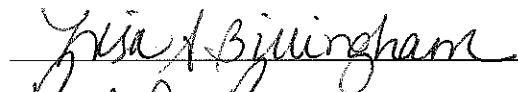

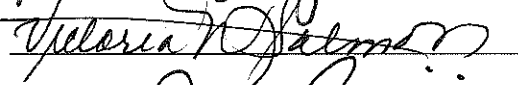
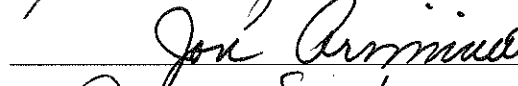
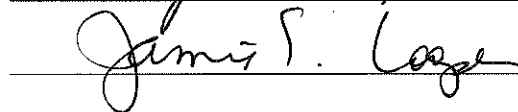


CONDUCTING APPROACHES AND RECOMMENDATIONS FOR THE
PERFORMANCE OF IGOR STRAVINSKY'S *L'HISTOIRE DU SOLDAT*

by

Joseph R. Denti
A Dissertation
Submitted to the
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of
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Fall Semester 2013
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DEDICATION

This dissertation is dedicated with love and appreciation to my family and friends, especially my parents Joseph and Sandra Denti and my son Joey.

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I would like to thank my dissertation advisor, Dr. Lisa Billingham, for her guidance and support throughout the writing process. I would also like to express gratitude to my committee members: Dr. Victoria Salmon for her direction and leadership with regard to academic writing and the scholarship of teaching and learning; Dr. Rachel Bergman, a brilliant educator and scholar of 20th century music history, literature, and theory; and my teacher and mentor Professor Anthony Maiello for his constant dedication and artistic direction in conducting and pedagogy.

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ABSTRACT

CONDUCTING APPROACHES AND RECOMMENDATIONS FOR THE PERFORMANCE OF IGOR STRAVINSKY'S *L'HISTOIRE DU SOLDAT*

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George Mason University, 2013

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This study examines *L'Histoire du Soldat* from the conductor's perspective. The review of literature examines texts on score study and conducting technique, analyzes writing on the interpretation of Stravinsky's conducting approach and his view on conductors, and provides works on the history and analysis of *L'Histoire du Soldat*. The literature review is used to evaluate dissertations, theses, lectures, and performances, as well as explore Stravinsky's original manuscripts and sketches of *L'Histoire du Soldat*. Challenging excerpts were chosen and in conjunction, specific conducting resolutions are stated for preparation of future performances. A manual is incorporated for the advanced conductor in order to assist in his or her planning, development, and implementation stages of rehearsing and conducting *L'Histoire du Soldat*.

CHAPTER 1. INTRODUCTION

In the course of a long career, Igor Stravinsky (1882-1971) participated in the most significant musical developments of the first half of the twentieth century. He was born in St. Petersburg, Russia, in 1882, and began studying with Rimsky-Korsakov by the summer of 1903.¹ By 1911, Stravinsky went to Paris and had achieved much success with three ballets commissioned by Sergei Diaghilev (1872-1929), the founder and director of the Ballets Russes, which reigned in Paris from 1909 to 1929 as a European institution that attracted many leading artists. For Diaghilev and Paris, Stravinsky wrote *The Firebird* (1910), *Petrushka* (1911), and *Le Sacre du printemps* (*The Rite of Spring*, subtitled *Pictures of Pagan Russia*, 1913), the last of which has become one of the landmarks of twentieth century music.² Prior to World War I, Stravinsky departed from Russia and resided in Switzerland, where he stayed until 1920.³ After a long residence in Paris, France (1920-1939), he moved to the United States and became an American citizen in 1945.⁴

1. Stephen Walsh, "Stravinsky, Igor," *Grove Music Online*, *Oxford Music Online* (Oxford University Press), accessed October 21, 2013, <http://www.oxfordmusiconline.com.mutex.gmu.edu/subscriber/article/grove/music/52818pg1>.

2. Ibid., 3.

3. Ibid., 4.

4. Ibid., 8.

Stravinsky wrote twenty-one works for the theater and nineteen orchestral compositions, but he also published chamber music, concertos, sacred choral-orchestral works, solo songs, and piano music. Igor Stravinsky's professional activity lasted nearly sixty years and evolved through many styles. Appendix 1 provides an overview of the various phases of Stravinsky's professional life.⁵

Igor Stravinsky's idea for *L'Histoire du Soldat* (*The Soldier's Tale*) was first conceived in 1917, during the final years of his self-imposed Swiss exile. Stravinsky decided to avoid the First World War in the relative calm of a neutral country, and was not only cut off from Sergei Diaghilev's Ballets Russes and its immense orchestra, but also from his publisher, the Edition Russe du Musique, which in spite of its French name, had its headquarters in Berlin. In the first of his Swiss works, the "choreographic Russian scenes," *Les Noces*, the "orchestra" of percussion instruments and four pianos already represented a significant diminishing of the magnificent orchestral textures of *The Firebird*, *Petroushka*, and *Le sacre du printemps*. For *L'Histoire du Soldat*, the performing forces would be more modest still. As the composer would later recall in his 1962 autobiography, written with musicologist and critic Robert Craft:

The sort of work I envisaged would have to be small enough in the complement of its players to allow for performances on a circuit of Swiss villages, and simple enough in the outlines of story to be easily understood. I discovered my subject in one of Afanasiev's tales of the soldier and the Devil. In the story that attracted, the soldier tricks the Devil into drinking too much vodka. He then gives the Devil a handful of buckshot, assuring him it is caviar, and the Devil greedily swallows it and dies. I subsequently found other Devil-soldier episodes and set to work piecing them together. Only the skeleton of the play is Afanasiev-Stravinsky,

5. Bruce Benward, *Music in Theory and Practice*, 6th ed. vol. 2 (Boston, MA: McGraw Hill, 1993), 250. (This clear and accessible undergraduate theory text is being used primarily to provide an overview and summary of Igor Stravinsky's life.)

however, for the final form of the libretto must be credited to my friend and collaborator C. F. Ramuz. I worked with Ramuz, translating my Russian text to him line by line.⁶

The first performance of *L'Histoire du Soldat* took place in a small Victorian theatre in Lausanne in September 1918. The production was sponsored by Werner Reinhardt and the sets were designed and executed by Rene Auberjonois, a local painter who was a friend of Stravinsky.⁷ Stravinsky's *L'Histoire du Soldat*, as an example of avant-garde music, "brings together Russian dances of extreme subtlety with modern parodies: a Lutheran chorale, a march, a waltz, a tango, and a ragtime."⁸

Stravinsky wrote *L'Histoire du Soldat* for a small chamber ensemble because of the limited resources of the wartime economy. Stravinsky was also very interested in writing for just such an ensemble due to his recent discovery of American jazz. It did not really matter that Stravinsky never heard jazz before, or that his knowledge of it—in his own words—was derived from copies of sheet music which, by definition, is not jazz, since jazz is not typically written down.⁹ The sparsely scored, highly stylized dance movements of *L'Histoire du Soldat* suggested that Stravinsky was about to reinvent himself again. The move from the complex subjectivity of *Le sacre du printemps* to the

6. Jim Svejda, *The Tale of The Soldier's Tale*, Gagliano Recordings, 1995, CD Recording liner notes, 1.

7. Igor Stravinsky and Robert Craft, *Expositions and Developments* (London, England: Farber and Farber, 1962), 93-94.

8. Walsh, "Stravinsky, Igor."

9. Ibid.

simplified objectivity of *L'Histoire* was a significant stage in the evolution of the neo-classical style that would dominate the next thirty years of Stravinsky's life.¹⁰

10. Ibid.

CHAPTER 2. THE PROBLEM

This study examines *L'Histoire du Soldat* from the conductor's perspective. Challenging excerpts were chosen and, in conjunction, specific conducting resolutions are stated for preparation of future performances.

Rationale for the Study

Because *L'Histoire du Soldat* is considered by many conductors one of the most difficult pieces in chamber music literature, there is a need for concrete and effective suggestions for conductors who wish to perform it. This study provides a working manual with conducting recommendations through excerpts from *L'Histoire du Soldat*. These excerpts were chosen with specific conducting goals in mind. It further offers score study/compositional propositions in order to interpret and perform Stravinsky's work.

Theoretical Framework

Teaching and rehearsing an ensemble is a conductor's most important job. Accordingly, score study and baton technique serve as the means to achieve an expressive, unified performance from the performing group. After attaining an aural concept of the score, as played by an ensemble and in sectionals, it is the conductor's responsibility to eliminate errors until a desired interpretation is reached.

