THE EARLY TWENTIETH-CENTURY PIANO CONCERTO AS FORMULATED BY STRAVINSKY AND SCHOENBERG

Thesis for the Degree of Ph. D.

MICHIGAN STATE UNIVERSITY
MARILYN MANGOLD GARST

1972

This is to certify that the

thesis entitled

THE EARLY TWENTIETH-CENTURY PIANO CONCERTO AS FORMULATED BY STRAVINSKY AND SCHOENBERG

presented by

Marilyn Mangold Garst

has been accepted towards fulfillment
of the requirements for

Ph. D. degree in Music

Russell E. Friedewald
Major professor

Date 6/5/72

A700

MAY 09 2008
14 06 18

S1323

JAN 7 1974 157

R520

JAN 27 1975

JAN 19 2009

FEB 01 1975 043

JUL 14 '77

A213

JAN 16 '06

10

7/15

300 1994

IL 6845358

ABSTRACT

THE EARLY TWENTIETH-CENTURY PIANO CONCERTO AS FORMULATED BY STRAVINSKY AND SCHOENBERG

By

Marilyn Mangold Garst

The piano concertos written by Igor Stravinsky (1882-1971) and Arnold Schoenberg (1874-1951) during the first half of the twentieth century have generally been neglected by performers, partly due to a lack of understanding of their musical value. For this reason, three works by Stravinsky--the Concerto for Piano and Wind Orchestra (1924), the Capriccio for Piano and Orchestra (1929), the Concerto for Two Solo Pianos (1935)--and the Concerto for Piano and Orchestra, Opus 42 (1942), by Schoenberg have been chosen for study. Each concerto is discussed in terms of pertinent biographical facts, formal structure, melodic structure, rhythmic structure, tonality and harmonic structure (twelve-tone technique in the case of Schoenberg), piano technique, relationships between piano and orchestra, and stylistic relations to the past where applicable.

Marilyn Mangold Garst

Consideration is given to the antithesis between Stravinsky and Schoenberg, an important facet of contemporary music during the first half of the century. During the 1920's and 30's when his piano concertos were written, Stravinsky was oriented toward the eighteenth century--Baroque stylistic elements plus classical precision, clarity, and formal organization. Schoenberg, on the other hand, was oriented toward the late nineteenth century and Germanic tradition, the hyper-intense style of his music being an extension of Romanticism.

All the aspects of composition isolated for the study of the four concertos bring the contrasts between Stravinsky and Schoenberg into focus. Regarding formal structure, Stravinsky's concertos with orchestra are related to the concerto tradition of three movements, in contrast to Schoenberg's concerto that is related to the symphonic tradition with its four movements including a scherzo. There is a clear division into separate, very contrasting movements in all three concertos by Stravinsky, while in Schoenberg's concerto, the four main sections or movements are connected with no distinct breaks in the flow of the music. The melodic style of the two composers is primarily differentiated by the idea of repetition which is very significant in Stravinsky but of little importance in Schoenberg. Many sections in Stravinsky's concertos have the character of perpetual motion which is reminiscent

of Baroque style--regular pulses and continuous equal divisions and subdivisions. In contrast, the rhythm in Schoenberg's concerto includes many fluctuating tempos with accelerandos and ritardandos. Tonality, though not usually functional in the traditional sense, characterizes the concertos by Stravinsky while atonality and the twelve-tone technique characterize the concerto by Schoenberg. In the piano writing of Stravinsky, there is a predominance of dry non-legato technique; the piano is used with little pedal in the manner of a percussion instrument. In contrast, Schoenberg's concerto contains much legato writing, "con espressione," which demands pedal effects. Stravinsky gives the piano a concertante role; it is heard in opposition to the orchestral ensemble. In Schoenberg's concerto, on the other hand, the solo instrument is embedded in the orchestral texture, even imitating the orchestra through many octave doublings.

A few parallels between Stravinsky and Schoenberg can also be observed through the study of the piano concertos. Both composers made use of classical forms such as sonata form and modified rondo structures. Stravinsky wrote some melodic lines which approach Schoenbergian tendencies in that they are angular, contain large intervals, and are almost atonal. All four of the concertos are characterized more by contrapuntal writing rather than homophonic writing. Some rhythmic characteristics are

common to all four concertos--accents shifted against the meter, syncopation, rhythmic counterpoint, rhythm of an improvisatory nature--as well as certain aspects of piano technique such as leaps, hand extensions, and full chords.

Over one hundred musical examples are included for illustration of the composition techniques.

THE EARLY TWENTIETH-CENTURY PIANO CONCERTO AS FORMULATED BY STRAVINSKY AND SCHOENBERG

By

Marilyn Mangold Garst

A THESIS
SUPPLEMENTARY TO THREE PIANO RECITALS

Submitted to
Michigan State University
in partial fulfillment of the requirements
for the degree of

DOCTOR OF PHILOSOPHY
IN APPLIED MUSIC, LITERATURE, AND THEORY

Department of Music

1972

ACKNOWLEDGMENTS

First and foremost, I wish to thank Dr. Hans Nathan, member of my doctoral guidance committee and principal thesis advisor, for his invaluable assistance in the preparation of this thesis. Because of his enthusiasm and vast experience in musicology, Dr. Nathan provided constant intellectual stimulation throughout the study and was instrumental in developing my analytical approach to the concertos. This is in addition to his help with the selection of the topic for study and the basic organization of the thesis.

Dr. Russell Friedewald, chairman of my guidance committee, deserves a vote of thanks for helping to solve various organizational problems and for reading and criticizing drafts of the thesis. I also wish to thank the other members of my guidance committee, Dr. Harold Brown, Mr. Joseph Evans, and Mr. Ralph Votapek, for their encouragement and support.

Finally, I wish to express deep appreciation to my husband, without whose encouragement and rare understanding this thesis could never have been written.

While completing his own Ph.D. dissertation in geography, he was willing to forgo assistance from me as I was preoccupied with my own thesis.

Permission to reproduce musical examples for this thesis is gratefully acknowledged as follows:

J. S. Bach:

1. Brandenburg Concerto No. 3 in G Major.
   © by Edwin F. Kalmus Orchestra Scores.
   Used by permission.

2. Brandenburg Concerto No. 5 in D Major.
   © by Pro Art Publications, Inc.
   Used by permission.

3. "Praeludium" in Clavierübung, Part 3.
   © by Lea Pocket Scores.
   Used by permission.

Johannes Brahms, "Concerto No. 2 for Piano and Orchestra, Op. 83" in Two Piano Concertos.
© by Edwin F. Kalmus.
Used by permission.

Arnold Schoenberg, Concerto for Piano and Orchestra, Op. 42.
© 1944 by G. Schirmer, Inc.
Used by permission.

Igor Stravinsky:

1. Capriccio for Piano and Orchestra.
   © by Edition Russe de Musique
   © assigned 1947 to Boosey & Hawkes, Inc.
   Revised version © 1952 by Boosey & Hawkes, Inc.
   Reprinted by permission of Boosey & Hawkes, Inc.

2. Concerto for Piano and Wind Instruments.
   © 1924 by Edition Russe de Musique.
   © assigned 1947 to Boosey & Hawkes, Inc.
   Revised version © 1960 by Boosey & Hawkes, Inc.
   Reprinted by permission of Boosey & Hawkes, Inc.

3. Concerto for Two Solo Pianos

4. Le Baiser de la Fée.

Carl Maria von Weber, "Piano Sonata No. 1, Op. 24," in Piano Works.

TABLE OF CONTENTS

INTRODUCTION

The purpose of this thesis is to discuss, analyze, and possibly shed some new light on the piano concertos written by Stravinsky and Schoenberg during the first half of the twentieth century. Included in the discussion are three works by Stravinsky--the Concerto for Piano and Wind Orchestra (1923-24), the Capriccio for Piano and Orchestra (1929), the Concerto for Two Solo Pianos (1935)--and the Concerto for Piano and Orchestra, Opus 42 (1942), by Schoenberg. Stravinsky's Movements for Piano and Orchestra, a 1959 work, will not be discussed since it chronologically belongs to the second part of the century.

The first chapter is concerned with the antithesis between Stravinsky and Schoenberg, an important facet of contemporary music during the first half of the century. A separate chapter will then be devoted to each of the four concertos after which some conclusions will be drawn. Each concerto will be discussed in terms of pertinent biographical facts, formal structure, melodic structure, rhythmic structure, tonality and harmonic structure (twelve-tone technique in the case of Schoenberg), piano technique,

relationships between piano and orchestra, and stylistic relations to the past where applicable.

The present writer became interested in this topic partly through her general interest and enthusiasm for twentieth-century music and also from the realization that these works have been neglected by performers. It is hoped that a greater understanding of these concertos will be the result of reading the following chapters and that pianists and conductors will thus be more enthusiastic about learning and performing these important works.

CHAPTER I

STRAVINSKY AND SCHOENBERG AS THESIS AND ANTITHESIS

The piano concertos of Igor Stravinsky (1882-1971) and Arnold Schoenberg (1874-1951) have been chosen for study since they were written by two distinguished composers who represent two highly antagonistic trends up to about 1950. As Stravinsky has said in his Poetics of Music, he and Schoenberg evolved along essentially different lines, both aesthetically and technically.[1] During the 1920's and 30's when his piano concertos were written, Stravinsky was oriented toward the eighteenth century--Baroque stylistic elements plus classical precision, clarity, and formal organization. Schoenberg, on the other hand, was oriented toward the late nineteenth century and Germanic tradition, the hyper-intense style of his music being an extension of Romanticism.

---

[1]Igor Stravinsky, Poetics of Music, trans. by Arthur Knodel and Ingolf Dahl (New York: Vintage Books, 1956), p. 14.

A number of well-known composers and critics have written about Stravinsky and Schoenberg as two contrasting poles or thesis and antithesis in contemporary music--referring to the former as the Classicist (or neo-classicist) and to the latter as the Romanticist. Arthur Lourié was one of the first to see this in the 1920's when he discussed a new musical style coming to life in the clash of these two tendencies.[2] René Leibowitz, one of the first advocates (along with Messiaen) of dodecaphony after World War II, contrasts the two composers but emphasizes the Russian influences on Stravinsky rather than the eighteenth-century influences. He has always been a staunch supporter of Schoenberg, so his views show obvious prejudice against Stravinsky.[3]

Stravinsky says that the notion of him and Schoenberg as thesis and antithesis is easy to develop but only in terms of "large and not very waterproof generalities." In spite of that, Stravinsky produced a chart which shows the contrasts between the two composers. One aspect enumerated therein is that Stravinsky represented the reaction against German music or German "romanticism" in

---

[2]Arthur Lourié, "Neogothic and Neoclassic," Modern Music, V (March-April, 1928), 3-8.

[3]See René Leibowitz, "Two Composers: A Letter from Hollywood," Partisan Review, XV (March, 1948), 361-65; see also Herbert Murrill, "Aspects of Stravinsky," Music and Letters, XXXII (April, 1951), 123-24.

contrast to Schoenberg who said that the tone row which he "discovered" would "assure the supremacy of German music for the next hundred years."[4]

Most writers would agree with Roger Sessions that although the past has given Stravinsky the framework against which the musical elements could be subordinated, the neo-classical works are still completely dominated by his own personality.[5] Edward Cone, in his article on Stravinsky's use of conventions, points to the importance of how the borrowed conventions extend and modify Stravinsky's personal style. The influence of his personal idiom is, however, so strong that the resulting interpretation goes far beyond that of the earlier composer.[6]

J. S. Bach is the composer with whom Stravinsky is most often associated in discussions of the latter's neo-classical works. Edwin Evans commits himself to the statement that Stravinsky was identifying himself more and more as a successor of Bach. He says, "In impulse and incentive there is quite a remarkable affinity between Bach and

---

[4]Igor Stravinsky and Robert Craft, Dialogues and a Diary (Garden City, N.Y.: Doubleday and Co., 1963), pp. 56-58.

[5]Roger Sessions, "Thoughts on Stravinsky," The Score, No. 20 (June, 1957), 33.

[6]Edward T. Cone, "The Uses of Convention: Stravinsky and His Models," Musical Quarterly, XLVIII (July, 1962), 295; see also Charles Stuart, "Recent Works Examined," Tempo, No. 8 (Summer, 1948), 20-28.

Stravinsky, and I feel that it will become more apparent as time goes on." The clearest evidence is Stravinsky's contrapuntal evolution--he became less preoccupied with chords and more interested in the independent movement of the parts.[7]

In his neoclassical outlook taken in its broadest sense, Stravinsky did not restrict himself to Bach and the eighteenth century. He was inspired by a number of contrasting composers, many of whom lived in the nineteenth century. The following is a list of composers and the compositions by Stravinsky which were influenced by those composers:

A. Eighteenth Century

1. J. S. Bach--Concertino for String Quartet (1920), Concerto for Piano and Wind Orchestra (1924), Octet for Wind Instruments (1924), Piano Sonata (1924), "Dumbarton Oaks" Concerto for Chamber Orchestra (1938)

2. C. P. E. Bach--Piano Sonata

3. Scarlatti--Concerto for Piano and Wind Orchestra

4. Handel--Oedipus Rex (1927)

5. Pergolesi--Pulcinella (1920)

6. Eighteenth-century nocturne--Serenade in A (1925), Concerto for Two Solo Pianos (1935)

---

[7]Edwin Evans, "Igor Stravinsky: Contrapuntal Titan," Musical America, XXXIII (February 12, 1921), 9.

B. Nineteenth Century

1. Beethoven--Piano Sonata, Concerto for Two Solo Pianos (specific influence of Beethoven's Piano Sonatas Op. 106 and Op. 110)

2. Weber--Capriccio for Piano and Orchestra (1929)

3. Tchaikovsky--Capriccio, Le Baiser de la fée (1928)

4. Rossini and Johann Strauss--Jeu de Cartes (1937)[8]

With the exception of Beethoven, the nineteenth-century influences on Schoenberg have little in common with the nineteenth-century influences on Stravinsky. In February, 1931, Schoenberg wrote a document called "National Music" (reprinted in an article by Josef Rufer) in which he discusses his relationship to the German tradition. He says:

> It is strange that nobody has yet observed that my music, grown on German ground and untouched by foreign influence, as it is, constitutes an art which has sprung entirely from the tradition of German music,

---

[8]See the following references regarding these influences: Alfred Cortot, "Igor Stravinsky, le piano et les pianistes," La Revue Musicale, No. 191 (numéro spéciale, 1939), 264-308; Otto Deri, Exploring Twentieth-Century Music (New York: Holt, Rinehart and Winston, Inc., 1968), p. 195; John Ogden, "Stravinsky and the Piano," Tempo, LXXXI (Summer, 1967), 40; Stuart, "Recent Works Examined," pp. 27-28; Alexandre Tansman, Igor Stravinsky: The Man and His Music, trans. by Therese and Charles Bleefield (New York: G. P. Putnam's Sons, 1949), p. 229; Roman Vlad, Stravinsky, trans. by Frederick and Ann Fuller (London: Oxford University Press, 1960), pp. 78, 85, 86, 89, 119; Eric Walter White, Stravinsky: The Composer and His Works (London: Faber and Faber, Ltd., 1966), pp. 227, 316-17, 319.

> and which effectively opposes the striving for hegemony on the part of the Romantic and Slav schools.[9]

He then tells what he learned from various composers, specifically Bach, Mozart, Beethoven, Wagner, and Brahms. Most critics seem to agree that the music of Brahms and Wagner had the most direct influence on Schoenberg's stylistic development. Anthony Payne states that the musical situation which faced Schoenberg was dominated by the "motivic power of Brahms and by the all-pervading harmonic influence of Tristan and Parsifal."[10]

Some writers feel that Stravinsky and Schoenberg differ most in their aesthetic values toward composition. For Stravinsky, music expresses nothing beyond itself; form and content are one. For Schoenberg, music expresses the composer's feelings or psychological states. Ernest Ansermet, who was a great admirer and conductor of Stravinsky's works (premières of Les Noces, Histoire du Soldat, and Capriccio, among others), contrasted the aesthetics of the two composers regarding "expression" versus "representation." Schoenberg tries to "anchor the musical event wholly within the inner experience" while Stravinsky "repudiates the concept of expression, and reduces music to

---

[9]Josef Rufer, "A Talk on Arnold Schoenberg," The Score, No. 22 (February, 1958), 9.

[10]Anthony Payne, Oxford Studies of Composers (5): Schoenberg (London: Oxford University Press, 1968), p. 9.

pure representation . . ."[11] Israel Citkowitz feels that with Stravinsky there is no conflict between sensibility and intellect as he submits to the nature of his materials, while with Schoenberg the functions of sensibility and intellect are constantly unbalancing each other.[12]

The contrasting aesthetic views of Stravinsky and Schoenberg are made clear in their respective writings. After the often-quoted passage in the autobiography where Stravinsky denies music's power to express anything, he says the following:

> The phenomenon of music is given to us with the sole purpose of establishing an order in things, including, and particularly, the coordination between man and time. To be put into practice, its indispensable and single requirement is construction.[13]

In Poetics of Music, Stravinsky often speaks of the importance of discipline and his distaste for individual caprice. He says that he experiences terror at the thought that anything would be permissible to him in the construction of a composition. If nothing offers him any

---

[11]Ernest Ansermet, "Music: Expression or Representation?" Musical America, LXIX (February, 1949), 140.

[12]Israel Citkowitz, "Stravinsky and Schoenberg: A Note on Syntax and Sensibility," The Juilliard Review, I (Fall, 1954), 18-20; see also Peter Yates, Twentieth Century Music (New York: Pantheon Books, 1967), pp. 212-13.

[13]Igor Stravinsky, An Autobiography (New York: W. W. Norton and Co., 1962), p. 53.

resistance, then composition becomes futile.[14] He sums up his views on creation as follows:

> What is important for the lucid ordering of the work--for its crystallization--is that all the Dionysian elements which set the imagination of the artist in motion and make the life-sap rise must be properly subjugated before they intoxicate us, and must finally be made to submit to the law: Apollo demands it.[15]

There are many statements in Style and Idea which reveal Schoenberg's orientation. A perfect example is the following:

> . . . a work of art can produce no greater effect than when it transmits the emotions which raged in the creator to the listener, in such a way that they also rage and storm in him.
>
> The intellect is skeptical; it does not trust the sensual, and it trusts the supersensual even less.[16]

Towards the end of the book, he speaks of the meaning of the music--it "conveys a prophetic message revealing a higher form of life towards which mankind evolves."[17]

Generalizations have been made on the contrasting composition techniques used by the two composers. One aspect is their relations to tonality. Francis Burt explains the apparent antithesis between Stravinsky and Schoenberg in terms of their harmonic developments.

---

[14]Stravinsky, Poetics of Music, p. 66.

[15]Ibid., p. 83.

[16]Arnold Schoenberg, Style and Idea (New York: Philosophical Library, Inc., 1950), p. 8.

[17]Ibid., p. 194.

Stravinsky was reaffirming tonality by the late twenties while Schoenberg was abandoning it. The latter's use of a twelve-tone series eradicated the possibility of any single tonal center.[18] Stravinsky characterized himself by the term "diatonicism" and Schoenberg by the term "chromaticism."[19]

Stravinsky also mentioned other contrasting techniques in Dialogues. He characterized Schoenberg's music as "essentially polyphonic" while his own was "essentially homophonic." (The study of the piano concertos will point out the inaccuracy of this statement.) There is virtually no repetition in Schoenberg while Stravinsky made much use of repetition, particularly ostinato, in all of his music before the Movements. Schoenberg utilized rubato in contrast to Stravinsky whose ideal was of mechanical regularity--metronomic strictness and no rubato. Schoenberg's scores are full of expression marks; Stravinsky's scores contain a minimum of expression marks.[20]

There are some interesting contrasts in the personal lives of Stravinsky and Schoenberg. First of all, there was much difference between their respective working

---

[18]Francis Burt, "An Antithesis: (1) The Technical Aspect," The Score, No. 18 (December, 1956), 7-11.

[19]Stravinsky and Craft, Dialogues and a Diary, p. 57.

[20]Ibid., pp. 56-57.

habits. Leibowitz, with some prejudice, says the following about Stravinsky:

> Stravinsky writes slowly, meticulously, every day at regular hours, with the cold determination and control of an engineer. . . . In Stravinsky's hands the musical materials are like stone, wood or leather. . . . To him, composing music means to gain a victory over some precise difficulty, to solve a problem and nothing else.[21]

In contrast, he sees Schoenberg's work as sporadically full of renewal and dominated by passion, boldness, and risk. A totally different view is presented by Nicolas Nabokov who contrasts the two composers by describing Stravinsky as primarily an artisan and craftsman and Schoenberg as a dogmatist and theorist.[22]

In Dialogues, Stravinsky points out that while he composed only at the piano, Schoenberg never composed at that instrument. Also, Schoenberg composed fitfully, at lightning speed, and in the heat of "inspiration," leaving many unfinished works, while Stravinsky composed regularly every day, like a man with banking hours.[23]

The latter statement regarding Schoenberg is qualified by the composer when he discusses creation and his working habits in Style and Idea (Chapter 8--"Heart and

---

[21]Leibowitz, "Two Composers," p. 364.

[22]Nicolas Nabokov, "Christmas with Stravinsky," in Igor Stravinsky, ed. by Edwin Corle (New York: Duell, Sloan, and Pearce, 1949), p. 123.

[23]Stravinsky and Craft, Dialogues and a Diary, p. 57.

Brain in Music"). He admits that some of his themes are conceived spontaneously and written without correction. At other times, they go through processes of transformation and development as he shows from some of his sketches.[24] He tries to dispel the notion that counterpoint is always "cerebral" while melody is "spontaneous" since either type of writing can take little or much time to create (pages 166-69). Schoenberg then draws the following conclusion:

> But one thing seems clear: whether its final aspect is that of simplicity or of complexity, whether it was composed swiftly and easily or required hard work and much time, the finished work gives no indication of whether the emotional or cerebral constituents have been determinant.[25]

A second aspect in the personal lives of Stravinsky and Schoenberg is their differing attitudes toward teaching and theoretical writings. Stravinsky points out Schoenberg's great interest in teaching and prolific writing on music theory in contrast to his never being a teacher or writing on theory.[26]

Some writers have attempted to de-emphasize the antithesis between the two composers and point out some of their parallelisms. This change of attitude has taken

---

[24]Schoenberg, Style and Idea, p. 163.

[25]Ibid., pp. 178-79.

[26]Stravinsky and Craft, Dialogues and a Diary, p. 57; see also Leibowitz, "Two Composers," p. 364.

place primarily since the 1950's when Stravinsky began using the twelve-tone technique developed by Schoenberg. Milton Babbitt feels, for instance, that the notion of all contemporary composition before 1952 being assigned to either the Schoenberg or Stravinsky camps or to neither is very inaccurate. However absorbed some of the younger composers were in the late 1930's by the possibilities of twelve-tone composition, they were also involved in studying such a work as Stravinsky's Concerto for Two Solo Pianos.[27]

Stravinsky and Schoenberg have often been called revolutionaries, and both composers have denied the accusation.[28] In their different ways, both composers were greatly influenced by the past and engaged in construction, not in "disruption of equilibrium" as Stravinsky describes revolution. Peter Heyworth points out that Schoenberg was haunted by the "sublime achievements" of his great forerunners from Haydn to Brahms and started to write works in the classical forms as soon as he developed the twelve-tone technique. Like Schoenberg, Stravinsky was seeking a new basis of composition between 1914 and 1918 and

---

[27]Milton Babbitt, "Remarks on the Recent Stravinsky," in Perspectives on Schoenberg and Stravinsky, ed. by Benjamin Boretz and Edward T. Cone (Princeton, N.J.: Princeton University Press, 1968), p. 166.

[28]See Stravinsky, Poetics of Music, p. 13, and Schoenberg, Style and Idea, pp. 103 and 181.

himself took shelter in the past, particularly the eighteenth century.[29] Schoenberg often acknowledged his debts to the past, his roots in tradition. He summarized his conviction when he said: "It is seldom realized that between the technique of forerunners and that of an innovator a link is present and that no new technique in the arts is created that has not its roots in the past."[30]

In his turn to serialism in the 1950's, Stravinsky followed in the footsteps of Schoenberg. Stravinsky's first real acknowledgment of his contemporary was his Septet of 1952 which he composed after studying such scores of Schoenberg as the Serenade, Op. 24, and the Suite for Seven Instruments, Op. 29.[31] Milton Babbitt speaks of Stravinsky's turn to serialism as follows:

> . . . a composer who has throughout all his creative life been consumed by the temporal, and--therefore--order, in music, by the constructive possibilities and significances of the interval, might well be strongly attracted to the first widely employed musical system which incorporates temporality into the very foundation of its structure and intervallic invariance into the fundamental formulation of its operations.[32]

---

[29]Peter Heyworth, "The Fatal Sixties," High Fidelity, XVIII (June, 1968), 52-53.

[30]Arnold Schoenberg, "A Self-Analysis," Musical America, LXXIII (February, 1953), 14.

[31]Yates, Twentieth Century Music, p. 207.

[32]Babbitt, "Remarks on the Recent Stravinsky," p. 176; see also Sessions, "Thoughts on Stravinsky," p. 36, and Hans Keller, "Schoenberg and Stravinsky: Schoenbergians and Stravinskyans," The Music Review, XV (1954), 307 and 310.

We shall now examine the attitudes which Stravinsky and Schoenberg held toward each other. Stravinsky's evaluation of Pierrot Lunaire, which fluctuated during the years, is indicative of his general attitudes toward his contemporary. In 1912, Stravinsky wrote a letter to the Russian critic, Karatygin, in magnanimous praise of Schoenberg and Pierrot Lunaire. The letter reveals his early sympathetic attitude toward Schoenberg.[33] In his autobiography two decades later, Stravinsky retracted his earlier favorable opinion of Pierrot. There he says that he felt no enthusiasm for the aesthetics of the work, but at the same time felt that the merits of the instrumentation were beyond dispute.[34] In Poetics of Music there is another favorable viewpoint outlined when Stravinsky says:

> . . . it is impossible for a self-respecting mind equipped with genuine musical culture not to feel that the composer of Pierrot Lunaire is fully aware of what he is doing and that he is not trying to deceive anyone.[35]

Stravinsky says in Dialogues that he and Diaghilev were equally impressed with Pierrot and that he (Stravinsky) was aware that Pierrot was the most "prescient confrontation" in his life.[36]

---

[33]Boris Schwarz, "Arnold Schoenberg in Soviet Russia," in Perspectives on Schoenberg and Stravinsky, p. 112.

[34]Stravinsky, An Autobiography, pp. 43-44.

[35]Stravinsky, Poetics of Music, p. 15.

[36]Stravinsky and Craft, Dialogues and a Diary, p. 54.

In his writings, Schoenberg never referred to Stravinsky by name but was obviously speaking of him in several instances, in most uncomplimentary terms. In a letter to Andrew J. Twa, dated July 1944, Schoenberg attacked Stravinsky and his habit of composing at the piano:

> A real composer is not one who plays first on the piano and writes down what he has played.
> A real composer conceives his ideas, his entire music, in his mind, in his imagination, and he does not need an instrument.[37]

In 1925, Schoenberg wrote Three Satires for Mixed Choir, Op. 28 (with an Appendix) in which he poked fun at the neoclassicists. Schoenberg wrote his own texts, the titles of which are: (1) "Am Schiedeweg" ("At the Crossroad"), (2) "Vielseitigkeit" ("Many-sidedness"), (3) "Der Neue Klassizismus" ("The New Classicism"). The first two are sung unaccompanied and based on the principle of canon. The third is a small cantata including a pedantic fugue with accompaniment by viola, cello, and piano. In a preface to the Satires, Schoenberg refers to his younger contemporaries though not by name. He certainly has Stravinsky in mind when he speaks of "pseudo-tonalists" who think they may do anything they please so long as they occasionally make a profession of faith as tonal composers by means of a tonal triad. He also

---

[37]Erwin Stein, ed., Arnold Schoenberg Letters, trans. by Eithne Wilkins and Ernst Kaiser (London: Faber and Faber, Ltd., 1964), p. 218.

attacks those who make a return to the style of someone in the past. Here, he is probably again referring to Stravinsky and his neoclassicism.[38] The text of "Many-sidedness" is a direct reference to Stravinsky:

> Why who could be drumming there?
> If it isn't little Modernsky!
> He's had his pigtails cut.
> Looks pretty good!
> What authentic false hair!
> Like a peruke!
> Quite (as little Modernsky conceives of him)
> Quite the Papa Bach! [trans. by Alicia Smith][39]

---

[38]Willi Reich, Schoenberg: A Critical Biography, trans. by Leo Black (London: Longman Group Ltd., 1971), p. 153.

[39]Schoenberg, "Three Satires," Op. 28, in The Music of Arnold Schoenberg, Vol. VI: Conducted by Robert Craft (Columbia M2S-762).

CHAPTER II

CONCERTO FOR PIANO AND WIND ORCHESTRA BY STRAVINSKY

Biographical Facts

The Concerto for Piano and Wind Orchestra, which was dedicated to Madame Nathalie Koussevitzky, was composed by Stravinsky at Biarritz, France, from the middle of 1923 to April 1924, a reduction for two pianos being made by the composer later in 1924. Except for double basses, Stravinsky has chosen to eliminate the strings from the orchestra, the rest of which consists of woodwinds, brass, and timpani.

At the time the concerto was written, Koussevitzky was helping to launch Stravinsky on a subsidiary career as concert pianist. Koussevitzky was in Biarritz when Stravinsky was finishing the concerto and suggested that Stravinsky play it himself. Consequently, Stravinsky started to devote several hours a day to refurbishing his technique and acquiring the necessary endurance. For the next five years, Stravinsky retained for himself the exclusive right

of performing the concerto and played it about forty times.[1] Stravinsky often performed the concerto in a concert tour of Central Europe and played it when he made his first tour of the U.S. in 1925. The latter was two months in duration, and he was well received as pianist and conductor.[2]

The first public performance took place in the Paris Opera House on May 22, 1924, with the composer as soloist and Serge Koussevitzky as conductor. Stravinsky's performance as soloist was "exceedingly dry, nervous, and percussive," according to White.[3] Stravinsky had a memory slip at the beginning of the second movement and could not remember how it started. Koussevitzky hummed the beginning to him, and he recovered to finish the performance with no further incidence.[4] The public performance was preceded a week earlier by a performance for an intimate gathering at the Princess de Polignac's with Jean Wiener playing the accompaniment at the second piano.[5]

A revised version of the concerto was completed in 1950. White points out that the piano part is identical in

---

[1]White, Stravinsky, p. 280.

[2]Stravinsky, An Autobiography, p. 120.

[3]White, Stravinsky, p. 66.

[4]Ibid., pp. 66-67.

[5]Stravinsky, An Autobiography, p. 113.

the two versions except for the octave B added on the first beat of measures 44 and 189 in the 1950 version. The primary changes involve metronomic markings and minor changes in the instrumentation.[6]

Formal Structure

Stravinsky regards musical form as the "logical discussion" of the musical materials.[7] He is considered to be the strongest spokesman against the idea that music represents a dichotomy between form and content, believing that the two elements are really one. The expression resides in the form; the form of a piece is its meaning.[8] In December 1927, Stravinsky wrote "Avertissement" ("A Warning") in which he said that true classical music had musical form as its basic substance, and the latter could never be ultramusical.[9]

The composer often speaks about the concepts of unity and variety, stressing the former in his music and writings. His views are clearly stated in Poetics of Music as follows:

---

[6]White, Stravinsky, p. 280.

[7]Igor Stravinsky and Robert Craft, Conversations with Igor Stravinsky (Garden City, N.Y.: Doubleday and Co., 1959), p. 15.

[8]Cecil Smith, "Stravinsky and Classicism," in Igor Stravinsky, ed. by Corle, pp. 211-12.

[9]White, Stravinsky, p. 532.

> For myself, I have always considered that in general it is more satisfactory to proceed by similarity than by contrast. Music thus gains strength in the measure that it does not succumb to the seductions of variety. What it loses in questionable riches it gains in true solidity.[10]

With Stravinsky's views on form in mind, we will now examine the formal structure of the Concerto for Piano and Wind Instruments. The first movement is a clearly defined sonata form with a slow introduction and coda: Introduction--measures 1-32, Exposition--measures 33-125, Development--measures 126-177, Recapitulation--measures 178-282, Coda--measures 283-327 (see Example 1 for important

Example 1. Piano Concerto, 1st mov.

Figure a. mm. 87-89.

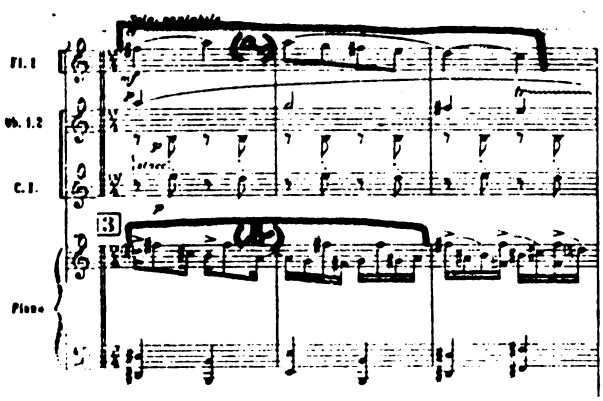


Figure b. mm. 96-98.

Figure c. mm. 99-100.

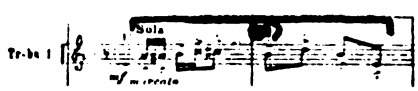


Figure d. mm. 106-108.

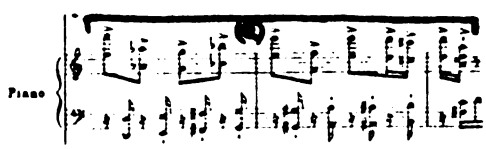
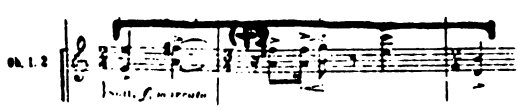


Figure e. mm. 151-153.



[10]Stravinsky, Poetics of Music, p. 33.

thematic motives).[11] There are some obvious elements which confirm traditional sonata form for the first movement. One element would be the use of two different themes with contrasting tonal centers in the first part of the Allegro. The first theme is centered in A while the second has D as its center. (The second theme section includes measures 69-109 divided into: [A]--measures 69-86--and [B]--measures 87-109--parts, followed by a closing section in measures 110-125.) The abrupt return of the opening theme in measure 178 and the strict parallelism of measures 178-231 to measures 33-86 is perhaps the clearest evidence of sonata form. Stravinsky has presented only a single exposition for piano and orchestra, a practice which had become common in concerto structure during the nineteenth century (Chopin and Brahms excluded).

Boris de Schloezer explains that Stravinsky's works contain no development in Beethoven's sense of the term. Stravinsky's developments generally consist of contrapuntal combinations of short motives which remain almost unchanged, or the use of melodic phrases which then produce a succession of others.[12] Because of these characteristics and

---

[11]All references to the concerto scores will be by measure numbers counted from the beginning of each movement. The only exception is Schoenberg's Piano Concerto where measures are numbered consecutively from beginning to end as in Schirmer's Study Score.

[12]Boris de Schloezer, "An Abridged Analysis," in Igor Stravinsky, ed. by Corle, p. 65.

the introduction of new material, Stravinsky's development section is related somewhat more to Mozart's developments. The section begins in measure 126 with a statement of the (A) part of the second theme centered in D, followed by a repetition a third higher in F beginning in measure 132. The (a) motive appears in the oboe parts in measures 142-145 and is essentially unchanged except for being doubled in sevenths. The winds then take up new thematic material in measures 151-167.

Stravinsky naturally interprets sonata form in his own terms. The Largo introduction for orchestra, for instance, is a new element in concerto structure. Of course, slow introductions can be found in some of Haydn's symphonies as well as in the first movements of three Beethoven Piano Sonatas--Opus 13, Opus 78, and Opus 81a. However, this practice does not appear in the concertos of the eighteenth and nineteenth centuries. The introduction material also returns at the end as part of the coda--another unusual feature.

Another new element is that the first part of the recapitulation up through statement of the second theme (A part) is exactly parallel to the corresponding measures of the exposition (compare measures 178-231 with measures 33-86). In the traditional sonata form, there would have been some changes in the recapitulation in order to keep the second theme in the tonal area of the first theme.

An important Stravinskyan element is the evidence of similar piano figuration throughout the final closing section (measures 253-260), cadenza (measures 261-282), and più mosso section of the coda (measures 283-312). Thus, the cadenza does not start in the traditional fashion with new material or thematic development after a pause but just continues the basic figuration of the closing section with larger chords in the right hand and single notes or octaves in the left hand.

The second movement has a slow tempo (one slow movement between two fast movements) with basically legato melodic writing and falls into a quasi-rondo structure, the B sections being short cadenzas: A--measures 1-26, B--measures 27-43, C--measures 44-84, B'--measures 85-94, A'--measures 95-108 (see Example 2 for important motives).

Example 2. Piano Concerto, 2nd mov.

Figure a. m. 22.

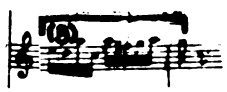
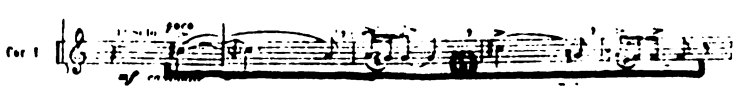


Figure b. mm. 44-49.

Figure c. mm. 62-66.



Instead of the usual A B A B A plan, Stravinsky substitutes a new theme (C) for the middle A section. Stravinsky

follows tradition in the fact that legato melodic lines and the use of various types of rondo structures can be observed in the slow movements of eighteenth and nineteenth-century concertos.

A Stravinskyan element in the second movement is the important structural use of the two cadenzas. They constitute the B sections and are parallel in structure at the beginning--both begin with rising arpeggiated figures. (The cadenzas will be discussed in greater detail in the section on melodic structure.)

The last movement contains three themes, contrapuntal and fugal techniques, and is based on the rondo idea which again conforms to the established concerto tradition. The structure can be outlined as follows: A--measures 1-29, Episode 1--measures 30-55, B--measures 56-70, Episode 2--measures 71-89, B'--measures 90-119, Episode 3--measures 120-147, C--measures 148-168, Episode 4--measures 169-180, A'--measures 181-196, Coda--measures 197-230 (see Example 3 for important themes and motives). Stravinsky's treatment of the rondo idea is quite free; there are only two distinct A sections out of a total of eleven sections (two in the coda: Lento--measures 197-222, Stringendo--measures 223-230). Nevertheless, he does refer with subtlety to the A theme in two of the episodes. In the second episode, the (j) and (k) motives are present

Example 3. Piano Concerto, 3rd mov.

Figure a. mm. 1-6.

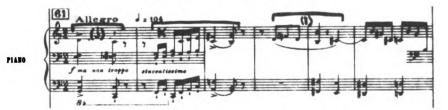


Figure b. mm. 16-17.

Figure c. mm. 56-65.

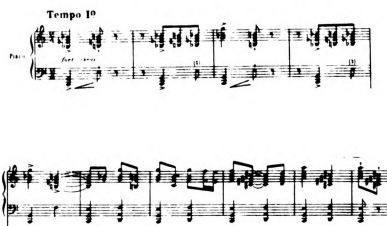


Figure d. mm. 120-122.

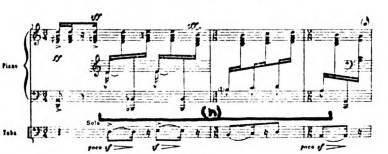


Figure e. mm. 148-153.

though in a varied form (see measures 71-73 and 79-81). Fragments of both A and B themes can be observed in the third episode.

Various aspects of the formal structure conform to Stravinsky's views on unity and similarity. For instance, most of the themes and motives of the first movement are closely related to each other. For an example of similarity in material, the middle voice of the (A) part of the second theme is very similar to the middle voice in measures 50-52 in the first theme section (Example 4, figures a and b).

Example 4. Piano Concerto, 1st mov.

Figure a. mm. 50-52.

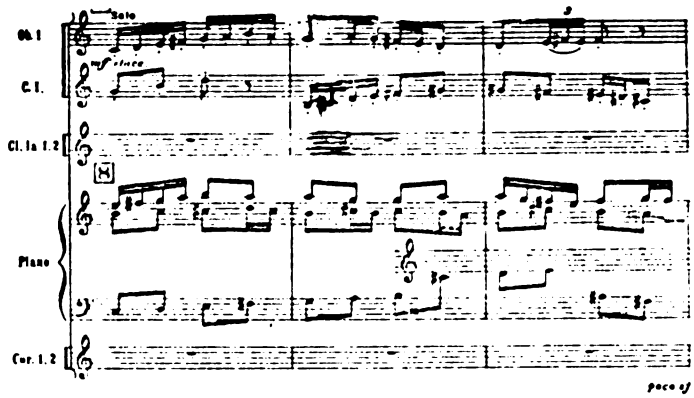
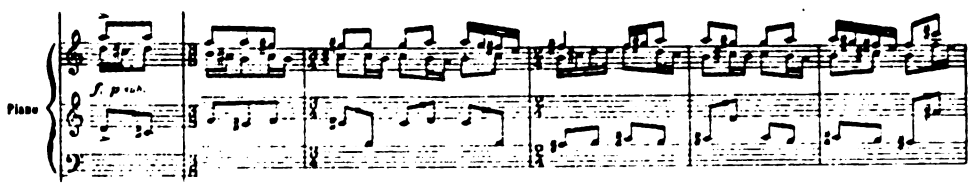


Figure b. mm. 69-74.



There is ample evidence of structural unity or even cyclic structure which binds the three movements together. During the statement of the C theme in the second movement, the English horn has a faster-moving line in measures 52-62 which is derived from the (B) part of the second theme in the first movement--motive (c) in piano left hand and continuation in measures 96-103. The last movement has allusions to material from the first two movements. Measures 61 and 62 of the B theme are closely related to motive (e) in the first movement (see Example 3, figure c, p. 27, and compare to Example 1, figure d, p. 22). The first section of the coda with its dotted-note rhythms is thematically and rhythmically related to the Largo introduction of the first movement, a cyclic element in the concerto's construction. This Lento also brings back the A minor tonality of the first movement. In addition, there is a reference to the second movement--measures 202-205 refer back to measures 105-106 at the end of the second movement (Example 5, figures a and b).

