

Introduction

What it will be is *Requiem Canticles*, the last big composition of the serial Stravinsky. I chose this work because I am really curious to discover how the Russian composer could combine his personality and his charisma with seriality, which is a so strict technique. Moreover, as a composer, I am going to write something vocal and instrumental too, and Stravinsky is of course one of my ideal models. I have to say that it has been a very intriguing discovery and hopefully it can be clear by the following analyse.

Igor Stravinsky



Igor Stravinsky

Igor Fyodorovich Stravinsky (17 June [O.S. 5 June] 1882 – 6 April 1971) was a Russian-born, naturalized French, later naturalized American composer, pianist, and conductor.

He is widely acknowledged as one of the most important and influential composers of 20th century music. He was a quintessentially cosmopolitan Russian who was named by *Time* magazine as one of the 100 most influential people of the century. He became a naturalized French citizen in 1934 and a naturalized US citizen in 1945. In addition to the recognition he received for his compositions, he also achieved fame as a pianist and a conductor, often at the premieres of his works.

Stravinsky's compositional career was notable for its stylistic diversity. He first achieved international fame with three ballets commissioned by the impresario Sergei Diaghilev and performed by Diaghilev's Ballets Russes (Russian Ballets): *The Firebird* (1910), *Petrushka* (1911/1947), and *The Rite of Spring* (1913). The *Rite*, whose premiere provoked a riot, transformed the way in which subsequent composers thought about rhythmic structure, and was largely responsible for Stravinsky's enduring reputation as a musical revolutionary, pushing the boundaries of musical design.

After this first Russian phase Stravinsky turned to neoclassicism in the 1920s. The works from this period tended to make use of traditional musical forms (concerto grosso, fugue, symphony), frequently concealed a vein of intense emotion beneath a surface appearance of detachment or austerity, and often paid tribute to the music of earlier masters, for example J.S. Bach and Tchaikovsky.

In the 1950s he adopted serial procedures, using the new techniques over his last twenty years. Stravinsky's compositions of this period share traits with examples of his earlier output: rhythmic energy, the construction of extended melodic ideas out of a few two- or three-note cells, and clarity of form, of instrumentation, and of utterance.

He also published a number of books throughout his career, almost always with the aid of a collaborator, sometimes uncredited. In his 1936 autobiography, *Chronicles of My Life*, written with the help of Walter Nouvel, Stravinsky included his well-known statement that "music is, by its very nature, essentially powerless to express anything at all." With Alexis Roland-Manuel and Pierre Souvtchinsky he wrote his 1939–40 Harvard University Charles Eliot Norton Lectures, which were delivered in French and later collected under the title *Poétique musicale* in 1942 (translated in 1947 as *Poetics of Music*). Several interviews in which the composer spoke to Robert Craft were published as *Conversations with Igor Stravinsky*. They collaborated on five further volumes over the following decade.

Biography

Russia



Igor Stravinsky, 1903

Stravinsky was born in Oranienbaum (renamed Lomonosov in 1948), Russia and brought up in Saint Petersburg. His childhood, he recalled in his autobiography, was troubled: "I never came across anyone who had any real affection for me." His father, Fyodor Stravinsky, was a bass singer at the Mariinsky Theater in Saint Petersburg, and the young Stravinsky began piano lessons and later studied music theory and attempted some composition. In 1890, Stravinsky saw a performance of Tchaikovsky's ballet *The Sleeping Beauty* at the Mariinsky Theater; the performance, his first exposure to an orchestra, mesmerized him. At fourteen, he had mastered Mendelssohn's Piano Concerto in G minor, and the next year, he finished a piano reduction of one of Glazunov's string quartets.

Despite his enthusiasm for music, his parents expected him to become a lawyer. Stravinsky enrolled to study law at the University of Saint Petersburg in 1901, but was ill-suited for it, attending fewer than 50 class sessions in four years. By the death of his father in 1902, he had already begun spending more time on his musical studies. Because of the closure of the university in the spring of 1905, in the aftermath of Bloody Sunday, Stravinsky was prevented from taking his law finals, and received only a half-course diploma, in April 1906. Thereafter, he concentrated on music. On the advice of Nikolai Rimsky-Korsakov, probably the leading Russian composer of the time, he decided not to enter the Saint Petersburg Conservatoire; instead, in 1905, he began to take twice-weekly private tutelage from Rimsky-Korsakov, who became like a second father to him. These lessons continued until 1908.

In 1905 he was betrothed to his cousin Katerina Nossenko, whom he had known since early childhood. They were married on 23 January 1906, and their first two children, Fyodor and Ludmilla, were born in 1907 and 1908 respectively.

In 1909, his *Feu d'artifice* (Fireworks), was performed in Saint Petersburg, where it was heard by Sergei Diaghilev, the director of the Ballets Russes in Paris. Diaghilev was sufficiently impressed to commission Stravinsky to carry out some orchestrations, and then to compose a full-length ballet score, *The Firebird*.

Switzerland



Igor Stravinsky

Stravinsky travelled to Paris in 1910 to attend the premiere of *The Firebird*. His family soon joined him, and decided to remain in the West for a time. He moved to Switzerland, where he lived until 1920 in Clarens and Lausanne. During this time he composed three further works for the Ballets Russes—*Petrushka* (1911), written in Lausanne, and *The Rite of Spring* (1913) and *Pulcinella*, both written in Clarens.

While the Stravinskys were in Switzerland, their second son, Soulima (who later became a minor composer), was born in 1910; and their second daughter, Maria Milena, was born in 1913. During this last pregnancy, Katerina was found to have tuberculosis, and she was placed in a Swiss sanatorium located in Leysin for her confinement. After a brief return to Russia in July 1914 to collect research materials for *Les noces*, Stravinsky left his homeland and returned to Switzerland just before the outbreak of World War I brought about the closure of the borders. He was not to return to Russia for nearly fifty years. Stravinsky was one of the few Eastern Orthodox or Russian

Orthodox community representatives living in Switzerland at that time and is still remembered as such in Switzerland to date.

He had a significant artistic relationship with the Swiss philanthropist Werner Reinhart. He approached Reinhart for financial assistance when he was writing *Histoire du soldat* (The Soldier's Tale). The first performance was conducted by Ernest Ansermet on 28 September 1918, at the Theatre Municipal de Lausanne. Werner Reinhart sponsored and to a large degree underwrote this performance. In gratitude, Stravinsky dedicated the work to Reinhart, and even gave him the original manuscript. Reinhart continued his support of Stravinsky's work in 1919 by funding a series of concerts of his recent chamber music. These included a suite of five numbers from *The Soldier's Tale*, arranged for clarinet, violin, and piano, which was a nod to Reinhart, who was an excellent amateur clarinetist. The suite was first performed on 8 November 1919, in Lausanne, long before the better-known suite for the seven original performers became widely known. In gratitude for Reinhart's ongoing support, Stravinsky dedicated his *Three Pieces for Clarinet* (composed October–November 1918) to Reinhart. Reinhart later founded a music library of Stravinskiana at his home in Winterthur.

France

Stravinsky moved to France in 1920, where he formed a business and musical relationship with the French piano manufacturer Pleyel. Pleyel essentially acted as his agent in collecting mechanical royalties for his works, and in return provided him with a monthly income and a studio space in which to work and to entertain friends and business acquaintances.

Stravinsky also arranged (and to some extent re-composed) many of his early works for the Pleyela, Pleyel's brand of player piano. Stravinsky did so in a way that made full use of the piano's 88 notes, without regard for the number or span of human fingers and hands. These were not recorded rolls, but were instead marked up from a combination of manuscript fragments and handwritten notes by the French musician, Jacques Larmanjat (musical director of Pleyel's roll department). While many of these works are now part of the standard repertoire, at the time many orchestras found his music beyond their capabilities and unfathomable. Major compositions issued on Pleyela piano rolls include *The Rite of Spring*, *Petrushka*, *Firebird*, *Les noces* and *Song of the Nightingale*. During the 1920s he also recorded Duo-Art rolls for the Aeolian Company in both London and New York, not all of which survive.

After a short stay near Paris, Stravinsky moved with his family to the south of France. He returned to Paris in 1934, to live at the rue Faubourg-St. Honoré. Stravinsky later remembered this as his last and unhappiest European address; his wife's tuberculosis infected his eldest daughter Ludmila, and Stravinsky himself. Ludmila died in 1938, Katerina in the following year. Stravinsky spent five months in hospital, during which time his mother also died.

Although his marriage to Katerina endured for 33 years, Vera de Bosset (1888–1982), the true love of his life and later his partner until his death, became his second wife. When Stravinsky met Vera in Paris in February 1921, she was married to the painter and stage designer Serge Sudeikin; however, they soon began an affair which led to her leaving her husband. From then until Katerina's death in 1939, Stravinsky led a double life, spending some of his time with his first family and the rest with Vera. Katerina soon learned of the relationship and accepted it as inevitable and permanent. He became a French citizen in 1934.

During his later years in Paris, Stravinsky had developed professional relationships with key people in the United States; he was already working on the Symphony in C for the Chicago Symphony

Orchestra, and had agreed to lecture at Harvard during the academic year of 1939–40. When World War II broke out in September 1939, Stravinsky moved to the United States. Vera followed him early in the next year and they were married in Bedford, Massachusetts, on 9 March 1940.

America

Stravinsky settled down in the Los Angeles area (1260 North Wetherly Drive, West Hollywood) where, in the end, he spent more time as a resident than any other city during his lifetime. He became a naturalized US citizen in 1945. Stravinsky had adapted to life in France, but moving to America at the age of 58 was a very different prospect. For a time, he preserved a ring of emigré Russian friends and contacts, but eventually found that this did not sustain his intellectual and professional life. He was drawn to the growing cultural life of Los Angeles, especially during World War II, when so many writers, musicians, composers, and conductors settled in the area; these included Otto Klemperer, Thomas Mann, Franz Werfel, George Balanchine and Arthur Rubinstein. He lived fairly near to Arnold Schoenberg, though he did not have a close relationship with him. Bernard Holland notes that he was especially fond of British writers who often visited him in Beverly Hills, "like W. H. Auden, Christopher Isherwood, Dylan Thomas (who shared the composer's taste for hard spirits) and, especially, Aldous Huxley, with whom Stravinsky spoke in French. He settled into life in Los Angeles and sometimes conducted concerts with the Los Angeles Philharmonic at the famous Hollywood Bowl as well as throughout the U.S. His plans to write an opera with W. H. Auden coincided with his meeting the conductor and musicologist Robert Craft. Craft lived with Stravinsky until the composer's death, acting as interpreter, chronicler, assistant conductor, and factotum for countless musical and social tasks.

Stravinsky's unconventional major seventh chord in his arrangement of "The Star-Spangled Banner" led to an incident with the Boston police on 15 January 1944, but he was only warned that Massachusetts could impose a \$100 fine upon any "rearrangement of the national anthem in whole or in part." The incident soon established itself as a myth in which Stravinsky was supposedly arrested for playing the music.

Stravinsky was on the lot of Paramount Pictures when the musical score to the 1956 film *The Court Jester* (starring Danny Kaye) was being recorded. The red "recording in progress" light was illuminated to ensure no interruptions, Vic Schoen, the composer of the score, started to conduct a cue but noticed that the entire orchestra had turned to look at Stravinsky, who had just walked into the studio. Schoen said, "The entire room was astonished to see this short little man with a big chest walk in and listen to our session. I later talked with him after we were done recording. We went and got a cup of coffee together. After listening to my music Stravinsky had told me 'You have broken all the rules'. At the time I didn't understand his comment because I had been self-taught. It took me years to figure out what he had meant.

In 1959, Stravinsky was awarded the Sonning Award, Denmark's highest musical honour. In 1962, he accepted an invitation to return to Leningrad (today known as Saint Petersburg) for a series of concerts.



Grave of Stravinsky in San Michele Island, Venice, Italy

In 1969, he moved to New York where he lived his last years at the Essex House. Two years later, he died at the age of 88 in New York City and was buried in Venice on the cemetery island of San Michele. His grave is close to the tomb of his long-time collaborator Sergei Diaghilev. Stravinsky's professional life had encompassed most of the 20th century, including many of its modern classical music styles, and he influenced composers both during and after his lifetime. He has a star on the Hollywood Walk of Fame at 6340 Hollywood Boulevard and posthumously received the Grammy Award for Lifetime Achievement in 1987. Stravinsky was inducted into the National Museum of Dance C.V. Whitney Hall of Fame in 2004.

Personality

Stravinsky displayed an inexhaustible desire to explore and learn about art, literature, and life. This desire manifested itself in several of his Paris collaborations. Not only was he the principal composer for Sergei Diaghilev's Ballets Russes, but he also collaborated with Pablo Picasso (*Pulcinella*, 1920), Jean Cocteau (*Oedipus Rex*, 1927) and George Balanchine (*Apollon musagète*, 1928). His taste in literature was wide, and reflected his constant desire for new discoveries. The texts and literary sources for his work began with a period of interest in Russian folklore, progressed to classical authors and the Latin liturgy, and moved on to contemporary France (André Gide, in *Persephone*) and eventually English literature, including Auden, T. S. Eliot and medieval English verse.