A conductor in rehearsal is above all else a teacher. In this role, he or she uses physical gestures, demonstrations, and verbal instructions to teach musicians

interpretation, style, and rhythmic precision. The conductor identifies, evaluates, and corrects errors in the ensemble's performance. Consequently, the most effective rehearsal procedure has the same basic procedures as a superior music teaching strategy: *synthesis, analysis, synthesis*.¹¹

The synthesis-analysis-synthesis (whole to part to whole) cycle must be used to structure a positive and productive rehearsal. During the initial synthesis, the ensemble will play through as much of a new composition as appropriate so the players can get a feel for the piece of music. During this stage, the conductor will have the opportunity to detect errors, and to locate and evaluate problems of intonation, technique, interpretation, style, and balance. In the analysis phase, the teacher will correct errors and prescribe solutions to technical and interpretive problems. The positive and efficient approach to this drilling period consists of three steps: The conductor should provide a model, provide time for practice, and provide feedback. All three are essential to the process of effective rehearsal technique. In the final synthesis, the ensemble should play the music again in its entirety to justify the results of the rehearsal or analysis stage. Additional time may be required, and if so the analysis process would be repeated. If technical issues are still problematic, the musicians should spend time in sectionals or practicing their parts individually.¹²

The conductor must balance both analysis and synthesis methods during the rehearsal that suit the organization and circumstance. For example, members of a

11. Joseph Labuta, *Basic Conducting Techniques*, 4th ed. (Upper Saddle River, NJ: Prentice-Hall Inc., 2000), 66.

12. Ibid.

professional orchestra or band who are familiar with the literature and have little rehearsal time allotted may not need an initial run through. Conversely, an amateur ensemble may not have the technical facility to play through some compositions without completely falling apart. In most circumstances, however, an initial reading through the composition is possible, and preferable, instead of rehearsing the composition section by section at the very beginning.¹³

Statement of the Problem and Purpose

Because Igor Stravinsky's *L'Histoire du Soldat* is technically demanding, specific conducting approaches and rehearsal strategies must be employed by the conductor. In Michael Stanley's study *Stravinsky Interprets Stravinsky: A Conductor's Guide to "Histoire du Soldat,"* the author examines Igor Stravinsky as a conductor and interpreter of his own music, and explores how Stravinsky was an effective conductor of his music, despite any technical limitations.¹⁴ Although Stanley provides an excellent thesis from the podium of Igor Stravinsky, I felt it necessary to provide practical conducting recommendations and score study approaches with regard to technique and rebarring. The purpose of this study, then, is to expand on Stanley's work by adding new approaches and solutions to these challenges. The manual this study provides in Chapter 6 incorporates excerpts from *L'Histoire* and includes appropriate remedies for specific conducting challenges associated with the excerpts.

13. Ibid., 67.

14. Michael Todd Stanley, *Stravinsky Interprets Stravinsky: A Conductor's Guide to "Histoire du Soldat"* (Long Beach, CA: California State University, Long Beach, 2007).

Research Questions

Three research questions were derived from the problem statement:

1. What are some of the specific score study approaches a conductor can use when learning *L'Histoire du Soldat*?
2. How can the harmonic, melodic, rhythmic, and formal analysis of excerpts from *L'Histoire du Soldat* enhance the conductor's understanding and perception of the music?
3. Which rehearsal techniques and conducting methods can be developed as a revised approach to conducting Stravinsky's *L'Histoire du Soldat*?

Delimitations and Limitations

This study is delimited to the analysis and interpretation of many of the seminal works in the field of conducting, the examination of rehearsal video tape, and the participation in live performances of *L'Histoire du Soldat*. Limitations consisted of resources available at the time.

Definitions

The following terms are used frequently in this study with these meanings.

Conducting Plane: vertical (up and down motion), horizontal (flat surface), and extended (into and away from the ensemble).

Cut-Off: the gesture which stops the sound of the ensemble.

Dead-Single Subdivision: rebound becomes the subdivision in this method.

Float: the distance on the vertical conducting plane where the "extra" beat/unit exists in an asymmetrical meter.

Grab the Beat: left hand gesture cue rolling in fingers, making a fist, mostly done in a quick motion.

Ictus: the specific point in a conducting pattern where the beat occurs, indicating the pulse of the music to the ensemble.

Motive: a short melodic or rhythmic figure.

Ragtime: name given to an early type of jazz.

Rebarring: the act of moving or removing the bar lines to create a more concise alignment between parts (i.e. $\frac{3}{8}$ bar + $\frac{3}{8}$ bar = $\frac{3}{4}$ bar).

Rebound: the distance the hand or baton moves after the ictus.

Secco: conducting without a rebound in an angular and dry technique.

Tango: an Argentinian dance, typically presented in $\frac{2}{4}$ or $\frac{4}{4}$ time.

CHAPTER 3. REVIEW OF RELATED LITERATURE

The following literature review examines texts on score study and conducting technique, analyzes writing on the interpretation of Stravinsky's conducting approach and his view on conductors, and provides works on the history and analysis of *L'Histoire du Soldat*. Additionally, it evaluates dissertations, theses, lectures, and performances, as well as explores Stravinsky's original manuscripts and sketches of *L'Histoire du Soldat*.

General Score Study and Conducting Technique

Anthony Maiello, Joseph Labuta, and Donald Hunsberger include exercises for the novice as well as the advanced conductor to help establish and review fundamental conducting technique. The chapters on meter changes and asymmetrical meters, which will be more extensively explored in Chapter 6, include exercises that will help prepare for the technical challenges faced in conducting *L'Histoire du Soldat*.

Conducting: A Hands-On Approach by Anthony Maiello serves musicians who have the desire or need to conduct or increase their musical experiences by becoming a musical leader.¹⁵ Supplementary materials, such as video and compact disk, can be used to aid the conductor with daily practice. Additionally, this book assists the experienced conductor in his or her efforts to improve and refine skills and techniques.

15. Anthony Maiello, *Conducting: A Hands-On Approach* (Miami, FL: Warner Brothers Publications, 1996), 7.

The beginning of each chapter discusses the concepts that are later practically introduced by the musical examples. There are several diagrams for the visual learner and vocabulary terms, which are clearly defined. Maiello also clearly explains how to execute certain exercises. For example, Chapter 9, Asymmetrical and Changing Meters, provides diagrams on the “floating technique,” which is used in asymmetrical meters when tempi are faster and is particularly pertinent to *L’Histoire*. Maiello states that the conductor should “float” the extra beat/unit.¹⁶ These exercises should be performed using an asymmetrical “2” or “3” pattern with an elongated first, second, or third beat, depending on the meter and rhythmic demands.¹⁷

The fourth edition of *Basic Conducting Techniques* by Joseph A. Labuta provides sound, practical, hands-on procedures, techniques, guidance, and materials.¹⁸ Labuta employs a broad repertory of musical excerpts and scores, most reduced to four-part format, which enables students to work with an ensemble of class members to practice conducting and rehearsal techniques at each class meeting. Along with each carefully selected example from music literature are specific instructions keyed to the text, identifying conducting problems that the student must master to develop conducting skills.¹⁹ This book contains an excerpt from the opening and ending of “The Royal March” from *L’Histoire du Soldat*, including the trumpet solo. It refers the reader to Appendix E, Counting Drills for Uneven Meters, which provides exercises for this

16. Ibid., 147.

17. Ibid.

18. Labuta.

19. Ibid.

excerpt in asymmetrical and mixed meters to assist with score preparation, conducting practice, and groupings of 3+2 as opposed to 2+3. It further makes reference to the bass line, offering the best evidence to the correct grouping.²⁰

Donald Hunsberger and Roy Ernst focus on conducting technique, score reading, score analysis, and general rehearsal procedures in *The Art of Conducting*.²¹ Musical excerpts for conducting and singing purposes accompany every musical concept or physical skill noted in this book. These musical examples represent the standard choral, orchestral, and wind repertoire. The appendices include daily exercises, a glossary, and a selection of recommended readings. The organization and instructional materials presented in this comprehensive text are for introductory through advanced conducting classes consisting of both vocalists and instrumentalists. For example, Chapter 8 provides specific conducting patterns for asymmetrical meters. Here too, there is another excerpt from Stravinsky's *L'Histoire du Soldat*. This example from "The Petit Concert" demonstrates changing beat lengths and talks about combining symmetrical patterns and rhythmic focal points. Frequent changes in meter including asymmetrical meters at fast tempos are common in twentieth century music and require study by both conductors and performers.²²