Stravinsky makes use of a type of interlocking device which produces a casual connection between the second and third movements. The final cadence of the second movement forms the opening measure of the last movement which is, however, performed about five times as fast. This device reminds one of similar usages as found in some nineteenth-century concertos such as Beethoven's

Example 5. Piano Concerto

Figure a. 3rd mov., mm. 201-205.

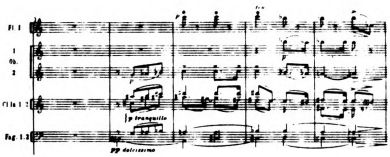
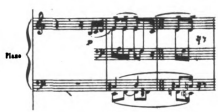


Figure b. 2nd mov., mm. 104-106.



Piano Concerto No. 5, Schumann's Piano Concerto, and Mendelssohn's Piano Concerto No. 1, to cite but three.

Relations to the Baroque Era

There are some relations in the style of the Concerto for Piano and Wind Orchestra to the Baroque era and to the music of J. S. Bach in particular. Nicolas Nabokov speaks of the irritation among the older men in the Parisian public at the first performance of this concerto. They were shocked to hear the "Bach revival in modern clothes" for they considered it arrogant to touch the immortal memories of Bach's style.[13]

---

[13]Nicolas Nabokov, "Stravinsky Now," Partisan Review, XI (Summer, 1944), 330.

The most obvious relation to the Baroque is the Largo introduction which stresses repetitive dotted-note rhythms. In Conversations, Stravinsky emphasizes the consciousness with which he turned to such eighteenth-century practices:

> Dotted rhythms are characteristic eighteenth-century rhythms. My uses of them in these (Greek subject-pieces) and other works of that period, such as the introduction to my Piano Concerto, are conscious stylistic references. I attempted to build a new music on eighteenth-century classicism using the constructive principles of that classicism (which I cannot define here) and even evoking it stylistically by such means as dotted rhythms.[14]

Otto Deri makes a comparison between the introduction and Bach's Prelude in G Minor from Volume II of the Well Tempered Clavichord.[15] The prelude is characterized by dotted-note rhythms and the same tempo indication--Largo--as in the Stravinsky concerto, but there are also many other Baroque compositions which have repetitive dotted-note rhythms such as the French overtures. All four of Bach's orchestral suites begin with French overtures, the slow sections containing dotted-note rhythms. (See especially Suite No. 2 in B Minor for flute and strings.) Another example of Bach's use of dotted-note rhythms can be seen in the Prelude of the Clavierübung, Part 3 ("Organ Mass"); this can easily be compared to

---

[14]Stravinsky and Craft, Conversations with Igor Stravinsky, p. 18.

[15]Deri, Exploring Twentieth-Century Music, p. 195.

Stravinsky's introduction (See Example 6, figures a and b). The features which distinguish Stravinsky's style are the lack of ornamentation, the evidence of syncopation in the rhythm, and the different attitude toward tonality.

Example 6.

Figure a. J. S. Bach, Praeludium from Clavierübung, Part 3, mm. 5-8.

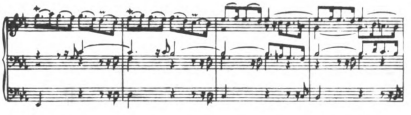
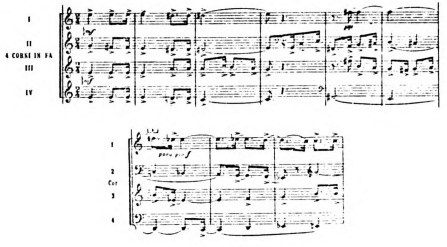


Figure b. Stravinsky, Piano Concerto, 1st mov., mm. 1-9.



Deri also feels that the opening of the Allegro resembles both the opening of Bach's third Brandenburg Concerto and the first movement of the Sonata in G Minor

for viola da gamba.[16] The resemblance in both cases lies primarily in the similar rhythmic structure and non-legato instrumental style. For comparison, see Example 7 which presents the first two measures of Bach's concerto and the first three measures of the Allegro in Stravinsky's concerto.

Example 7.

Figure a. J. S. Bach, Brandenburg Concerto No. 3, 1st mov., mm. 1-2.

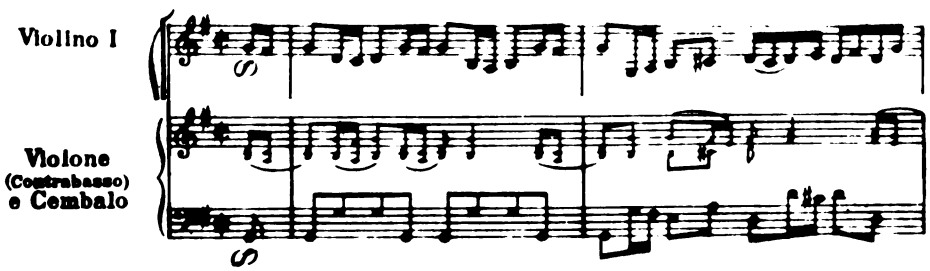
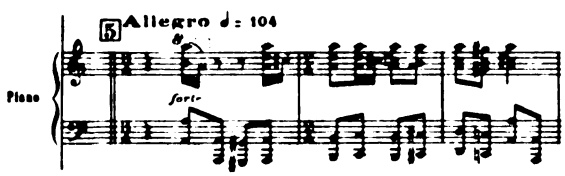


Figure b. Stravinsky, Piano Concerto, 1st mov., mm. 33-35.



Both Alfred Cortot and Roman Vlad believe that the two fast movements have a clarity and brilliance in the piano part which resembles the non-legato instrumental style of Bach and Scarlatti.[17] This aspect of piano

---

[16] Ibid.

[17] See Cortot, "Igor Stravinsky," p. 290; and Vlad, Stravinsky, p. 85.

technique will be discussed in greater detail in a later section.

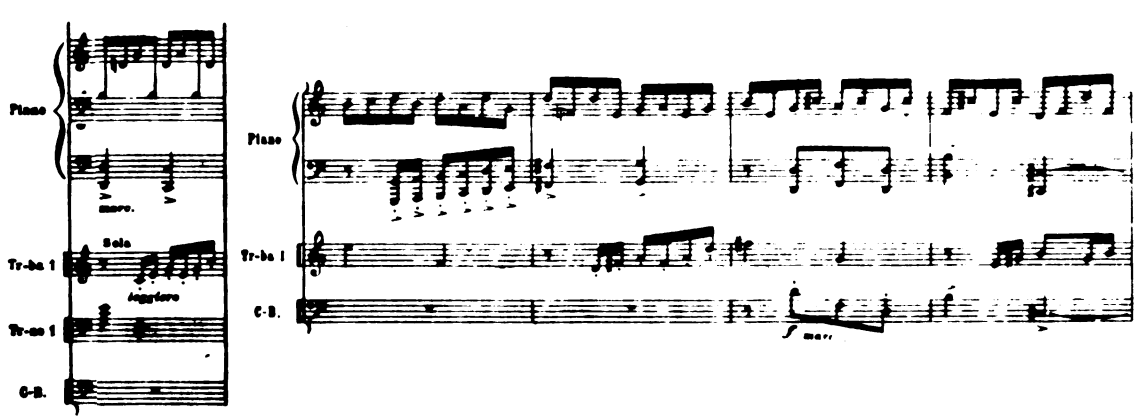
There is some evidence of tutti-solo contrast, the concerto grosso idea of the Baroque, in the first two movements. The tutti sections are not all based on the same theme as in Bach or Vivaldi, but the repetition of the opening Largo at the end of the first movement does correspond to Bach's restatement of the opening tutti section in whole or part at the end of a first movement. The tutti-solo divisions in the exposition can be outlined as follows: tutti--measures 1-69 (first half), solo--measures 69-86, tutti--measures 87-92, solo--measures 93-103, tutti--measures 104-125. The development opens with a solo section in measure 126 with short tutti interjections in measures 130-131 and in measures 138-139; such short interjections are frequently heard in the Baroque concerto grosso.

Throughout the concerto, there is prominence of melodic and rhythmic configurations which are related to Baroque style. This topic will be discussed under the sections on melodic and rhythmic structure.

The contrapuntal techniques used by Stravinsky show correspondence to the Baroque era. Most of the writing is based on independent melodic lines in the various parts, the main exception being the cantabile A section in the slow movement where the writing is purely

homophonic. The contrapuntal nature of the first movement can be observed in measures 50-52 where there is a different melody in every voice. The (A) part of the second theme has definite affinities with Bach, for it is a three-part toccata-like theme (see Example 4, figures a and b, p. 28). The last movement contains fugal writing, much imitation of thematic fragments, and the use of inversion, augmentation, and stretto. The A theme is treated fugally with imitation at the fifth in measure 8 as would be the case in a Bach fugue. The third statement reappears in the tonic starting on D (also typical of a Bach fugue) and is heard in the left hand of the piano part in octaves. Simultaneously, the (m) motive is stated twice by solo trumpet (Example 8). The B theme is not developed in imitation but does appear in augmentation starting in measure 103. In contrast, the C theme is treated with imitation and stretto.

Example 8. Piano Concerto, 3rd mov., mm. 16-20.



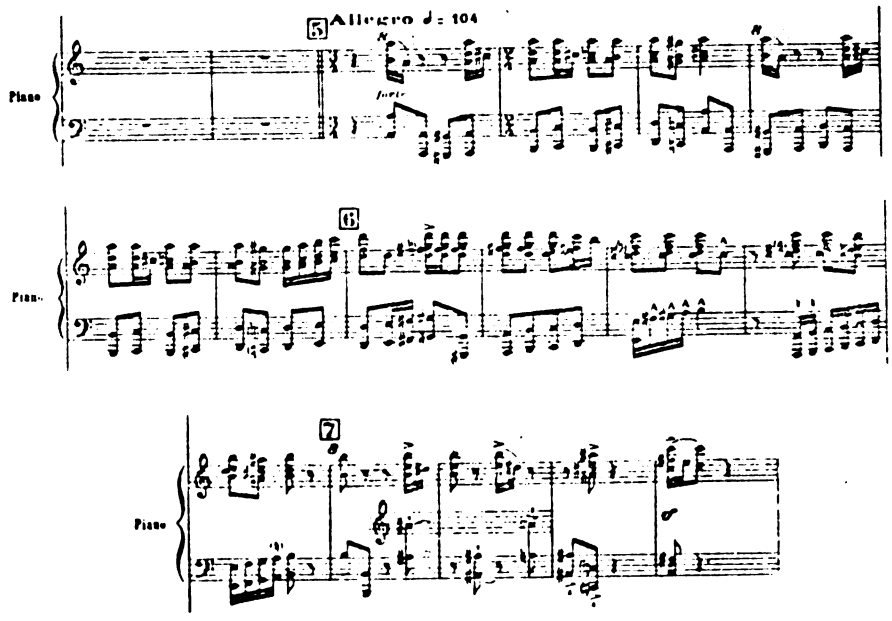
Melodic Structure

Stravinsky's melodic style, though really inextricably bound up with rhythm and harmony, when isolated for discussion, proves to be one of the most interesting aspects of the composer's music. Most characteristic are melodic lines based on one or several short melodic cells which are often repeated but with different note values, different continuations, or change in the order of the tones. As Anthony Milner describes it, most of Stravinsky's melodies fix the upper and lower limits of their range in their first few notes and then "discuss" the notes inside the range.[18] This type of melody thus has a static character but at the same time is always changing. A good example is the opening theme of the exposition in measures 33-47 where the right hand melody has a range of a diminished fifth and much repetition of tones. To counteract in measures 36-37 an exact repetition in the right hand of measures 33-34, Stravinsky introduces variety by beginning the left hand melody a beat earlier (Example 9). The B theme of the last movement is another good example of how Stravinsky varies melodic cells by means of changing the rhythm and melodic continuation (see Example 3, figure c, p. 27).

---

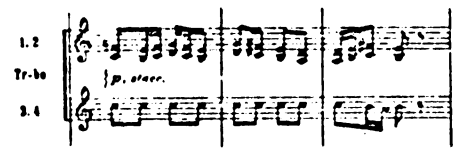
[18]Anthony Milner, "Melody in Stravinsky's Music," The Musical Times, XCVIII (1957), 371.

Example 9. Piano Concerto, 1st mov., mm. 31-47.



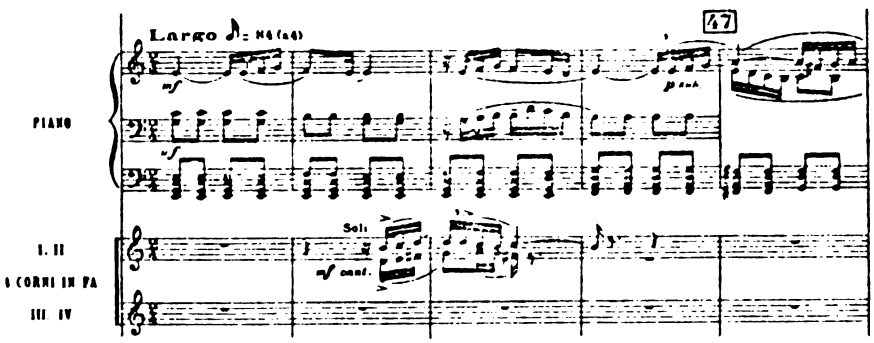
Some of these melodic lines consist of revolving motion around few different tones, often with the range of a perfect fourth and interval structure of major and minor seconds. In measures 47-49 of the first movement, the first two trumpet parts have a range of a perfect fourth and conjunct motion; the first three tones of measure 48 are a rhythmic variation of the last three tones in measure 47--the interval of a minor third between them is a "dead" interval (Example 10). An

Example 10. Piano Concerto, 1st mov., mm. 47-49.



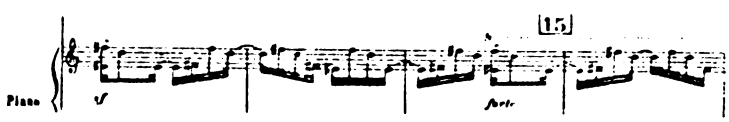
excellent example of this type of melody is seen in the first five measures of the second movement (Example 11). The tones E-F-G make up a cell which is repeated and continued in a different way each of three times.

Example 11. Piano Concerto, 2nd mov., mm. 1-5.



Other melodic lines, which also revolve around the same few tones, have larger intervals or disjunct motion. In Example 12 from the first movement, only three

Example 12. Piano Concerto, 1st mov., mm. 96-99.



different tones are used with different ordering evident. Also, there are varying rhythmic patterns which ensure a variety of stresses on the three tones. The E-sharp is an obstinate disturbance to the implied B minor harmony. In measures 30-33 of the last movement, the piano right

hand has a modified ostinato with the order of the tones changed in measure 31.

A Bachian element in Stravinsky's style is the use of a tone which is often repeated and interspersed with a variety of different tones. The latter are usually in conjunct motion, and the effect is that of latent two-part writing. The close relationship between Bach and Stravinsky can be observed in Example 13. The segment from the Stravinsky concerto continues in a similar manner throughout measures 151-167.

Example 13.

Figure a. J. S. Bach, Brandenburg Concerto No. 5, 1st mov., mm. 14-15.

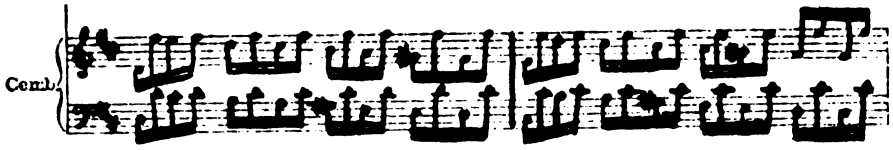
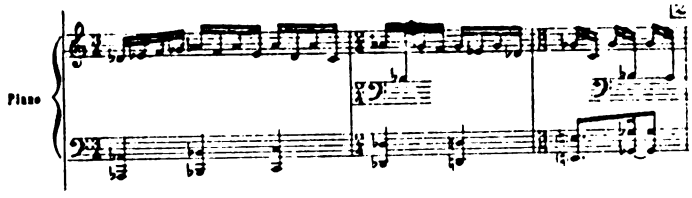


Figure b. Stravinsky, Piano Concerto, 1st mov., mm. 156-158.



Sometimes there are two intervening notes between the repeated tone as in the (b) motive of the first movement (see Example 1, figure a, p. 22); measures 76-80 in the second movement, oboe part; and in measures 128-130

of the third movement, piano right hand. In the latter, there is a series of three-note patterns with B as a constant at the beginning of each.

Some passages contain two repeated tones which are interspersed with a variety of different tones. The latter, once again, are usually in conjunct motion as in the following example from the first movement (Example 14).

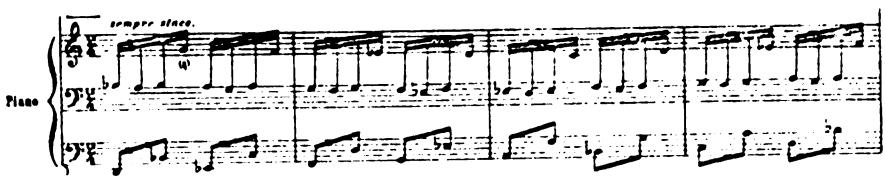
Example 14. Piano Concerto, 1st mov., mm. 54-58.

In the last movement, there is a quasi-ostinato in the piano, measures 103-109, in which G and B-flat are constantly repeated with the bottom tone changing by the interval of a major or minor second.

A less important aspect of Stravinsky's melodic style which can also be observed in Example 14 is his use of sequence. This is a three-stage sequence, the third stage being separated from the second by a half measure. Also in the first movement, the five-note ascending staccato motive heard in the piccolo part in measure 64 is treated sequentially in measures 65-67 by piccolo and flutes. Concurrently, the piano has a sequential ostinato of four sixteenth notes. In the last

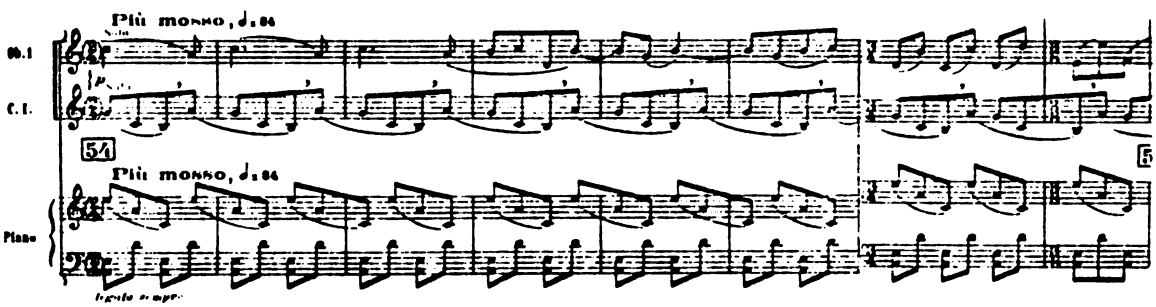
movement, motive (m) is treated in sequence once in the solo trumpet (see Example 8, p. 35). In measures 133-140, the piano right hand has a four-note sequential pattern of sixteenth notes against a two-note pattern in eighth notes in the left hand (Example 15).

Example 15. Piano Concerto, 3rd mov., mm. 133-136.



There are several examples of literal melodic ostinati in this concerto as in the piano and English horn parts of the second movement, measures 44-51 (Example 16).

Example 16. Piano Concerto, 2nd mov., mm. 44-51.

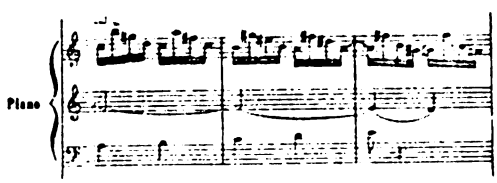


These same measures illustrate the only example in this concerto of an ostinato complex in which each of three voices (English horn, piano right hand, piano left hand) has a different ostinato pattern. In measures 63-73 in

the piano right hand, the meter produces different stresses on the three-note ostinato pattern. The same pattern appears again in measures 81-84, English horn part, but with phrasing to correspond with the melodic pattern.

In some passages of continuous motion in sixteenth notes, the highest tone always appears on the second sixteenth note as in Example 17 from the first movement.

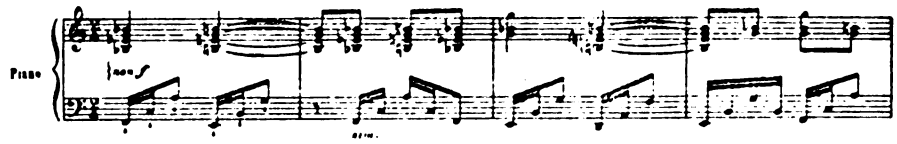
Example 17. Piano Concerto, 1st mov., mm. 93-95.



Other examples can be found in measures 64-69 and 200-203 of the first movement, and in measures 6-8 of the third movement.

This concerto has examples of melodic lines based on broken chords, in both principal melodic lines and accompanying figuration. The C theme in the last movement (measures 148-168) is based mainly on broken major triads and major seventh chords with very little stepwise motion (see Example 3, figure e, p. 27). Measures 90-100 provide a good example of accompanying figuration based on broken chords with intervals of fifths and sixths in the left hand. This accompaniment produces polychords with the chordal melody in the right hand (Example 18).

Example 18. Piano Concerto, 3rd mov., mm. 90-93.

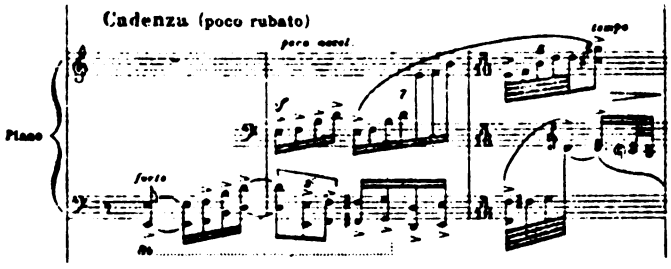


Arpeggio figures based entirely on major triads are an important aspect of bitonality in the last movement. In measures 16-21, the trumpet has a sequence of arpeggios based on successive inversions of three major triads (see Example 8, p. 35). Other examples are found in measure 71, first clarinet; measure 136, flutes; measure 182, piano left hand. This technique is not exclusive to this concerto and can be observed also in the Sinfonia of the Octet for Wind Instruments composed in the same year (measures 83-90).

The two cadenzas in the second movement are set off in melodic style from the rest of the concerto as they are related to the nineteenth century rather than to the eighteenth century. They contain virtuoso passages including arpeggio and scale formations, some of which produce the character of an improvisation. In nineteenth-century concertos, one could observe arpeggiated passages based on triads or seventh chords which begin low on the piano and continue up to a high pitch. The tradition for performing such passages would be to start slowly and gradually increase the speed up to the top. Stravinsky

has written similar passages at the beginning of each cadenza, but he has specifically written the accelerando into the msuic by using increasingly faster note values besides the indication of poco accelerando (Example 19).

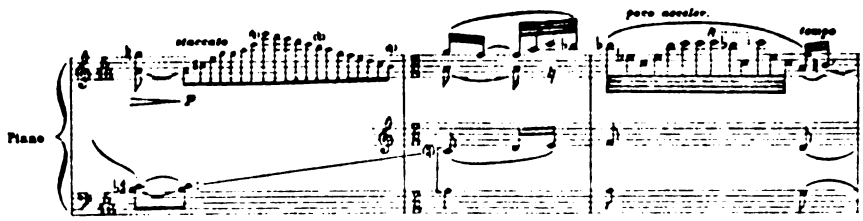
Example 19. Piano Concerto, 2nd mov., mm. 90-93.



Stravinsky has also altered the melodic contour of what could have been a simple diminished arpeggio (based on B) by introducing E into the chord structure and emphasizing it with accents six times. The intervals thus count much more in this passage than they would in a corresponding nineteenth-century passage. Also in the first cadenza, there are some examples of elaborate melodic ornamentation which remind one of Chopin or Liszt (Example 20). One noticeable difference is, however, that Stravinsky has indicated staccato touch instead of legato for measure 30 and also in measure 93 of the second cadenza where there is a fast descending scale passage.

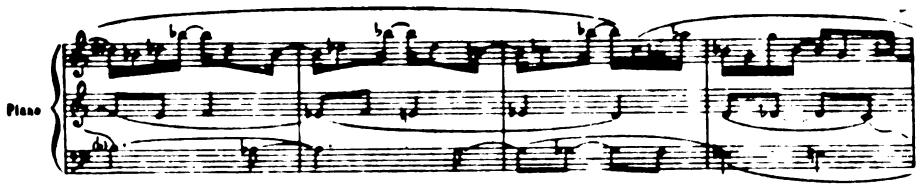
Although the cantabile element is not prominent in this concerto, there are a few examples of coherent

Example 20. Piano Concerto, 2nd mov., mm. 30-32.



melodic lines which favor the voice. The (a) motive of the second theme in the first movement is a good but short example and is even indicated "cantabile" by Stravinsky (see Example 1, figure a, p. 22). Another example is the main theme of the slow movement which has previously been discussed. Most of the melody has conjunct motion in major and minor seconds within the range of a fifth (see Example 11, p. 38). A cantabile melody of a different type is observed in the same movement at the end of the first cadenza (measures 35-43). Though the passage has the appearance of a three-part invention (four parts are even simulated in the last four measures), the two lower voices sound like an accompaniment to the melody in the right hand which is almost entirely based on skips and syncopation (Example 21). The only significant cantabile melody in the last movement is the B theme when transformed into its lyrical rhythmically augmented form (measures 103-119).

Example 21. Piano Concerto, 2nd mov., mm. 36-39.



Rhythmic Structure

Throughout Stravinsky's career, rhythm was always a dominant characteristic of his music. In fact, many writers believe that rhythm is the most important force in Stravinsky's music. Milton Babbitt has said the following about the composer's rhythm:

> No composer's work has reflected more of an awareness that "music moves only in time," a consciousness of the capacity of music to provide specified control of time passage, and that a musical composition may be regarded in some significant sense as a time series.[19]

Rhythmically, the Concerto for Piano and Wind Orchestra is an amalgamation of sections in regular meters with strong regular pulses and sections of changing meters, asymmetrical metric groupings, shifted accents, and syncopation, the latter being typical Stravinskyan rhythmic traits. Stravinsky's use of regular pulses and continuous equal divisions (and subdivisions) of the beats is the neoclassical aspect of his style which can be observed in any

---

[19] Babbitt, "Remarks on the Recent Stravinsky," p. 167.

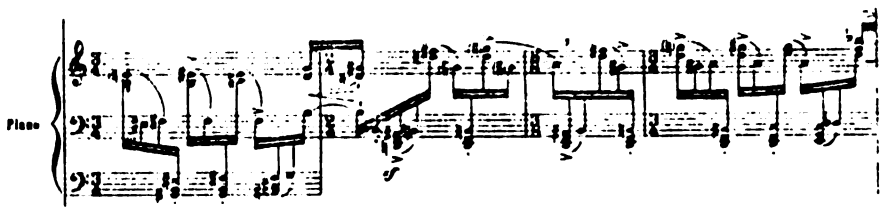
number of fast movements from the Baroque era. The entire first theme section in the first movement (except for measure 33, the first measure) is in 2/4 with strong regular pulses. This rhythmic aspect is particularly strong in the last movement, but Stravinsky provides variety by the use of shifted accents and other rhythmic devices to be discussed. In measures 6-52, there are continuous sixteenth notes and regular beat subdivisions in the piano part (see Example 8, p. 35). The piano has a rhythmic ostinato in measures 128-142, but the regular pulses are sometimes counteracted in the orchestra parts by the use of shifted accents and syncopation.

Another aspect of the neoclassical rhythmic structure is Stravinsky's use of repetitive dotted-note rhythms which constitute rhythmic ostinati. Although the introduction to the first movement has an unchanging 2/4 meter and dotted-note rhythms, Stravinsky does break up the pattern by introducing syncopation in two places--measures 7-10 (see Example 6, figure b, p. 32) and measures 24-28 in the solo trumpet part. Dotted-note rhythms are an important aspect of the first episode in the last movement (measures 30-50), and are of course heard in the coda of the first movement (beginning in measure 313) and in the coda of the last movement (Lento in measure 197).

The third aspect of rhythm to be examined in this work is Stravinsky's use of changing meters, important

because of their function in producing varied accentuation. In the first movement, the closing sections of the exposition and recapitulation plus the cadenza and più mosso section of the coda are the most rhythmically unpredictable in the entire concerto due to changing meters and varied accentuation. The first part of the closing section in the exposition (measures 110-115) is characterized by changing meters in every measure and many accents on weak parts of the beat. Thus there is great rhythmic variety even though the sixteenth note remains constant in value (Example 22).

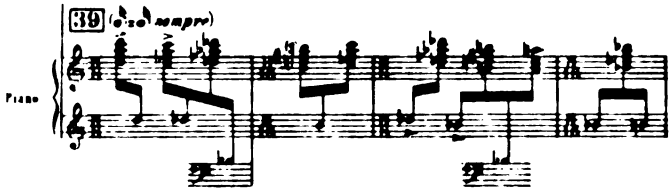
Example 22. Piano Concerto, 1st mov., mm. 111-114.



The accents almost always correspond with the meter changes in the cadenza. The sixteenth note remains constant in value, and the meter is rendered irregular by the introduction of 3/16 measures to help shift the stress from one hand to the other (Example 23). The meter changes in every measure of the più mosso section from measure 285 on, but the eighth note is the basic unit instead of the sixteenth note.

White points out that the insertion of 3/16 or 3/8 measures, asymmetrical meters, in simple duple or

Example 23. Piano Concerto, 1st mov., mm. 261-264.



triple time is a special feature of the score.[20] One example of 6/16 (3/8) plus 3/16 occurs in the cadenza of the first movement as stated above (see Example 23 above). Another characteristic grouping of meters is 6/8 (3/4) plus 4/8 (2/4) plus 3/8. This is observed four times in the più mosso section of the coda (first movement) as follows: measures 284-286, 289-291, 297-299, 310-312. The same metric groupings in a slightly different order can be observed in the slow movement in measures 50-53.

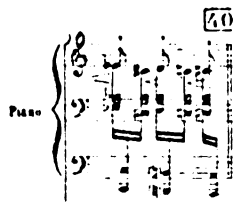
Occasionally, Stravinsky makes use of other asymmetrical meters such as 5/8, 5/16, or 7/16. These, again, can be observed in the cadenza and coda of the first movement. Measures 279-280 are in 7/16 and divided as follows: 2+3+2. The 5/8 or 5/16 measures are divided either into 2+3 or 3+2.

Asymmetrical divisions of regular meters can occasionally be observed in the rhythmic structure of this concerto. The last measure of the cadenza in the first movement is in 2/4 divided into 3+3+2 (Example 24). Measure 143 of the last movement is in 3/4 with the notes

---

[20]White, Stravinsky, p. 279.

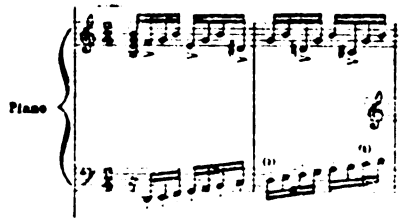
Example 24. Piano Concerto, 1st mov., m. 282.



beamed in groups of four. The shifted accents, however, produce divisions of 4+3+3+2. This comes as a surprise after regular accentuation in the previous fifteen measures.

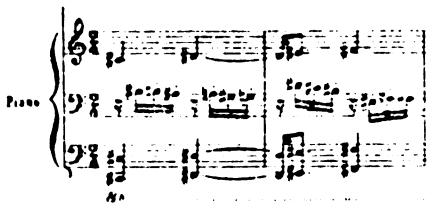
An important element in the rhythmic structure is the use of accents shifted against the meter. There are places in the opening exposition of the first movement where rhythmic variety is produced by this means. In measures 44-47, the shifted accents give the effect of 3/8 meter instead of 2/4 (see Example 9, p. 37). In measures 55-61, the accentuation in the piano begins on the second sixteenth note of the beat, the accents being emphasized by doubling in the flutes and clarinets. There is continuous use of eighth-note accompanying figuration throughout the C section of the second movement, but rhythmic interest is supplied by the presence of numerous shifted accents due to the melodic configurations and some syncopation in the thematic material (see Example 16, p. 41). In Episode 3 of the last movement, there are many examples of shifted accents; measures 124-125 in the piano right hand are written in three-note groups (Example 25).

Example 25. Piano Concerto, 3rd mov., mm. 124-125.



Syncopation of the jazz idiom is another prominent feature in this concerto. In measures 142-149 of the development in the first movement, the piano interjects some syncopation against regular 2/4 divisions in the orchestra parts--measures 143, 145, 147, and 149 (Example 26). Syncopation is heard often in the next section which

Example 26. Piano Concerto, 1st mov., mm. 142-143.



begins in measure 151 since motive (f) contains the following rhythmic pattern:  . In the first episode of the last movement, syncopation characterizes the piano left hand in measures 48-50 against mostly three-note groupings in the right hand.

Tansman points out that there is a very particular use of the syncope with Stravinsky. With its appearance, it does not just accent the weak beats of a melodic pattern

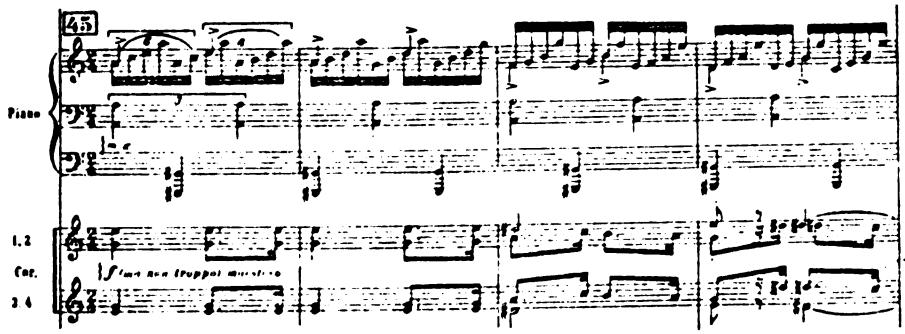
but often displaces the very idea of weak and strong beats.[21] There are two good examples of this in the concerto. In measures 74-84 of the second movement, the second horn has a continuously syncopated accompaniment against the (h) motive in the upper winds. The horn tones are emphasized with staccato tones in the second clarinet and double basses. In the last movement, the episode of measures 169-180 has almost continuous syncopation which is strongly emphasized by the use of commas and accents and the fact that it occurs in all the parts.

There are sections in the concerto where one can observe rhythmic counterpoint--several rhythmic designs clashing against one another. The restatement of the introductory material in the coda of the first movement is altered by the introduction of rhythmic counterpoint. The piano left hand part contains a triplet figure in each measure (each two beats are divided into three parts) which is heard against regular 2/4 metric pulsations in the orchestra part (Example 27). In measures 52-62 of the second movement, the English horn part is counterpoint, melodically and rhythmically, to motive (h) and its continuation (including syncopation) in flute and oboe. At the same time, the piano has eighth notes with changing patterns and shifted accents; measures 56-62 are based on three-note groups interspersed occasionally in one hand or

---

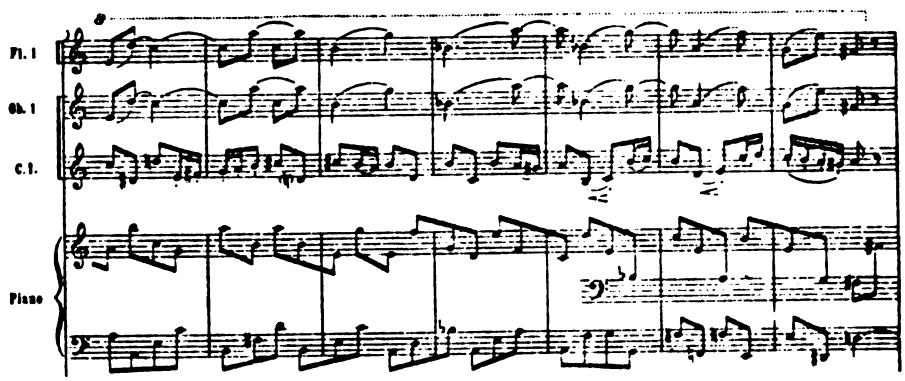
[21]Tansman, Igor Stravinsky, p. 95.

Example 27. Piano Concerto, 1st mov., mm. 313-316.



the other with two-note groupings so that the two hands do not correspond in their rhythmic accentuation (Example 28).

Example 28. Piano Concerto, 2nd mov., mm. 56-62.



Rhythm of an improvisatory nature can be observed as an anomaly in the cadenzas of the second movement. Stravinsky has even used the term "poco rubato" at the beginning of each cadenza--the only appearance of the term in Stravinsky's piano works except in the first of the Four Etudes, Op. 7, which was composed almost twenty years earlier.[22] In the first cadenza, there is no feeling of

---

[22]Cortot, "Igor Stravinsky," p. 275.

any meter until measure 35. Measures 35-43 are in 2/4, but there is much syncopation throughout; many notes are tied over into the strong beats, particularly in the uppermost of the three voices.

In the concerto, there are some pauses, or "percussive caesuras" as Tansman calls them, which deserve attention.[23] These pauses are not gaps for Stravinsky but definite intervals in organized time. Their purpose normally is to abruptly interrupt one phrase for a new departure. The first example of this is at the beginning of the exposition. The last measure of the introduction (measure 32) ends on a short pianissimo sixteenth note and is followed by a quarter rest in all parts with the exposition beginning fortissimo on the next beat. The two sections of the coda are separated by a sudden break in the musical flow induced by an eighth rest and hold in measure 312. The most abrupt pauses in the last movement occur in the coda: the varied A section ends in measure 196 with a fortissimo staccato eighth note in all parts, followed by an eighth rest, after which the Lento section begins with a soft chord in the piano; the Lento ends with a short sixteenth note followed by a sixteenth rest and a measure of grand pause before the final marcato Stringendo begins (measures 221-223).

---

[23]Tansman, Igor Stravinsky, p. 97.

Tonality and Harmonic Structure

Tonality, though not exactly identical with that of tradition, is a fundamental aspect of Stravinsky's music. Stravinsky made some comments regarding his tonal style in Poetics of Music:

> Composing, for me, is putting into an order a certain number of these sounds according to certain interval-relationships. This activity leads to a search for the center upon which the series of sounds involved in my undertaking should converge.[24]

In the winter of 1935-36, Nadia Boulanger and Stravinsky conducted a composition course in Paris. When discussing his own works, Stravinsky often said "Mais c'est de la musique tonale!" ("But it is tonal music!").[25]

The tonal structure in the concerto is a complex amalgamation of various techniques. Most of the work is organized around tonal centers, but these centers are often transitory, and the music is usually not tonally functional in the traditional sense. There is evidence of chromaticism, polytonality or bitonality, pandiatonicism, and harmonic superimposition, particularly that of major and minor thirds both horizontally and vertically. It can be observed that even though all three movements are rich in the employment of a variety of tonal techniques, each one

---

[24]Stravinsky, Poetics of Music, p. 39.

[25]Maurice Perrin, "Stravinsky in a Composition Class," The Score, No. 20 (June, 1957), 44.

ends with a simple unadorned major triad--A major for the first movement and C major for the last two movements.

Numerous sections in the concerto are tonally centered and based on diatonic major and minor scales. However, these scales and the harmonies based on them are often modified in various ways. The most important of these modifications is the superimposition of major and minor thirds, both horizontally and vertically, which produces an ambiguous major-minor tonality. (Because of spacing, polychords cannot be distinguished.) Another common modification is the lowered seventh degree which sometimes suggests the mixolydian mode and appears both melodically and harmonically. Stravinsky also uses sharp four, sharp two, and flat two--"tonal interferences" as G. W. Hopkins explains.[26] Another aspect of Stravinsky's tonal style is harmonic superimposition within a single tonality such as the combination of tonic and dominant elements.

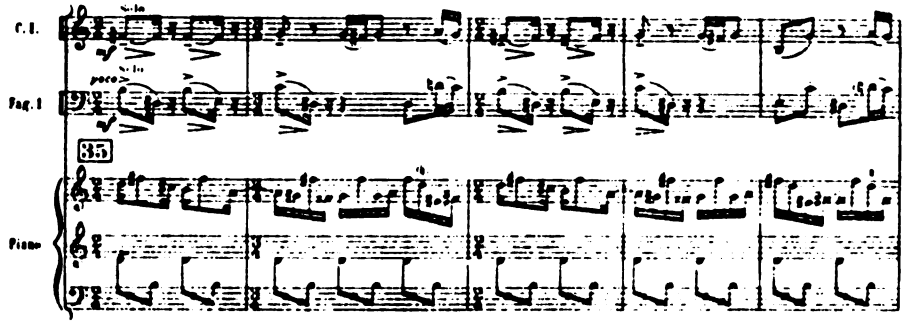
The conflict within each tonal area between the major and minor modes is an important characteristic of the first movement. The free simultaneous use of the tones from both modes produces an almost totally chromatic scale of ten different notes; this is observed immediately in the first six measures. When the first theme of the

---

[26]G. W. Hopkins, "Stravinsky's Chords (I)," Tempo, LXXVI (Spring, 1966), 8.

exposition enters, the A major mode seems to have precedence over the minor, but both the major and minor third are still present in the tonal structure. B is clearly the center beginning in measure 90 of the second theme section, first the major mode then the minor. In measures 96-98, the ascending B melodic minor scale is clearly stated and accented in the left hand of the piano part. This is counteracted, however, by the intrusion of E-sharps (sharp four) in the right hand. Beginning in measure 232 of the recapitulation, B is the established tonal center. It is emphasized by the pedal point on B in the left hand of the piano in measures 232-241. The usual major-minor conflict is again present, but the minor is predominant since D-natural appears in the melody of the piano part and is also constantly reiterated in the left hand in measures 232-236. Against this, however, the bassoon sounds D-sharp (Example 29). The A minor tonality is more clearly evident in the

Example 29. Piano Concerto, 1st mov., mm. 232-236.



final Largo than anywhere previously, C-sharp being absent until the final chord. This A major chord thus gives the traditional effect of a Picardy third.

