



Abraham and Isaac / A Sacred Ballad for Baritone and Chamber Orchestra. Composed 2 August 1962 – 3 March 1963 (according to the sketches). First performance, 23 August 1964, Jerusalem. Conductor, Robert CRAFT. Published 1965, Boosey & Hawkes.

The work was composed on the text in Hebrew taken from the first Book of Moses, Chapter 22, verses 1–19. Originally titled *Cantata*, Stravinsky crossed this out in the first proof of the score and wrote instead: ‘Sacred Ballad / Dedicated to the people of the State of Israel’. In the printed score, there are three versions of the biblical text: in Hebrew, Roman alphabet transliteration, and English translation. Nevertheless, the work is to be performed in Hebrew only. According to Stravinsky, ‘the syllables, both as accentuation and timbre, are a precisely fixed and principal element of the music’ (SCW, 529). His discovery of Hebrew ‘as sound’ was perhaps stimulated by SCHOENBERG’S *De profundis*.

The work based on a biblical text was commissioned in January 1962 by the Israeli Government for The Israel Music Festival (see ISRAEL). Nevertheless, all preliminary negotiations were already conducted at the end of 1961 by Sir Isaiah Berlin, a leading Oxford philosopher and one of the Festival’s advisers abroad. He proposed two subjects from the Bible: the Seven Days of the Creation and the Sacrifice of Isaac. The composer chose the story of Abraham and Isaac, which provided a symbolic account of the origin of the Israeli nation (the theological meaning being the unconditional obedience to God and codification of the rejection of human sacrifices). Sir Isaiah read to Stravinsky the passages from the Bible in Hebrew, explaining their pronunciation, supplying a literal translation, and providing Roman alphabet transliteration.

According to the 1962 version of the contract, Stravinsky should have composed a work for choir, soloists and orchestra (20–30 minutes), but the 1963 contract allowed the submission of a composition ‘at the composer’s own discretion’ (15–30 minutes) (PSS). Stravinsky’s fee was \$15,000.

The work was premièred on 23 August 1964 in Jerusalem, with Ephraim Biran (baritone) and musicians from the Kol Israel Symphony Orchestra and the Haifa City Symphony Orchestra directed by Craft. The concert was repeated the next day in Caesarea. The first European performance came on 22 September 1964 at the Berliner Festwochen with Dietrich Fischer-Dieskau as soloist.

Theodor Kollek asked Stravinsky in his letter (30 March 1965) ‘to give the manuscript as a gift to the State of Israel’. Stravinsky replied: ‘The enclosed manuscript on transparent paper of my *Abraham and Isaac* full score is my

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answer to it' (15 July 1965). Today the autograph is located at the Hebrew University of Jerusalem, whilst a copy and the sketches are in the PSS.

The work is based on a TWELVE-NOTE row (F-F \sharp -E-D-D \sharp -B-A-G-G \sharp -A \sharp -C-C \sharp), elaborated into two hexachordal rotational arrays (ALPHA, BETA). This technique follows KRENEK's method of rotation together with transposition in his *THRENI*. Among the sketches in the PSS is Stravinsky's original serial chart (the permutations are transposed in such a way that the first pitch of the original hexachord was retained for each permutation).

Example 1 Abraham and Isaac: Stravinsky's serial chart (PSS).

α O β β R α

I RI

The work begins with G, the eighth note of the row. (That misled some researchers, and they erroneously considered the row G-G♯-A♯-C-C♯-A-B-D♯-D-E-F♯-F as a basic form.)

Stravinsky himself described the structure of the work: 'There are five parts distinguished by changes of tempo and performed without interruption; and nineteen verses comprising ten musical units' (White suggests subdividing it into seven sections – SCW, 530). Stravinsky also writes in his note: 'my setting does not impersonate the protagonist but tells the whole story through the baritone-narrator, underlining a change of speaker by change in dynamics'. In the expressive declamatory vocal line (in the ballad spirit), partly narrative and syllabic, partly melismatic, one can observe the influence of Hebrew cantillations.