According to Elizabeth Green, author of *The Modern Conductor*, the conductor operates on three levels, each dependent upon the other, culminating in the performance

20. Ibid., 232-233.

21. Donald Hunsberger and Roy E. Ernst, *The Art of Conducting*, 2nd ed. (New York: McGraw-Hill Inc., 1992).

22. Ibid, 106.

itself.²³ For the first level of study, the conductor prepares both technically and musically. On this level he or she must be a musician, historian, orchestrator, and listener. The second level is the rehearsal. The conductor prepares the ensemble both technically and artistically, acting as a guide to the ensemble so that the ensemble is fully prepared for all of the work's demands at the performance level, the highest and most demanding level for the conductor. Green explains these levels as well as baton technique, development of the left hand, the fermata, mechanics of the band score, memorizing the score, and creative conducting (Ultimate Mastery) in her book.²⁴

The intended audience for Green's text includes students, educators, and conductors at either the collegiate (undergraduate and graduate) or professional setting. Written in a clear style that speaks directly to the student, this book includes both established and innovative techniques vital to training the conductor. Its directions are constructive and clear, and by following Green's suggested exercises and drills, the student will develop an extensive conducting vocabulary. Arm motions become second nature and the aspiring conductor can focus instead on expressing musical ideas clearly to the orchestra. This text connects to the topic by referring to Green's conducting methods and practices in addition to rehearsal strategies.

In the *Guide to Score Study for the Wind Band Conductor* Frank Battisti and Robert Garofalo define score study as the process in which music notation and other printed information provided in the score are systematically examined and thoroughly

23. Elizabeth A. H. Green, *The Modern Conductor*, 7th ed. (Upper Saddle River, NJ: Pearson Prentice Hall, 2004).

24. Ibid.

assimilated.²⁵ This is an invaluable reference that can be used in undergraduate and graduate conducting courses and also provides a well-derived method for score study for the professional wind conductor.

In their surveying of young conductors, Battisti and Garofalo discovered that most beginners learn the technical aspects of conducting before they learn an approach to studying the score. It is typical for the novice conductor to refer to recording references or to base interpretation on prior instrumental experience. Novice conductors rarely study a score with interpretive intent. Most texts written about conducting go into great detail about developing the physical skills of the conductor, but do not go into great detail about the art of score study. This relates to the current study through defining and giving information regarding score orientation, score reading, score analysis, and score interpretation of *L'Histoire du Soldat*.

One of the most important sections of the *Guide to Score Study for the Wind Band Conductor* is the appendix on transpositions and clefs. A conductor must have knowledge of the table of wind band instruments and transpositions. This book also explains the clef substitution method for all of the transposing instruments.

Many young conductors find that they are under a great deal of pressure to learn the score quickly. They use reference tools, such as books and compact disks, to get other interpretations of the work before they develop their own perception. There are moments where even professional conductors need to prepare a score quickly in order to begin rehearsing a piece of music for an upcoming performance. Battisti and Garofalo's text

25. Frank L. Battisti and Robert Garofalo, *Guide to Score Study for the Wind Band Conductor* (Ft. Lauderdale, FL: Meredith Music Publications, 1990).

states that in order to have an enjoyable musical experience the conductor needs appropriate preparation time.²⁶ For example, the accumulation of knowledge, musical ideas, and living with a piece of music for many years, is very different from learning it quickly over a short period of time.

Stravinsky's Conducting

In Michael Stanley's *Stravinsky Interprets Stravinsky: A Conductor's Guide to "Histoire du Soldat,"* Igor Stravinsky's thoughts about "conducting, recording, and musical interpretation are documented as they change over time."²⁷ Stravinsky's conducting is assessed through video and oral interviews with two musicians who performed and recorded *Histoire* with Stravinsky in 1961: percussionist William Kraft and clarinetist Roy D'Antonio. This study reveals that Stravinsky's true beliefs about the interpretation of music were different from his public assertions and states some of the rationale for these discrepancies.²⁸ Stanley states that the way to conduct Stravinsky like Stravinsky is not to emulate his recordings or any of his specific movements, but to strive for the character and spirit of the music above all.²⁹

Jann Pasler's *Confronting Stravinsky: Man, Musician, and Modernist* reveals that, while it is difficult to locate believable accounts of Stravinsky's physical behavior when conducting, in public performances his movements were fairly restrained and

26. Ibid, 25.

27. Michael Stanley, *Stravinsky Interprets Stravinsky: A Conductor's Guide to "Histoire du Soldat,"* abstract.

28. Ibid.

29. Ibid, 37-38.

concentrated.³⁰ Some observers considered him mechanical. The best firsthand accounts of his rehearsals by Paul Rosenfeld, Emile Vuillermoz, a Vienna journalist, and a Belgian critic in 1924 all accentuate the nervous authoritative vitality of his movements. They all used exactly the same word for him: dance.³¹ This text bridges the physical nature of Stravinsky when conducting his music and the restrained and concentrated gestures that are needed to conduct *L'Histoire du Soldat*.

The conversations between Igor Stravinsky and Robert Craft are documented in *Expositions and Developments*.³² Stravinsky states in *Expositions and Developments* that the conductor who impressed him the most was Gustav Mahler, partly because he was also a composer.³³ Stravinsky believed that even though they are not necessarily the prettiest, the most interesting conductors are composers, due to the fact that they are the only ones who can have a new insight into the music itself.³⁴ Boulez and Maderna, both composers, are two conductors whom Stravinsky respected and whom he thought had the most advanced technique. Stravinsky also relates conducting to the circus, asserting that sometimes the acrobats are indistinguishable from the musicians. Some conductors perform much more for the audience than for the music and program for personal

30. Jann Pasler, ed., *Confronting Stravinsky: Man, Musician, and Modernist* (Berkeley and Los Angeles, CA: University of California Press, 1986).

31. Ibid.

32. Stravinsky and Craft, *Expositions and Developments*.

33. Ibid., 56.

34. Ibid., 56-57.

success.³⁵ *Expositions and Developments* is significant since it establishes Igor Stravinsky's view on conductors. It will be used later in this current study to provide background information and rationale to the reader as to whom Igor Stravinsky perceived as exceptional conductors and what made them superior in his opinion.

Lecture Recital

On Tuesday, April 27, 2010, I attended a recital at the Baird Auditorium in the National Museum of Natural History presented by the Smithsonian Associates and the Washington Performing Arts Society. The title of the discussion and demonstration was "What Makes it Great?" with Rob Kapilow and the Peabody Chamber Players, followed by the complete performance of *L'Histoire du Soldat* brilliantly conducted by Ilyich Rivas of the Baltimore Symphony Orchestra and concluding with a question and answer session. During this lecture recital the analysis and history of *L'Histoire* was discussed in detail. The following list provides a synopsis of the remarks:³⁶

- Stravinsky creates a "new" musical space in this piece.
- The "Soldier's Tale" is originally a folk tale.
- During WWI, Stravinsky was cut away from his native Russia.
- He agreed with the writer Ramuz to collaborate on a new composition.
- This piece belongs to modernist art. Modernist art is the art of surfaces. It is usually not a representational art, but seeks new expressive depths.
- The tonal world of this piece is different from the classical tonality. Dissonances are introduced into the cadences.

35. Ibid., 57.

36. Rob Kapilow, "What Makes it Great" (lecture recital, National Museum of Natural History, Washington, DC, April 27, 2010).

- The “Soldier’s March” features a bass ostinato which repeats 68 times.
- The piece features changing meters and polymeter (e.g. No. 8).
- “Music to Scene II” features 64 bass ostinatos.
- A good musical composition always contains a balance between unity and variety; constant variety leads to chaos, while unity by itself leads to boredom.
- In this piece, you can never guess where the accent will fall next (constantly changing rhythms and meters).
- Some passages feature the same repeating motives which do not change much. It gives a static impression.
- The inspiration for the “Royal March” came from bands which accompany bull fights in Spain.
- A “regular” rhythm in the accompaniment is usually coupled with an “irregular” rhythm in the melody (or vice versa). This creates the musical spaces.
- A cubist musical space with polyrhythmic layers is created at No. 21 in the “Small Concert.” (Cubist refers to the disjointed images of the cubist art of Picasso.)
- Stravinsky said that he was inspired by some jazz sheet music (without hearing it) when he wrote the “Tango” and the “Ragtime.”
- The “Waltz” is also altered in a modernistic way (when compared to a traditional waltz).
- Stravinsky alters the norms and expectations in this piece. He creates a parallel universe (like in *Alice in Wonderland*).
- He superimposes different ostinati and constantly shifts the texture in a kaleidoscopic fashion.
- The pull of classical tonality is suspended. The tonal combinations work to create a static modernist surface.

