

Stravinsky questions: *How tall*

1. What was his favorite drink/beverage? *scotch*
2. What was his greatest fear? *death*
3. What ensued when one of his family had his appendix removed due to appendicitis?
4. How religious was S.? - *anecdotes*
5. Whom did he regard as the second greatest composer of the 20th century? *Wagner*
6. How old when *Rite* composed?

How I happened to write the study of the Rite.

Fantasia

Go through the introduction, with special attention to R87-R89.

Relation to following music? (in terms of harmonies)

Sketches: (not all)

How "systematic" is Stravinsky's composing of this work?

✓ 7. What music did he listen to when he was old & ill & not composing? [*Best known, late works*]

Comments on Stravinsky's idiosyncratic notation

1. The "enharmonic" feature--spelling of "familiar" formations in unusual ways--why?
2. Graphics: distinction between sharp and natural. The lower hook of the latter is always extended downward. The sharp sometimes resembles an incomplete natural ~~sign~~ sign

Some general aspects of the sketches:

Types of sketches:

- a) short single line
- b) two or three-stave piano versions
- c) particells of 4 or more staves

Drawing medium:

Ink (including colored ink)

Pencil (often combined with ink, evidently for possible erasure)
including blue pencil

Peculiar aspects of the sketches

1. Not many differ greatly from the final version (?)
2. Transpositions are curious--e.g., p.17, where the music for The Procession of the Oldest and Wisest is transposed with respect to the original: $t=1$. Perhaps orchestration and general sonority played a decisive role in this tentative decision.

"Form"

Reversal of sections, etc. in Rival Timber -

See Skelton book p. 16 - reversal

begins at R64, continues with R62+2!

Sectional Composing ("blocks")

Rite of Spring Sketchbook

References: Craft's article in the accompanying material and his article in PNM

With the facsimile, by Craft:

"Commentary to the Sketches" (Appendix I) — *not very helpful, often misleading*

"'The Rite of Spring'; Genesis of a Masterpiece"

Check the 1965 reissue of the score mentioned by Craft on p. XVI of "Genesis". Craft also mentions a 1967 edition on p.44 of the Appendices.

Craft's commentary is deficient from the scholarly standpoint in that it does not distinguish -- or attempt to do so -- between data and interpretation. There should be a reasonable format for such a distinction. Also he is sometimes incorrect in identifying the sketches. And he does not provide the kind of useful information that one would expect in a scholarly publication--e.g., the nature of the drawing medium (ink, pen, etc.), or the problem of collation (although mentioned).

R. Smalley, article in Tempo

Craft review of Harmonic Organization . . . in MQ
("Kraft on Forte")

Taruskin review of Harmonic Organization in Current Musicology

Sketchbook p. 79

~~R135~~ R135+1

4-19 4-19
7-21

4-19 5-21

7-236
(7-218 in final version)
-not 2-corrsp.

The chromatic line in "tenor" occurs at R137+2 in the final version.