



INTERNATIONAL CONFERENCE

**RETHINKING STRAVINSKY**  
**SOUNDS AND GESTURES OF MODERNISM**

26-28 September 2012

Università degli Studi di Salerno, Campus Universitario di Fisciano  
Fondazione Filiberto Menna, Salerno

ORGANIZED BY

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CENTRO STUDI  
OPERA OMNIA  
*Luigi Boccherini*



IN ASSOCIATION WITH

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Observatoire interdisciplinaire  
de création et de recherche  
en musique



# RETHINKING STRAVINSKY

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Organized by

**Centro Studi Opera Omnia Luigi Boccherini, Lucca**

**Università degli Studi di Salerno**

(Dipartimento di Scienze del patrimonio culturale  
& Facoltà di Lingue e Letterature Straniere)

In association with

**Fondation Igor Stravinsky**, Geneva; **Fondazione Marino Marini**, Pistoia;  
**Fondazione Filiberto Menna**, Salerno; **Observatoire interdisciplinaire de  
création et de recherche en musique (OICRM)**, Montréal;  
**Associazione Musicateneo**, Salerno

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### KEYNOTE SPEAKERS

ROSAMUND BARTLETT (Oxford)

JONATHAN CROSS (University of Oxford)

GIANFRANCO VINAY (Université Paris 8)

## WEDNESDAY 26 SEPTEMBER

9.00–9.30: Università degli Studi di Salerno, Campus Universitario di Fisciano  
Facoltà di Lingue e Letterature Straniere, Lecture Room 6: *Welcome and Registration*

### 9.30–10.00: **Opening**

- **MAURO MENICETTI** (Director of the DISPAC – Università degli Studi di Salerno)
- **ILEANA PAGANI** (Dean of the Facoltà di Lingue e Letterature Straniere – Università degli Studi di Salerno)
- **MASSIMILIANO SALA** (President of the Centro Studi Opera Omnia Luigi Boccherini, Lucca)
- **MASSIMILIANO LOCANTO** (Università degli Studi di Salerno)

### 10.30–12.30 – **Music and Dance**

(Chair: **GIANFRANCO VINAY**)

- **PATRIZIA VEROLI** (Pres. AIRDanza, Rome): *«Il nuovo verbo slavo... la religione dell'avvenire». I balletti di Stravinskij nell'Italia fascista (1925-1945)*
- **MELISSA L. KHONG** (The Graduate Center, CUNY, NY): *Man, Woman, Mob: Gestures of Counterpoint and Gender in Pina Bausch's «The Rite of Spring»*
- **MATILDA ANN BUTKAS ERTZ** (University of Louisville, KY): *Embodiment and Reception in «Les Noces»: Choreographic Relationships to Music, Libretto, and the Folk Wedding*
- **ELIA ANDREA CORAZZA** (Università degli Studi di Bologna): *The Reconstruction of Stravinsky's «Danse russe» and «Presto Finale» from «Sleeping Princess» (1921) and «Mariage d'Aurore» (1922-1929)*



13.00 Lunch

### 14.30–15.30 – **Keynote Speaker I**

- **GIANFRANCO VINAY** (Université Paris 8): *Quarant'anni con Stravinskij: 1972-2012*

### 16.00–17.00 – **Modernism and Identities (I)**

(Chair: **ROSAMUND BARTLETT**)

- **GIOVANNI GUANTI** (Università degli Studi di Roma 3): *Ripensare con il 'modernista' Stravinskij le «Querelles des Classiques et des Modernes»*
- **GERMÁN GAN-QUESADA** (Universitat Autònoma de Barcelona): *A Modernist Composer for Avant-Garde Times? Stravinsky's Music in Spain during the Early Francoism (1945-1960)*

### 17.00–18.00 – **Modernism and Identities (II)**

(Chair: **VALÉRIE DUFOUR**)

- **TATIANA BARANOVA MONIGHETTI** (Bruderholz Musik-Fest): *Between Orthodoxy and Catholicism: the Problem of Stravinsky's Religious Identity*
- **SUSANNA PASTICCI** (Università degli Studi di Cassino e del Lazio Meridionale): *Stravinsky and the Spiritual World of Orthodox Theology*

## THURSDAY 27 SEPTEMBER

Facoltà di Lingue e Letterature Straniere, Lecture Room 6: *Welcome and Registration*

### 9.30–11.00 – **Gestures, Images, Visualizations (I)**

(Chair: **FRANÇOIS DE MÉDICIS**)

- NICHOLAS P. MCKAY (University of Sussex): *Dialogising Stravinsky: A Topic Theory and Gestural Interpretation*
- ANTONY DESVAUX (Université Paris 8 – EDESTA): *Le « geste musical » : Hatten « versus » Stravinsky*
- BOGUMILA MIKA (University of Silesia, Katowice): *Stravinsky's 'Music on Music' as Gestures of Modernism. Procedure Viewed from the Perspective of the Present*

### 11.30–13.00 – **Gestures, Images, Visualizations (II)**

(Chair: **FRANÇOIS DE MÉDICIS**)

- ROBERTO CALABRETTO (Università degli Studi di Udine): *La musica di Stravinskij e le immagini in movimento*
- MARGARITA MAZO (Ohio State University, OH): *The Composer Performing the Self through Sketching «Les Noces»: Shifting Conceptualization, Visualization of the Sonorous, and the Parisian Artistic Landscape*
- WAI-LING CHEONG (The Chinese University, Hong Kong): *«The Rite of Spring»: Rhythmic Rebirth as Delivered by Messiaen and Boulez*



13.00 Lunch

### 14.30–15.30 – **Keynote Speaker 2**

- JONATHAN CROSS (University of Oxford): *Stravinsky in Exile*

### 16.00–17.00 – **Stravinsky's Theatre (I)**

(Chair: **AURORA EGIDIO**)

- JULIEN SÉGOL (Université Paris 7 Diderot): *« Œdipus rex », ou l'œuvre au neutre : un dispositif anti-fictionnel ?*
- CLAIRE PAOLACCI (Université Paris 1 Panthéon-Sorbonne): *Igor Stravinsky et l'Opéra de Paris (1917-1934) : un compositeur au service de la réforme théâtrale de Jacques Rouché*

### 17.00–18.30 – **Stravinsky's Theatre (II)**

(Chair: **PATRIZIA VEROLI**)

- MICHELA NICCOLAI (Université de Montréal – OICRM): *« Sous les plis multicolores d'un cachemire gigantesque ». Geste sonore et visuel dans « L'Oiseau de feu » de Stravinsky dans la presse parisienne (1910)*
- MASSIMILIANO LOCANTO (Università degli Studi di Salerno): *«The Flood»: il naufragio di Stravinskij tra 'regime seriale' e cultura di massa*
- ROSANNA GIAQUINTA (Università degli Studi di Udine): *Una prima mondiale a Venezia: «The Rake's Progress»*



## FRIDAY 28 SEPTEMBER

Fondazione Filiberto Menna, Sala Conferenze  
Via Lungomare Trieste, 13 - Salerno

9.00–10.00: **Opening**

- ANGELO TRIMARCO (President of Fondazione Filiberto Menna)
- STEFANIA ZULIANI (Università degli Studi di Salerno / Fondazione Filiberto Menna):  
*Un dialogo artistico: Stravinskij e Marino Marini.*

### «Personnages du Sacre du printemps»

An exhibition in collaboration with  
Fondazione Filiberto Menna and Fondazione Marino Marini

10.00–11.00 – **Inside the Music (I)**

(Chair: **MASSIMILIANO LOCANTO**)

- MAUREEN A. CARR (Penn State University, PA): *A Study of the Musical Sketches for Stravinsky's Piano Sonata (1924)*
- PHILIP EWELL (Hunter College, CUNY, NY): *Octatonic or Diminished?: Russian Modal Interpretations of Stravinsky from an American Perspective*

11.30–13.00 – **Inside the Music (II)**

(Chair: **JONATHAN CROSS**)

- FRANÇOIS DE MÉDICIS (Université de Montréal – OICRM): *Unleashing the Spring: Stravinsky and the Unfolding of Contrasting Diatonic Regions*
- MARK MCFARLAND (Georgia State University, GA): *Stravinsky as Analyst: «The Firebird» and «Petrushka»*
- KIMBERLY A. FRANCIS (University of Guelph, Ontario, CA): *Defining Stravinsky's Legacy: Nadia Boulanger and Octatonicism*



13.00 Lunch

14.30–15.30 – **Keynote Speaker 3**

- ROSAMUND BARTLETT (Oxford): *Stravinsky's Swiss Years: a Russian Composer's Liberation*

16.00–17.00 – **Stravinsky and the Others (I)**

(Chair: **MASSIMILIANO LOCANTO**)

- ANDREI CHICHKINE (Università degli Studi di Salerno): *Stravinskij nei diari di Prokof'ev*
- ANTONIO ROSTAGNO (Università degli studi di Roma 'La Sapienza'): *Malipiero and Stravinsky: Two Points of View on Epic Theatre and Folk Theatre*

17.30-19.00 – **Stravinsky and the Others (II)**

(Chair: **ROBERTO ILLIANO**)