- Stravinsky always found his inspiration and creativity by limiting his resources (e.g. the use of only two notes in the bassoon in “Pastoral”).
- The “Great Chorale” uses the Lutheran chorale “Great Fortress is Our Lord.” This chorale is filtered through Stravinsky’s musical lens. For example, the simple triads at the end of the chorale phrases sound surprising because of their dissonant surroundings.
- Stravinsky drew upon varied musical styles in constructing his composition.

Historical Overview of Igor Stravinsky and *L’Histoire du Soldat*

In his *Autobiography* Igor Stravinsky writes two main sections: Development of the Composer, and Composer and Performer.³⁷ In Chapter 5, he discusses the Communist Revolution, which “deprived me of the last resources which had still from time to time been reaching me from my country, and I found myself, so to speak, face to face with nothing, in a foreign land in the middle of the war.”³⁸ Stravinsky confirms the staging for *L’Histoire*, arranging the orchestra on one side of the stage and a small raised platform for the narrator on the other. He also writes in great detail about his collaboration with Ramuz, stating/explaining “...we finished writing *soldat*...and we had to arrange for its staging...” implying, in fact, that it was a true partnership.³⁹ The rehearsals with the actors, musicians, and for the Princess’ dances were extensive leading up to the first performance on September 28, 1918. Rene Auberjonois created the scenery and costumes to exceed Stravinsky’s expectations and Ansermet, “one of the most reliable and

37. Igor Stravinsky, *An Autobiography* (New York, NY: W. W. Norton & Company, 1962).

38. Ibid., 70.

39. Ibid., 74.

understanding executants of my compositions” according to Stravinsky, conducted.⁴⁰

Stravinsky reflects:

With regard to technique in the true sense of the word, to give a rendering of the *Soldat* was a brilliant opportunity for Ansermet to display his mastery. For with an orchestra of only seven musicians, all playing as soloists, there could be no question of fooling the public by the dynamic effects with which we were all familiar and which are all too easy; it was necessary not only to reach a meticulous perfection and precision of execution, but to sustain it without ever faltering for a moment, because, with so small a number of instruments, it would have been impossible to conceal what an adroit conductor could have made pass unnoticed in a large orchestra.⁴¹

Stravinsky was completely satisfied by this first performance. In fact, he mentions that he has never seen a performance that satisfied him to the same degree.⁴²

Professor Robert Greenberg, formerly of San Francisco Conservatory of Music, is currently music historian-in-residence with the San Francisco Performances. He has recorded 256 lectures for The Teaching Company. The eight lectures outlined in *Great Masters: Stravinsky—His Life and Music* compare music by Mozart and Tchaikovsky with music by Stravinsky and provide a sequential timeline highlighting major events in Stravinsky’s life and how these events will shape his future.⁴³ Greenberg also discusses Rimsky-Korsakov’s influence on Stravinsky, in addition to his compositional development. There are separate lectures for *The Rite of Spring*, *The War Years* (*L’Histoire du Soldat*), Neoclassicism, *A Citizen of the World* which makes reference to

40. Ibid.

41. Ibid., 76-77.

42. Ibid., 77.

43. Robert Greenberg, *Great Masters: Stravinsky—His Life and Music*, CD Audiobook, The Teaching Company (January 1, 2000).

his meeting with Robert Craft in 1948, and finally, *The New Stravinsky* that includes Stravinsky's visit to Russia in 1962, the first time he visited there since 1914. These lectures are accompanied by a series of musical examples related to the topic discussed in this current study. Finally, there are vocal texts to *Les Noces*, *Renard*, and Schoenberg's *Pierrot Lunaire*, in addition to a section on glossary of terms and biographical notes. This is a wonderful overview and progression of Stravinsky's life and music.

Rose A. Zak's "*L'Histoire du Soldat: Approaching the Musical Text*" identifies that both Stravinsky and Ramuz acknowledged the text as the originating component of *L'Histoire du Soldat*.⁴⁴ However, their stories on how the text was conceived are different. Stravinsky mentions that he worked with Ramuz, "translating my Russian text to him line by line."⁴⁵ Ramuz suggests that he shared the initial thought of the idea for the text and Stravinsky would compose his music completely independent of the text.⁴⁶ Stravinsky said that if the collaboration with Ramuz would not have existed, the story would be completely different.⁴⁷ The themes and plots represent the many stereotypes of human interaction with the Devil.⁴⁸

44. Rose A. Zak, "*L'Histoire du Soldat: Approaching the Musical Text*," *Mosaic* 18, No. 4 (1985): 103.

45. Ibid.

46. Ibid.

47. Ibid., 104.

48. Ibid.

The story of *L'Histoire du Soldat* is expressed by Stravinsky himself in *Memories and Commentaries* by Igor Stravinsky and Robert Craft.⁴⁹ It contains wonderful illustrations from February 27, 1896 at St. Petersburg when Stravinsky was three-and-a-half through December 18, 1969 in New York with Stravinsky at a table with his wife Vera, W. H. Auden, George Balanchine, Lincoln Kirstein, and Robert Craft. The text is arranged chronologically according to Stravinsky's life and location: The Russian Background (1882-1913), The European Years (1910-1939) in Switzerland and France, Stravinsky in Albion, and The American Years (1939-1971). It also incorporates a general index referencing entries such as prominent composers and figures, orchestras, and titles of Stravinsky's works expressed in the language most commonly used by Stravinsky, to name a few. There is also an index of works by Stravinsky with subheadings such as commission, composition, performance, choreography, instrumentation, and orchestration in order for readers to find what they are searching for relatively quickly. In the conversation of *L'Histoire*, which was written in the section on Stravinsky's European Years in Switzerland, Craft asks Stravinsky what he remembers about the circumstances concerning the composition and first performance of *The Soldier's Tale*, the source of the libretto, and the contributions toward staging from himself and Ramuz. Stravinsky provides a lengthy answer, beginning from his original idea to write a piece for the theater, small enough to allow for performances on a journey of Swiss villages, and possessing a simple story to be easily understood.⁵⁰ He further goes

49. Igor Stravinsky and Robert Craft, *Memories and Commentaries* (New York, NY: Faber and Faber Inc., 2002).

50. Stravinsky and Craft, *Memories and Commentaries*, 131.

into detail regarding the theme of the soldier and the devil, stating the role of the narrator, and giving credit for the final form of the libretto to Ramuz. However, Stravinsky confirms that he worked with Ramuz, translating his Russian text line by line as stated earlier in Zak's *L'Histoire du Soldat: Approaching the Musical Text*.

"Music for the Ballet" is a chapter written by Arthur Berger in *Stravinsky in the Theater*.⁵¹ Berger states that, "the relation between gesture and tone is always a vital concern with Stravinsky."⁵² He prefers to place the instruments on the stage, since "the sight of the gesture and movement of the different parts of the body that produce it (the music) are essential to seizing it in all its breadth."⁵³ Berger also presents quality analysis of the ostinato and its transformation process, revealing that it is being used not only for accompaniments but melodies as well.⁵⁴ The author offers an excellent example of an ostinato within an ostinato (Figure 1).

Musical Example 1: Ostinato

The musical score is for a Cornet part. It begins with a tempo marking of quarter note = 120. The score is written on a single staff with a treble clef. The time signature starts as 3/4, then changes to 2/4, then 3/4, then 2/4, and finally 3/4. The melody consists of eighth and sixteenth notes, often beamed together. There are three handwritten annotations in parentheses: (x) above the first measure, (y) above the second measure, and (z) above the third measure. The score is enclosed in a rectangular box.

Figure 1. Musical Example 1: Ostinato

51. Arthur Berger, "Music for the Ballet," in *Stravinsky in the Theater*, ed. Minna Lederman (New York, NY: Pellegrini & Cudahy, 1949), 41.