TATIANA BARANOVA MONIGHETTI

Abravanel, Maurice (born Salonika (Thessaloniki), 6 January 1903; died Salt Lake City, 22 September 1993). Naturalised American conductor. He studied composition with Kurt WEILL and they remained close. Abravanel conducted the PARIS première of Weill's *Mahagonny-Songspiel* in 1932 and met Stravinsky on that occasion. He moved to America in 1936, and in 1944 conducted the first performances of SCÈNES DE BALLET as part of Billy Rose's revue *The Seven Lively Arts*. It was a fraught experience, with pressure from Rose for cuts and rescoring. Abravanel resisted changes to the scoring, but agreed to cuts (as did a reluctant Stravinsky). Abravanel was chief conductor of the Utah Symphony (1947–79), and with Utah forces he recorded SYMPHONY OF PSALMS, APOLLO, the CONCERTO IN D FOR VIOLIN AND ORCHESTRA (with Tossy Spivakovsky) and BACH–Stravinsky, 'Vom Himmel hoch'.

NIGEL SIMEONE

Adorno, Theodor Wiesengrund (born Frankfurt am Main, 11 September 1903; died Visp, Switzerland, 6 August 1969). German, Frankfurt-School philosopher, sociologist and musicologist. A thinker of profound originality and insight, as well as a composer of merit, who studied with Alban BERG and participated in the life of the SCHOENBERG circle in Vienna from 1925. His writings on music are inherently philosophical and are marked by the integration of technical knowledge and a penetrating critical analysis of the significance of modern music from a dialectical perspective.

In the early essay 'Zur gesellschaftlichen Lage der Musik' (1932), Stravinsky's music is given some credit as being dialectical in its relation to society and as resisting commodification in its 'objectivism' and 'surrealism'. The use of FOLK MUSIC for ideological purposes by both fascist and communist regimes sustained Adorno in the conviction that the folkloric and primitivistic elements in Stravinsky's music were symptomatic of a reactionary conservatism, concealing the true state of societal relations within modernity. He was persuaded furthermore of a connection in the 1920s and 1930s linking fascism with 'objectivism' in art, including NEO-CLASSICISM.

While the opposition of Stravinsky and Schoenberg was already significant for Adorno by the mid-1920s, this found its strongest statement in the *Philosophy of New Music* (1949) where the essay 'Stravinsky and the Restoration' (1948) is set in dialectical opposition to the companion essay 'Schoenberg and Progress' (1940–1). For Adorno, all artworks, including musical compositions, contain within themselves in sedimented form truth

AFANASYEV, ALEXANDER (NIKOLAYEVICH)

content that is revelatory of the society in which they are produced, and this is the basis of the analysis in the *Philosophy*.

Adorno compares Stravinsky's pre-World War I music unfavourably to Schoenberg's free atonal works, which later became Adorno's musical ideal in preference to the constraints of the German composer's TWELVE-NOTE works. Beyond musical preference, the music of Stravinsky and Schoenberg is set out as symptomatic of two powerful political oppositions, but where Adorno finds a truthfulness in Schoenbergian dodecaphony as reflective of the various totalitarianisms of the era, aspects of Stravinsky's works are highlighted as harbouring elements of fascism, a particularly uncomfortable parallel given the Russian composer's admiration for MUSSOLINI.

While Schoenberg's music is read as 'an intensification of the survival of the expressive Subject', Stravinsky's continues and exemplifies the Subject's capitulation (Paddison 1993, 256). For Adorno, Stravinsky's *The SOLDIER'S TALE* illuminates his entire production while featuring a cornucopia of schizophrenic mechanisms, *pace* psychoanalysis, including regression, depersonalisation and alienation (Adorno 2006, 130).

