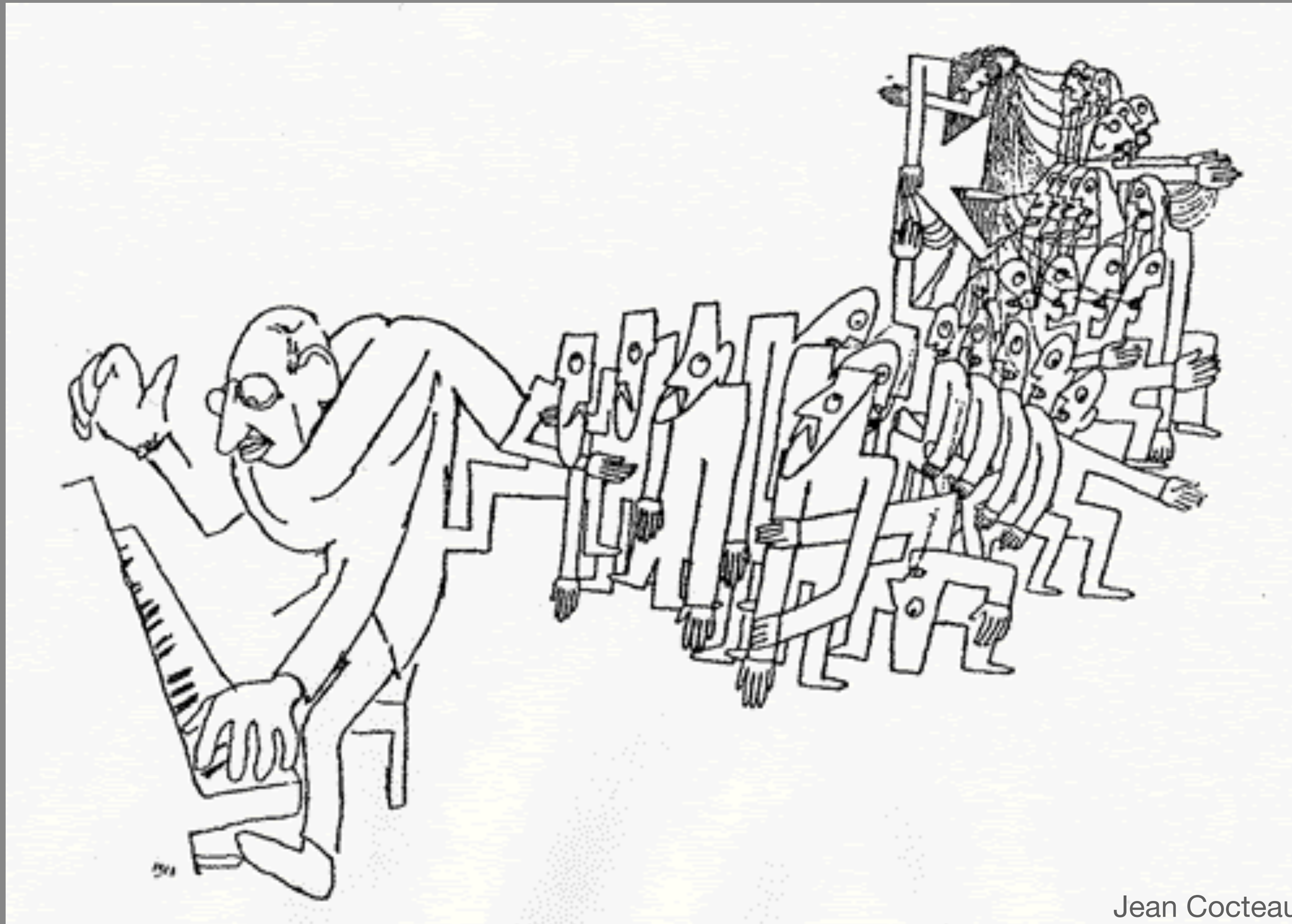
