

IGOR STRAVINSKY

MUSIC HISTORY 371

Fall 1981--J. Hepokoski

REQUIRED PURCHASES

White, Eric Walter. Stravinsky: The Composer and His Works. 2nd. ed.
Stravinsky, Igor, [Roland-Manuel, Alexis, and Souvtchinsky, Pierre]. Poetics of Music.

THIS SYLLABUS contains the schedule of lectures and the minimum daily listening and reading assignments. Besides the required-purchase reading you are expected to become familiar with FIVE ADDITIONAL READINGS, some historical, some analytical, some philosophical, marked *. You are required to outline the additional reading (*) and submit a photocopy of the outline, usually one week after it is assigned. Appropriate recordings, scores, photocopies, etc. have been placed on reserve in the music library. PLEASE READ PP. 3-4 BELOW VERY CAREFULLY.

Your FINAL GRADE will be based on the results of several requirements: 2 BRIEF QUIZZES and evidence of punctual completion of the assignments, including reading, listening, and outlines (together, 25%, the quizzes counting approximately half of this); a MIDTERM EXAM (20%); a brief, 6-9 pp. RESEARCH PAPER, together with three assignments leading to that paper (30%--note that a substantial part of the grade will encompass process, diligence, and improvement, not only the final product); and the FINAL EXAM (25%). Failure to write the paper or to take the final exam will result in an automatic NE. Any honor-code violation in the article-outlines (see p. 3) will result in an automatic F for that portion of the grade. The honor code applies strictly to all portions of this course: before collaborating in any way, clear it with me first. Examination dates may not be rescheduled.

OUR GOAL in this course is to acquire a BROAD HISTORICAL INTRODUCTION to the life and works of Stravinsky rather than to concentrate at length on any single aspect of his career. This course will introduce you to the main lines of current Stravinsky research, discussion, and analysis. It will provide you with a secure basis from which you may continue to explore, analyze, or (if you must) evaluate Stravinsky's output. In particular, we shall:

- 1) become aurally familiar with a representative sample of Stravinsky's complete works--in all of his style periods (the assigned listening). The list of works is brief enough to get to "know" very well. You will be expected to display reasonable familiarity with all of them (their principal themes, motives, harmonies, textures, texts, etc.). Although brief, the selection of works is still broad enough to provide a sense of security that our knowledge is comprehensive, not spottily fragmentary.
- 2) acquaint ourselves with the basic facts of Stravinsky's life and intellectual/historical environment: touches of politics, religion, and philosophy here and there. Some of this is quite elusive (and Stravinsky did not go out of his way to help us), but we'll do the best that we can.
- 3) consider the principal elements of his compositional style and their progressive change throughout his career. Almost every lecture will contain a substantial analytical component. Understanding the syntax of Stravinskian composition will be one of our main goals; and this is appropriate for a composer who insisted that the structure of music is its own end. Expect, then, a strong theoretical bent to several of the lectures--especially the last 6, which deal with the topic of Stravinsky's quirky adaptation of serialism. (We are assuming here a fairly strong theoretical knowledge and a good acquaintance with Schoenbergian serialism.)

OFFICE HOURS: TUESDAY 2:30-5:00, or by appointment. Please do not hesitate to bring up anything that concerns, puzzles, or interests you. And please stop by during the weeks that you are preparing the paper--these individual discussions are invaluable!

SCHEDULE OF LECTURES

- 10 Sep The Background: Russian Music in the 19th Century
- 15 Sep In and Out of the Rimsky-Korsakov Orbit
- 17 Sep Breakthrough: Success and the Path to the Sacred Spring
- 22 Sep The Rite of Spring
- *24 Sep Stravinsky and Opera
- 29 Sep War, Exile, and a Long-Delayed Wedding
- 1 Oct A Russian Tale Internationalized 25-MINUTE, "FACTUAL" QUIZ
- * 6 Oct The Discovery of the Past
- 8 Oct Musical Objects
- 13 Oct Stravinsky and Cocteau: The Case of the Complex Oedipus
- 15 Oct Oedipus Rex as Classic Drama
- *20 Oct The Apollonian Aesthetic
- 22 Oct MIDTERM EXAMINATION (covers materials through 20 October; may include a listening i.d. quiz and "factual" material from White, the lectures, and the readings)
- 3 Nov The Impact of Neoclassicism
- **5 Nov Stravinsky's Nose: A Manifesto
- 10 Nov Controversy, Politics, and Emigration
- 12 Nov NO CLASS
- 17 Nov The Beginning of the American Period
- ** & *19 Nov Orpheus' Lyre: The Apotheosis of Neoclassicism?
- 24 Nov At the Crossroads of Past and Future
- 26 Nov NO CLASS--THANKSGIVING
- ** & * 1 Dec Explorations into the Serial World 25-MINUTE, "FACTUAL" QUIZ
- 3 Dec Sacred and Secular Rituals
- 8 Dec Dodecaphonic Lamentations
- **10 Dec Publicity and Criticism (Theoretical, Ideological, and Personal)
- 15 Dec Russia Revisited; Intimations of Death
- FINAL EXAMINATION (covers entire semester--format to be decided)

* refers to class sessions at which an article outline-summary is due.