In the essay 'Stravinsky: Ein dialektisches Bild' (1962), Adorno revised his position again, granting once more that the Russian was indeed a dialectical composer and radical on the basis of the surrealist elements within his music, and his engagement with the music of the past was now recognised as aligning him more with MAHLER than to either WAGNER or DEBUSSY. While remaining wary of the 'detached objectivity' of Stravinsky's music, he nevertheless recognised within it "a moment of truth" in the way in which the composer manipulates the debris of a culturally exhausted and disintegrating material' (Paddison 1993, 269–70).

EDWARD CAMPBELL

Theodor W. Adorno, *Philosophy of New Music*, trans., ed. and with an Introduction by Robert Hullot-Kentor (Minneapolis and London: University of Minnesota Press, 2006).
 Max Paddison, *Adorno's Aesthetics of Music* (Cambridge University Press, 1993).

Afanasyev, Alexander (Nikolayevich) (born Boguchar, 11 July 1826; died Moscow, 23 October 1871). Russian ethnographer, so popular that his collection of folk tales became the Russian equivalent to the tales of the Brothers Grimm. Stravinsky drew extensively on his work during his Swiss years. His *Russian Folk Tales* were a text source (though not always the sole one) for *Pribaoutki*, *Berceuses du chat*, *Three Children's Tales*, *RENARD*, *The SOLDIER'S TALE* and *Les NOCES*, while there is evidence of some influence on the text of *How the Mushrooms Prepared for War* too. At the same time, they were among FOKINE's sources for the scenario of *The FIREBIRD*. Finally, the folklore described in *The Slavs' Poetic Outlook on Nature* was in all likelihood one of the main literary sources for the scenario of *The RITE OF SPRING*.

KATERINA LEVIDOU

Agon, BALLET for twelve dancers. Composed 1953–7. First performance, 17 June 1957 (concert performance), LOS ANGELES; staged 1 December 1957, New York (CHOREOGRAPHY by George BALANCHINE). Published 1957, Boosey & Hawkes. 'Dedicated to Lincoln Kirstein and George Balanchine'.

Following the première of *ORPHEUS* in 1948, Lincoln KIRSTEIN, co-founder with George Balanchine of the NEW YORK CITY BALLET, suggested to Stravinsky

that he should write a ballet that would constitute 'a third act' after *APOLLO* (1927–8) and *Orpheus* (SSC, I, 271). Kirstein proposed various subjects, all of which Stravinsky rejected, but on 31 August 1953 he communicated an idea from Balanchine for a 'competition before the gods' whom 'the dancers re-animate . . . by a series of historic dances': 'It is as if time called the tune, and the dances which began quite simply in the sixteenth century took fire in the twentieth and exploded' (SSC, I, 287). With the same letter, Kirstein sent Stravinsky the recent edition of François de Lauze's *Apologie de la danse* (1623), translated with commentary by Joan Wildeblood and additional musical examples from Marin Mersenne's *Harmonie universelle* (1636) (London, 1952).

Having decided not to have a plot, Stravinsky began the composition of the ballet in October 1953 but did not get beyond a draft for the fanfare of the *Pas-de-Quatre* and a few sketches for the *Double Pas-de-Quatre* before interrupting work on the score to compose *IN MEMORIAM DYLAN THOMAS* (1954). Balanchine and Stravinsky established the structural plan of the ballet in July–August 1954, by which time Stravinsky chose the title *Agon* ('Contest', SSC, I, 289). The first six dances up to the First *Pas-de-Trois* Coda as well as the *Prelude*, which comprise half the music of *Agon*, were completed between August and December 1954, but then Stravinsky interrupted work on the ballet again, this time for over a year taken up by, among other things, the commission of *CANTICUM SACRUM* (1955). He resumed work on *Agon* with the *Bransle* movements in April 1956, completing the final score on 27 April 1957.