The second movement firmly establishes C major at the beginning, but this is soon disturbed in measures 5-6 by the introduction of F-sharp and G-sharp, the raised fourth and fifth. Some of the harmonies in the first A section consist of a superimposition of two different chords. For example, in the second and third measures, the vii chord is superimposed on the I chord (see Example 11, p. 38). Except for the final cadence in the piano where C is clearly established, the tonality of C major is not firmly rooted in the last A section. The final cadence is actually tonally functional--a regular V^7-I cadence except that the fifth of the V^7 chord is in the bass.

The last movement, which has the least tonal stability of the three movements (much bitonal writing and chromaticism), does contain some tonally oriented sections based on modified diatonic scales. The form of dominant to tonic progression in measure 1 which underlies the beginning of the fugue subject suggests C as a tonal center. However, even the tonic chord is modified by the addition of the raised fourth. The feeling of C as tonal center disappears in the fifth measure with the introduction of C-sharp in addition to F-sharp (see Example 3, figure a, p. 27). The second statement of the subject is a "real"

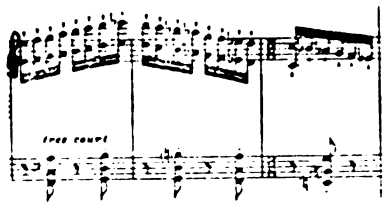
answer (exact repetition of interval structure) at the fifth above. However, the G tonality suggested for four measures rather weakly materializes since a G never appears in the bass. The first episode, beginning in measure 30, is one of few sections in the movement where the tonality is quite clear. Both the melodic line in the trumpets and the accompanying ostinato establish D as the tonal center. As Stravinsky so often does, the major third (F-sharp) and raised fourth (G-sharp) are introduced in the piano accompaniment beginning in measure 36. The A minor tonality is much less clear in the coda than it was in the introduction of the first movement. At the beginning, the vii (diminished) and i chords are superimposed in the piano chords of measures 197-201. The final Stringendo re-establishes C as tonal center, but traditional functional tonality is nonexistent as Stravinsky introduces numerous foreign notes to the C scale in the left hand of the piano part. The chords in the orchestra are all based on the tones of the C major scale, but they are freely mixed in pandiatonic fashion.

There is some chromaticism in the concerto, but tonal centers are not absent for long. Both closing sections plus the cadenza in the first movement are very chromatic with much movement by half step and absence of tonal centers. The cadenzas in the second movement are also chromatic and tonally ambiguous. In the first one, a

G major triad appears at the end of measure 32, but no strong tonal feeling is established until measure 35 where B-flat minor is suggested. Descending chromatic motion in the left hand soon dissipates this feeling, however.

Stravinsky, instead of moving from one key to another, often presents two contending keys simultaneously so that a tonal struggle results. There is some evidence of this bitonality in the concerto. In measures 168-170 of the development in the first movement, motive (a) is stated in the key of F, clarinet parts, against motive (f) in G minor, piano left hand. In the last movement, some bitonal effects are produced in the third statement of the subject as a result of the trumpet sounding first a C major arpeggio in measure 16, then a D major arpeggio in measure 18, and an E major arpeggio in measures 20-21 (see Example 8, p. 35). The B theme is tonally obscure with some evidence of bitonality; in measures 61-65, the two hands have the same chord only on the last eighth note of measure 63 (see Example 3, figure c, p. 27). At the end of the B section, an E-flat major scale in the piano right hand is pitted against F major, G major, and E minor chords in the left hand (Example 30). Although the C theme is clearly in A-flat major, the piano ostinato introduces conflict by the use of polychords. For example, in measures 148-149, the right hand has C major against A-flat major in the left hand; measure 150 has D-flat major and E-flat major in the right hand against B-flat in the left hand.

Example 30. Piano Concerto, 3rd mov., mm. 117-119.



Pandiatonicism, the free use of the diatonic scale without traditional tonal function, is an important characteristic of neoclassical music including this concerto. In the first movement, no accidentals are introduced for the first four measures of the transition to the second theme section (measures 64-67); pandiatonic writing based on the C major scale structure is thus evident. The (A) part of the second theme is always treated in this fashion in its various appearances. Its first appearance with the upbeat to measure 70 seems to stress D as the tonal center but with the use of the diatonic scale built on A--in measures 70-74, F-sharp, C-sharp, and G-sharp are the only accidentals except for two A-sharps in measures 72 and 74 (see Example 4, figure b, p. 28). The beginning of the C section in the second movement establishes A as tonal center, but this is definitely a section of pandiatonic writing as the white notes are used freely without traditional tonal function (see Example 16, p. 41). The last A section employs pandiatonicism with its free use of the C major scale tones. No accidentals are introduced until

measure 105 where C-sharp and F-sharp appear in the bass, a momentary reference to A as center.

Stravinsky's "modulations," or shifts from one tonal center to another, are most interesting and varied. The tonal centers of some short sections are static in character with tension being created by shifting the tonal center of the next section, explains Burt.[27] Stravinsky often simply substitutes one tonality for another without any harmonic modulation. The tonality changes quite rapidly in the development section of the first movement: D is the center at the beginning in measure 126, then it suddenly shifts to F in measure 132 with no harmonic preparation; C-sharp minor is established in measure 142, followed after some chromatic writing by E minor for motive (f) in measures 151-152 and B-flat in measures 154-155. In the last movement, Stravinsky seems to have arrived clearly in C in measure 144, but the next two measures suddenly shift to A major with the A major scale appearing in the piano. This is followed in the next measure by a transition to A-flat major.

Piano Technique

The lingering pedal technique and thick sonorities of Romantic piano writing, as Abraham Veinus points out, are replaced by clipped and percussive treatment of the

---

[27]Burt, "An Antithesis: (1) The Technical Aspect," p. 10.

piano in Stravinsky's piano concertos.[28] The percussive piano style is related to that of Bach and his contemporaries--a technique on the borderline between legato and staccato. Sharp rhythmic impact is stressed more than sustained cantabile tone. The piano is used as an instrument of percussion predominantly in the first and last movements of the concerto. Most of the writing involves a detached quasi-staccato technique with short slurs interspersed. This is evident right from the first theme in the first movement. The (A) part of the second theme is another good example of this technique as short slurs are not even in evidence (see Example 4, figure b, p. 28). The same technique can be observed throughout the development section, the closing sections, cadenza, and first part of the coda in the first movement. The entire piano part in the last movement is characterized by percussive non-legato technique, including especially the ostinato-type passage work.

The slow movement offers some relief from this percussive treatment as there are some cantabile legato sections for piano such as the opening theme (see Example 11, p. 38). Stravinsky even wrote in "legatissimo" in measure 19 to stress the point. There are some legato passages in the two cadenzas interspersed with marcato and staccato. Legato passage work is found in measures 31-32

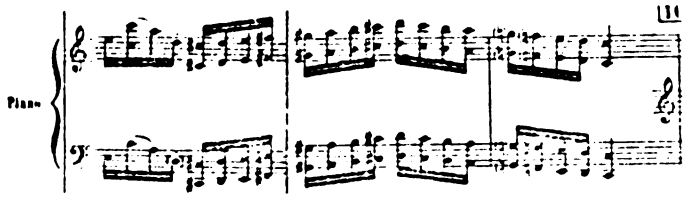
---

[28]Abraham Veinus, The Concerto (New York: Dover Publications, 1944), p. 271.

and in measure 34 of the first cadenza. A long cantabile passage begins in measure 35 and continues into the C section. At the beginning of the C section in measure 44, Stravinsky writes "legato sempre" and gives two more written-out reminders for this touch during the ensuing passage.

Although most of the piano writing consists of individual melodic lines in each hand, there are places where the texture is thickened by the use of chords and octaves. The opening theme of the exposition in the first movement contains octaves in the left hand and full octave chords in the right hand. One of the few octave passages in the concerto is found in measures 61-63 with a repetition in the recapitulation in measures 206-208 (Example 31). Though the texture of the closing sections is fairly

Example 31. Piano Concerto, 1st mov., mm. 61-63.

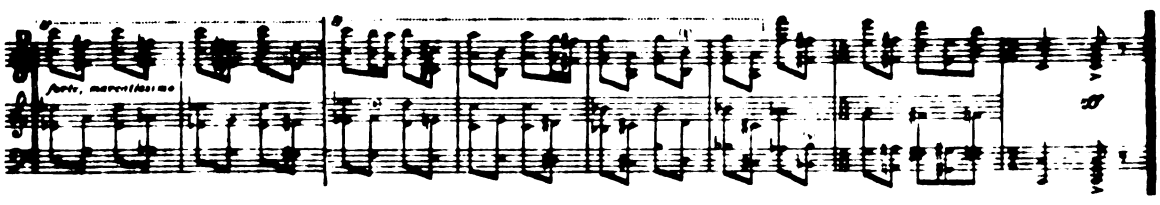


dense, the cadenza and più mosso section of the coda are thicker yet with alternation of full four-note chords in the right hand with single notes or octaves in the left hand (see Example 23, p. 49).

The richest and densest piano texture in the concerto is heard in the first A section of the second movement. Full, heavily doubled chords accompany the theme in the piano (see Example 11, p. 38). When the orchestra follows with the theme, the piano has full forte chords in both hands; some of the widespread rolled chords in the left hand involve as large a range as two octaves plus a third.

Octaves and full chords also occupy a place in the last movement. The B section from measures 56-102 is characterized by a generally denser piano sonority than usual; measures 56-65 contain full forte chords in both hands with some of the left hand chords spanning the range of a tenth (see Example 3, figure c, p. 27). Many full fortissimo four-note chords can be observed in the right hand in measures 120-127 of Episode 3 while the left hand has chords of the tenth in the quasi-ostinato which follows in measures 128-132. The final Stringendo is a difficult octave passage for both hands with numerous leaps and constantly changing notes in the two hands (Example 32).

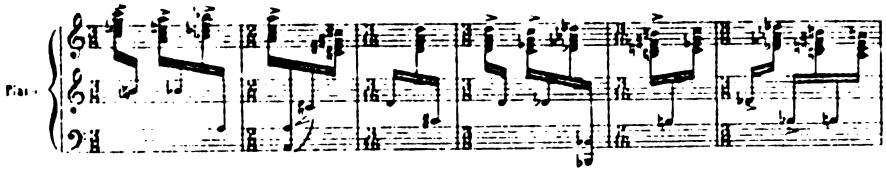
Example 32. Piano Concerto, 3rd mov., mm. 223-230.



The B sections in the second movement contain the greatest amount of writing characterized by virtuosity in the entire concerto. The employment of octaves and rapid melodic figuration in the form of arpeggiation and scale passages place difficult demands on the performer (see Example 19, p. 44 and Example 20, p. 45). An unusual performance feature which Stravinsky calls for is the staccato touch in two passages of fast melodic ornamentation--measure 30 in the first cadenza and measure 93 in the second cadenza.

There are examples in the concerto of large leaps, extensions of the hand, and some occasional crossing of hands. In the first movement, the cadenza and più mosso section of the coda provide excellent illustrations. The use of these techniques often calls for the necessity of using three staves for their notation (Example 33). In the

Example 33. Piano Concerto, 1st mov., mm. 265-270.



third movement, crossing of hands and some very large leaps in the left hand can be observed in measures 71-81 of Episode 2. With the return of the B theme in measure 90, the left hand has broken chord figures, each of which

encompasses a tenth and therefore requires extension of the hand (see Example 18, p. 43).

Repeated notes, which are rarely encountered in this concerto, can be found in the last movement in measures 103-116. The two hands alternate on every note to perform the repeated notes in the modified ostinato. In measures 110-113 and in measures 115-116, the right hand must leap from the melody notes in the treble clef down to the bass clef to help perform the repeated notes.

Trills, which are so frequent in Baroque music, do not appear here. There are few rapid scale passages; the most prominent ones are those in octaves as previously mentioned and a limited number in the cadenzas of the second movement. The other scale passages in the outer movements do not call for rapid execution, and therefore are not reminiscent of virtuosity.

Relationships Between Piano and Orchestra

The piano and orchestra are closely welded together in this concerto, but the word "suivi de" (followed by) in the title (Concerto pour piano suivi d'orchestre d'harmonie) indicates, as pointed out by Heinrich Strobel, the piano's dominating role as that of a "fluid motor-like concertato style as found in the concerti of Bach and Vivaldi."[29] The

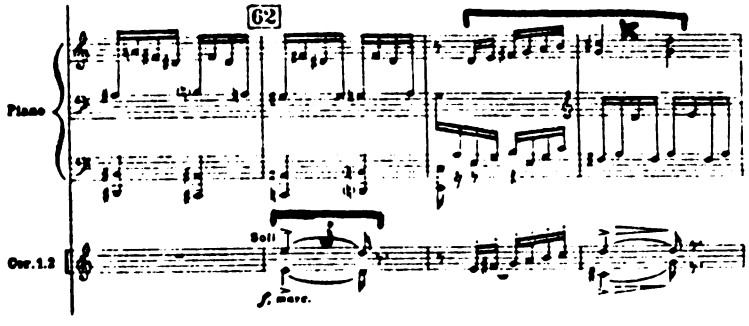
---

[29]Heinrich Strobel, Stravinsky: Classic Humanist, trans. by Hans Rosenwald (New York: Merlin Press, 1955), p. 105.

dialogue between piano and winds (eschewing the cantabile quality of strings) emphasizes a dry, compact sonority.

The main focus in the relationship between piano and orchestra is on the contrasted sound of similar material shared between the percussive keyboard instrument and the wind ensemble. There is constant opposition, or a dialogue as some would say, between the two timbres. This is most obvious in the contrapuntal sections which also aptly illustrate Stravinsky's transparent orchestration--the new independence and individuality given to the various woodwind instruments. In the first movement, measures 50-52 of the exposition contain five different melodic lines--one in each of five voices. All voices have the same non-legato articulation (see Example 4, figure a, p. 28). The last movement best illustrates the dialogue between instruments, particularly in the first fugal section from measures 1-29. In measures 8-10, a fugal statement is even shared by orchestra and piano with the horns beginning the theme and the piano taking over with the (k) motive (Example 34).

Example 34. Piano Concerto, 3rd mov., mm. 7-10.



The orchestra is often used to add incisiveness and accent to the piano part. This is evident at the beginning of the exposition in the statement of the first theme. The piano carries most of the thematic material while the orchestra adds staccato accents mainly on the off-beats. This type of writing is particularly characteristic of the two closing sections (measures 110-115 and measures 253-260) and the più mosso section of the coda. In the last movement, the episode of measures 71-89 is characterized by these interjections from the orchestra for added incisiveness and accent; the same can also be observed in measures 169-196.

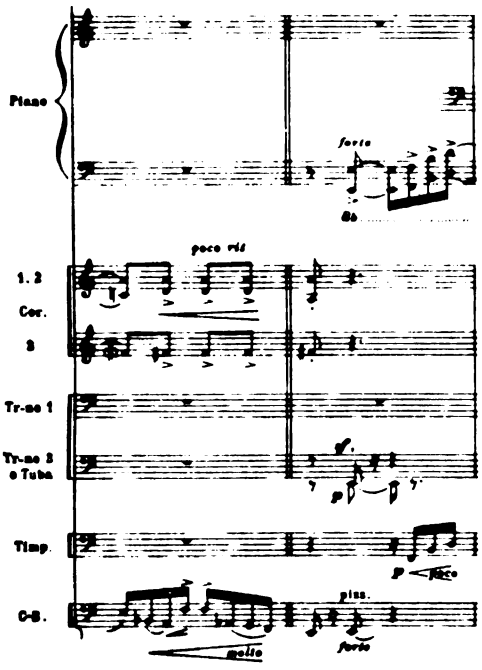
An important aspect of Stravinsky's orchestral clarity, pointed out by Jacob Druckman, is his ability to produce sounds which can be compared to the striking of a bell. The original impact or ictus is sustained by a softer ringing of the original tone, and this can be produced by many different methods.[30] There are some examples of this type of scoring in the concerto which involve the piano in relation to the orchestra. A good example can be found at the beginning of the first cadenza in the second movement. On the second eighth note of measure 27, the third trombone and double bass provide the ictus (accented staccato sixteenth note and forte pizzicato eighth note respectively) against longer sustained tones in the piano

---

[30]Jacob Druckman, "Stravinsky's Orchestral Style," Juilliard Review, IV (1957), 11.

and tuba (Example 35). This same scoring is then repeated in measure 33. Ictus scoring is also an important feature of the second cadenza. The four-note chord on the second beat in the piano part in measure 87 is doubled with contrasted scoring in the brass as trumpets and trombones have accented staccato thirty-second notes against the long notes in the piano.

Example 35. Piano Concerto, 2nd mov., mm. 26-27.



The orchestra is certainly not relegated to a mere accompanying role. Contrapuntal writing and passages in which the orchestra carries the main thematic material abound. The first significant passage illustrating the latter occurs in the development (measures 151-167) where the (f) motive is developed in the orchestra against

continuous sixteenth-note accompaniment in the piano. In the final Largo section of the movement, the orchestra carries the theme against another quasi-ostinato in the piano, the rhythm in the piano producing rhythmic counterpoint to the orchestral rhythm. In the second movement, the piano takes a secondary role when the orchestra enters with the theme in measure 10; the piano is used here primarily to augment the sonority. In the last movement, the piano accompanies in the first episode with ostinato sixteenth-note patterns (measures 30-50). The C theme, which is never stated by the piano, is accompanied by continuous sixteenth notes in both hands (measures 148-168).

Although the piano often assumes a subsidiary role in the total texture, it is seldom silent. The most obvious and longest section of silence for the piano is during the opening Largo introduction to the first movement. The piano is never silent again in the first movement for more than two measures at a time. In the second movement, the piano is silent in three places for only a few measures at a time: measures 23-26, 74-84, 99-104. The only noticeable absence of the piano in the last movement is during the coda which refers back to the first movement introduction (measures 203-205 and 212-222).

The piano is sometimes heard without any orchestral support. The first piano solo in the first movement is the (A) part of the second theme as it appears both in the

exposition and recapitulation (measures 70-83 and measures 215-228) while the most significant one is the cadenza in measures 261-282. Measures 300-309 in the following più mosso section are also for piano solo. In the second movement, most of the first cadenza is for piano solo (measures 28-43). The first statement of the fugue subject in the last movement is for piano alone except for the first measure where the orchestra adds emphasis to the opening (j) motive. The whole first statement of the B theme is a piano solo (measures 55-65) as is the return in measures 90-100.

CHAPTER III

CAPRICCIO FOR PIANO AND ORCHESTRA BY STRAVINSKY

Biographical Facts

Since he had performed his Piano Concerto numerous times, Stravinsky decided it was time to offer the public another work for piano and orchestra.[1] The result was the Capriccio for Piano and Orchestra, composed at Nice and Echarvines between December, 1928, and September, 1929.

Though Stravinsky devoted most of 1929 to its composition, his work was interrupted several times by unavoidable journeys. He conducted Oedipus Rex at a concert in the Dresden Opera House and in March conducted a concert of his chamber music in Paris. He had several enjoyable trips to London, went to Berlin where he once again performed the concerto, and was in Paris to make records.[2] In the summer, Stravinsky was back with his

---

[1] Stravinsky, An Autobiography, p. 159.

[2] Ibid., p. 158.

family at Tailloires on Lac d'Annecy. (It was there where he learned the sad news of Diaghilev's death in Venice.)[3]

The first performance of the Capriccio took place on December 6, 1929, in the Salle Pleyel in Paris with Stravinsky as soloist and Ernest Ansermet conducting the Paris Symphony Orchestra. At a festival in Barcelona in 1933, Stravinsky presented his son Sviatoslav to the public for the first time playing the Capriccio. Sviatoslav made his Paris debut a year later playing both the Capriccio and Concerto for Piano and Wind Orchestra with the symphony orchestra.[4]

The last movement, marked Allegro capriccioso ma tempo giusto, was written before the other two movements were, and therefore suggested the title for the whole work. In his autobiography, Stravinsky explains why he named the concerto "Capriccio." He had in mind the definition of a "capriccio" given by Praetorius:

> . . . he regarded it as a synonym of the fantasia, which was a free form made up of fugato instrumental passages. This form enabled me to develop my music by the juxtaposition of episodes of various kinds which follow one another and by their very nature give the piece that aspect of caprice from which it takes its name.[5]

---

[3]White, Stravinsky, p. 74.

[4]Stravinsky, An Autobiography, p. 172.

[5]Ibid., p. 159.

Formal Structure

The Capriccio is a light-hearted virtuoso work which is highly episodic in its formal structure as Stravinsky has indicated. For the first movement, Stravinsky composed a quasi-rondo with introduction and coda instead of following traditional concerto structure in the use of sonata form. The structure can be outlined as follows: Introduction (a-b-a-b)--measures 1-18, A--measures 19-39, Transition--measures 40-46, Episode 1--measures 47-59, B--measures 60-80, Episode 2--measures 81-88, B'--measures 89-105, Episode 3--measures 106-115, A'--measures 116-147, Transition--measures 148-164, Coda (introduction material expanded into coda)--measures 165-194. The four sections of the introduction alternate between fast and slow tempos, and the entire section is scored for orchestra alone. The A section includes the piano's first entrance and three important motives--(a), (b), and (c)--while Episode 1 introduces motives (d) and (e). The B section is contrapuntal with imitation of the theme and a new motive, (f), in addition to a return of motive (a) (see Example 36 for motives). Episode 2 is athematic and characterized by virtuosity. B' is divided into two parts; the first part (measures 89-94) contains motives (f) and (a) while the second part (measures 95-105) includes some new material and motive (c). Episode 3 is contrapuntal between piano and winds. In the A' section, Stravinsky omits measures

Example 36. Capriccio, 1st mov.

Figure a. m. 28.

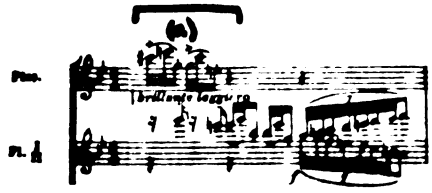


Figure b. mm. 30-32.

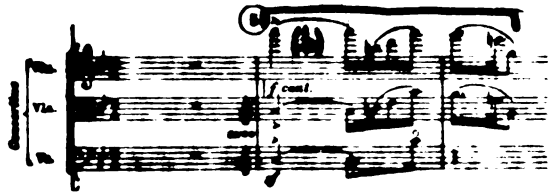


Figure c. m. 35.

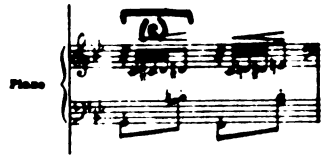


Figure d. mm. 47-48.

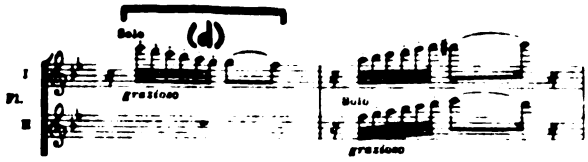


Figure e. m. 58.

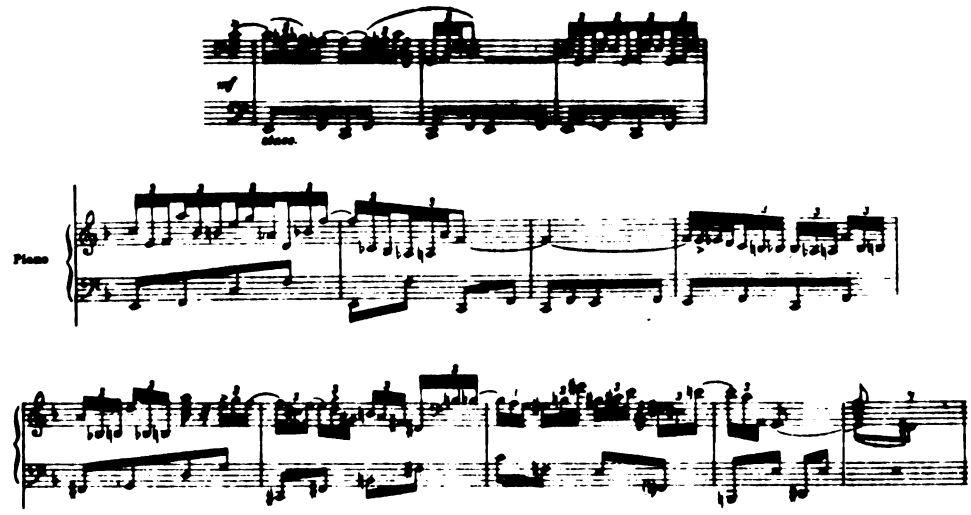
Figure f. mm. 64-65.

19-25 of the first A section and introduces new material in measures 139-147. The transition contains an offbeat ostinato on B-flat and G in cellos and basses which recurs in the (b) sections of the coda. The latter has four sections like the introduction, but the final (b) section is expanded from four to sixteen measures.

In spite of the fact that the second movement develops on rhapsodical lines as suggested by the indication Andante rapsodico, it has a clear ternary structure as follows: A--measures 1-19, B--measures 20-58, A' (cadenza included)--measures 59-84. The A section is divided into

two parts with measures 9-19 being a varied repetition of measures 1-8. The B section is also divided into two parts: the first part (measures 20-26) contains virtuoso passage work in the piano including motive (c) from the first movement; the second part (measures 27-58) presents a new theme in the piano which is sometimes contrapuntally combined with the inverted (c) motive in the orchestra (Example 37). There are three parts in the A' section:

Example 37. Capriccio, 2nd mov., mm. 29-40.



the first part (measures 59-66) is parallel to measures 1-8 except for some added flourishes in the flute; the second part (measures 67-74) contains motive (c) and new material; the third part consists of the cadenza (measures 75-81) which is then followed by two closing measures with orchestra.

The third movement is a quasi-rondo outlined as follows: Introduction--measures 1-21, A--measures 22-51,

B--measures 52-86, C--measures 87-123, A'--measures 124-161, D--measures 162-205, Coda--measures 206-248. The rondo idea is well represented, for the first theme not only appears in the two A sections but also in the D section and in the coda. The first A section is divided into three parts: the first part (measures 22-31) introduces the first thematic idea, (A), in the piano part with motive (g) appearing simultaneously in oboes and English horn; the second part (measures 32-42) presents the second thematic idea, (B), in the strings; the third part (measures 43-51) includes (A) in the first clarinets and motive (g) in the piano. The B section contains counterpoint between piano and winds plus motive (h). The C section is divided into two parts: the first part (measures 87-94) introduces motive (i) (see Example 38 for motives); the second part (measures 95-123) presents the main theme (Example 39) plus motive (c). A' is closely related to A for the first two parts including measures 124-145 are parallel to measures 22-42. The third part in measures 146-161 is, however, different with a varied statement of (B). The D section divides into two parts: the first part (measures 162-181) presents a new motive, (j) (Example 40), plus (A) in the piano; the second part (measures 182-205) contains a new melody based partly on motive (i) in the winds and strings plus a modified ostinato in the piano. The coda is divided into three parts: the first part

Example 38. Capriccio, 3rd mov.

Figure a. mm. 23-24.

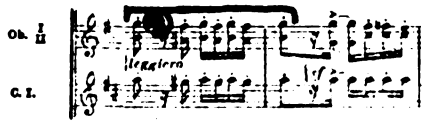


Figure b. mm. 54-55.

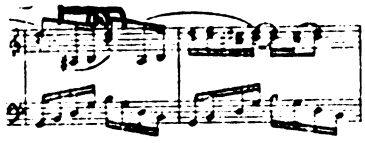
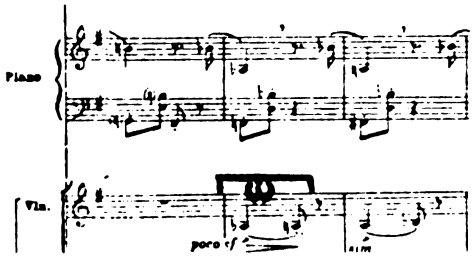
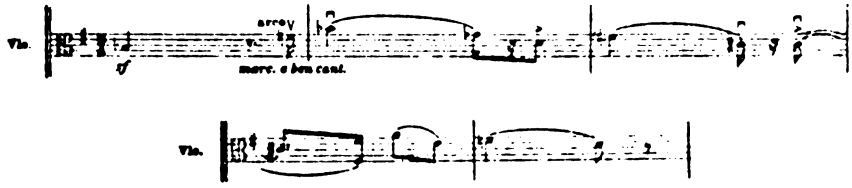


Figure c. mm. 86-88.



Example 39. Capriccio, 3rd mov., mm. 94-98.



Example 40. Capriccio, 3rd mov., mm. 164-165.

(measures 206-213) includes quasi-ostinato patterns; the second part (measures 214-239) includes the (A) part of the first theme in the orchestra with a modified ostinato

in the piano; the third part (measures 240-248) concludes the work with ostinato-type patterns.

There are several unifying elements in the Capriccio in spite of its episodic character. One of these is motive (c) which is present in all three movements; besides its appearances in the two A sections and second B section of the first movement, it is an important motive in the B section of the second movement (original and inverted forms) and in the second part of the C section in the third movement. Another unifying element is found in the introduction of the last movement. The piano part in measures 13-21 is reminiscent of the A theme in the first movement, for it begins in a low-pitched range and has the same rhythmic structure (Example 41).

Example 41. Capriccio.

Figure a. 3rd mov., mm. 12-16.

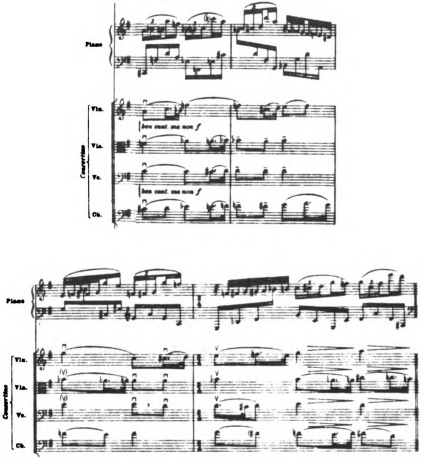
Figure b. 1st mov., mm. 19-22.

Relations to the Eighteenth Century

The Capriccio is often regarded as an example of a neoclassical concerto (in the sense of a relation to the early eighteenth century), but Stravinsky acknowledged that he was under the influence of Carl Maria von Weber when composing the Capriccio. White also believes that Tchaikovsky's influence can be detected in this work. Those aspects which have affinity with the eighteenth century will be examined, after which the influences of Weber and Tchaikovsky will be considered.

An aspect of the scoring which is reminiscent of the Baroque era is Stravinsky's division of the strings into concertino and ripieni groups. The concertino group consists of solo violin, viola, cello, and double bass while the ripieni section consists of the usual massed ensemble of violins, violas, cellos, and basses. The concertino group is primarily used when solo string passages are desired. Occasionally, the four solo strings play alone as a quartet as in the (b) sections of the introduction. More often, one or more of the solo strings are heard along with the piano solo and perhaps some solo wind instruments, thus producing a chamber music texture: in the first movement, measures 77-80, the strings play contrapuntal melodic lines against the piano (Example 42); in measures 95-98, solo violin and cello provide counterpoint to the piano part.

Example 42. Capriccio, 1st mov., mm. 77-80.



The two string groups often have contrasting material and are thus treated contrapuntally. In the (a) sections of the introduction to the first movement (measures 1-4, 10-13), the concertino has trills against rapid ascending scales in the ripieni. Other examples of this procedure are: first movement--measures 132-147, 179-193; second movement--measures 9-16, 67-68; third movement--measures 90-107, 152-161, 221-236.

Occasionally when the concertino and ripieni groups are playing simultaneously, the ripieni section

actually has the more important thematic material. Stravinsky employed this type of scoring when a greater sonority in the melodic line was desired. An example can be found in the last movement in measures 227-236 where the ripieni has A theme material against mainly pizzicato accompaniment in the concertino.

The division of texture into tutti and solo sections, which occurs mainly in the first and last movements of the Capriccio, is related to that which is found in the eighteenth-century concerto grosso. Many sections that are scored for the full ensemble are so transparent, however, that they do not give the same tutti effect as in the Baroque concerti. An examination of the introduction--(a) sections for full orchestra, (b) sections for solo strings and winds--and coda of the first movement, as well as the A' section of the last movement (measures 124-133--tutti, measures 134-145--solo, measures 146-147--tutti, measures 148-151--solo, measures 152-161--tutti) will show the textural divisions and the transparency of the scoring. As the second movement emphasizes the solo piano and winds throughout, the scoring divisions there are less marked. This again corresponds to Baroque concerti, the second movements of which sometimes dispense with tutti-solo contrasts.

Stravinsky sometimes uses the late-Baroque concerto practice of having the concertino group play in

unison with the ripieni during the tutti sections. A reference to measures 40-43 in the first movement, to measures 1-2 in the second movement, and to measures 32-40 in the third movement will suffice to show this practice.

The division of the strings into ripieni and concertino groups does not always correspond to the Baroque practice of tutti-solo divisions. In the first movement, only ripieni strings are employed in part of one solo section, measures 46-73, while both string groups are used in another solo section, measures 116-131. Where the (B) part of the first theme is stated in the third movement, a solo section including measures 31-42, the concertino violins and violas are doubled by ripieni violins and violas on the melody.

The Capriccio is characterized by sudden dynamic contrasts between forte and piano which are related to Baroque practices. The dynamic changes often correspond with the division into tutti and solo sections as can be observed in the introduction and coda of the first movement where the (a) sections--tutti--are forte and the (b) sections--solo--are piano. Two more examples can be observed in the third movement: in the first A section, measures 22-30 are forte and scored for the full ensemble, followed by piano in the solo section of measures 31-42, and forte again in the tutti of measures 43-51;

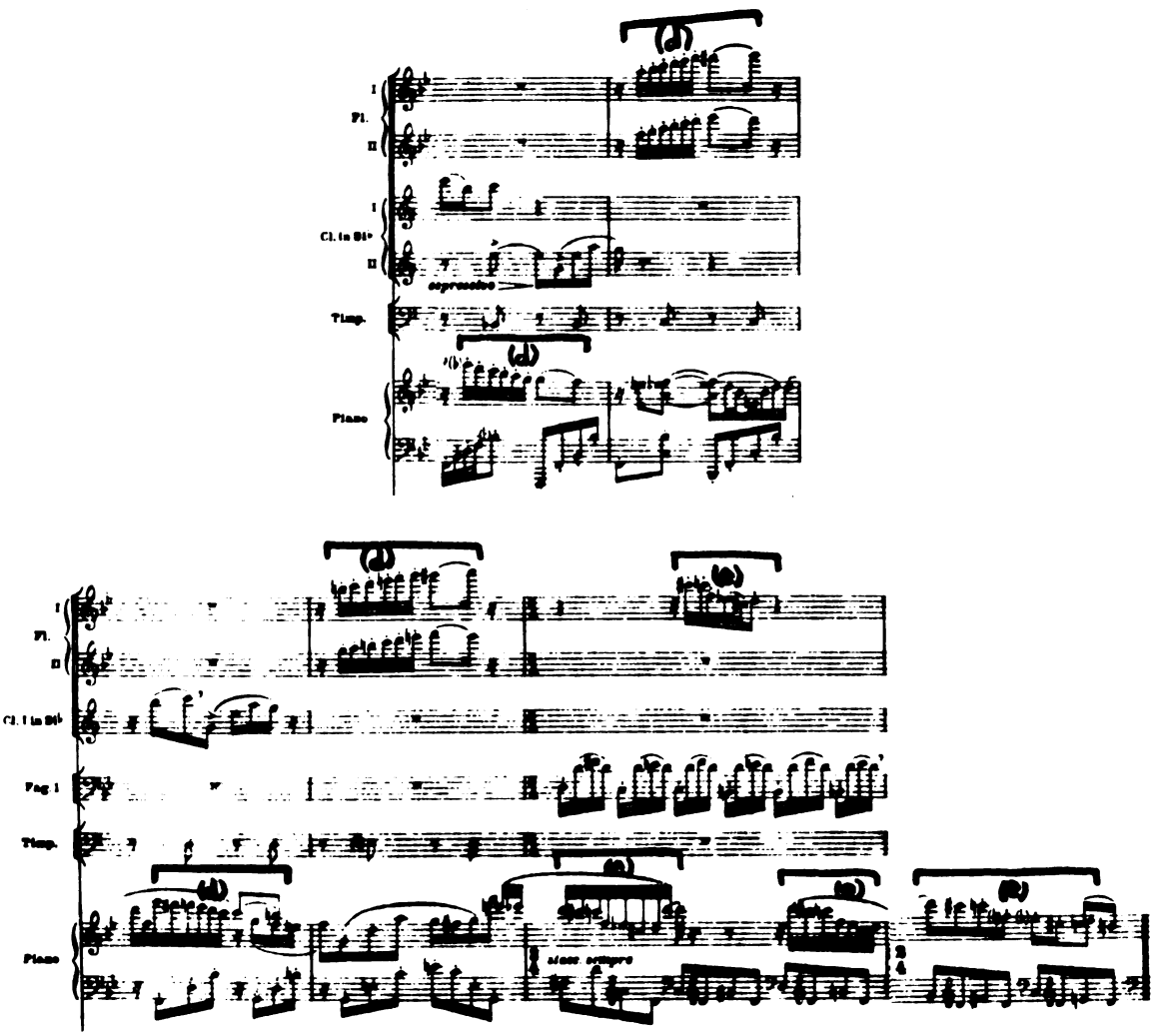
in the second A section, measures 135-145 are piano, followed by forte for the tutti interjection of measures 146-147, subito piano in measures 148-151, and forte in measures 152-161.

The contrapuntal techniques that Stravinsky uses, though not as prominent as in the Concerto for Piano and Wind Orchestra, are also reminiscent of the Baroque period. The techniques include imitation, inversion, augmentation, and stretto, most of which can be observed in Episode 1 of the first movement (measures 47-59). The piano first has the theme against statements of motive (d)--original and inverted forms--in the flutes. Imitation and inversion of motive (d) can be observed in the piano and flute parts of measures 54-57, followed by imitation and augmentation of motive (e) in measures 58-59 (Example 43). In measures 198-202 of the last movement, the motive in the piccolo part is imitated in stretto and augmentation by the solo trumpet.

Nineteenth-Century Influences of Weber and Tchaikovsky

Regarding Weber's influence, Stravinsky said in Dialogues and a Diary that he acquainted himself with all of Weber's music after hearing Der Freischutz in Prague. He specifically referred to Weber's influence on the Capriccio when he said . . . "his piano sonatas may have exercised a spell over me at the time I composed my

Example 43. Capriccio, 1st mov., mm. 54-59.



Capriccio; a specific rhythmic device in the Capriccio may be traced to Weber, at any rate."[6]

One aspect of rhythm which can be observed in Weber's piano sonatas, particularly in the rondos (last movements), and in Stravinsky's Capriccio (last movement also) is the "perpetuum mobile" technique of continuous

---

[6]Stravinsky and Craft, Dialogues and a Diary, p. 66.

melodic figuration in sixteenth notes with regular accentuation of the beats against an accompaniment in eighth notes. The overall feeling of motion and drive is important whereas the specific intervals used are less important.

The characteristic of playful virtuosity in Weber's music must have interested Stravinsky since the Capriccio abounds with this type of writing. There are numerous passages where the right hand of the piano part predominates in a homophonic setting with rapid scale and arpeggio passages against simple chordal accompaniment in the left hand.

Weber's chromaticism, which appears not only in the piano sonatas but also in the Concertstück, Op. 79, can also be observed in Stravinsky's Capriccio. The chromaticism serves as embellishment to the melodic figuration; it is used in a passing, fleeting manner and is thus peripheral to the diatonic superstructure. All three of the relationships mentioned between Weber and Stravinsky can be observed in figures a and b of Example 44.

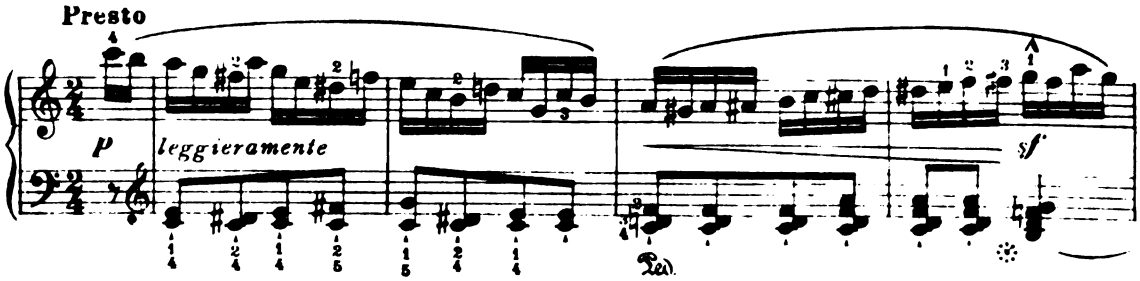
White states that Stravinsky's work on The Fairy's Kiss, which is based on Tchaikovsky's music, aroused a desire to write music of his own with Tchaikovsky's qualities of melodiousness, charm, and variety.[7] This is certainly plausible since Stravinsky's great admiration for

---

[7]White, Stravinsky, p. 316.

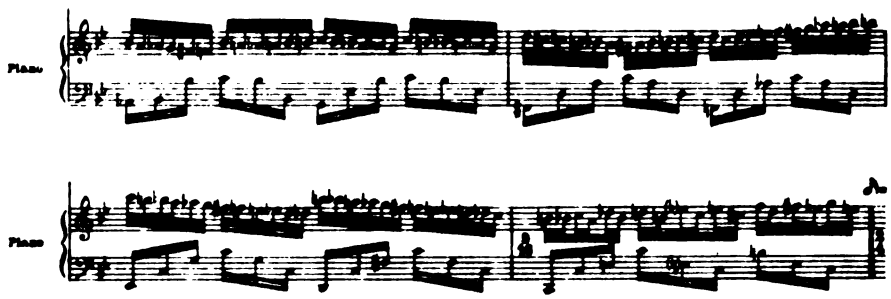
Example 44.

