 30–31

<sup>17</sup> Vera Stravinsky and Robert Craft: *Stravinsky in Pictures and Documents* (New York, 1978), 83

<sup>18</sup> *ibid*, 86

<sup>19</sup> Robert Craft: 'La genèse d'un chef-d'oeuvre', *The Rite of Spring Sketches 1911–1913* (London, 1968), xviii

<sup>20</sup> Pn, a.1.20

Stravinsky (1911) at the piano at which he was to compose 'The Rite'; he himself wallpapered the room, at Les Tilleuls

you all in the little museum. That doesn't mean that you should not come to visit me at my little Chatelard hotel – a museum, I must say, a lot more *modest* than yours . . . . I don't know why, but each fall as soon as it gets a little cool and begins to rain I begin to feel an uncontrollable desire to come to see you (3 rue de Civry) and to share with you all that I have thought and created during our long separation – and to see and hear what you've done (especially now!). I can't wait to hear and to see the melodies with the little orchestra. I am taken up every second with work – proofs, composition, corrections for *Rossignol*. Maybe I'll come stay with you in order to relax and maybe soon.

Yours, yours  
I Stravinsky

The Apaches were also good companions to Stravinsky and helped in the problems of daily life. Probably the most important of the group in this respect was Delage.<sup>21</sup> Inferring from Delage's response to Stravinsky's letter of 14 October 1912, in which Delage refers to the '15 wonderful days that we spent together in Paris, just the two of us', Robert Craft suggests that Delage 'would seem to have been Stravinsky's closest French friend'.<sup>22</sup> Besides acting as host to Stravinsky in Paris on numerous occasions, Delage visited the composer in Switzerland and even stayed with his family while Stravinsky was in Budapest in January 1913. Delage also helped deliver his manuscripts, gain him admission to the Société des Auteurs, and mediate with the press (i.e. in the *Montjoie* publication of the specious interview with Stravinsky). In his *Autobiography*, Stravinsky points out that, during the long weeks of his illness after the première of the *Rite*:<sup>23</sup>

Maurice Delage was with me constantly . . . . I was greatly attracted by his buoyant disposition, and I much appreciated the delicacy and penetration of his musical feeling, to which his compositions – alas! far too few in number – bear witness. He was also gifted in many other ways, so that he was very good company.

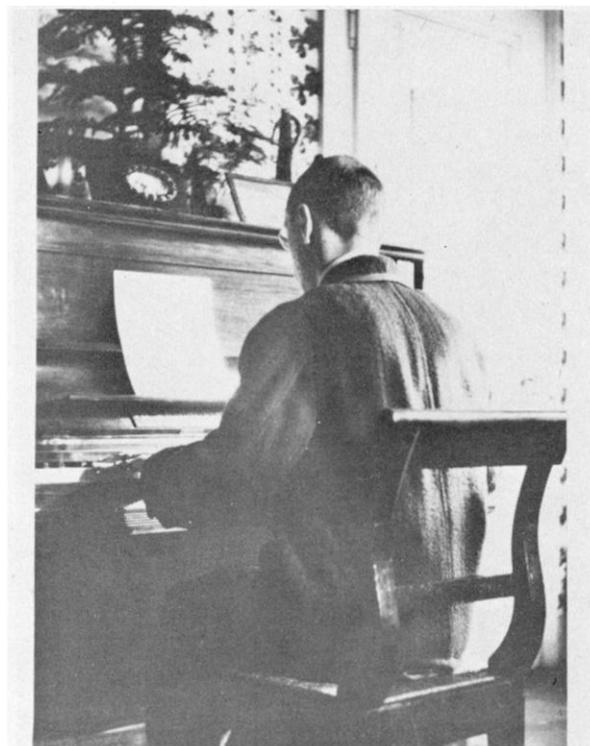
Besides appreciating his personality then, Stravinsky enjoyed the music of this little-known student of Ravel. Although Delage never achieved much reputation in his day, Stravinsky considered him an accomplished composer. He wrote:<sup>24</sup>