- GESINE SCHRÖDER (Hochschule für Musik und Theater 'Felix Mendelssohn Bartholdy' Leipzig / Universität für Musik und darstellende Kunst, Vienna): «*Composing – with the Hands*»: *Stravinsky's and Grisey's Arrangements of Songs by Hugo Wolf*
- ANNALISA PIZZURRO (Università degli Studi di Napoli 'L'Orientale') – DANIELA TORTORA (Conservatorio 'S. Pietro a Majella' di Napoli / Università degli studi di Roma 'La Sapienza'): *Teorie poetiche, esperienze musicali: «Deux poèmes de Paul Verlaine» di Igor Stravinskij*
- DANICK TROTTIER (Université de Montréal – OICRM): *La pratique de l'hommage musical chez Stravinsky : quand la circonstance dicte l'acte de mémoire !*



Fondazione Filiberto Menna, Sala Conferenze  
Via Lungomare Trieste, 13 - Salerno

21.00-22.00 – **An Event within the Series «Arte di Sera»**

- AURORA EGIDIO (Università degli Studi di Salerno): *Tre registi e un autore: la versione teatrale dell'«Histoire du soldat» sull'inedito di Pasolini*

# ABSTRACTS

## KEYNOTE SPEAKERS

### **Rosamund Bartlett: *Stravinsky's Swiss Years: a Russian Composer's Liberation***

Marooned outside Russia at the outbreak of World War I, Stravinsky took up residence in Switzerland in 1914 and remained there until 1920. The composer thus lived in Switzerland for a relatively short period in his life, but those six years were fruitful ones. This was a time of extraordinary upheaval across Europe and turbulence in Stravinsky's own life, with constant moves, illnesses and trips abroad, not to mention a family of young children to provide for, yet he found in Switzerland a haven whose very neutrality proved to be crucial to his formation as a composer. This paper will show how the country, its landscape and its people shaped Stravinsky in numerous subtle ways, both liberating him from the conservative Russian musical milieu in which had been raised and exposing him to a stimulating world of sounds he would otherwise never have encountered. It will explore how the stable and tranquil environment found on the shores of Lake Geneva enabled Stravinsky to complete several important works and consolidate his own personal style, away from the pressures and constraints of musical life in Paris and St. Petersburg.

### **Jonathan Cross: *Stravinsky in Exile***

Igor Stravinsky spent most of his long life in self-imposed exile from his native Russia. After 1914 he lived first in Switzerland, then in France, then in America. Following the Bolshevik Revolutions of 1917 he was not to return to his homeland for almost half a century, and then only for a brief visit in 1962. «Without a doubt», writes Milan Kundera in *Testaments Betrayed*, Stravinsky «bore with him the wound of his emigration [...] His only home was music, all of music by all musicians, the very history of music [...] He did all he could to feel at home there». But while Stravinsky swiftly became a cosmopolitan composer, speaking the international language of modern 'Western' music, the sting of his estrangement never left him. Did he ever really feel 'at home' in the music of the West? After Adorno, Edward Said writes of the idea of lateness as «a kind of self-imposed exile from what is generally acceptable, coming after it, and surviving beyond it». Such lateness, I shall argue, is a feature of much of Stravinsky's so-called neoclassical music. Its «eccentric, aloof, nostalgic, deliberately untimely» character, to use the words of George Steiner, distinguishes it as the work of an exile. Focusing particularly on Stravinsky's trilogy of classical ballets made with Balanchine (*Apollo*, *Orpheus*, *Agon*) this talk will suggest ways in which, behind the masks of western classicism, the modernism of Stravinsky's work — its musical construction of melancholy, lament, alienation and loss — might productively be re-thought in the context of Stravinsky's exile.



### **Gianfranco Vinay: *Quarant'anni con Stravinskij: 1972-2012***

Il mio contributo al convegno salernitano su Stravinskij intende essere un'autobiografia stravinskiana critica. Autobiografia nel senso che, essendo stato attore e spettatore ad un tempo dell'evoluzione della ricezione stravinskiana in Italia, dal 1972 — un anno dopo la morte del compositore — e poi in Francia, dal 1993 ad oggi, cercherò di comprendere e di spiegare i meccanismi che hanno portato, in questi quattro decenni, ad assumere certi atteggiamenti critici. Si tratta quindi di una triangolazione fra una scuola di pensiero locale (per me prima italiana e poi francese), uno sfondo culturale internazionale (specialmente statunitense) e una coscienza critica personale che si sforza di dare risposte il più possibile autonome e originali. Coscienza critica, ma anche autocritica, nel senso che riflettendo a questo ormai lungo percorso, l'atteggiamento critico nei confronti del compositore russo è mutato almeno tre volte, e oggi è ancora in corso di mutamento. La distanza storica permette oggi di meglio comprendere le ragioni di tali scelte, spesso determinate più da intuizioni e emozioni che da logiche razionali (più *melos* che *logos*). Per quanto riguarda le scuole di pensiero locali (in Italia e in Francia) si metterà in evidenza le tendenze e le personalità che più hanno orientato il pensiero critico nei diversi paesi (Mila, Vlad e d'Amico in Italia, Boucourechliev, Boulez e altri in Francia). Per quanto riguarda invece lo sfondo culturale internazionale, ognuno di questi quattro decenni è stato caratterizzato da una tendenza generale che si può riassumere frettolosamente in questo modo: • anni Settanta: progressiva presa di distanza dal dualismo dialettico adorniano (Schönberg-Stravinskij); • anni Ottanta: progressiva affermazione delle posizioni musicologiche statunitensi polarizzate attorno a un postulato analitico (ottotonia: van den Toorn) e un postulato storiografico-ermeneutico fondato su modelli culturali russi (Taruskin); • anni Novanta: piena espansione di questi principi; • primo decennio del nuovo millennio: emergenza di altri postulati fra cui, estremamente importanti e euristicamente fecondi, gli intrecci fra musica, drammaturgia musicale e danza approfonditi grazie anche alla possibilità di accedere più facilmente a fonti russe dagli anni Novanta a oggi.

## PARTICIPANTS

### **Tatiana Baranova Monighetti: *Between Orthodoxy and Catholicism: the Problem of Stravinsky's religious Identity***

This paper is an attempt to describe Stravinsky as an Orthodox Christian who gave a new impetus to the traditional genres of Catholic music. Due to his universalism and the nature of his personality, Stravinsky found himself at the epicentre of diverse historical and spiritual orientations within the sphere of religion. Some of these trends are still unfolding and developing, which is why Stravinsky's personality and creative work remains a live topic. The paper considers the Orthodox and Catholic influences on Stravinsky in several different contexts: • the biographical aspect (concerning his daily life): the relations of the Stravinsky family with Russian Orthodox parishes and Russian priests during an exceptionally complex period in the history of the Russian Orthodox Church; contacts with the leading figures of the Catholic Church in different periods of the composer's life; his attitude towards Christian doctrines and relics; • the sphere of philosophy and aesthetics: the work of Russian and Catholic philosophers in whom Stravinsky was interested and who influenced his worldview and aesthetics; his attitude towards other religious doctrines; • the focus, in his creative work, is on the Russian Church chorals composed in the late 1920s and the early 1930s during the period of 'rigorous Orthodoxy' which, in 1949, were reworked for use in Catholic churches and revisited once again in 1964 (a variant of the Russian *Credo*). The paper will report the results of the research of the sketches, drafts and completed manuscripts of these chorals which are preserved in the Paul Sacher Foundation; it will also raise the question of their historical prototypes and their projection on other religious works by Stravinsky. The paper also deals with some of the composer's unrealised plans relevant to the paper's central subject. The paper has drawn on the archive materials of the Basel Foundation as well as published and previously unknown letters and books from the composer's personal library; it also makes use of evidence from academic writings on the history of Catholicism in Russia and on Russian Orthodoxy in the West and also some unpublished documents from archives in Nice and Amherst.