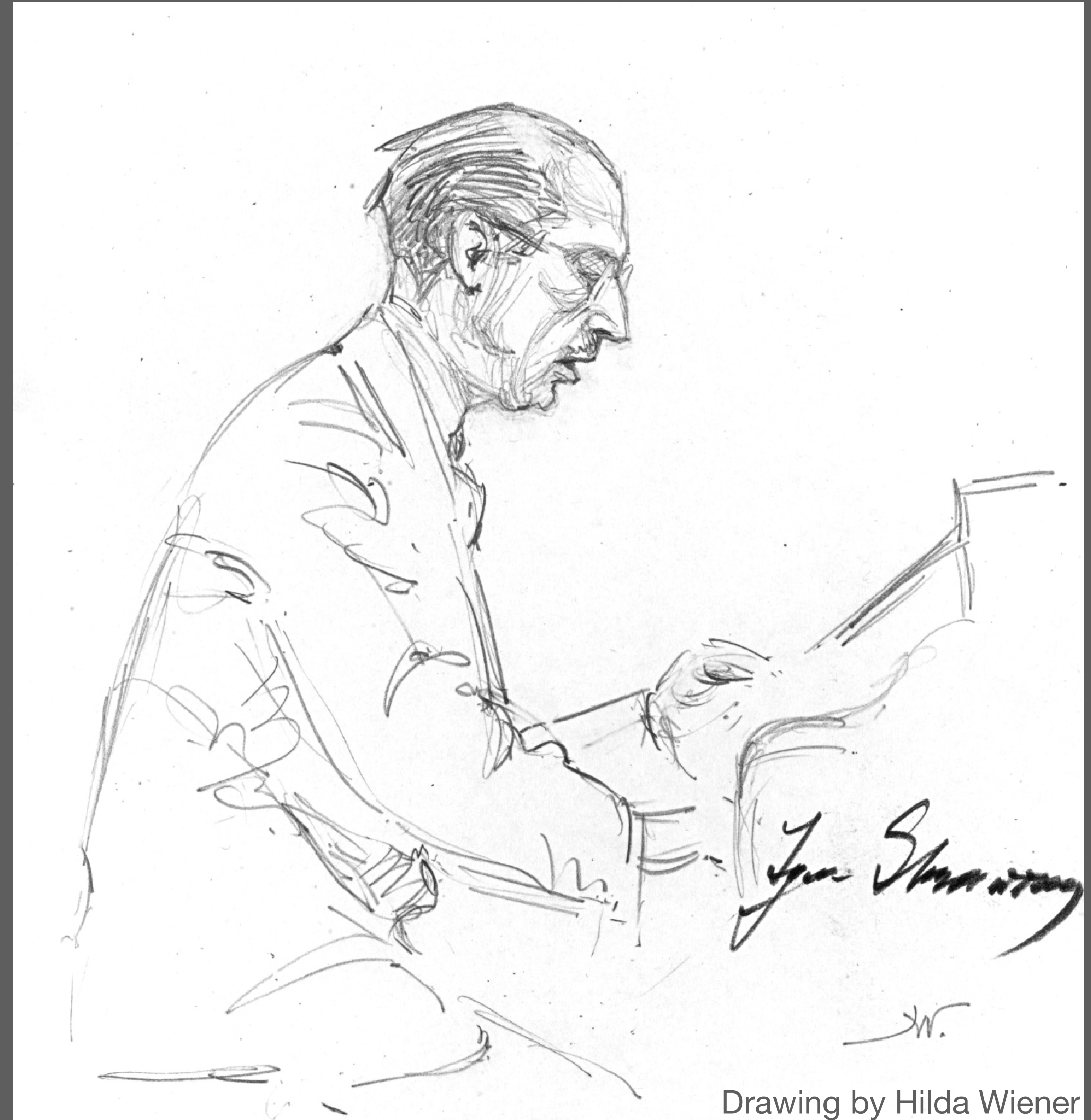


