Stravinsky questions:

I. What was his favorite drink/beverage? sente

2. What was his greatest fear? Next

3. What ensued when one of his family had his appendix removed due to appendicitis?

4. How religious was S .? - anaedots

5. Whom did he regard as the second greatest composer of the 20th century?

6. How old when Rife 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 compositing of this work?

I ?. What invice did he listen to when he was old & ill 4 not composing? [Bestwoon, lat wooder]

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 wire 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 Wiseet is transposed with respect to the original: t=1. Perhaps orchestration and general sonority played a decisive role in this tentative decision.

Reversal of Sections, etc. in Rival Trabes
See Steated back p. 16 - reversal

begins at R64, contain with R62+2!

Sectional Company ("block")

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 musleding

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).

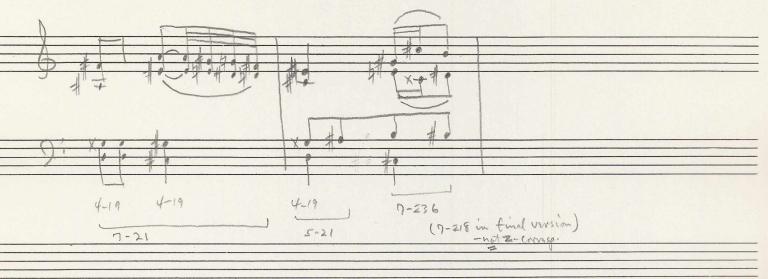
R. Smally article in Tempo

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

Taruskin review of Harmonic Organization in Current Musicology

Sketchool p.79

Blist 18135+1



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