

Russian Music in Stravinsky's Library

by Tatiana Baranova Monighetti

Stravinsky collected Russian books and music during his entire life, and the size of his collection is astonishing when one considers that its holder spent half of his life in exile.¹ We may get an idea of Stravinsky's collection of Russian scores by examining the part that Robert Craft passed on to the Paul Sacher Stiftung in 1990, and which has since been available for research. A great deal can be learned about Stravinsky's preferences, biography, and creative impulses from the selection of scores that he kept for many years, including unique copies with markings, autograph captions, and stamped imprints.

The sources of the collection stem from the St. Petersburg period of the composer's life, from his father's famous library. His monogram "ФС" (Fyodor Stravinsky) has survived on the binding of Daniil Kashin's anthology of Russian folk songs. Such rarities as the piano reduction of Dargomyzhsky's opera *The Stone Guest* (St. Petersburg: Bessel, 1872) and the full scores of Glinka's *Ruslan and Lyudmila* and *A Life for the Tsar*, for which Jurgenson won both Grand Prix and the Gold Medal at the Paris World Exposition of 1900, were brought from St. Petersburg as well. Among the other gems in the collection is a piano reduction of *Ruslan and Lyudmila* (Moscow: Jurgenson, n.d.) with a cover illustration by the famous Russian illustrator and stage designer Ivan Bilibin (*Plate 1*).

During Stravinsky's years of exile, contacts with postrevolutionary Russia were often complicated and Russian editions became difficult to obtain. However, Stravinsky continued to augment his collection by purchasing scores from antiquarian booksellers, publishing houses, and trading companies. Sometimes he was forced to be satisfied with photocopies of the necessary editions.

More than anything else, the Basel collection reveals Stravinsky's interests during his years in France and the USA. When he finally broke with the Rimsky-Korsakov clan in St. Petersburg (they had severely criticized

1 On Stravinsky's library of books see Tatiana Baranova Monighetti, "Stravinsky's Russian Library," *Stravinsky and His World*, ed. Tamara Levitz (Princeton and Oxford: Princeton University Press, 2013), pp. 61–77.



Plate 1: Michael Ivanovich Glinka, *Ruslan and Lyudmila*, piano reduction (Moscow: Jurgenson, n. d.), front cover (Igor Stravinsky Collection).

The Rite and especially a Diaghilev production of Mussorgsky's *Khovanshchina*), Tchaikovsky became his new idol. Starting in the 1920s, he expressed his love for Tchaikovsky in articles and interviews and promoted his music as a conductor. Similarly, references to his favorite composer's works constituted an important aspect of Stravinsky's oeuvre. It is no accident that the library of his own printed music was shelved in his studio in a cabinet occupied by the works of only two other composers: Tchaikovsky and Webern.²

There are forty items in the Tchaikovsky section of the collection, discounting duplicate copies. For example, Stravinsky's autograph inscriptions in the piano reduction of *The Queen of Spades* from both the French and American periods of his life (Biarritz, 1923, and 1948, respectively) have survived in two identical prints (Moscow: Jurgenson, 1899).³

Some interesting rarities have also been preserved in the Tchaikovsky section. Among them are early Soviet editions of the Second and Third Piano Concertos as well as the *Concert Fantasia* for piano and orchestra, which had been bought from antiquarian booksellers in the USA, together with the score of his unfinished E-flat-major Symphony, published as Symphony No. 7 by Gosizdat in Moscow (1961).

The Basel copies of Tchaikovsky's first three symphonies, which Stravinsky often included in his concert programs, are of special interest. He reintroduced the Second Symphony to a wide audience at his Carnegie Hall recital with the New York Philharmonic in 1940. After that concert, critics wrote about a "rarely performed" and "forgotten" symphony, which "was heard for the first time by several million radio listeners throughout the world."⁴ Though Stravinsky's greatness as a conductor is subject to debate, there is no denying his knowledge and comprehension of Tchaikovsky's music, and the conductor's remarks in his copy of the score of the Second Symphony (St. Petersburg: Bessel, 1881), are therefore of great interest. It is also interesting to track numerous cuts of small and big repeats in the score of the Third Symphony (Moscow: Gosizdat, 1928): they can be viewed as an expression of Stravinsky's critical attitude towards Tchaikovsky's musical form. Analogous cuts can be seen in the copy of the *Sleeping Beauty* piano reduction, with notes by Stravinsky and Diaghilev.

2 See Edwin Allen, "The Genius and the Goddess," *Confronting Stravinsky: Man, Musician, and Modernist*, ed. Jann Pasler (Berkeley: University of California Press, 1986), pp. 327–31, esp. pp. 329–30.

3 There are other documents, preserved in other Collections, like, e.g., the priceless copy of the piano reduction of *Sleeping Beauty*, used for the preparation of Diaghilev's famous staging (1921) in the Paul Sacher Collection. It contains numerous handwritten notes that still await thorough study and may help us to reconstruct that unique staging conception.

4 Stan Barnet, "Tchaikovsky's Second Symphony – A Neglected Masterwork," *The Musician* (May 1940), p. 94; Igor Stravinsky Collection, PSS.

In 1939 Pierre Souvchinsky reported that he saw the score of Tchaikovsky's First Symphony on Stravinsky's piano in Sancellemoz, where the composer was working on the *Symphony in C*. The opening theme of Tchaikovsky's symphony served as a model for the first theme of his work, and later Stravinsky himself admitted their similarity. A photocopy of the score of Tchaikovsky's First Symphony (Moscow: Jurgenson, 1875) containing handwritten corrections of numerous errors has been preserved in the PSS, as has a separate list of all these corrections, dated 1939.