** refers to class sessions at which an assignment dealing with the POETICS PAPER is due. The paper itself is due on 10 December.

A NOTE ON THE ASSIGNED READING

1. From the White book you will be responsible for (and tested on!): the details of the biographical portion, pp. 19-159; and the discussion of each individual work that you are assigned, pp. 174-543. Please do not underestimate the importance of absorbing and retaining this material. Ability to deal with larger concepts depends fundamentally on the ability to master a substratum of facts. "Bluffing" your way through concepts without the firm support of detail is pointless and, usually, hollow.
2. You should begin to read the Poetics over Fall Break (at the latest!). This, too, is a book to be studied, wrestled with, disputed. Go through it slowly and re-read it often. It is the basis of your research-paper project.
3. Five assigned readings for which the submission of a written sentence-outline (*) is required:

- *a) Taruskin, Richard. "Russian Folk Melodies in The Rite of Spring." Journal of the American Musicological Society, 33 (1980), 501-43. DUE 24 SEPTEMBER.
- *b) Adorno, Theodor W. Philosophy of Modern Music. [1948.] Tr. A. G. Mitchell and W. Blomster. New York: Seabury, 1973. Pp. 145-65. DUE 6 OCTOBER.
- *c) Mellers, Wilfrid. "Stravinsky's Oedipus as 20th-Century Hero." In Stravinsky: A New Appraisal of His Work. Ed. P. H. Lang. New York: Norton, 1963. Pp. 34-46. DUE 20 OCTOBER.
- *d) Cone, Edward T. "The Uses of Convention: Stravinsky and His Models." Stravinsky: A New Appraisal of His Work. Ed. P. H. Lang. New York: Norton, 1963. Pp. 21-33. DUE 19 NOVEMBER.
- *e) Craft, Robert. "'Dear Bob[sky]': (Stravinsky's Letters to Robert Craft, 1944-49)." The Musical Quarterly, 65 (1979), 392-439. DUE 1 DECEMBER.

1½- or 2-page (preferably typed, single-spaced) outlines are sufficient. Each is to be a formal outline in good, clear sentences. Each should have three parts: 1) Bibliographical citation in MLA Handbook form; 2) 3- or 4-sentence summary (a short paragraph), neatly encapsulating the point and main lines of argument in the article; 3) the outline itself (in complete sentences; watch out for outline logic: subheadings should pertain directly to their headings, etc.). Each outline is individual work; do not collaborate in any way. Sign the honor pledge at the bottom. Outlines will be graded on content and format (including logic).

A NOTE ON THE ASSIGNED LISTENING

This course requires that you listen to each assigned piece twice or thrice; that you become familiar enough with it to recognize it; and that you intensely coordinate what you hear with White and the lectures. The midterm will probably contain some sort of listening identification. If so, the excerpts will be "thematic" and memorable, and chosen because they were referred to in class, or referred to specifically in White (pp. 174-543). Any such listening quiz may include one or two non-assigned (even non-Stravinsky) pieces: in such a case, the proper answer would be either "not assigned" or, if you know it, the actual title.

NB: The best way to study, with or without the listening identification, is to try to locate aurally and/or hear virtually everything mentioned in the lectures or in White. This is detailed listening. But it will stick with you.

THE REQUIRED PAPER (more information will be forthcoming later in the semester)

1. This is essentially a second-half-of-the-semester project.
2. Length: 6-9 pp., not including endnotes and (if necessary) bibliography.
3. Topic: Discuss, analyze, or criticize some aspect of Stravinsky's musical philosophy as expounded in the Poetics, or various other manifestos and statements. Choose your own topic, but be certain that it has a direct relationship to your close study of the Poetics. There are many different angles of approach here: criticism, explication, analysis of a piece, tracing historical/philosophical roots, etc. More information later.
4. This paper is to be very carefully and cautiously written, over a fairly long period of time (little bits of energy and thought over a long time, rather than three successive sleepless nights before the paper is due). There are four stages involved:
 - **a) the paper proposal (typed, ca. 150 words, with title): narrowing down your focus on a topic as much as you can. Your proposal should be the product of your reading of the Poetics, your own interests, and quite a bit of thought. DUE 5 NOVEMBER. Will be graded, handed back with suggestions, etc. May lead to a short conference.
 - **b) 1½- or 2-page outline summary, single-spaced (just like your article outlines, including a short paragraph of summary at the beginning). This is the product of your own research, and should show the fruits of some close work. DUE 19 NOVEMBER. Will be graded, handed back, etc. May lead to a short conference.
 - **c) The first 1½ pp. in draft form (typed, double-spaced): your introduction. DUE 1 DECEMBER, but I recommend that you get it to me a few days earlier, in a private conference.
 - **d) FINAL PAPER, 6-9 pp. (which by this time should be a surprise to nobody); must be in "INSTANT PAPER" FORMAT. DUE 10 DECEMBER. NO EXTENSIONS.