52. Ibid.

53. Ibid.

54. Ibid., 56.

In Figure 1's example of the *Petit Concert*, there is a passage in which the second part, y, is a curtailed version of x, making the pattern xy; xxy.⁵⁵ The effect of this procedure, according to Berger, is "to prolong a single quality in time, so that the music, possibly through the course of a whole scene, maintains the same unitary, unchanging character as the décor."⁵⁶

The editor provides tables in this resource that list the original productions of Stravinsky's theater works grouped by subject and then date of the performance: works composed and staged as ballets, ballets set to opera or concert music, works composed and staged as opera or oratorio. Below each title is the date of the composition, the publishing house, and approximate duration of the performance. The production column lists the sponsoring individual, group, or institution. For *L'Histoire du Soldat* (1918, Chester, 25 minutes) there are 15 productions listed, premiering at Lausanne in 1918; the final one recorded in this publication is New York in 1948. Additionally, there is an extensive listing of all recordings made of Igor Stravinsky's music from 1908-1948. This text is a bit outdated but nonetheless valuable for its unique contributions to not only historical content, but analysis as well.

Rebarring, Analysis, and Use of "Rag"

Pieter C. Van Den Toorn's *Stravinsky Rebarred* analyzes Leonard B. Meyer's rebarring of *L'Histoire*. Van Den Toorn reproduces original excerpts of *L'Histoire* and includes the same excerpt as rebarred by Meyer. Meyer begins by rebarring according to

55. Ibid., 57.

56. Ibid.

the steady 2/4 occurrence of the string bass ostinato as shown in Musical Examples 2A and 2B (Figure 2).⁵⁷ The problem with this is that Meyer's "main beat of the melody," or the pitch A at bar 48, is incorrect.⁵⁸ It is the B that lines up directly with the ostinato. Additionally, the author explains that Meyer uses displacement or a shift where the accent is typically implied in a repeated motive.⁵⁹ Musical Example 3 (Figure 3) shows "the B-C#-D upward sweep relative to the ostinato is contradicted: introduced on the beat at measures 16 and 45, it assumes an offbeat identity at measures 49 and 56."⁶⁰

57. Pieter C. Van Den Toorn, "Stravinsky Re-Barred," *Music Analysis* 7, No. 2 (1988): 166.

58. Ibid., 165.

59. Ibid.

60. Ibid., 167.

Musical Example 2A: *L'Histoire du Soldat*



Musical Example 2B: *L'Histoire du Soldat* as rebarred by Meyer



Figure 2. Musical Example 2A: *L'Histoire du Soldat* (upper); Musical Example 2B: *L'Histoire du Soldat* (lower) as rebarred by Meyer

Musical Example 3: *L'Histoire du Soldat* Relative to Ostinato

The image displays a musical score for *L'Histoire du Soldat*, specifically focusing on measures 15 through 57. The score is organized into four systems, labeled a) through d).
System a) contains measures 15, 16, 17, and 18. Measures 15 and 16 are in 3/4 time, while measures 17 and 18 are in 3/8 time.
System b) contains measures 44, 45, and 46. Measures 44 and 45 are in 3/4 time, and measure 46 is in 3/8 time.
System c) contains measures 48, 49, and 50. Measures 48 and 49 are in 3/4 time, and measure 50 is in 3/8 time.
System d) contains measures 51 through 57. Measures 51 and 52 are in 3/4 time, measures 53 and 54 are in 3/8 time, and measures 55 through 57 are in 3/4 time.
The notation includes various musical symbols such as notes, rests, and bar lines, with time signatures changing between measures to illustrate the relationship between the ostinato and the main melody.

Figure 3. Musical Example 3: *L'Histoire du Soldat* Relative to Ostinato

The integrity of the ostinato is kept if the 3/8 time in measures 16 and 17 are combined to form one 3/4 measure. This current study examined the necessity to combine time signatures in certain passages in *L'Histoire* for conducting precision and clarity for the performers, while considering the accent as well as staying true to Stravinsky's composition. Van Den Toorn gives additional detailed examples of rebarrings for *the Rite of Spring*, *Les Noces*, and *Oedipus Rex* that this current study compared and contrasted to

similar mixed meter progressions of *L'Histoire* to determine if similar rebarring can be incorporated.

Robert Craft's "Histoire du Soldat" (The Musical Revisions, the Sketches, the Evolution of the Libretto) provides Stravinsky's most important modifications completed by mid-July, 1920.⁶¹ Craft lists the specific movement and describes the instrument, rehearsal number, and the revision. For example, in the *Royal March* "at 5 the clarinet part in the original is given to the trombone, the violin part in the original to the clarinet. (In writing the trombone part in 1920, Stravinsky, Ansermet, and the proofreaders overlooked the key signature, and as a result the E's and the B lack natural signs to this day—in the only score in print)."⁶² Furthermore, this article reprints some of Stravinsky's original sketches, which give instructions to the musicians performing in this chamber ensemble. Handwritten transcripts, in this instance to the percussionist, that accompany the sketch translate as:

The notes with stems above are to be played with the right hand, the notes with stems below with the left hand. The bass drum should be placed to the left of the player, the large side drum to his right, while the two other drums are in front of him, the smaller drum closer, the larger further away, with their heads facing him. Timpani sticks made of hard felt are to be used.⁶³

Craft also states in this work that some of the thematic materials of *L'Histoire du Soldat* come from sources in popular music.⁶⁴ Additionally, a piece that the composer was planning titled *Etudes and Cadenzas*, which was written from 1915-1917, includes a

61. Robert Craft, "Histoire du Soldat," *The Musical Quarterly* 66, No. 3 (July 1980): 322.

62. *Ibid.*, 323.

63. *Ibid.*, 325.

64. *Ibid.*, 326.

motive used in “Music to Scene One.”⁶⁵ “Music to Scene Two” between rehearsal numbers 3 and 4 can be traced to *Renard*.⁶⁶ Incidental music that Stravinsky was going to use in *Antony and Cleopatra* can be found in *L’Histoire* as well, as repeated quarter note patterns used in *Antony and Cleopatra* identify the Devil.⁶⁷ The final section of Craft’s article discusses the evolution of the libretto. He describes in detail Draft 1 Part 1 and Draft 2 Part 2, indicating the number of scenes and pages.

Soo K. Goh’s dissertation “Igor Stravinsky’s *L’Histoire du Soldat* Trio for Clarinet, Violin, and Piano: A Critical Edition” was completed in 2011 at the University of North Carolina at Greensboro. Goh justifies the existence for this edition because she found mistakes and discrepancies in the parts from the International Music Company and Chester Music editions during rehearsals.⁶⁸ The author incorporates helpful tables of ambiguities between manuscripts from *Stadtbibliothek Winterthur*, JWC 222 copyist manuscript, Critical Edition, Chester Print Edition, and Chester’s *Histoire du Soldat: Authorized New Edition* 1987 (complete work with the septet instrumentation), which include the measure(s), rehearsal numbers (measures after rehearsal numbers), and comments as shown in Table 1.⁶⁹ Goh’s important contribution will enable future musicians to accurately perform this trio.

65. Ibid., 327.

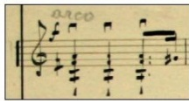
66. Ibid., 328.

67. Ibid., 332.

68. Soo K. Goh, “Igor Stravinsky’s *L’Histoire du Soldat* Trio for Clarinet, Violin, and Piano: A Critical Edition” (DMA diss., The University of North Carolina at Greensboro, 2011), 17.

69. Ibid., 80.

Table 1. Table of Ambiguities for Movement 1 – *Marche du Soldat*

Measure(s)	[#] → #	Comments
20	[2] → 3	 <p>Figure 4 - DR76, <i>Marche du Soldat</i>, vln: ms. 20</p> <p>vln: <i>arco</i> is marked. Stravinsky indicated bow marks implying <i>arco</i>. This is not in JWC 222.</p>

Janice LaFaye McKay, in her doctoral dissertation “*L’Histoire du Soldat* and *Les Noces*: A Historical, Theoretical, and Theatrical Comparison Study of Two Music Compositions by Igor Stravinsky” clearly states two primary objectives: (1) to investigate the historical and educational context of *L’Histoire Du Soldat* and *Les Noces* and (2) to answer the call for continued research into the music of Igor Stravinsky.⁷⁰ The author affirms that *L’Histoire* features small motifs and simple textures, and *Les Noces* possesses melodic lines that compare to the “rag” pieces Stravinsky composed during his fascination with jazz.⁷¹ According to McKay, other similarities between *Les Noces* and *L’Histoire* involve the interaction of the narrative and feature percussion instruments.⁷² McKay supports her work with excellent musical examples that directly relate to the comparison between these two pieces of literature. However, there are several quotations and musical excerpts that need additional explanation. McKay accurately acknowledges

70. Janis LaFaye, “*L’Histoire du Soldat* and *Les Noces*: A Historical, Theoretical, and Theatrical Comparison Study of Two Music Compositions by Igor Stravinsky” (DMA diss., The Ohio State University, 1998).