According to Craft, Stravinsky remained a confirmed Monarchist throughout his life and loathed the Bolsheviks from the very beginning. In 1930, he remarked "I don't believe that anyone venerates Mussolini more than I... I know many exalted personages, and my artist's mind does not shrink from political and social issues. Well, after having seen so many events and so many more or less representative men, I have an overpowering urge to render homage to your Duce. He is the saviour of Italy and - let us hope - Europe." Later, after a private audience with Mussolini, he added: "Unless my ears deceive me, the voice of Rome is the voice of Il Duce. I told him that I felt like a fascist myself.... In spite of being extremely busy, Mussolini did me the great honour of conversing with me for three-quarters of an hour. We talked about music, art and politics." When the Nazis placed Stravinsky's works on the list of "Entartete Musik," he lodged a formal appeal to establish his Russian genealogy and declared "I loathe all communism, Marxism, the execrable Soviet monster, and also all liberalism, democratism, atheism, etc." Towards the end of his life, at Craft's

behest, he made a return visit to his native country in the 1960s, and composed a cantata in Hebrew and traveled to Israel for its performance.



STRAVINSKY by Picasso

Stravinsky and Pablo Picasso collaborated on *Pulcinella* in 1920. Picasso took the opportunity to make several sketches of the composer.

Patronage was never far away. In the early 1920s, Leopold Stokowski gave Stravinsky regular support through a pseudonymous "benefactor". The composer was also able to attract commissions: most of his work from *The Firebird* onwards was written for specific occasions and was paid for generously.

Stravinsky proved adept at playing the part of "man of the world", acquiring a keen instinct for business matters and appearing relaxed and comfortable in many of the world's major cities. Paris, Venice, Berlin, London, Amsterdam and New York City all hosted successful appearances as pianist and conductor. Most people who knew him through dealings connected with performances spoke of him as polite, courteous and helpful.

Stravinsky was reputed to have been a philanderer, rumored to have had affairs with high-profile partners such as Coco Chanel. Stravinsky never referred to such an affair himself, but Chanel spoke about it at length to her biographer Paul Morand in 1946, and the conversation was published 30 years later. The accuracy of Chanel's claims have been disputed by Stravinsky's widow Vera and his amanuensis Robert Craft, beginning two years after the publication of Morand's biography, even while conceding the existence of the affair itself. The Chanel fashion house states that the affair between Coco and Igor should be viewed as fiction as there was no proof. A fictionalization of such an affair forms the basis of the 2002 novel *Coco and Igor*, later made into a movie in 2009. Despite these supposed liaisons, Stravinsky was also a family man who devoted considerable amounts of his time and money to his sons and daughters.

Stravinsky was also a devout member of the Russian Orthodox Church during most of his life, remarking at one time, "Music praises God. Music is well or better able to praise him than the building of the church and all its decoration; it is the Church's greatest ornament."

Music

Stravinsky's career may be divided roughly into three stylistic periods.

Russian Period (circa 1908–1919)

The first period (excluding some early minor works) began with *Feu d'artifice* (*Fireworks*) and achieved prominence with the three ballets composed for Diaghilev. These three works have several characteristics in common: they are scored for an extremely large orchestra; they use Russian folk themes and motifs; and they are influenced by Rimsky-Korsakov's imaginative scoring and instrumentation. They also exhibit considerable stylistic development: from *The Firebird*, which emphasizes certain tendencies in Rimsky-Korsakov and features pandiatonicism conspicuously in the third movement, to the use of polytonality in *Petrushka*, and the intentionally brutal polyrhythms and dissonances of *The Rite of Spring*.

The first of the ballets, *The Firebird*, is noted for its imaginative orchestration, evident at the outset from the introduction in 12/8 meter, which exploits the low register of the double bass. *Petrushka*, the first of Stravinsky's ballets to draw on folk mythology, is also distinctively scored. In the third ballet, *The Rite of Spring*, the composer attempted to depict musically the brutality of pagan Russia, which inspired the violent motifs that recur throughout the work.

If Stravinsky's stated intention was "to send them all to hell", then he may have rated the 1913 premiere of *The Rite of Spring* as a success: it is among the most famous classical music riots, and Stravinsky referred to it frequently as a "scandale" in his autobiography. There were reports of fistfights among the audience, and the need for a police presence during the second act. The real extent of the tumult, however, is open to debate, and these reports may be apocryphal.

Other pieces from this period include: *Le Rossignol* (*The Nightingale*); *Renard* (1916); *Histoire du soldat* (*The Soldier's Tale*) (1918); and *Les noces* (*The Wedding*) (1923).

Neoclassical Period (circa 1920–1954)

The next phase of Stravinsky's compositional style extended from *Mavra* (1921–22), regarded as the start of Stravinsky's neo-classicism, until 1952, when he turned to serialism. *Pulcinella* (1920) and the Octet (for wind instruments, 1923) are Stravinsky's first compositions to feature his re-examination of the classical music of Mozart and Bach and their contemporaries.

Other works such as *Oedipus Rex* (1927), *Apollon musagète* (1928, for the Russian Ballet) and the *Dumbarton Oaks* Concerto (1937–38) continued this re-thinking of eighteenth-century musical styles.

Works from this period include the three symphonies: the *Symphonie des Psaumes* (*Symphony of Psalms*) (1930), *Symphony in C* (1940) and *Symphony in Three Movements* (1945). *Apollon*, *Persephone* (1933) and *Orpheus* (1947) exemplify not only Stravinsky's return to music of the Classical period, but also his exploration of themes from the ancient Classical world such as Greek mythology.

Stravinsky completed his last neo-classical work, the opera *The Rake's Progress*, in 1951, to a libretto by W. H. Auden based on the etchings of Hogarth. It was premiered in Venice in 1951, and given further production in Vienna, Geneva, Strasbourg, and several locations in Germany the next year, before being staged in Paris and New York at the Metropolitan Opera) in 1953. It was presented by the Santa Fe Opera in its first season in 1957 with Stravinsky in attendance, marking the beginning of his long association with the company, including a 1962 Stravinsky Festival the Opera House staged in honor of the composer's 80th birthday. The music is direct but quirky; it borrows from classic tonal harmony but also interjects surprising dissonances; it features

Stravinsky's trademark off-rhythms; and it harks back to the operas and themes of Monteverdi, Gluck and Mozart. The opera was revived by the Metropolitan Opera in 1997.

Serial Period (1954–1968)

Stravinsky began using serial compositional techniques, including dodecaphony, the twelve-tone technique originally devised by Arnold Schoenberg, in the early 1950s (after Schoenberg's death). Robert Craft encouraged this undertaking.

He first experimented with non-twelve-tone serial technique in small-scale vocal and chamber works such as the *Cantata* (1952), *Septet* (1953), and *Three Songs from Shakespeare* (1953), and his first composition to be fully based on these twelve-tone serial techniques is *In Memoriam Dylan Thomas* (1954). *Agon* (1954–57) is his first work to include a twelve-tone series, and *Canticum Sacrum* (1955) is his first piece to contain a movement entirely based on a tone row ("Surge, aquilo"). Stravinsky later expanded his use of dodecaphony in works including *Threni* (1958), *A Sermon, a Narrative, and a Prayer* (1961), and *The Flood* (1962), which are based on biblical texts.

Agon, written from 1954 to 1957, is a ballet choreographed for twelve dancers. It is an important transitional composition between Stravinsky's neo-classical period and his serial style. Some numbers of *Agon* are reminiscent of the "white-note" tonality of his neo-classic period, while others (for example *Bransle Gay*) display his re-interpretation of serial methods.

Stravinsky's serial period (works and influences)

Stravinsky's original compositions during his serial period are:

- 1951-52 *Cantata* (for soprano, tenor, female chorus, small ensemble)
- 1952-53 *Septet* (also arranged for two pianos)
- 1954 *Three Songs from William Shakespeare* (for mezzo soprano, flute, clarinet, viola)
- 1954 *In Memoriam Dylan Thomas* (for tenor, string quartet and four trombones)
- 1955 *Canticum Sacrum* (for tenor and baritone soli, chorus and orchestra)
- 1953-57 *Agon* (for orchestra)
- 1957-58 *Threni* (for soloists, chorus, orchestra)
- 1958-59 *Movements* (for piano and small orchestra)
- 1959 *Epitaphium* (for flute, clarinet, harp)
- 1959 *Double Canon* (for string quartet)
- 1960-61 *A Sermon, a Narrative, and a Prayer* (for speaker, soloists, chorus, orchestra)
- 1961-62 *The Flood* (for narrator, soloists, chorus, orchestra)
- 1962 *Anthem* (for mixed choir a cappella)
- 1962-63 *Abraham and Isaac* (for baritone, orchestra)
- 1963-64 *Variations* (for orchestra)
- 1964 *Elegy for J.F.K.* (for baritone, 3 clarinets)
- 1964 *Fanfare for a New Theater* (for 2 trumpets)
- 1965 *Introitus* (for male chorus, percussion, piano, harp, viola, double bass)
- 1965-66 *Requiem Canticles* (for alto and baritone soloists, chorus, orchestra)
- 1966 *The Owl and the Pussycat* (for voice and piano)

He also dealt with some arrangements or re-elaborations of old music at that time, this is a list of some arrangements written by Stravinsky during his late period:

- 1955-56 *J.S.Bach: Choral-Variationen* (“Vom Himmel hoch da komm’ ich her)
- 1955-56 *Greetings Prelude for the 80th birthday of Pierre Monteux*
- 1960 *Monumentum pro Gesualdo di Venosa ad CD Annum*
- 1968 *Two Sacred Songs (after Hugo Wolf)*

In 1950 Stravinsky wrote his last neoclassical piece: *The Rake’s progress*. After this work he felt that he could write no more in this way and began feeling interested in seriality. In that year Schoenberg (the inventor of the seriality and a great “musical antagonist” of Stravinsky) also died and so, under Craft’s pressure, Stravinsky started a new stylistic era of his production. Joseph N. Straus writes that the most important people who had an influence on Stravinsky’s serial period were Robert Craft (a young composer who soon became the most important conductor of the Russian composer’s music and who also introduced him to serial music), Arnold Schoenberg, Anton Webern, Ernst Krenek (author of “*Extents and Limits of Serial Techniques*”), Pierre Boulez (who was making part of the new generation of composers of that time) and Milton Babbitt (one of the most significant serial composers of America).

In this period Stravinsky deals a lot with vocal music: most of his works here are based on or related to texts. Taking a look to his production after the “Fifties” we can see how sacred or religious thematics involve the composer’s musical inspiration. He is also very interested in vocal music of the past as, for example, *Monumentum pro Gesualdo*, which is an orchestral recomposed version of three late Gesualdo’s madrigals.

Requiem Canticles

Requiem Canticles is a 15 minute composition by Igor Stravinsky, for contralto and bass soli, chorus, and orchestra. Stravinsky completed the work in 1966, and it received its first performance that same year.

The work is a partial setting of the Roman Catholic requiem mass, with the six vocal movements in Latin. It is from Stravinsky's serial period, but it has elements from all his stylistic periods. It was performed at Stravinsky's funeral five years after its initial premiere.

According to a program note for George Balanchine's performance in memory of Martin Luther King, Stravinsky claimed:

“I planned my *Requiem Canticles* as an instrumental work, and I composed the threnody for wind instruments and muffled drums first. Later, I decided to use sentences from six texts of the traditional *Requiem* service, and at that time I conceived the instrumental frame of a string *Prelude*, and wind-instrument *Interlude*, and a percussion *Postlude*.... I am honored that my music is to be played in memory of a man of God, a man of the poor, a man of peace.”

Chronology and origins of this work

In a letter to Nicolas Nabokov (dated on March the 21st 1965) Stravinsky wrote that he was supposed to begin writing in July a symphony he had promised to the young Princeton orchestra (orchestra of Princeton University)¹. Stephen Walsh adds that the interlude was its first idea, “but at this stage, perhaps more than at any previous time, Stravinsky’s ideas seem to have been forming as sealed units, and it may well have been the intractability of these units that decided him against a

¹ see CRAFT (1984), page 417.

purely orchestral work and in favour of what he called a *retablo* of small panels, with a formal or, so to speak, inert text.”²

So, after a period when the composer wanted to write some instrumental music, he decided to write a kind of “Pocket Requiem”, but he did not want to use this title just because Britten had already used it. Another important consideration is that his wife Vera told that Stravinsky intended this work as a Requiem for himself.³ For sure we can only imagine that a eighty years old composer could have surely been involved in thoughts about death, and so, what his wife said can be considered not so imaginary.

Text

1. *Prelude*

2. *Exaudi*

Exaudi orationem meam,
ad te omnis caro veniet.

3. *Dies Irae*

Dies irae, dies illa,
Solvat saeculum in favilla,
Teste David cum Sibylla.
Quantus tremor est futurus,
Quando Judex est venturus,
Cuncta stricte discussurus!