Full sets of the handwritten orchestral parts of the first two symphonies have survived as well. One can see an autograph inscription on one of the folders: "2nd Symphony P. Tchaikovsky / Orchestra parts and score / Property of I. Stravinsky." The copies of the parts have some remarks clarifying the conductor's interpretation. The orchestra musicians' entries in the parts of the Second Symphony, with the dates of their performances between 1937 and 1957, may be of interest to Stravinsky's biographers.

The vast heritage of Rimsky-Korsakov, unlike that of Tchaikovsky, is represented by a single item. This is a photocopy of the piano reduction of *The Golden Cockerel*, which, according to the remarks, was made in France. Stravinsky might have needed the piano reduction for his work on Acts II and III of *The Nightingale*, where the Nightingale's part was inspired by the oriental coloraturas of the Queen of Shemakha.

Of the five composers of the "Mighty Handful," only Mussorgsky aroused Stravinsky's permanent interest. However, he formed a negative opinion of Rimsky-Korsakov's versions of Mussorgsky's music: "Rimsky not only deformed Mussorgsky but also tried to export him."⁵ For this reason he collected only Pavel Lamm's editions, which reconstructed Mussorgsky's originals. Among them are the piano reductions of *Boris Godunov*, *The Marriage*, and *Songs and Dances of Death*. In the 1960s, when Stravinsky planned to orchestrate Mussorgsky's song cycle *Sunless*, his collection was enlarged with a photocopy of the Soviet academic edition.

By no means did the author of *Le Sacre* always explain which models he had used for his works. His library of scores may broaden our ideas as to which examples he looked at. For instance, the copy of Matvey Bernard's anthology of Russian folk songs (Moscow: Jurgenson, repr. 1886) helped researchers to discover that the thematic material in the *Sonata for Two Pianos* can be traced to this collection.⁶

Stravinsky never expressed his attitude towards Tchaikovsky's sacred music. However, two of the latter's major cycles for a *cappella* chorus, *Liturgy of St. John Chrysostom* and *The Vesper Service* (Moscow: Jurgenson, 1879

5 Robert Craft, *Stravinsky: Chronicle of a Friendship* (Nashville and London: Vanderbilt University Press, 1994), p. 318.

6 See Richard Taruskin, *Stravinsky and the Russian Tradition: A Biography of the Works through Mavra* (Berkeley: University of California Press, 1996), vol. 2, pp. 1632–48.

and 1883, respectively), have survived in his library – and Stravinsky obviously took them into consideration when composing his Russian church choruses *Pater noster*, *Credo*, and *Ave Maria*.

Judging from the Basel collection, one may also see Stravinsky's interest in the neoclassical trend in Russian music during the second half of the nineteenth century. Stravinsky had a generally low opinion of Alexander Glazunov's oeuvre, even though he had earlier experienced his influence. It is even more interesting that a piano reduction of Glazunov's ballet *Les Ruses d'amour* with the characteristic subtitle "Pastorale Watteau" (Leipzig: M. Belaieff, 1899) has survived in the Basel collection. The ballet was staged by Marius Petipa with décor by Eugene Lanceray in the style of eighteenth-century French painting. The music opens with a suite of early dances (Gavotte, Musette, Sarabande) containing stylized baroque trills and classical cadences.

It is by no means accidental that two further pieces by Tchaikovsky have been found in Stravinsky's library: a photocopy of his *Fourth Orchestral Suite (Mozartiana)* and a vocal quartet *The Night*. The latter piece is a vocal arrangement of the *Andantino* from Mozart's C-minor Piano Fantasy (K. 475) with words by Tchaikovsky himself. Even though its original formal structure is preserved, the changes Tchaikovsky made to the chords, texture, and rhythm are sometimes very significant. It is interesting that Tchaikovsky composed a new upbeat for the theme of the *Andantino*, starting with an ascending sixth, which is typical of nineteenth-century Russian romances. Obviously, such "modernized antiquity," as Tchaikovsky himself called it, was consonant with Stravinsky's creative search during his neo-classical period.

The presence of two very interesting nineteenth-century experimental works in the library, the recitative operas *The Stone Guest* by Dargomyzhsky and *The Marriage* by Mussorgsky (the latter to a prose libretto), speaks for itself. At the beginning of the twentieth century, the innovative principles of dramaturgy and musical declamation in these compositions were perceived as prophetic.

The composer's interests prior to the early 1920s are not always reflected in the Basel collection. For example, no single piece by Scriabin is found there, although Stravinsky purchased his Sixth and Seventh Sonatas as well as a four-hand piano reduction of the First Symphony from the Russischer Musikverlag in 1913 and 1914.⁷ Compositions by Myaskovsky, which he ordered from the publishing house during the same years, are missing as well.

Virtually no music by Stravinsky's Russian contemporaries is represented in the collection: one will find nothing by Rachmaninov or any other

⁷ See the invoices sent by the Russischer Musikverlag on 23 September 1913 and 18 February 1914; Igor Stravinsky Collection, PSS.

Russian emigré or Soviet composer (Stravinsky's negative attitude towards both Shostakovich and the Soviet-period Prokofiev is well known). However, he brought several scores to the USA that had been presented to him during his visit to Moscow and Leningrad in 1962. For example, the library contains a score of Aram Khachaturian's First Symphony with its author's inscription: "Dear Igor' Fyodorovich! I love you very much, deeply respect and highly venerate you." One could write such confessions to Stravinsky as late as 1962 without fear of repression from the officials in power.