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IGOR STRAVINSKY AND THE MUSIC
OF THE RENAISSANCE EPOCH

This article analyzes the creative links between Stravinsky and music of Renaissance Epoch. Particular attention is paid to the canon as a technique, form and genre, which acts as the brightest representation of the 14th-16th Centuries music style in the late works of the Russian master. The analysis of Stravinsky's canonic technique allows to trace the stylistic transformation of the Renaissance archetype due to its interaction with the individual author's system of expressive means.

Key words: *Igor Stravinsky, Renaissance Epoch, canon, canonic technique, late works*

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У статті аналізуються творчі зв'язки Стравінського з музикою епохи Відродження. Особлива увага приділена канону як техніці, формі та жанру, що виступає у якості найбільш яскравого репрезентанта музичного стилю XIV – XVI століть у творчості російського майстра. В аналізі канонічної техніки пізнього Стравінського простежується процес стилістичної трансформації ренесансного архетипу, обумовлений його взаємодією з індивідуально-авторською системою засобів виразності.

Ключові слова: *Ігор Стравінський, епоха Відродження, канон, канонічна техніка, пізня творчість.*

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В статье анализируются творческие связи Стравинского с музыкой эпохи Возрождения. Особое внимание уделено канону как технике, форме и жанру, который выступает в качестве наиболее яркого репрезентанта музыкального стиля XIV – XVI веков в творчестве русского мастера. В анализе канонической техники позднего Стравинского прослеживается процесс стилистической трансформации возрожденического архетипа, обусловленный его взаимодействием с индивидуально-авторской системой выразительных средств.

Ключевые слова: *Игорь Стравинский, эпоха Возрождения, канон, каноническая техника, позднее творчество*

Stravinsky's acceptance of a pitch serialism during his late creative period was accompanied by his simultaneous immersion into a European musical culture more and more removed from the present. If the 1920-1940s were characterized by the Russian master's predominance for the epochs of Baroque and early Classicism, then the following decades were marked by his growing interest in the music of the Renaissance period. Stravinsky's publications of the 1950s and 1960s are dotted with the names of the 14th-16th Centuries masters. He mentions the Renaissance musical genres and touches upon several questions of musical composition technique of that time.

The neo-Renaissance tendency of Stravinsky's late creative period manifests itself in many ways: from the use of the most characteristic cadential formulas of 14th-16th Centuries music to the creative interpretation of principles of form-building that were specific to it. Thus, the Renaissance like sounding of the introductory and concluding numbers of Agon is conditioned, as justly noted P. C. van den Toorn, by its inculcation of the "so-called Landini cadence" into its texture [3, 397]. Of incomparably greater importance is the fact that, over the course of his late creative period, Stravinsky constantly turned to the technique of the canon. Not only separate (at times highly significant in their extent) fragments of the Cantata, Septet, In Memoriam Dylan Thomas, Canticum Sacrum, Agon, Threni, A Sermon, a Narrative and a Prayer, Abraham and Isaac and Variations, but also the complete compositions of the Double Canon and The Owl and the Pussy-Cat turn out to be canonic. The canon as a means of reworking a different stylistic material is used in the Greeting Prelude on the occasion of the 80th birthday of Pierre Monteaux, Choral Variations of J.S. Bach on the theme of the Christmas song "Vom Himmel hoch, da komm ich her" and Tres Sacrae Cantiones of Gesualdo di Venosa, completed by Stravinsky for the 400th anniversary of composer's birth. In Eight Instrumental Miniatures for orchestra the Russian master canonically complicates the texture of the pieces, included in the Five Fingers for piano. The song "At the Gates a Pine Tree Sways" is subjected to a canonic reworking in the Canon on a Russian Popular Tune, variationally elaborated in the finale of The Firebird. The picture of using the canonic technique in the late works of Stravinsky would be incomplete if I did not mention the Greeting Canon to Ingolf Dahl (1957), the manuscript of which is preserved in the Paul Sacher Foundation.

That the signs of the canon are traceable in a greater part of the late works of Stravinsky allows for an interpretation of this compositional means as the main "representative" of the Renaissance polyphonic style in the music of the Russian master. A number of circumstances in the life and creativity of Stravinsky promoted the affirmation of the canon in a similar status. One of them turned out to be the famous satirical attack by Schoenberg on the Russian master, realized in the second of his Three Satires (1925). Schoenberg dressed the verse, dedicated to the "kleine Modernsky", in the form of a canon in the old key, which allowed Stravinsky not only to "almost forgive" his Austrian colleague, but also focused his attention, in the opinion of G. Watkins, on mastering the technique of the Netherlandic Renaissance canon [2, 69; 4, 243]. Schoenberg's canon-riddles, dedicated to the anniversary of the Concertgebouw and deciphered by Stravinsky, can be interpreted in similar fashion. At the present time this curious manuscript is held in the Paul Sacher Foundation. No less indicative is the interest shown by Stravinsky to that part of Webern's artistic heritage devoted to a study of the compositional technique of G. Isaac [4, 222]. It is obvious that Schoenberg's canons and Webern's musical research were no more than an impulse, which pushed Stravinsky to an independent study of the canonic (and other) techniques of the Renaissance era masters. The fruits of this study stamped themselves most boldly in the composer's original compositions.