4. *Tuba Mirum*

Tuba mirum spargens sonum
Per sepulchra regionum
Coget omnes ante thronum

5. *Interlude*

6. *Rex Tremendae*

Rex tremendae majestatis,
Qui salvandos salvas gratis,
Salva me, fons pietatis.

7. *Lacrimosa*

Lacrimosa dies illa,
Qua resurget ex favilla,
Judicandus homo reus,
Huic ergo parce Deus:
Pie Jesu Domine,
Dona eis requiem. Amen.

8. *Libera Me*

Libera me Domine, de morte aeterna, in die illa tremenda:
Quanto coeli movendi sunt et terra:
Dum veneris judicare saeculum per ignem.
Tremens factus sum ego, et timeo, dum discussio venerit, atque ventura ira.
Quando coeli movendi sunt et terra.
Dies illa, dies irae, calamitatis et miseriae, dies magna et amara valde.
Libera me.

9. *Postlude*

² see WALSH (1993), page 272.

³ see STRAUS, page 243, which quotes *Chronicle*, pages 376-77.

General structure of the work

It is a vocal – instrumental work which consists of 9 short movements:

- 1. Prelude
- 2. Exaudi
- 3. Dies Irae
- 4. Tuba mirum
- 5. Interlude
- 6. Rex tremendae
- 7. Lacrimosa
- 8. Libera me
- 9. Postlude

The instrumental movements form the frame of the work. The first movement is a Prelude for strings. The middle (fifth) movement is an Interlude for winds. The last movement is the percussion Postlude. As we have seen before, Stravinsky avoids the Ordinary of the Latin *Missa pro defunctis*, choosing its Proper but not completely. He only uses part of the *Sequentia*, avoids *Tractus*, *Offertorium* and *Communio*, and at last uses the complete *Libera me*'s text.

The six verses from **Dies irae** are:

- Dies irae (verses 1 and 2)
- Tuba mirum
- Rex tremendae
- Lacrimosa (last two verses)

In the following scheme there is the complete text of Introitus and Sequentia of *Missa pro defunctis* and Stravinsky's chosen text (underlined text indicates the common part of it):

Missa pro defunctis: Introitus	Stravinsky's choice
Requiem aeternam dona eis Domine: et lux perpetua luceat eis. Te decet hymnus Deus in Sion, et tibi reddetur votum in Jerusalem: <u>exaudi orationem meam, ad te omnis caro veniet.</u>	<u>Exaudi orationem meam,</u> <u>ad te omnis caro veniet.</u>

Missa pro defunctis: Sequentia	Stravinsky's choice
1. <u>Dies irae, dies illa,</u> <u>Solvat saeculum in favilla,</u> <u>Teste David cum Sibylla.</u> <u>Quantus tremor est futurus,</u> <u>Quando Judex est venturus,</u> <u>Cuncta stricte discussurus!</u>	<u>Dies irae, dies illa,</u> <u>Solvat saeculum in favilla,</u> <u>Teste David cum Sibylla.</u> <u>Quantus tremor est futurus,</u> <u>Quando Judex est venturus,</u> <u>Cuncta stricte discussurus!</u>
2. <u>Tuba mirum spargens sonum</u> <u>Per sepulcra regionum</u> <u>Coget omnes ante thronum.</u> Mors stupebit et natura, Cum resurget creatura	<u>Tuba mirum spargens sonum</u> <u>Per sepulchra regionum</u> <u>Coget omnes ante thronum</u>

<p>Judicanti responsura. Liber scriptus proferetur, In quo totum continetur Unde mundus judicetur. Judex ergo cum sedebit Quidquid latet apparebit Nil inultum remanebit. Quid sum miser tunc dicturus? Quem patronum rogaturus? Cum vix Justus sit securus.</p>	
<p>3. <u>Rex tremendae majestatis,</u> <u>Qui salvandos salvas gratis,</u> <u>Salva me, fons pietatis.</u></p>	<p><u>Rex tremendae majestatis,</u> <u>Qui salvandos salvas gratis,</u> <u>Salva me, fons pietatis.</u></p>
<p>4. Recordare Jesu pie, Quod sum causa tuae viae Ne me perdas illa die. Quaerens me sedisti lassus Redemisti crucem passus Tantus labor non sit cassus. Juste judex ultionis Donum fac remissionis Ante diem rationis. Ingemisco tamquam reus Culpa rubet vultus meus Supplicanti parce Deus. Qui Mariam absolvisti Et latronem exaudisti Mihi quoque spem dedisti. Preces meae non sunt dignae Sed tu bonus fac benigne Ne perenni cremer igne. Inter oves locum praesta Et ab haedis me sequestra Statuens in parte dextra.</p>	
<p>5. Confutatis maledictis Flammis acribus addictis Voca me cum benedictis. Oro supplex et acclinis Cor contritum quasi cinis Gere curam mei finis.</p>	
<p>6. <u>Lacrimosa dies illa,</u> <u>Qua resurget ex favilla,</u> <u>Judicandus homo reus,</u> <u>Huic ergo parce Deus:</u> <u>Pie Jesu Domine,</u> <u>Dona eis requiem. Amen.</u></p>	<p><u>Lacrimosa dies illa,</u> <u>Qua resurget ex favilla,</u> <u>Judicandus homo reus,</u> <u>Huic ergo parce Deus:</u> <u>Pie Jesu Domine,</u> <u>Dona eis requiem. Amen.</u></p>

Always concerning text we can notice the real modern way which Stravinsky deals Latin text in: he chooses his own text also avoiding some sentences. In the same way, for example, a composer like Penderecki chooses his own part of Saint Luke's text in order to build his Passion. The question is now why did he choose that part and not the other ones. My opinion is that, at first, he wanted to

write a very personal and subjective work, and so it was not intended to be played in the liturgy, but it was probably a kind of self-reflection on death. We can notice that he completely avoided some “neutral” numbers (the Ordinary) and he took the most human and colourful texts of the liturgy. Then he decided to avoid some passages of *Introitus* and of *Sequentia*; what the first concerns he wrote just few months before another *Introitus*, so probably he only wanted to remember and let remember that it is really a Requiem, by using only few words of it (the most hopeful ones). What *Sequentia* concerns he seems to have avoided the concept of damnation: the fury of the Last Day remains but the whole work seems a kind of self-reflection and a pray to God.

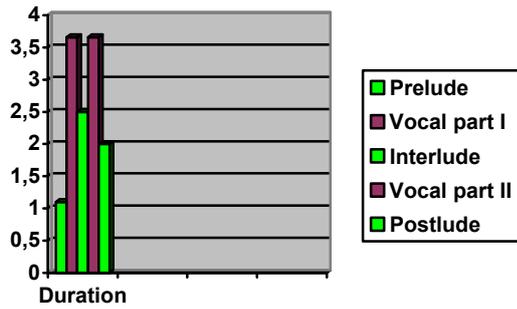
The work is divided into pure instrumental parts and vocal-instrumental ones, but the instrumental numbers are named in a particular way (Prelude, Interlude and Postlude), which let us remember (or better connect to) the church world. This work’s form is very symmetrical: in fact we have an instrumental piece at the beginning and one at the end; in the middle we have three vocal pieces, which are separated from other three ones by another instrumental number. This scheme will clarify what is here meant:

<i>Vocal</i>	<i>Instrumental</i>
	<i>Prelude</i>
Exaudi	
Dies irae	
Tuba mirum	
	<i>Interlude</i>
Rex tremendae	
Lacrimosa	
Libera me	
	<i>Postlude</i>

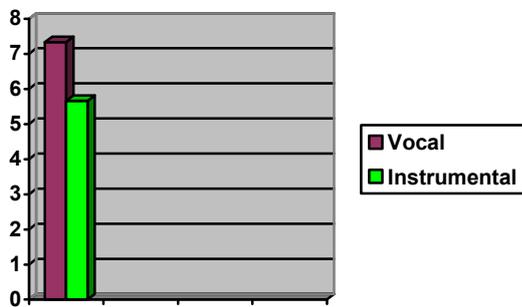
The single pieces’ durations are also meaningful:

<i>Piece</i>	<i>Bar</i>	<i>Duration (ca.)</i>
Prelude	1 – 54	1’10
Exaudi	55 – 80	1’40
Dies irae	81 – 103	1’00
Tuba mirum	104 – 135	1’00
Interlude	136 – 202	2’30
Rex tremendae	203 – 228	1’05
Lacrimosa	229 – 265	1’35
Libera me	266 – 288	1’00
Postlude	289 – 305	2’00

We can notice that, with approximation, the durations of the two big vocal moments are the same, surrounded in space and time by the instrumental parts:



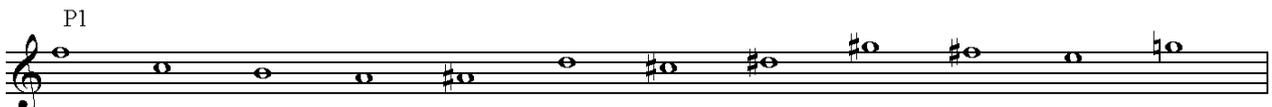
The relationship of the two musical characters (vocal and instrumental) used by the author in the matter of timing can be summarized as follows:



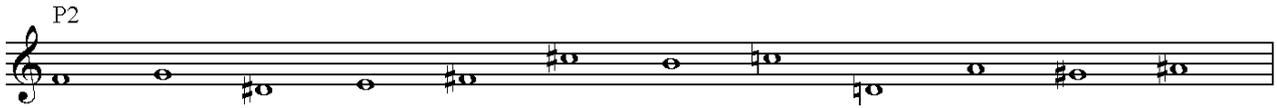
Prelude, *Interlude*, and *Postlude* are instrumental, and they provide some of the most salient connections to Stravinsky's previous work. The pulsing strings in the *Prelude* recall parts of *The Rite of Spring*, and the wind chords in *Interlude* recall stylistically similar passages from pieces from throughout Stravinsky's neo-classical period. In the *Postlude*, the chords sounded by the flute/harp/piano together and especially those sounded by celesta, vibraphone, and tubular bells together recall *Les noces*.

Pitch – Melody and Harmony

This is a twelve-tones piece, so the matters of pitch, melody and harmony are strictly related with the used row. In this case Stravinsky used two rows, and I will call them R1 and R2: the names are given not following the chronological order (in fact the first piece which was written is the *Interlude*), but simply following the listener's point of view (so starting from the row used in the *Prelude* as the first one).

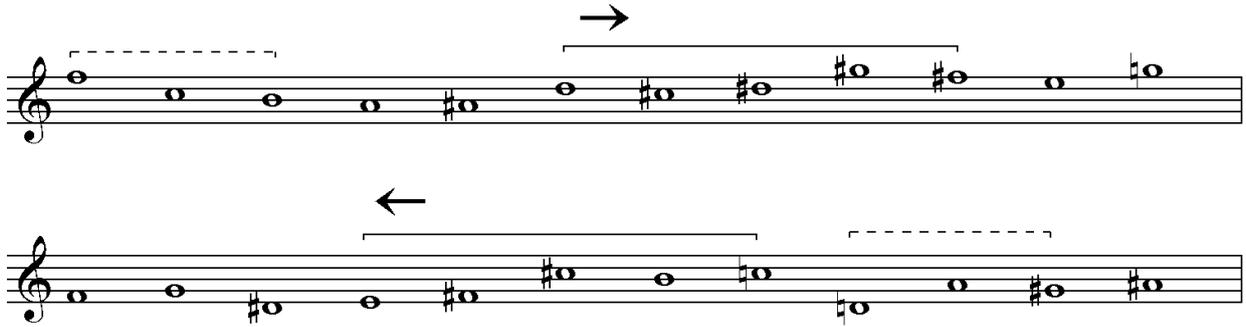


First row used by Stravinsky in *Requiem Canticles*



Second row used by Stravinsky in *Requiem Canticles*

Stravinsky normally created his own rows starting from small cells and worked often on smaller units than the whole rows, in fact in this case there are some motif-relations between the two rows:



Common motifs in P1 and P2.

The two rows begin with F, which can be considered a kind of tonal centre of the composition, moreover we can see that there is a common trichord between the two rows (F C B and D A G#, which is its transposition), and that a pentachord of P1 (D C# D# G# F#) is retrograded and transposed (a whole tone lower) in P2 (C B C# F# E). These relations increase the sense of global unity of the piece. Another important aspect is the fact that the last pitch of the first row is the second of P2, and that the last P2's pitch is at the same distance from the tonal centre than P1's second tone:



This characteristic of rows' relation will have important consequences on the global harmonic plan of the piece: it implies in fact a deep fifth-circle relation on the general harmonic level, but I will explain that a little bit further.

The first important thing is to look at the general rows' strategy in the piece: in the following scheme the use of the two twelve-tones rows will be explained:

P1	P2
Prelude	
	Exaudi
Dies irae	
Tuba mirum	
Interlude	Interlude
	Rex tremendae
	Lacrimosa
Libera me	
Postlude	Postlude

Stravinsky uses P1 in three vocal pieces and P2 in the others without mixing the two rows, in the instrumental parts he uses both P1 and P2, except from Prelude. In Interlude R1 and R2 are seldom mixed together but seem to be quite like apart organisms, while in the last number (which is a kind of homophonic chorale) they are perfectly fused. I suggest that the instrumental pieces could be considered as shaping moments for the whole Requiem. In this way we can see a possible strategy: in the first only one row appears, then, gradually they unify till the moment they become one only big unity.