### **Roberto Calabretto: *La musica di Stravinskij e le immagini in movimento***

I rapporti di Igor Stravinskij con il cinema, com'è noto, sono stati molto controversi e allo stesso tempo complessi. Le sue posizioni perentorie, per cui nel cinema a suo avviso non poteva nemmeno esistere un qualsiasi problema di natura musicale, vanno necessariamente contestualizzate all'interno della riflessione musicologica maturata nei primi decenni del secolo ventesimo che alla settima arte ha guardato con estrema diffidenza oppure, nel migliore dei casi, estrema prudenza. D'altro canto, i violenti contrasti con la Disney a proposito dell'utilizzo del *Sacre du Printemps* in *Fantasia* (1940), in cui la musica accompagna l'episodio dedicato alla nascita e all'evoluzione della terra e degli esseri viventi, sembra confermare i suoi pregiudizi in quanto si pone come esempio eloquente del cattivo uso della musica a commento delle immagini in movimento. L'episodio, ritenuto da egli stesso di «un'irresistibile imbecillità», è stato censurato anche

da Jean Mitry, che lo ha definito come «un grandioso errore [e] un'opera di natura tale da screditare i tentativi di collegamenti sonori-visivi, lasciando credere a un pubblico anche di intenditori che lo scopo di queste ricerche fosse di “tradurre la musica in immagini”». Nel ricordare poi le proprie pagine originariamente pensate per le immagini in movimento, Stravinskij ha parlato di «musica cinematografica abortita», nonostante fosse stato sollecitato a scriverla da registi come Orson Welles e scrittori come Franz Werfel. In questo egli condivide le sorti di molti altri compositori del ventesimo secolo (Schönberg su tutti) che del cinema hanno, forse, subito il fascino ma con cui non hanno avuto la possibilità di interagire efficacemente. In questo mio intervento vorrei cercare di delineare questo iter, arricchendolo con dati e testimonianze, ma soprattutto vorrei far emergere la ‘vocazione cinematografica’ della musica di Stravinskij che, in modo più o meno diretto, è stata una vera e propria palestra per molti compositori americani ed europei che hanno poi lavorato nell’industria cinematografica nella seconda metà del secolo ventesimo. Non ultimo vorrei far notare come molti registi illuminati a questa musica siano ricorsi in alcuni loro film, trovando l’ideale accompagnamento per le immagini in movimento. Nella ricchissima filmografia stravinskiana, non sempre di eccelsa qualità, vorrei così prendere in esame la *Leggenda del santo bevitore* di Ermanno Olmi (1988), *La belle noiseuse* di Jacques Rivette (1991) e *Nostra signora dei Turchi* di Carmelo Bene (1968). Tre film che, in modo diverso e utilizzando repertori parimenti diversi, devono gran parte della loro bellezza proprio a questa musica che viene utilizzata con grande padronanza e intelligenza da parte dai rispettivi registi.

**Maureen A. Carr: *A Study of the Musical Sketches for Stravinsky’s Piano Sonata (1924)***

The musical sketches for Stravinsky’s Piano Sonata are intriguing for a number of reasons — most importantly because they provide evidence of Stravinsky’s reliance on models and gestures from the keyboard literature. For example, Stravinsky himself referred to the influence of Bach’s Two Part Inventions on the third and last movement of the Piano Sonata. At no point, however, does Stravinsky acknowledge the significance of Mozart’s Piano Sonata, K. 310 in A minor. Yet, on the first page of the sketches for Stravinsky’s Piano Sonata, written in his typical kaleidoscopic form, he transforms the opening two measures of the Mozart from A minor to B minor. This idea would recur much later in the sketches in B-minor and also in C-sharp minor resulting in a beautifully coherent phrase that surfaces in the third movement. To a certain extent, the incipit from K. 310 served as a ‘musical conduit’ for Stravinsky as he was formulating his musical ideas for the Piano Sonata. The fact that a reference to Mozart would find itself among the sketches for the Piano Sonata as well as brief reminiscences from works by Stravinsky (such as the «Tango» of *Histoire*, the introduction to *Nightingale* and the fugue from the Octet) should not diminish the overwhelming influence of Beethoven on Stravinsky’s Piano Sonata, especially in the *Adagietto* (second movement). At this time in his compositional career, Stravinsky was renewing contact with Beethoven. In fact, he used the expression «Beethoven frisé» for the ornamental style that he emulated in the second movement. As for other Beethovenian influences, Charles Joseph has thoughtfully alerted scholars

to a taped interview with Charles Rosen and Elliott Carter in which Rosen suggests the second movement of Beethoven's Opus 54 as a model for the third movement of Stravinsky's Sonata. Joseph has also suggested that Stravinsky used gestures from the technical exercises given to him by his piano teacher (Isidor Philipp) who was coaching Stravinsky for his premiere performance of his Concerto in 1924. A detailed study of Stravinsky's own copy of this technique book enabled me to trace occasional linkages between specific technical exercises and passages of the Sonata in the first and third movements. The stylistic outcome of Stravinsky's compositional process for Piano Sonata is *linear* — given the rhapsodic nature of the second movement and the prevailing two-voice texture of the first and third movements. In this respect, Stravinsky was deliberately emphasizing his concept of *sonare* rather than *sonata allegro*. My presentation will focus on Stravinsky's compositional process for his Sonata, based on a detailed study and transcription of the forty-four musical pages of sketches for Stravinsky's Sonata that are housed at the Paul Sacher Stiftung. Forty of these pages previously belonged to Robert Craft and four pages are in Sketchbook VII, where the materials appear to be more continuous than the forty pages of compositional sketches. For this reason, my focus will be on these sketches rather than on the ones in Sketchbook VII. Brief attention will be given to the reception of Stravinsky's performance of the Sonata in Venice in 1925 at the I.S.C.M. Festival, and to his performance of Sonata earlier that year on the Aeolian Duo-Art recording piano when he was in New York. Strange as it may seem, Piano Sonata would appear as a piano roll before it was published!

### **Wai-Ling Cheong: «The Rite of Spring»: Rhythmic Rebirth as Delivered by Messiaen and Boulez**

Nearly a century has passed since *The Rite of Spring* provoked a riot at the Théâtre des Champs-Élysées on 29 May 1913 and, perhaps ironically, harvested an immediate and captivating success from the Parisian audience. Some of the best minds of our times, Messiaen and Boulez foremost among them, attempted to unravel the 'secrets' of *The Rite of Spring*, with rhythm prioritized as their main concern. Even before the end of WWII, during the difficult years of the Occupation, at a private analysis class Messiaen had already shared his pioneering study of *The Rite of Spring* with his 'star' students from the Paris Conservatoire. This was at an early stage of Messiaen's teaching career, and students who attended the Paris Conservatoire in later years also benefited from the same teaching. Messiaen's insightful analysis of *The Rite of Spring* is often praised in a vacuum. For a very long time the details of Messiaen's analysis were known only rather exclusively to his students. In 1951 Boulez published what became one of his best known analyses. In 'Stravinsky Remains' appeared Boulez's exegesis of *The Rite of Spring*, one that left an indelible imprint on the reception history of the masterpiece. While there are concrete proofs that Boulez drew on Messiaen's ideas without acknowledging them, my emphasis is not upon Boulez's ungrateful act. Rather, I am interested in bringing to light factors that might have contributed to Messiaen's and Boulez's different and yet equally fascinating analyses of *The Rite of Spring*. The lack of any formal documentation of Messiaen's analysis has so far hindered us from conducting a comparative study of these

two analyses. Thanks to the dedicated efforts of Yvonne Loriod, who in her widowed years worked tirelessly on an inordinate amount of manuscripts, Messiaen's analysis of *The Rite of Spring* has at last seen the day of light. In 1995, three years after the death of Messiaen, Leduc Alphonse published the second volume of his *Traité de rythme, de couleur, et d'ornithologie*, chapter III of which contains Messiaen's extended analysis of *The Rite of Spring*. This paper stems from an ongoing project which aims to produce an accurate and nuanced Chinese translation of Messiaen's analysis of *The Rite of Spring*. While working on the translation, I revisited Boulez's 'Stravinsky Remains' and set the two analyses against one another. The result is a fruitful comparison of how two leading composer-analysts at once converge and diverge in their perceptive readings of an epoch-marking work, being driven by factors, musical or otherwise, that led their analytical studies to their logical ends.

### **Andrei Chichkine: *Stravinskij nei diari di Prokof'ev***

La pubblicazione, nel 2002, dei diari di Prokof'ev — la cui traduzione inglese sta per essere completata da Antony Phillips — è stata un avvenimento per certi versi sensazionale, soprattutto per le circostanze particolari in cui è avvenuto il loro ritrovamento. I diari ci rivelano momenti e aspetti significativi della vita privata, del pensiero e dell'attività creativa del compositore. Oltre a Djagilev, tra le personalità principali che emergono da essi vi è Stravinskij. Di nove anni più anziano di Prokof'ev, quasi sempre più in vista di lui nei circoli culturali europei, la figura di Stravinskij che emerge dalle annotazioni di Prokof'ev è quella di un perenne e ideale antagonista. Nelle pagine dei diari si può osservare la costruzione di un'immagine 'mitica' di Stravinskij, che prende gradualmente forma nella vita e nella famiglia di Prokof'ev; immagine, comunque, che cambia sensibilmente a seconda dei momenti e con l'andamento del diario. Particolarmente interessante, in questo senso, sono le annotazioni di alcuni episodi della fine degli anni Venti. Nella lunga storia di antagonismo tra i due compositori e nel sentimento di competizione che sembra emergere dalle annotazioni di Prokof'ev si può forse cercare una delle ragioni per le quali alla metà degli anni '30 il compositore decise di tornare definitivamente in URSS. Per interpretare in questo senso i diari di Prokof'ev è necessario prendere attentamente in considerazione le più piccole sfumature di significato del testo, che a volte la traduzione rende difficile cogliere o addirittura offusca. Pertanto è importante prendere in esame il testo originale ed eventualmente valutare i problemi posti dalla traduzione.

