

## The Cambridge Stravinsky Encyclopedia

Igor Stravinsky is one of a small number of early modernist composers whose music epitomises the stylistic crisis of twentieth-century music, from the Russian nationalist heritage of the early works, to the neo-classical works which anticipate the stylistic diversity of the contemporary musical scene in the early twenty-first century and the integration of serial techniques during his final period. With entries written by more than sixty international contributors from Russian, European and American traditions, *The Cambridge Stravinsky Encyclopedia* presents multiple perspectives on the life, works, writings and aesthetic relationships of this multi-faceted creative artist. This important resource explores Stravinsky's relationships with virtually all the major artistic figures of his time – painters, dramatists, choreographers and producers, as well as musicians – and brings together fresh insights into the life and work of one of the twentieth century's greatest composers.

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## Editors' Preface

Although there have been acclaimed volumes on such leading eighteenth- and nineteenth-century composers as Handel, Mozart, Berlioz, Verdi and Wagner, an encyclopedia devoted to a twentieth-century composer is a new initiative for Cambridge University Press. Igor Stravinsky is one of a small number of early modernist composers whose music epitomises the stylistic crisis of twentieth-century music, and indeed of the arts in general during the last century. In a creative span of some seven decades, he witnessed at first hand the slow decay of the opulent world of post-Wagnerian Romanticism, the advent of serialism, and, finally, the beginning of the era of stylistic pluralism which marked the last three decades of the twentieth century. Indeed, these developments find a parallel in Stravinsky's own evolution, starting from the Russian nationalist heritage of the early works, a world which is irretrievably shattered in the dissonances and rhythmic innovations of *The Rite of Spring*, the seismic shock of which continues to resonate to this day. The subsequent neo-classical works anticipate the stylistic diversity of the contemporary musical scene, the composer's multi-faceted artistic personality finding expression in the adoption of a dazzling and at times bewildering range of identities, culminating in his attempts to integrate serial techniques into a personal style during the final period. Whilst avoiding making exaggerated claims for Stravinsky's artistic legacy, it can be stated with confidence that his position in the history of Western art music is such that he is widely recognised as one of the most imposing musical personalities of his time, and, as such, comparable to Monteverdi, Bach, Beethoven and Wagner.

While it is as a composer that Stravinsky left an indelible mark on the music of the twentieth century, he had two other careers, as writer and performer. Active as both pianist and conductor over many decades, he not only gave the first performances of many of his own works, but in addition left a recorded legacy of considerable historical significance, to the extent that Stravinsky's performances serve as indispensable references for any performer seeking to gain interpretive insights into the music. The composer's writings offer a somewhat more ambiguous legacy. Whilst they cannot be compared in quality or volume with that of the great composer/writers of the previous century already featured in this series – Berlioz and Wagner – they are important sources of information about the composer's life and times. As well as giving trenchant expression to his own views, the writings offer insights into a whole range of his contemporaries across the artistic spectrum and were frequently quoted at face value during the composer's lifetime. It is only in recent years that scholarly research has resulted in a more nuanced view of their status as vehicles for the composer's thoughts.

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EDITORS' PREFACE

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Stravinsky founded no school of composition and did little formal teaching; however, his influence was enormous, and he exercised a spell over, in turn, his Russian, Parisian and American contemporaries. Indeed, to this day, major living composers acknowledge his importance, and his influence continues to resonate half a century after his death in 1971. During his lifetime, the seemingly unpredictable changes of style provoked considerable controversy, and a critically contentious atmosphere remained, long after many of his works had been accepted as classics of the twentieth century. It is indeed remarkable that the composer of *The Rite of Spring*, the work which produced the most violent audience reaction of any twentieth-century work, was some three decades later being dismissed by the postwar Parisian avant-garde as an irrelevant figure. Only with the perspective of time has the underlying unity and consistency of Stravinsky's oeuvre become increasingly apparent.