Before speaking about harmony we must spend some words about Stravinsky's particular use of the seriality. *Requiem Canticles* is his last big work and it can be considered as a kind of arrival point not only of his serial period but also of all his artistic production. In this work he uses the four "scholastic" row's forms: prime form (P), inversion (I), retrograde (R) and retrograde inverse (RI, or IR like Stravinsky preferred), but he does not use their transpositions (as for example Schoenberg did), but just in order to solve harmonic problems he invented a new technique: the rotation. He normally (and also in this work) divides the four forms of the row in eight hexachords and then he rotates the intervals' positions mapping them on the beginning pitch. In this way he obtained six new hexachords and six vertical arrays, developing the original material and maintaining the central pitch's importance and, at the same time, solving the problem of harmony.

Joseph N. Straus has discussed in detail Stravinsky's particular application of serial technique in the work, and his devising and use of a system of "rotational arrays" and "four-part arrays" in composing the work. In particular he writes that for Stravinsky the linear parameter was not enough for Stravinsky's personality: he had always dealt with harmony and he needed creating a theoretical solution, a method which could produce a coherent harmony in the twelve-tones system.

For that reason we need to write the scheme with all the resulting hexachords of the two rows:

P α β R

I
II
III
IV
V
VI

I RI

I
II
III
IV
V
VI

First *Requiem Canticles'* row's forms and arrays.

The image displays two systems of musical notation, each consisting of six staves. The first system is labeled with P , α , β , R , α , and β above the staves. The second system is labeled with I , α , β , RI , α , and β above the staves. The notation includes various accidentals (sharps, flats, naturals) and clefs (treble clef for the first staff of each system, and other clefs for the subsequent staves). The music is organized into measures, with vertical bar lines separating them.

Second *Requiem Canticles*' row's forms and arrays

According to Straus, Stravinsky's methods to create harmony are normally three:

- verticalization of series segments
- verticals of rotational arrays (obtained by the superposition of the hexachords)

- superposition of series

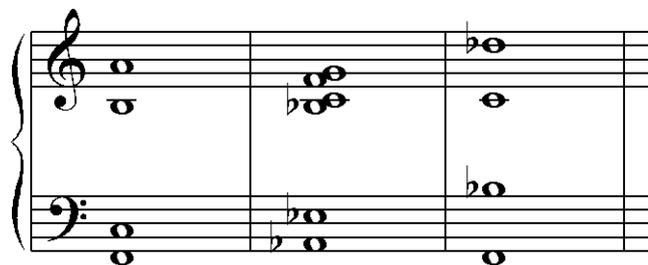
In this composition Stravinsky uses every one of these methods, in order to create different types of harmony (I will write something thereabout further when I deal on single pieces). There are then also some chords (I'm speaking about the Postlude, but I will spend some words about that later) which are not strictly serial derived, but it is well known that Stravinsky works in his own proper way: seriality for him is not a pure amount of rules which blind obedience is due to, but he works with it just to create his own personal music.

Also in the melodic parameter we can find a freedom in the series treatment: some pitches are freely repeated and the row may also begin with, for example, the third or the fourth note. It happens because Stravinsky always works basically with smaller units than a whole row:

In this example he wants to create a motif using just two pitches of P2 (the "lament motif"). It is very clear that in Stravinsky's mind the row is not a kind of pure untouchable entity, and that (as also Straus in his long chapter about form writes) he plays with series, he uses them but he shapes the row through small motifs not viceversa.

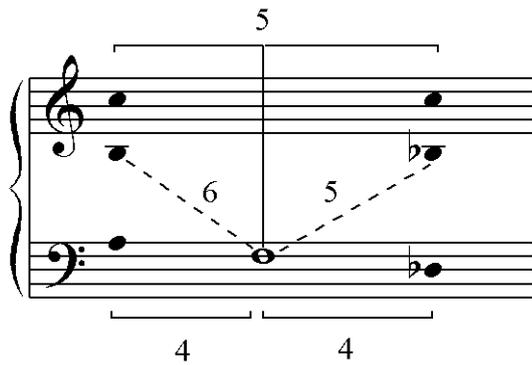
Straus writes also another important thing: Stravinsky sometimes made serial mistakes, and there were who (like Claudio Spies) corrected some of them. In fact there are some mistakes also in this piece (see further and in the score), and it is very funny to think that Stravinsky (one of the biggest composers ever) did some mistakes in his score. Nonetheless it is to be thought that music for him was not a kind of "Sudoku" where there is only one solution: he is the composer, so he can break the rules consciously or not.

Although the harmonic plan is determined by combinations of rows and arrays, I really think that generally speaking *Requiem Canticles'* harmony can be summarized in three chords: the Prelude's last one (which superposes the first four pitches), the first Interlude's chord and the very last one of the Postlude:



(0, 1, 3, 7) (0, 2, 4, 5, 7, 9) (0, 2, 3, 7)

The first important thing we notice is that every one of these chords is strictly related to the circle of the fifths: the second one is the superposition of fifths, while the last one is based on two fifths (Bb F, F C). In fact it is probably not a coincidence the fact that the last chord has got the beginning tones of P1 and P2, mapped into F. Moreover we can say that if we accept (and I think that there is little discussion about) that the whole composition is thought in F, Stravinsky superposes the three main tonal degrees: F (tonica), Bb (subdominant), C (dominant), a kind of pseudo-polytonal chord which is something very well known by this author (see for example *Le Sacre du Printemps*). The first chord has B instead of Bb, which, forming a tritone with F, forms a kind of suspended chord which waits for its natural resolution (the last chord). Then there is a major third: A in the first chord (which gives an opener idea of pseudo-major sounding situation), Db in the last one (its inversion if we take F as a centre), which forms with Bb a minor sounding chord:



The Interlude's insisting chord is a kind of passage moment which emphasizes the fifth importance in the piece and which gives a diatonic flavour. In fact it is a hexachord without tritone (which normally increases tension) and also the minor second is not so near to each other. The result is a quite consonant chord, which seems to be very diatonic and really not twelve-tone derived. Its interval vector is: [1; 4; 3; 2; 5; 0], so there is only one very dissonant interval (minor second) which is written in a position which creates a relaxing consonant and diatonic effect. C, Bb and, overall, F (the main tones of the composition) are there also here:



It can be also seen as a contrast between chromatic and diatonic: Straus mentions this aspect among Stravinsky's personal rhetorical topics. Here we can see a more chromatic chord (the Prelude's one, with B) at the beginning and a quite diatonic one as a monolythic continuous middle point (the Interlude's chord). The last chord is surely less diatonic than the Interlude's one, but it sounds more relaxing diatonic than the first (it has a Bb, no more B and so, no more tritone-tension). Straus writes "nonetheless it remains a significant dramatic resource in the later period as well. Its symbolic resonance generally associates diatonic elements with simplicity, nostalgic dreams, a time before life begins and after it ends, a cessation of striving and seeking, a bright, undifferentiated blankness, and associates chromatic/serial elements with complexity, intricate reality, yearning and striving, a dark and richly differentiated life."

Orchestration

Requiem Canticles is scored for contralto and bass soloists, mixed chorus, and an orchestra consisting of 3 flutes (3rd doubles on piccolo), alto flute, 2 bassoons, 4 horns, 2 trumpets, 3 trombones (2 tenors and 1 bass), timpani (2 performers), 2 percussionists (xylophone, vibraphone, and tubular bells), harp, piano, celesta, and strings. This orchestration is unusual because it has such a small woodwind section, in fact no hobo or clarinet is there in.

The main characteristic of Stravinsky's orchestration here is the lack of big mass use of the whole orchestra. In fact there is no moment of full orchestra's fortissimo and no climax due to superposition of a lot of instruments. The orchestral thought here is realized by groups of them strictly related to their families and it happens not only by the orchestral accompaniment of vocal pieces, but also (I already mentioned it) in the three intrumental numbers.

The orchestration of this work is very clear by the following scheme:

	1	2	3	4	5	6	7	8	9
Flutes		X	X		X	X	X		X
Bassoons		X		X	X				
Horns		X	X		X			X	X
Trumpets			X	X		X			
Trombones			X	X		X	X		
Timpani			X		X				
Percussion			X						X
Harp		X					X		X
Piano			X						X
Celesta									X
Strings	X	X	X			X	X		

When I analyze every piece in detail I will explain more carefully the use of the orchestra, in fact Stravinsky uses also solo instruments or only few ones of a family mixing them with the others. What can be said here is that the composer uses orchestra in a very refined and distilling way, far from his very beginning (for example *Le Sacre*, where the sound is very bombastic) nearer to a kind of large-ensemble conception.

Rhythm

In this composition there are the usual Stravinskian rhythmic characters: in matter of time signature he often changes metrum obtaining a great variety and a fluctuation of time; he also uses polyrhythmic and polymetric elements. In single pieces' dissertations I will tell something more specific.

Timbre

Although Stravinsky in this period is not so vanguardistic in the use of effects and in the parameter of orchestration, there are some interesting things in the way of treating sound. He uses a very refined orchestration, almost based on little details: the use of homogeneous sounding instruments creates a beautiful effect. Also some sound combinations are not so usual but very effective: for example in the Postlude he is able to create a very peaceful and ineluctable atmosphere by the combination of horn, celesta, vibraphone and bells.

Other small but important sound's details are the use of some specific bowings and natural overtones in the strings and mutes in the horns.

Single pieces' analysis

1 - Prelude

It is the introduction of the work: it brings the listener immediately *in medias res*, by a smart use of musical tension created by a very economical medium: only strings and a solo for each group.

Form

The form of this piece is quite traditional: there is a short intro in which Stravinsky clearly introduces the key for his strategy: the strings do accompaniment and the solo instruments play a kind of melody. The following sections are simply an enlargement both horizontal and vertical of

this beginning idea till a coda ends the piece; every one of these sections is separated or by a rest or simply by the brusque interruption of the solos' melodies.

The form is basically:

Intro – A – A' – A'' – Coda

Instruments here are divided into two groups: solos and tutti. This division reminds to Stravinsky's neoclassical style: we can see a kind of Baroque tutti and concertino dialogue in it. The tutti play a very percussive "sound carpet" which solo instruments sing a more lyrical melody on.

He obtains a kind of climax effect by the simple superposition of four layers: solos are added one by one till A''; while in the Coda no solo instrument plays anymore:

	<i>Intro (1 – 8)</i>	<i>A (9 – 19)</i>	<i>A' (20 – 34)</i>	<i>A'' (35 – 46)</i>	<i>Coda (46 – 54)</i>
Solos	Violin I	Violin I and II	VI I, II, Viola	VI I, II, Viola, Cello, D. Bass	
Tutti	VI I, II, Violas, Cellos	VI I, II, Violas, Cellos	VI I, II, Violas, Cellos	VI I, II, Violas	Violas, Cellos, Double Bases

There are some interesting aspects: firstly the fact that sometimes Stravinsky cues a section with a rest, and sometimes begins simply with the new one. Then we can notice how in A' (the middle section) begins with a small re-introduction (three bars: 20-22) which introduces the tutti's rhythmic-melodic figure of the section.

Pitch

In this piece Stravinsky uses only the first serie. What the series strategy concerns I remand to the score (where I wrote all the used row's forms).

The following scheme can make it clearer:

	INTRO	A	A'	A''	CODA
Violin I solo	P1β VI ®	P1β VI ® + P1 (some tones)	P1β VI ® + P1 (some tones)	P1β VI ® + P1 (some tones)	
Violin II solo		P1α + P1 (some tones)	P1α + P1 (some tones)	P1α + P1 (some tones)	
Viola solo			P1β V	P1β V	
Cello + D.B. solo				Iα+β VI	
Tutti	P1α (no A#)	P1β	R1β (G of bar 14 as pivot tone)	R1 (thrichord in the middle: C# D A#)	P1α (no A#)

His pitch strategy let us understand that Stravinsky does not worship the row as a kind of God, but he freely uses row in order to create his music.

Harmony

Row's layering shapes harmony, but nonetheless we can say something more about it. I already discuss the opening chord (which actually ends this Prelude, because at the beginning it is only suggested) as one of the most important ones in the whole composition. It is interesting to notice

how Stravinsky at the beginning creates a kind of imaginary arpeggio with the strings: the ribattutos of every instrument don't begin all together but the chord tones are introduced little by little, and when Violin I solo starts the whole harmonic underground is reduced to a unison. Anyway there are some moments in which we find some bichords or thrichords, with fifth, or second relations: and it gives the harmonic key of this short Prelude. In fact in A section we have a clear circle of fifths, at the beginning and then a thrichord based on major seconds. A' except for one bar (bar 23) is built on a superposition of perfect fifths (which become also major seconds) and it can be connected with the Interlude chords. A'' is based on a major-minor thrichord (0, 1, 3), while the last chord is a kind of summary of the whole harmonic procedure of this piece:

Intro A A' A'' Coda

(0,5)(0,1)(0,2) (0,2,4) (0,2,5,7) (0,1,4) (0,1,3,7)

The interval structure is:

- in the Intro we have a perfect fourth, a minor second and a major second.
- in A [0, 2, 0, 1, 0, 0]
- in A' [0, 2, 1, 0, 3, 0]
- in A'' [1, 0, 1, 1, 0, 0]
- in the Coda [1, 1, 1, 1, 1, 1]

Every formal entity has got its own interval peculiarities and the last chord condenses everything: it is a tetrachord which has all the intervals.