### **Elia Andrea Corazza: *The Reconstruction of Stravinsky's «Danse russe» and «Presto Finale» from «Sleeping Princess» (1921) and «Mariage d'Aurore» (1922-1929)***

In 1921, Sergei Diaghilev, the founder of *Ballets Russes*, wanted to export the *Sleeping Beauty* (renamed *Sleeping Princess*) to Europe, restoring some musical numbers excised by Tchaikovsky during the St Petersburg première (1889-1890). Since the only available manuscript orchestral score lacked these numbers, the impresario asked Igor Stravinsky to re-orchestrate the missing parts from the Ziloti piano reduction (1889-1890). In *Expositions and Developments* (1959, pp. 80-81) Stravinsky wrote about his instrumentation of the *Variation de la Fée de Lilas* (*Variation d'Aurore*, no. 15b) and the *Entr'acte* (n. 18), and added

a detail about one more intervention: «I implemented several changes in Tchaikovsky's own orchestration of the Russian Dance in the last act». Comparing piano reductions to manuscript sources now hosted at the Houghton Library (Harvard University, Cambridge, MA) and at the Paul Sacher Stiftung (Basle, Switzerland), I located and edited the *Danse russe* (Coda of the *Pas de deux* n. 28) and an adaptation of the *Presto* in the *Finale* (no. 29), retouches which were still unknown before my research. Since the orchestra parts of the *Sleeping Princess* in their original form seem to have been lost, the reconstruction of the missing orchestrations by Stravinsky has been possible following the study of *Le Mariage d'Aurore*, a shortened version of the *Sleeping Princess*, which was produced from 1922 to 1929 and reused the pre-existing materials of the former ballet. At the Houghton Library I located the conductor's score, which is a Langer piano reduction (c1889) modified with cuts, insertions, annotations and changes in the order of numbers, and the related full set of orchestra parts used in several productions. I restored the original sequence of musical numbers, subjected to modifications through successive performances, and located the differences between the original and Tchaikovsky's orchestration. Finally, from the orchestra parts, I reconstructed Stravinsky's versions of the *Danse russe* and the *Presto*. In the economy of both the *Sleeping Princess* and *Mariage* the contextualization of the *Danse russe* is problematic but nonetheless revealing. As Diaghilev planned, the *Danse russe* was removed from its original place at the end of the *Grand pas de deux* (no. 28), and placed before it. Bronislava Nijinska choreographed it as *Innocent Ivan and his Brothers*, and, accordingly to eyewitnesses, the audience very much enjoyed this 'boisterous' piece. Finally, this paper discusses the double-faceted poetics of Diaghilev and Stravinsky: not only exporting this ballet into Europe in its original form (Tchaikovsky's music with Petipa's choreographies), but also adapting its contents to the taste of the French audience during the 1920s.

### **François de Médicis: Unleashing the Spring: Stravinsky and the Unfolding of Contrasting Diatonic Regions**

Study of *The Rite of Spring*'s theoretical foundations and analytical interpretation has raised heated debates over the three past decades. In recent years, the dogmatism of earlier controversies is tempered: some plead for a pluralistic theoretical approach (TARUSKIN 1997), others attempt to rehabilitate, in part, the polytonal perspective through the study of poly-scalar writing (TYMOCZKO 2002). Departing from these recent developments, I provide a visual model for the representation of chromatic space that accounts for 'polydiatonicism' in *The Rite of Spring* with unprecedented rigour. In the model, the twelve pitch classes are displayed in a circle of fifths. Any set encompassing a conjunct segment of seven notes in this space is referred to as a 'complete diatonic region'. The term 'polydiatonicism' refers to the superimposition of contrasting diatonic regions. In the *Rite*, contrasting diatonic regions are rarely presented outright in their fully-fledged form. Rather, incomplete regions undergo a gradual unfolding process. Stravinsky first introduces ostinatos of diatonic subsets that suggest clashing but nonetheless incomplete regions. Later on, themes or motives are added to this background so as to bring out and complement the implied regions. This will be illustrated with excerpts from the



*Augurs of Spring*. On the larger temporal scale, Stravinsky explores the potential offered by ambiguous regions through the successive realization of different possibilities of complementation. For example, again in the *Augurs of Spring*, the theme from rehearsal number 25 recurs later at different transposition levels, each time reinforcing different diatonic regions implicit in the initial ostinatos.

### **Antony Desvaux: Le « geste musical » : Hatten « versus » Stravinsky**

Le concept de « geste musical » proposé par Robert Hatten dans le champ de la musicologie pourrait sembler, en mettant l'accent sur le mouvement, la gestualité, et l'énergie, être en mesure de proposer de nouvelles pistes pour approcher les forces et formes sonores composées par Igor Stravinsky. Cependant, Hatten définit précisément le « geste musical » comme un mouvement du corps devenu « expressif, communicatif, et signifiant ». S'ouvre alors une béance entre la position du musicologue et celle du compositeur. En effet, Stravinsky lui-même ne pose-t-il pas que « la musique, en son essence, est incapable d'exprimer quoi que ce soit » ? Autrement dit, la musique, pour le moins celle de Stravinsky, pourtant si souvent alliée, et de manière heureuse, à la danse, à la chorégraphie (les Ballets russes, *Agon*, etc.), se refuserait d'emblée à une saisie par ce concept de « geste musical ». Il convient donc de mettre en question ce dernier, et d'en mettre à jour le présupposé : à considérer le geste musical comme un mouvement de corps prenant signification et expression, c'est-à-dire comme du sensible prenant sens, Hatten, reconduisant la manière platonicienne, propose une conception idéaliste du mouvement, qui laisse choir l'intensité du corps, pour n'en garder en fin de compte que l'intention. Or l'on sait bien la position stravinskienne à cet égard, que nous confiait par exemple Balanchine à propos de sa collaboration pour *Agon*, à savoir que « l'œuvre n'a pas d'argument sinon la danse elle-même : c'est une construction mesurée dans l'espace, rendue sensible par des corps en mouvement accordés à certains schémas ou séquences de rythmes et de mélodies ». Cet accent mis sur le corps, ses intensités, ses gestes, en deçà de toute expression ou signification, était du reste l'angle d'attaque choisi par Adorno pour critiquer Stravinsky : le philosophe note que cette musique « fonctionne en tant que vide d'intentions, et stimule des mouvements corporels au lieu d'en encore signifier ». En somme, le concept de « geste musical » proposé par Hatten reconduit, en l'inversant, le partage entre corps et signification qui menait déjà la lecture adornienne à l'impasse critique. Il apparaît cependant possible, en suivant précisément la déclaration de Stravinsky (qui n'est pas sans faire écho à celle de Boulez : « la musique est un art non-signifiant »), de proposer une autre piste, une autre approche de la dimension physique, énergétique et sensuelle de la musique du compositeur russe. On proposera une manière de musicologie corporo-centrée, qui empruntera à Nietzsche l'idée selon laquelle « l'esthétique n'est qu'une physiologie appliquée ». Les textes de Roland Barthes sur la musique, notamment son article *Raschi* à propos de Schumann, seront mis à contribution. En somme : une approche critique du concept de « geste musical », alliée à une lecture attentive des textes écrits par le compositeur, et reliés à un corpus philosophique et esthétique choisi, tenteront de rendre sensible certaines qualités gestuelles de la musique de Stravinsky.

## **Matilda Ann Butkas Ertz: *Embodiment and Reception in «Les Noces»: Choreographic Relationships to Music, Libretto, and the Folk Wedding***

*Les Noces*, as a ballet, already contains an embodied response to Stravinsky's music and text in the form of Bronislava Nijinska's choreography. Though she began working on the choreography late in the eleven-year span during which Stravinsky composed *Les Noces*, Nijinska's input was decisive in the ballet's final aesthetic drive. When we experience this ballet, our initial response is also embodied. From a phenomenological viewpoint, this is at the root of experiencing the work, influencing our very perception of Stravinsky's music and libretto in profound ways. In this paper I explore the choreographic relationship to music and text in *Les Noces*, especially from a phenomenological stance. I also examine how embodiment has influenced critical reception to *Les Noces*, depending on whether one sees it as a ballet (Nijinska's *Les Noces*), or hears it without reference to its choreography (Stravinsky's *Les Noces*). Phenomenology as a philosophical approach to dance aesthetic theory addresses the problems experienced by anyone who attempts to define and explain what dance is and what the dancer does. The mind-body disconnection that characterizes Western culture is one of the main barriers that a phenomenological viewpoint attempts to cross. The phenomenological approach assumed in this paper recognizes the precognitive reception of dance, especially as it relates to our instinctive understanding of movement because we move. The premise is that dance communicates on this level whether or not we understand the vocabulary (for instance, mime, Classical ballet technique), and does not exist in a relationship of tension with our intellectual understanding, but rather informs and interacts with it. Embodied response to the coordinated movement of dancers' bodies and the visual impact of that movement is integral to *Les Noces*. The choreography highlights, clarifies, and acts in counterpoint with the music and libretto. Nijinska highlights sonority through the use of dynamic 'sculptural' blocks. For example, in the opening the companions to the bride hold her braids while their feet perform the braiding with *pas de bourrées* and small *degagés* (kicks). The interwoven steps clarify the text through abstraction and the choreographic grouping clarifies the sonority of the soloist against the female chorus. The kicks highlight the irregular meter by *not* being performed in unison with it, creating counterpoint. Finally, we react on a phenomenological level to the single bride, whose still poses signify the lament of the vocal line while her companions dance. We in the audience are also isolated and still, witnessing the dance performed by others. In this opening example from *Les Noces*, the movement has had great impact on what we feel, hear and understand in relation to the music and text. The choreography of *Les Noces* is a powerful example of embodiment in Stravinsky's music. If experienced as a ballet, embodied response is an undeniable part of the work as whole, as it ceases to be possible to consider *Les Noces* on purely musical or textual grounds.