# Stravinsky's Clockwork



Jean Cocteau

# STRAVINSKY THE PIANIST



Drawing by Hilda Wiener



Whether or not I am a pianist... the instrument itself is the centre of my life and the fulcrum of all my musical discoveries. Each note that I write is tried on it, and every relationship of notes is taken apart and heard on it again and again.

Stravinsky in *Expositions and Developments*, 1962





Mlle Kashperova's only idiosyncrasy as a teacher was in forbidding me all use of pedals; I had to sustain with my fingers, like an organist - an omen, perhaps, as I have never been a pedal composer.

**Stravinsky, Autobiography**





We were in time to hear only the concluding bars, which came over very well, dramatically effective even in the technically bravura passages where Stravinsky rose to the occasion, throwing himself with abandon into the octaves. He proudly showed us his biceps. Where can he have got those from?

**Prokofiev's Diary, 3 May 1924**



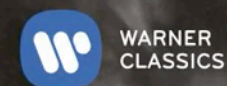
Stravinsky playing his Capriccio,  
Ansermet conducting (1930)



# PETRUSHKA







# Stravinsky

The Firebird · Petrushka

Symphony in Three Movements  
Scherzo à la russe · Four Studies

City of Birmingham Symphony Orchestra

Simon Rattle







Diaghilev, Nijinsky, Stravinsky

Yesterday I heard the music of the Russian Dance and Petrushka's shrieks, which he has just composed. It is a work of such genius that one cannot contemplate anything beyond it.

**Serge Diaghilev to Alexander Benois (librettist and designer of *Petrushka*)**

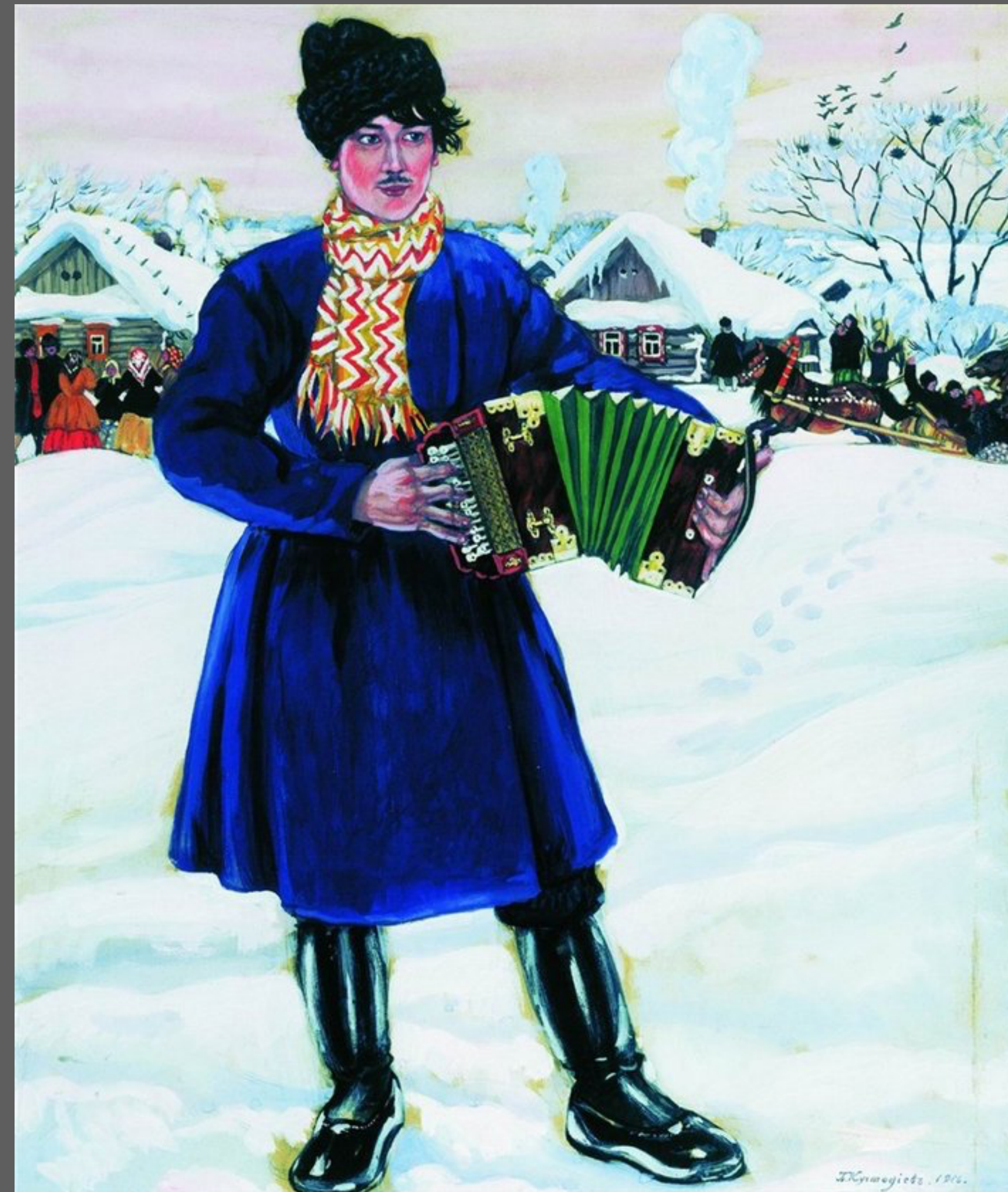
The music of the Russian Dance, as it turned out, had real magic, where a devilishly infectious excitement alternated with moments of great tenderness...