<sup>21</sup> Stravinsky spent time with other Apaches as well. After hearing fragments of *Daphnis et Chloé* around the time of the *Firebird*, Stravinsky shared Ravel's box on opening night, 8 June 1912, along with Delage, Schmitt, Ravel, his mother and brother (V. Stravinsky and Craft, op cit, 102). Ravel and Stravinsky also worked together closely on the orchestration of Musorgsky's *The Marriage* for a Dyagilev production. Calvocoressi translated many texts used by Stravinsky in his compositions between 1910 and 1914 – the *Two Poems of Verlaine*, *Two Poems of Balmont*, *King of the Stars* and the *Nightingale*. While on tour in Switzerland in June 1912, Viñes visited the composer at Clarens. Letters also document his friendship with the Rosicrucian composer Bénédictus (V. Stravinsky and Craft, op cit, 102).

<sup>22</sup> *ibid*, 72

<sup>23</sup> op cit, 50

<sup>24</sup> *Pn*, a.l.19



Lausanne 17 I 1914

My dear, very dear Maurice! I really understood what was in your letters and reproach myself for having written to you yesterday asking for news about my Japanese melodies. (It was that I was not sure if they are being played.) But with all that it contains of the purity and beauty of your artistic soul, your letter touched me profoundly. If I hadn't known a single page of your music, your letter alone would have proved to me that you are an artist of the very first order. But I know you not only as a man but also as a composer in whom I have always had the greatest confidence. I find you satisfied with your work. Old man! I've felt that a few times. I know that you must be happy. I embrace you from the bottom of my heart and anxiously await your poems. I sense that we will see each other soon.

I won't correct the numerous mistakes in order to not have to reread and mess up these lines with their great affection for you.

Igor

P.S. Me and Catherine are very happy to have a daughter! A great joy! For the moment, Catherine and the little girl are doing fine.

Fargue even calls Delage, 'the man the most saturated with music that I know, a man crazy about music' (perhaps because Delage, who began composing around the time of *Pelléas* and had a sizable inheritance, never needed to practise any other profession).

More than with any other Apache, Stravinsky's correspondence with Florent Schmitt reveals why the group's

support and friendship were important to him. For one thing, he was not as well understood elsewhere and, for another, through the group he got to know directly the modern traditions of the French avant garde. On 18 September 1912, Stravinsky wrote:<sup>25</sup>

You well know that I have *no value* in my own admirable country. Even Mr Ziloti who began by advancing my career ended up declaring that my music did not have the success he might have wished for. That is why he suggested that I write more digestible music. Even this summer he wrote me that he was very interested in *Petrushka* and that, while he was in Paris, he heard contradictory opinions about it (! ! ! entirely unexpected). Isn't that nice? After all that, what do you want me to do with Ziloti? In addition, annoyed with my successes in other countries, critics are declaring that I have no originality, that I am not at the head of a movement (that's malicious), but that, to the contrary, I am just following in the line of the snobbist theories. And all that after having heard the works that preceded *Petrushka* (that has not yet been played in Russia, even in concert version) . . . . After all that, what do you want me to do?

In a letter of 16 January 1913, Stravinsky likewise complains of the Viennese reception of *Petrushka*:<sup>26</sup>

I am just returning from Vienna where the 'famous' opera orchestra sabotaged my *Petrushka* like the nastiest pig. They declared that such an ugly and nasty music could not be played any better than that. Old pal! You cannot imagine the troubles and insults that the orchestra gave me.

Schmitt's response obviously comforted Stravinsky, for he wrote again on 22 January:<sup>27</sup>

It was really a surprise for me to read my letter (corrected) in *La France*, even though it was within your article – you are really admirable!!?!? I flatter myself however that the Viennese can somehow become aware of these lines.

The sympathetic, receptive atmosphere of the Apaches was certainly welcome relief in a world hostile to his radical experimentation.

Stravinsky was also drawn to the Apaches because of an intense interest in French music at that time. While correcting the proofs of *Petrushka* (a manuscript incidentally owned until recently by Delage's nephew) and while working on *King of the Stars*, Stravinsky wrote to Schmitt on 20 July 1911: 'I am only playing French music – yours, Debussy, Ravel. It is good for me – you know – a great consolation in our Russian desert'.<sup>28</sup> On 2 February 1912, he adds:<sup>29</sup>

When is your brilliant *Salome* going to appear so that I can spend many happy hours playing it constantly from beginning to end to distraction? I must admit that it is the greatest joy that a work of art has given me for a long time. And that's without flattery! Believe me! I am proud that it is dedicated to me. In my last short trip to Paris (that took place again in November), I brought Dyagilev's attention to it while communicating all my ecstasy.