Surveying the massive body of canonic fragments in the original works of Stravinsky from 1951 to 1966 as a whole, I observe that by the number of voices, the canons of the composer are set out in a range from two to six. The canonic musical

texture of Stravinsky's works can be instrumental, vocal and vocal-instrumental. By itself, canon can either exhaust the text of a particular composition, or be its main component. The clearest examples of the canonic musical texture, enriched by non-canonic free-contrapuntal voices, is the 2nd movement of Cantata, as well as a number of canons from De Elegia Tertia of Threni [1, pp.82-83, 99-103].

The majority of canons in the late works of Stravinsky belong to the ranks of the simple. At the same time in Fides from the 3rd movement of Canticum Sacrum, in the middle segment of Gailliarde from Agon, in the segment RES from De Elegia Prima, in Lamentation from De Elegia Tertia of Threni and in the Double Canon, Stravinsky resorts to the technique of a complex (double) canon. The Introduction to Threni can serve as a unique example of a triple six-voice canon. The four-voice canon in the Narrative from A Sermon, A Narrative and a Prayer combines the features of a simple and complex (double) canon in the exposition [1, pp.94-95, 97, 98-99, 103-105].

According to the time of the introduction of voices, the canonic fragments in Stravinsky's late works are divided into two unequal groups: the larger one is composed of those in which the voices are chronologically uncoordinated; the smaller one consists of fragments in which the voices appear at the same time. The simultaneous principle of canonically combined lines bears witness to the fact that Stravinsky rejuvenates the form of the Renaissance proportional canon under new historical conditions. The canon for piano in the exposition of Gailliarde from Agon is an example of a stylistically almost precise (with small rhythmic irregularity) recreation of such a polyphonic form (see Example 1).

Example 1

I. Stravinsky. Agon, Gailliarde, b.b.3-4

Incomparably more characteristic for Stravinsky are the examples of renewing the constructive basis of the proportional canon with the help of the consistent rhythmic irregularity. Thus, in the odd segments of the De Elegia Prima of Threni the duet of flugelhorn (proposta) and tenor I solo (risposta) represents a canon, in which the risposta is rhythmically increased approximately by a power of two or three (see Example 2).

Example 2

I. Stravinsky. Threni, De Elegia Prima, b.b.88-91

The risposti of the three-voice canon in the final segment of the 2nd movement of Canticum Sacrum are rhythmically increased by approximately 2 to 4 times variants of the proposta - the line of the tenor solo. In the Introduction to Threni, Stravinsky deviates even further from the Renaissance "archetype", transforming the contrapuntal components of proportional canons used there into interval inversions [1, pp.93, 98].

If the canonically combined voices are chronologically uncoordinated, then in contrast to Western European composers of the 14th-16th Centuries, Stravinsky rarely introduces them through even time intervals. The beginning trombone canon in the Prelude of In Memoriam Dylan Thomas can serve as an example of a canon with a constant interval of voice entries. In the majority of cases, Stravinsky introduces risposti through uneven time intervals. An analogous situation also characterizes the pitch interval of canonic voice entry: in the majority of canons it varies. In studies of the polyphonic music of the Renaissance era, special attention is given to the instances of fourth-fifth imitations as the most important stage on the path of formation of the classical fugue tonal consistencies. Stravinsky's fourth and fifth entries of risposta are not a priorities. In the construction of canons the composer makes use of the whole set of intervals, right up to tritones.

By their type of imitation, Stravinsky's canonic forms are situated between the "pole of strictness" (canonic suite from Querimonia in the De Elegia Tertia of Threni) and the "pole of freedom" (the canonic suite from Ricercar II in Cantata). As noted above, two-, three- and double four-voice canons of Querimonia of Threni are based on a strict rhythmic-intervalic imitation of proposta by risposta. However, the strictness of Stravinsky is far from the strictness of the Renaissance canon. In conformity with the rules of serial technique, Stravinsky imitates the interval construction of the proposta with varying the octave position of tones, which form the leading polyphonic voice. In the canons of Ricercar II from Cantata, Stravinsky, thanks to a consecutively executed principle of rhythmic heterogeneity of canonically combined lines, subjects the polyphonic forms of the Renaissance epoch to profound structural transformations.

The cases of rhythmic heterogeneity of proposta and risposta had their place in the creative practice of the composers of the 14th-16th Centuries. Thus, in G. Dufay's motet Nuper rozarum flores, the function of the proposta in a duet of two lower, rhythmically differentiated voices is transferred from the tenor to the contra-tenor and back. This technique, highly specific for Renaissance compositional practice, turns into one of the fundamental norms of Stravinsky's canonic thinking. With the Russian master there are numerous examples of a functional re-thinking of voices in the process of canonic imitation. The functional mutability in the interactions of proposta and risposta are conditioned by the fact that:

1) the risposta by the speed of tones passage quite often surpasses the proposta, becoming the canonically leading voice;

2) outpacing in the deployment of the risposta leads to an inconclusive, temporary confirmation of it in its status of the proposta;

3) without changing the status of the canonically subordinated voice, the risposta sometimes "lags behind" the proposta, sometimes "catches up" it;

4) in the presence of an imitation in the octave or the prime, the risposta "catches up" the proposta and merges with it in unison.