Agon features a heterogeneous compilation of materials, ranging from the types of chromatically enriched diatonic texture familiar from Stravinsky's earlier neo-classical works and partially or fully serial, non-dodecaphonic counterpoint similar to that in his more recent compositions, to fully *TWELVE-NOTE* serial structures (see Table 1). This diversity of technique and style in a single work is unique in Stravinsky's output and has fired the imagination of commentators over the years. (Luciano Berio, for instance, characterised *Agon* as 'the hyper-intelligent parable of a "short history of music" that performs a lucid, but tragic autopsy on itself under the pretext of a game': 1985, 65.) As Susannah Tucker has shown in her analysis of the sketches for *Agon*, the incorporation of different compositional techniques was part and parcel of the initial concept of the ballet and not a by-product of the long interruptions during its genesis. Stravinsky did not, as several authors have claimed, revise some of the earlier movements in 1956 to align them with the serial procedures in the later movements, but employed serial techniques right away in certain of the earlier dances that he completed between August and December 1954.

As laid out in Balanchine and Stravinsky's original plan, the outer sections I and III engage the twelve dancers cumulatively, while each of the three sets of dances that constitute the longer central section II is for a smaller ensemble of three or two dancers respectively (see Table 1). These groups of dances in section II follow the traditional classical ballet format, with the *Prelude* and *Interludes* that precede them being choreographed for the entire trio or duo. Demonstrable influences from Stravinsky's reading of the de Lauze / Mersenne edition include the trumpet canon in the *Bransle Simple*, apparently inspired by an engraving in the treatise showing two trumpeters, as well as the short-short-long-long castanet ostinato rhythm in the *Bransle Gay* and the complex

AGON

rhythms of the Bransle Double, which were modelled on patterns described in the manual (Tucker 1992, 166–7).

The serial movements of *Agon* offer a synopsis of Stravinsky's path to twelve-note composition. The Double Pas-de-Quatre and Triple Pas-de-Quatre combine non-dodecaphonic series (i.e. series with fewer than twelve different pitch classes) with non-serial material. The First Pas-de-Trois Coda features the first use of a twelve-note row in Stravinsky's oeuvre, joined by non-serial material (mostly in the solo violin double-stop motions). On the other hand, most of the movements composed in 1956–7 are fully serial, i.e. they contain very little non-serial material, using either non-dodecaphonic or twelve-note series. At the end of Four Trios, a diatonic chord repeated in the horns emerges from the serial structure, leading back to the diatonic world of the ballet's opening.

Agon uses a large orchestra with triple winds (four horns and four trumpets) and including harp, mandolin, piano and xylophone, which for the most part is broken down into smaller ensembles characteristic of individual dances. While no movement uses the full orchestra, larger ensembles are featured in section I, the Prelude and Interludes, and the final Coda.

CHRISTOPH NEIDHÖFER

Table 1 *Agon*, Outline

Sections	Movements	Pitch material	Dancers	
			male	female
I	Pas-de-Quatre	diatonic/modal with some chromaticism	4	
	Double Pas-de-Quatre	chromatic, partially serial (non-dodecaphonic) in second half		8
	Triple Pas-de-Quatre	partially serial (non-dodecaphonic)	4	+ 8
II	Prelude	polytonal	1	+ 2
	First Pas-de-Trois			
	Saraband-Step	tonal with chromaticism	1	
	Gaillarde	tonal/polytonal		2
	Coda	partially 12-note serial, first use of a 12-note row in Stravinsky's oeuvre	1	+ 2
	Interlude	polytonal (same as Prelude with added material)	2	+ 1
	Second Pas-de-Trois			
	Bransle Simple	fully serial (non-dodecaphonic)	2	

AKIMENKO, FYODOR (STEPANOVICH)

Table 1 (cont.)