<sup>25</sup> *Pn*, a.1.12

<sup>26</sup> *Pn*, a.1.13

<sup>27</sup> *Pn*, a.1.14

<sup>28</sup> *Pn*, a.1.6

<sup>29</sup> *Pn*, a.1.8

Such startling statements reveal how quickly Stravinsky became involved with the French avant garde. Even though he had admired French music since his youth, any French influence on his music was overshadowed by that of his teacher Rimsky-Korsakov until he came to Paris. Playing only French music after he arrived undoubtedly had an important effect on his composition.

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One work that certainly came out of his association with the Apaches is Stravinsky's *Three Japanese Lyrics*. Although numerous authors have pointed out connections between this work and Schoenberg's *Pierrot lunaire*,<sup>30</sup> the Apaches' influence on this work has gone unnoticed. Referring to two Apache preoccupations that underlie this work, his son Theodore Stravinsky points out: 'A common taste for Japanese art and the similarity of their researches into aesthetics at that time formed the substance of the friendship between Ravel and Stravinsky'.<sup>31</sup>

Stravinsky's interest in Japanese art reached a peak in 1912. Early that spring, he received letters from Delage who was in Japan doing business with his father. On his return, Stravinsky borrowed some engravings and maybe as well some Japanese texts, for in October he wrote to Delage, 'I have your Japanese prints in a drawer waiting for you'.<sup>32</sup> With French translations provided by Delage, Stravinsky began to study the Japanese texts in summer 1912. Between October and the following January, he set three of them to music.

In his *Autobiography*, Stravinsky notes that the impression which these short poems made on him 'was exactly like that made by Japanese paintings and engravings. The graphic solution of problems of perspective and space shown by their art incited me to find something analogous in music'.<sup>33</sup> It is possible that Stravinsky discussed the 'graphic solution' of such problems with another Apache, Léon Pivet, a professional engraver and friend of Maurice Denis whose lithographs and paintings were dramatically influenced by Japanese art. Japanese engravings do not follow the traditional practice of giving the illusion of

<sup>30</sup> Several have pointed to influence on this work by Schoenberg's *Pierrot lunaire*: Pierre Boulez: 'Trajectoires: Ravel, Stravinsky, Schönberg', *Relevés d'apprenti* (Paris, 1966), 241–65; Robert Gronquist: 'Ravel's *Trois poèmes de Stéphane Mallarmé*, *Musical Quarterly*, lxiv (1978), 507–23; Pierre Meylan: 'Igor Stravinsky and Maurice Ravel ont collaboré à Clarens en 1913', *Revue de la Suisse Romande* (March 1965). Only Meylan points out that this influence was probably superficial. In *Stravinsky in Pictures and Documents* (p.107), we learn that not only did Stravinsky finish the first Japanese lyric in October 1912, two months before he first heard Schoenberg's work, but on the sketches from that date, Stravinsky also indicated his orchestration for chamber group. Since the argument for Schoenberg's influence rests largely on their similar scoring, these sketches would seem to deny a significant influence in this regard.

<sup>31</sup> *Catherine and Igor Stravinsky: a Family Album* (London, 1973), 4

<sup>32</sup> V. Stravinsky and Craft, op cit, 108; a 1912 photograph of Stravinsky in front of his living-room wall full of Japanese engravings shows the important place Japanese art occupied in his life at the time.

<sup>33</sup> op cit, 45; in his *Poetics* (New York, 1947), 24, Stravinsky defines the 'laws of optical perspective' as those which 'only render distinct those objects on the nearest planes'.