71. Ibid., 61.

72. Ibid., 62-63.

that *L'Histoire du Soldat* contains many of the elements of Stravinsky's style, which include: his use of smaller ensembles; his innovative theatrical practices; his use of jazz, folk, and popular songs; his continued practice of rhythmic invention; and the beginnings of his interest in reviving traditional forms and styles.⁷³

Her findings conclude that in all of Stravinsky's works certain qualities remain constant. First and foremost is clarity of sound, an almost transparent texture heightened by his masterful use of orchestration. Along with this is an approach to rhythm that articulates his melodies with certain dryness, adding to the clarity of sound. Finally, there is a concise and economical approach to form. This has its roots in the simplified style of Stravinsky's music from the 1920s, but was a hallmark of his style throughout his career.

An Unlikely Leader: The Role of Igor Stravinsky in the Appropriation of Ragtime and Jazz in Art Music by Tanya Hage divides the examination of ragtime of *L'Histoire du Soldat* into two parts. Part one is The Origins of the Ensemble. Here the author notes that "even though Stravinsky composed three pieces based on the African-American syncopated genre, it is the Ragtime in *Histoire* that is the most fascinating, since it is the most abstract interpretation of the music."⁷⁴ Even though it is unclear how and when Stravinsky first learned about ragtime, Hage exposes possible sources relating to Stravinsky's awareness of ragtime, and demonstrates why they are important to the overall study of the compositional technique and style of *L'Histoire du Soldat*. The most interesting is Stravinsky's collection of gramophone records of "American music" as

73. Stephen Walsh, "Stravinsky, Igor," *The New Grove Dictionary of Music and Musicians Online*, ed. Laura Macy, accessed June 8, 2005, <http://www.grovemusic.com>.

74. Tanya Hage, "An Unlikely Leader: The Role of Igor Stravinsky in the Appropriation of Ragtime and Jazz in Art Music" (MA thesis, University of Calgary, 2011), 70.

early as 1914, but what this music was comprised of is not known. Additionally, it is difficult to determine if Stravinsky had only seen ragtime on paper or actually heard it since there were no eyewitness accounts placing Stravinsky in the cafés while ragtime bands were playing.⁷⁵

The second part to this thesis is the Ragtime Analysis. The author affirms that the first eight measures of “Ragtime” in *Histoire* are in a perfect “antecedent/consequent relationship in duple meter.”⁷⁶ However, by measure ten with the appearance of a 3/8 measure that breaks up the down beat pattern, the form disperses. The early sketches for “Ragtime” are also found in Maureen Carr’s *Stravinsky’s Histoire du Soldat: A Facsimile of the Sketches* as shown in Table 2.⁷⁷

Table 2. Stravinsky’s Early Sketches as Structured in Carr’s Text

Sketchbook/Group	Sketches Pertaining to Ragtime
Group 1: “Antony et Cleopatra” 46 Images	Sketch 1.19, 1.21, 1.22, 1.23, 1.24
Group 3: Small Notebook entitled by Stravinsky, “Soldat croquis 1918” 40 images	Sketch 3.18
Group 4: Winterthur Sketchbook: “Le Soldat, le violon et le diable”	4.20
Group 4a: Pages separated from the Winterthur Sketchbook and pertaining to the “Rag”	4a.1, 2, 3, 5, 7, 9, 11, 12, 13, 14

75. Ibid., 73-74.

76. Ibid., 82.

77. Ibid., 85.

Hage uses these sketches from *Carr's* edition in addition to a wealth of excerpts from the Chester score to “Ragtime” in *L'Histoire du Soldat* to provide a detailed analysis to the reader. Hage determines that the early sketches show characteristic ragtime features, and that the ragtime motif that is in the published score is a variation of the ragtime theme Stravinsky used in all of his sketch material.⁷⁸ However, she also concludes that because Stravinsky uses a “transition-like section” instead of a typical four-bar ragtime introduction, he “further distances himself from this popular genre.”⁷⁹ But in her example of this transition, the instruments are difficult to read, since they were cut off prior to reproducing. Overall, this is an exceptional, well-organized paper on Stravinsky's use of ragtime, specifically in *L'Histoire*. It provides a sufficient analysis as well as appropriate background information on the composer relative to his rag or jazz expertise. Even though Stravinsky did not follow the standard accepted form of ragtime music, he used this popular genre of the time as a “musical object” to be shaped into his own compositional framework.⁸⁰

The Sketches

Maureen Carr's edition of *Stravinsky's Histoire du Soldat: A Facsimile of the Sketches* provides Igor Stravinsky's original sketches and sketch tables organized by grouping (1-8) as shown in Table 3.⁸¹

78. Ibid., 88.

79. Ibid.

80. Ibid., 103.

81. Maureen Carr, *Stravinsky's Histoire du Soldat: A Facsimile of the Sketches* (Middleton, WI: A-R Editions, Inc., 2005).

Table 3. Stravinsky's Early Sketches Organized by Grouping

Group	Description	Images
1	"Antony and Cleopatra," separate pages and some bound pages	46
2	Pages with writing in Italian from an account book dating from the eighteenth century	44
3	Small notebook entitled by Stravinsky, "Soldatcroquis 1918"	40
4	Winterthur sketchbook, with parallel title in French and Russian: "Le soldat, le violon et le diable" [the soldier, the violin, and the devil]	89
4a	Pages separated from the Winterthur sketchbook and pertaining to the "Rag" with dedication to Eugenia Errazuriz, integrated into the Winterthur sketchbook between 4.12 and 4.13	14
4b	Pages separated from the Winterthur sketchbook and pertaining to the "Tango," integrated into the Winterthur sketchbook between Figs. 4.80 and 4.81	4 images on 1 folded sheet
5	Separate pages once joined together and including some references to Renard	10
6	Pages from sketchbook III	4
7	Separate pages filed with sketchbook IV	2
8	Pages from sketchbook V	10

An extensive table consisting of six columns, including the figure number of the sketch, scene, or group; description of entries on the sketch page; Chester 1987 edition page; measure number; translations; and comments is included. By no fault of the author, the sketches appear somewhat difficult to read at times, but are fascinating nonetheless. After Carr reproduces the sketches, an additional table is incorporated at the end of the edition, organized this time by scene in the published version. The headings and the material remain the same; it is a sequential approach that is different from the group approach. These sketches are used in this current study to compare and contrast against the published edition in score study preparation.

Stephen Walsh's review "Stravinsky's *Histoire du Soldat*: A Facsimile of the Sketches, and *Les Noces*: Study Score" gives a detailed critique of Maureen Carr's work, *A Facsimile of Sketches*. He offers critical insight by suggesting that Stravinsky destroyed a great deal of his sketches and that *The Soldier's Tale* was written during the time of "haphazard and uncoordinated sketching."⁸² Walsh asks two significant questions when referring to how to properly present the order of sketches in a publication: (1) Do you simply present the sketches in an existing order, annotating them as they come without taking into consideration the process and sequence of the composition? (2) Do you "adopt a proactive analytical stance," reorder the sheets and offer an interpretation of the music's creative evolution?⁸³

Walsh implies that Carr presents the sketches in an impartial order, as found, and then explains them sheet by sheet. Carr annotates them a second time reorganized in line with the actual work as well as a chronological sequence of the composition of each movement.⁸⁴ Walsh describes that the main problem is that the facsimile is in monochrome. Carr identifies the sketch number, the relevant movement title, and the distinct elements on the page. Walsh states that it is difficult for the reader to distinguish between fragments because of lack of distinction of texture. Additionally, he mentions

82. Stephen Walsh, review of "Stravinsky's *Histoire du Soldat*: A Facsimile of the Sketches, and *Les Noces*: Study Score," *Music and Letters* 89, No. 3 (August 2008): 444.