As for "Petrushka's shriek", after I had heard it a couple of times, I began to discern grief and rage, and some sort of confession of love, together with an overarching despair and helplessness.

**Alexander Benois's memoir**







Boris Kustodiev Village Shrovetide



№ 12  
МУЖИК НА ГАРМОНИКЕ ИГРАЕТ  
LE PAYSAN PRÉLUDE

Довольно медленно (Adagio)



Tchaikovsky, a piece from the Children's Album



Firs Zhuravlev Village Reveller













Vaslav Nijinsky as Petrushka





Andris Liepa as Petrushka (2002)



**Molto meno** ♩ = 50

This musical score is for a piece marked 'Molto meno' with a tempo of 50 beats per minute. It is written for piano on a grand staff. The key signature has one sharp (F#). The first measure features a triplet of eighth notes in both hands, marked with a 'p' (piano) dynamic. The melody in the right hand consists of eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with similar rhythmic values. The piece concludes with a final chord in the right hand.

**Furioso** ♩ = 108

This musical score is for a piece marked 'Furioso' with a tempo of 108 beats per minute. It is written for piano on a grand staff. The key signature has one sharp (F#). The right hand features a rapid, repetitive melodic pattern of eighth notes, marked with a 'V' (fortissimo) dynamic. The left hand plays a steady accompaniment of eighth notes, marked with 'm.dr.' (mezzo drum). The piece ends with a final chord in the right hand.





Leonid Solomatkin Petrushka (1882)







# THE RITE OF SPRING



Nikolai Roerich, The Great Sacrifice (1912)



Tempo giusto ♩ = 56

*f*

Sostenuto e pesante ♩ = 80

*p*







There was no question of embracing, not even of compliments. We were silent, overwhelmed by this hurricane that had come from the depths of the ages and torn up our life by the roots.

**Louis Laloy's memoir**

Our reading at the piano of Le Sacre du Printemps at Laloy's house is always present in my mind. It haunts me like a beautiful nightmare and I try, in vain, to reinvoke the terrific impression.

**Debussy to Stravinsky**



Then, in the presence of the Futurists, we played the piano-duet version of The Rite of Spring. At this point I had heard the work only once at Koussevitzky's concert, and had a less than clear understanding of it. Now, sitting down to play it with the composer in front of a large gathering, I was extremely nervous as I knew that it was incredibly difficult. Stravinsky, normally small and bloodless as he was, became engorged with blood while playing, sweated, sang or rather croaked, and laid down such a strong, good rhythm that we played Le Sacre to stunning effect. To my total and unexpected amazement I saw that Le Sacre is a magnificent work, with its incredible colours, its clarity and mastery.