Stravinsky at Beaulieu-sur-mer, spring 1911

distance by allowing some objects to fade out; instead, they juxtapose colours and planes, giving a two-dimensional impression. In his *Three Japanese Lyrics*, Stravinsky likewise experiments with juxtaposing instrumental groups, none of which functions as background. Within the texture, each instrumental colour is distinct. Stravinsky's rhythmic and metric play comes from repeating ideas in different rhythmic and timbral contexts, that is, various placements in the bar and in a variety of instrumental combinations. In this way he creates a notion of musical space other than the traditional one of melody and accompaniment.

Stravinsky's treatment of the Japanese text reflects not only the way that Japanese ideograms work – through juxtaposition of images rather than logical development – but also a symbolist attitude towards words. Several of the Apaches wrote poetry as well as music and presented both for discussion at their meetings, and Stravinsky probably explored this idea with them. In his *Three Japanese Lyrics* Stravinsky treats language abstractly, as do many French and Russian symbolist poets. Each syllable receives one quaver except in a bar at the centre of *Mazatsumi*. This orientation towards the syllable rather than the word, as well as the unit pulse rather than the bar, remained with Stravinsky throughout his life.

Stravinsky's interest in Japanese art brings attention to another aesthetic idea that linked him with the Apaches. Just as Delage once called Stravinsky a 'Japanese calligrapher', perhaps because of the calligraphy in his sketches of *Three Japanese Lyrics*, Roland-Manuel likewise compared his friend Delage with a 'Japanese sculptor of ivory'.<sup>34</sup> Both descriptions imply the notion of the artist as an artisan 'who makes rebellious nature supple and who disciplines forms'. In an interview, Delage explained,<sup>35</sup> 'Actually, I do everything like a Japanese ar-

tist who follows the vein of the wood, and who, when necessary, changes his subject to adapt to the material'. The comparison of Stravinsky's art to calligraphy points to several aspects of Stravinsky's *Three Japanese Lyrics*. With its use of one instrument to a part and one note to a syllable, his language is clear and concise. The studied irregularity of his phrases and pauses give the line a free, almost improvised quality. In spite of similar material in the instrumental and vocal parts of the first song and contrasting material between them in the third one, Stravinsky creates a linear counterpoint of independent gestures that overlap each other and function with respect to each other in various ways throughout the work.

*Three Japanese Lyrics* was dedicated to three Apaches, Delage, Schmitt and Ravel, and represents their common interest at that time in the resources of a small chamber orchestra. Its première took place on 14 January 1914, along with Delage's *Four Hindu Poems* and Ravel's *Three Mallarmé Poems*, works that use almost the same instrumentation and were written during the same period. In a letter to Schmitt a year in advance, Stravinsky offered the work to the Société Musicale Indépendente. For its première, Stravinsky even volunteered to play the piano, while he asked Delage to engage a singer for him.<sup>36</sup>

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With the war, the Apaches began to disband. Stravinsky had less occasion to come to Paris. Other Apaches began to marry and 'the cardinal rule to keep women out broke their formal association'.<sup>37</sup> Yet despite an aesthetic distance that began to separate them in the 1920s, when Ravel and Delage expressed dislike for Stravinsky's *Mavra*,<sup>38</sup> their impact on his life left its mark. Their common disdain for the Romantic notions of inspiration and grandiose sentiment and their interest in craftsmanship and controlled expression play central roles in Stravinsky's aesthetic writings of the 1930s and 1940s. Having had the opportunity to discuss not only Japanese art and the implications of *Pelléas*, but also symbolist poetry and the relation between poetry and music gave Stravinsky a wealth of knowledge and understanding about changes at the time in all arts. His association with the Apaches laid the foundation for later alliances with other French poets, artists and musicians.

<sup>34</sup> G. Bender: 'Entretien avec Maurice Delage', *Le guide de concert*, numéro spéciale (6 July 1956), 1293

<sup>35</sup> *ibid.* Ravel and Debussy were also fascinated by Japanese art and calligraphy. In April 1913, Ravel began to use an ideogram for signing his name, just as Debussy had been doing for a few years (see letter in *Ravel au miroir de ses lettres*, ed. René Chalupt).

<sup>36</sup> *Ph*, a.1.14, dated 22 Jan 1913

<sup>37</sup> Scroff, *op cit*, 209

<sup>38</sup> *Ph*, a.1.18 to Delage, dated June 1923