## **Philip Ewell: *Octatonic or Diminished?: Russian Modal Interpretations of Stravinsky from an American Perspective***

Over the past few decades, based on the groundbreaking article about Stravinsky by Arthur Berger (1963), Pieter van den Toorn and Richard Taruskin, in numerous

publications, have sought to prove that, with respect to pitch organization, Stravinsky's music is primarily octatonic (in addition to its obvious diatonic underpinnings). However, in neither Taruskin's nor van den Toorn's work is there any significant mention of how octatonicism is viewed in Russia itself, the country of Stravinsky's birth and formative years as a composer. In this paper I will offer Russian views on Stravinsky's music and, specifically, on those pieces that are usually considered to be octatonic in the United States. Often, these views can solve certain problems that one encounters in octatonic analyses based on Berger's method. In some cases I will suggest new ways of interpreting this music, beyond even the Russian version of the octatonic method. In addition to offering modal analyses of *Firebird* and *Petrushka*, based on Yavorsky's system, I will delve into the historical bases of Yavorsky's search for a new analytical system and, indeed, a new theory of music.

**Kimberly A. Francis: *Defining Stravinsky's Legacy: Nadia Boulanger and Octatonicism***

Nadia Boulanger was a primary voice in defining Igor Stravinsky's legacy from her first exposure to his music in June 1910 until her death in October 1979. She based her advocacy on her unique access to Stravinsky and his family, exposure that eventually brought her into intimate contact with his compositional methods. Boulanger's letters to Stravinsky reveal how the pedagogue insinuated herself slowly into Stravinsky's professional world and gradually introduced her own analytical approaches into the equation. The scores she owned — some found in Paris, others in Lyon — provide evidence of the deeper musical discussion maintained by Boulanger and Stravinsky, particularly when both were in the United States during the Second World War. Accounts from observers coupled with fascinating score annotations suggest a vibrant narrative shared by these two artists from 1932–1946. This dialogue, grounded in the musical score, was subsequently transmitted passionately and authoritatively by Boulanger to countless others through her lectures, performances, and lessons. Only recently have I located evidence that suggests that part of Boulanger's message may have involved the fundamental basis for what we now refer to as 'octatonicism'. To explore Boulanger's interpretation of octatonicism, I turn to three documents — Boulanger's copy of the 1919 revision of *L'Oiseau de feu*; a Boulanger–Stravinsky analysis dating from c1932; and her 1948 copy of the revised orchestral score for the *Symphony of Psalms*. Bringing these various sources into dialogue with one another, I demonstrate that Boulanger was aware of Stravinsky's idiosyncratic use of sequences of minor and major thirds well before Stravinsky's own description of his harmonic language was published in *Dialogues and a Diary* in 1963. Drawing upon letters from the Paul Sacher collection and the *fonds* Boulanger of the Bibliothèque nationale de France and connecting them to these scores, I argue that Stravinsky confirmed Boulanger's analytical suspicions about his musical vocabulary as early as 1932. I then connect this evidence with documents held in Arthur Berger's archives. Berger was a student of Boulanger's from 1937–1939, and it was he who would later coin the term 'octatonicism' in his 1967 article 'Problems of Pitch Organization in Stravinsky'. His ruminations on the nature of octatonicism, found in the New York Public Library, tie his own thought process to that of Boulanger's and

suggest that the seeds for his analytical approach — which today cast such a long shadow over Stravinsky analysis — had its roots in Boulanger's classroom. Ultimately, I argue that Boulanger went to extraordinary lengths to hone her understanding of Stravinsky's music; efforts courted and reveled in by Stravinsky who, too, treasured her friendship, particularly during the war years. Moreover, I show that Boulanger's efforts inspired a certain brand of Franco-American music theory that remains vibrantly influential today and is central to Stravinsky's legacy.

### **Germán Gan-Quesada: *A Modernist Composer for Avant-garde Times? Stravinsky's Music in Spain during the Early Francoism (1945-1960)***

After the Spanish Civil War, some names from the European avant-garde were slowly reintroduced into Spanish auditoria, as part of an arduous process of normalisation of the musical life and renewal of musical repertoires in the country (PÉREZ ZALDUONDO/GAN-QUESADA 2007). Compositions by Casella, Bartók, Hindemith — and, to a much lesser extent, by the members of the Second Viennese School — were regularly scheduled in Spanish concert halls from 1940 onwards, specifically because of their moderately 'modernist' languages that befitted the conservative aesthetic preferences of the Francoist regime. Among them, without doubt, Stravinsky played a leading role: both the musicological and critical interest — as shown in the publishing of several monographic studies (CIRLOT 1949, ONNEN 1953, SOPEÑA 1956) and *dossiers* (*Música*, Autumn 1952) — and the Spanish premieres of his latter neoclassical output earned for Stravinsky major renown in the cultural ambiances of the country; and his visit to Spain in March 1955, when he conducted the Spanish National Orchestra in an all-Stravinsky programme, raised a good deal of controversial, if mostly positive, opinions in newspapers and journals. This paper analyses the critical appraisal of Stravinsky's aesthetics in Spain in this period and his influence over a new generation of Spanish composers (taking Cristóbal Halffter's early catalogue [for instance, his *Three Pieces for String Quartet*, 1955] as a representative example); it offers, furthermore, a close examination of the documentation held in the Sammlung Igor Stravinsky of the Paul Sacher Stiftung (Basel) concerning the aforementioned 1955 visit.

### **Rosanna Giaquinta: *Una prima mondiale a Venezia: «The Rake's Progress»***

*The Rake's Progress* di Stravinskij ebbe la sua prima assoluta a Venezia l'11 settembre 1951, nell'ambito della XIV Biennale di Musica Contemporanea. L'opera riscosse un notevole successo presso una parte del pubblico e della critica, ma nel contempo suscitò in molti anche una certa perplessità. Com'è noto, Stravinskij con questo lavoro ritenne conclusa la sua fase detta 'neoclassica', e successivamente si volse in altre direzioni. Se il periodo neoclassico è stato ampiamente studiato, e così in parte anche la collaborazione con W. H. Auden, lo stesso non si può dire del retroscena dell'allestimento di un'opera nata in modo sicuramente singolare. Questa comunicazione intende far luce, sulla base dei materiali conservati presso l'Archivio storico delle arti contemporanee della Biennale di Venezia, sulle diverse fasi della preparazione di questa prima mondiale e sulle complesse trattative che la prepararono. Inoltre, attraverso l'analisi dei commenti della critica si cercherà di avanzare delle ipotesi sull'effettivo impatto dell'opera sul pubblico del tempo.

### **Giovanni Guanti: *Ripensare con il ‘modernista’ Stravinskij le «Querelles des Classiques et des Modernes»***

L'inquadramento di Igor Stravinskij nel 'modernismo musicale' — scontato almeno per un segmento della sua lunga carriera compositiva — deve (o dovrebbe) tener conto del fatto che alla sua opera e alla sua poetica sono state attribuite caratteristiche tali da ricondurre entrambe di diritto anche nell'ambito dell'*arcaismo*, del *primitivismo*, del *misoneismo*, del *conservatorismo* e del *tradizionalismo*. Come tali etichette, ricorrenti nell'interpretazione del compositore russo e utilizzate sia a scopo polemico sia a scopo puramente descrittivo, si concilino con i suoi tratti *modernisti* è un problema non soltanto di nomenclatura o di catalogazione stilistica. Ritengo che per spiegare tale incompatibilità non sia sufficiente riconoscere il modernismo stravinskiano come una scelta circoscritta e di breve durata perché, pur sotto le più diverse 'maschere', esso non venne mai rinnegato. Che il 'modernismo musicale' possa esprimere, come in Stravinskij, specificità antitetiche alla sua stessa più corruva definizione, consente di rileggerlo anche come un enigmatico capitolo dell'inesauribile *querelle* tra Antichi e Moderni. Si potrà così ripensare *ab imis fundamentis* la categoria stessa di 'modernismo musicale'; magari, sulla falsariga del più recente ripensamento del 'modernismo letterario', ispirato soprattutto dalla necessità e dalla difficoltà di inserirvi artisti quali Ezra Pound, capace (proprio come Stravinskij) di realizzare inimitabili connubi di sperimentalismo avanguardista e pensiero conservatore o palesemente reazionario.