**Prokofiev's Diary, March 1915**





**Leonard Bernstein and Michael Tilson-Thomas**





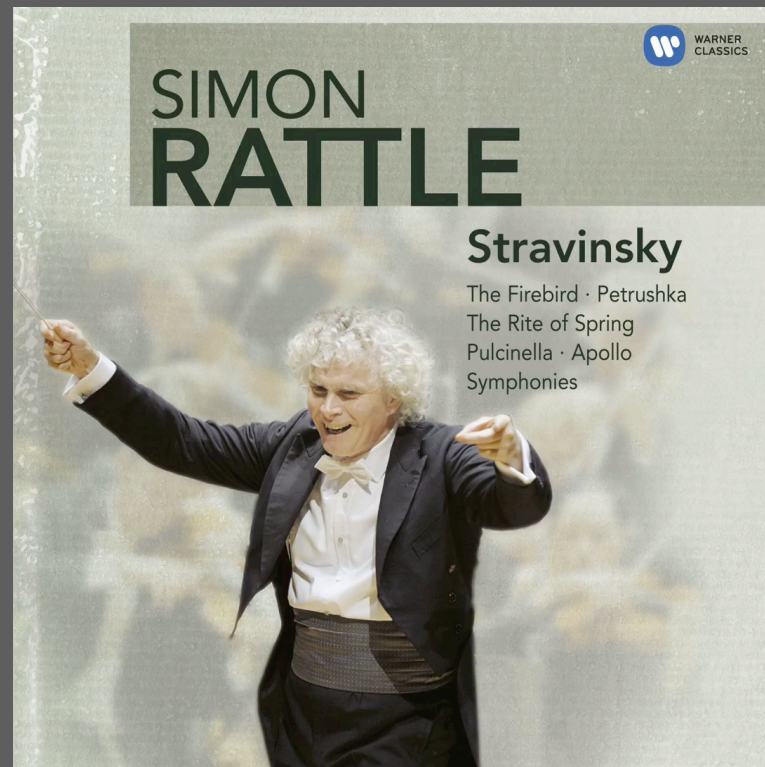


# THE WRONG NOTES



Picasso, Three Musicians (1921)





Barrel organ with a pin missing

22

Fl. Picc. I.

Fl. I.

Cl. I. II.

Cl. III.

Cl. basso

This image shows a page from a musical score, specifically page 22. The score is for woodwind instruments and is written in 3/4 time. The instruments listed on the left are Fl. Picc. I., Fl. I., Cl. I. II., Cl. III., and Cl. basso. The Fl. Picc. I. and Fl. I. parts feature complex, rapid sixteenth-note passages, many of which are beamed together and marked with a '6' above them, indicating sixteenth notes. The Cl. I. II. part has two specific notes highlighted with green circles; each note has a '7' written above it, indicating a seventh note. The Cl. III. and Cl. basso parts have a more rhythmic, dotted-note pattern. The paper is aged and slightly discolored.



I wrote the Polka first as a caricature of Diaghilev... The idea of the four-hand duet was a caricature also, because Diaghilev was very fond of four-hand playing. The simplicities of one of the parts were designed not to embarrass the small range of Diaghilev's technique. I played the Polka to Diaghilev and [Alfredo] Casella in a hotel room in Milan in 1915, and I remember how amazed both men were that the composer of *Le Sacre du printemps* should have produced such a piece of popcorn. For Casella, however, a new path had been indicated, and he was not slow to follow it; so-called neoclassicism of a sort was born in that moment.

Stravinsky, *Dialogues*

**Stravinsky, *Dialogues***



à Serge DIAGHILEW

# Polka

IGOR STRAVINSKY

M. M. ♩ = 96

PRIMA

*p*

SECONDA

*Sempre p e leggero*

1<sup>a</sup> 2<sup>a</sup>

*mf* *p*







You have all seen futurist paintings... you have read futurist verses... And you have of course noticed that displacement is the characteristic feature of futurist art. Either the two eyes in a portrait have skittered to different corners of the painting, or else the letters in a word have been rearranged, mixed up...

**Vasily Karatygin, 1914**

What Stravinsky is doing in the *Rite* is founded mainly on displacement. Tonalities are displaced...they ...have begun to pile up on top of one another.... and intervals are displaced. Octaves have suddenly slipped down into sevenths.... And rhythms are displaced. Everything has been shifted and shuffled...



Albert Gleizes, Portrait of Igor Stravinsky (1914)



# NEOCLASSICISM



Picasso, Three Women at the Spring (1921)



Stravinsky has delivered himself of a dreadful piano sonata, which he himself performs not without a certain chic. But the music itself sounds like Bach with smallpox.