I have considered only the tutti as harmony-producers, because in my opinion soli have more melodic and rhythmic function. In fact it is very hard for the listener to catch the harmonic result of all those instruments: it is easier to follow the different lines and rhythms than connecting them together and feeling the resulting harmony.

Rhythm

The rhythmic parameter is, as usual in Stravinsky's music, very interesting:

The tutti play in ribattuto almost all together creating in this way a kind of rhythmic ostinato, while the soli enter little by little in a polyrhythmic and polymetric way. In fact the soli play in 2/8 while the tutti play in 5/16. Among the soli every instrument has got its own individual rhythmic profile, which by a careful analysis seems to be thought in a isorhythmic way: in fact every rhythmic pattern played by the soli is built using small common rhythmic cells.

The first important thing is to detect the accompaniment strategy and structure: here Stravinsky wants to create a fluctuation of musical time using mostly cells by 5 and 7, but alternating them with some bar of 4, 6 and 2; in this technique he is not far from *Le Sacre du Printemps*:

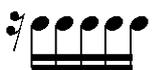
Intro						
<i>Violin I</i>			b5	b5	b5	b6
<i>Violin II</i>		a7	b5	b5	b5	b6
<i>Viola</i>		b7	(+1)			
<i>Cello</i>	a5	(+1)				

A													
<i>VI. I</i>				b5									
<i>VI. II</i>			a5	b5									
<i>Viola</i>		b5	a5										
<i>Cello</i>	a8	b5	a5										

A'													
<i>VI. I</i>			a5			a5	b5						
<i>VI. II</i>		b5	a5		b5	a5	b5						
<i>Viola</i>	a7	b5	a5	a7	b5	a5	b5						
<i>Cello</i>	a7	b5	a5	a7	b5	a5	b5						

A''													
<i>VI. I</i>		b7	a7	b5									
<i>VI. II</i>	a5	b7	a7	b5									
<i>Viola</i>	a5	b7	a7	b5									

Coda													
<i>Viola</i>	a4	b5	a7	b5		a4	a5	a6	a2				
<i>Cello</i>	a4	b5	a7	b5		a4	a5	a6	a2				
<i>D. Bass</i>	a4	b5	a7	b5		a4	a5	a6	a2				

 a5
  a7
  a6
  a8
  a4
  a2
 b5
  b7
  b6

In order to see soli's isorhythmic strategy we can analyze bars 39 – 46, where all the layers are superposed (every instrument play always the same melody, with a small exception at bar 7 where three eights become later a triplet):

	<i>c</i>		<i>c'</i>
	<i>d</i>		<i>d'</i>
	<i>e</i>		

	<i>f</i>		
	<i>g</i>		
	<i>h</i>		
	<i>i</i>		

I consider *c'* and *d'* variations of *c* and *d*. The following scheme represents Stravinsky's *talea-combination's* strategy:

VI. I	<i>c</i>	<i>c</i>	<i>g</i>	<i>g</i>	<i>i</i>		<i>c</i>	<i>h</i>
VI. II	<i>d</i>	<i>g</i>	<i>c</i>	<i>c</i>	<i>d</i>	<i>c</i>	<i>g</i>	<i>d'</i>
Viola	<i>f</i>	<i>f</i>	<i>e</i>	<i>g</i>	<i>c</i>	<i>g</i>	<i>i</i>	
Cello + D.Bass	<i>c'</i>	<i>e</i>	<i>i</i>		<i>c</i>	<i>c</i>	<i>e</i>	<i>f</i>

Stravinsky obtains a polyrhythmic - polymetric situation by the use of this ancient polyphonic technique, and in particular he superposes *ratios* of 2, 3 and 5.

Orchestration and dynamics

I already mentioned that this piece is written only for strings and in a way that reminds us the tutti – concertino dialogue of the Baroque concerto. It is interesting to notice how Double Bass and Cello play together by the soli while are separated in the tutti: actually Cellos play only in few points (often they disappear when “concertino” play its parts) and that Double Bases are only involved at the real end of the piece just to give a lower and deeper impact to the coda.

What the dynamics' parameter concerns there is no big complexity: Stravinsky simply writes “non forte ma ben marcato” by tutti and “più forte che gli altri” by the soli. So he simply writes that concertino has to play louder than the rest of the strings.

2 - Exaudi

The following number is the first vocal one, it is based on *Introitus'* text but only a small part of it has been chosen by the composer. There is a big contrast between it and Prelude: Prelude is a quite fast, almost nervous piece, this is very calm and reflexive.

Form

According to me the form of this piece is essentially binary, with a small introduction at the beginning:

A – A' – B

Bars 55 – 59	Bars 60 – 70	Bars 71 – 80
A	A'	B

The single pieces' inner form is a little fragmentary: harp introduces the A accents, followed by a large chord which prepares choir's entrance. A' is only a little "more elaborated", but the elements are the same. B instead is a little bit different because the whole choir has a massive phrase and the piece is closed by chordal movements of the strings.

An interesting thing about form is that if we consider A and A' as a unity (and in fact the both are related, because the first section is a kind of introduction of the second one) we see that Stravinsky seems to use a kind of *proportio aurea* in order to decide bars' number:

A + A' is 16 while B is 10, and these numbers are multiples of 8 and 5, which are parts of the Fibonacci's serie. I know that bars' number is not a perfect parameter, in fact metrum here is still fluctuating, but it is a strange coincidence, which maybe is not random.

Pitch

Stravinsky uses here only P2. In A accent Stravinsky associates β hexachords to the choir and the α ones to the instruments (except for few exceptions), in B accent the voices sing the complete rows' forms (with some "serial mistake"), helped by the harp's and first horn's doublings, at the end the composer uses the vertical arrays to build strings' harmony.

Bars	55-7	58	59	60-1	62	63-4	65	66	67	68-9	70	71-6	76-80
Harp	R2 α II			R2 α II	R2 α	RI2 α V	RI2 α III			RI2 β VI	RI2 α IV	P R I RI2	
Flutes	R2 α II				R2 α		RI2 α III	R2 β	RI2 β III	RI2 β VI	RI2 α IV		
Bassoons		P2 α											
Horn I					R2 α	RI2 α V					RI2 α IV	P R I RI2	
Strings		P2 α					RI2 α III						R2 α I-VI vert.
Choir			R2 β					R2 β	RI2 β III	RI2 β VI		P R I RI2	

Stravinsky makes large use of hexachords here and with these smaller entities he can shape this miniature. There are also a lot of pivotal tones which create connections between the rows' blocks: in that way the Russian composer can connect all fragments obtaining a more united work. From bar 71 till 76 Stravinsky superposes P2 R2 I2 and RI2 but he does not use those lines like vocal melodies: he just mix them in the voices, so they are not recognizable by first sight. I think that he wanted to shape a harmonic field which could be the sum of all row's forms without giving the idea of something too academical. It is interesting that harp and horn just double every tone of R, some tones of RI and P and no one of I. It reflects, in my opinion, the whole piece's strategy: R-hexachords are the most used, followed by RI and P ones, and absolutely no I-hexachord is used; the last R α verticalization by the strings confirms his preference for the retrograde form in this piece.

The harp's and soprano's G# at bar 76 is an example of serial mistake: it should be A#.

Harmony

This piece could be taken as a treatise of late Stravinsky's harmonic strategy; in fact he uses all his harmony-producer methods. For example at bar 58 he verticalizes an hexachord creating a 6 parts-chord, when he let choir sing he creates a softer superposition: at bar 59 he uses six pitches in three

parts producing a less dense harmony. At bar 71 he superposes the four forms of the row in the four voices and at the end he uses the vertical arrays of R2 α obtaining a five parts harmony.

Rhythm and Metrum

This piece has surely less rhythmic power than the Prelude: here tempo is slower, and he uses longer tones' lengths. No polyrhythmical staff is here involved but there is nonetheless fluctuation of time, which is obtained by time signature's changes: he strictly divides the piece in monodic and polyphonic moments: in the first ones he uses 5/8, 7/8 or 3/8, in the second ones he mostly uses a larger measuring (like 4/4, 5/4 or 3/4).

Orchestration

The timbrical combinations here are very interesting: harp is mostly used as a melodic instrument, and harmony is often created by the two big groups: flutes and strings, with some occasional help by other instruments. Choir is used in a homophonical way and it is often combined with flutes, horn and harp; strings seem working as a kind of "counter-group" which answers (or better plays in place of) vocal moments. Strings here play sometimes in harmonics, creating a soft and undefined sound. The orchestration (connected with the shortness of the piece) here reminds a little bit Webern's style: it is surely less "klangfarbisch" but it is not so far from it (for example the bassoons here play just two tones).

The resulting sound is very calm, refined and intimate.

3 - Dies irae

It is traditionally the most powerful and dramatic moment of a Requiem; Stravinsky writes a miniature in which fast movements in fortissimo alternate homophonic choral passages. For the first time in this composition he also uses spoken moments.

Form

The form is basically divided into three parts:

A – B – A'

The last one is a kind of reprise of the first one, like in a classical Lied-form. The A accent is made by two elements: a fast orchestral gesture in 3/16 on one side and on the other one a choral – instrumental homophonic moment mostly in 3/8. The B accent is based on spoken choir which is accompanied by orchestral figures: there are basically two moments (which differ from each other by orchestral use and rhythm). The first is polyrhythmic and based on the motoric movement of piano and xylophone, while the second moment is a little more melodic, less motoric and totally not polyrhythmic.

In the following scheme we can see the form of Stravinsky's *Dies irae*:

Bars	81	82-4	85	86	87	88-90	91-3	94	95	96	97-102
macro-level	A					B		A'			
micro-level	a	b	a	b'	a	c	d	a	-	a	b''

It is very interesting to see how the form of this piece is related with general form: A has the same structure (not the proportions) of the whole *Requiem Canticles*, in fact the instrumental parts here work as borders for the vocal ones. The real musical form of A accent is a kind of Rondo form: the instrumental part (which I name “a” in my scheme) are always literally repeated and “b” is every time a little bit different.

There is here also an interesting use of the silence, which is a typical rhetorical element in the late Stravinsky: I’ve considered bar 95 as a kind of small unit in my scheme. Following the idea of the A form Stravinsky should use a vocal moment in that bar, so, my conclusion is that he probably intended that as a kind of break in the general structure just in order to create a surprise, a deep reflexive moment and let the listener use his/her own imagination to fill that moment. It fits also in the matter of metrum: normally the whole A is built on a ternary time, but at bar 86 Stravinsky uses 4/8: the 2/8 silent bar could be also seen as a kind of compensation on the level of metrum and timing. Because of this reason I consider bar 95 as a kind of hidden and unconscious *b* element.

Pitch

Stravinsky here uses only the first row: in A (and A’) he shapes the blocks by the use of different forms of it, while in B he plays more with different combinations also inside the same parts.

- A:

Bars	81	82 - 84	85	86	87
Trumpets & Trombones		2 nd vertical array of R1α		2 nd vertical array of R1α	
Horns		2 nd vertical array of R1α			
Choir		2 nd vertical array of R1α		2 nd vertical array of R1α	
Piano, Timpani & Strings	I1	2 nd vertical array of R1α	I1	2 nd vertical array of R1α	I1

- B:

Bars	88	89	90	91	92	93
Flutes	P1					
Xylophone	P1		P1α + βVI			
Piano	P1	P1α	P1βVI + R1β + P1α			
Trombone I				R1β		R1β
Trombone II				P1α + R1β		

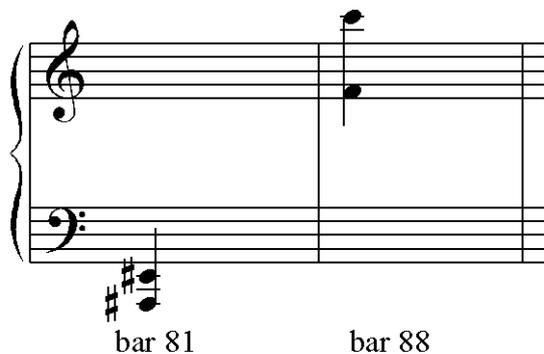
- A’:

Bars	94	95	96	97 – 102
Trumpets & Trombones		-		2 nd vertical array of R1α
Horns		-		2 nd vertical array of R1α
Choir		-		2 nd vertical array of R1α
Piano, Timpani & Strings	I1	-	I1	2 nd vertical array of R1α

The use of the rows' forms underlines the form of the piece: I and RI are used in the A accent, while P and R are used in B.