### **Melissa L. Khong: *Man, Woman, Mob: Gestures of Counterpoint and Gender in Pina Bausch's «The Rite of Spring»***

In Pina Bausch's vision of Stravinsky's *The Rite of Spring*, three entities — man, woman, and mob — are created and pitted against one another in counterpoint. Each entity contains a unique set of choreographic and musical gestures that provide a visual enactment of the score's textural intricacies. In my paper, I propose a close examination of Bausch's work in correspondence to Stravinsky's score, focusing on the physical embodiment of counterpoint through dance, using specific gestures of rhythm and repetition. Further analysis of these gestures reveal an underlying struggle of gender, in which man and woman are at times in a relationship of antagonism, and at other times manipulated, transformed, and merged into one. Bausch's extraordinary concept of Stravinsky's *The Rite of Spring* not only brings due justice to the music's full complexity, but also demonstrates a masterful incorporation of counterpoint in dance, where singular gestures unite to form a cohesive whole, and gender entities interact and collide, culminating in the sacrificial plight of the chosen individual.

### **Massimiliano Locanto: «The Flood»: il naufragio di Stravinskij tra 'regime seriale' e cultura di massa**

A cinquant'anni dalla sua prima apparizione televisiva (1962), *The Flood* — o *Noah and the Flood*, secondo il titolo della produzione originaria — offre diversi spunti di riflessione sulla ricezione delle ultime composizioni di Stravinskij. Il programma in cui l'opera era inserita aveva intenti apertamente divulgativi e celebrativi, motivati anche

dalla ricorrenza degli ottant'anni del compositore. Tuttavia l'arca di Noè stravinskiana finì col naufragare: in termini televisivi fu un vero flop, e anche la risonanza nella cultura musicale 'alta' fu limitata. Secondo Charles Joseph, l'insuccesso fu causato in parte dalla scarsa dimestichezza di Stravinskij e Balanchine con le specificità del *medium*, in parte dal linguaggio musicale aspro e dall'estetica modernista dello spettacolo, poco familiari ai telespettatori. Nondimeno, si può dire che Stravinskij tenne a suo modo in considerazione l'*audience*. Superato il crinale della sua «lenta ascesa» nel campo della tecnica seriale, pensò che il pubblico televisivo americano avrebbe assimilato il suo ultimo 'linguaggio', così come aveva fatto il pubblico teatrale parigino ed europeo con i suoi stili precedenti. Associando la tecnica seriale a una concezione drammaturgico-musicale molto simile, nel suo carattere epico e popolareggiante, a quella di gran parte del suo teatro musicale, credette di potersi avvicinare al grande pubblico senza però rinunciare a mostrarsi come un compositore pienamente inserito nell'*establishment* avanguardistico musicale. Di fatto, l'operazione fallì su ambedue i fronti: l'estetica modernista dell'opera risultò ostica ai telespettatori, mentre alle avanguardie musicali il suo gusto neoclassico apparve datato e poco consono alle prerogative del serialismo; complici anche i malintesi circa la reale funzione e il reale significato che la tecnica seriale aveva assunto nelle ultime composizioni stravinskiane. Basandomi su materiali, documenti e autografi conservati presso la Fondazione Paul Sacher e la Jerome Robbins Dance Division della New York Public Library, sosterrò che la possibilità di una mediazione tra avanguardia musicale e cultura di massa costituì una preoccupazione centrale di Stravinskij e delle altre figure coinvolte nella produzione di *The Flood*. In secondo luogo, mostrerò come il compositore abbia puntato, in alcuni momenti dell'opera, a una gestualità musicale molto espressiva che rende con efficacia gli aspetti drammatici, impiegando a questo scopo, con grande libertà, i suoi tipici procedimenti seriali.

**Margarita Mazo: *The Composer Performing the Self through Sketching «Les Noces»: Shifting Conceptualization, Visualization of the Sonorous, and the Parisian Artistic Landscape***

Whether experienced in its original version as a choreographed spectacle or in a concert, *Les Noces*' fascinating combination of raw immediacy and emotional detachment creates an irresistible pull upon its listener, comparable perhaps only to *The Rite of Spring*. The issues of this work as the last of Stravinsky's so-called Russian compositions, that is, the issues of *Les Noces* as «the Turanian pinnacle» (Taruskin), are profound, but there are other pivotal factors. The paper approaches *Les Noces* as a space for Stravinsky's negotiation of a radical identity shift during its long gestation, 1912–1923, arguably the most formative decade of his life. He was no longer content with being perceived as one of many young Russian exiles that constituted Diaghilev's exotic entourage. He was not even satisfied with remaining the talented creator of *The Firebird*, *Petrushka*, and *The Rite of Spring*. Instead, Stravinsky coveted the status of a visionary 'architect of the new art' — a rank denied to him even by Jean Cocteau. Always acutely conscious of his public persona, the composer began crafting his image into a different mold, that of a cosmopolitan citizen of the world, a French celebrity, and a leader of Parisian artistic modernity. The original *Les Noces* — a pre-WWI three-act spectacle *à la façon de Diaghileff*, with its pseudo-national



costumes, lavish colors, and supersized orchestra — would have certainly failed to project that new image. Stripped down to its bare bones, the new *Les Noces* — a lean, percussive, and short composition, ‘dressed’ in cinematographic black-and-white — instantly made its composer the standard-bearer of European modernity. As one Parisian reviewer of the 1923 premiere wrote, the work was composed by ‘our national Igor’. My research is based on examining *Les Noces* autographs, a voluminous body of over a thousand pages, scattered throughout the world, largely undated and unorganized, with many previously not known to exist. Once the materials were examined in their entirety, they bear witness to the remarkable transformations of the work and its creator. My paper considers Stravinsky’s reconceptualization of this cantata-ballet as a continually shifting process that mirrored and absorbed the complexities of its changing environment, that is, post-war Diaghilev’s Ballets Russes and the Parisian artistic landscape at large. Specifically, the paper analyzes how the autographs shed light on 1. the non-linearity of Stravinsky’s compositional process; 2. a striking unity of the sonorous and visual embodiment of his creative ideas; and 3. his changing methods and techniques. I will discuss the original version conceived as an ornate narrative of ancient wedding ritual in Russian villages and how the ballet was gradually stripped down in the following four versions to create the abstract, stark, and austere work we know today. In this, the piece reflected Stravinsky’s reinvention of both his compositional methods and his own artistic self, as he re-molded his public image from a young Russian émigré into a French celebrity, a leader of the world of contemporary arts, and an icon of Parisian modernity.

### **Mark McFarland: *Stravinsky as Analyst: «The Firebird» and «Petrushka»***

While Stravinsky’s analysis of many of his serial works is found in the published scores in the form of row identification, the composer also published analyses of works from earlier in his career. Stravinsky analyzed the first two of his ballets for the Aeolian Company in 1928 to print on their Duo-Art AudioGraphic piano rolls. The composer’s analyses of these works, fascinating in their own right, also provide insight into more recent scholarship of these works as well as the composer’s later critiques of *The Firebird*. Of particular interest in these analyses are the composer’s comments on counterpoint, a subject on which he commented at every possible opportunity. Stravinsky’s discussion of the ‘Magic Carillon’ scene undercuts his later comment to Robert Craft that «the few scraps of counterpoint to be found in it. [...] are derived from chord tones, and this is not real counterpoint». Another recurring topic was rhythm and meter, the composer going so far as to note in detail the complex metric modulation employed in the «Infernal Dance». Finally, Stravinsky’s comments on the *Petrushka* chord lend credence to a bitonal interpretation of this chord, one vehemently rejected by some Stravinsky scholars.

### **Nicholas P. McKay: *Dialogising Stravinsky: A Topic Theory and Gestural Interpretation***

Stravinsky scholarship is still coming to terms with the loss of modernism’s privileging of music’s introversive syntax over its extroversive semantic, stylistic, and hermeneutic gestures. In this post-formalist climate, Taruskin’s (2003) new-historicist-contextual ‘biographies’ and ‘readings’ of the works have demythologised Stravinsky (and

Stravinskianisms) to expose the dehumanising ‘dark side’ of (*his*) modern music: i) the sacrifice of the individual to the collective and annihilation of subjectivity of the Russian/Turanian works; ii) the fascist-inspired ideology of the neoclassic Apollonian call to order of a system of sounds; and iii) the collective semantic blind-spots inflicted by an obsession with serial method over meaning. This rethinking of Stravinsky in turn has prompted some to question whether Stravinsky will ‘survive postmodernism’ (VAN DEN TOORN 2000) and to call for a restorative ‘caring for Stravinsky’ (GRITTEN 2002). Within this modern–postmodern critical dichotomy, a vital middle ground has been overlooked. Semiotic–hermeneutic readings of the gestural discourse encoded in Stravinsky’s music remain largely unexplored; an inevitable consequence of the composer’s anti-expressive aesthetics. Those that have attempted such readings have often confused generic commonalities of style with personal stylistic idiolects (STRAUS 2001). This paper constructs a corrective built on interpreting the play of referential topics and intertextual gestural analysis. Building on the semiotic work of Hatten, Monelle, Agawu and Eco; along with the cognitive–linguistic theory of Rosch and Lakoff and the literary theory of Bakhtin’s double-voicing, I read Stravinsky’s music as a discourse of *characteristic* (topics and stylistic gestures) and *personified* (allusion to, and quotation of, other composers) gestural *voices* at play. This builds on a project of recent work (MCKAY 2007, 2009 and 2012) advocating a method for interpreting Stravinsky’s music derived from gestures encoded in his musical scores. Analyses of concert work examples, such as Three Pieces for String Quartet, Piano Sonata and Symphony of Psalms, highlight Stravinsky’s tendency to dialogise, or ‘double-voice’ his music through *personified* and *characteristic* expressive gestures articulated on multiple syntactic and stylistic levels; ultimately grounding his discourse in a language style opposition between his ‘native’ paratactic (*stikhiya*) dialect and its hypotactic (*kul’tura*) counterpart. This meta-stylistic opposition is also at play in examples of explicit topical references in Stravinsky’s music theatre works (e.g. the hunting topic in the ‘Jeux du rapt’ of *The Rite of Spring*; the military topic in *The Soldier’s Tale* and the pastoral topic of the Shepherd’s aria in *Oedipus Rex*). The interplay of introversive and extroversive elements uncovered in these readings highlights Stravinsky’s tendency to employ expressive stylistic gestures in deracinated, dysphoric and dialogised contexts through rhetorical strategies of over-coding, quantitative exaggeration and troping. These rhetorical stylistic gestures thus communicate through strategies of defamiliarisation analogous to those found in more formalist analyses of Stravinsky’s syntax. The resulting hermeneutic reading of these stylised moments thus proceeds by taking an extroversive cut against the introversive grain of much Stravinsky scholarship, only to dialogise these two poles of modern and postmodern thought to construct a method for rethinking Stravinsky in more humanising terms.