Georges Braque. Homage to J.S. Bach (1912)

**Sergei Prokofiev, Letter to Nikolai Myaskovsky**





Sketch, in Griffiths, p. 132







Mozart



Stravinsky





STRAVINSKY

II



(2. Intermezzo )

BACH-BUSONI

Adagio (il Soprano con intimo accento e sempre cantando)





STRAVINSKY

musical score for Stravinsky, featuring piano and violin parts. The tempo is marked  $\text{♩} = 112$ . The piano part includes the instruction *non legato*. The violin part has two passages highlighted with red circles. The piano part has a passage highlighted with a yellow oval.

BACH

musical score for Bach, featuring a single melodic line. The tempo is marked  $\text{♩} = 112$ . The score includes a passage highlighted with a blue circle and a longer passage highlighted with a yellow oval.

BACH

musical score for Bach, featuring piano and violin parts. The tempo is marked  $\text{♩} = 112$ . The piano part includes the instruction *non legato*. The violin part has two passages highlighted with red circles. The piano part has a passage highlighted with a blue circle.



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*For Mrs. Grace Thompson*

*Ca. November*

*I. Philipp*

*1941*



My latest works do not contain any external artistic components ... 'Symphonies of Wind Instruments', the 'Octet for Wind Instruments', 'The Concerto for the Piano and Winds' and the 'Sonata for the Piano' ... all these from beginning to end are absolute music. It is dry, cold and clear like extra dry champagne. It does not give a sense of sweetness, it does not relax like other forms of this drink, instead it burns ... The times have passed when I tried to enrich music. Today I would like to construct it.



**Stravinsky, interview from 1924**



I consider  
that *music* is, by its  
very nature,  
essentially powerless  
to *express anything*  
*at all*, whether a  
feeling, an attitude of  
mind, or psychological  
mood, a phenomenon  
of nature, etc.

Stravinsky, Autobiography



**Stravinsky, Autobiography**



# THE PIANOLA





Étude for pianola (1917)









"perfectly homogeneous, perfectly impersonal, and perfectly mechanical"









Today's manner of performing classical music of the so-called 'romantic' type, suppressing all emotional qualities and all unnotated change of tempo and expression, derives from the style of playing primitive dance music. This style came to Europe by way of America, where no old culture regulated presentation, but where a certain frigidity of feeling reduced all musical expression. ... Astonishingly enough, almost all European conductors and instrumentalists bowed to this dictate without resistance. All were suddenly afraid to be called romantic, ashamed of being called sentimental.