The editors of the *Cambridge Stravinsky Encyclopedia* were aware from the outset of the range of critical responses which Stravinsky's music continues to attract, and, moreover, of the distinctive musicological backgrounds in each of the geographical areas in which Stravinsky lived and worked. Hence our desire to involve a wide range of contributors, representing successively Russian, European and American traditions. If this has led to a degree of overlap between entries, and indeed to occasional inconsistency between individual contributors, we have chosen to allow these to remain, in the belief that a pluralistic approach to a figure of such universality is wholly appropriate, and in the end offers the possibility of a richer perspective on this complex artist. It would be beyond the scope of any single-volume reference book to cover every aspect of the composer and the *Cambridge Stravinsky Encyclopedia* makes no attempt to pursue a comprehensive treatment of all the elements which coalesce into producing such a multi-faceted creative artist – to do so would require a study many times longer than the current one. Stravinsky's range of contacts during his career was enormous: indeed, he was personally acquainted with virtually all the major artistic figures of his lifetime – not only musicians, but painters, dramatists, choreographers and producers. Whilst remaining conscious of the *Encyclopedia's* primary role as a point of reference, the editors have taken the decision to limit the number of short entries on comparatively peripheral figures in Stravinsky's career in order to allow for extended entries on individual works and on those key figures who played a major role in his artistic development. Thus, our intention is to bring together in accessible form a series of concentrated studies in which multiple aspects of Stravinsky's work are examined both within a biographical and historical framework, and in the context of current scholarship. In so doing, it is our hope that readers will benefit from what is undoubtedly a fresh approach to the life and work of one of the greatest composers of the twentieth century.

## Acknowledgements

It was in 2014 that Vicki Cooper at Cambridge University Press suggested that we edit an Encyclopedia devoted to Igor Stravinsky. We are grateful to her for her confidence in us, and for her encouragement during the early stages of the project. We are equally grateful to her successor, Kate Brett, and assistant, Eilidh Burrett, who have likewise supported us and given invaluable advice throughout the production of the volume. We would also like to thank our Content Managers at the University Press, Sharon McCann and Sarah Lambert; our copy-editor, Leigh Mueller; and Project Management Executive Sudarsan Siddarthan at Integra Software Services.

We would like to thank all the authors, not only for their distinguished contributions but also for their willingness to respond to requests for alterations and clarification, especially in the case of those authors writing in English as a second language. It would have been impossible for us to produce a volume devoted to such a vast subject without the advice of various specialist colleagues, and we are particularly grateful to Maureen Carr, Valérie Dufour, Charles Joseph and Arnold Whittall. Stephen Walsh, although unable to contribute to the volume, allowed us to consult him on several occasions, and generously offered us the benefit of his peerless knowledge of Stravinsky's life and music. Sadly, two of the originally contracted authors, Ken Gloag and Stuart Campbell, passed away before they were able to complete their texts: we wish to acknowledge their interest in the project, and we are especially grateful to Stuart Campbell for his advice, particularly in the specialist area of Russian transliteration. Christopher Murray was responsible for translating some of the entries from the original French, and we thank him for this work.

Additionally, the editors wish to thank the Paul Sacher Foundation Basel for permission to make reference to original material in its Stravinsky Collection. The curator of the collection, Heidi Zimmermann, dealt with numerous queries with patience and good humour, and offered information about the manuscript sources which was crucial to several entries. Felix Meyer, Director of the Foundation, not only contributed the entry on the Foundation itself, but was a constant source of wisdom and support throughout the project.

Finally, many scholars who have contributed to this volume spent time in Basel as guests at the Metzger family home, and we wish to express our appreciation and thanks to Martin and Ingrid Metzger for their hospitality extending over a period of several decades.

