

2. (9/12) – STRAVINSKY, CLASS 1

1. Long and varied life (1882–1971)
2. Three Periods:
 - a. Russian (today's class)
 - b. Neoclassical
 - c. Serial
3. Russian Years
 - a. Born in St. Petersburg (Leningrad)
 - b. Completed orchestrations for the Russian Ballet of Sergey Diaghilev; led to the commissioning of ballets from the young composer
 - c. Three "Russian" Ballets:
 - i. **All performed in Paris, where Stravinsky moved**
 - ii. *Firebird* (1910)
 - iii. *Petrushka* (1911) – octatonic; bitonality
 - iv. *The Rite of Spring* (Le Sacre du Printemps) (1913)
 - d. Transitional Russian Works: *Les Noces* (The Wedding) for four pianos, percussion, and chorus. *L'histoire du soldat* (Soldier's Tale, 1918); written in Switzerland

Next class: Bartók and Ravel

Listening:

Bartók, *Mikrokosmos*, book 2, no. 50 (only 30 seconds long)

Bartók, *Music for Strings, Percussion, and Celesta*. mvmt. 3 ([CD B285 orcmu b] and [Score Mu B285 mu]) (5'30")

Bartók, String Quartet no. 4, mvmt. 1 (1928) (CD B285 quas a) (7'45")

Ravel, *Ma mère l'oye*, "Beauty and the Beast (La belle et la bête)" and "Ladronette, empress of the pagodas" (CD R196 orcmu e) (7')

Readings:

1. Morgan, on Bartók, pp. 103–110, 179–186; on Ravel, pp. 124–27.
2. Béla Bartók, *from* "Two Articles on the Influence of Folk Music:" "The Influence of Peasant Music on Modern Music (1931)," and "The Relation of Folk Song to the Development of Art Music of Our Time," in *Source Readings in Music History*, edited by Oliver Strunk and Leo Treitler (New York: W.W. Norton, 1998), pp. 1436–1442.

You must attempt **one** of these two readings, but don't worry if you don't get through them:

3. (An easy introduction to analyzing Bartók): Tibor Bachmann and Peter J. Bachmann, "An Analysis of Béla Bartók's Music through Fibonaccian Numbers and the Golden Mean," *Musical Quarterly* 65.1 (1979), pp. 72–78 (read 72–top of 77). Their work is based on Ernő Lendvai, *Béla Bartók: an analysis of his music* (London, Kahn & Averill, 1971). (Morse MT92.B37 L5)
4. (For those wanting to go deeper: A heavier introduction): Leo Treitler, "Re: Harmonic Procedure in the 'Fourth Quartet' of Béla Bartók," *Journal of Music Theory* 3.2 (Nov. 1959), pp. 292–98.