**Schoenberg in 1948**



# RAGTIME





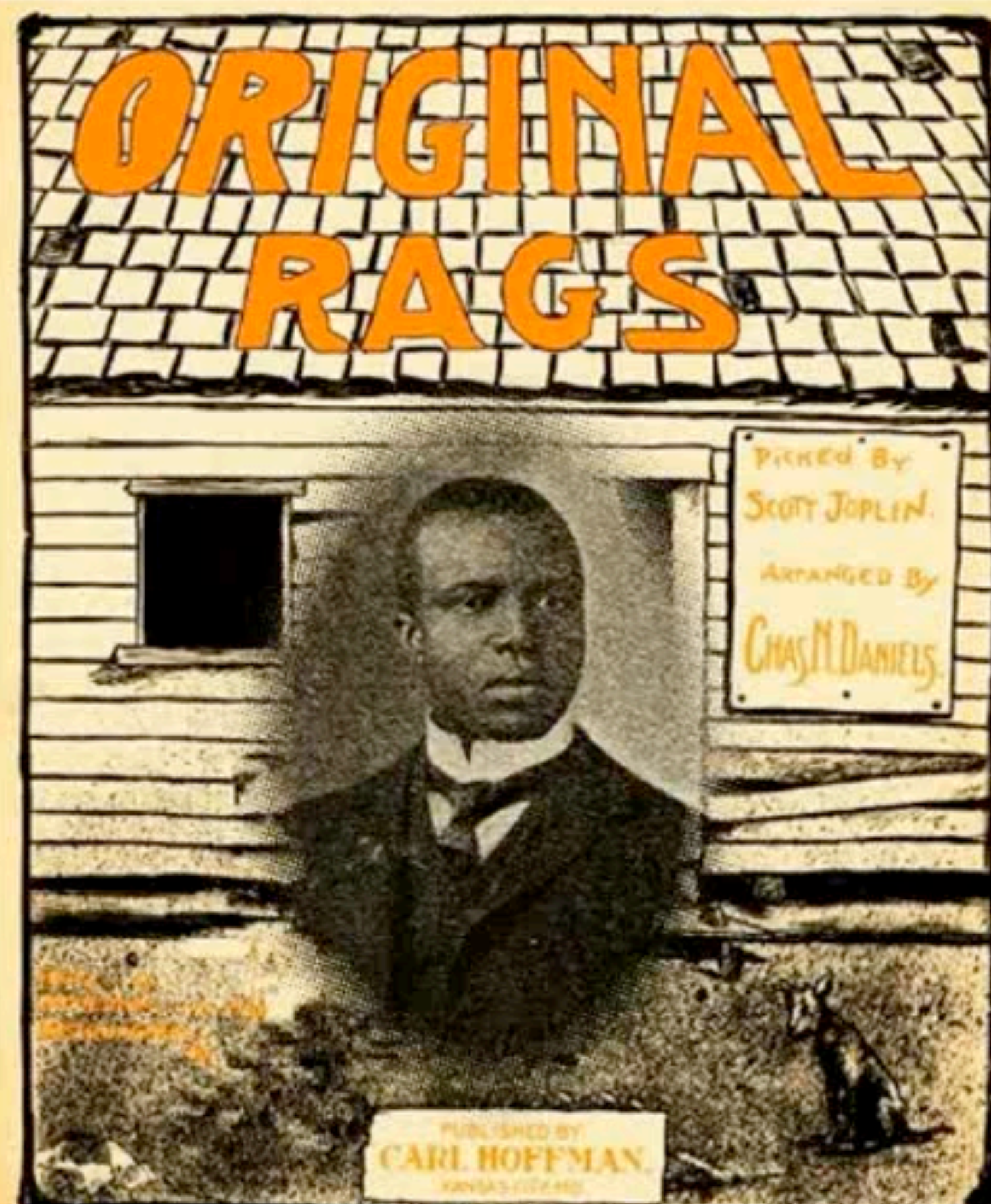


# Original Rags

Scott Joplin  
1899



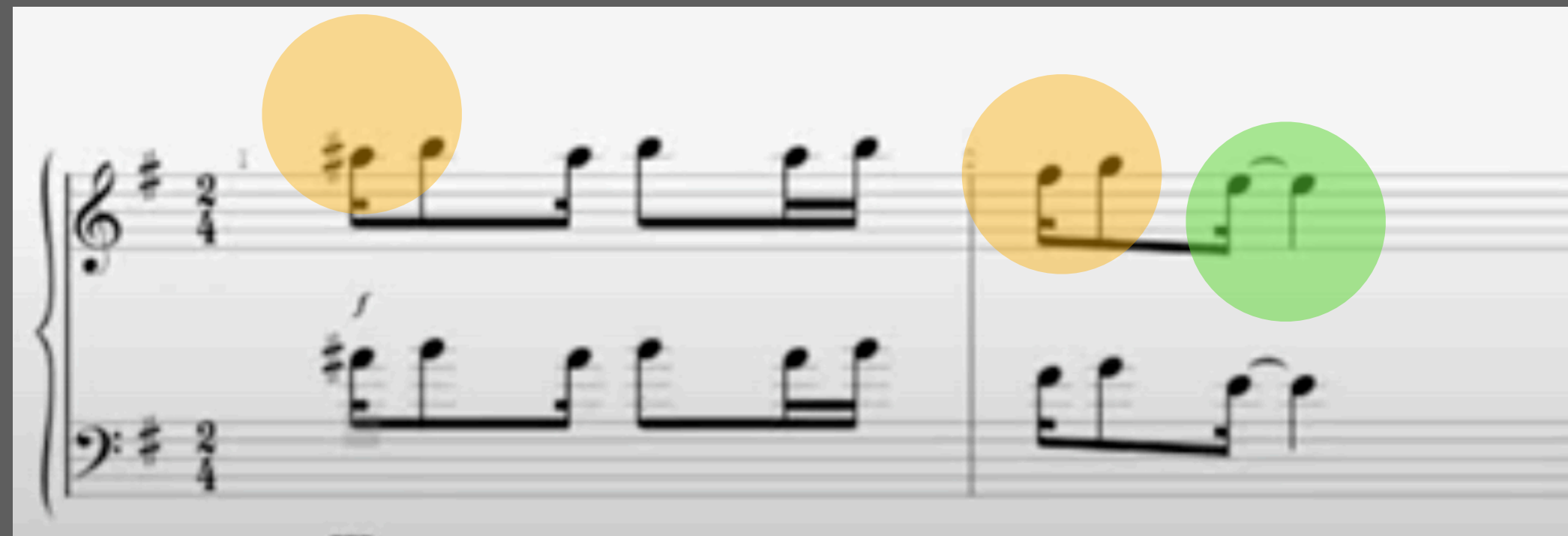
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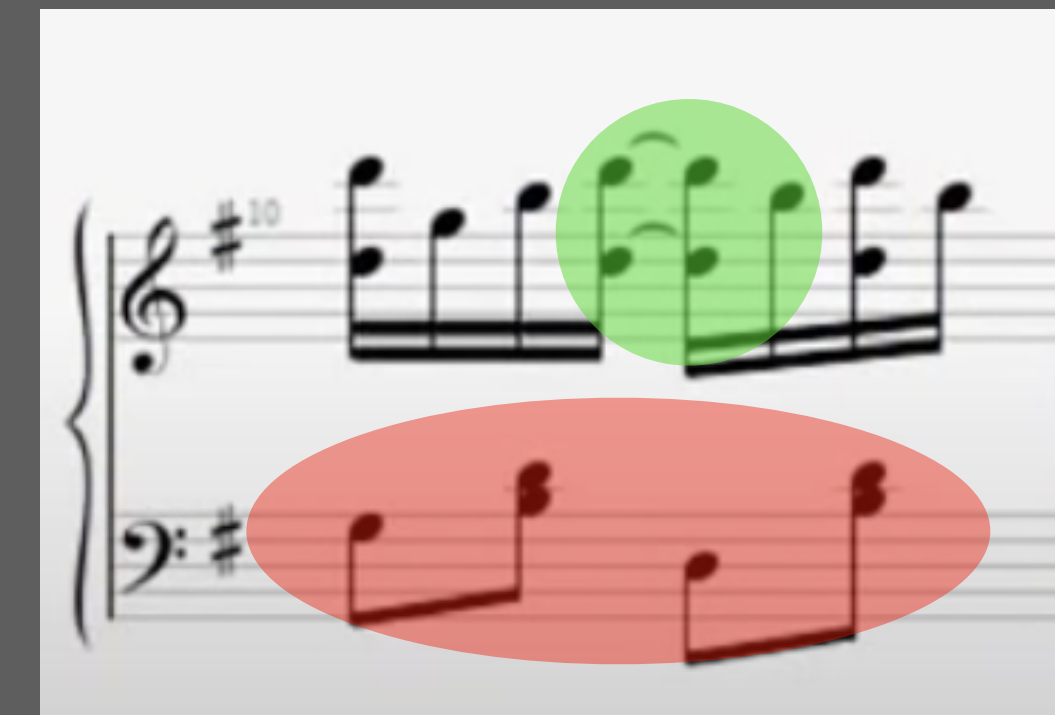








# JOPLIN



# STRAVINSKY

[illegible]

excessivement court!









## Concerto for Piano and Winds (1924) - Finale









*Husband (to listening-in Wife). "WHAT'S THE MATTER, DEAR? IS IT BAD NEWS OR STRAVINSKY?"*







- Chords that lie “under fingers”
- Fingerings in sketches
- Piano exercises as a source of musical materials and constructivist ideas
- Piano sound and piano mechanism as a source of inspiration