Figure a. Weber, Piano Sonata No. 1, Op. 24, 4th mov., mm. 1-4.



Augener Edition, published by Gailliard Ltd., London. Used by permission.

Figure b. Stravinsky, Capriccio, 1st mov., mm. 85-88.



Tchaikovsky is well-known and made clear in his autobiography. Roman Vlad feels that thematically, the Capriccio has something in common with the Tchaikovsky-like melodies in The Fairy's Kiss.[8] White is more specific when he says that the main theme of the last movement is similar to the coda of the "Pas de deux" in Scene Three of The Fairy's Kiss; also, the two ideas are in the same

---

[8]Vlad, Stravinsky, p. 89.

key of G.[9] The main feature which makes the two themes comparable is the rhythmic structure which can be observed in measures 32-40 of the Capriccio's last movement and in the coda of the "pas de deux" in The Fairy's Kiss (Example 45). Both themes are characterized by 2/4 meter,

Example 45.

Figure a. Stravinsky, Capriccio, 3rd mov., mm. 31-34.

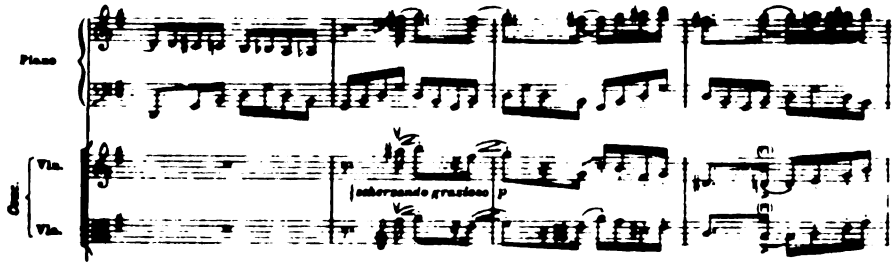
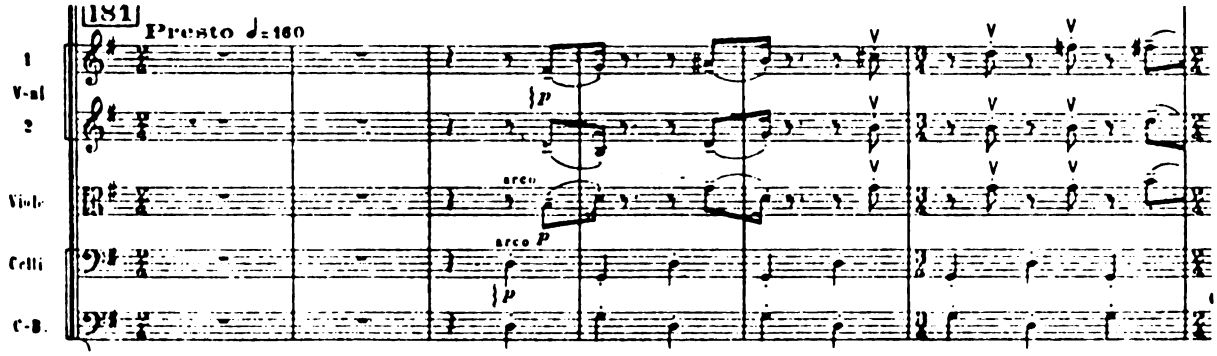


Figure b. Stravinsky, The Fairy's Kiss, Scene Three, coda, mm. 1-6.



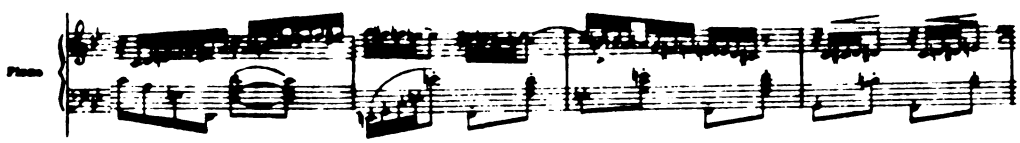
[9]White, Stravinsky, p. 317.

syncopation, and two-note slurs across the barline or strong beats. In each case, there is a stabilizing element in the accompaniment--the piano left hand has continuous sixteenth notes in the Capriccio while the cellos and basses have continuous quarters in the "Pas de deux." There also is a melodic correspondence, for each theme begins with a pair of two-note slurs separated by rests, and each of those units consists of an ascending minor second or rising appoggiatura.

Melodic Structure

The melodic structure of the Capriccio is characterized more by virtuosity than the Concerto for Piano and Wind Orchestra. This is most apparent in the piano part where the melodic lines in the right hand consist of fast and playful figuration, based mostly on scale passages, which are often chromatic, and arpeggios. The first movement has many examples of this type of writing as in measures 32-35 (Example 46) and in Episode 1 (measures 47-59) which contains many scales and arpeggios in thirty-second notes in both piano and flute parts (see Example 43, p. 86). Virtuoso melodic lines are also found in the

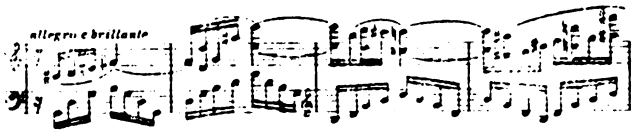
Example 46. Capriccio, 1st mov., mm. 32-35.



second movement, particularly in the first part of the B section, measures 20-26, where the piano part has continuous fast scales and arpeggios.

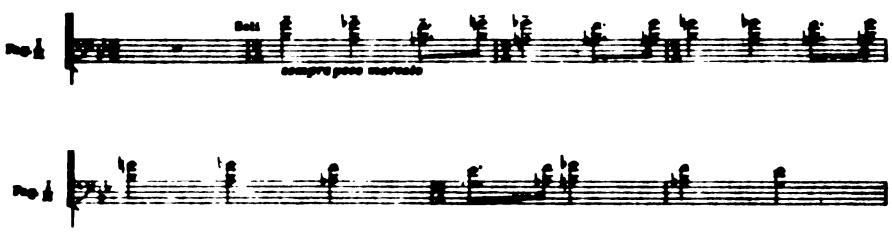
The piano left hand accompaniments are based on simple diatonic chords which are usually broken up in arpeggiated fashion as can be observed in measures 69-94 of the first movement. Much of the accompaniment in the last movement is based on the arpeggiated G major triad as in measures 22-34 of the first A section, and in measures 124-137 of the A' section (Example 47).

Example 47. Capriccio, 3rd mov., mm. 22-25.



As in the Concerto for Piano and Wind Orchestra, some of the structure in the Capriccio is based on revolving melodic motion around few different tones in stepwise motion, using both major and minor seconds. In measures 141-147 of the first movement, the oboes, English horn, clarinets, and strings have a melody based on the minor second except for skips in measures 142 and 144. The melodic continuation in measures 148-163 has a range of a major sixth and consists of major and minor seconds in clarinets and bassoons (Example 48). In measures 243-245

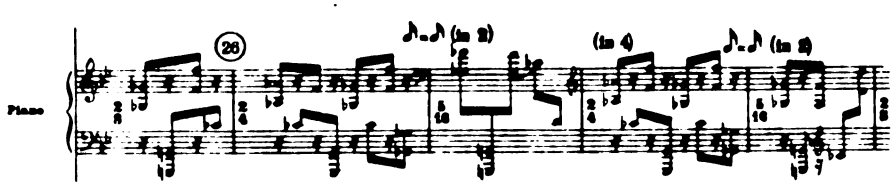
Example 48. Capriccio, 1st mov., mm. 147-153.



of the last movement, there is chromatic motion in the violins and violas with a range of an augmented fourth.

The Capriccio contains some revolving melodic motion around the same few tones which include many skips and contrasting rhythmic stresses. In measures 139-146 of the first movement, the piano part uses only six different tones (F, G-flat, G, A-flat, C-flat, D) in a constantly varied pattern (Example 49). The piano part in

Example 49. Capriccio, 1st mov., mm. 142-146.

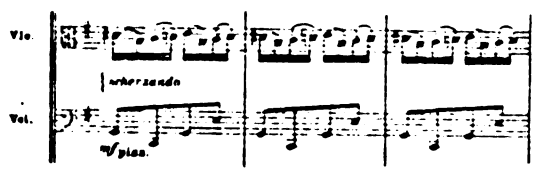


measures 13-19 of the last movement has writing similar to that in Example 49; the passage is based mostly on skips and the use of six different tones (G, B, D, F-sharp, F, E).

The idea of repetition is carried one step further in a few literal ostinati with exact repetition of tones and rhythms. There is an accompanying ostinato in the

first movement on G and B-flat in cellos and basses--measures 148-163. The same thing is heard in the (b) sections of the coda--measures 170-174 and 179-193 in cellos, basses, timpani, and piano. The only significant melodic ostinato is found in the D section of the last movement; it is begun by the piano in measures 162-163, continued by violas and cellos in measures 164-171 (Example 50), and resumed by violins and piano left hand in measures 174-177.

Example 50. Capriccio, 3rd mov., mm. 164-166.

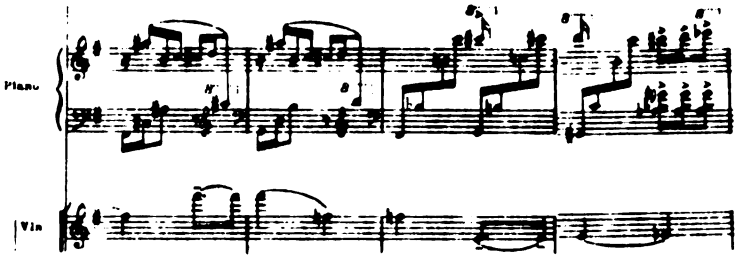


Some melodic lines are characterized by a range of great magnitude with some very large intervals such as ninths and other compound intervals. The main theme of the B section in the second movement is a jagged line with a total range of two octaves plus a fourth and numerous leaps. There is a leap of an octave plus augmented fourth into measure 33, piano right hand (see Example 37, p. 77). The third movement has many examples such as measures 28-30 in the piano right hand (Example 51). The B section in measures 54-86 has a large range and many skips including ninths; a range of over two octaves is covered by four

Example 51. Capriccio, 3rd mov., mm. 28-30.

notes in measure 77 and its repetition in measure 81. Example 52 shows the concertino violin and piano parts, both of which contain large compound intervals.

Example 52. Capriccio, 3rd mov., mm. 120-123.



Other melodic lines are based on motives with a typically Romantic upswing and return in the opposite direction. These have a traditional underlying harmonic structure, but there often is a chromatic approach to one of the tones. A good illustration is the opening four-note motive of the B section in the first movement which is often repeated in measures 60-75 and in measures 89-94 (Example 53). The B theme of the second movement also contains this type of writing as in measures 32-33, measure 41, and measure 50.

Cantabile melodic lines are generally lacking in the Capriccio, thus they stand out when they do appear.

Example 53. Capriccio, 1st mov., mm. 60-62.

The (b) sections of the introduction and coda are cantabile in contrast to the (a) sections. The final expanded (b) section in measures 179-194 has the longest sustained melodic line in the movement and is marked dolce. There are quite a few cantabile lines in the slow movement as could be expected: in measures 3-7, the winds have a melody which is often doubled in thirds or sixths (Example 54); the flutes have a melody in parallel thirds in

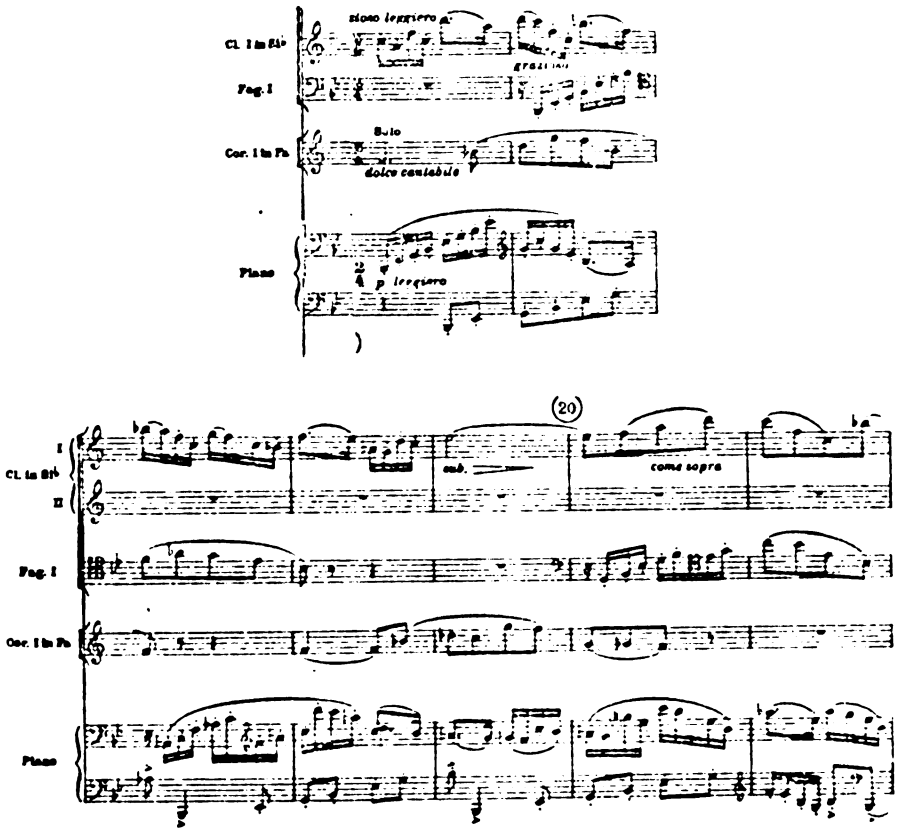
Example 54. Capriccio, 2nd mov., mm. 3-5.

measures 69-73 which includes the eighteenth-century mordent. Much of the D section in the last movement is characterized by cantabile melodies as in measures 182-205.

Broken chord figures characterize a few of the principal melodic lines as immediately heard in the (b) sections of the introduction to the first movement (measures 6-8 and 15-17), and in the corresponding (b) sections of the coda (measures 170-172 and 179-181). Most

of Episode 3, measures 106-115, is based on broken chords in all parts (Example 55). The last part of the final

Example 55. Capriccio, 1st mov., mm. 106-112.



coda in the third movement, measures 240-248, has broken chord figures in contrasting instrumental groups; they are first heard in the cellos, then in bassoon and trumpet, and finally in piccolo, oboes, and trombone.

In the last movement, there are some melodic lines of secondary importance in the right hand of the piano part in which the use of parallel thirds (or other intervals) adds to the salon character of the music. The (B) part of the first theme is accompanied by this type of

writing--measures 32-42 and the return in measures 135-145. Thirds along with fourths and fifths are heard continuously in measures 182-205, followed later by thirds interspersed with octaves and single notes in measures 220-239 of the coda.

Rhythmic Structure

The rhythmic structure of the Capriccio includes many diverse elements such as traditional meters with symmetrical divisions and subdivisions of the beat, asymmetrical divisions of the beat, shifted accents, syncopation of the jazz idiom, rhythmic counterpoint, and recitative-like rhythm. Sections with traditional meters such as 3/4, 4/4, and 2/4, and regular accentuation can be observed in all three movements. As mentioned earlier, this aspect is emphasized in the last movement by the almost continuous presence of sixteenth notes, thus producing the effect of perpetual motion.

Stravinsky adds variety to the traditional rhythms by various means, one of which is the use of asymmetrical beat divisions. In the first movement, eight sixteenth notes are often divided into irregular groups of 3+3+2 or 2+3+3. This type of rhythm appears in both A sections and is first observed in measures 19-21. The same asymmetrical divisions are also found in the introduction of the third movement as in measures 13-17, piano part, and in measures 19-20, string parts (see Example 41, p. 80).

Another means for providing rhythmic variety is Stravinsky's use of shifted accents which, first of all, can be observed in the passages with asymmetrical beat divisions previously discussed. Episode 3 (measures 106-115) in the first movement is traditional in its 2/4 structure except for some shifted accents in the first clarinet part, measures 111-115 (Example 56). The most

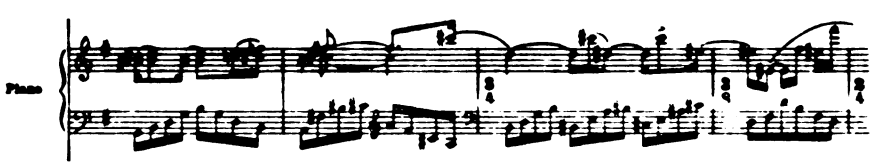
Example 56. Capriccio, 1st mov., mm. 111-115.

characteristic aspect of the C section in the last movement is the strong accentuation on the final sixteenth note of the measure as in measures 90-92. This same accent also occurs in the main melody derived from the (i) motive (see Example 39, p. 79). Measures 214-218 of the coda are noted for strong shifted accents plus some syncopation. The sixteenth notes are generally divided into groups of three with not one strong accent on the beat until the second beat of measure 218 (Example 57).

Example 57. Capriccio, 3rd mov., mm. 214-218.

Stravinsky's interest in jazz shows up in the Capriccio with his employment of syncopation. In the second movement, for example, the main part of the B section (measures 27-58) is characterized by triple division of the sixteenth note within the 4/16 meter and many ties across the strong beats producing syncopation. In the last movement, syncopation often adds variety to the "perpetuum mobile" technique as in the first A section: the (A) part of the theme in the piano is characterized by ties into almost every strong beat in the right hand; the use of an offbeat accent and subsequent tie into the next beat is a prominent feature of the (B) part of the theme as in measures 34-36 in the strings, and in measure 39 in the piano (see Example 45, figure a, p. 89). Syncopation is again a prominent feature of the B section as can be seen in the piano right hand in measures 55-59 (Example 58).

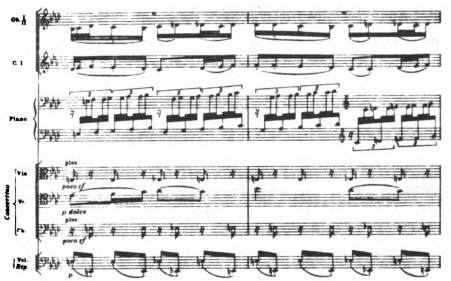
Example 58. Capriccio, 3rd mov., mm. 56-59.



The combination of different rhythmic patterns sometimes produces rhythmic counterpoint. In the second movement, measures 11-16 are characterized by polyrhythms of two against three. Each beat of the orchestra part

has duple division while each beat of the piano part has triple division and subdivision (Example 59). The most

Example 59. Capriccio, 2nd mov., mm. 11-12.

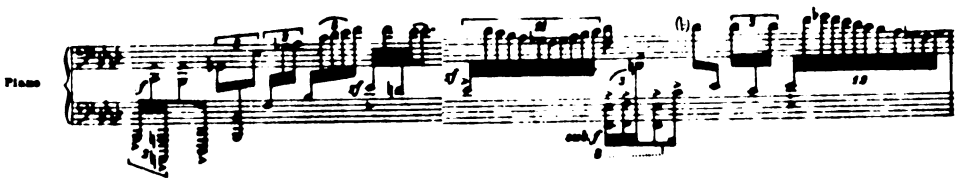


complex example is observed in measures 157-161 of the last movement: against regular accentuation in the clarinets, piano right hand, and ripieni strings, the flutes, first trumpet, and solo violin have much syncopation while the melodic structure of the accompanying parts in trombones, piano left hand, and concertino strings is such that shifted accents are produced (the eighth notes are in groups of three).

As one would expect, the Capriccio has more improvisational recitative-like rhythm than does the piano concerto. Most of it occurs in the second movement, the Andante rapsodico, and is produced by numerous

unequal subdivisions of the beats as in measures 17-18, piano and flute parts, and in measures 21-23, piano part. The cadenza of measures 75-81 is rhythmically quite free like a recitative, and there is little feeling of the meter even though 4/8 prevails until measure 79, which is in 5/8. Measure 80 is free of meter indication and contains irregular subdivisions (Example 60).

Example 60. Capriccio, 2nd mov., m. 80.



Tonality and Harmonic Structure

The Capriccio is closer to traditional tonality than the Concerto for Piano and Wind Orchestra. Though the work is clearly tonal, it is not always functional in the traditional sense. The tonal centers often shift rapidly without harmonic preparation, chromaticism is evident, and there are examples of pandiatonicism and bitonality.

The sections based on diatonic scales usually involve chromatic modifications such as the raised second, fourth, or fifth, and the lowered seventh. Superimposition of major and minor thirds is prevalent,

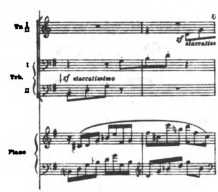
producing the ambiguous major-minor tonality heard in the earlier concerto. Most of the first movement is centered in G minor even though the introduction begins with E (phrygian scale) as tonal center. The first A section shifts rapidly between G minor and other key centers while the first part of the B section, measures 60-76, is clearly in G major with some chromatic additions, the raised second being the most predominant. The second A section closes in B-flat major in measures 154-164 with the use of the raised fourth plus both major and minor third.

The second movement clearly begins in F minor, but the tonality shifts rapidly from one center to another in the first A section. In measure 69 of the second A section, B-flat major with lowered sixth and seventh degrees (a hybrid of the major and minor modes) is established. The final measures are based on the C minor tonality (natural form) rather than the original key; the C natural minor scale in measure 83 changes to C major in the final measure in the solo flute part.

The last movement constantly revolves around the polar center of G, this time G major. Most of the B section is centered in G with traditional arpeggiated chords in the bass in measures 52-56 (V^7 and I). The piano right hand has chromatic modifications, the raised second, fourth, and fifth being the most prominent ones. C major, with chromatic modifications of the raised second and

fourth, becomes the tonal center of the first part of the D section (measures 162-177). The coda begins in measure 206 in G with raised second and fourth. A G major arpeggio pedal point appears in the piano left hand and first bassoon in measures 206-211, becoming G minor in measures 212-213, which is heard against a G major arpeggio in trombones and trumpets--a good example of Stravinsky's ambiguous major-minor tonality (Example 61). There is a

Example 61. Capriccio, 3rd mov., mm. 212-213.

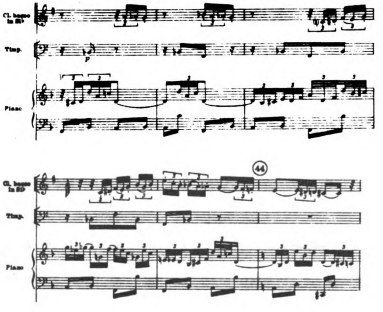


sudden tonal shift emphasizing the B major chord in broken form in measures 214-217 and just as sudden a return to G major in measure 218 (see Example 57, p. 98). From here to the end, the G tonality remains quite clear in spite of a chromatic piano part in measures 220-239.

As mentioned earlier, most of the chromaticism in the Capriccio is peripheral to the basic diatonic superstructure; it is primarily used in a fleeting manner as part of the melodic figuration. The episode in measures 81-88 of the first movement has a tonal center of G minor,

but much chromatic writing is included, particularly in the last four measures where the piano right hand has chromatic scales in a transition to F as tonal center (see Example 44, figure b, p. 88). The B section in the second movement contains chromatic writing, particularly in the piano part, but tonal centers are still clearly outlined: measures 20-24 are in F minor with the next two measures providing a modulation to F major; F major is abandoned in measure 36 to be replaced by B-flat major in measure 41 with raised second and fourth (Example 62). In spite

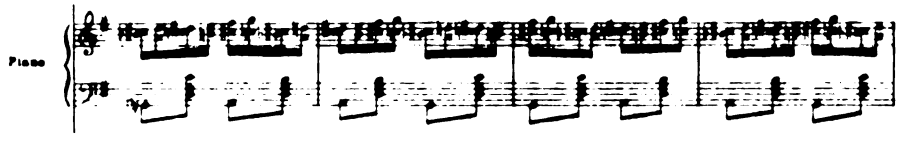
Example 62. Capriccio, 2nd mov., mm. 41-46.



of much chromatic motion in the melodic lines, the A sections of the last movement are solidly anchored in G major due to the repeated G major arpeggio in the piano part. Measures 155-161 of the second A section are quite

chromatic over three diatonic arpeggios: C minor in ripieni violas, measures 155-157; F minor in ripieni violins and cellos, measures 157-159; B-flat minor in piano right hand, measures 159-161. The tonality of G is established in measure 182 of the D section, but it is highly embellished with chromaticism, particularly in the quasi-ostinato of the piano part. Along with chromatic tones in the right hand, the left hand alternates between dominant seventh and tonic chords, each offbeat chord being preceded by a tone of the other chord (Example 63).

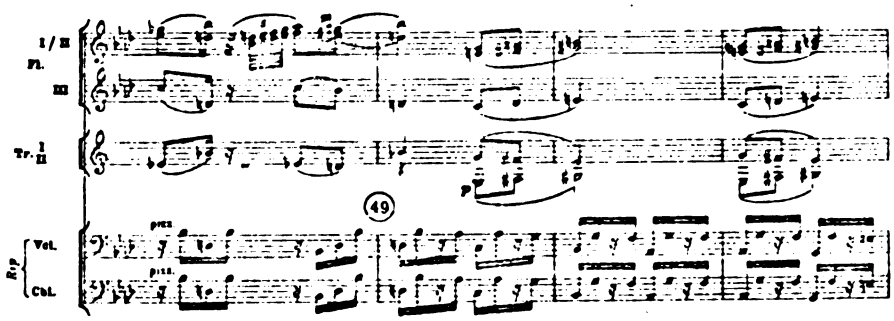
Example 63. Capriccio, 3rd mov., mm. 182-185.



Pandiatonicism is not as prominent in the Capriccio as in the piano concerto, but there are a few examples of this technique. In the first movement, Episode 3 in measures 106-115 is tonally centered in E-flat major, but the tones are freely combined in pandiatonic fashion. The left hand of the piano repeats the E-flat major arpeggio throughout most of the section--it is treated as a pedal point. Most of the first A section in the second movement is in F minor with the piano part in measures 11-12 being based on the F minor scale. In these same two measures, pandiatonicism is a concomitant of the counterpoint (see Example 59, p. 100).

Bitonal writing can be observed in sections of the second and third movements. Measures 71-73 of the second movement contain bitonal harmony with the B-flat tonality changing over to F minor in the strings underneath a repetition of three parallel major triads in the winds--C major, D major, E major (Example 64). In the C section

Example 64. Capriccio, 2nd mov., mm. 70-73.



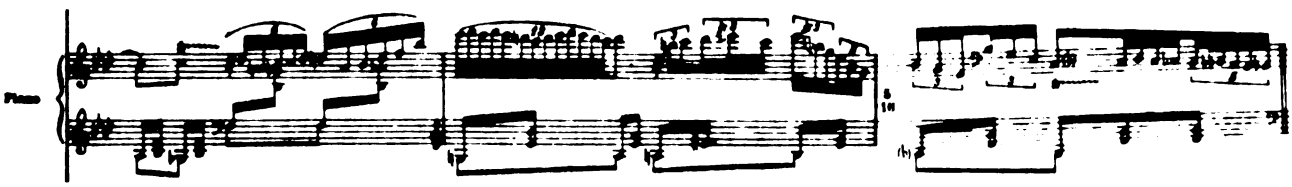
of the last movement, the melody based on the (i) motive and its accompaniment are always treated bitonally: in measures 95-97, E-flat major predominates in the piano part while D major is suggested in the strings; in measures 104-106, the piano part suggests C against B major in the orchestra parts; in measures 116-118, the upper strings suggest B-flat major against G major in the piano left hand and cellos.

Piano Technique

In contrast to the more Baroque-oriented technique heard in the Concerto for Piano and Wind Orchestra, the Capriccio places more specific virtuoso demands on the

performer. One aspect of the virtuoso writing is the frequent occurrence of rapid diatonic and chromatic scale passages along with arpeggios. Rapid scales appear near the beginning in measures 32-35 and in measures 81-88 in the right hand (see Example 44, p. 88). In measures 17-19 of the second movement, the right hand has some melodic figurations which are somewhat reminiscent of Chopin's technique (Example 65). Some arpeggio figuration appears in measures 95-98 and in measures 103-107 of the last movement, C section.

Example 65. Capriccio, 2nd mov., mm. 17-19.



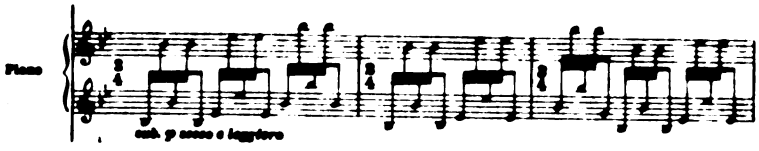
A new technical feature in the Capriccio, pointed out by White, is the use of repeated notes, often employed to prolong the auditory sensation of a held tone, or to simply emphasize a given tone. This was later to be a favorite device in the Concerto for Two Solo Pianos.[10] Since the use of repeated notes is often combined with alternating hand technique, the two aspects of piano writing will be discussed together. The longest section of repeated notes, which are performed by alternating

---

[10]White, Stravinsky, p. 319.

hands, appears in the first movement in measures 148-160--the purpose here seems to be that of prolonging the auditory sensation of the held tone (Example 66). Repeated

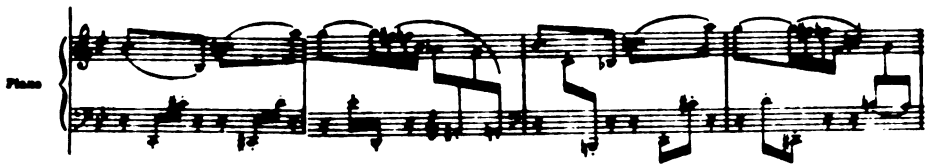
Example 66. Capriccio, 1st mov., mm. 148-150.



notes performed by alternating hands are observed in measures 91-93 of the third movement; they are used to prolong the sensation of the held tone since these tones occur only in the concertino violin in addition to the piano. In the D section, repeated notes are used to emphasize the A theme material against the motives heard in the orchestra--measures 168-172.

As in the earlier concerto, this work also includes many large skips and awkward leaps. The left hand accompaniment in the B section of the first movement (measures 60-80) is characterized by broken tenths and widely-spaced arpeggio figures which require a large span of the hand, while leaps of over two octaves are heard in measures 95-98 (Example 67). In the B section of the second movement, large leaps are evident in both hands, sometimes simultaneously as in measures 32-33 and in measure 39. A leap of an octave plus a seventh is found in the right hand in measure 36, and the leaps in the left

Example 67. Capriccio, 1st mov., mm. 95-98.



hand often involve an octave plus fourth or fifth (see Example 37, p. 77). Immediately before the return of the A theme in the last movement, there are many large leaps in measures 120-123, particularly in the left hand (see Example 52, p. 94).

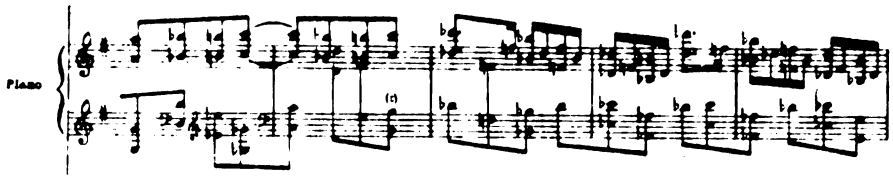
Although octaves are not a predominant aspect of the piano technique, they do add to the virtuoso effects in the work. Of the three movements, the last one contains the most octave technique with the most significant passage being found in measures 43-51--some of the octaves include full chords (Example 68). Octaves are also

Example 68. Capriccio, 3rd mov., mm. 43-47.

prominent in measures 152-161--both straight octaves and octaves alternating with single notes: in measures 155-158, the right hand has octaves in stepwise motion against octaves in large leaps in the left hand; the right hand

in measures 159-161 has octaves alternating with single notes in a difficult passage of sixteenth notes (Example 69).

Example 69. Capriccio, 3rd mov., mm. 157-161.



Another important element of virtuosity is the passage work in parallel thirds (or other intervals) for the right hand. This technique is primarily found in the last movement, and to a lesser extent in the second movement. Parallel thirds give a vibrant character to the section in measures 32-42 of the last movement even though the piano part is really an accompaniment to the theme. In the D section, the right hand has a long quasi-ostinato accompaniment in measures 182-205; the intervals include thirds, fourths, and fifths (see Example 63, p. 105). In the final long ostinato accompaniment of measures 220-239, the right hand alternates (almost throughout) octaves with parallel thirds for a very brilliant effect.

Relationships Between Piano and Orchestra

The piano appears to have a more independent role in relation to the orchestra than it does in the Concerto for Piano and Wind Orchestra. This is largely due to the

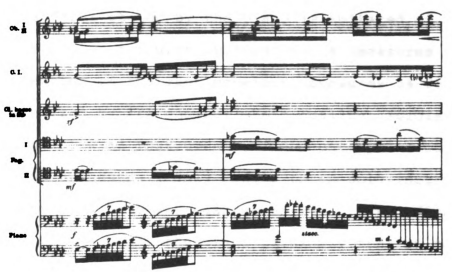
fact that there is much less interweaving of the piano and orchestra in contrapuntal activity. According to Alfred Cortot, the role of the soloist is no longer predominantly to contradict the other instruments or to oppose rhythms and melodies in an atmosphere of polyphonic struggle where the victory remains uncertain, but to underline the thematic material by a thousand details of ingenious ornamentation, embellishing with light and crystalline arabesques.[11]

The piano shows its more independent role, particularly in the second movement, and in the many passages where the piano has ostinato-type accompanying material. In the second movement, the piano part is greatly delineated from the orchestra part both in thematic material and in types of figuration. The opening two-measure flourish in the piano is never performed by the orchestra; likewise, the following cantabile orchestral theme of measures 3-7 is never heard in the piano part. Against this cantabile theme in measures 6-7, the piano has rapid scale figurations (Example 70). When the orchestra returns with the cantabile thematic material in measures 11-16, the piano accompanies with ascending scale lines using repeated notes and contrasting rhythm. In measures 168-181 of the D section in the last movement, the piano has a variation of the (A) part of the first theme against the string ostinato

---

[11]Cortot, "Igor Stravinsky," p. 301.

Example 70. Capriccio, 2nd mov., mm. 6-7.



and thematic motives in the winds. Then in measures 182-205, the piano has its vibrant quasi-ostinato against cantabile sustained melodic lines in the orchestra. When the A theme material is presented in long legato lines by the strings in measures 228-234, the piano part provides a vivid contrast with its non-legato figuration in sixteenth notes.

There are some sections in the Capriccio, however, where a tightly-knit relationship between piano and orchestra may be observed. For example, in measures 54-59 of the first movement, the flutes and clarinets closely interact with the piano: the theme begins in the clarinets, is taken over by the piano in measure 55, returns to the first clarinet in the next measure, and returns again to the piano in measure 57 (see Example 43, p. 86).

The first part of the B section, which has a chamber music texture, also contains similar interaction, as the theme which is first stated by the piano is imitated at a distance of two measures by first flute (measures 60-76). The B section of the last movement (measures 54-86) is characterized by its chamber music quality, soloistic treatment of wind instruments, and counterpoint between piano and orchestra. Only two or three solo instruments are heard at a time in measures 65-86. In the final (b) section of the coda, the piano is simply treated as an orchestral instrument since it shares the performance of the G-B-flat ostinato with the timpani, cellos, and basses (measures 179-194).

The orchestra seldom has a purely accompanying role, but there are a few examples indicating this particular function. The orchestra supplies a tremolo accompaniment in the winds to the virtuoso passage work in the piano in measures 20-26 of the second movement. In the last movement, the strings have an accompanying ostinato in measures 164-177, but other parts of the orchestra are engaged in thematic material.

The piano is sometimes used purely to help augment the orchestral sound or vice versa. Such is the case in the (a) sections of the introduction and coda of the first movement where the piano's trills augment those in the strings. In measures 40-43, the arpeggiated flourishes

in the piano augment the sonority of the scale flourishes which occur simultaneously in the strings. In the last movement, some of the tones in the (A) part of the first theme as stated by the piano are reinforced by the orchestra in measures 24-28. Also, there is close parallelism between the piano left hand, trombones, and concertino strings in the fortissimo section of measures 155-161.

There are a few examples in the Capriccio of the ictus type of scoring discussed in the piano concerto. The first one is in the first movement in measures 132-134--the piano with its repeated notes, the clarinets, and the concertino strings continue the bell-like tones following the initial accents in all the parts including marcato sixteenth notes in the ripieni strings. A very similar example is found in the last movement in measures 91-93 where the piano agains has repeated notes to continue the bell sounds along with concertino and ripieni violins following the ictus or accent.

The fact that the piano is heard almost continuously throughout the Capriccio is an indication of its important role in the work. There are only three places in the first movement where the piano is completely silent--measures 6-9, measures 15-18, and measures 23-25. In the second movement, the piano is silent in measures 3-5, measures 55-58, measures 61-63, and in measures 70-73--only fourteen measures out of a total of forty-eight.

Except for a few isolated measures in the last movement, the piano is heard continuously throughout.

CHAPTER IV

CONCERTO FOR TWO SOLO PIANOS BY STRAVINSKY

Biographical Facts

Stravinsky composed the first of the four movements of the Concerto for Two Solo Pianos in Voreppe in the autumn of 1931. He did not continue the composition at that time as he claims he could not hear the second piano part. Three years later, after Perséphone was completed, he resumed work on the remaining three movements in the years 1934 and 1935 when he was in Paris, completing the concerto on November 9, 1935.[1]

The first performance of the concerto took place in the Salle Gaveau at l'Université des Annales in Paris on November 21, 1935, with the composer and his son, Soulima Stravinsky, as soloists. Stravinsky subsequently performed the work with Soulima in Europe and South America during the years preceding World War II. He also performed it several times in the United States during the war with the American pianist, Adele Marcus.[2]

---

[1] White, Stravinsky, p. 350. [2] Ibid., p. 353.

Stravinsky introduced the first performance with a fifteen-minute talk entitled "Quelques Confidences Sur La Musique" ("Some Personal Comments on Music"). This talk is reprinted from Conferencia, Journal de l'Université des Annales, in Eric White's volume on Stravinsky (pages 535-539). Stravinsky spoke of some of his aesthetic views on the act of creation and on the evaluation of music. He discussed the Concerto for Two Solo Pianos and also Three Movements from Petrouchka for piano which Soulima performed on the same program. The section of the talk relating to the concerto has been translated by the present author and is found in the Appendix.

In Dialogues and a Diary, Stravinsky describes the concerto as being symphonic in nature and states the purpose for which it was written:

> The Concerto is symphonic both in volumes and proportions, and I think I could have composed it, especially the variation movement, as an orchestral work. But my purpose was otherwise. I needed a solo work for myself and my son, and I wished to incorporate the orchestra and do away with it. The Concerto was intended as a vehicle for concert tours in orchestra-less cities.[3]

Formal Structure

The Concerto for Two Solo Pianos consists of four movements, the last three being designated by the titles "Notturno," "Quattro variazioni," and "Preludio e Fuga" respectively. The first movement, marked con moto, is in

---

[3]Stravinsky and Craft, Dialogues and a Diary, p. 74.

ternary form with an extended middle section plus coda: A--measures 1-91, B--measures 92-168, A'--measures 169-225, Coda--measures 226-236. Some analysts would describe the structure as sonata form as does Alfred Cortot. If this is done, the traditional development is considered to be replaced by an episode or interlude with the recapitulation being connected to the interlude without transition.[4] (The present author prefers the first-mentioned analysis which will be followed in the discussion below.)

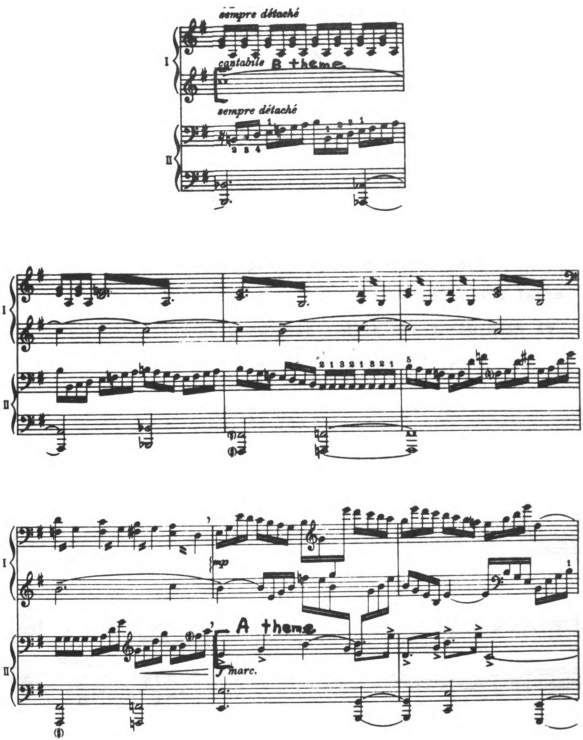
The opening A section makes use of two well-contrasted themes. An introductory theme, (A), a jagged marcato line with dotted-note rhythms, is briefly stated by the second piano in measures 1-4. The first principal theme, (B), cantabile with a small range, is then heard in the left hand of the first piano in measures 6-10. The introductory theme returns for a fuller statement in measures 11-14, again in the second piano (Example 71). The rest of the section is taken up with development of the themes plus additional material.

The B section is divided into five parts and contains two different themes, (C) and (D). The first part (measures 92-108) contains ostinato writing and theme (C) which is quite similar in character to the B theme in the second movement of the Capriccio as they both involve triplet figuration with many skips, large leaps, and a

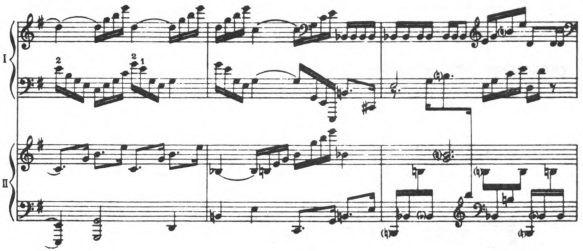
---

[4]Cortot, "Igor Stravinsky," p. 304.