Sections	Movements	Pitch material	Dancers	
			male	female
	Bransle Gay	fully serial (non-dodecaphonic)		1
	Bransle Double	fully serial (12-note)	2	+ 1
	Interlude	polytonal (same as first Interlude with added material)	1	+ 1
	Pas-de-Deux			
	Adagio	begins with a 12-note row, otherwise non-dodecaphonic serial	1	+ 1
	Più mosso	non-dodecaphonic serial	1	
	L'istesso tempo	non-dodecaphonic serial		1
	L'istesso tempo	non-dodecaphonic serial	1	
	Coda	non-dodecaphonic serial	1	+ 1
III	Four Duos	12-note serial	4 × (1	+ 1)
	Four Trios	12-note serial	4 × (1	+ 2)
	Coda	same as opening Pas-de-Quatre with minor changes and starting with a fuller chord	4	+ 8

Luciano Berio, *Two Interviews with Rossana Dalmonte and Bálint András Varga*, trans. and ed. David Osmond-Smith (London: Marion Boyars, 1985).

Stephanie Jordan, *Stravinsky Dances: Re-visions Across a Century* (Alton, Hampshire: Dance Books, 2007).

Charles M. Joseph, *Stravinsky's Ballets* (New Haven and London: Yale University Press, 2011).

Julia Randel, 'Dancing with Stravinsky: Balanchine, Agon, Movements for Piano and Orchestra, and the language of classical ballet' (Ph.D. dissertation, Harvard University, 2004).

Susannah Tucker, 'Stravinsky and His Sketches: The Composing of Agon and Other Serial Works of the 1950s' (D.Phil. dissertation, University of Oxford, 1992).

Akimenko, Fyodor (Stepanovich) (born Kharkov, 8/20 February 1876; died Paris, 3 January 1945). Ukrainian composer and pianist. A former pupil of RIMSKY-KORSAKOV'S at the ST PETERSBURG CONSERVATORY, he gave Igor Stravinsky his first harmony lesson (according to Stravinsky's account to TIMOFEYEV) in the summer of 1901. In November, Stravinsky began regular weekly lessons with Akimenko – almost certainly following Rimsky-Korsakov's *Practical Course in Harmony* – costing his father, Fyodor STRAVINSKY, 1 rouble 50 per session. Stravinsky remembered Akimenko as 'a composer of some originality' (SCRIABIN looked upon his music with some favour), but found his teaching 'unsympathetic', ceasing lessons in February. In 1903, Akimenko moved to Nice where he made a living as a pianist, making several visits to Paris where

AMERICAN BALLET, THE

he published some music; Stravinsky, arriving in Paris for *The FIREBIRD*, was 'surprised' by several French musicians asking about Akimenko. (DIAGHILEV briefly toyed with the idea of commissioning a ballet from Akimenko, but wrote to BENOIS: 'On closer acquaintance we didn't take to Akimenko – bread and milk, silly and provincial'.)

DANIEL JAFFÉ

American Ballet, The. Ballet company. The American Ballet was the earliest of the George BALANCHINE–Lincoln KIRSTEIN precursors to the NEW YORK CITY BALLET. It grew out of the School of American Ballet (opened 1933), and between 1935 and 1938 was the resident company of the Metropolitan Opera House, New York. In 1937, it staged a Stravinsky Festival for which Stravinsky conducted all performances; *JEU DE CARTES* was an original commission premièred at the Festival. The company parted ways with the Met. in 1938 and disbanded, though it was briefly reformed as the hybrid American Ballet Caravan in 1941.

SOPHIE REDFERN

Ančerl, Karel (born Tučapy, Bohemia, 11 April 1908; died Toronto, Canada, 3 July 1973). Czech conductor. Ančerl studied conducting with Václav TALICH and Hermann SCHERCHEN. In 1931, he was Scherchen's assistant for the première of Hába's opera *The Mother* in Munich and probably assisted Scherchen for *OEDIPUS REX* the same year. On 10 May 1935, Ančerl conducted the Czech première of *The SOLDIER'S TALE*. He was imprisoned in Theresienstadt in 1942 and sent to Auschwitz in 1944, where his wife and son perished. On 7 April 1948, Ančerl conducted the Czech première of *Oedipus Rex*. In 1950, he became chief conductor of the Czech Philharmonic. Between 1962 and 1967, he recorded *PETRUSHKA*, the *CONCERTO IN D FOR VIOLIN AND ORCHESTRA* (twice, with Ida Haendel and Wolfgang Schneiderhan), *The RITE OF SPRING*, *LES NOCES*, *Oedipus Rex*, *SYMPHONY OF PSALMS*, *MASS* and *CANTATA*.