83. Ibid.

84. Ibid., 445.

that there are pages where the reader cannot make out any details of the sketch even with a magnifying glass.⁸⁵

Walsh presents constructive criticism prior to offering his positive insights. The first example of the former is in Carr's final column "Translations and comments." He gives a clear illustration that many of the translations are inaccurate. For example, "tambour" instead of "talon" in sketch 2.33 describing the heel of the bow technique on the violin; or "sans corde" in 4.45 translated as "without snares"—the instrument being a side drum; and finally the "mordre crustelle" for "mademoiselle," in sketch 2.27 from the *Petit concert*.⁸⁶ Additionally, in Ramuz's text, the soldier has a fortnight's or fifteen days' leave, but the Flanders and Black translation in the published score decrease this to ten to fit in the rhythm.⁸⁷ However, on one of the "Soldier's March" sketches (4.62), Carr annotates the "fifteen" as if it was changed to "ten" in the final French text.⁸⁸

In Walsh's opinion the most important contributions of Carr's publication are simply making this resource available, in addition to finding out the origin of *L'Histoire du Soldat*, when possible determining its chronology, and cross-referencing both between movements and to other works.⁸⁹

A second review of Carr's *Stravinsky's Histoire du Soldat: A Facsimile of the Sketches* was written by Arnold Whittall in his article "Among the Rushes." This review

85. Ibid.

86. Ibid.

87. Ibid.

88. Ibid.

89. Ibid., 446.

also suggests that Carr focuses on the two principal topics of chronology and “motivic connectedness.”⁹⁰ Whittall quotes Carr admitting that:

even though Stravinsky’s sketching process has made it almost impossible to group over 250 sketch pages in a true chronological manner, it is possible to arrive at an approximate ordering by maintaining the pages already established in Winterthur and Basel [that is, in the two principal locations of surviving sketchbooks and assorted separate pages] and by providing a concordance in the form of a table that identifies the musical content of each page, with cross-references to other pages where appropriate.⁹¹

Whittall agrees with Walsh that the facsimiles are organized into two tables, one before the sketches, which are arranged into eight groups according to the source, and another table after the facsimiles. This second table rearranges the information provided in the first according to sequence of movements in *L’Histoire*. One difference between these two reviews stems from the legibility of being able to read and interpret the reproductions of sketches. Where Walsh had issues with it being duplicated in monochrome and questions some of the translations, Whittall praises Carr for the legible reproduction and accurate information found in the tables. Whittall takes issue with the fact that the facsimile pages themselves are only captioned with the name of the relevant movement and the sketch’s place in its parent source. This causes the reader to constantly move back and forth between table, facsimile, and score in order to coordinate all of the information available. He recommends that the information in the tables should have been incorporated into the facsimile page itself.⁹²

90. Arnold Whittall, “Among the Rushes,” *The Musical Times* 147, No. 1896 (Autumn 2006): 115.

91. Ibid.

92. Ibid.

The final review of Carr's work is by David H. Smyth titled "Review of Stravinsky's *Histoire du Soldat*: A Facsimile of the Sketches, edited by Maureen A. Carr." This is the most extensive, organized, and detailed review of the three presented. Smyth outlines his article into sixteen points; the notable ones follow. He concurs with Whittall that the appearance of the photographic reproduction is respectable, as is the presentation of the facsimiles, tables, and essays. Carr discusses examples of rebarring in a series of sketches for the "March du Soldat," which relates to Pieter C. Van Den Toorn's article, "Stravinsky Re-Barred," and again, the motivic relationship between the "march" movements. As stated previously in Craft's *Histoire du Soldat (The Musical Revisions, the Sketches, the Evolution of the Libretto)*, important themes for *L'Histoire* originated in the sketches formulated for "Antony and Cleopatra."⁹³ The order for which Stravinsky composed *L'Histoire* remains to be unclear. The full score, copied by Stravinsky's wife Catherine, was used by Ansermet during the Lausanne premiere and the 1920 London performance of the concert suite.⁹⁴ A number of corrections to this score were added at a later time, establishing an evolution of the full score, which was published in 1924 and the miniature score was published in 1925. Carr uses this "conductor's score," currently located at the *Stadtbibliothek Winterthur*, to provide her table of the dates as Stravinsky had written. Smyth writes, "a comparison of the table to the corresponding facsimile pages confirms that these dates correspond exactly to the ones on the sketch leaves—down to the occasional inclusion of both Old Style and New

93. Craft, 322.

94. David Smyth, "Review of Stravinsky's *Histoire du Soldat*: A Facsimile of the Sketches, edited by Maureen A. Carr," *Music Theory Online* 12, No. 2 (May 2006): 2.

Style dating (the Gregorian and Julian calendars were 13 days out of phase at this time, and Stravinsky used both).”⁹⁵ Additionally, many of the dates are supplemented with Stravinsky’s signature, and some possess the “designation Morges,” which is where the family was living at the time of the sketches.⁹⁶ The 1920 manuscript with annotation by Stravinsky and others is missing, according to Carr. It was this manuscript that was used as a source for the Chester editions of 1987 and 1924. How many manuscript copies of the score exist and who wrote them remains to be determined.

Smyth and Walsh are in agreement that this resource provides a large amount of material, readily available to Stravinsky scholars. Even though it is possible that some of the sketches may have been separated from the ones Carr reproduces, she claims that the edition contains all of the existing sketches for *Histoire du Soldat*.⁹⁷ The problem that Smyth has with this reference is that chronology and interpretation are only minimally addressed; there is no description of paper types; and the physical makeup of the two bound sketchbooks, and the exact location of the various pages with Stravinsky’s other bound sketchbooks, are vague.⁹⁸ Some of the sketches in Group One are among the earliest since they include instruments that suggest a different ensemble than the one used in *L’Histoire*. All of the sketch leaves in this group, with the exception of the last four, are on the same type of paper, close to the same size, with six holes punched in the

95. Ibid.

96. Ibid.

97. Ibid.

98. Ibid., 3.

margin, most likely kept in a binder or many binders.⁹⁹ However, Smyth writes that it is not probable that the order in which they are presented here is the order that they were written, whereas the final ten sketches (Group Eight) are easier to identify, clearly relating to the Music to Scene Two. However, the sketch on the top is written for clarinetto piccolo in E-flat, and most likely does not contribute to the composition of *L'Histoire*. Here and in other places, designations for instruments that are not included in the *L'Histoire* ensemble (i.e. piccolo, clarinet in E-flat, cimbalom) are just overlooked. Smyth concludes that Stravinsky seemed to have used these sketchbooks to set down initial ideas, and when he was ready to compose to a larger extent, he moved to a different design.¹⁰⁰ A contradiction that exists in Group Eight, again making reference to the early versions of the Music to Scene Two, is that the clarinet part is marked “cl. La” (clarinet in A), and the published version is for B-Flat clarinet.

There are also insignificant errors found by Smyth in his review of Carr's facsimile of sketches. For example, on p. 11, Erik Satie's name is misspelled, and on p. 47, the French term for snare drum is misspelled: “CaisseCaire” should be “Caisse Claire.” A more substantial mistake, according to Smyth, is that the wrong date is listed at the end of her Musical Example 1 (p. 9), which should read 12 May and not 12 March.¹⁰¹ Due to the nature of these mistakes, the conductor, when approaching score study or researching *L'Histoire*, may be misled or not understand the original intentions

99. Ibid.

100. Ibid., 5.

101. Ibid.

of the composer, which could lead to unclear and ambiguous information presented during rehearsal or performance of the piece.

Finally, Smyth implies that access to the original documents is necessary in order to answer many of the difficult questions, and that no facsimile can express the idea of an original document. For example, difference in the type of paper used, shades of coloration in the writing, erasure markings, and many other details are exposed when the original document is observed.¹⁰² However, this text does provide a basic understanding of the composition and revision process used by both Ramuz and Stravinsky and how *L'Histoire du Soldat* developed as a result of their collaboration and work.

This review of literature will serve readers as a reference to the study and analysis of *L'Histoire du Soldat*. When preparing to rehearse and perform this work, the conductor and performers must research the historical, theoretical, and technical intricacies of this piece. The following Methodology is based upon this research process.

102. Ibid.

CHAPTER 4. METHODOLOGY

Research Methodology

This study used an evaluative and comparative methodology. Data was collected, analyzed, and expanded upon from different sources, including the seminal works in the field of conducting as well as current project reports, dissertations, journal articles/ reviews, lecture recital, and personal conducting experience. No human subject review board approval was required since this study was based on examining existing works.