Example 71. Two-piano Concerto, 1st mov., mm. 6-14.

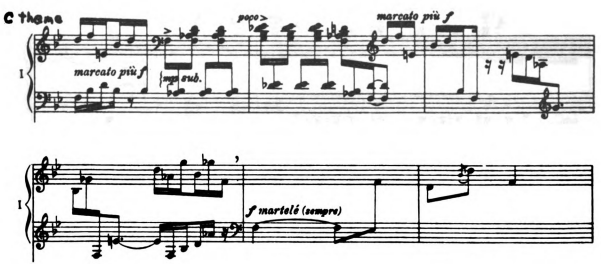


Example 71--Continued.



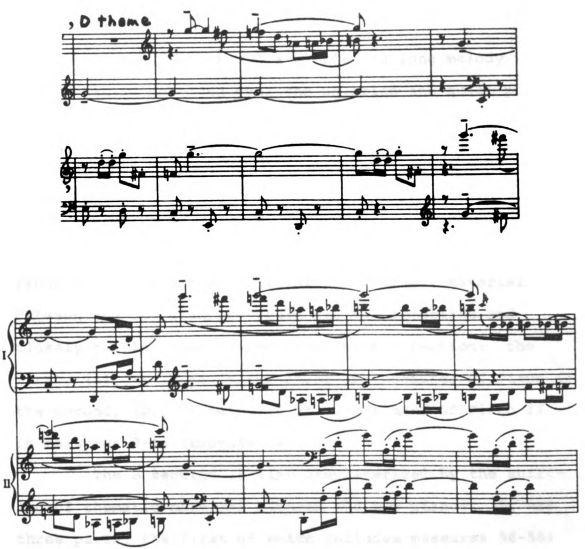
large melodic range (Example 72). The second part (measures 109-124) is based on ostinato patterns and lacks distinguishable thematic material while the third part is a transition in measures 125-136. The fourth part

Example 72. Two-piano Concerto, 1st mov., mm. 95-100.



(measures 137-153) includes the first statement of (D) which is shared between the two pianos, right hands (Example 73). Measures 154-168 comprise the fifth part in which the ostinati of the first part reappear to accompany the (D) theme.

Example 73. Two-piano Concerto, 1st mov., mm. 137-146.



In A', Stravinsky deletes measures 1-4 of the first A section and thus the introductory theme in this return. Measures 170-206 are exactly parallel to measures 5-41 of the first A section, then new material is employed in measures 207-225.

The coda is based on development of the (A) theme. An ostinato based on the E minor arpeggio and scale accompanies the theme and continues to the end of the movement.

In the "Notturno," a simple and long melody with flourishes is unfolded over the unvaried and quiet pulsations of a measured accompaniment. Cortot describes its character as that of a berceuse.[5] The "Notturno" has a ternary structure: A--measures 1-35, B--measures 36-88, A'--measures 89-93.

The A section is characterized by a large melodic range and by numerous shifts of the thematic material between the two pianos. There are two important and closely related thematic motives in this section: the first, (a), is heard in the first two measures of Piano I; the second, (b), is heard in the right hand of Piano II in measures 9-10 (Example 74).

The B section is also characterized by the shifting of thematic material between the two pianos. It has three parts, the first of which includes measures 36-50;

---

[5] Ibid., p. 305.

Example 74. Two-piano Concerto, 2nd mov.

Figure a. mm. 1-2.

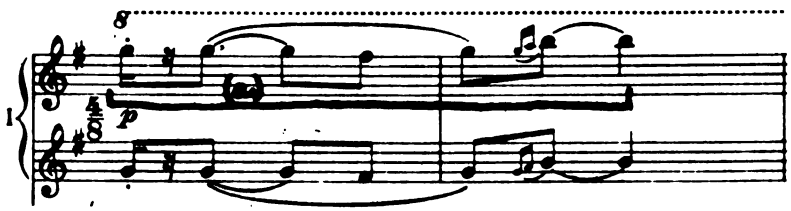
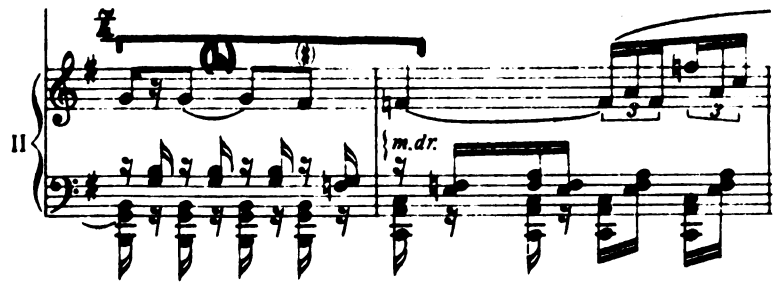


Figure b. mm. 9-10.

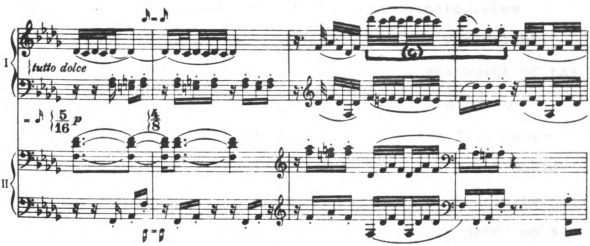


a new motive, (c), appears in measures 38-39 in the first piano (Example 75). The second part (measures 51-67) includes statement of motive (d) in Piano I (Example 76) while the third part (measures 68-88) is mainly based on dotted-note rhythms, scale passages, trills, and tremolos. The last measure and a half constitute a transition to A'.

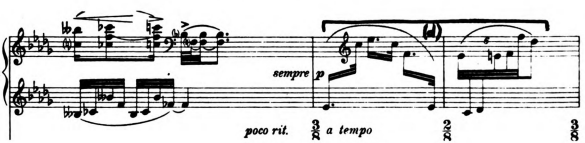
The A' section is only five measures long so is thus considerably shorter than the first A section. It has a new accompaniment involving the dotted-note rhythms of the previous transition section.

The "Notturno" is closely related in style to the slow movement of the Capriccio (A sections of the

Example 75. Two-piano Concerto, 2nd mov., mm. 36-39.



Example 76. Two-piano Concerto, 2nd mov., mm. 50-52.



latter) and to the "Adagietto" of the Piano Sonata. The main similarity is the use of a highly ornamented melodic line in all three works; similar embellishments are used such as trills, turns, and rapid scales. All three movements also have accompaniment patterns based on sixteenth notes which are generally detached. In addition, the

rhythmic structure is most varied in all three works and sounds improvisational at times in the melodic lines.

The third movement consists of four variations, the theme of which is not heard until the statement of the fugue subject in the fourth movement. According to Craft, the third movement was originally the last movement, but Stravinsky decided the "Preludio e Fuga" would provide a better ending than the variations, and so he changed the order.[6] Thus, the variations are based on a theme that is implicit but not directly stated at the beginning. The variations are actually based on two single motives or phrases; the first is based on the first five notes of the fugue subject while the second is freely composed.

According to Robert U. Nelson, Stravinsky has said: "I regard the theme as a melodic skeleton and am very strict in exposing it in the variations." The degree of contact with the original melodies fluctuates greatly, however, ranging from "nearly exact quotations of the melody to vague suggestions of it through casual motivic illusions and developments," says Nelson.[7] The "melodic skeleton" is often used so freely as to become an abstract

---

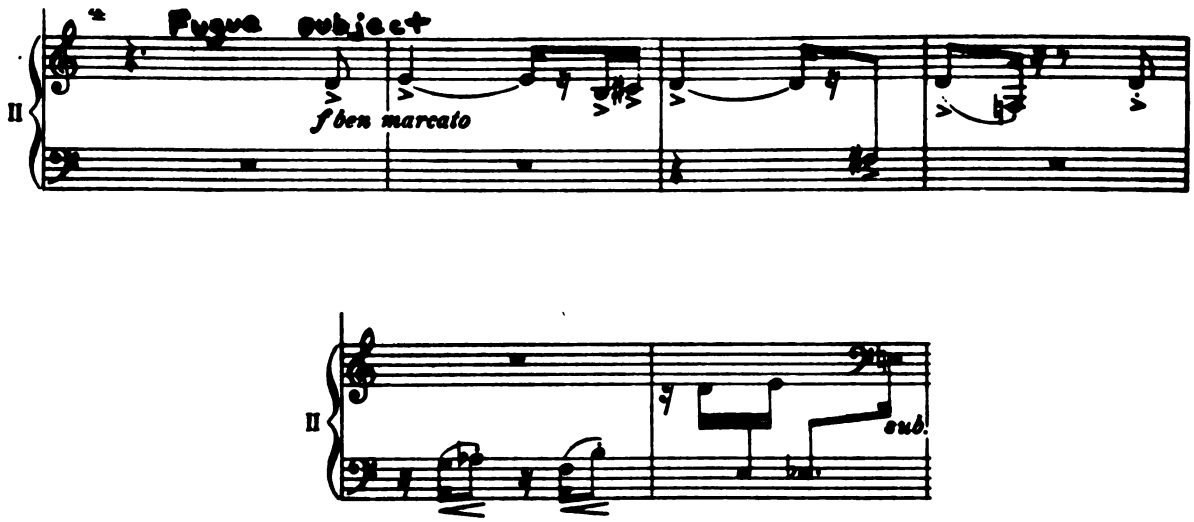
[6]Robert Craft, "A Personal Preface," The Score, No. 20 (June, 1957), 10.

[7]Robert U. Nelson, "Stravinsky's Concept of Variations," Musical Quarterly, XL (July, 1962), 328.

succession of pitch names. For example, in the first melodic succession of D, E, B, C-sharp, and D (motive 1) in Variation I (measures 2-5), the D stands for any D, the E for any E, etc. The original thematic line of the fugue subject, the rest of which is stated in measures 10-13, is barely recognizable due to the rhythmic vigor having given way to an undulating, gently syncopated movement, plus a new melodic configuration resulting from much octave transposition of theme tones, shifting some tones up, some down (Example 77, figures a, b, and c).[8]

Example 77. Two-piano Concerto.

Figure a. 4th mov., mm. 20-25.



[8] Ibid., p. 329.

Figure b. Var. I, mm. 1-5.

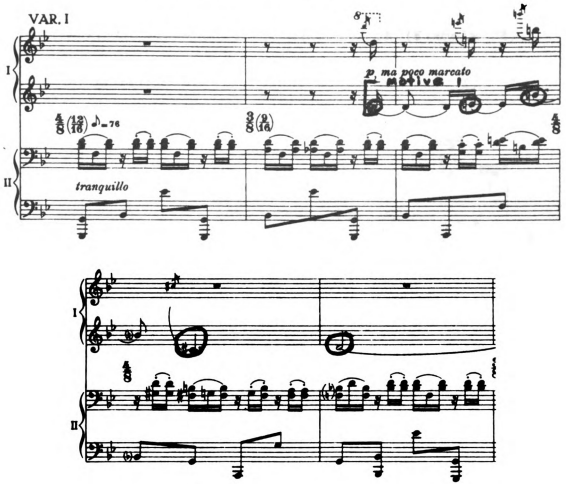
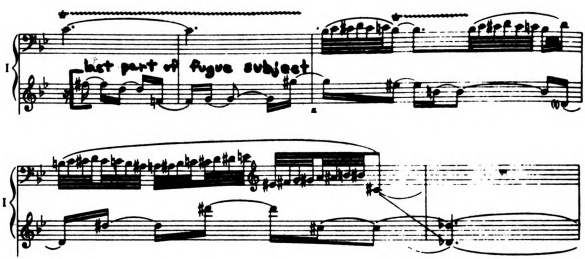
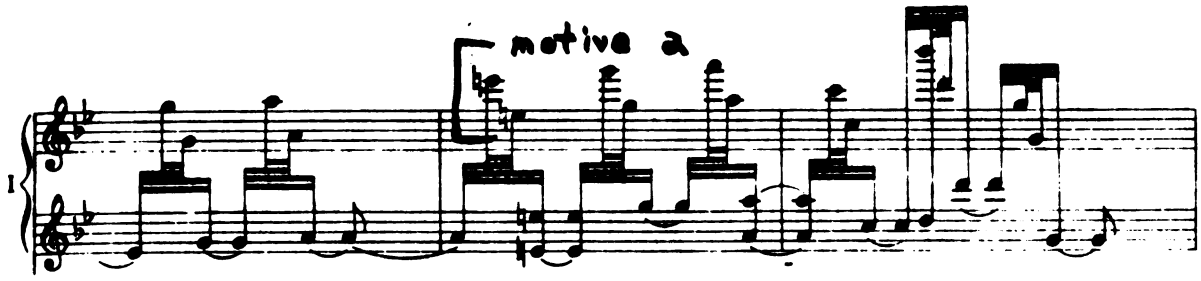


Figure c. Var. I, mm. 10-14.



Motive 2 is first presented by Piano I in measures 17-20, the first three tones being heard twice (Example 78).

Example 78. Two-piano Concerto, Var. I, mm. 18-20.

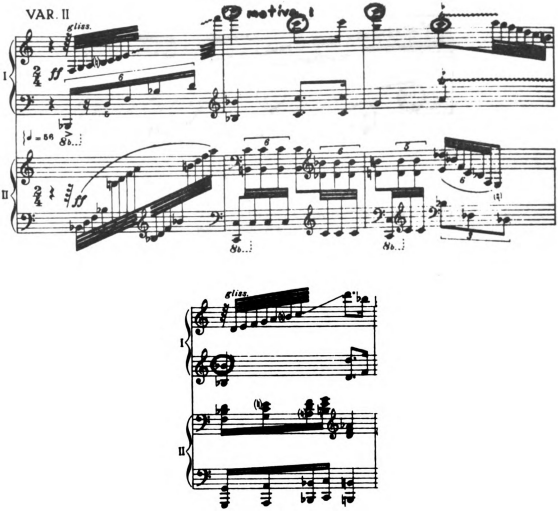


Both motives are presented in Variation II and transformed by rhythmic changes plus octave transposition. In measures 28-30, the first four notes of motive 1, transposed to B-flat, are in the right hand of Piano I with the final B-flat in the left hand (Example 79). Motive 2 receives its simplest presentation in measures 38-40, Piano II (Example 80) and again in measures 46-50.

In Variation III, motive 1 is first heard in the left hand of Piano I in measure 53 with different transformation as usual (Example 81). This is followed by motive 2 in measures 54-55 on the first note of each beat in Piano II; octave transposition is used only for the last tone. In measures 63-64, the notes of motive 1 are divided up between the two right hands (Example 82).

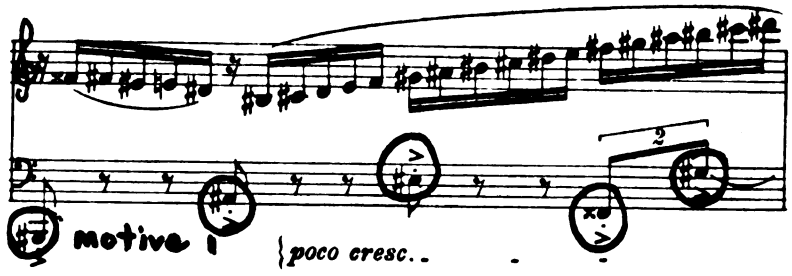
Motive 1 is heard for the first time without octave transposition in measure 84 of Variation IV,

Example 79. Two-piano Concerto, Var. II, mm. 27-30.

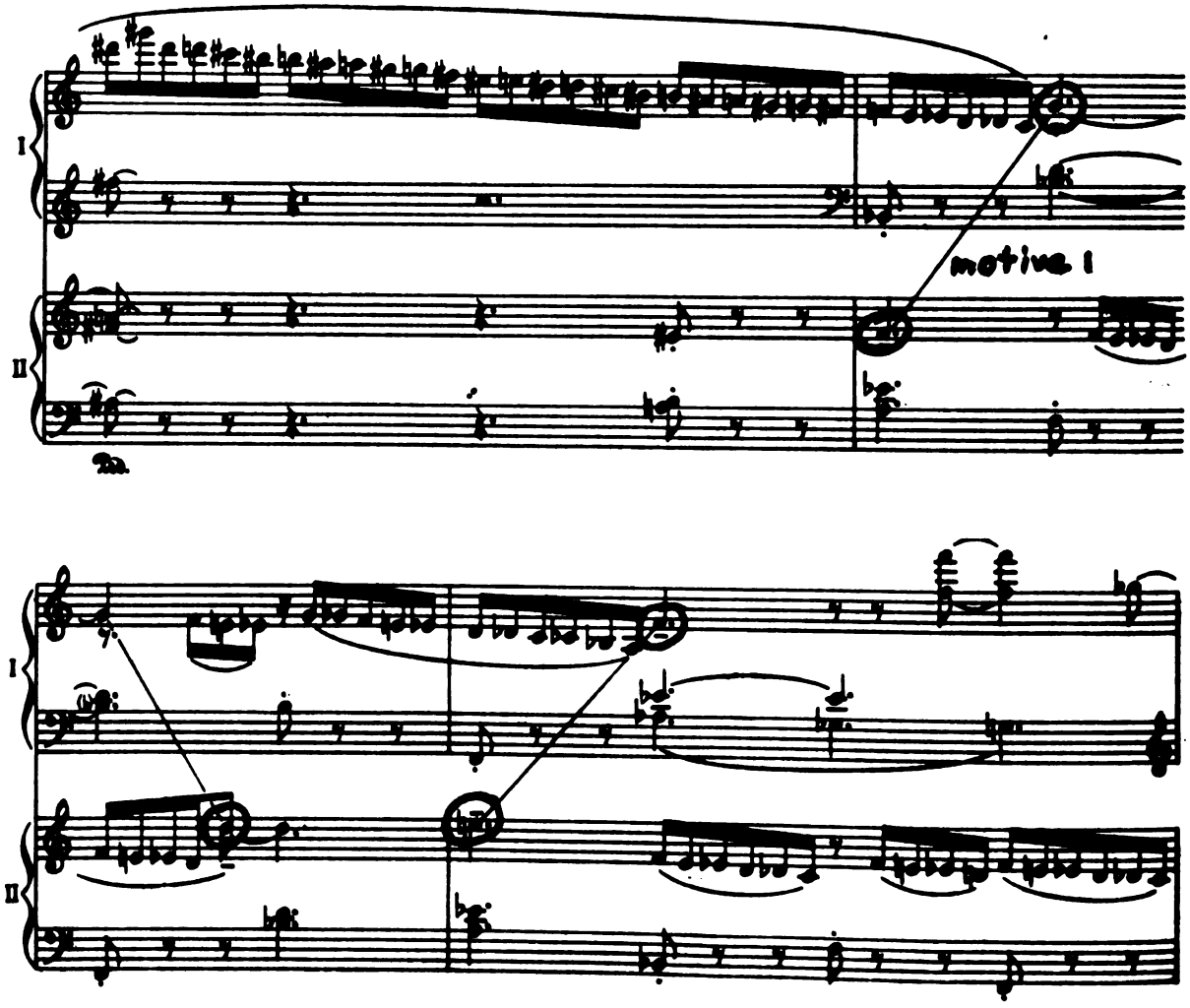


Example 80. Two-piano Concerto, Var. II, mm. 38-40.

Example 81. Two-piano Concerto, Var. III, m. 53.

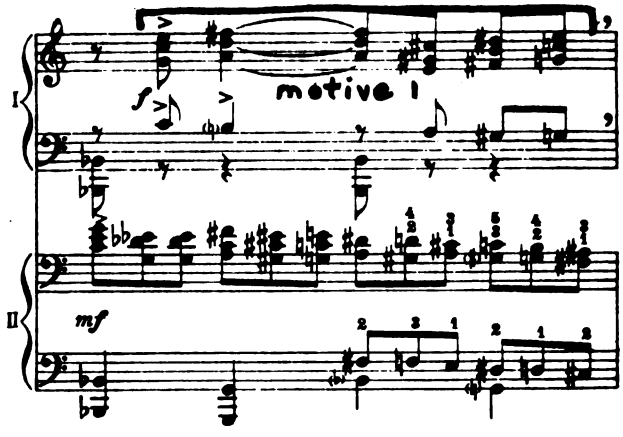


Example 82. Two-piano Concerto, Var. III, mm. 62-64.



Piano I (Example 83). It has a martial character and is repeated intermittently throughout the variation in the

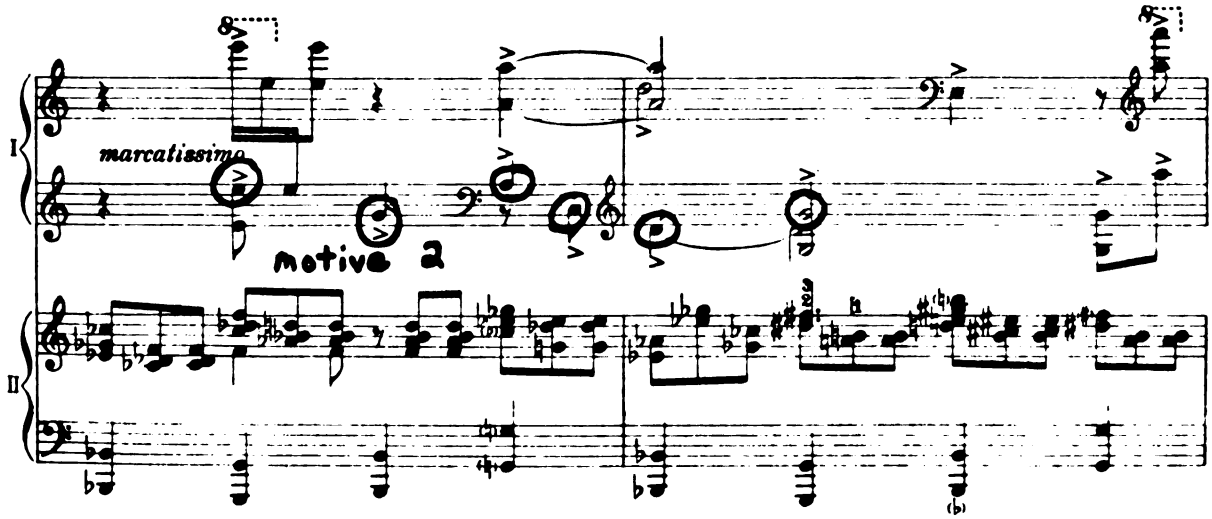
Example 83. Two-piano Concerto, Var. IV, m. 84.



manner of an ostinato. Its ostinato character is revealed in measures 86-89 where it is repeated four times, the beginning and ending of each statement forming an elision. Motive 2 is again treated with octave transposition in measures 91-93 as the tones shift back and forth between the treble and bass of Piano I (Example 84). In the last four measures, motive 1 is heard three times in imitation with elision between the beginning and ending of each statement. (The final note is missing in the last statement.)

Nelson believes that Stravinsky's main purpose is to secure strong contrasts between successive variations as in the nineteenth-century character variation.

Example 84. Two-piano Concerto, Var. IV, mm. 91-92.



Quietness and energy are juxtaposed, and flowing lines are contrasted with restless articulation.[9] Such contrasts are readily apparent in this movement. Variation I is cantabile and piano with the thematic motives given a subtle syncopated rhythm. Variation II is an immense contrast in mood and technique; it is almost entirely fortissimo and filled with virtuoso passage work including rapid scale passages, tremolos, glissandos, and octaves. Variation III is generally light, rapid, and nonchalant in its manner with a few brilliant outbursts included. Variation IV, in contrast to Variation III, is rhetorical and characterized by chordal structures, including an insistent ostinato in the bass.

---

[9] Ibid., p. 337.

The idea of repetition is very important in Stravinsky's variations with repetitive figuration appearing in all his variation sets, as pointed out by Nelson.[10] Such figuration provides an animated background for the transformed themes and assumes many forms such as repeated chords, figures which simulate ostinati, and true ostinati. Variation I has a strong repetitive aspect in the second piano part which has an ostinato-type accompaniment throughout except for the last four measures. It does not follow a strict pattern but is based on broken chord figures. Variation II has no ostinato-type pattern but is unified by the virtuoso passage work which exists throughout. Variation III has a definite ostinato pattern, but it does not continue throughout the variation. Variation IV is unified by an ostinato in the second piano up to measure 98. This one is based on repeated chords, but the figuration is highly varied when Piano I enters each time. The almost continuous eighth-note motion gives it a feeling of perpetual motion.

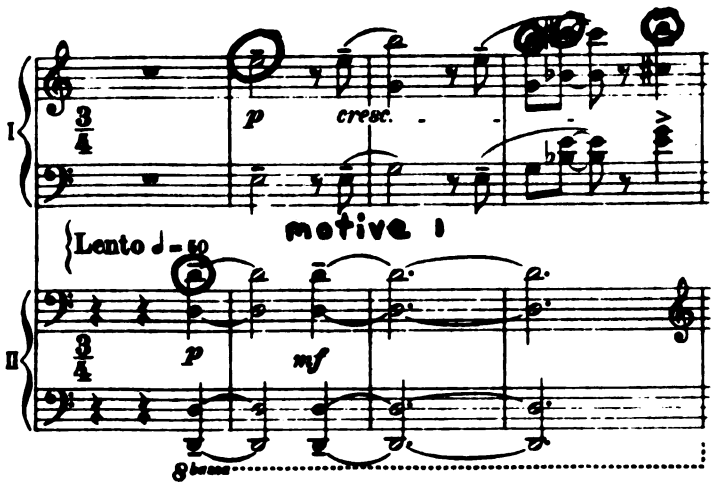
The Prelude and Fugue constitute the fourth movement. The prelude (measures 1-19) makes use of the same two motives that were the essence of the variations. Octave transposition is used with motive 1 but not with motive 2. Motive 1 begins with the first D in Piano II

---

[10] Ibid., p. 338.

and is continued by the right hand of Piano I in measures 2-4 (Example 85). Motive 2 appears in measures 6-8, followed once more by octave transposition of motive 1 in measure 9 with upbeat (notes alternate between the two right hands).

Example 85. Two-piano Concerto, 4th mov., mm. 1-4.



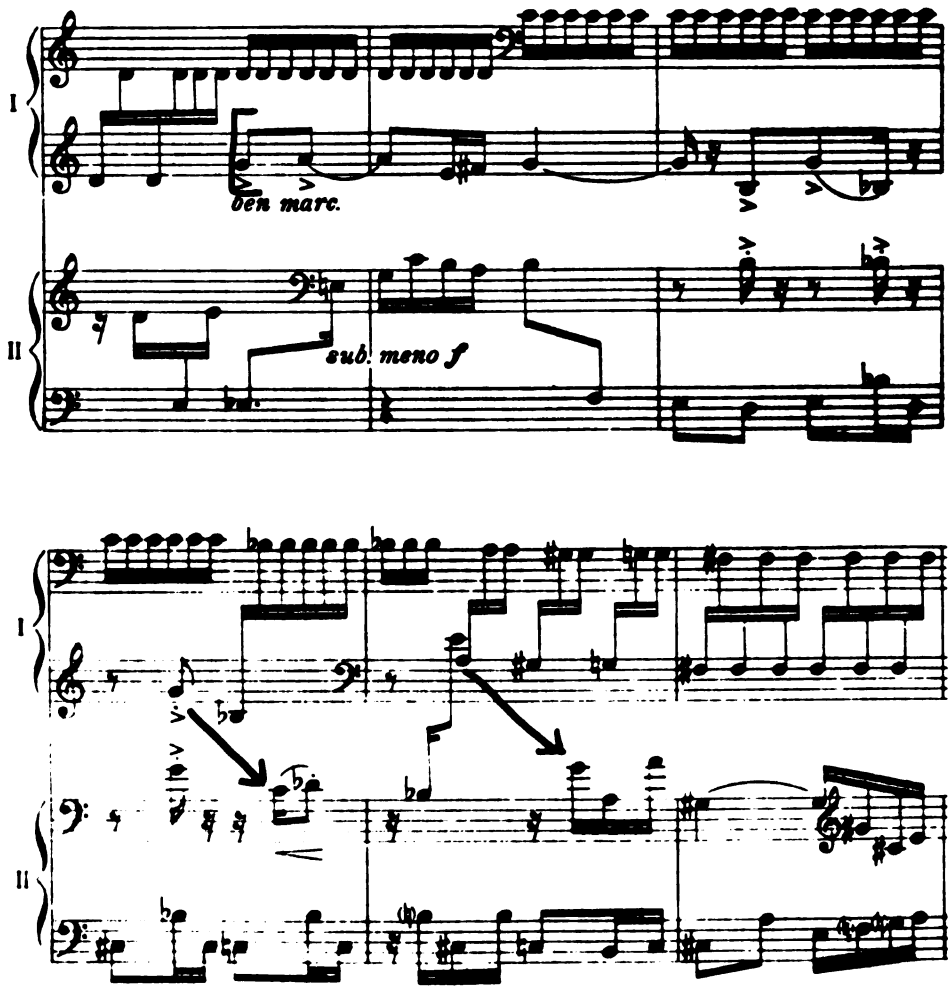
According to Robert Tangeman, the fugue is one of Stravinsky's most convincing demonstrations of sustained polyphonic creative inventiveness.[11] The fugue (measures 20-127) includes not only imitation but other contrapuntal techniques such as inversion, rhythmic augmentation and diminution, plus stretto. The subject is first stated in the tonality of D by Piano II in measures 20-25 (see Example 77, figure a, p. 126) followed by a "real" answer

---

[11]Robert Tangeman, "Stravinsky's Two Piano Works," Modern Music, XXII (January-February, 1945), 96.

(exact repetition of interval structure) at the fourth above in measures 25-30. (In measures 28-29, the theme is divided between the left hand of Piano I and the right hand of Piano II--Example 86.) Sometimes, as in a Bach

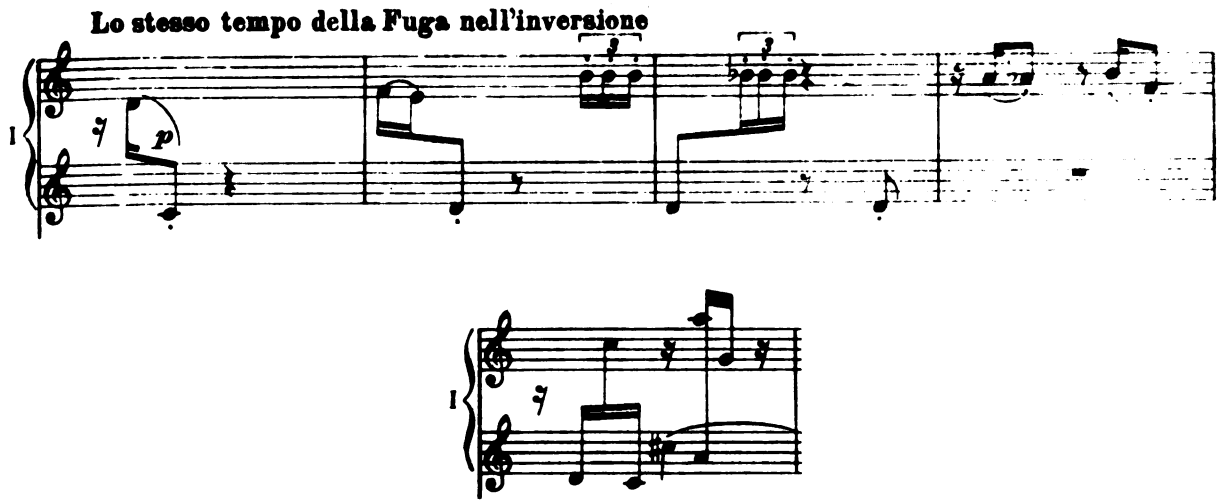
Example 86. Two-piano Concerto, 4th mov., mm. 25-30.



fugue, the subject is imitated at the fifth above as in measures 40-45 in the right hand of Piano I. A statement of the subject appears in Piano II, left hand, in measures 50-55 and includes the first stretto entrance in measure 54

of another statement at the fifth above in Piano I, left hand. A stretto section including three statements of the subject can be observed in measures 71-79. Some of the tones are changed, and there are instances of diminution as in measure 72, Piano I, and augmentation as in measure 79, Piano I. The inversion of the subject characterizes the section in measures 99-118, the first statement being heard in Piano I in measures 99-103 (Example 87). The closing eight measures, marked Largo, constitute the coda where one may observe stretto and augmentation of the subject in its original form.

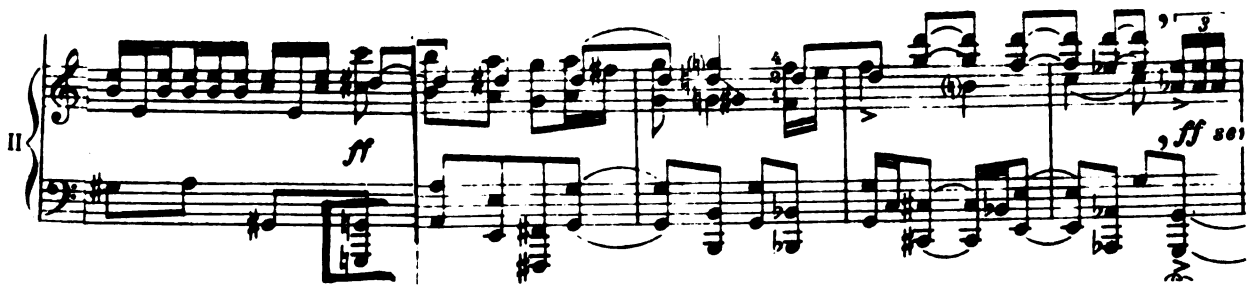
Example 87. Two-piano Concerto, 4th mov., mm. 99-103.



Stravinsky often varies the subject to such a degree that it is hardly recognizable. In measures 66-70, there is a statement in the left hand of Piano II which is rhythmically altered, subjected to octave transposition,

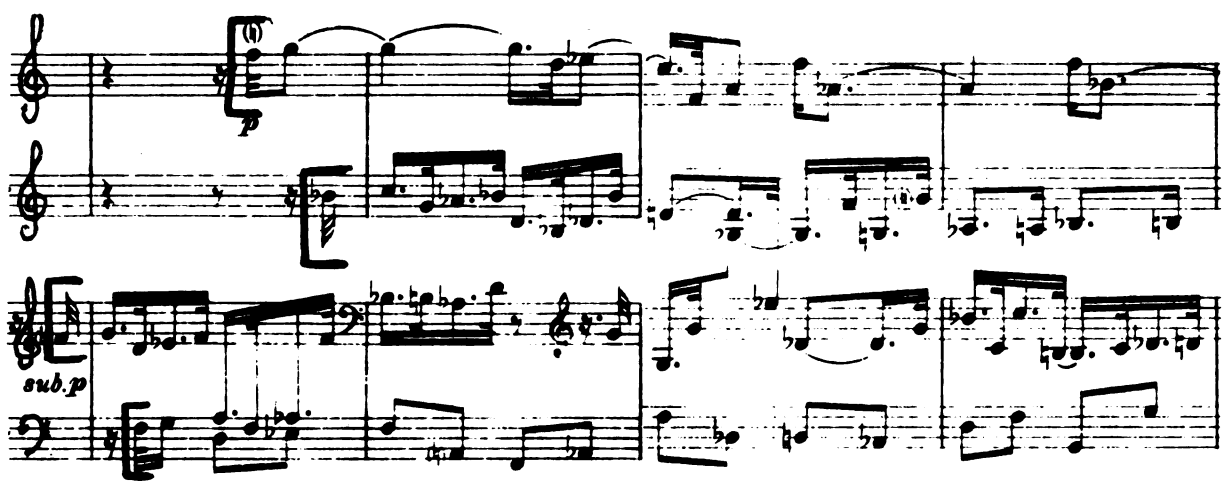
and varied in the last three tones (Example 88). These variations of the subject are sometimes combined with stretto as in measures 80-85 where the subject appears four

Example 88. Two-piano Concerto, 4th mov., mm. 66-70.



times in close succession. The rhythmic structure is entirely changed (dotted-note rhythms are stressed), and there is much octave transposition (Example 89). (One

Example 89. Two-piano Concerto, 4th mov., mm. 80-83.



more statement concludes the section in measures 86-88 in Piano II, left hand.) A similar example can be observed in measures 114-118 where the inversion of the subject is treated with rhythmic variation and stretto.

There are four episodes in the fugue where the subject does not appear--measures 30-35, measures 46-49, measures 64-66, and measures 89-98. The latter is most significant as it is a reminiscence of the prelude, transposed to G, starting with the last beat of measure 90. The episode includes two statements of motive 1 in measures 91-96.

Relations to the Baroque Era

The concerto is stylistically related to the concertante style of the late Baroque. One rhythmic feature, which is related to the Baroque era, is the almost continuous motion in sixteenth notes with regular accentuation as can be observed in most of the first movement and in the fugue. This, along with a predominantly non-legato touch, accounts for the dry brilliance in these two movements. The non-legato articulation in the fugue is interrupted only by short slurs--also typical of numerous Baroque fugues.

The first movement and fugue make use of dynamic indications related to the terraced dynamics of the Baroque and thus the division into sections by the use of dynamic contrasts. There are very few written-in crescendos or

diminuendos in the first movement but many subito piano indications as in measure 20 and in measure 169 at the beginning of the second A section. The subito piano in measures 20-21 produces an echo effect (a common Baroque device) of measures 18-19 which contain the same motive on a forte level. The most striking sudden dynamic contrast in the first movement occurs with the FFF of measure 210 followed by a subito piano in both pianos in measure 211; this dynamic change marks the beginning of a new section. Measures 20-79 of the fugue are all in a forte range followed by piano in the stretto section which follows. Also, measures 99-107 are in the piano range followed by forte in measure 108.

The embellishments in the second movement remind one of the Baroque era--slides as in measures 2-3 and 14-16 (see Example 74, figure a, p. 123); trills and turns as in measures 8, 12, and 42, Piano I; mordent figures as in measures 10-11, Piano I.

Many of the contrapuntal techniques used in the fugue are typical of Baroque fugal writing such as the many imitations at the upper fifth, the use of inversion, the stretto writing, and the use of diminution and augmentation. In contrast to late Baroque contrapuntal works, however, Stravinsky does not apply diminution or augmentation strictly to an entire subject or theme but only to

small portions of the subject as can be observed in the statement in measures 75-79 (Piano I, left hand) where the last four tones are augmented.

Another feature derived from Baroque techniques is that the two pianos participate equally in the polyphonic activity. Except where one of the pianos obviously has an accompanying role--usually ostinato figuration as Piano II has in the B section of the first movement, as Piano II has in Variations I and IV of the third movement--the two pianos have equally important roles in thematic development. When listening to this concerto, it is very hard to distinguish which of the two pianos has the most important thematic material. The relationships between the two pianos will be discussed in greater detail in a later section.

Influence of Beethoven

In Dialogues and a Diary, Stravinsky comments on some of the influences under which the Concerto for Two Solo Pianos was written:

> I had steeped myself in the variations of Beethoven and Brahms while composing the Concerto, and in Beethoven's fugues. I am very fond of my fugue, and especially of the after-fugue, or fugue consequent, but then, the Concerto is perhaps my "favorite" among my purely instrumental pieces.[12]

---

[12]Stravinsky and Craft, Dialogues and a Diary, p. 75.

Alfred Cortot, in an article on Stravinsky's piano music, sees the prelude and fugue as restoring with great energy and decision the spirit of Beethoven and the quasi-apocalyptic side of his genius. He casually compares the movement with the finale of Beethoven's Piano Sonata, Op. 106; the dialectic in both works contains some dramatic and sudden interruptions.[13]

According to Vlad, Beethoven's fugue in the last movement of the Sonata, Op. 110, was the model for Stravinsky's fugue. Vlad's conclusion is based on the fact that both composers based the second part of their respective fugues on the inversion of the subject.[14] There are also two other factors which suggest Op. 110 as the model. First, both fugues contain sections where fragments of the subject are treated in diminution along with other rhythmic changes. There are two such sections in the Stravinsky (measures 80-88 and measures 114-118) and one in the Beethoven (measures 169-174). Second, both composers chose to interpolate a reminiscence of the preceding movement before stating the inversion of the subject. Stravinsky refers to the previous prelude in measures 91-98 while Beethoven brings back the arioso of

---

[13]Cortot, "Igor Stravinsky," pp. 306-307; see also Tansman, Igor Stravinsky, p. 229.

[14]Vlad, Stravinsky, p. 119; see also Ogden, "Stravinsky and the Piano," p. 40.

the third movement in measures 117-137. (Compare measures 91-103 in the Stravinsky with measures 117-144 in the Beethoven.)

Melodic Structure

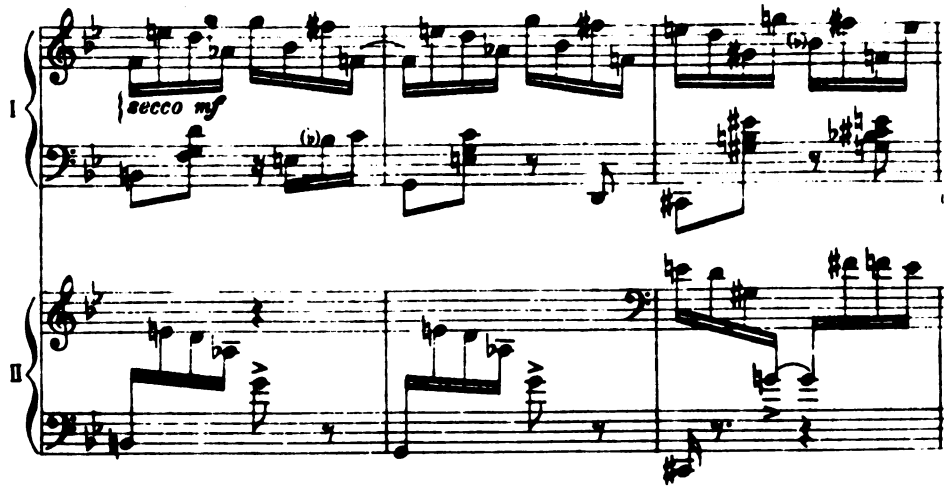
The melodic structure of this concerto has many features in common with the style of the Piano Concerto and the Capriccio. There seems to be greater emphasis, however, on angular melodic lines with large intervals than in the two earlier works.