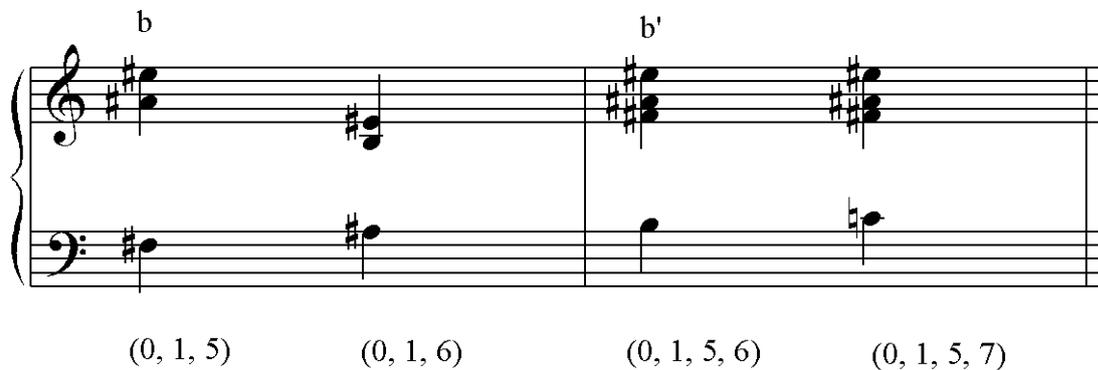
Harmony

Stravinsky builds here his harmony on open fifths, minor seconds and tritons: all the instrumental parts begin with the same interval:



This perfect fifth is also the beginning harmonic interval of the piece and it is also the basis of all the composition. Another interesting thing is that Bb F and C is the basic structure of the ending chord.

The vocal parts' harmony is of course based on the same Prelude's row (P1), so the resulting chords are connected on the intervals' structure of the Prelude:



- (0, 1, 5) [1, 0, 0, 1, 1, 0]
- (0, 1, 6) [1, 0, 0, 0, 1, 1]
- (0, 1, 5, 6) [2, 0, 0, 1, 2, 1]
- (0, 1, 5, 7) [1, 1, 0, 1, 2, 1]

The big difference between this harmonic situation and Prelude's one is that here there is more tension because of dissonant intervals' great use: every chord has got at least a minor second and sometimes also a tritone and the voicing is built in order to create a dissonant effect.

B part is more ore less a kind of bicinium obtained by superposition of different row's forms.

Rhythm

I've already written that A accent is less polyrhythmic than B, and than it is based on a ternary metrum. Stravinsky shows here his love for ancient music: the 3/8 bars are a kind of hemiola of the 3/16 ones and these proportions as well as ternary metrum let us remember Ockeghem and the great Franco-Flemish tradition.

At the beginning of B part, Stravinsky superposes different rhythms: 2 and 3 and then 3 and 5. The Russian composer really looks like a prime number's (or Fibonacci series') lover.

Orchestration

Stravinsky never uses a tutti and often divides instrument in blocks.
The orchestration of *Dies irae* can be roughly schematized as follows:

- **A:**
 - a. Timpani, Piano and Strings playing a fast fragment
 - b. Brass instruments play with choir (Brass are here divided into Trumpet and Trombones on one side and muted Horns on the other one)
- **B:**
 - c. Flutes, Xylophone and Piano accompaniment the spoken choir's phrases
 - d. Trombones I and II play a kind of bicinium while spoken staff goes on

Stravinsky as usual combines different sorts of timbres in order to obtain contrasting colours, in this way the result is an orchestration made of colourful fragments. In this piece it is also clear that he plays also with heights' parameter: *a* is built on the lowest register while choir's moment is built on the middle one; *c* is totally played in the G clef (so in quite high region) and in *d* trombones play in a high register, but, in general, their three bars are lower than the foreseen section.

4 - Tuba mirum

This is the last number of the first part, it begins immediately after *Dies irae* and it is also an accompanied solo Bass piece. It begins with the traditional (and a little stereotyped) sound of trumpets which represents a little bit the last day's trumpet described in the text.

Form

It is a very short piece, so it is very difficult to divide it into parts. If we look at the gesture, text and orchestration we can propose a kind of A - A' (with coda function) structure, in fact in the A' part the Bass repeats the first text's words ("*Tuba mirum*") and instead of trumpets we find two alternating bassoons' jumping accompaniment.

Also inside A it is possible to find some divisions, which are based on instrumental gestures:

Bars	103 - 108	109 - 120	121 - 124	124 - 135
Macrostructure	A			A' (coda)
Microstructure and description	<i>a</i> (instrumental intro)	<i>b</i> (Bass singing)	<i>a'</i> (instrumental re-introduction)	(repetition of the text on another accompaniment)

Pitch

Stravinsky uses here only the first row and he uses a different strategy in the two different parts: in A he combines the various forms of the row both vertically and horizontally, in B he creates two lines: he uses a row's form for the Bass and another for the bassoons.

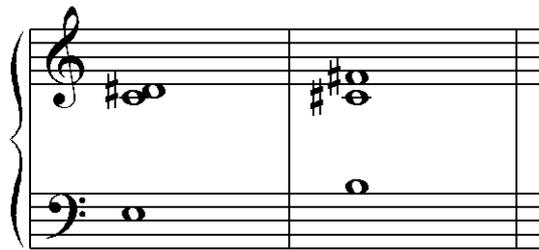
The following scheme shows Stravinsky's serial strategy in this piece:

Bars	104-09	109	110-12	112-15	115-7	118-19	120-24	124-35
Trumpets & Trombone	I1 α IV		RI1	P1	R1 α + β II	R1 β II	RI1 β II	
Bass solo		RI1		P1	R1 α + β II	RI1 α + β II		RI1 α II (+ e)
Bassoons								RI1 β ® (+c#)

It is very interesting to notice how Stravinsky repetitions of few pitches in order to create a kind of thematic unit, but also, I think, in order to build a static situation, almost a kind of trance made of ostinatos (see for example bassoons' parts in the last bars). In the last bars there is a particular phenomenon: the use of heptachords, t.i. seven tones instead of the usual six; in fact both voice and bassoons have a classical hexachord with the nearest pitch of the other hexachord which row is divided in.

Harmony

This is not a typical harmonic piece: we can only say that the composer superposes parts of the same row or different rows' forms. There are only two passages of harmonic relevance: at bars 108 – 110, when voice begins, trumpets and trombone play two chords, which are related to the foreseen logic:



(0, 1, 4) (0, 2, 7)

- (0, 1, 4) [1, 0, 1, 1, 0, 0]
- (0, 2, 7) [0, 1, 0, 0, 2, 0]

The first is related to the thrichord in the Prelude's A'' section, the second one is the usual superposition of fifths.

Rhythm

Rhythm is the most interesting parameter in this piece. Firstly the metrum is built on the dicotomy of 4 and 3: the time signature oscillates between 4/16, 3/16 and 3/8, and I have already mentioned that I suppose it coming from Stravinsky's love for ancient music. Speaking about rhythmic and gestural development of this *Tuba mirum* we can see how *a* and *a'* are built on ribattutos (or not big intervals) in triplets, while in *b* section Stravinsky uses no irregular groups and bigger jumps between pitches (see for example bars 115 – 116). In the last section the bassoons mix all these rhythmical and gestural ideas playing a jumping melody with triplets and also with other lengths clearly taken from the foreseen sections. In this way the Russian composer obtains also a rhythmical unity in the piece.

Orchestration and dynamics

The two big sections are clearly divided also from orchestral way of writing: Stravinsky begins with two trumpets and the trombone and ends with bassoons. So, the Russian composer thinks also here in blocks of instruments; here he seems searching for a purity of sound: he mostly relates voices with brass or winds. Another interesting thing about timbre and orchestration is the use of trumpets in a quite low register and at the end the strange way of sharing the same musical idea with the two bassoons: every bassoon player must almost imagine to be playing the other's part in order to play in tempo and to "catch the same sound".

Dynamics here are never extreme: there is no exaggeration in writing the way music has to be played, dynamics are always almost neutral.

5-Interlude

This pure instrumental piece divides the whole composition into two parts and creates a kind of break in the text: after the first three vocal pieces a rest is needed.

Form

The main structure is a kind of Rondo form, with an A that works on elimination: in fact the beginning A is the longest, the other ones are shorter. There is another element (B) which changes more and gives the impression of a Rondeo form.

It often happens that Stravinsky uses a very traditional form, even if he changes his composition's technique he never forgets the past and he feels comfortable by those conservative elements which are the heritage of his Neoclassical period.

Bars	136- 139	140- 143	144- 146	146- 158	159- 160	161- 183	184	185- 192	193- 196	197- 202
Formal elements	A	B	A	B	A	B	-	B	A	B
Micro-structure	a	b	a'	c	a''	b'	-	b''	a'''	c'

A-sections has got these characteristics:

- they are homophonic (and they always have the same chord)
- they give the idea of staticity
- their metrum is always 3/8
- their orchestration is composed by a mixture of different instruments

I find that *b* and *c* are commonly part of element B because they have been built more or less following the same conception:

- they are polyrhythmic
- the general metrum works mostly in sixteenth notes (3/16, 4/16 and so on)
- they give the idea of a fast motoricity
- most of them has been written for the same instruments' family

b differs from *c* because:

- *b* is more polyrhythmic
- *b* is often written in four parts, while *c* mostly in two.

- in *b* rows work both vertically and horizontally while in *c* they are written mostly in a melodic way.

There are two bars of silence, and I think that they work as breaks for the musical phrase and as division points; but I will write about silence's rhetorical meaning further on.

Another interesting thing is that *a* at first is 4 bars-long, *a'* is only 3 bars long, *a''* 2 and finally *a'''* again 3.

Pitch

In this piece Stravinsky uses both P1 and P2. He starts with a chord derived from the second row but then, by the way, he also introduces the first one.

What is interesting here is the use of the rows in the first bars: Stravinsky begins with a chord obtained by the superposition of the four different forms of the second row, he ends that in the following section but from that moment the six pitches of the beginning chord will become thematic even if they are outside the complete forms of the normal rows.

- **a+b:**

	<i>Bars 136 – 139 – A accent</i>	<i>140 – 143 b</i>
Flutes I and II	P2 →	P2 R12 R2 I2
Flute III and Alto	R12 →	
Bassoons		R2↑ I2
Horns	R2 ↗ I2	
Timpani	Doubling G, C, F and Bb	

- **c:**

	<i>Bars 147-151</i>	<i>152 - 154</i>	<i>154 - 155</i>	<i>155 - 157</i>	<i>157 – 158</i>
Flute alto		P2	R2		
Bassoons	R11			I2	R12 ®
Timpani					

- **b':**

<i>Bars</i>	<i>161-63</i>	<i>163-65</i>	<i>166-72</i>	<i>173-75</i>	<i>176-78</i>	<i>179</i>	<i>180</i>	<i>181</i>	<i>182</i>	<i>183</i>
Flute I		P1	R1	P2	P1αII + P1β	P1βII	P1βIII	P1βIV	P1βV	P1βVI
Flute II	P1		I2							
Flute III										
Flute alto										

- b'' :

Bars	185-87	188	189	190	191	192
Flutes	P1	P1 β II	P1 β III	P1 β IV	P1 β V	P1 β VI

- c' :

Bars	197 – 198	199 – 202
Flute alto	R2	
Bassoons		R12

Harmony

I have already discussed about the most important chord of this piece: it is a chord made of fifths, which is one of the most important harmonic combinations of the whole composition (see above, when general the general harmony of the piece is discussed). The other harmonic results of this *Interlude* derive from the combination of different rows' forms, the superposition of entire rows' forms in different instruments and the superposition of the hexachords α and β of P1.

Rhythm and metrum

The metrum of this piece is built around the usual relationship 2:1, which is typical in the whole composition: A accent is every time is 3/8, while B accent's time signature is mostly in sixteenth notes. I've also already mentioned the rhythmical differences between A and B accents. What is interesting is that the ternary ratios are the most important also in this piece, and that Stravinsky as usual shows his love for the ancient music.

Orchestration

Stravinsky builds A with Timpani, Flutes and Horns, while in B only smaller groups are involved: in b , b' and b'' only Flutes' group plays (except for the real beginning when Bassoons are also involved), while c is built by bassoons, timpani and alto flute. In A accent flutes always play in a small range and also horns, while timpani play four pitches together; this effect creates a sound which tries to imitate choir's colour. B accent instead has typical instrumental movements: jumps, polyrhythmic phrases, and so on. The general colour of A is dark (due to the middle-bass parts' range), while b , b' and b'' sounds in a very high register with a very light colour (due to the fact that only flutes are playing), c and c' sound very deep and dark (only the bass-sounding instruments are involved).

6 – *Rex tremendae*

The first vocal piece after the "instrumental break" is a powerful *Rex tremendae*, a piece for the whole choir which sings in a kind of dialogue with the orchestra.