NIGEL SIMEONE

Andreae, Volkmar (born Bern, 5 July 1879; died Zurich, 18 June 1962). Swiss conductor and composer. From 1906 until 1949, Andreae was chief conductor of the Tonhalle Orchestra in Zurich and also served as director of the Zurich Conservatory (1914–39). At the Tonhalle, he conducted the *CONCERTO FOR PIANO AND WIND INSTRUMENTS* with Stravinsky as the soloist in November 1925, and on 14 October 1929 he conducted an all-Stravinsky programme including *CAPRICCIO* (with Stravinsky as the soloist) and the first complete performance in Switzerland of *The RITE OF SPRING*.

NIGEL SIMEONE

Ansermet, Ernest (born Vevey, 11 November 1883; died Geneva, 20 February 1969). Swiss conductor. Ansermet studied mathematics at Lausanne University and taught there until 1909. He then decided to make music his career, studying composition with Ernest Bloch and taking advice about conducting from Nikisch and Weingartner. From 1910 onwards, he conducted in Lausanne and Montreux, and first met Stravinsky in 1911 or 1912; the composer recalled: 'his appearance – the beard – startled me: he was like an apparition of the Charlatan in *Petrushka*' (T&C, 229). On 2 April 1914, Ansermet gave the first performance outside Russia of Stravinsky's *SYMPHONY IN E♭ MAJOR* with the Kursaal orchestra in Montreux, and it was on Stravinsky's recommendation that he was appointed chief conductor of the *BALLETS RUSSES* in

1915. He went on tour with the company to the UNITED STATES in 1916 (making his first recordings there with the Ballets Russes orchestra) and conducted the first performance of DIAGHILEV's ballet version of FIREWORKS at the Teatro Costanzi, Rome, on 12 April 1917. In 1918, Ansermet founded the Orchestre de la Suisse Romande (OSR), serving as its chief conductor for half a century.

Between 1918 and 1930, Ansermet conducted an extraordinary series of Stravinsky premières – more than any other conductor – including *The SOLDIER'S TALE* (Lausanne, 28 September 1918, and first performance of the Concert Suite, on 20 June 1920 at the Wigmore Hall in London), *The FIREBIRD Suite* (Geneva, 12 April 1919; Stravinsky dedicated it to Ansermet and the OSR), *The SONG OF THE NIGHTINGALE* (Geneva, 6 December 1919), *PULCINELLA* (Paris, 15 May 1920), the ballet version of *The Song of the Nightingale* (Paris, 18 May 1920, with sets by Matisse), *RENARD* (Paris, 18 May 1922), *LES NOCES* (Paris, 23 June 1923), the *CAPRICCIO* (Paris, 6 December 1929, with Stravinsky as the soloist) and the *SYMPHONY OF PSALMS* (Brussels, 13 December 1930, six days before KOUSSEVITZKY gave the American première of the work he had commissioned).

When Ansermet asked Stravinsky to agree to cuts in *JEU DE CARTES* in 1937, the furious composer refused: 'I have never said to you: take my score and do with it what you wish.' The didactic Ansermet made matters worse by justifying himself on musical grounds, leading Stravinsky to write to Ludwig Strecker at Schott about the conductor's 'strange megalomania'. The result was a rift in their friendship that was to last many years, though there was a reconciliation of sorts in 1966.

In 1948 Ansermet conducted the first performance of the *MASS* at La Scala, Milan, but he was unsympathetic to the direction Stravinsky's music took in the 1950s, deploring its 'sterile formalism'. Despite this, he continued his energetic advocacy of Stravinsky's earlier music until the end of his life, documented in the extensive series of recordings he made for Decca between 1946 and 1968, mostly with the OSR, including many of the works he had conducted at their premières.