Many sections in the variations and the fourth movement are characterized by angular melodic lines which include large skips, few repeated tones, and octave transposition. One example of this type of writing is the transformation of the last part of the fugue subject in Variation I, measures 10-13 (Piano I, left hand). It has a two-octave range and includes two leaps of a ninth. Out of a total of eleven tones in the melody, only three are repeated (see Example 77, figure c, p. 127). In measures 91-93 and 94-96 of Variation IV, motive 2 is treated with octave transposition and includes intervals of the seventh and ninth (see Example 84, p. 132). The fourth movement fugue subject is mostly angular with no repetition of melodic motives--unusual for Stravinsky.

There are sections with revolving melodic motion around few different tones which primarily involve skips and little stepwise motion. As usual with Stravinsky, the

tones receive contrasting rhythmic stresses. The (C) theme of the first movement in Piano I illustrates this technique (measures 95-104); only seven different tones are used in the melody, but they are heard in different octaves with the order of the tones sometimes changed. The melody is based entirely on skips with a large melodic range (see Example 72, p. 120). This same type of structure can be observed in both piano parts in measures 117-121; in Piano I, right hand, only seven different tones appear, all of which are heard in the first measure (Example 90).

Example 90. Two-piano Concerto, 1st mov., mm. 117-119.



A less prominent feature is the presence of revolving melodic motion around the same few tones in conjunct motion (mostly intervals of the second) with the range of a perfect fourth; these melodic lines are

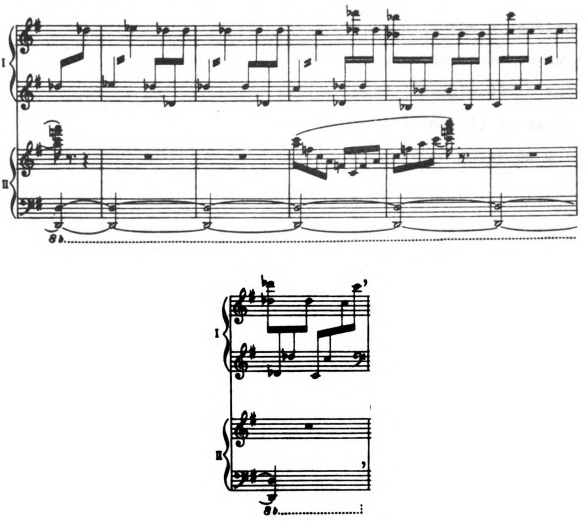
usually cantabile and legato. One example is the cantabile (B) theme in the first movement, measures 6-10. The melody (range of a perfect fourth) is based on major and minor seconds with one minor third as the only exception (see Example 71, p. 119). In measures 42-70, the (B) theme is developed with much repetition of the first two tones.

There are a few melodic passages in the concerto in which one tone serves as an anchor point for the other tones which vary. The (D) theme in the first movement, measures 137-146, is anchored around G which is sustained like a pedal point (see Example 73, p. 121). The fugue subject in the last movement is anchored around its first tone, D, which is repeated four times afterward throughout the statement.

A most important feature of the melodic style is the use of repeated notes in all movements. They are often employed in the principal melodic lines for their sustaining power and incisiveness. In measures 42-59 of the first movement, the repeated notes help sustain the long tones of the (B) theme in Piano I (Example 91). The entrance of motive 2 in Variation I, measures 17-20, is also emphasized by the use of repeated notes (see Example 78, p. 128).

Repeated single notes, repeated chords, and tremolos are an important aspect of many accompanying

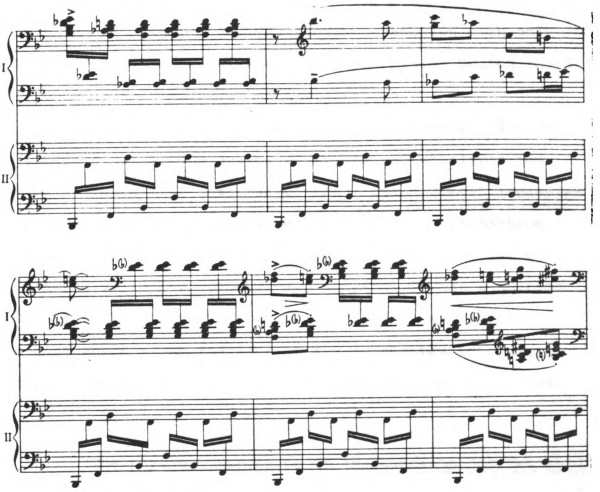
Example 91. Two-piano Concerto, 1st mov., mm. 48-54.



ostinato-type figures. In measures 92-108 of the first movement, there is a repeated-note ostinato in Piano II on B-flat and F, one of few strict ostinati in the work. Concurrently in Piano I, measures 92-96, the melody is interrupted by repeated chords. The accompaniment in Variations I, III, and IV in Piano II is mostly based on the use of repeated chords, a feature which is largely responsible for producing the effect of perpetual motion.

In the first movement, thematically significant melodic lines are sometimes interrupted by ostinato-like accompanying material. This often happens in the B section in Piano I as in measures 95-97 and especially in measures 156-167 where the (D) theme is developed (Example 92). In measures 221-225 of the last A section, the melody notes in Piano I are constantly interrupted by repeated notes on C which serves as a pedal point.

Example 92. Two-piano Concerto, 1st mov., mm. 159-164.



There are some rapid chromatic scale passages in the concerto which account for some of the brilliant virtuoso effects. Chromatic fourishes are heard in measures 6-7, 12-13, 15, and 24-25 of Variation I (see Example 77, figure c, p. 127). Chromatic scales constitute one of the principal melodic characteristics of the virtuoso figuration in Variation III, especially in measures 60-73.

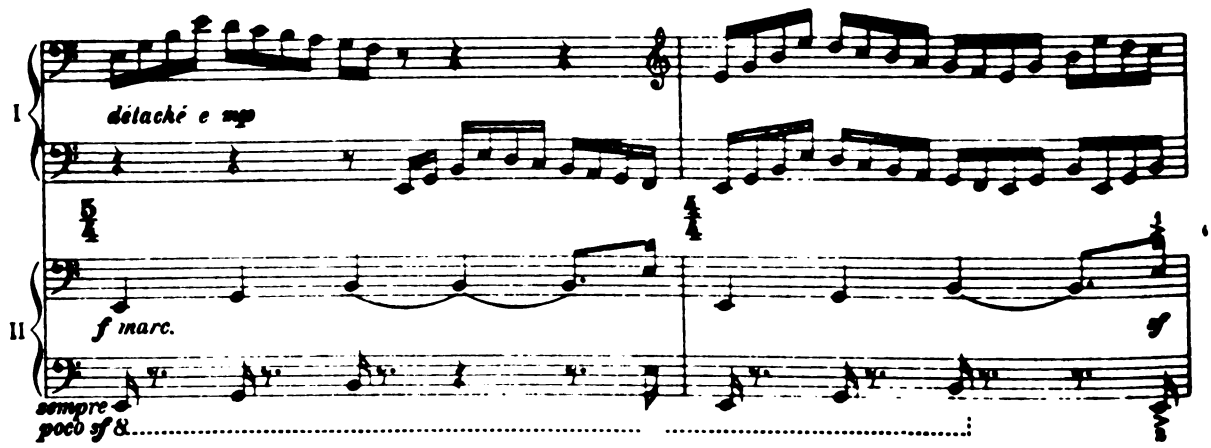
Melodic lines based on broken chords can be observed in this work, one example being the (A) theme in the first movement as observed in measures 1-5 and 11-14 in Piano II. There is much melodic repetition with only the first note changed in each of four rising broken chord figures (see Example 71, p. 119).

Accompaniment figures based on broken chords, or arpeggios, or a combination of scales and arpeggios can also be found. In the coda of the first movement (measures 226-234), the (A) theme is accompanied by ostinato-type figuration based on the E minor broken chord and scale (Example 93). The accompanying material in the B section of the second movement is characterized by an Alberti figure which gives the section a late eighteenth-century flavor--measures 38-50 and 61-65 (see Example 75, p. 124).

Rhythmic Structure

The rhythmic structure of the Concerto for Two Solo Pianos is richly varied, particularly in the variations.

Example 93. Two-piano Concerto, 1st mov., mm. 226-227.



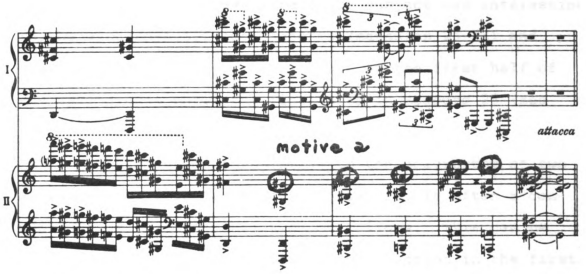
One prominent characteristic, also observed in the earlier concertos, is the use of regular meters such as 4/4, 2/4, and 3/4 with mostly symmetrical beat divisions and subdivisions. The basic duple meter in the first movement is rarely disturbed, and a feeling of perpetual motion is produced by continuous sixteenth-note motion throughout most of the movement as in measures 3-17 and 29-90 of the first A section. The first part of the B section (measures 36-50) in the "Notturno" is characterized by fairly continuous thirty-second notes and regular accentuation, particularly in the Alberti bass accompaniment which begins in measure 38. The predominant rhythmic characteristic in the fugue is the subdivision of each quarter note in the 2/4 meter into six parts, thus producing triplet figuration. The latter is continuous throughout most of the movement and accounts for the quality of perpetual motion.

Some sections stress dotted-note rhythms, an aspect of regular accentuation and symmetrical beat divisions. The (A) theme in the first movement is a good illustration of this point. The dotted-note rhythm in measures 13-18 of the Prelude reminds one of the Largo introduction in the Concerto for Piano and Wind Orchestra. The stretto section of the fugue in measures 80-88 also stresses dotted-note rhythms with regular accentuation (see Example 89, p. 137).

One means by which Stravinsky obtains variety in rhythmic structure is the use of asymmetrical beat divisions or subdivisions. Variation II is entirely in 2/4 but is varied by a combination of symmetrical and asymmetrical divisions within its twenty-four measures. The rhythm is straightforward in Piano I in measures 28-29 while Piano II has some of its eighth notes subdivided into six and five parts plus two against three in measure 29. In measures 38-40, Piano I has its quarter notes divided into two against three. A ritardando is written into the rhythmic structure in measures 45-48; the quarter note is successively divided into six parts, four parts, three parts, and two parts (Example 94).

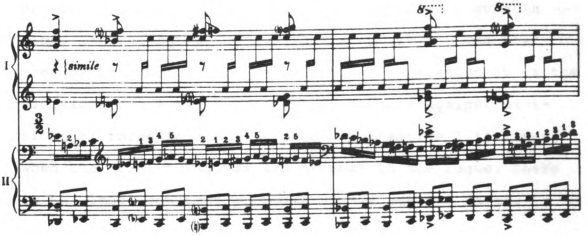
As in the other two concertos, there are examples of syncopation in this work. The (B) theme in the first movement is characterized partly by syncopation which is heard against the continuous sixteenth notes in the

Example 94. Two-piano Concerto, Var. II, mm. 45-50.



accompaniment (see Example 71, p. 119). The 3/2 section in measures 221-225 has a typical Stravinskyan sound due to accents which occur at irregular intervals; each of five measures has a different accentuation (Example 95).

Example 95. Two-piano Concerto, 1st mov., mm. 222-223.

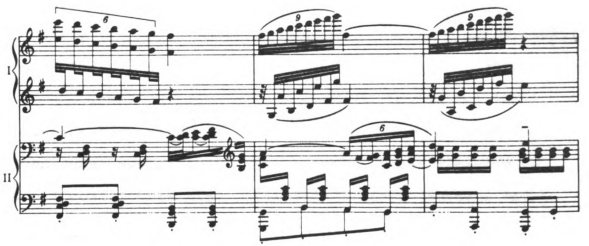


Syncopation and the use of ties is most apparent in Variation I and in the statements of motive 1 in Variation IV as in measures 86-89. The fugue subject has interesting rhythm with some off-beat accents (measures 23-24) and the fact that a note is never heard on the first half of the second beat until the final note in measure 25 (see Example 77, figure a, p. 126).

Rhythmic counterpoint, with the polyrhythm of two against three being an important feature, is often a concomitant of the independent melodic lines. This can be observed in measures 110-116 of the B section in the first movement where regular duple subdivisions are combined with triplets. Two against three is observed in the A section of the second movement in measures 10-12, while three against four is observed in measure 25. In Variation I, Piano II establishes a stable rhythmic foundation against which Piano I has a variety of rhythms. In addition to constant syncopation in measures 2-3, Piano I also has two sixteenth notes against each triplet figure in Piano II (see Example 77, figure b, p. 127). The most predominant rhythmic characteristic of Variation IV is the division of the beats into two in Piano I against divisions of three in Piano II every time motive 1 is stated. When the triplet figures are present in the fugue, there is an almost constant presence of two against three.

The second movement represents a telling contrast to the other three movements in rhythmic structure due to a variety of rhythms in the A sections and B section, second and third parts. The movement sometimes has an improvisatory sound--almost like a recitative in its apparent spontaneity. Underpinning the improvisatory rhythms, however, is a fairly steady eighth-note or sixteenth-note rhythmic foundation. For example, measures 4-6 contain irregular subdivisions of the quarter note into six and nine parts against steady eighth notes in the accompaniment (Example 96). The second part of the B section, measures 51-67, has more complicated rhythms--dotted-note rhythms, irregular subdivisions, and rhythmic counterpoint.

Example 96. Two-piano Concerto, 2nd mov., mm. 4-6.



Stravinsky's use of the caesura can be observed in the Concerto for Two Solo Pianos. In the first movement, the first one occurs in measures 90-91 at the end of the A section where the two pianos end abruptly on an upbeat followed by a measure of rest. Variation III does not end on a strong beat but breaks off with the final sixteenth note of the second beat producing a caesura on a fortissimo level. A dotted quarter rest plus an attacca indication leads to Variation IV. There are two caesuras in the fugue: the first is in measure 79 before the rhythmically altered stretto section where the two pianos end on a short accented sixteenth note followed by a rest; the second consists of a short pause at the end of the stretto section in measure 88.

Tonality and Harmonic Structure

Although the Concerto for Two Solo Pianos is oriented around tonal centers, traditional functional tonality is almost nonexistent. Some sections occasionally come close to being atonal, while others are bitonal.

Tonal unity is partly achieved by the tri-tonal relationships which pervade the first three movements, as John Ogden explains.[15] The idea of a tonal dialogue or tonal conflict is also suggested by Martin Boykan, the

---

[15]Ogden, "Stravinsky and the Piano," p. 40.

first movement being based on a tonal conflict between E and B-flat.[16] It opens and closes in E minor, but the B-flat is already asserted in the left hand of Piano II in measure 4. The B section is centered in B-flat major with E returning as the primary tonal center in the second A section. The second movement opens and closes in G, while D-flat is the tonal center of the central B section. The third movement emphasizes a relationship between G and C-sharp minor.

Arthur Berger's concept of the octatonic scale, a symmetrical scale (alternation of half and whole steps) which emphasizes the tritone relation, can be applied here and is helpful in understanding tonal relationships throughout the work. The octatonic scale which could be considered the tonal basis of the concerto is as follows: E-F-G-A$^{\flat}$-B$^{\flat}$-B-C$^{\#}$-D. The B-flat is the "axis around which the two halves of the octave are symmetrical" as Berger describes the fifth scale degree.[17] Thus, the scale seems to apply very well to the first movement with its emphasis on E and B-flat. In fact, all the important tonal centers in the work can be found in this scale. The last movement

---

[16]Martin Boykan, "'Neoclassicism,' and Late Stravinsky," Perspectives of New Music, I (Spring, 1963), 165.

[17]Arthur Berger, "Problems of Pitch Organization in Stravinsky," in Perspectives on Schoenberg and Stravinsky, p. 133.

centers around D, the final element in the scale, then moves in the coda back to E like the first movement. The main difference is that the end of the concerto suggests a strong E major orientation in contrast to E minor in the first movement.

According to Nelson, Stravinsky's variation sets usually have clearly marked final cadences and many contrasts of key. Most of the sets also begin and end in different keys as does the one which constitutes the third movement in this concerto.[18] Variation I begins in G minor and modulates to B-flat major at the end, while Variation II is basically in B-flat with modulation to C-sharp minor. Variation III is in C-sharp minor with a modulation to A-sharp minor. Variation IV has a ground bass rotating around G minor (tones B-flat and G) while the harmonization of motive 1 implies E major; it ultimately modulates to D major.

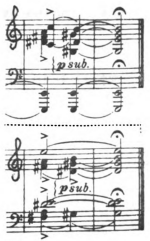
The sections of the concerto which are comparatively close to traditional tonality include many modifications of the diatonic scale, some modal implications, and the superimposition of major and minor thirds. The opening centered in E suggests the phrygian mode with the introduction of F-natural in measure 3. When the (A)

---

[18]Nelson, "Stravinsky's Concept of Variations," p. 338.

theme returns in measure 74, there is a conflict between the major and minor third suggesting both E major and E minor. In the B section centered in B-flat, E-natural becomes an important tonal element in the (C) theme which begins in measure 95. Thus, the octatonic scale beginning on E can now be re-ordered so that B-flat is at the beginning with E-natural as the axis: $B^{\flat}$-B-$C^{\#}$-D-E-F-G-$A^{\flat}$ (see Example 72, p. 120). The phrygian scale structure is strongly emphasized in the coda. No sharps or flats are introduced until measure 231 where the B-flat appears in the bass once again. A-flat then alternates with E in the bass in the last five measures. (The use of B-flat and A-flat is a reference back to the octatonic scale.) The second movement begins clearly in G major with even some evidence of functional harmony as in measures 1-7 and in measures 89-93 where the tonic chord persists throughout the second A section. The first part of the B section in D-flat major has some chromatic modifications such as E-natural and G-natural (sharp two and four), but they appear primarily as neighboring tones to F and A-flat. The last two chords in the fugue may be analyzed as $\frac{vii^{o7}}{I}$ - I^{7}. The D-sharp, though resolved to the tonic note E in the right hand of Piano I, is sustained through the last measure in Piano II to preserve some typical Stravinskyan bite in the sound (Example 97).

Example 97. Two-piano Concerto, 4th mov., mm. 126-127.



Chromaticism is an important feature in all four movements of this concerto. The chromatic motion, however, is usually heard against one or two sustained or repeated tones which thus serve as tonal centers. Starting in measure 163 of the first movement, chromatic elements predominate up to the end of the B section in measure 168, but always against the B-flat-F ostinato in Piano II. The most prominent harmonic element here is the dominant-seventh chord type used in a nonfunctional manner; four of these appear in succession in the left hand of Piano I in measure 164 (see Example 92, p. 146). Measures 221-225 contain much chromatic writing which is heard against an intermittent pedal point on C. Hopkins analyzes this passage as a modulation from E-flat to E, the key of the

coda. The progression is complex because of the free use of acute discords.[19]

In the second movement, the second part of the B section (measures 51-67) has a pedal point almost throughout on A-flat, so A-flat sounds as the tonal center at least through measure 60 in spite of many chromatic additions in the melodic lines.

The writing in Variation I is very chromatic but heard against much repetition of G and B-flat in the bass. All the twelve tones are used up quickly in the first five measures, and chromatic runs appear four times. Measures 10-15 are in a sense atonal. The melody in Piano I in measures 10-13 has the character of a twelve-tone melody; in addition to being very angular, only three of the eleven tones are repetitions (see Example 77, figure c, p. 127).

There is much chromatic writing and nonfunctional harmony in the fugue, the harmony being the result of the independent movement of the four contrapuntal voices. The subject itself includes nine of the twelve chromatic tones, but it does not have an atonal character since Stravinsky emphasizes the D by repeating it four times (see Example 77, figure a, p. 126).

The Concerto for Two Solo Pianos also has some examples of bitonality. The (B) theme beginning in measure 6 of the first movement suggests C as tonal center, and

---

[19]G. W. Hopkins, "Stravinsky's Chords (II)," Tempo, LXXVII (Summer, 1966), 5.

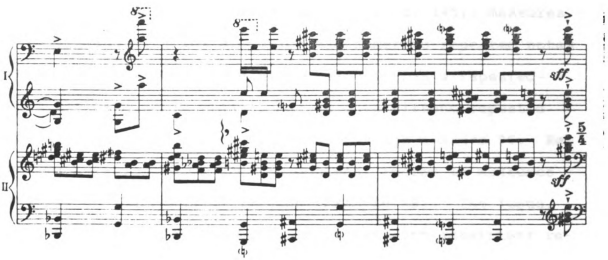
this produces a bitonal effect against the B-flat, A-flat, and F-sharp which permeate the bass voice (see Example 71, p. 119). The development of the same theme in measures 42-73 is also characterized by bitonality; the theme in Piano I first suggests D-flat major (or B-flat minor), and this is heard against a sustained D-natural and an F major arpeggio in Piano II (see Example 91, p. 145). Bitonality is the most important tonal characteristic in Variation IV. The ostinato in Piano II is in G minor, but it is somewhat disguised by the use of nonfunctional dominant-seventh type chords in the right hand. The intermittent ostinato in Piano I implies E major; this key is also disguised chromatically by the use of C-natural and C-sharp, G-natural and G-sharp (see Example 83, p. 131).

Piano Technique

The piano technique in the Concerto for Two Solo Pianos is characterized by brilliance and virtuosity, achieved by many different means. One of these means is the use of full chords and extended chord positions including major sevenths, ninths, etc. Towards the end of the first movement, there are some extended chords in Piano II in measures 207-209. The range of a ninth is involved in several of the chords, and the penultimate chord in measure 209 includes a tenth. Variation IV has numerous full chords in measures 93-98. Many cover the range of a

ninth or tenth, and dissonance helps produce a very brilliant effect (Example 98).

Example 98. Two-piano Concerto, Var. IV, mm. 95-97.

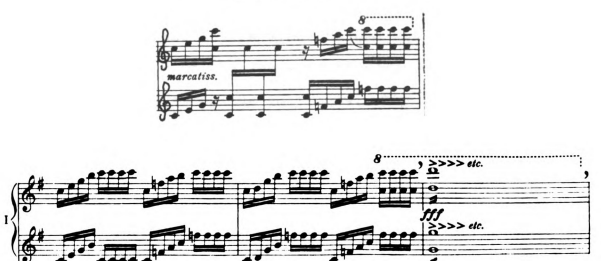


The piano technique includes passages in parallel thirds (or other intervals) in one or both hands. Thirds and three-note chords are heard in the accompaniment of Piano II in the second movement, measures 14-16 and 19-20. Chords and parallel thirds appear in Variation IV in Piano II, first in measure 84 then in measures 86-89 (see Example 83, p. 131).

The brilliance of the concerto is produced to a large degree by the drum-like insistence on repeated-note patterns and repeated chords at rapid tempi. These patterns have a quasi-cymbalon-like character, according

to Ogden.[20] (Stravinsky was fascinated by the cymbalon and used it in Renard.) Repeated notes are often used to sustain and add brilliance to tones of principal melodic lines as in the first movement, measures 2-5 in Piano II. Another example is the development of the (B) theme in measures 42-54, Piano I (see Example 91, p. 145); measures 55-59, Piano II. The B section has numerous repeated notes and chords; in measures 92-108, Piano II has a repeated-note ostinato while Piano I has an intermittent repeated dominant-seventh chord ostinato up through measure 96. Repeated notes, some of them in octaves, appear in measures 207-210 of the second A section (Example 99). The fugue, more than any other movement, is filled with persistent repeated notes which usually take on an accompanying role.

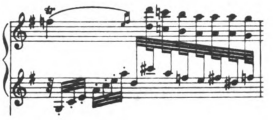
Example 99. Two-piano Concerto, 1st mov., mm. 207-210.



[20] Ogden, "Stravinsky and the Piano," p. 40.

There are some examples in this concerto of alternating hand technique and crossing of hands. Both are often employed for the execution of repeated notes as in measures 42-59 and 92-108 of the first movement. In measure 32 of the second movement, the descending passage in Piano I involves both alternating hands and crossing of hands (Example 100). The repeated-note ostinato in the

Example 100. Two-piano Concerto, 2nd mov., m. 32.

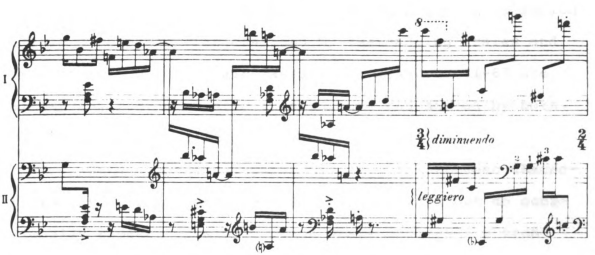


fugue is first performed by alternating hands in Piano I until the left hand enters with the subject in measure 25. At the conclusion of the subject in measure 29, the alternating-hand technique continues. The ostinato in Piano II which accompanies the inverted subject is again performed by alternating hands as are the repeated notes of the subject in measures 108-111.

Large leaps and hand extensions are important aspects of the piano technique. The (A) theme of the first movement includes some extensions for the right hand of Piano II in measures 12-14, the last one being an octave

and a fourth (see Example 71, p. 119). Concurrently, the right hand of Piano I has the same kind of extension. The (C) theme is characterized by skips and extensions. Many sevenths, ninths, and tenths are included in the melodic line as in measures 95-98. Hand extensions are found in both piano parts in measures 122-124 (Example 101). In Variation I, some large leaps characterize the theme in the left hand of Piano I in measures 10-13 (see Example 77, figure c, p. 127).

Example 101. Two-piano Concerto, 1st mov., mm. 121-124.



Another characteristic of the piano technique is the unique trill or tremolo effects. In the first movement, tremolo is heard as a brilliant accompaniment at the climax of the first A section in Piano II, measures 82-90. In the coda, the right hand of Piano II accompanies with a tremolo in measures 228-234--three-note chords alternate

with single notes. Variation II has some brilliant tremolos, the first being heard in Piano II in measures 28-29 and involving two notes in the right hand (see Example 79, p. 129).

Most of the scale and arpeggiated passages in this concerto are non-legato and clearly articulated--a Baroque characteristic. There are some passages, however, which have a more virtuoso character. Some rapid scales can be observed in measures 125-129 of the first movement and in measures 77-78 (right hand of Piano II) of the second movement. Fast, mainly chromatic, scales are heard in Variation I as mentioned previously. The technique in Variation III is completely characterized by fast-moving scales and arpeggios; the long scale passages in measures 61-67 are almost entirely chromatic in structure and shared by both pianos (see Example 82, p. 130).

Octave passages, particularly with virtuoso characteristics, are not prominent in this concerto but do occasionally appear. The only place where octaves are technically difficult in the first movement is in measures 218-220 where they involve constant leaps. Real virtuoso octaves are present only in Variation II, measures 42-48; they are fast and involve some contrary motion (see Example 94, p. 150).

There are a few glissandos in the concerto which provide special brilliance. They are heard primarily in

Variation II, first in Piano I in measures 27 and 30 (see Example 79, p. 129), then two more times in measures 35 and 41. Variation III has one glissando in measure 73, Piano II.

The pedals are sparingly used in this work, a fact which contributes greatly to the dry brilliance by which most of the concerto is characterized. Most of the passages in continuous sixteenth notes in the first and last movements would be disastrous with pedal, for all clarity would disappear. In the first movement, pedal indications appear in only two places--measures 55-57 and 207-213. Pedal is used in measures 207-209 to add sonority to the fortissimo chords and bass line. In measures 211-213, it is used as a color effect and provides contrast to the non-legato section which follows. There are some scattered pedal markings in the fugue as in measures 70-77 where the pedal helps to sustain a low G pedal point and two alternate F's. Pedal is indicated in the final Largo, measures 119-122, for sustaining low notes in the bass in Piano II.

Relationships Between the Two Pianos

The two soloists are of equal importance almost throughout this concerto. There are numerous occasions when the pianos are treated in concertante fashion. The first movement gives the impression of a real contest between the two pianos. As Vlad states it, the two pianos

are "locked together like two wrestlers."[21] Instead of a contest, Tansman interprets the work as a dialogue between the two instruments, the fusion of which results in the timbre of a single piano "put into motion by continuous contrapuntal play."[22]

Much of the material is shared by the two soloists. Stravinsky is fond of dividing themes between one piano and the other. In the development of the (B) theme in measures 42-70 of the first movement, the melody is shifted from one piano to the other: Piano I--measures 42-54, Piano II--measures 55-59, Piano I--measures 60-70. A good example of the sharing of material is seen in measures 121-123 where the two right hands exchange the melodic line every half measure (see Example 100, p. 162). The (D) theme also shows this exchange of the melody between the right hands of both pianists in measures 137-153. The exchange of thematic material reaches its peak in Variation III. In measures 63-71, the melody notes are constantly being exchanged between the right hands of the two pianists. Sometimes, each piano has only one note at a time as in measures 63-64 (see Example 82, p. 130). The treatment of the subject in the fugue clearly shows the close relationship between the two pianos. Thematic division is evident in

---

[21]Vlad, Stravinsky, p. 117.

[22]Tansman, Igor Stravinsky, p. 229.

the second statement of the subject (measures 25-30)--the notes from the first pianist's left hand staff spill over to the second pianist's right hand staff without breaking the melodic line (see Example 86, p. 135). After that, the subject is taken up by right or left hands of either pianist.

Tangeman points out that there is a tendency for the right hand of the first pianist to act as soprano or the top orchestral voice and for the left hand of the second pianist to serve as bass. The disposition of the inner voices varies.[23] This tendency is clearly evident in sections of the first movement--measures 42-54, 60-73, 92-108, 154-168, and 207-236. The same can be said for most of the second movement, certainly throughout the A sections. Variations I and IV follow the tendency as does most of the prelude. Because of the nature of the fugue, the position of the highest and lowest voices is not constant. The principle is evident, however, in measures 41-49, 67-74, 89-98, and 99-113.

In spite of the interchangeable nature of the two piano parts already discussed, Piano II seems to take on more of the specific accompaniment patterns than does Piano I. In the second movement, except for the first and third parts of the B section, Piano II has a predominance

---

[23]Tangeman, "Stravinsky's Two Piano Works," p. 97.

of strictly accompanying material--chord structures and detached bass notes. In Variation I, Piano II carries strictly accompanying material except for the last three measures. Piano II has an accompanying role in parts of Variation III--measures 51-53, 56-58, 74-76, and 78. In Variation IV, Piano II carries an accompanying ostinato up to measure 98; from here to the end, Piano II participates in the statements of motive 1.

CHAPTER V

CONCERTO FOR PIANO AND ORCHESTRA, OPUS 42, BY SCHOENBERG

Biographical Facts

Schoenberg wrote the Concerto for Piano and Orchestra in 1942, completing it on December 30. There is a handwritten note on page 1 of the manuscript which says: "July 5, '42 begun first sketches--July 10, '42 by Arnold Schoenberg Opus 42."[1] Schoenberg dedicated the concerto to Henry Clay Schreiber, a wealthy student at U.C.L.A. who commissioned Schoenberg to complete the work.[2]

Edward Steuermann, who made the orchestral reduction for a second piano, and Leonard Stein played a two-piano version of the concerto during the summer of 1943 for Schoenberg, Leopold Stokowski, and Alma Mahler Werfel. The first public performance took place in New York in the

---

[1]Josef Rufer, The Works of Arnold Schoenberg: A Catalogue of His Compositions, Writings and Paintings, trans. by Dika Newlin (New York: The Free Press of Glencoe, 1963), p. 70.

[2]Walter H. Rubsamen, "Schoenberg in America," Musical Quarterly, XXXVII (October, 1951), 479.

N.B.C. studio on February 6, 1944; Stokowski was the conductor, and Steuermann played the solo part.

Another work written by Schoenberg in 1942 besides the Piano Concerto was the "Ode to Napoleon," Op. 41a, for reciter, piano, and string quartet plus the same with string orchestra, Op. 41b. In the same year, he also wrote a textbook called Models for Beginners in Composition.[3]

Schoenberg had come to live in the United States in 1933, settling first in Boston. Due to poor health, he was compelled to move to California in 1934. He settled in Los Angeles and began by giving private lessons and lecturing at the University of Southern California. He was appointed Professor of Music at U.C.L.A. in 1936 where he remained until he was forced to retire in 1944.

Formal Structure

For Schoenberg, thematic substance and development was an all-important element of composition. This is made clear in the article "Problems of Harmony" where Schoenberg discusses the relative importance of tonality versus thematic development to the unity and coherence of a composition. He states:

> It is difficult to conceive that a piece of music has meaning unless there is meaning in the motive and thematic presentation of ideas. On the other hand a

---

[3]Stein, ed., Arnold Schoenberg Letters, pp. 178-79.

> piece whose harmony is not unified, but which develops its motive and thematic material logically, should, to a certain degree, have intelligent meaning.[4]

The concerto consists of four connected movements with cyclic features. Because of this cyclic treatment, it is also possible to analyze the work as a single movement. This plan follows in the footsteps of many nineteenth-century works such as Weber's Concertstück, Op. 72 (programmatic work in four connected movements), Mendelssohn's Concerto No. 1 in G Minor, and Liszt's Concertos No. 1 in E-flat Major and No. 2 in A Major. The unified cyclic structure reminds one of Liszt's ideal of a one-movement work within which sections, contrasted in tempo and mood, are bound together by a basic melody.[5] The basic melody in this case is the twelve-tone row upon which the entire work is constructed (Example 102).

Example 102. Twelve-tone row for Piano Concerto.

---

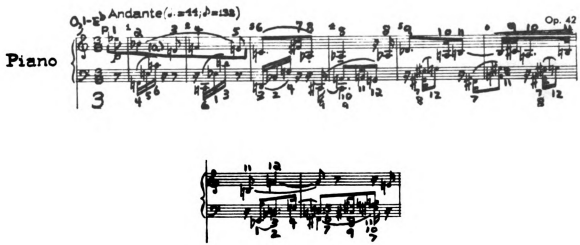
[4]Arnold Schoenberg, "Problems of Harmony," Modern Music, XI (May-June, 1934), 180.

[5]Veinus, The Concerto, p. 203.

The four movements or sections generally follow traditional structures. Thus, the technique of twelve-tone composition is synthesized with many conventions of the Classic and Romantic piano concerto. The first movement, Andante, is a monothematic modified sonata form structure with a single exposition following the precedent set by such nineteenth-century composers as Mendelssohn in his Concerto No. 1 and Schumann in his Piano Concerto. The structure can be outlined as follows: Exposition--measures 1-85, Development--measures 86-132, Recapitulation--measures 133-152, Coda--measures 153-175. (See Example 103 for the theme and important motives--the row numbers will be explained in a later section.)

Example 103. Piano Concerto, 1st mov.

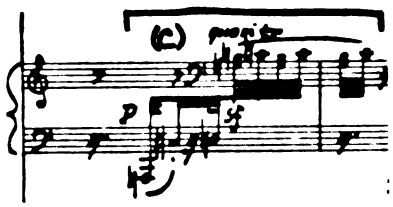
Figure a. mm. 1-8.



Example 103--Continued.

Figure b. mm. 46-47.

Figure c. mm. 86-87.



There are several aspects of the structure which suggest sonata form for the first movement and clearly indicate both the Classic and Romantic influences. First of all, the single theme (first stated in measures 1-39) is transposed to the fifth above the original for the second statement in measures 46-85. This corresponds to the tradition of using the key of the dominant for the second principal area. By using a single theme for both sections, Schoenberg follows in the footsteps of Haydn in this respect rather than the nineteenth-century composers.

The exposition contains well-defined period structure, including many four-measure phrases, which reminds one of both the Classic and Romantic periods. The first theme section (measures 1-39) consists of two double periods: the first double period (measures 1-16) includes Period A (measures 1-8) and Period B (measures 9-16) with each antecedent and consequent phrase being four measures long; the second double period (measures 17-39) includes Period C (measures 17-28) and Period D (measures 29-39),

but only the two antecedent phrases are four measures long in contrast to the consequent phrases which are longer. A short transition (measures 40-45) leads to the second principal section of measures 46-85 where the two double periods are repeated.

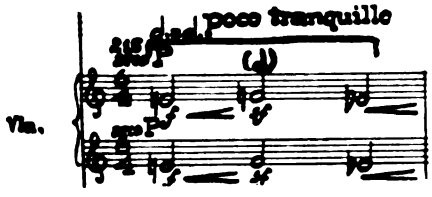
The section described as the development is much more fragmentary in structure than the preceding two sections and is clearly separated from the exposition and recapitulation by the use of rests in both cases.

Schoenberg follows nineteenth-century precedents in his relatively free treatment of the recapitulation. It is considerably shorter than the exposition, and he makes use of only two of the four periods which appeared in the exposition. The beginning is clearly identified for Period A, the first part of the theme, is stated at its original pitches with a few minor rhythmic changes (measures 133-141). The statement of Period D (measures 146-153), however, is varied a great deal from its first appearance in the exposition including a different transposition of the inverted row.

The second movement, Molto allegro, is a scherzo with trio section included: Scherzo (A)--measures 176-214, Trio (B)--measures 215-234, Scherzo (A')--measures 235-242, Coda--measures 243-263. Schoenberg's inclusion of a scherzo for the second movement follows traditional symphonic structure more than concerto structure. The

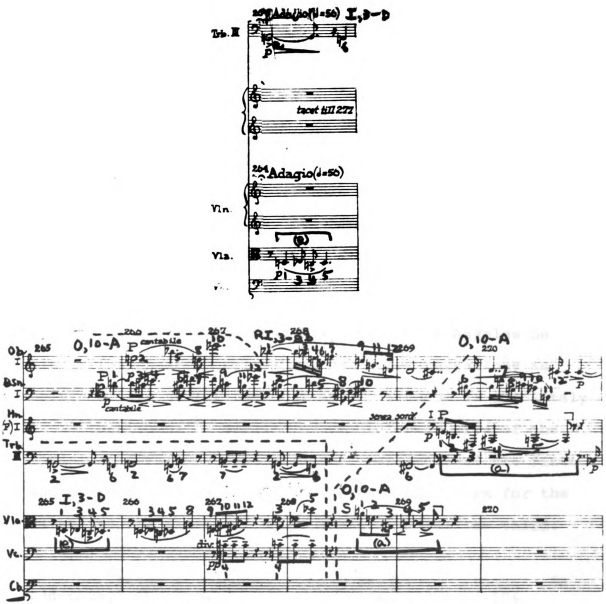
one notable exception in the concerto literature is the Piano Concerto No. 2 in B-flat Major by Brahms where the second movement is also a scherzo. Following tradition, the trio has contrasting thematic material with the introduction of a new motive--(d)--in long note values plus the indication of poco tranquillo (Example 104). The varied return of the scherzo is considerably shortened, a typical nineteenth-century adaptation of a Classical structure.

Example 104. Piano Concerto, 2nd mov., m. 215.



Following tradition again, the third movement is slow (an expressive Adagio) and carries out the rondo-idea. Its five-part quasi-rondo structure can be outlined as follows: A--measures 264-285, B--measures 286-302, A'--measures 303-312, C--measures 313-325, B'--measures 325-329. (See Example 105 for the theme and important motives.) Schoenberg varies one of the traditional rondo forms--ABACA--by substituting a second B section for the final A section. As in the second movement of Stravinsky's Concerto for Piano and Wind Orchestra, Schoenberg has given an important structural function to the two cadenzas which comprise the B sections rather than merely include

Example 105. Piano Concerto, 3rd mov., mm. 264-270.



the solo sections for the display of the pianist's virtuosity. (The melody in the transition--measures 319-325--to the second cadenza is almost identical with the melody in the first cadenza.)

Peter Odegard points out that various authorities have claimed variation form for the first and/or third

movements.[6] Glenn Gould describes the first movement as a theme with three variations (Jacket Notes for Columbia recording, stereo, MS6339, 1962). Peter Hansen describes the first movement as a sonata form but the third movement as a theme with five variations and coda.[7] Regarding this topic, Odegard says:

> Variation technique and form are both characteristic features of Arnold Schoenberg's style. On the one hand, variation technique, defined as "developing variation," permeates Schoenberg's twelve-tone works, and is exhibited as a primary concern in earlier compositions whether tonal or atonal. . . . On the other hand, Schoenberg regarded the theme and variations as a specific and controlled form with certain well defined limits.[8]

During a seminar at his home in Los Angeles on his variation sets, Schoenberg described variations as being "a very strict form" in which "freedom is absolutely to be forbidden."[9] Because of Schoenberg's view of the variation form, the present writer has analyzed the first and third movements as stated above--sonata form for the first and the five-part quasi-rondo form for the third.

---

[6]Peter S. Odegard, "Schoenberg's Variations: An Addendum," The Music Review, XXVII (May, 1966), 104.

[7]Peter S. Hansen, An Introduction to Twentieth Century Music (Boston: Allyn and Bacon, Inc., 1961), p. 191.

[8]Odegard, "Schoenberg's Variations," p. 102.

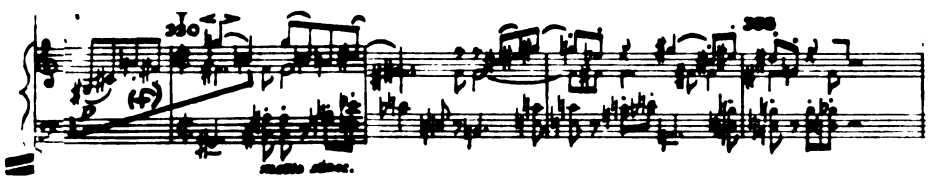
[9]Robert U. Nelson, "Schoenberg's Variation Seminar," Musical Quarterly, L (April, 1964), 142.