Form

The macro-form of this piece is binary:

A – B

Into the two main sections there are other possible subdivisions:

Bars	203 - 207	208 - 209	210- 213	214 - 215	216 - 221	222 - 226	226 - 228
Macro-structure	A				B		
Micro-structure	<i>Intro</i> (<i>a+b</i>)	<i>a</i>	<i>b</i>	<i>a'</i>	<i>c</i>	<i>b'</i>	<i>a''</i>

This form is very particular, because it has a kind of refrained section (*a*), which at the beginning is mixed with the choral phrase (*b* element) but then becomes a purely instrumental refrained section.

The characteristics of *a* are:

- it is an instrumental mixture, composed by flutes in the high register and by low strings in the low one
- it is mostly a short ribattuto-section (one only bar)
- the first two *a* sections are shaped by two superposed hexachords, while the last one is formed by one only hexachord.

The characteristics of *b* are:

- it is a choral section, but choir is helped by the monodic accompaniment of a trumpet or a trombone
- it is built in a pseudo-imitative style which reminds ancient music
- voices' entries of the last *b* moment are nearer, as in a kind of stretto, while the second one works almost in a "two against two counterpoint".
- in the last one also elements from *c* are mixed

The characteristics of *c* are:

- it is a three parts section: female choir and trumpet; but in matter of pitch the real parts are two, because Altos and Sopranos sing the same pitches in perfect homophony
- the only difference between the two female voices is some octaves instead of simple unisons
- there is polyrhythmy between voices and trumpet.
- it is the only one point in which Stravinsky uses the whole row.

Pitch

Stravinsky uses for the whole work the second row. In the whole piece he shapes the short sections by the use of hexachords, except for *c*, where he needs a longer phrase and so he uses two entire rows' forms.

Bars	203-206	206-207	208-209	210-213	214-215	216-221	222-226	226-227
Soprano	R2 α III	R2 β vertical arrays		R2 β V		P2	R2 β + P2 β	
Alto	R2 α			R2 β VI			R2 α	
Tenor	R2 α IV			R2 α II + R2 α III + I2 α IV			R2 β	
Bass	R2 α VI			R2 β			P2 α	
Trumpet		RI2 α + R2 β v. arrays		doubles voices' pitches		I2 ®	P2 α III+ P2 α VI	

Trombone	$R12\alpha \nearrow$	$R2\beta$ vertical arrays		doubles voices' pitches				
Flutes		$I2\alpha$	$I2\alpha III$		$I2\alpha$			$I2\alpha III$
Strings		$I2\alpha VI$	$I2\alpha II$		$I2\alpha VI$			

Harmony

We have seen how Stravinsky deals pitch material (rows' forms) in the last paragraph, and we can see that he uses all his methods in order to build his harmony in this piece: superpositions of different rows' parts or forms, verticalization of hexachordal arrays or simply working the rows both horizontal and vertical way, creating short moments (see for example flutes' and strings' parts).

The beginning of the two sections is anyway connected to the open fifths' logic: see for example bar 204 (G# - D#) and bar 216 (F, G - C).

Rhythm and metrum

In this piece also there is the oscillation between binary and ternary-bars' rhythm, which I connect to the dichotomy *tempus imperfectus-perfectus* of the ancient music. Also the way of writing parts (overall the choir) reminds old music. There is no superposition of irregular groups in this piece, so fluctuation of time is realized only by time-signature changes or by the use of syncopation. Probably Stravinsky wanted to write a kind of massive block of sound, a little old-sounding in matter of rhythm: a kind of old technique in a modern pitch language.

Orchestration

It is a choral piece: choir is here the lord of the situation: Altos begin a cappella in forte and on the second pitch a trombone starts doubling some choir sounds (with a "non forte" as dynamic). The combination of brass (in this case trumpet and trombone) and choir let us remember Stravinsky's mass: probably he felt that these kind of mixture was ideal in sacred music. Also interesting is the combination between flutes in high registers and low strings (Violas, Cellos and Double Bases) in a low one: he let these sounds come out from the choir's phrase and then he uses them in order to divide and prepare vocal moments and at the end to close the piece. The resulting sound is a mysterious mezzoforte.

As usual in the whole composition Stravinsky's way of realizing dynamic plans is very simple: every musical gesture is associated to an orchestral group and to a precise (and more or less always same) dynamic:

Instrument	Dynamic
Choir	Forte
Brass	Non forte (or "marc. ma non forte")
Flute + Strings	Marc. mezzoforte

7 - Lacrimosa

This piece is the voice-solo moment of Requiem's second half. This time a female voice (alto) sings with a quite big orchestra which accompains.

Form

This piece has been written in a kind of panels' form; each panel has got almost the same structure, but not (of course) the same pitch material. Anyway, Stravinsky uses for the whole piece the second row and his serial strategy is here very mathematical, and I will speak thereabout in the following paragraph.

As it often happens in *Requiem Canticles'* pieces, every group of instruments plays a phrase, or a fragment which becomes a structural cell in that piece: So, because of that it is quite simple to schematize all the constructing elements of this *Lacrimosa*:

Involving instruments	Constructing element
Voice	a
Flutes	b
Strings + Harp	c
Strings + Flutes	d
Trombones	e

The combination of these elements (focused on different rows' forms) builds the macro-structure of the piece:

Bars	229 - 234	235 - 236	237 - 244	245 - 249	250 - 254	255 - 261	262 - 265
Macrostructure	Intro	A	B	C	D	E	Coda

Each part is formed by the same orchestral mixture (even if sometimes the small elements differ in something). Text underlines this formal scheme:

Macro-structure	Text
<i>Intro</i>	<i>Lacrimosa</i>
<i>A</i>	<i>Lacrimosa dies illa</i>
<i>B</i>	<i>Qua resurget ex favilla</i>
<i>C</i>	<i>Judicandus homo reus</i>
<i>D</i>	<i>Huic ergo parce Deus</i>
<i>E</i>	<i>Pie Jesu Domine dona eis requiem</i>
<i>Coda</i>	<i>Amen</i>

The following scheme represents the combination of micro-elements in the construction of the macro-structure:

Alto solo	a	
Flutes	b	d
Other strings	c	
Double Bass solo + Harp		
Trombones		e

We can see that normally every part of the macro-structure ends with trombones playing alone; only E does not have this brass moment at its end, replaced by a short silent measure (see bar 261). For the rest the whole piece has always the same structure, of course pitches, rhythmic gestures variate a little bit, but the orchestra's combinations remain the same. So we can say that the most connective formal parameter of this piece is the orchestration.

Pitch

Stravinsky uses for this piece just the second row, but this time his composition's strategy seems very mathematical, because he gives to each instrumental group a precise form of the row in a very ordered way:

<i>Instrument or group</i>	<i>Row's form</i>
Alto solo	RI
Flutes	RI (vertical arrays)
Strings + Harp	R
Strings + Flutes	RI (vertical arrays)
Trombones	I

What we can firstly notice is that Stravinsky never uses P form for this piece. Another important thing is that Flutes and Strings with Flutes use the same row's form, anyway I consider them two different structural cells because the two groups use different gestures and sound mixture. In the following schemes Stravinsky's strategy in ordering row's forms results clear:

- **Alto solo:**

229-232	235	238-239	240-242	245-246	246-247	250-253	255	256-257	257-258	259-260	262-263
RI2βVI	RI2βV	RI2βIV	RI2βIII	RI2βII	RI2β	RI2α	RI2αII	RI2αIII	RI2αIV	RI2αV	RI2αVI

- **Flutes and Strings:**

229-232	233	235	236	238-242	243	245-247	248	250-253	255	260
RI2β (2 nd vert.)	RI2β (3 rd vert.)	RI2β (4 th vert.)	RI2β (5 th vert.)	RI2β (6 th vert.)	RI2β (1 st vert.)	RI2α (2 nd vert.)	RI2α (3 rd vert.)	RI2α (4 th vert.)	RI2α (5 th vert.)	RI2α (6 th vert.)

- **Strings and Harp:**

229-235	238-246	250-256	257-258	258-260	262-263
R2α ®	R2αII ®	R2αIII ®	R2αIV ®	R2αV ®	R2αVI ®

- **Trombones:**

234	237	244	249	254	264-265
I2αII	I2α	I2αIV	I2αIII	I2αVI	I2αV

It is clear that Stravinsky followed a very precise order by the row's use strategy: in no other piece of *Requiem Canticles* we can see a so structured numeric order.

Anyway this piece is not only rows' order and mathematical combinatority: in fact, how Straus writes, Stravinsky always starts from smaller cells and unities. In this case we can see for example the opening vocal melisme: the alto insists on two pitches in particular: G# F#, a descending whole tone which becomes a kind of theme and Straus writes that it is a reproduction of a lament.

Harmony

The harmony of this piece is built by the rows' superpositions or by the vertical arrays. It is interesting to notice how the first voice's pitch is an F, while harp and double bass solo are playing a B (another pitch which reminds the Prelude's harmonic situation). Harmonic dissonances are tempered by the setting of timbres and by voicings, so the alto's line results clear and not disturbed by anything: when the voice sings her part, the harmony remains mostly fixed, like a kind of sound carpet on the underground level. Harmony moves a little more during trombones' moments. The unique exception is the E section, when strings and harp play some bichords in short notes.

Rhythm

Voice is here the leading part: her rhythm leads us through the whole piece. The other instruments underline voice's importance by building some harmonic-timbric underground, except for few moments. Trombones play a real rhythmic alternative counterstatement to alto solo's part; they play some polyrhythmic fragments.

Orchestration

As I have already written the orchestra is used in order to create some structural blocks: flutes create accompanying harmony for the voice, flutes with strings in harmonics build chords which close voice's line (like a kind of cadence), trombones shape the real "clausula" of each section. Some timbrical combinations are special: for example strings in harmonics and flutes together create a veiled sound. It creates a contrast with high sounding flutes in combination with two solo double basses playing in unison with harp in a very low register. Trombones have almost the function of voice-substitutes: in fact they never play with the alto but always alone as a kind of comment to it.

8 - Libera me

It is the last choral piece of the composition, and in fact it is a remarkably powerful piece: the spoken choir declamates the text while four soli sing some chords in a kind of salmodic way. The orchestra is reduced to four muted horns doubling voices. It is a very energetic piece although it is not a full-range orchestral one: the biggest effort is obtained by the smallest medium.

Form

This piece has no great inner division: it is made by chordal blocks, and those blocks are based on text. Anyway we can divide the whole piece more or less into two great parts:

A (till bar 284) – B with coda-function (from bar 285)

Every small choral block can be also seen as a micro-structure (every one of them seems a kind of cadence):

Bars	266-67	268-69	270-71	272-73	274-75	276-77	278-79	280-84	285-88
Macrostr.	A								B
Microstr.	a	b	c	d	e	f	g	h	Coda

In the Coda the notes' values are longer and solo voices do not begin all together on one chord: tenor and bass start in unison, then alto joins tenor (also in unison) and finally soprano begins too (unison with alto): so, there is really a different strategy in more than one parameter in comparison with foreseen sections.

Pitch

Stravinsky uses only the first row in this piece and he makes it mostly in order to generate chords:

Bars	266	267-69	270-72	273	274-75	276-77	278-79	280-84	285-86	287-88
SATB + Horns	RI1βV	RI1βIV	I1αV	RI1αIII	I1αIV	I1βIV	I1αV	I1α	R1βIII	R1βIV

An important characteristic of this piece is that the composer never uses P form in order to shape his harmony: we can see from the scheme that he builds the piece with R, I ad RI forms.

Another peculiar thing is that this piece has got a pitch-centre, which is C; in fact the first chord is an open fifth made by C and G, and the last one is an open octave with just the C in all the voices.

It can have different explanations:

- C is the second pitch of the first row and makes a perfect fifth interval with F (the tonal centre of the whole *Requiem Canticles*). Perfect fifths' relation is at the basis of the work.
- C is in the tradition the dominant of F, and the whole piece can be seen as a preparation for the last movement (which is all centred on F).
- There is C also in the first and last chords of the whole *Requiem Canticles*.