NIGEL SIMEONE

CASIII

Antheil, George (born Trenton, New Jersey, 8 July 1900; died New York City, 12 February 1959). An American composer, known for his avant-garde music and inventions. His *Ballet mécanique* has a rhythmic drive and energy that brings it close to the Russian composer's *LES NOCES* and his earlier *The RITE OF SPRING*. Stravinsky and Antheil shared an interest in expanding the resources of the orchestra, using non-traditional ensembles and stretching the limits of instrumental capacity: for example, the challenging bassoon solo in the upper register at the beginning of Stravinsky's *Rite* and Antheil's inventions of new musical equipment.

The quasi-mechanical possibilities within music appealed to Stravinsky; his interest, for example, in the mechanical piano which, as Cross suggests, was 'a catalyst to many contemporaries' (Cross, 1998, 12). Antheil's capacity to develop repetition and ostinato by quasi-mechanical means was, nevertheless, far in excess of what Stravinsky had produced in *The Rite* and elsewhere, without resulting in composition of equal quality.

ANTHEM ('THE DOVE DESCENDING')

Travelling to Europe in 1922, Antheil gave a piano recital at the Wigmore Hall, in London, including works by DEBUSSY and Stravinsky, and he first met Stravinsky in Berlin that same year. While Antheil declined Stravinsky's invitation for him to move to PARIS and put on a concert there, he nevertheless arrived in the French capital in 1923 and was present at the première of *Les Noces*. Walsh suggests that, while Antheil's 'Americanness' was the primary source of his appeal to the Russian composer, Stravinsky was also impressed by his energy and knowledge of new music, but above all by his pianism, telling the young American 'you play my music exactly as I wish it to be played' (SCS, 359). Going beyond Antheil's self-promotion, Walsh suggests that Stravinsky was primarily interested in using Antheil's agent, and to this end he strove to endure his many 'irritations'.

Antheil admired Stravinsky greatly and related to friends that the Russian composer likewise supported his work. This was reportedly the source of the rift in their brief relationship. However, as White notes (SCW), Stravinsky invited Antheil to a concert he was giving in Hollywood in 1941.

HELEN JULIA MINORS

Jonathan Cross, *The Stravinsky Legacy* (Cambridge University Press, 1998).

Jonathan Cross (ed.), *The Cambridge Companion to Stravinsky* (Cambridge University Press, 2003).

Anthem ('The Dove Descending'). Composed 1961–2. First performance, 19 February 1962, LOS ANGELES. Conductor, Robert CRAFT. Published 1962, Boosey & Hawkes.

This work for four-part choir, lasting just over 2 minutes, was written in January 1962 as a result of Stravinsky's having been invited by Cambridge University Press to compose a hymn for a new English hymnal. T. S. ELIOT suggested the text, which is Part IV of 'Little Gidding', the last of his *Four Quartets*, and Stravinsky dedicated the resulting setting to him. It was first performed on one of the Monday Evening Concerts in Los Angeles on 19 February 1962.

As the title indicates, this is not a hymn. It is also not a canon, as Roman Vlad has described it, either melodically or rhythmically. The poem is in two stanzas, each consisting of a Sicilian quintain plus a couplet (*ababacc*). However, Stravinsky does not divide the stanzas in this way, but rather into two sections, of four and three lines, the first for two voices, the second for all four. The second stanza is essentially a repetition of the first, though the first section (*abab*) is heard here as a variation or development, consisting of three rather than five rows and moving for the most part in quavers in an almost entirely syllabic setting of the text, whereas in the first stanza this section moved mostly in crotchets with some melismas. The second section is repeated exactly.

The piece is based on a TWELVE-NOTE row, of which only the untransposed prime, inversion and retrograde, and the retrograde inversion at the tritone transposition are used.

KATHRYN PUFFETT

Apaches, The. *Les Apaches* was an informal group of artists that formed in PARIS around 1900 to discuss new music, to share new ideas and sources, and to consider how better to represent new developments in the arts, supporting première