In the fourth movement, Giocoso, Schoenberg again varies a traditional rondo form as seen below:

Tradition: ABACABA
Schoenberg's adaptation: ABACAD Coda

The structure can be outlined as follows: A--measures 329-348, B--measures 349-370, A'--measures 371-403, C--measures 404-429, A"--measures 430-443, D--measures 444-467, Coda--measures 468-492. (see Example 106 for the

Example 106. Piano Concerto, 4th mov., mm. 329-333.

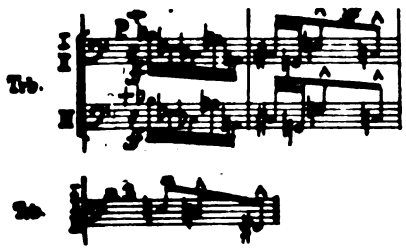


theme and new motive.) The B section is basically athematic but unified by triplet figures, while the C section is based on further development of the third movement theme. The D section does not present new thematic material either, but a restatement of the first movement theme along with motive (f) of the fourth movement theme. In addition, three of the periods from the first movement exposition appear here: Period A--measures 444-450, Period B--measures 451-455, Period D--measures

459-467. A four-measure phrase takes the place of Period C in measures 455-458.

There are some unifying features in this concerto which make it possible to analyze the work as a single movement as mentioned earlier. One feature is that many of the sections are concluded and marked off by marcato passages such as the last three measures of the first movement (measures 173-175) in the trombone parts (Example 107). There are several examples in the scherzo movement:

Example 107. Piano Concerto, 1st mov., mm. 173-175.



measure 214, piano part, before the trio begins; measures 241-242, piano part, before the coda begins; measures 262-263 at the end of the movement. In the third movement, marcato passages appear before each cadenza (measures 284-285, 324-325) and before the fourth movement begins in measure 329.

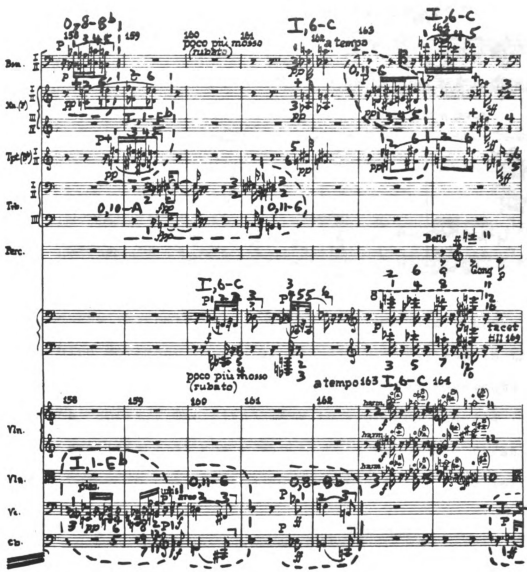
Cyclic features are evident throughout the concerto, beginning with the coda of the first movement which partly summarizes the preceding material and presents premonitions of material found in the second and third movements. In measures 153-154, motive (b) is

stated by flutes, oboes, and clarinets followed by imitation in the violins in measures 154-155. The first three notes of motive (a) are then heard in measures 159-162, cello and bass parts. The introductory accompaniment motive, (e), used in the third movement is presented twice in imitation, first in measures 158-159 then in measures 163-164. The characteristic rhythm of the second movement is also anticipated in measures 160-162 and in measures 165-167 (Example 108).

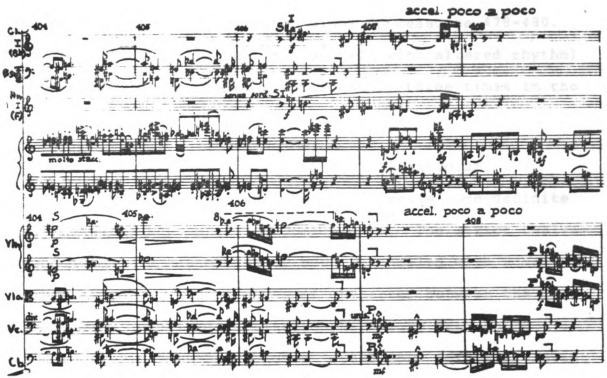
In the third movement, Schoenberg introduces motives from the first two movements. In the first A section, motive (a) is used in its original and inverted forms as phrase extensions in measures 268-270 (violas and solo horn), measure 274 (flutes), and in measures 280-283 (flute, clarinet, horn, and piano). Motive (d) from the second movement appears in the first cadenza in measures 291-293.

There are references to all previous movements in the fourth movement. First of all, the C section is based on the third movement theme plus motive (a) from the first movement (Example 109). Second, the D section contains a complete statement of the first movement theme using all four forms of the row as at the beginning (O, RI, R, I) but with varied rhythmic structure. This thematic statement is supplemented contrapuntally by the (f) motive (measures 444-448 and 456-458 in the piano

Example 108. Piano Concerto, 1st mov., mm. 158-164.



Example 109. Piano Concerto, 4th mov., mm. 404-408.



part) and the rhythmic structure of the subsidiary theme in the third movement (measures 444-445 and 447-448 in the woodwinds). Third, the coda refers to all the movements during its course. The piano part in measures 468-474 employs repetitions of the first four tones of the first movement theme in the right hand (Example 110). The (e)

Example 110. Piano Concerto, 4th mov., mm. 468-472.

motive of the third movement is inverted in the winds in measure 474, while the (d) motive from the scherzo movement is heard in diminution in the winds in measures 478-480. In the last six measures, motive (a) (with altered rhythm) and motive (f) are heard simultaneously three times in the piano part.

Relations to the Period of Romanticism

Schoenberg's Piano Concerto reveals some definite relations to the period of Romanticism. The strict twelve-tone technique has obviously been reconciled with Romantic expressiveness. The changes of character between the movements were described in nineteenth-century fashion by Schoenberg in some brief notes jotted down for Oscar Levant who was to have given the first performance. For the first movement he wrote "Life was so easy"; for the second "But suddendly [sic] hatred broke out"; for the third "a serious situation was created"; and for the fourth "but life goes on."[10]

Various aspects of nineteenth-century formal structure have already been discussed such as the cyclic features of the four connected movements, the single exposition and relatively free treatment of the recapitulation in the first movement, the well-defined period structure, and the inclusion of a scherzo movement. An additional feature is

---

[10]Reich, Schoenberg, A Critical Biography, p. 213.

the immediate entry of the piano solo at the beginning which is typical of many nineteenth-century concertos. This is not related to Beethoven's Piano Concerto No. 5 where the piano opens with non-thematic, cadenza-like material but more to Mendelssohn's Piano Concerto No. 1, Schumann's Piano Concerto, and Liszt's Piano Concerto No. 1 where the piano immediately has thematically significant statements.

The presence of long lyrical melodic lines would be another nineteenth-century feature of Schoenberg's concerto. The opening theme of the first movement, thirty-nine measures in length, is an excellent example. It is cantabile throughout and reaches a high climactic point towards the end--the highest tone of the melody occurs in measures 32-33. The melody then recedes rapidly from the climax and slows down rhythmically. The same melodic line is then repeated and transposed in measures 47-85. The Adagio theme is also cantabile with traditional melodic curves. O. W. Neighbour even becomes quite specific in identifying the lyricism of the openings of the Andante and Adagio as Schumannesque in character.[11]

Fluctuations in tempo may also be considered typical of nineteenth-century practices. At the end of the development in the first movement, there is a poco

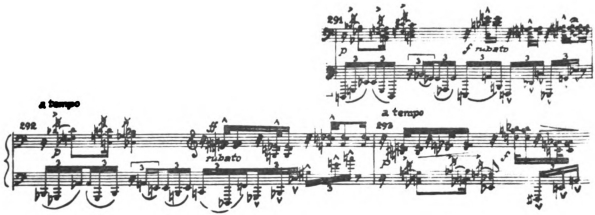
---

[11]O. W. Neighbour, "In Defense of Schoenberg," Music and Letters, XXXIII (January, 1952), 24.

ritardando in measure 121 followed in the next two measures by a tempo and poco stringendo respectively. Within the coda, there are many changes from poco più mosso to a tempo, to più mosso--poco a poco accel., to molto rit., and finally Largo (see measures 160-175). There are quite a few fluctuations in the scherzo movement beginning with the trio in measure 215 and concluding in measure 233 when the scherzo theme returns; there are also many changes in the coda including accelerandos and ritardandos (see measures 243-263). The first cadenza in the third movement is marked più largo with several indications for rubato; the second cadenza is marked ad libitum and is thus quite free; and the last movement contains numerous tempo fluctuations.

The dynamics of the Romanticists are in evidence throughout this concerto. One aspect is the presence of sudden shifts from lyricism to passionate outbursts. The subdued contrapuntal lines of measures 122-126 in the first movement give way to brilliant fortissimo chords in the piano at the end of measure 126. The first cadenza in the third movement contains many sudden dynamic contrasts as can be seen in Example 111. At the beginning of the C section, there is a striking contrast between the fairly lyrical thinly scored writing of the previous section and a sudden fortissimo bringing back the scherzo rhythm and tremolos in winds and brass (measures 310-314).

Example 111. Piano Concerto, 3rd mov., mm. 291-293.



Another aspect of nineteenth-century dynamics is the presence of many traditional dynamic curves--the use of crescendos and diminuendos which usually correspond to the melodic curves. This can be observed in the statements of the two principal cantabile melodies--the first movement theme in measures 1-39 and the Adagio theme in measures 264-285.

The piano technique in the concerto shows the influence of Brahms. This is evident in the massive sound so often produced by such techniques as the use of full chords in both hands and tremolos. There are other Brahmsian elements of virtuosity such as the utilization of the entire keyboard, numerous leaps, and hand extensions.

Brahms also seems to be the major influence in the relationships between piano and orchestra. Three authors consulted about Schoenberg's Piano Concerto, Otto Deri, Dika Newlin, and H. H. Stuckenschmidt, all feel that the

work is reminiscent of the piano concertos of Brahms due to the fact that the piano is so carefully woven into the symphonic web and surrounded by rich orchestral sonorities.

Melodic Structure

In contrast to Stravinsky's concertos, the melodic structure of Schoenberg's Piano Concerto is marked by the presence of long flowing cantabile melodies which have classical proportions and traditional dynamic curves. These melodies are usually stated by a single instrumental group at a time and generally characterized by the use of the smaller intervals (sixths and under). The first such melody is the opening theme of thirty-nine measures. Heinrich Jalowetz describes it as a well-proportioned "genuine melody" with unity resulting from the uniform meter and relatively few rhythmic motives.[12] Its period structure and recurrence of four-measure phrases have already been pointed out. The complete theme is stated by the piano solo with orchestral doubling by the clarinet only in measures 28-32. The interval structure is quite traditional with emphasis on seconds, thirds, fourths, and sixths. Tonally, there is emphasis on the perfect fourth and minor sixth, the intervals most frequently used at the beginning and ending of phrases. The Adagio theme consists of a principal melody in the oboe part which is

---

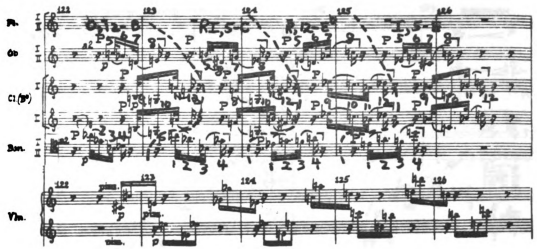
[12]Heinrich Jalowetz, "On the Spontaneity of Schoenberg's Music," Musical Quarterly, XXX (October, 1944), 397.

intertwined with a subsidiary melody in solo bassoon in measures 266-269 (see Example 105, p. 176). The two instruments exchange their lines in a consequent phrase in the style of free melodic variation (measures 271-273), followed by further development up to the end of the A section in measure 285. There is a mixture of both small and large intervals, including ninths, in this theme.

Throughout the concerto, there is generally a greater use of traditional intervals than in most of Schoenberg's works. As already indicated, there are some sevenths and ninths in the melodies plus occasional tenths and elevenths, but never such compound intervals as the octave plus fifth or double octave as found in many earlier works including the Violin Concerto, Op. 36. The development section of the first movement stands out for its use of larger intervals as in measures 98-102 where one finds such intervals as the tenth, seventh, eleventh, and sixth in addition to smaller ones. These same intervals are most apparent toward the end of the section in the contrapuntal interplay between first and second violins and also in the wind parts (Example 112).

Melodies are sometimes fragmented into short motives and scored among a variety of instrumental groups. This type of melody structure characterizes much of the development in the first movement (except for the statement of the main theme). In measures 158-168 of the coda,

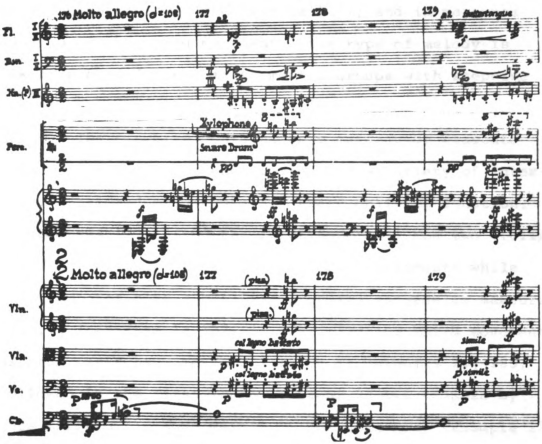
Example 112. Piano Concerto, 1st mov., mm. 122-126.



motives of the first three movements are dispersed through the orchestra and piano (see Example 108, p. 181). The scherzo is another example of this type of writing; at the beginning, disjunct motives are taken up by contrasting instrumental groups (Example 113).

One principle of melodic continuation used by Schoenberg is a series of two-note groupings (often with slurs) in which the last tone of one group is then repeated as the first tone of the next group. There are usually skips within the two-note groups, and the rhythm is most often that of even sixteenth notes. Besides the Piano Concerto, this type of writing can be found in other works by Schoenberg such as the String Quartet No. 3, Op. 30, the Violin Concerto, Op. 36, and the Chamber Symphony No. 2, Op. 38. (The principle can also be found in

Example 113. Piano Concerto, 2nd mov., mm. 176-179.



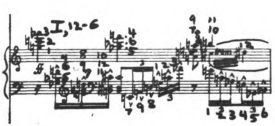
Beethoven.) Melodic continuation appears in the first movement of the Piano Concerto in measures 66-69 where the figuration is in thirty-second notes (Example 114);

Example 114. Piano Concerto, 1st mov., mm. 65-69.

it is an important aspect of the opening motive in the scherzo as in measures 176 and 178 (basses), here in dotted-note rhythms (see Example 113); and in measures 306-310 of the third movement, this type of melody is taken up by different instrumental groups with stepwise motion.

The concerto contains some marcato or staccato melody lines with disjunct motion and a variety of intervals, mentioned previously for their unifying function. In measures 122-126 of the first movement, the two violin sections exchange three-note pizzicato fragments while the trombones have a brilliant marcato passage in measures 173-175 (see Example 107, p. 179). In the third movement, all the parts have marcato figures in measures 284-285, followed in the first three measures of the cadenza by more marcato passages mainly in the left hand (Example 115).

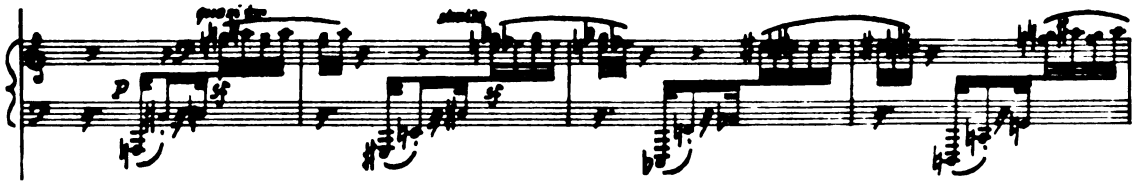
Example 115. Piano Concerto, 3rd mov., m. 286.



In spite of Schoenberg's often-stated distaste for repetition and sequence, there are many passages in the concerto which are based on the idea of repetition.

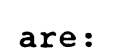
Sequences are even suggested but never with exact repetition of interval structure. The accompaniment motive (c) is repeated three times at the beginning of the development, each time on a slightly lower tonal level (Example 116). In measures 126-131, the last three measures of the piano part are an exact repetition of the first three measures. The sequence idea can easily be heard and observed in the score in measures 363-365 of the last movement, while in the final coda, the piano repeats a melodic pattern two times in successively higher octaves--a melodic ostinato in measures 468-473.

Example 116. Piano Concerto, 1st mov., mm. 86-89.



Rhythmic Structure

Philip Friedheim has pointed out that in the twelve-tone compositions, Schoenberg returned to rhythmic periodicity and symmetry after the radical tempo changes and fluctuating rhythmic figures so characteristic of the

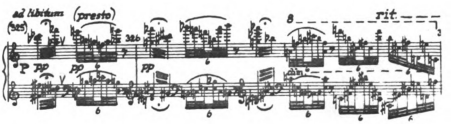
earlier atonal compositions.[13] The concerto is replete with traditional rhythms including a clear rhythmic pulse and repetition of rhythmic motives. For example, the first movement is almost exclusively in 3/8 meter with no unit smaller than a sixteenth note in the first theme section (measures 1-46). This section also includes several often-repeated rhythmic motives which provide continuity; they are: (1)  , (2)  , (3)  or  (see Example 103, p. 172). The first A section of the fourth movement (measures 329-348) is quite straightforward rhythmically with ala breve meter and no note value smaller than an eighth note appearing until measure 344 where sixteenth notes are introduced in the accompaniment.

The two cadenzas in the third movement contain some fluctuating rhythmic figures as an anomaly in this concerto. Measures 291-293 in the first cadenza are complex with triplet figures in the left hand accompanying jagged rhythmic syncopated figures in the right hand, plus many rests and rubato indications (see Example 111, p. 186). The second cadenza almost sounds improvisatory with its contrasting rhythmic figures separated by rests, plus the performance indication of ad libitum (Example 117).

---

[13]Philip Friedheim, "Rhythmic Structure in Schoenberg's Atonal Compositions," Journal of the American Musicological Society, XIX (Spring, 1966), 72.

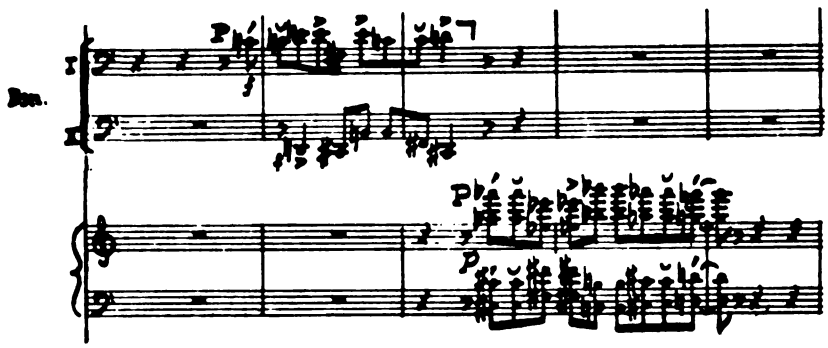
Example 117. Piano Concerto, 3rd mov., mm. 325-326.



There are many passages in this concerto where accents are shifted against the meter. At the beginning of the development, the accent on the third beat of each measure shifts the metric sense--the third beat sounds like a first beat (see Example 116, p. 192). The section in measures 198-211 of the second movement is strongly disguised metrically. Schoenberg desires an irregular accentuation of the 3/4 meter and has clearly indicated which notes are to be accented and which are to be unaccented. The accents often fall on the weak beats and divisions of beats. Measures 208-211 in the piano part actually sound like 4/4 or 2/4 instead of 3/8. In Example 118, the bassoon and piano parts have been extracted for illustration.

Syncopation is another aspect of the rhythmic structure in the Piano Concerto, but syncopations in Schoenberg's music are generally weaker and less prominent than those in Stravinsky's music. Syncopation can be observed with the return of the scherzo theme in the piano

Example 118. Piano Concerto, 2nd mov., mm. 201-205.



part, measures 237-239 (Example 119). The rhythm in the third movement is partially characterized by syncopation

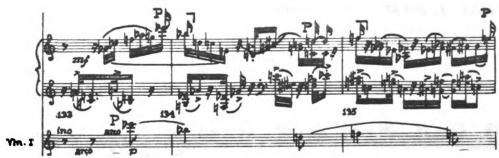
Example 119. Piano Concerto, 2nd mov., mm. 237-239.

and notes tied over the bar line, evident even in the introductory (e) motive. The subsidiary melodic line in the bassoon part abounds in syncopation and ties (see Example 105, p. 176).

Rhythmic counterpoint characterizes some sections in the Piano Concerto. The figuration which accompanies the first movement theme upon its return in the recapitulation is more rhythmically complex than it was in the

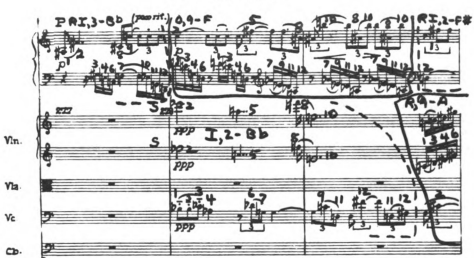
exposition; the piano part has many accents on the off-beats as in measures 133-135 which produce tension against the regular simple rhythmic structure of the theme itself (Example 120). Beginning with the second part

Example 120. Piano Concerto, 1st mov., mm. 133-135.



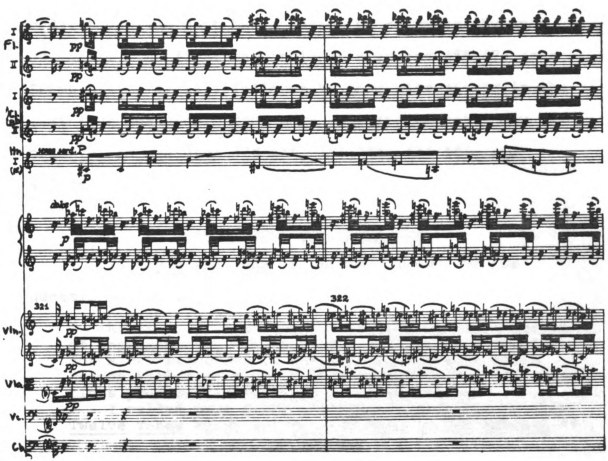
(measure 277) of the first A section, third movement, the rhythm becomes more complex because of the addition of triplet figures producing three against four plus the use of ties into the triplet figures (Example 121). The

Example 121. Piano Concerto, 3rd mov., mm. 277-279.



rhythmic structure becomes quite complex at the end of the movement beginning in measure 321. At this point, the only stable element which one can follow is the melodic line in the first horn. The winds, piano, and strings each establish a repetitive rhythmic figure different from the other two, and the three combined rhythms produce a feeling of rhythmic immobility (Example 122).

Example 122. Piano Concerto, 3rd mov., mm. 321-322.



In the fourth movement, the restatement of the first movement theme in the D section is accompanied by the eighth-note rhythmic figures of the fourth movement A theme in the piano, triplets in the horns, and the syncopated subsidiary theme from the third movement in the winds. Thus, much rhythmic interest is produced in this climactic part of the concerto (measures 444-450).

In contrast to Stravinsky's music, ostinati play a relatively unimportant role in Schoenberg's music, but a few are to be found in the Piano Concerto. In the final coda, the piano part has a series of changing rhythmic ostinati. The first one includes measures 468-473 (see Example 110, p. 182) followed by some alterations in the next four measures. Four more ostinati patterns may be observed in measures 478-480, 481-483, 484-486, and 487-489.

Use of Tone-Row Technique

In Style and Idea, Schoenberg speaks of the genesis of the tone-row technique:

> After many unsuccessful attempts during a period of approximately twelve years, I laid the foundations for a new procedure in musical construction which seemed fitted to replace those structural differentiations provided formerly by tonal harmonies.
>
> I called this procedure Method of Composing with Twelve Tones Which are Related Only to One Another.[14]

---

[14] Schoenberg, Style and Idea, p. 107.

He believes that a coherent order is produced since every unit of a piece is a derivative of the tonal relations in the basic set. Reference to the set also brings justification of dissonant sounds. The latter are natural and logical outgrowths of an organism which "lives as vitally on its phrases, rhythms, motifs, and melodies as ever before."[15]

Schoenberg felt bitterness toward those who analyzed his music only in terms of numbers--tracing the use of the basic set and its derivatives. This is one aspect of the musical structure which does, however, shed light on the compositional procedures. Schoenberg's view was made known in a letter of 1938 to Arthur W. Locke where he says:

> Now one word about your intention to analyze these pieces as regards to the use of the basic set of twelve tones. I have to tell you frankly: I could not do this. . . . there are enough places where it will be almost impossible to find the solution. I myself consider this question as unimportant and have always told my pupils the same.[16]

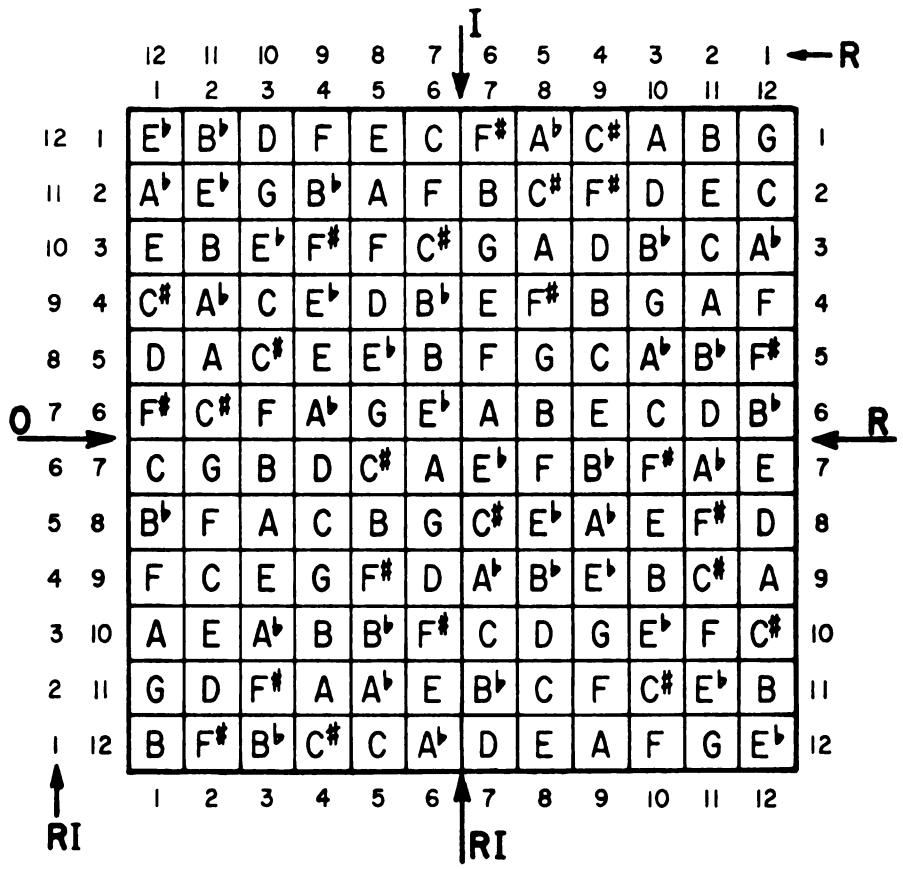
The study of Schoenberg's use of the tone-row technique in the Piano Concerto will be made clear by reference to the matrix on page 200 which shows all the 48 possible transpositions of the basic row--0, 1-E♭, which stands for the original version beginning on E-flat.

---

[15]Arnold Schoenberg, "My Evolution," Musical Quarterly, XXXVIII (October, 1952), 527.

[16]Rufer, The Works of Arnold Schoenberg, p. 141.

MATRIX FOR PIANO CONCERTO, OPUS 42



12	1	E♭	B♭	D	F	E	C	F♯	A♭	C♯	A	B	G	1
11	2	A♭	E♭	G	B♭	A	F	B	C♯	F♯	D	E	C	2
10	3	E	B	E♭	F♯	F	C♯	G	A	D	B♭	C	A♭	3
9	4	C♯	A♭	C	E♭	D	B♭	E	F♯	B	G	A	F	4
8	5	D	A	C♯	E	E♭	B	F	G	C	A♭	B♭	F♯	5
O 7	6	F♯	C♯	F	A♭	G	E♭	A	B	E	C	D	B♭	6 R
6	7	C	G	B	D	C♯	A	E♭	F	B♭	F♯	A♭	E	7
5	8	B♭	F	A	C	B	G	C♯	E♭	A♭	E	F♯	D	8
4	9	F	C	E	G	F♯	D	A♭	B♭	E♭	B	C♯	A	9
3	10	A	E	A♭	B	B♭	F♯	C	D	G	E♭	F	C♯	10
2	11	G	D	F♯	A	A♭	E	B♭	C	F	C♯	E♭	B	11
1	12	B	F♯	B♭	C♯	C	A♭	D	E	A	F	G	E♭	12
RI		1	2	3	4	5	6	7	8	9	10	11	12	RI

Various principles for use of the tone-row can be observed in the Piano Concerto, and two or more are often in operation at the same time. The first would be horizontal treatment of the row when the row is used melodically. An entire theme or part of a theme consists of a rhythmization and phrasing of a basic set and its derivatives, as explained by Schoenberg.[17] The opening main theme of thirty-nine measures is based on the four forms of the row in strict order melodically in the piano. Only one transposition is used--inversion at the fifth below. The first statement of O, 1-E♭ in measures 1-8 contains eight different intervals with the perfect fourth, minor sixth, and major third being used twice. Also, tones 2-4 constitute a B-flat major triad (refer to matrix). RI, 8-C begins in measure 9 with sixteenth-note upbeat, followed by R, 1-G in measure 17 and I, 8-A♭ in measure 29. The musical phrases coincide in extent with that of the set. According to George Perle, this is typical of the later works of Schoenberg.[18] In the second part of the exposition, the same theme is presented but with different transpositions. O, 8-B♭ begins and is followed by RI, 12-E♭ in measure 55, R, 9-A in measure 63, and

---

[17]Schoenberg, Style and Idea, p. 17.

[18]George Perle, Serial Composition and Atonality: an Introduction to the Music of Schoenberg, Berg, and Webern (Berkeley: University of California Press, 1968), p. 64.

I, 10-A in measure 75. In the D section of the last movement, all four forms of the row are stated in succession just as they are at the beginning.

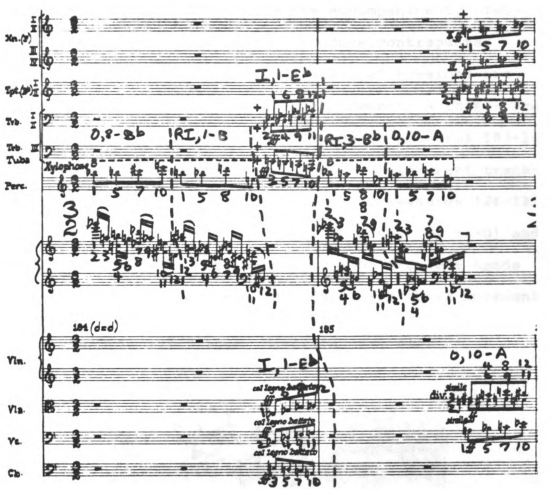
The second principle is horizontal-vertical treatment in which the serial order follows simultaneously a horizontal path and a vertical path, no matter in which parts the notes may occur.[19] The tones of one version may be dispersed among two or more voices to produce counterpoint or dispersed among the voices to produce a homophonic texture. In the latter, the harmony may be formed either from strict vertical organization or from free organization of the row segments. In measures 163-164 of the first movement, the piano part and upper strings (harmonics) have a complete statement of I, 6-C with free organization of the segments (see Example 108, p. 181). Five transpositions of the row are quickly used up in the chords of measures 184-185 of the second movement in piano, brass, and strings (Example 123).

The third principle is melodic-harmonic treatment in which strict horizontal-vertical ordering is not followed, for the series is used independently in each voice. The piano accompaniment to the first main theme is a rather free use of the same form of the row as found in the right hand. In the third statement, the first four tones of R, 1-G are extended over four measures in the

---

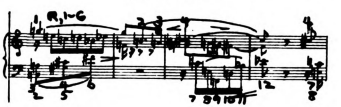
[19]Reginald Smith Brindle, Serial Composition (London: Oxford University Press, 1966), p. 50.

Example 123. Piano Concerto, 2nd mov., mm. 184-185.



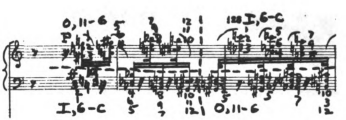
right hand which allows for the complete statement of the row in the left hand in consecutive order (Example 124).

Example 124. Piano Concerto, 1st mov., mm. 17-20.



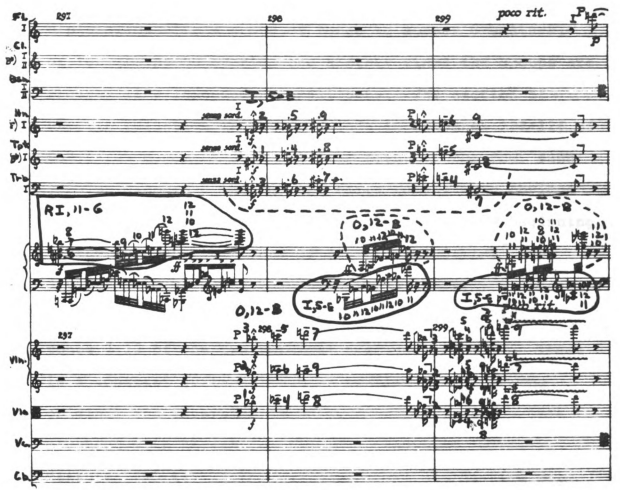
The fourth principle is the simultaneous use of different versions of the set. One version may be used for the melody and another for the accompaniment. Two or more versions can be used to produce contrapuntal lines; sometimes only segments of several versions are used simultaneously. In the first movement, a three-note motive is treated in stretto imitation in measures 103-106 with use of the first three tones of six different transpositions of O and I. The piano part in measures 126-131 is based on the alternation of the original (O, 11-G) and the inversion (I, 6-C) between the right and left hands (Example 125). In measures 298-299 of the third movement,

Example 125. Piano Concerto, 1st mov., mm. 126-128.



I, 5-E and O, 12-B are juxtaposed. They are treated by the horizontal-vertical method--the first nine tones of each are treated harmonically with free organization of the segments in brass and strings, and tones 10-12 are then stated melodically in the piano (Example 126).

Example 126. Piano Concerto, 3rd mov., mm. 297-299.



The fifth principle--segmentation--is described by Schoenberg:

> The set is often divided into groups; for example, into two groups of six tones, or three groups of four, or four groups of three tones. This grouping serves primarily to provide a regularity in the distribution of the tones.[20]

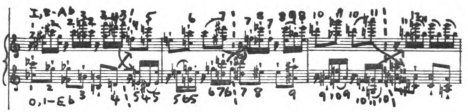
---

[20]Schoenberg, Style and Idea, p. 117.

The tones of a melody can thus be separated from those used as accompaniment or harmony. For example, tones 1-6 could be accompanied by tones 7-12 or vice versa. This principle allows for a group of tones to appear prematurely or for groups to overlap one another since the groups are treated like independent small sets. The section of stretto imitation in the woodwinds in measures 122-126 of the first movement uses all four forms of the row, each version dispersed through the three voices with obvious segmentation (see Example 112, p. 189). At the beginning of the scherzo, the tones of 0, 8-B♭ and I, 1-E♭ are divided into segments: in measures 176-179, two segments of each are used--1-3 and 4-6; in measures 180-183, tones 7-12 of the two versions are used together. There is a constant juxtaposition of transpositions of the original and inversion in measures 408-413 of the last movement with horizontal treatment and much imitation. Measures 487-489 of the final coda also illustrate segmentation of the row: I, 8-A♭ and 0, 1-E♭ are stated melodically in the piano in measures 487-489, but each version is divided into four segments of four tones (there is overlapping of tone groups), and the segments are interchanged between the hands (Example 127).

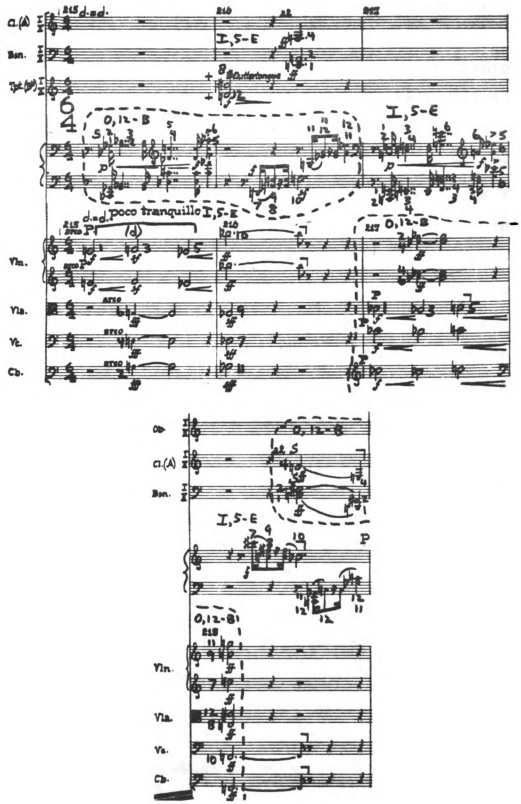
The sixth principle involves permutation of the series of leap-frogging of tones. An example of this would be the use of tones 1-3-5 in one voice and

Example 127. Piano Concerto, 4th mov., mm. 487-489.



tones 2-4-6 in another voice. In the trio of the scherzo, beginning in measure 215, the strings first have the principal part against subsidiary material in the piano. O, 12-B is first used in the piano with I, 5-E in the orchestra, followed two measures later by I, 5-E in the piano and O, 12-B in the orchestra. The orchestra part makes use of the permutations 1-3-5, 2-4-6, 7-9-11, and 8-10-12 (Example 128). The row technique in the Adagio is complex with much evidence of permutation. In measure 266, the oboe and bassoon enter with their complementary melodies; they share O, 10-A with tones 2-5-8-10 in the oboe and the remaining tones in the bassoon. (This can also be considered horizontal-vertical treatment as tone 9 is the only one out of order.) This is followed after two measures by RI, 3-B♭ with the tones 2-5-8-10 now in the bassoon and the others in the oboe (see Example 105, p. 176). In measures 278-279, the theme is inverted in the strings using I, 2-B♭ against O, 9-F in the piano part. In the latter, tones 2-5-8-10 are freely used in the right

Example 128. Piano Concerto, 2nd mov., mm. 215-218.



hand while the tones in the left hand are divided into two groups (1-3-4-6, 7-9-11-12), each one being repeated once (see Example 121, p. 196).

The seventh principle is that of serial manipulation in which strict ordering of the series is abandoned. Significantly, most serial manipulation is observed in the accompanying parts as in the opening theme of the concerto. Roberto Gerhard explains that the series is doubly related in the statement of this theme. On the melodic plane, it carries forward the thematic line in strict serial order while drawing for its accompaniment from the rest of the version in "free permutation so that several rotations take place on the textural plane for each rotation taking place in the top line."[21] The accompaniment is so constructed that there is no duplication of the same tone simultaneously--no octave doubling (see Example 103, figure a, p. 172). The first cadenza in the third movement demonstrates serial manipulation along with segmentation. The segments of the different versions are often freely organized even when stated melodically, and a group of tones often appears prematurely or otherwise out of place as in the left hand of measure 286, second beat (see Example 115, p. 191).

---

[21]Roberto Gerhard, "Tonality in Twelve-Tone Music," The Score, No. 6 (May, 1952), 34.

The eighth principle is that the row is so constructed that the first half of the original (0, 1) when combined with the first half of the inversion transposed down a fifth (I, 8), yields all twelve tones of the chromatic scale. Schoenberg explains the principle in his essay on twelve-tone technique in Style and Idea (page 116) as a method for securing linear simultaneity without octave doubling. According to George Perle, this principle (Babbitt calls it "combinatoriality") is "Schoenberg's most important contribution within his larger formulation of primary axioms of the twelve-note system."[22] This principle of hexachords related by inversion was observed by Schoenberg in every one of his twelve-tone compositions written after his arrival in the United States (after 1933).[23] The importance of this technique in the Piano Concerto is apparent in the opening theme where two sections are based on the inversion at the fifth below (RI, 8-E in measures 9-16 and I, 8-A♭ in measures 28-39). In the trio of the scherzo, beginning in measure 215, the piano and orchestra each embrace all the twelve tones in two measures, and they jointly embrace all these tones in one measure due to the use of hexachords related by

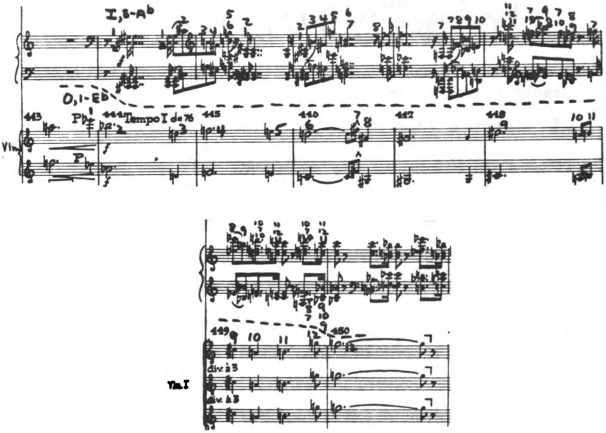
---

[22]George Perle, "The Harmonic Problem in Twelve-Tone Music," The Music Review, XV (November, 1954), 265.

[23]George Perle, "Atonality and the Twelve-Note System in the United States," The Score, No. 27 (July, 1960), 62.

inversion (see Example 128, p. 208). At the beginning of the D section in the last movement, the theme appears as 0, 1-E♭ in the violins. Concurrently, the piano supplies counterpoint with I, 8-A♭ using motives of the fourth movement theme (Example 129). The last part of the coda,

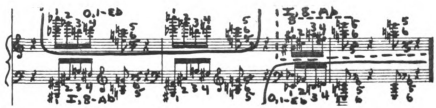
Example 129. Piano Concerto, 4th mov., mm. 443-450.



starting in measure 481, is based entirely on hexachords related by inversion with strict serial organization (0, 1-E♭ and I, 8-A♭ in measures 481-483; RI, 8-E and R, 1-G in measures 484-486; 0, 1-E♭ and I, 8-A♭ in measures 487-492).