Harmony

It is maybe the most important parameter of this piece:

(0,5)(0,2,4,7) (0,1,3,6) (0,1,5) (0,5) (0,2,4,7) (0,1,3,7) (0,2,5,7) (0,1,5,8)

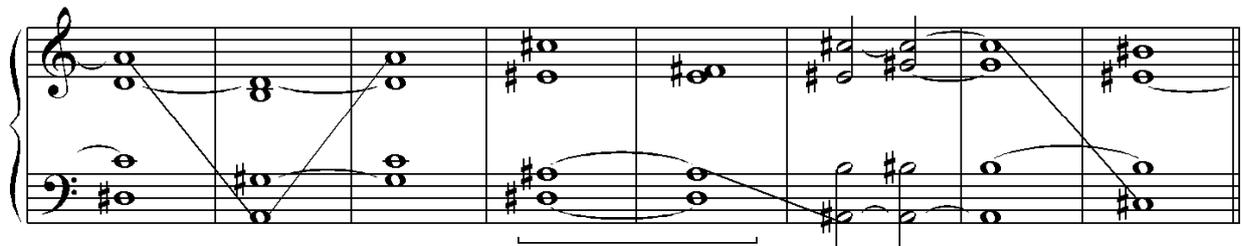
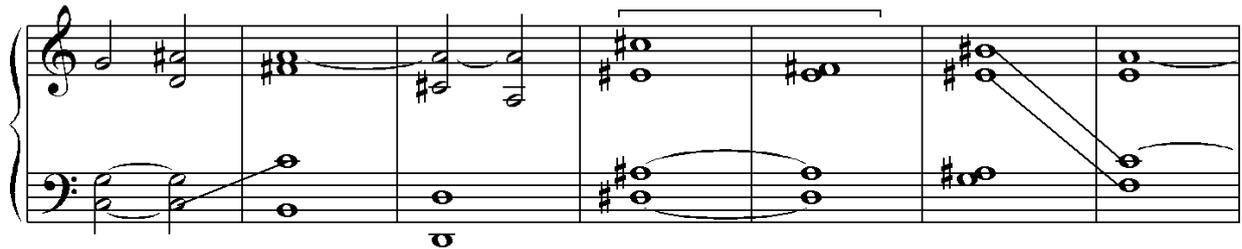
(0,1,3,6) (0,1,3,6) (0,1,4,6) (0,1,3,7) (0,1,3,5) (0,2,3,5)

(0,1,2,6) (0,1,5,6) (0,2,4,7)

I've separated in the scheme the two main sections, because the first is totally vertical and based at least on bichords, but mostly on tetrachords, while the last one is also based on open octaves and the voices do not begin at the same time.

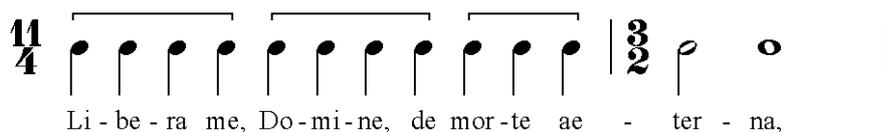
We can notice a lot of things:

- the presence of recurrent tetrachords or bichords
- the presence of (0,1,3,7) tetrachord which is the same of the Prelude
- common tones between almost every near chord:



Rhythm and metrum

The metric subdivision of the material is based on text's syllables, so at the beginning we have an 11/4, which is created by eleven fourth notes in an almost ribattuto:



These ribattutos lead musically to the following long notes; they work as a kind of little cadence. So, Stravinsky uses the ratio of text in order to build metric division of time. The resulting rhythm is a very regular scansion of text with some long notes (as rest-points and cadences), he wants

probably to create a fluid salmody, a kind of musical declamation of text. Other bars are written in different time signatures, but conceptually have more or less the same characteristics, except for the last section (from bar 285) where longer notes lead to *Libera me*'s ending.

The brackets put on the notes suggest an interpretation which is not based on precise rhythmical regularity but on a particular text's scansion and subdivision.

Orchestration

The orchestration of this piece is very simple: just spoken choir on one side and four soloists on the other doubled by four muted horns. The result of a so simple medium is enormously expressive: it seems a kind of processional declamation commented by the music. On the musical level there is the usual combination voice with brass, but it is interesting to notice how he builds the levels of his music:

- the spoken choir (a kind of undefined mass speaking without a precise scansion but only with an idea of timing given by writing words upon bars)
- the soloists with a kind of middle way between spoken and sung part
- the horns with their long tones definitively create a kind of timing border, accompanying soloists.

9 - Postlude

This piece closes the whole composition with its chordal slow movements played by celesta, bells and vibraphone on a horn's pedal-tone. It is a piece full of rhetorical meanings which I will speak further about.

Form

The form of this piece is very clear: there are three main sections surrounded or bordered by five main and widely spaced chords (called by Straus "death's chords"), with a continuous pedal by the horn.

<i>Bars</i>	<i>289</i>	<i>290-293</i>	<i>294</i>	<i>295-298</i>	<i>299</i>	<i>300-303</i>	<i>304-305</i>
<i>Macro-str.</i>	I	A	II	a'	III	a''	IV – V
<i>Micro-str.</i>	A		A'		A''		Cadence

In this scheme I use roman numbers in order to define the one-bar-long chords while "a" moments are made by the eleven chords' section. I have considered the dividing chords and the "a" moments as big sections (A, A', ecc.) because horn connects them with its long tones which work as pedal ones in both moments (both chords and "a" moments). The last moment is, according to me, a cadence or a "clausula" of the whole composition.

Pitch

This Postlude is hardly explainable by series: every pitch derives from the two rows, but it is not so systematic. Stravinsky here uses the two rows and combines them together very clearly in the four voices' sections ("a" moments), but his strategy in building the "death's chords" is surely not serially rigorous. Here I will write a scheme trying to explain Stravinsky's serial strategy just in the "a" moments: I will speak about death's chords further, in the following chapter, which is dedicated to harmony.

<i>Bars</i>	<i>289</i>	<i>290-293</i>	<i>294</i>	<i>295-298</i>	<i>299</i>	<i>300-303</i>	<i>304-305</i>
Chords	I		II		III		IV – V
Rows		P2 I2 P1 I1		R2 R1 RI1 RI2 α + I2 β		R2 R1 P2 P1	

We can see that this piece is almost built by superpositions of different rows' forms. The "death's chords" are built mostly on more vertical arrays' combinations.

Harmony

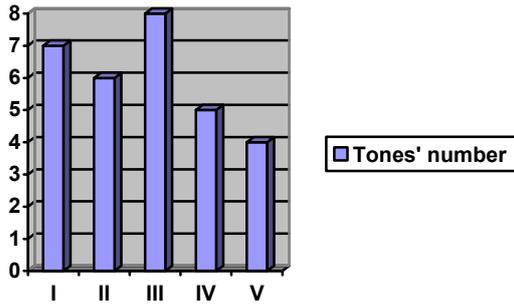
Harmony is here very important: Stravinsky builds it here by superposition of rows' forms and vertical arrays. There are some problems in detecting death's chords' serial origins, but it is not impossible: as Straus writes, they are five combinations of vertical arrays with some additions.

I II III IV V

(0,1,3,4,6,8,9) (0,1,3,4,5,8) (0,1,2,3,4,5,7,8,9) (0,1,2,4,8) (0,2,3,7)

Some things have to be noticed:

- there is a sort of tendency from complexity to simplicity: the first three chords are quite widely spaced and full of notes, the last two are quite simpler: the last one is only a tetrachord:



- they have in their inner structure a kind of ambiguity between chromatic and diatonic, which is an important topic by Stravinsky
- F works as tonal centre for all the chords:

chord with F – no F – chord with F – no F – chord with F

In the following scheme I quote Straus' serial analyse of death's chords:

ROW 2

P^A

F	G	D \sharp	E	F \sharp	C \sharp
F	C \sharp	D	E	B	D \sharp
F	F \sharp	G \sharp	D \sharp	G	A
F	G	D	F \sharp	G \sharp	E
F	C	E	F \sharp	D	D \sharp
F	A	B	G	G \sharp	A \sharp

③

ROW 1

P^B

C \sharp	D \sharp	G \sharp	F \sharp	E	G
C \sharp	F \sharp	E	D	F	B
C \sharp	B	A	C	F \sharp	G \sharp
C \sharp	B	D	G \sharp	A \sharp	D \sharp
C \sharp	E	A \sharp	C	F	D \sharp
C \sharp	G	A	D	C	A \sharp

②

R^B

C \sharp	F \sharp	E	D \sharp	G	F
C \sharp	B	A \sharp	D	C	G \sharp
C \sharp	C	E	D	A \sharp	D \sharp
C \sharp	E \sharp	D \sharp	B	E	D
C \sharp	B	G	C	A \sharp	A
C \sharp	A	D	C	B	D \sharp

①

I^B

A	G	D	E	F \sharp	D \sharp
A	E	F \sharp	G \sharp	F	B
A	B	C \sharp	A \sharp	E	D
A	B	G \sharp	D	C	G
A	F \sharp	C	A \sharp	F	G
A	D \sharp	C \sharp	G \sharp	A \sharp	C

②

← replaced by D \sharp

I^B

B	A \sharp	G \sharp	C \sharp	D	C
B	A	D	D \sharp	C \sharp	C
B	E	F	D \sharp	D	C \sharp
B	C	A \sharp	A	G \sharp	F \sharp
B	A	G \sharp	G	F	A \sharp
B	A \sharp	A	G	C	C \sharp

④

③ ⑤

← replaced by F \sharp

IR ^B	G	D	E	F	C [#]	D [#]	
	G	A	A [#]	F [#]	G [#]	C	
	G	G [#]	E	F [#]	A [#]	F	
	G	D [#]	F	A	E	F [#]	
	G	A	C [#]	G [#]	A [#]	B	← omitted
	G	B	F [#]	G [#]	A	F	

Straus shows that Stravinsky takes his death's chords' material from vertical arrays, but he works freely with them introducing some exceptions.

Another important fact is that the whole piece is centered on F, as horn's part demonstrates: it plays a F minor triadic arpeggio (F-G#-B#-F) and gives a real "tonal flavour" to the whole *Postlude*.

Rhythm and metrum

The rhythmic organization of this piece let the listener think to a choral movement, transcribed for instruments. The rhythmic-metric pattern of the whole *Postlude* is, more or less:

The second line represents the horn's rhythm, while the first one is the rhythmical pattern of all the other instruments. We can see the connection between this Postlude and the forelast number in matter of rhythmical procedures: in both cases it seems a kind of musical speech, a syllabic scansion of the text, even if in the Postlude there is no one.

It is important to notice the silent bar at the end of the section, which is a great rhetorical medium in late Stravinsky's style.

Orchestration

This piece is written for percussions, flutes (two normal flutes, one alto and one piccolo), piano, harp and muted horn: orchestra is also here divided in groups: on one side we have flutes, piano and harp, on the other there are celesta, vibraphone and bells; muted horn plays apart and works as a harmonic pedal maker:

Bars	289	290	291	292	293
Flutes, Piano & Harp	o	-	-	-	-
Vibraphone, Celesta & Bells	-	z p p p p p p	-	p p p p p p	-
muted Horn	o	o	z o	o	-

The two first groups work like in a kind of Venetian style: one group plays a chord and the other answer, even if not with the same figure. The horn is the only instrument which plays with both groups and which guarantees a unity of sound.

At the end the last chord is played by every instrument.

Rhetorical meanings

Straus writes that late Stravinsky's music is full of topoi; so I try to describe the most important ones there are in *Requiem Canticles*:

- F as emblem of death: "The association of the funerary with a harmonic complex on F (including a focus on F as a pitch center, the perfect fifth F-C as a framing interval, and the harmonies F-Bb-C or F-B-C) is one with deep roots in Stravinsky's music." With these words Straus defines this topic, and here in *Requiem Canticles* we have already seen that it is the central pitch of the composition.
- Silence: "Stravinsky's disjunctive style of writing often makes use of silence to intensify the boundaries between sections, to create a sense of discontinuity. Most commonly, silences are used to articulate distinct blocks or sections and, such, their structural and formal role seems to override any particular expressive impact." I want to add that very emblematic is Stravinsky's use of silence in Postlude, where there are some long moments of pure rest which increase expressive power of the music.
- Chorales: there are many moments of homophonic, chorales-like music in *Requiem Canticles*. For example Interlude (the "formal lament") is a kind of chorale written for instruments; but there are other passages: for example Exaudi and Postlude. This topic "used them to answer a particular expressive need for a music that solemnly evokes a scene of religious devotion."
- Bells: in the Postlude Stravinsky makes use of bells in building his kind of chorale. For him bells evoke a funeral atmosphere and they are perfect for a Requiem-ending.
- Diatonic and chromatic: according to Straus, Stravinsky in his *Postlude* draws a "darkly rich chromatic night" in opposition to "a bright diatonic day". So, in *Requiem Canticles*, the contrast between these two aspects creates a dichotomy between two different expressive extra-meanings.

Conclusions

My conclusion about this work is that it is of course a very good composition: it is a very inspired work written by an old composer which feels and wants to explore death's questions. Other personal thoughts are:

- Stravinsky's music is every time a dialectic relationship between the composer and history of music, or better, "external music": at the beginning he explored his Russian origins, then tonal times' music and at the end seriality (which for him was still something unexplored). Stravinsky always starts from something still existing and he transforms it into something new and very personal. This procedure is very clear during his Neoclassical period, but it still remains valuable for his last period: he takes serial theory and technique, he studies it and he assimilates it; by all this process he puts his personality in what he writes and for this reason we recognize Stravinsky by first hear even behind a serial frame.
- Although Stravinsky makes use of twelve tones' rows, he remains related to tonality. Of course, by this term, I do not mean functional harmony, but the relation with a tone which works as a reference point for the whole composition. In fact we can see how clearly *Requiem Canticles* can be considered in F: this pitch works as an attraction point, as a departure and arrival, in other words as a *finalis*. In fact if we also look at Stravinsky's rows' strategy, we notice that he does not use any transposition of the series, he only transposes the hexachordal segments in order to start from the same pitch (another evidence of tonal relations). He does not like twelve tones' system if it means no hierarchy

in pitches: he cannot accept that, because every pitch has got its peculiar character; for that reason his way of thinking is very classical and much far away from Second Vienna's School (especially Webern).

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