The rhythmic heterogeneity promotes a functional mutability not only in the interactions of the proposta and risposta, but especially of the risposta. Thus, in the vocal-instrumental canon of the Caritas from Canticum Sacrum, the third risposta - line of descants, thanks to an irregular rhythmic diminution of its tones, gradually supplants the line of altos from the position of second risposta. Quite frequently Stravinsky, synchronously and in full capacity, completes the deployment of all canonically combined lines, erasing the initially declared functional difference between them [1, 93-94].

In the technical arsenal of the 14th-16th Centuries composers, inverse canons, that is, such polyphonic constructions in which the risposta turns out to be either an interval inversion or a retrograde of the proposta, played an important role. The majority of Stravinsky's risposti are not precise interval imitations of a canonically leading voice. In constructing canons, the composer makes broad use of the methods of interval inversion, retrograde and retrograde inversion. In the process of developing the canon, Stravinsky quite often changes, by complicating the technique of imitation, the interval correlation of its forming voices. Thus, in the six-voice vocal-instrumental canon of the Fides from Canticum Sacrum, the second risposta of the four-voice choral canon - the line of tenors - transforms itself from a precise interval imitation of the proposta in its inversion.

Stravinsky also does not stop from introducing separate qualitative changes in the interval construction of a risposta. Thus, in the reprise of the beginning canon of Gailliarde from Agon, the risposta turns out to be an inverted and "diatonicized" variant of the proposta. Along with the interval transformations, Stravinsky even resorts to such specific methods of the Renaissance polyphonic technique like the elision canon. If in the works of Western European composers of the 14th-16th Centuries the subject of the elision (that is, displacement or omission) in the risposta were rests or short notes, then with the Russian master this operation is carried out in application to the tones of the series. Precisely such an interpretation can be given to the counterpoint by various permutated variants of the retrograde in the first segment of the part SIN from Solacium of Threni [1, pp.97, 101-102].

A departure from the interval identity of proposta and risposta, distinctly traced in the late canonic technique of Stravinsky, finds its maximum expression in the rhythmic canons of melodically uneven lines of the Prayer from A Sermon, a Narrative and a Prayer, of b.b.73-79, 197-203 from Abraham and Isaac, as well as of b.b.101-117 from Variations. The rhythmic canons of the Prayer from A Sermon, a Narrative and a Prayer and Abraham and Isaac enter as an elemental component in polyphonic constructions, founded on the combination in simultaneity of several types of imitation [1, 106-108].

The tendency toward complexity and renewal of the Renaissance "archetype" touches all parameters of the canonic musical texture, including its structural formation. In the canons of Stravinsky the cases of two-voice risposta, as well as the formation of polyphonically combined lines in the form of contrasting unisons, have their place. The latter circumstance testifies to the fact that with the composer, the canon of voices grows into the canon of layers.

The late works of Stravinsky decisively testify to the fact that the canon, as one of the most characteristic techniques, used by composers of the Renaissance epoch, is transformed by the Russian master into the most important element of his unique system of expressive means. This transformation is realized by means of:

1) transference of the Renaissance polyphonic "archetype" to a modern twelve-tone serial context;

2) primary use of the lesser disseminated types of the Renaissance canon;

3) highly frequent use of rhythmic heterogeneity in the canonic development of the musical texture;

4) creation of types of canons, which do not have analogues in Renaissance polyphonic music.

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ИГОРЬ СТРАВИНСКИЙ: КОМПОЗИТОР И КОММЕНТАТОР
(НА ПРИМЕРЕ СИМФОНИЙ)

В статье рассматривается понятие комментария как одного из способов авторского высказывания в музыке. За основу взяты статьи филологов и литературоведов о жанре комментария, а также некоторые комментарии к литературным произведениям. Сделана попытка выяснить, возможны ли музыкальные аналоги вербальным комментариям, как работает комментарий в музыке и каковы механизмы музыкального комментирования. На примере пяти симфоний И. Стравинского (Симфония Es-dur, Симфонии духовых инструментов, Симфония псалмов, Симфония en Ut, Симфония в трех движениях) показаны возможные примеры комментирования композитором жанра симфонии.
Ключевые слова: *Игорь Стравинский, комментарий, текст, симфония, жанр.*

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Ігор Стравінський: композитор і коментатор (на прикладі симфоній)

У статті розглядається поняття коментаря як одного із способів авторського висловлювання в музиці. За основу взято статті філологів і літературознавців про жанр коментаря, а також деякі коментарі до літературних творів. Зроблено спробу з'ясувати, чи можливі музичні аналоги вербальним коментарям, як працює комен-