In measures 490-492, the piano part has three statements of tones 1-6 of 0, 1-E♭ and I, 8-A♭ to yield all twelve tones each time (Example 130). In the last measure, the

Example 130. Piano Concerto, 4th mov., mm. 490-492.



trombones, tuba, and bassoons once more reiterate tones 1-4 of I, 8-A♭ in augmentation followed by tones 5-6 of 0, 1-E♭ and I, 8-A♭ distributed among all parts.

Walter Rubsamen points out that during his years in America, Schoenberg caused quite a stir among his disciples by alternating between twelve-tone and tonal methods of composition.[24] The first tonal work was the Suite in G for String Orchestra of 1934, followed by the Chamber Symphony No. 2, Op. 38, and the Variations on a Recitative for Organ, Op. 40.

Various analysts have observed tonal effects in the Piano Concerto and other twelve-tone works as a result of Schoenberg's attempt to integrate tonality with the twelve-tone system. Dika Newlin, in her analysis, feels that the opening of the concerto suggests C major. The

---

[24]Rubsamen, "Schoenberg in America," p. 470.

first eight measures of the main theme close with a strong "tonic-like" emphasis on C and E in measures 36-39.[25] Some believe there is a link to the practices of tonal music by the fact that the work comes to an end after the original four forms of the row are stated. The final coda, with its use of hexachords related by inversion, is often related to tonal procedures.

Schoenberg himself has made comments several times on the tonal effects in his twelve-tone compositions, some of which he is evidently not aware of. In his article, "My Evolution," he states:

> Whether certain of my compositions fail to be "pure" because of the surprising appearance of some consonant harmonies--surprising even to me--I cannot, as I have said, decide. But I am sure that a mind trained in musicological logic will not fail even if it is not conscious of everything it does.[26]

His clearest statement on the matter is found in a letter to René Leibowitz written in Los Angeles on July 4, 1947. Referring to the Piano Concerto, he said:

> It was not my purpose to write dissonant music, but to include dissonance in a logical manner without reference to the treatment of the classics because such a treatment is impossible. I do not know where in the Piano Concerto tonality is expressed.[27]

---

[25]Dika Newlin, "Some Tonal Aspects of Twelve-Tone Music," American Music Teacher, III (November-December, 1953), 3.

[26]Schoenberg, "My Evolution," p. 527.

[27]Stein, Arnold Schoenberg Letters, p. 248.

The present writer would agree with the composer's statement that at no place in the concerto is a tonality definitely stated. As others have said, C major is probably what Schoenberg comes closest to establishing, particularly considering the opening thematic statement, the climax of the entire concerto with the melodic resolution E-C in measures 463-467, and the final chord which is a modified C major triad. Schoenberg evidently desired the sound of C major at the end, but he could not allow himself to abandon the row structure so included B in the final harmony, the sixth tone of I, 8-A♭. The B, however, is scored so lightly (only in clarinets, piano right hand, and violas) that it is not even heard.

Tonal effects are sometimes produced by devices like interior pedals and by the actual shape of some of the themes. A feeling for a tonal center is evident at the beginning of the Adagio. For the first three measures, the trombones reiterate a low G with an F neighboring tone above which the viola sets forth its accompaniment motive, encircling D. As a result of this and the importance given to B-flat in the oboe melody, a G minor tonality is suggested. A strong feeling for a tonal center occurs in the opening of the fourth movement which circles around F-sharp for twelve measures (330-341). The F-sharp is sustained in the inner voice of the piano part in measures 330-333 and also in the bassoon (see

Example 106, p. 178). The flute then takes over the F-sharp in measure 334 and sustains it along with help from the piano in measures 336-337. The F-sharp is distributed between the piano right hand, flute and piccolo, and bassoons in measures 338-341.

Piano Technique

According to Edward Steuermann, the Brahms tradition was the main influence on Schoenberg in the first piano works, but the twelve-tone system brought a different approach to the piano style as in Op. 25 and Op. 33a and b.[28] Glenn E. Watkins, in his article "Schoenberg and the Organ," adds to Steuermann's discussion when he points out that in the early forties, Schoenberg reaffirmed his ties with Op. 11 and the virtuoso style of the past in such works as the Variations on a Recitative for Organ, Op. 40, the incomplete Organ Sonata, and the Piano Concerto.[29]

The massive sound so often heard in the piano and reminiscent of Brahms is due largely to the presence of passages in parallel thirds (or other intervals) and full chords in both hands. The recapitulation in the

---

[28]Gunther Schuller, "Conversation with Steuermann," Perspectives of New Music, III (Fall-Winter, 1964), 34.

[29]Glenn E. Watkins, "Schoenberg and the Organ," in Perspectives on Schoenberg and Stravinsky, p. 109.

first movement contains many simultaneities of two tones in the piano figuration. Very often, these simultaneities are interspersed with single notes, and the relationship to Brahms is made apparent in Example 131. The piano

Example 131.

Figure a. Brahms, Piano Concerto No. 2, 2nd mov., mm. 412-416.

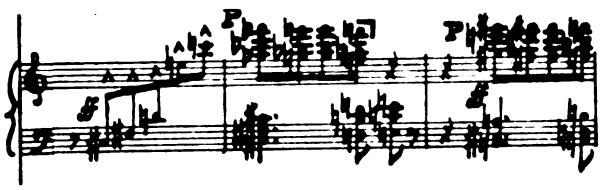
Figure b. Schoenberg, Piano Concerto, 1st mov., mm. 145-147.

technique in the scherzo is also characterized by parallel thirds and other intervals in both hands as in measures 215-219 of the trio section.

The full chords in one or both hands usually consist of three tones--Schoenberg seldom goes as far as Brahms in writing chords of four or more tones. The outer tones often include doubling at the octave as in Brahms, but Schoenberg also writes many chords with the span of

a seventh or ninth. Full three-note chords involving the seventh or ninth, heard in both hands in measures 126-131, provide a massive sound before the recapitulation begins (see Example 125, p. 204); full chords with octave doubling can be observed in measures 191-193 (Example 132).

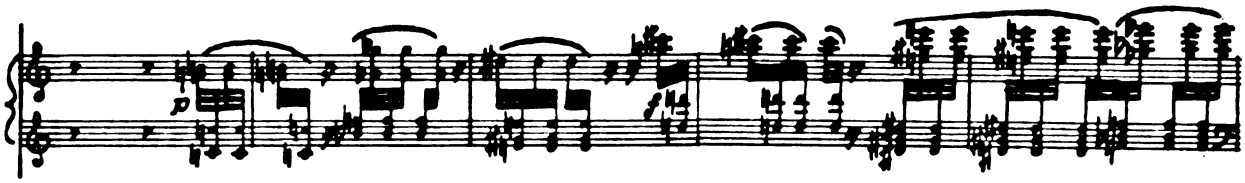
Example 132. Piano Concerto, 2nd mov., mm. 190-192.



Tremolos and trills are a frequent occurrence in the piano part, producing intensity of sound as well as occasional impressionistic effects. A tremolo involving four notes in each hand is found in measure 169 followed by trills and another tremolo in measures 170-172; the entire passage is fortissimo. The second cadenza in the slow movement has pianissimo tremolos in measures 325-326 which provide an impressionistic color (see Example 117, p. 194).

Schoenberg sometimes combines the use of chords with alternating hand technique to produce a brilliant tremolo effect. This can be observed in the first movement in measures 92-102 (Example 133), in measures 193 and 262 of the second movement, and in measures 400-401 of the last movement.

Example 133. Piano Concerto, 1st mov., mm. 92-96.



The piano technique includes leaps and numerous hand extensions. Even the accompaniment at the beginning involves extension of the left hand (measures 1-3 and 9-11). A good example of stretches and leaps covering a large melodic range in the right hand is seen in measures 66-69; some of the stretches entail ninths or tenths while the leaps span three octaves (see Example 114, p. 190). The first cadenza contains extensions and leaps, particularly in the left hand as in measures 291 and 292 (see Example 111, p. 186).

A virtuoso element is the presence of arpeggiated figuration, two-note simultaneities, or even octaves in which the hands mirror one another. This can also be found in Brahms, and the similarity in treatment by the two composers can be observed in Example 134 where a large range of the keyboard is utilized in both cases. The second cadenza is almost entirely based on this technique along with tremolos (see Example 117, p. 194).

Example 134.

Figure a. Brahms, Piano Concerto No. 2, 1st mov., m. 87.

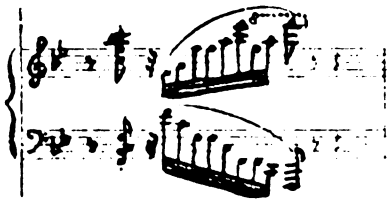
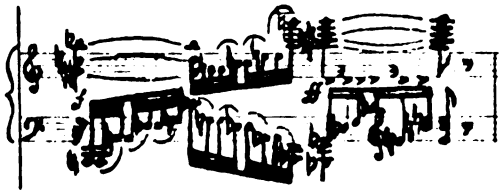
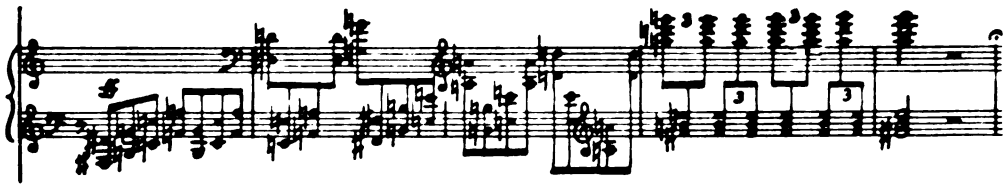


Figure b. Schoenberg, Piano Concerto, 3rd mov., m. 297.



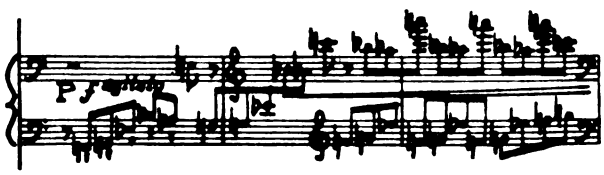
Octave passages which demand virtuosity are not common in this concerto. One virtuoso fortissimo octave passage does appear at the end of the second movement in measures 259-261 where the interval of a fourth is stressed (Example 135).

Example 135. Piano Concerto, 2nd mov., mm. 259-263.



Two short passages preceding the above-mentioned octaves have a similar virtuoso effect only with single notes. In measures 250-252 and 256-258, a short melodic fragment is performed marcato in successively higher octaves with melodic foreshortening at the end each time in addition to an accelerando (Example 136).

Example 136. Piano Concerto, 2nd mov., mm. 250-252.



Relationships Between Piano and Orchestra

The piano solo and orchestra, as mentioned previously, are closely welded together in the Brahms tradition and are of equal importance in thematic development. The concerto was not written as a vehicle for the pianist's virtuosity even though that element is present at times. Schoenberg was most concerned, however, that the piano sonority not get lost in the total texture, for he clearly states in explanatory notes that the piano must always be "distinctly audible" whether it plays a principal part, subordinate part, or even the accompaniment to a principal part.

The tightly-knit relationship between piano and orchestra is best observed in those sections where melodic fragments are exchanged between piano and various orchestral instruments. In these sections, the piano is actually treated as a part of the orchestra. The coda of the first movement is a good example of this type of writing: in measures 160-162, the rhythmic motive of the scherzo is heard in the low bass register of the piano and exchanged with other motives in the low strings and woodwinds; a similar type of exchange is then heard in measures 165-168. In both examples, all the fragments in the piano and lower strings are marked as principal parts. In measures 198-211 of the second movement, various instruments are used soloistically in a changing dialogue, the piano becoming one of the orchestral instruments (see Example 118, p. 195).

Sometimes, the piano is so well integrated into the orchestral framework that it constitutes only another instrumental color, often being treated as a percussion instrument. In the opening statement of the second movement, for example, the piano first complements the double bass motive with a motive in the bass then complements the xylophone with clanging chords in the high treble; the piano and xylophone merge as one unified percussive sonority in the cascades of sound heard in measures 184-185 (see Example 123, p. 203). Some distinctive color

effects are produced in the coda of the second movement: a low bass ostinato in the piano is combined with piano harmonics, fluttertongueing in the flutes, stopped chord tones in the brass, col legno in the lower strings, and percussion sounds in the cymbal and bass drum parts. In the third movement, there is an impressionistic fragment of two measures (321-322) where the piano is used as an orchestral instrumental color along with winds and strings (see Example 122, p. 197).

Throughout many sections of the concerto, the orchestra has the principal thematic material with subordinate material in the piano part. The latter, however, is counterpoint to the orchestral material since it is also thematically significant. This is first observed in the second thematic area of the first movement where the theme is heard throughout in the first violins; in measures 46-62, the piano develops motive (b) and a secondary short motive against the cantabile violin theme. Schoenberg is so concerned that the piano be heard in this section that he indicates mezzo-forte for the piano against piano in the violins. The piano's entrance in the third movement (measures 277-280) is thematically subordinate to the main theme in the strings, but Schoenberg has nevertheless indicated the former as the principal part. In measures 371-375 of the fourth movement, the

theme is heard in the first violins with subsidiary material in the piano based on the B section.

The piano part sometimes accompanies the thematic material in the orchestra, but the accompaniment is quite varied and interesting as would be the case in the concertos by Beethoven and Brahms. In measures 63-74 of the first movement, the piano accompanies the theme with rapid figuration involving a large melodic range in the right hand. In the C section of the fourth movement, the piano accompanies the third movement theme in measures 420-425 with continuously varied triplet figuration.

Occasionally, the orchestra has an accompanying role to the piano solo. This is the case at the beginning where the piano states the theme in measures 1-39; the orchestra enters at intervals as a complement to the theme in the piano. In the coda of the second movement, the orchestra accompanies a virtuoso piano part in measures 250-261 with tremolos and special effects like fluttertongueing and ponticello.

There are a few sections in which the piano part becomes submerged in the total sonority; in such cases a doubling of parts can sometimes be observed. At the beginning of the recapitulation in measures 133-140, the piano right hand doubles the theme in the orchestra but with varied rhythm including syncopation. Throughout the final coda, the piano part is one aspect of the total

orchestral sonority, and although heard continuously, does not predominate over the other instruments.

Longer periods of silence for the piano are evident in Schoenberg's concerto compared to Stravinsky's concertos. The first example is the second section of the development in the first movement--measures 103-125. The first part of the Adagio is purely orchestral (measures 264-276) as is the return of the A section in measures 303-320. In the last movement, the piano is silent throughout most of the B section (measures 349-365) but is heard from there on to the end.

An indication of the importance of the orchestra in this concerto is the fact that it is seldom silent for more than a few measures at a time. The only significant periods of orchestral silence are in the piano cadenzas of the third movement (measures 286-297 and 325-329).

CHAPTER VI

CONCLUSIONS

The antithesis between Stravinsky and Schoenberg, described in Chapter I, is demonstrated in stylistic terms through the study of the piano concertos of the two composers. All of the aspects isolated for study--form, melody, rhythm, tonality, piano technique, relationships between piano and orchestra, relations to the past--bring the contrasts between Stravinsky and Schoenberg into focus.

Regarding formal structure, the two works for piano and orchestra by Stravinsky are related to the concerto tradition of three movements, in contrast to the Schoenberg concerto which is related to the symphonic tradition with its four movements, including a scherzo. There is a clear division into separate, very contrasting movements in all three concertos by Stravinsky, even though the movements are occasionally related to each other by the use of the same motives. Schoenberg's concerto, on the other hand, can be analyzed as a single movement since the four main sections or movements are practically connected with no

distinct breaks in the flow of the music. One means for connecting the movements is Schoenberg's use of cyclic features such as the return of the first theme in the D section of the last movement, as well as references to the other two movements.

As Stravinsky suggests in Dialogues and a Diary (p. 57), the idea of repetition is a most important feature of his own music but quite unimportant in Schoenberg's music. One aspect of Stravinsky's concertos, particularly the Concerto for Two Solo Pianos, is the insistent repetition of single tones in principal melodic lines; the repetitions are used to emphasize certain tones or to produce the auditory sensation of a held tone. Also important in the Concerto for Two Solo Pianos and in the Capriccio is the use of repeated single tones, repeated chords, and tremolos as part of the accompanying figuration; these repetitions provide brilliance and sometimes the effect of perpetual motion.

Proof of the importance of repetition in Stravinsky's music is his use of ostinati in most works written before the 1950's. The ostinati in the concertos, though seldom literal, are based on revolving melodic motion around the same few tones. The tones usually receive contrasting rhythmic stresses, and the order of the tones is sometimes changed.

Intermittent repetition, in which one or two often-repeated tones are interspersed with different tones, also plays an important role in Stravinsky's melodic structure, particularly in the Concerto for Piano and Wind Instruments. The melodic lines are thus anchored around the repeated tones.

Repetition is infrequent in Schoenberg's Piano Concerto, partly because of the nature of the twelve-tone technique. Single tones are sometimes repeated several times in principal melodic lines as are segments of the row--two or three consecutive tones such as 4-6 are immediately repeated before the next tones of the row are heard. Most of the repetitions, however, are limited to tremolos which appear in the piano figuration and in the orchestral accompaniment. Ostinati, which are rarely used by Schoenberg, are suggested only in the coda of the Piano Concerto.

The idea of repetition partially accounts for the difference in style between the cantabile melodic lines of the two composers. In Stravinsky's concertos, the cantabile melodies usually have a somewhat static character due to many repetitions of the same few tones. In contrast, the long cantabile melodic lines in Schoenberg's concerto contain relatively few repeated tones, in addition to traditional melodic and dynamic curves.

Stravinsky points out the importance in his music of metronomic strictness or mechanical regularity.[1] Many sections have the character of a "perpetuum mobile" which is reminiscent of Baroque style--regular pulses and continuous equal divisions and subdivisions. In contrast, the rhythm in Schoenberg's concerto, which comes directly from the Romantic tradition, includes many fluctuating tempos with accelerandos and ritardandos. This is in addition to Schoenberg's indications of rubato and ad libitum in the cadenzas.

Tonality and atonality characterize the piano concertos of Stravinsky and Schoenberg, respectively. Tonal centers are almost always discernible in Stravinsky's concertos, even though there are many modifications of the diatonic scales used, i.e., sharp two, sharp four, sharp five, and flat seven plus the often-heard major-minor ambiguity. A relatively small number of pitches are used for long periods of time--this is particularly evident in the sections of pandiatonicism where traditional diatonic scales are used without functional harmony. The particular tone-row structure used by Schoenberg in the Piano Concerto precludes the presence of distinct tonal centers, though a few are occasionally suggested. In general, Schoenberg quickly uses up as many of the twelve tones as possible, not only in one line but in all the lines.

---

[1]Stravinsky and Craft, Dialogues and a Diary, p. 57.

In the piano writing of Stravinsky, there is a predominance of dry non-legato technique; the piano is used in the manner of a percussion instrument such as the xylophone. The pedal is sparingly used except in some of the cantabile passages as can be found in the opening of the second movement in the Concerto for Piano and Wind Orchestra. Even some of those, however, have a staccato accompaniment which dictates the absence of pedal ("Notturno" of Concerto for Two Solo Pianos). In contrast, Schoenberg's concerto contains much legato writing, "con espressione," which demands pedal effects. Legato articulation and pedal are partially suggested by the abundance of long slurs, for there are no specific pedal indications except where it is needed to produce harmonics--end of the second movement.

As clearly explained in his preliminary talk before the first performance of the Concerto for Two Solo Pianos, Stravinsky intended to give the piano a concertante role in all of his piano concertos. The piano is heard in opposition to the orchestral ensemble and sometimes against other solo instruments. This is emphasized in the first concerto by the soloistic treatment of wind instruments. In the Capriccio, solo winds and concertino strings are rivals of the piano, while both pianos are of equal importance in the Concerto for Two Solo Pianos. The role of the piano in Schoenberg's concerto is much different

than in Stravinsky's concertos, for the piano is part of the total symphonic web. The solo instrument is not only embedded in the orchestral texture, but also imitates the orchestra through many octave doublings. The piano is often treated as an orchestral instrument, particularly when melodic fragments are exchanged between all the instruments, and occasionally for color.

Another feature of Stravinsky's concertante treatment is that the piano and orchestra often have contrasted thematic material. Some themes and motives heard in the orchestra are never heard in the piano and vice versa--a good example is the second movement of the Capriccio. In the Schoenberg concerto, the piano shares the entire material with the orchestra. None of the themes or motives are heard exclusively in piano or orchestra.

In Stravinsky's two works with orchestra, the piano is seldom silent and is heard at times without any orchestral support. In Schoenberg's concerto, the piano is silent for long sections, and the orchestra, with few exceptions, is always present.

Stravinsky and Schoenberg are opposed in their approach to dynamics and the use of expression marks. Stravinsky's dynamics are closer to the Baroque ideal with sudden contrasts between forte and piano as is evident in the introduction of the Capriccio. These terraced

dynamics often correspond to divisions into tutti-solo sections--abrupt changes both in dynamics and scoring. Schoenberg's orientation, on the other hand, is toward Romantic dynamics with its constant use of crescendos and diminuendos. Corresponding to these dynamics and the symphonic approach to scoring, solo-ensemble divisions are not distinct in Schoenberg's concerto.

Stravinsky and Schoenberg were influenced in different ways by the nineteenth century. In the Capriccio, Stravinsky was influenced by Weber and Tchaikovsky; under their influence, the Capriccio became music of light-hearted virtuosity and charm. This, of course, is a totally different world from the Germanic tradition--primarily Beethoven, Brahms, and Wagner--which pervades Schoenberg's Piano Concerto.

The study of the piano concertos does also indicate some parallels between Stravinsky and Schoenberg. A few neoclassical traits can be isolated not only in the Stravinsky concertos but also in the Schoenberg concerto. The two composers made use of classical forms such as sonata form. Both employed a single exposition which had become the norm for concerto composition during the nineteenth century. Stravinsky used two closely related themes in the exposition while Schoenberg used only a single theme, transposing it to the fifth above for the second thematic area (reminiscent of Haydn). Both

composers also used various modified rondo structures--Stravinsky in the second and third movements of the Piano Concerto and in the first and third movements of the Capriccio, Schoenberg in the third and fourth movements of the Piano Concerto.

Stravinsky wrote some melodic lines in the Concerto for Two Solo Pianos which are almost atonal and characterized by angularity and large intervals. They are most apparent in the variations where theme transformation using much octave transposition is a prominent feature. It is possible that Stravinsky was influenced in his use of octave transposition by the twelve-tone writing of the Schoenberg school.

In Dialogues (p. 56), Stravinsky characterizes his own music as essentially homophonic and Schoenberg's as essentially polyphonic. This is certainly not a true statement regarding Stravinsky's piano concertos which abound in contrapuntal techniques and include fugal writing as in the last movements of the Concerto for Piano and Wind Orchestra and the Concerto for Two Solo Pianos. Augmentation, diminution, stretto, and imitation of thematic fragments, as well as the numerous sections transparently scored with individual melodic lines in each part attest to the contrapuntal emphasis. Stravinsky even states in his talk preceding the first performance of the two-piano concerto that the contrapuntal method is

required for writing with the concertante principle in mind; an accompanying role for the orchestra was to be excluded (see Appendix). Schoenberg's concerto, of course, is also basically contrapuntal in conception, including individual melodic lines in the various parts and evidence of imitation. There are sections, like the beginning, however, which suggest the homophonic style of the nineteenth century (also found in Stravinsky)--melody in the piano right hand part with chordal figuration in the left hand part.

All four of the concertos that have been studied have some rhythmic characteristics in common--accents shifted against the meter, syncopation, and rhythmic counterpoint. However, the first two-mentioned characteristics do not have the same significance in Schoenberg as they do in Stravinsky's music, for they are not heard against a background of constantly repeated equal divisions and subdivisions of the beat.

Some sections in all four concertos, particularly the cadenzas (second movements in Stravinsky's Piano Concerto and Capriccio, third movement in Schoenberg's Piano Concerto) and the A sections of the second movement in the Concerto for Two Solo Pianos, contain rhythm of an improvisatory nature. Stravinsky obtains this effect by the use of rubato, changing meters, asymmetrical beat subdivisions, and written-in accelerandos (he writes the latter into the

note values in addition to verbal indications). Schoenberg obtains similar effects by the use of rubato, fluctuating rhythmic figures, and changing tempos.

Certain aspects of piano technique are common to the piano concertos of both composers. Leaps and hand extensions appear in all four works. Stravinsky's Concerto for Two Solo Pianos and Schoenberg's Piano Concerto contain many full chords and extended chord positions. The same two works also demonstrate the use of alternating hand technique to produce brilliant tremolo effects (chords in both hands). In all four works, there are relatively few octave passages which indicate a retreat from the practices of many nineteenth-century composers.

BIBLIOGRAPHY

BIBLIOGRAPHY

Music

Bach, Johann Sebastian. Brandenburg Concerto No. 3 in G Major. Kalmus Miniature Orchestra Scores. New York: E. F. Kalmus Orchestra Scores, n.d.

_____. Brandenburg Concerto No. 5 in D Major. Pro Art Miniature Scores. Westbury, L.I.: Pro Art Publications, n.d.

_____. "Praeludium," in Clavierübung, Part 3 ("Organ Mass"). New York: Lea Pocket Scores, n.d.

Brahms, Johannes. "Concerto No. 2 for Piano and Orchestra, Op. 83," in Two Piano Concertos. Kalmus Miniature Orchestra Scores. New York: E. F. Kalmus, n.d.

Schoenberg, Arnold. Concerto for Piano and Orchestra, Op. 42. New York: G. Schirmer, Inc., c1944.

Stravinsky, Igor. Capriccio for Piano and Orchestra. Hawkes Pocket Scores. New York: Boosey & Hawkes, Inc., c1952.

_____. Concerto for Piano and Wind Instruments. Hawkes Pocket Scores. New York: Boosey & Hawkes, Inc., c1960.

_____. Concerto for Two Solo Pianos. Mainz: B. Schott's Söhne, c1964.

_____. Le Baiser de la Fée. Hawkes Pocket Score. New York: Boosey & Hawkes, Inc., c1952.

Weber, Carl Maria von. "Piano Sonata No. 1, Op. 24," in Piano Works. London: Augener, Ltd., n.d.

Books

Brindle, Reginald Smith. Serial Composition. London: Oxford University Press, 1966.

Culshaw, John. The Concerto. New York: Chanticleer Press, Inc., 1949.

Deri, Otto. Exploring Twentieth-Century Music. New York: Holt, Rinehart and Winston, Inc., 1968.

Gould, Glenn. Arnold Schoenberg: A Perspective. Cincinnati: University of Cincinnati Occasional Papers No. 3, 1964.

Hansen, Peter S. An Introduction to Twentieth Century Music. Boston: Allyn and Bacon, Inc., 1961.

Lang, Paul Henry, ed. Stravinsky: A New Appraisal of His Work. New York: W. W. Norton & Co., Inc., 1963.

Mitchell, Donald. The Language of Modern Music. London: Faber and Faber, Ltd., 1963.

Onnen, Frank. Stravinsky. Stockholm: The Continental Book Co., A.B., 1949.

Payne, Anthony. Oxford Studies of Composers (5): Schoenberg. London: Oxford University Press, 1968.

Perle, George. Serial Composition and Atonality; an Introduction to the Music of Schoenberg, Berg, and Webern. 2nd ed. Berkeley: University of California Press, 1968.

Reich, Willi. Schoenberg: A Critical Biography. Translated by Leo Black. London: Longman Group, Ltd., 1971.

Rufer, Josef. Composition With Twelve Notes. Translated by Humphrey Searle. London: Barrie and Rockliff, 1954.

_____. The Works of Arnold Schoenberg: A Catalogue of his Compositions, Writings and Paintings. Translated by Dika Newlin. New York: The Free Press of Glencoe, 1963.

Salzman, Eric. Twentieth-Century Music: An Introduction. Englewood Cliffs, N.J.: Prentice-Hall, Inc., 1967.

Schoenberg, Arnold. Style and Idea. New York: Philosophical Library, Inc., 1950.

Stein, Erwin, ed. Arnold Schoenberg Letters. Translated by Eithne Wilkins and Ernst Kaiser. London: Faber and Faber, Ltd., 1964.

Stravinsky, Igor. An Autobiography. New York: W. W. Norton and Co., Inc., 1962.

_____. Poetics of Music. Translated by Arthur Knodel and Ingolf Dahl. New York: Vintage Books, 1956.

_____, and Craft, Robert. Conversations with Igor Stravinsky. Garden City, N.Y.: Doubleday and Co., Inc., 1959.

_____, and Craft, Robert. Dialogues and a Diary. Garden City, N.Y.: Doubleday and Co., Inc., 1963.

_____, and Craft, Robert. Expositions and Developments. Garden City, N.Y.: Doubleday and Co., Inc., 1962.

_____, and Craft, Robert. Memories and Commentaries. Garden City, N.Y.: Doubleday and Co., Inc., 1960.

Stravinsky, Theodore. The Message of Igor Stravinsky. London: Boosey & Hawkes, Ltd., 1953.

Strobel, Heinrich. Stravinsky: Classic Humanist. Translated by Hans Rosenwald. New York: Merlin Press, 1955.

Stuckenschmidt, H. H. Arnold Schoenberg. Translated by Edith T. Roberts and Humphrey Searle. London: John Calder, Ltd., 1959.

Tansman, Alexandre. Igor Stravinsky: The Man and His Music. Translated by Therese and Charles Bleefield. New York: G. P. Putnam's Sons, 1949.

Veinus, Abraham. The Concerto. New York: Dover Publications, Inc., 1944.

Vlad, Roman. Stravinsky. Translated by Frederick and Ann Fuller. London: Oxford University Press, 1960.

White, Eric Walter. Stravinsky: The Composer and his Works. London: Faber and Faber, Ltd., 1966.

Yates, Peter. Twentieth Century Music. New York: Pantheon Books; Division of Random House, 1967.

Articles

Ansermet, Ernest. "Music: Expression or Representation?" Musical America, LXIX (February, 1949), 6, 140, 273.

Asenjo, F. G. "The Aesthetics of Igor Stravinsky." The Journal of Aesthetics and Art Criticism, XXVI (Spring, 1968), 297-305.

Babbitt, Milton. "Remarks on the Recent Stravinsky." Perspectives on Schoenberg and Stravinsky. Edited by Benjamin Boretz and Edward T. Cone. Princeton, N.J.: Princeton University Press, 1968, pp. 165-85.

_____. "Some Aspects of Twelve-tone Composition." The Score, No. 12 (June, 1955), 53-61.

Berg, Alban. "Why is Schoenberg's Music so Hard to Understand?" The Music Review, XIII (August, 1952), 187-96.

Berger, Arthur. "Problems of Pitch Organization in Stravinsky." Perspectives on Schoenberg and Stravinsky. Edited by Benjamin Boretz and Edward T. Cone. Princeton, N.J.: Princeton University Press, 1968, pp. 123-54.

Blitzstein, Marc. "The Phenomenon of Stravinsky." Musical Quarterly, XXI (July, 1935), 330-47.

Boulez, Pièrre. "Schoenberg is Dead." The Score, No. 6 (May, 1952), 18-22.

Boykan, Martin. "'Neoclassicism' and Late Stravinsky." Perspectives of New Music, I (Spring, 1963), 155-69.

Boys, Henry. "Stravinsky (I): Critical Categories Needed for a Study of His Music." The Score, No. 1 (August, 1949), 3-12.

_____. "Stravinsky (II): A Propos his Aesthetic." The Score, No. 2 (January, 1950), 61-64.

_____. "Stravinsky (III): The Musical Materials." The Score, No. 4 (January, 1951), 11-18.

Browne, Andrew J. "Aspects of Stravinsky's Work." Music and Letters, XI (October, 1930), 360-66.

Burt, Francis. "An Antithesis: (1) The Technical Aspect." The Score, No. 18 (December, 1956), 7-17.

Carpenter, Patricia. "The Piano Music of Arnold Schoenberg--Part II." Piano Quarterly, No. 42 (Winter, 1962-63), 23-29.

Chennevière, Rudhyar D. "The Two Trends of Modern Music in Stravinsky's Works." Musical Quarterly, V (April, 1919), 169-74.

Citkowitz, Israel. "Stravinsky and Schoenberg: A Note on Syntax and Sensibility." The Juilliard Review, I (Fall, 1954), 17-20.

Cone, Edward T. "The Uses of Convention: Stravinsky and His Models." Musical Quarterly, XLVIII (July, 1962), 287-99.

Cortot, Alfred. "Igor Stravinsky, le piano et les pianistes." La Revue Musicale, No. 191 (Numéro spéciale, 1939), 264-308.

Craft, Robert. "A Personal Preface." The Score, No. 20 (June, 1957), 7-13.

Drew, David. "Stravinsky's Revisions." The Score, XX (1957), 47-58.

Druckman, Jacob. "Stravinsky's Orchestral Style." Juilliard Review, IV (1957), 10-19.

Evans, Edwin. "Igor Stravinsky: Contrapuntal Titan." Musical America, XXXIII (February 12, 1921), 9.

Frankenstein, Alfred. "The Record of a Self-Interpreter." High Fidelity, VII (June, 1957), 42-43, 101-103.

Friedheim, Philip. "Rhythmic Structure in Schoenberg's Atonal Compositions." Journal of the American Musicological Society, XVIV (Spring, 1966), 59-72.

Gerhard, Roberto. "Tonality in Twelve-Tone Music." The Score, No. 6 (May, 1952), 23-35.

Heyworth, Peter. "The Fatal Sixties." High Fidelity, XVIII (June, 1968), 51-54.

Hopkins. G. W. "Stravinsky's Chords (I)." Tempo, LXXVI (Spring, 1966), 6-12.

_____. "Stravinsky's Chords (II)." Tempo, LXXVII (Summer, 1966), 2-9.

Jalowetz, Heinrich. "On the Spontaneity of Schoenberg's Music." Musical Quarterly, XXX (October, 1944), 385-408.

Keller, Hans. "Rhythm: Gershwin and Stravinsky." The Score, No. 20 (June, 1957), 19-31.

_____. "Schoenberg and Stravinsky: Schoenbergians and Stravinskyans." The Music Review, XV (1954), 307-10.

Leibowitz, René. "Two Composers: A Letter from Hollywood." Partisan Review, XV (March, 1948), 361-65.

Lourié, Arthur. "Neogothic and Neoclassic." Modern Music, V (March-April, 1928), 3-8.

Milner, Anthony. "Melody in Stravinsky's Music." The Musical Times, XCVIII (1957), 370-71.

Mitchell, Donald. "Stravinsky and Neo-Classicism." Tempo, No. 61-62 (Spring and Summer, 1962), 9-13.

Murrill, Herbert. "Aspects of Stravinsky." Music and Letters, XXXII (April, 1951), 118-24.

Myers, Rollo H. "Stravinsky." Grove's Dictionary of Music and Musicians. Edited by Eric Blom. 5th ed., Vol. VIII, pp. 137-43.

Nabokov, Nicolas. "Christmas with Stravinsky." Igor Stravinsky. Edited by Edwin Corle. New York: Duell, Sloan and Pearce, 1949, pp. 123-68.

Nabokov, Nicolas. "Stravinsky Now." Partisan Review, XI (Summer, 1944), 324-34.

Neighbour, O. W. "In Defense of Schoenberg." Music and Letters, XXXIII (January, 1952), 10-27.

Nelson, Robert U. "Schoenberg's Variation Seminar." Musical Quarterly, L (April, 1964), 141-64.

_____. "Stravinsky's Concept of Variations." Musical Quarterly, XLVIII (July, 1962), 327-39.

Newlin, Dika. "Schönberg in America, 1933-1948: Retrospect and Prospect--II." Music Survey, I (1949), 185-89.

_____. "Some Tonal Aspects of Twelve-Tone Music." American Music Teacher, III (November-December, 1953), 2-3, 18.

Odegard, Peter S. "Schoenberg's Variations: An Addendum." The Music Review, XXVII (May, 1966), 102-21.

Ogden, John. "Stravinsky and the Piano." Tempo, LXXXI (Summer, 1967), 36-41.

Perle, George. "Atonality and the Twelve-Note System in the United States." The Score, No. 27 (July, 1960), 51-66.

_____. "Schoenberg's Late Style." The Music Review, XIII (November, 1952), 274-82.

_____. "The Harmonic Problem in Twelve-tone Music." The Music Review, XV (November, 1954), 257-67.

Perrin, Maurice. "Stravinsky in a Composition Class." The Score, No. 20 (June, 1957), 44-46.

Rimmer, Frederick. "Sequence and Symmetry in Twentieth-century Melody." The Music Review, XXVI, No. 1 (1965), 28-50; also XXVI, No. 2 (1965), 85-96.

Rubsamen, Walter H. "Schoenberg in America." Musical Quarterly, XXXVII (October, 1951), 469-89.

Rufer, Josef. "A Talk on Arnold Schoenberg." The Score, No. 22 (February, 1958), 7-11.

Schaeffner, André. "Stravinsky's Capriccio." Modern Music, VII (February-March, 1930), 31-34.

Schloezer, Boris de. "An Abridged Analysis." Igor Stravinsky. Edited by Edwin Corle. New York: Duell, Sloan and Pearce, 1949, pp. 33-91.

_____. "The Enigma of Stravinsky." Modern Music, X (November-December, 1931), 10-17.

Schoenberg, Arnold. "A Self-Analysis." Musical America, LXXIII (February, 1953), 14-15, 172.

_____. "My Evolution." Musical Quarterly, XXXVIII (October, 1952), 517-27.

_____. "Problems of Harmony." Modern Music, XI (May-June, 1934), 167-87.

Schuller, Gunther. "Conversation with Steuermann." Perspectives of New Music, III (Fall-Winter, 1964), 22-35.

Schwarz, Boris. "Arnold Schoenberg in Soviet Russia." Perspectives on Schoenberg and Stravinsky. Edited by Benjamin Boretz and Edward T. Cone. Princeton, N.J.: Princeton University Press, 1968, pp. 111-21.

Searle, Humphrey. "Schoenberg." Grove's Dictionary of Music and Musicians. Edited by Eric Blom. 5th ed., Vol. VII, pp. 513-23.

Sessions, Roger. "Some Notes on Schoenberg and the Method of Composing with Twelve Tones." The Score, No. 6 (May, 1952), 7-10.

_____. "Thoughts on Stravinsky." The Score, No. 20 (June, 1957), 32-37.

Smith, Cecil. "Stravinsky and Classicism." Igor Stravinsky. Edited by Edwin Corle. New York: Duell, Sloan and Pearce, 1949, pp. 207-15.

Smither, Howard E. "The Rhythmic Analysis of Twentieth-Century Music." Journal of Music Theory, VIII (1964), 54-88.

Stuart, Charles. "Recent Works Examined." Tempo, No. 8 (Summer, 1948), 20-28.

Tangeman, Robert. "Stravinsky's Two-Piano Works." Modern Music, XXII (January-February, 1945), 93-98.

Tuttle, T. Temple. "Schönberg's Compositions for Piano Solo." The Music Review, XVIII (November, 1957), 300-318.

Walker, Alan. "Schönberg's Classical Background." The Music Review, XIX (November, 1958), 283-89.

Watkins, Glenn E. "Schoenberg and the Organ." Perspectives on Schoenberg and Stravinsky. Edited by Benjamin Boretz and Edward T. Cone. Princeton, N.J.: Princeton University Press, 1968, pp. 93-109.

APPENDIX

APPENDIX

EXCERPT FROM "SOME PERSONAL COMMENTS ON MUSIC" BY STRAVINSKY

(Translated from the French
by Marilyn M. Garst)

Let us pass, now, to the Concerto for two solo pianos.

The history of music knows, in short, few works written for two pianos without orchestra. As for concertos for two pianos, I know of none which exist.

As to the etymological meaning of the word, the concerto constitutes a musical piece of a certain breadth and in several parts, taking on the architectural form of the sonata or the symphony, with the difference that, in this instrumental ensemble, one or several instruments--for example, in the concerto grosso--play a role called concertante. This last expression is derived from the Italian word concertare, which means to compete, to participate in a competition, a match. Consequently, the concerto logically presumes a rivalry between several

so-called concertante instruments or between a single instrument and an ensemble which is opposed to it.

Now, this conception of the concerto is no longer applied in the works carrying this name, and that has been the case for a very long time. The concerto has become a work for a solo instrument without competition and where the role of the orchestra is generally found reduced to an accompaniment.

In the four concertos which I have composed--the Concerto for piano, the Capriccio, the Concerto for violin and, finally, the last, the Concerto for two solo pianos--I have held to the ancient formula. To the principal concertante instrument, I have opposed, in my orchestral ensemble, either several instruments, or entire groups, also concertante. In this way I safeguard the competition principle.

As the most natural conception of an accompaniment is the harmonic method, so the concertante concourse, by its very nature, requires the contrapuntal method. It is this last principle which I have applied to my new work where the two pianos, of equal importance, compete with each other and thus assume a concertante role--and it is that, precisely, which has allowed me to give the qualification of concerto to my work.

This work comprises three movements. The first is a sonata allegro. The second movement, which takes

the place of an andante, I have entitled Notturno, thinking, not of the dreamy character pieces without determined form which, for example, the nocturnes of Field or Chopin present, but of the pieces of the eighteenth century called Nachtmusik, or better still, of the cassations so frequent among the composers of the epoch. Only, with me, the different movements, which generally formed the works of this genre, are condensed into a single one.

The third movement, which is the last, consists of a prelude and a fugue preceded by some variations. These last are, in a way, variations on two motives which are found in the prelude, but disengaged and so to speak summarized; the first of these motives serves as subject of the fugue in four voices which ends the work. The limited time at my disposal prevents me from giving you a technical analysis of my concerto. As for extra-musical commentaries, I hope you are not expecting any. To offer them would really embarrass me.