**Bogumila Mika: *Stravinsky’s ‘Music on Music’ as Gestures of Modernism. Procedure Viewed from the Perspective of the Present***

Stravinsky’s usage of ‘music on music’ was so widespread and frequent a compositional procedure (including quotations, models, references, recalling, allusions, imitations, and so forth) that it has been discussed by many scholars. In the last fifty years, following the publication of Edward T. Cone’s article ‘The Uses of Conventions. Stravinsky and

His Model' in 1962, many different methodological perspectives have been developed. They follow different paths toward interpreting Stravinsky's procedure of 'music on music' but constitute several comprehensive means of interpretation. The aim of my paper is to classify systematically the methodologies concerning Stravinsky's 'music on music', identifying the leading proponents of these trends and describing the details of their methods. As a result of rethinking Stravinsky's technique of using 'music on music', a musicological reader might also interpret the procedure as specific gestures of modernism. Therefore, the second aim of my presentation is to explain these musical gestures generally called 'music on music' according to such an interpretation.

**Michela Niccolai: « Sous les plis multicolores d'un cachemire gigantesque ». Geste sonore et visuel dans « L'Oiseau de feu » de Stravinsky dans la presse parisienne (1910)**

Dans *L'Oiseau de feu*, les composantes musicales et visuelles (chorégraphie, costumes, décors...) se compénètrent, suscitant aujourd'hui des réflexions qui touchent au domaine de la dramaturgie musicale. Le succès de sa création à Paris, le 25 juin 1910, est retentissant : les spectateurs et les critiques sont unanimes pour affirmer qu'il s'agit du « plus grand événement artistique de cette saison des ballets russes » (*Musica*, août 1910). La presse, pour cette occasion, a fourni de multiples interprétations à une musique et à un rendu visuel qui sortent de l'ordinaire des productions spectaculaires parisiennes. Parmi la multitude des éléments pris en compte par les critiques — la richesse des costumes, les détails minutieux des décors, l'habileté des danseurs —, le « geste » fait l'objet d'une attention particulière. À travers une recherche minutieuse dans la presse parisienne qui relate la création de *L'Oiseau de feu*, nous mettrons en évidence comment l'aspect qui tient du Spectacle ne peut être dissocié de la musique, car sa réception peut aussi nous permettre de mieux comprendre certains choix que le compositeur a dû effectuer au cours de l'écriture de la partition.

**Claire Paolacci: Igor Stravinsky et l'Opéra de Paris (1917-1934) : un compositeur au service de la réforme théâtrale de Jacques Rouché**

Représentant de la modernité russe pétersbourgeoise, Igor Stravinsky s'impose sur la scène musicale internationale grâce aux succès des ballets qu'il compose pour la Compagnie des Ballets russes — *L'Oiseau de feu* (1910), *Petrouchka* (1911) et *Le Sacre du Printemps* (1913). En 1917, sa notoriété, sa modernité et sa nationalité incitent Jacques Rouché, directeur de l'Opéra de Paris, à proposer deux de ses œuvres — *Rossignol* et *Les Abeilles* — dans le but de rénover le répertoire lyrique et chorégraphique du Palais Garnier tout en favorisant les relations franco-russes dont il est, depuis longtemps, un fervent défenseur. Le premier projet échoue et le second est peu concluant ce qui ne favorise pas d'autres collaborations directes entre Stravinsky et Rouché. Toutefois, dans l'entre-deux-guerres, ce dernier parvient à présenter huit créations du compositeur, dont six mondiales (*Le Chant du Rossignol*, *Pulcinella*, *Renard*, *Mavra*, *Le Baiser de la Fée* et *Perséphone*), en accueillant dans son théâtre les compagnies de Serge Diaghilev et Ida Rubinstein. Entre 1920 et 1934, Stravinsky se produit à plusieurs reprises à l'Opéra de Paris pour diriger ses œuvres. Les deux « mécènes russes », pour concevoir décors, costumes, chorégraphies et

messe en scène des ouvrages qu'ils proposent, sollicitent des artistes modernes ou d'avant-garde, tels les peintres Henri Matisse, Pablo Picasso, Mikhaïl Larionov, Léopold Survage, Alexandre Benois, les metteurs en scène André Barsacq et Jacques Copeau, l'écrivain André Gide ou encore les chorégraphes Léonide Massine, Bronislava Nijinska et Kurt Joos. Ils permettent ainsi à Rouché de poursuivre, au Palais Garnier, sous l'égide de la musique, de la peinture, de la littérature et de la danse, la réforme théâtrale qu'il a engagée au Théâtre des Arts entre 1910 et 1913. Après l'étude de la création controversée des *Abeilles*, nous nous proposons d'analyser le type d'ouvrages de Stravinsky créés et acceptés au Palais Garnier sous l'ère Rouché, avant d'examiner de quelle manière ils s'inscrivent et participent à la rénovation théâtrale évoquée précédemment. À travers ces trois points, nous verrons dans quelle mesure Stravinsky intervient dans la réalisation scénique de ses œuvres et quels sont, selon lui, les rapports que la musique doit entretenir avec les autres arts et plus particulièrement celui de la danse.

### **Susanna Pasticci: *Stravinsky and the Spiritual World of Orthodox Theology***

The paper deals with the legacy of the spiritual world of Orthodox theology in Stravinsky's poetics and craftsmanship. Even if sacred music has no particular relevance in his catalogue, the attraction of a composer towards the sphere of the Holy does not reveal itself exclusively through the creation of works based on religious texts or subjects. More than by the expression of a religious message, in the case of Stravinsky, this attraction is established mainly on a formal level, by orienting his aesthetic attitudes and his working modalities. Through the survey of some indications dispersed throughout his writings, and by comparing them with a set of analytical data arising from the study of his compositional techniques, I will try to show how certain elements of Orthodox spirituality, and especially of the Theology of Icons, can provide a key to the interpretation of some central aspects of Stravinsky's poetics: his conception of musical time and his tendency to plan the form according to a careful mix of balance, symmetry and proportions; his idea of music as a craft-like activity and his controversial relationship with the matter of 'expression' in music.

### **Annalisa Pizzurro – Daniela Tortora: *Teorie poetiche, esperienze musicali: «Deux poèmes de Paul Verlaine» di Igor Stravinskij***

La poesia di Paul Verlaine ha suscitato sin dalle sue prime pubblicazioni l'attenzione dei compositori, da Fauré a Debussy alle esperienze novecentesche delle avanguardie a Varèse. Della stretta comunicazione tra le due arti reca traccia l'opera del poeta, tramite l'utilizzo di espressioni tolte di peso dalla tradizione musicale più vasta, fino all'esperimento delle *Romances sans paroles*, l'utilizzo del modo minore che in poesia Verlaine traduce con il verso dispari, e il programmatico «de la musique avant toute chose» di *Art poétique*. La composizione musicale delle liriche verlainiane apre una nuova riflessione sui testi e sui procedimenti ritmici che strutturano le forme chiuse. Igor Stravinskij, subito dopo la *création* a Parigi dell'*Oiseau de feu*, compone i *Deux poèmes de Paul Verlaine*, per voce e pianoforte. Ne realizzerà nel 1952 una trascrizione per voce di baritono e orchestra. L'analisi della poesia *Un grand sommeil noir* di Paul Verlaine, il cui primo titolo, *Berceuse*, ancora alla musica chiede in prestito una categoria formale, è confrontata con la sua

composizione musicale, l'Op. 9 di Igor Stravinskij del 1910, nella versione per voce e pianoforte, a individuare zone di tensione del verso che il compositore russo prende in carico per nuove soluzioni stilistiche che alla lirica rispondono nel linguaggio e nella crisi delle forme novecenteschi.