ASSIGNMENTS

NB: The White reading (from pp. 174-543) that corresponds to the listening assignment is always assumed, although not listed below.

- 10 Sep Listening
 IS: Piano Sonata in F-Sharp Minor (1903-04)
 Reading
 White: 19-31
- 15 Sep Listening
 IS: Symphony in E-Flat Major (Op. 1) (1905-07)
 IS: Fireworks (Op. 4) (1908)
- 17 Sep Listening
 IS: Zvezdoliki (Starface) (1911-12)
 Reading
 White: 32-50
 *Taruskin, Richard. "Russian Folk Melodies in The Rite of Spring."
 JAMS, 33 (1980), 501-43. OUTLINE DUE 24 SEPTEMBER.
- 22 Sep Listening
 IS: The Rite of Spring (1911-13)
- 24 Sep Listening
 IS: Le Rossignol (The Nightingale) (1908-09, 1913-14)
 Reading
 *Adorno, Theodor W. Philosophy of Modern Music. 1948 Trans. and
 publ. New York: Seabury, 1973. Pp. 145-65. Includes sections
 entitled: "Sacre and African Sculpture"; "Technical Elements in
 Sacre"; "Rhythm"; "Identification with the Collective";
 "Archaism, Modernism, Infantilism." Adorno is a celebrated
 Marxist critic and sociologist of music. In this book he claims
 that Schoenberg is praiseworthy and progressive ("he affirms the
 liberation of ever broader levels of musical material and the
 musical domination of nature which progresses towards the
 absolute"--p. 213. But Stravinsky is reactionary, destructive,
 regressive (as you will read). OUTLINE DUE 6 OCTOBER.
- 29 Sep Listening
 IS: Svadebka (The Wedding) (1914-17; 1917-21)
 Reading
 White: 51-71.

- 1 Oct Listening
IS: Histoire du soldat (The Soldier's Tale) (1918)
- 6 Oct Listening
IS: Pulcinella (1919-20)
- 8 Oct Listening
IS: Mavra (1921-22)
IS: Octet (1922-23)
Reading
White: 72-97
IS: "Some Ideas about My Octuor," in White: 574-77.
- 13 Oct Listening
IS: Oedipus Rex (1926-27)
Reading
*Mellers, Wilfrid. "Stravinsky's Oedipus as 20th-Century Hero."
Stravinsky: A New Appraisal of His Work. Ed. P. H. Lang.
New York: Norton, 1963. Pp. 34-46. OUTLINE DUE 20 OCTOBER.
- 15 Oct Listening
IS: Oedipus Rex (1926-27)
- 20 Oct Listening
IS: Apollon musagète (Apollo) (1927-28)
Reading
IS: Poetics of Music, Lectures 1 and 2 (begin during Fall Break)
- 22 Oct MIDTERM EXAMINATION
- 3 Nov No listening
Reading
IS: "A Warning." In White, 577-78.
IS: Poetics of Music, Lectures 3 and 4.
- 5 Nov Listening
IS: Persephone (1933-34)
Reading
White: 98-113
IS: Poetics of Music, Lectures 5 and 6.

- 10 Nov Listening
 IS: Symphony in C (1938-40)
Reading
 *Cone, Edward T. "The Uses of Convention: Stravinsky and His Models." In Stravinsky: A New Appraisal of His Work. Ed. P. H. Lang. New York: Norton, 1963. Pp. 21-33.
 OUTLINE DUE 19 NOVEMBER.
- 17 Nov Listening
 IS: Sonata for Two Pianos (1943-44)
 IS: Symphony in Three Movements (1942-45)
Reading
 White: 114-23
- 19 Nov Listening
 IS: Orpheus (1947)
Reading
 White: 124-30.
 *Craft, Robert. "'Dear Bob [sky]'" (Stravinsky's Letters to Robert Craft, 1944-49)." The Musical Quarterly, 65 (1979), 392-439.
 OUTLINE DUE 1 DECEMBER.
- 24 Nov Listening
 IS: Cantata (1951-52)
Reading
 White: 131-44
- 1 Dec Listening
 IS: Septet (1952-53)
 IS: Three Songs from William Shakespeare (1954)
 IS: In Memoriam Dylan Thomas (1954)
- 3 Dec Listening
 IS: Canticum Sacrum (1955)
 IS: Agon (1953-57)
- 8 Dec Listening
 IS: Threni (1957-58)

- 10 Dec Listening
IS: A Sermon, A Narrative and a Prayer (1960-61)
IS: The Flood (1961-62)
Reading
White: 145-59
- 15 Dec Listening
IS: Variations (Aldous Huxley in Memoriam) (1963-64)
IS: Introitus (T. S. Eliot in Memoriam) (1965)
IS: Requiem Canticles (1965-66)