## Abbreviations

ASS	Robert Craft, <i>A Stravinsky Scrapbook 1940–1971</i> (London: Thames and Hudson, 1983).
Auto	Igor Stravinsky, <i>Stravinsky: An Autobiography</i> (New York: Simon and Schuster, 1936).
CASIII	Claude Tappolet (ed.), <i>Correspondance Ansermet–Stravinsky (1914–1967)</i> , vol. III (Geneva: Georg, 1992).
Conv	Igor Stravinsky and Robert Craft, <i>Conversations with Igor Stravinsky</i> (London: Faber and Faber, 1959).
DB	Robert Craft (ed.), <i>Dearest Bubushkin: The Correspondence of Vera and Igor Stravinsky, 1921–1954, with Excerpts from Vera Stravinsky's Diaries, 1922–1971</i> , trans. Lucia Davidova (London: Thames and Hudson, 1985).
Dial	Igor Stravinsky and Robert Craft, <i>Dialogues and a Diary</i> (London: Faber and Faber, 1968).
Expo	Igor Stravinsky and Robert Craft, <i>Expositions and Developments</i> (London: Faber and Faber, 1962).
ISPS	Viktor Varunts (ed.), <i>I. Stravinsky: Publitsist i sobesednik</i> (Moscow: Sovetskiy Kompozitor, 1988).
IVSPA	Vera Stravinsky, Rita McCaffrey and Robert Craft, <i>Igor and Vera Stravinsky: A Photograph Album, 1921 to 1971</i> (London: Thames and Hudson, 1982).
M&C	Igor Stravinsky and Robert Craft, <i>Memories and Commentaries: New One-volume Edition</i> (London: Faber and Faber, 2002).
Mem	Igor Stravinsky and Robert Craft, <i>Memories and Commentaries</i> (London: Faber and Faber, 1960).
Poet	Igor Stravinsky, <i>Poetics of Music in the Form of Six Lessons</i> , trans. Arthur Knodel and Ingolf Dahl (Cambridge, Mass.: Harvard University Press, 1947).
PRK	Viktor Varunts (ed.), <i>I. F. Stravinsky: Peregiska s russkimi korrespondentami. Materiali k biografii</i> , 3 vols. (Moscow: Kompozitor, 1997, 2000, 2003).
PSS	Paul Sacher Stiftung
SB	K. Yu. Stravinskaya, <i>O. I. F. Stravinskom i evo blizkikh</i> (Leningrad: Muzika, 1978).
SCF (72)	Robert Craft, <i>Stravinsky: The Chronicle of a Friendship 1948–1971</i> (London: Gollancz, 1972).

## LIST OF ABBREVIATIONS

SCF (94)	Robert Craft, <i>Stravinsky: The Chronicle of a Friendship: Revised and Expanded Edition</i> (Nashville and London: Vanderbilt University Press, 1994).
SCS	Stephen Walsh, <i>Stravinsky, A Creative Spring: Russia and France 1882–1934</i> (New York: Knopf, 1999; London: Jonathan Cape, 2000).
SCW	Eric Walter White, <i>Stravinsky: The Composer and his Works</i> , 2nd edn (London and Boston: Faber and Faber, 1979).
Sfam	Theodore and Denise Strawinsky, <i>Stravinsky: A Family Chronicle 1906–1940</i> , trans. Stephen Walsh (London: Schirmer, 2004); edited translation of T. and D. Strawinsky, <i>Au cœur du foyer</i> (Bourg-la-Reine: Zurfluh, 1998), which in turn incorporated a revised text from Theodore Strawinsky, <i>Catherine &amp; Igor Stravinsky: A Family Album</i> (London: Boosey & Hawkes, 1973).
SHW	Tamara Levitz (ed.), <i>Stravinsky and His World</i> (Princeton University Press, 2013).
SPD	Vera Stravinsky and Robert Craft, <i>Stravinsky in Pictures and Documents</i> (New York: Simon and Schuster, 1978).
SRT	Richard Taruskin, <i>Stravinsky and the Russian Traditions: A Biography of the Works through Mavra</i> , 2 vols. (Berkeley: University of California Press, 1996).
SSC, I, II, III	Robert Craft (ed.), <i>Stravinsky: Selected Correspondence</i> , 3 vols. (London: Faber and Faber, 1982, 1984, 1985).
SSE	Stephen Walsh, <i>Stravinsky, The Second Exile: France and America 1934–1971</i> (New York: Knopf, 2006; London: Jonathan Cape, 2006).
T&C	Igor Stravinsky, <i>Themes and Conclusions</i> (London: Faber and Faber, 1972)
T&E	Igor Stravinsky and Robert Craft, <i>Themes and Episodes</i> (New York: Knopf, 1967).

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