**Antonio Rostagno: *Malipiero and Stravinsky: Two Points of View on Epic Theatre and Folk Theatre***

Between approximately 1917 and 1922 one can readily locate analogies between Stravinsky and Malipiero's theatrical production: detachment between 'represented language' and 'language of representation'; centrality of a '*métier*'; criticism of the traditional concept of character; reflection on the fourfold relation between character-voice-singer/actor-audience. The aim of this paper is to demonstrate that the definition of 'epic theatre', utilized both by Brechtian and Stravinskian historiography, and the link with some types of folk theatre, can apply to Malipiero's operas such as *Sette canzoni*, *Orfeo*, *La morte delle maschere*, *Torneo notturno*. Ultimately there will be a meaningful upturning: in the short essay *Stravinsky* (1945) Malipiero demonstrates how deeply the traditional concept of narrative theatre is rooted in Italian culture and sensibility. The comparison between the two contemporary theatrical expressions on the one hand generates a new perspective on Stravinsky; on the other it allows the above-mentioned theatrical works by Malipiero to be contextualised within the Italian contemporary musical experimentation.

**Gesine Schröder: «Composing – with the Hands»: Stravinsky's and Grisey's Arrangements of Songs by Hugo Wolf**

How can Stravinsky's identity remain recognizable even if he "merely" transcribes someone else's work and orchestrates almost without changing pitch and rhythm? What technical procedures enable him to add a certain haptic and physical sensation to the sound? As Wolfgang Rihm once said, Stravinsky formed the music — even that of others — with his big hands to tailor it to his own image. At the same time he followed two paths: one historical and the other personal, and both lead to Venice. This paper concentrates on the analysis of Stravinsky's *Two Sacred Songs* from 1968. An accurate profile may be given to the results by comparing them with the orchestration (written for nearly the same instruments) which is realized in Gérard Grisey's *Wolf-Lieder* from 1997. Three techniques of orchestration can be observed: 1. Stravinsky prefers the normal disposition of instrumental registers. 2. In contrast to Grisey, he reduces the number of voices in Wolf's piano part. 3. Stravinsky dispensed with the transcription for the orchestra of the piano's original pedal effect. The 'cement', as it were, is missing, presenting the ingredients in an unmixed state. Works from the German-Austrian tradition differ from both Stravinsky's and Grisey's arrangements due to a sensitivity to timbre deriving from a French tradition of orchestration. It will be shown that counterpoint can effectively become a neutralizing agent in this clash.

**Julien Ségol: «*Œdipe rex*», ou l'œuvre au neutre : un dispositif anti-fictionnel ?**

La collaboration de Cocteau et Stravinsky autour du mythe d'Œdipe (1925-1927) représente un événement théâtral et musical majeur. Si le matériau de départ relève de la

sphère antique et inscrit à ce titre l'effort moderne vers le mythe grec dans une esthétique « primitiviste » (Adorno), cela ne doit pas dissimuler la rupture imposée par cet opéra-oratorio dans la pensée moderniste des systèmes de représentation, tant du point de vue de la gestuelle de l'acteur que du dispositif visuel de l'espace scénique et du matériau sonore. Le projet esthétique de Stravinsky et Cocteau est marqué par la recherche d'une dépersonnalisation de la représentation dans son ensemble, dont le principe est formulé dès le seuil de l'œuvre, par le truchement du *speaker* : cette « voix neutre » pose la règle du jeu par l'intrusion d'une extériorité. Ce principe de distanciation, souligné par Walter Benjamin dans un article consacré à *Œdipus Rex* (1936), confirme pour le philosophe l'ancrage de la modernité dans un processus de « rationalisation », à l'œuvre dans le matériau sonore et théâtral. Nous nous intéresserons dans cette perspective à la création scénique berlinoise d'*Œdipus Rex* (février 1928) pour étudier le système dramaturgique proposé à la *Kroll Oper* par Otto Klemperer et Ewald Dülberg, ainsi qu'à sa réception sous le signe du théâtre épique brechtien.

### **Danick Trottier: La pratique de l'hommage musical chez Stravinsky : quand la circonstance dicte l'acte de mémoire !**

Durant sa carrière artistique Stravinsky a cultivé la pratique de l'hommage musical, ce dont témoignent plusieurs œuvres. De façon générale, le titre inscrit ces œuvres dans une logique d'hommage qui renvoie à un contexte de deuil. C'est ainsi que parmi les premières œuvres de Stravinsky on retrouve un chant funèbre écrit à la mort de Rimsky-Korsakov en 1908, aujourd'hui perdu. Cette pratique de l'hommage s'appuie sur des choix musicaux précis en vue de saluer une mémoire, par exemple le choral des *Symphonies pour instruments à vent* sous-titrées « à la mémoire de C. A. Debussy », et dont le thème des cloches ne peut être plus explicite quant à une mise en scène du recueillement. Or si Stravinsky affirme avoir écrit cette œuvre pour saluer la mémoire de Debussy, le choral ayant été publié dans *Le Tombeau de Claude Debussy* de *La Revue musicale* en 1920, la réalité réside plutôt dans le fait que Prunières exigeait de lui une réduction pour piano d'une œuvre déjà élaborée (voir WALSH 1999, pp. 316-317). Cet événement montre le désir de Stravinsky de faire partie des commémorations lorsque le milieu musical ou artistique est affecté par la disparation d'un artiste. Si les œuvres mémorielles sont moins présentes dans les années 1930 et 1940, elles reviennent en force dans les vingt dernières années de sa vie, entre autres sous l'impulsion de l'engagement religieux (voir STRAUS 2001, pp. 187-221), qu'on pense à *In Memoriam Dylan Thomas*, au *Double canon. Raoul Dufy in Memoriam* ou à *Elegy for J. F. K.* À ces œuvres de fin de vie s'ajoute le statut particulier du *Requiem Canticles*, œuvre qui se présente comme une forme de « testament musical » (GOUBAULT 1991, p. 307) où Stravinsky met en perspective sa propre mort (voir TARUSKIN 1993). Cette communication a pour objectif de questionner la pratique de l'hommage chez Stravinsky et les intentions culturelles et musicales qui la gouvernent. Pour ce faire, la façon dont Debussy a pratiqué l'hommage musical pourra servir de point de comparaison (TROTTIER 2010). Si Stravinsky est profondément touché par la mort de ses amis et que sa foi s'en retrouve exacerbée, on ne peut écarter les opportunités que lui offrent ces événements comme façon de se placer à l'avant-plan du milieu artistique et de s'inscrire dans une logique de la succession musicale, ce que tend à prouver les personnes



à qui il rend hommage. En ce sens, une typologie des hommages rendus par Stravinsky s'avère nécessaire pour comprendre les gestes musicaux, les intentions personnelles et les circonstances qui génèrent ces œuvres. La conclusion tendra à montrer que la logique de l'hommage chez Stravinsky est bel et bien moderne, entre autres parce qu'elle exclut la signature musicale ou la citation, mais qu'elle est fortement imprégnée de la grandeur participative que suscite l'événement. En bout de ligne, le *Requiem Canticles*, sans être un hommage, offre une clé de compréhension de l'obsession de Stravinsky pour l'hommage : ne pas être exclu des célébrations entourant le deuil !

**Patrizia Veroli: «Il nuovo verbo slavo... la religione dell'avvenire». I balletti di Stravinskij nell'Italia fascista (1925-1945)**

Negli anni del fascismo hanno debuttato in Italia i più importanti balletti di Stravinskij: *Le sacre du printemps* (Aurel Milloss, 1941), *Les noces* (Alisa Alanova, 1941) e *Apollon Musagète* (Aurel Milloss, 1941). A differenza che in Francia, dove Lifar fu fortemente contrario a Stravinskij, e ne condannò la musica come 'antidansant', e diversamente che in Germania, dove alcune partiture del compositore russo furono ritenute 'degenerate', in Italia teatri e sale da concerto accolsero spesso e molto volentieri Stravinskij. Un gruppo di intellettuali con a capo Alfredo Casella vedeva nelle sue opere l'avamposto del modernismo. Fu soprattutto il coreografo ungherese Aurel Milloss (1906-1988), che si era formato alla danza moderna con Laban a Berlino, a ritenere che i balletti stravinskiani rendessero possibile una nuova concezione del corpo danzante. Negli anni '30, del resto, iniziava a fiorire il mito del *Sacre du printemps* di Nijinskij. La versione che di questo balletto Milloss dette al Teatro Reale dell'Opera di Roma nel 1941 fu resa possibile da un'atmosfera di libertà intellettuale inconcepibile in altri regimi dittatoriali di quegli anni. Va anche considerato lo statuto ambiguo che la corporeità ebbe nell'Italia di Mussolini: il corpo danzante, in particolare, era soggetto a controllo, ma anche incitato a superare vecchie costrizioni morali e fisiche. Il mio intervento contestualizzerà le messinscene italiane dei balletti stravinskiani e in particolare del *Sacre du printemps*, e metterà anche a fuoco l'estetica di Milloss, il coreografo che ha sostenuto e usato più di ogni altro, dopo George Balanchine, la musica del compositore russo, come mostra la cronologia approntata da Stephanie Jordan e Lorraine Nicholas, *Stravinsky the Global Dancer*.





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