Michael Stanley's *Stravinsky Interprets Stravinsky: A Conductor's Guide to Histoire du Soldat* examines Stravinsky as a conductor and interpreter of his own music, compares tempos in Stravinsky's recordings, and contains a transcript of an interview with percussionist William Kraft regarding the 1961 recording of *L'Histoire du Soldat* as well as a transcript of a panel discussion with Roy D'Antonio, William Kraft, and Michael Stanley at the author's recital on April 18, 2006. The current study expanded on Stanley's research to include conducting recommendations deduced from examining rehearsal video and individual lessons. .

Specific Procedures and Data Collection

A historical overview is presented in addition to an analysis of the original sketches to *L'Histoire du Soldat*. Conversations with author Dr. Maureen Carr from Penn State University were used to provide background information on Stravinsky's original

sketches. Rehearsal strategies were designed, and score study approaches along with conducting recommendations, such as rebarring, gesture, cuing, left hand technique, “floating,” and subdivision technique are provided. This data was subjected to an evaluative methodology by critically analyzing those sources and deducing general principles that can be used as specific conducting recommendations and rehearsal techniques when conducting *L’Histoire du Soldat*. In addition, a harmonic, melodic, rhythmic, and formal analysis of movements to *L’Histoire du Soldat* is included to enhance the conductor’s understanding and perception of the music.

This study also used a comparative methodology which studies two or more existing situations and determines their likenesses and differences. Conducting procedures and rehearsal techniques were compared in order to discover common approaches among them. These common styles are recommended to conductors as the most effective ways to conduct and rehearse *L’Histoire du Soldat*. In addition, a working manual containing excerpts from *L’Histoire du Soldat* was designed for both the undergraduate student and more advanced conductor which summarizes the most effective ways to study and conduct *L’Histoire du Soldat*. The main purpose for this manual is to introduce specific conducting recommendations relating to passages or excerpts from Stravinsky’s *L’Histoire du Soldat* that the student and teacher can use to prepare and practice prior to rehearsals. For example, the format of the manual consists of the excerpt, followed by either a conducting or compositional recommendation. It is modeled after university-level conducting method books.

CHAPTER 5. MUSICAL CONSIDERATIONS, ANALYSIS, AND REBARRING

Plot Summary

L'Histoire du Soldat is scored for three actors, a female dancer, clarinet, bassoon, cornet, trombone, percussion, violin, and double bass. It was composed in 1918 and published in 1924. The genre includes acts, libretto/scenario: to be read, played, and danced (2 pts, C.F. Ramuz), and its first performance, conducted by Ernest Ansermet, took place at Lausanne, Municipal on September 28, 1918. The piece has always had its detractors. The text after Afanas'yev (much wordier in the 1918 version), about the soldier who sells the Devil his violin in return for worldly wealth and a good marriage, “has with some justice been seen as moralizing and over-literary.”¹⁰³ But for Stravinsky the work was important because it enabled him to take stock of apparently unrelated recent tendencies. His score—which could avoid direct concern with the words since they are never sung—brings together Russian dances of extreme subtlety with modern parodies: a Lutheran chorale, a march, a waltz, a tango, and a ragtime (one of several such pieces he worked on at this time). *L'Histoire* is divided into two parts of three scenes each as Jim Svejda summarizes below:¹⁰⁴

Part One, Scene 1 – (*Scene au bord du ruisseau – The Banks of a Stream*) The Soldier, returning to his native village with a fortnight's leave, is accosted by the

103. Walsh, 17.

104. Svejda, 1-2.

Devil disguised as an old man with a butterfly net. The Devil obtains the Soldier's fiddle in exchange for a magic book and invites him to spend three days of his leave with him. The Soldier accepts.

Musical Sections: The Soldiers March and Music to Scene 1

Scene 2 – (*Scene du sac – A crossroads in the open country, showing a frontier post and the village belfry in the distance*) On reaching his native village, the Soldier finds he had been away not three days but three years. The Devil appears disguised as a cattle merchant and explains that with the help of the magic book the Soldier can make his fortune.

Musical Sections: Music to Scene 2

Scene 3 – (*Scene du livre – A room*) By now the Soldier is thoroughly disillusioned by his wealth. The Devil, disguised as an old clothes woman, calls on him and displays her wares, including a fiddle which he recognizes as his own. He wants to buy it back, but finding he can get no sound out of it, throws it into the wings and tears up the book in despair.

Musical Sections: Music to Scene 3

Part Two, Scene 4 – (*Scene du jeu des cartes – A room in the palace*) The Soldier, who has now lost his wealth, comes to a town where the King's daughter is ill and the King has promised her hand in marriage to whoever succeeds in curing her. The Soldier meets the Devil disguised as a virtuoso violinist and plays cards with him. He goes on losing and tempting him with wine, until the Devil falls unconscious, and he is able to recover his old fiddle.

Musical Sections: The Soldier's March, The Royal March, The Little Concert

Scene 5 – (*Scene de la fille guerrie – The Princess's room*) The invalid Princess is lying on a couch. The Soldier enters and plays his fiddle. The Princess rises and dances a tango, a waltz, and ragtime, at the end of which she falls into the Soldier's arms. During their embrace, the Devil enters dressed as a devil (with forked tail and pointed ears). The Soldier fiddles him into contortions and with the help of the Princess drags his body into the wings.

Musical Sections: Three Dances, The Devil's Dance, The Little Choral

Scene 6 – (*Scene des limites franchies – same as Scene 2*) Sometime after their marriage the Soldier and Princess decide to visit his native village; but as soon as he crosses the frontier, he falls into the power of the Devil, who appears in gorgeous apparel, and has got hold of the fiddle again. He follows the Devil very slowly, but without resisting.

Musical Sections: The Devil's Song, Great Choral, Triumphal March of the Devil

The libretto carries the following introductory note concerning the staging: “A small stage mounted on a platform. A stool (or barrel) at either side. On one of the stools the Narrator sits in front of a small table on which there are a carafe of white wine and a glass. The orchestra is placed on the opposite side of the stage.”¹⁰⁵

Additional Musical Considerations

Robert Bridge gives an excellent account of other musical considerations in his paper, “*L’Histoire du Soldat* (The Soldier’s Tale): A Brief Historical Overview.”¹⁰⁶

The Music to Scene One also has a bass ostinato that stays constant while the melodies are in multimetric form.

Metrical ambiguity continues in The Royal March when the opening measure is in 5/8 moving the original downbeat to the upbeat in the accompaniment. The resolution occurs with a second 5/8 bar in the ninth bar.

The structure of this march is much freer and this signifies the Soldier's new freedom. If the first march was full of military memories, this march speaks of the freedom of the future. But, it is also in this march that we meet the Devil posing as a virtuoso violinist; with freedom comes the responsibility of guarding your soul. With a return to the original trombone melody, this march ends.

The Little Concert is the climax of this portion of the work. The motives contain parts of preceding pieces. They work against each other to break up all continuity of rhythm. At rehearsal 7, the clarinet and trumpet are moving from 7 to 6 to 5 while the violin is in 6 and the bass in 4.

From here the piece works toward a large tutti and then back to the recapitulation (it is almost in sonata allegro form). This piece represents the Soldier attaining all that he has dreamed of in spite of the trials that he has encountered since we met him.

The Tango is performed by the violin and the percussion. The clarinet is added when the princess begins to dance. It is in this piece that we see the "soul" dancing above the constant of the "Diablerie". The percussion in this portion is treated "organically". That is, it is not being used as a color but rather, it is a functioning part of the music and the music would not be the same with any other treatment.

Waltz is a continuation of the dance. It is notable in that the rhythm stays in a "3" feel the entire time. Also, the percussion drops out in this piece,

105. Robert Bridge, “*L’Histoire Du Soldat* (The Soldier’s Tale): A Brief Historical Overview,” May 17, 1994, accessed October 21, 2013, <http://sunyocc.edu>.

¹⁰⁶ Bridge.

signifying safety from the devil and stability. This piece was approached attacca with a rhythmic modulation and it segues to Ragtime in the same manner.

The modulation into Ragtime is a bit trickier. It moves from a fast "3" feeling, to a medium "4" feeling. This, and the reappearance of the percussion, foreshadows the entrance of the Devil at the conclusion of this piece.

The Devil's Dance is a furious dance with incredible motion. It combines the aspects of a solid beat under an ambiguous meter like many of the previous pieces, but does this at a terrific rate. It is in fact the violin playing the Devil to death. At this point, the Soldier and Princess unite to pull the Devil off stage. Then they fall into each other's arms at the strains of The Little Choral that follows.

The Devil's Song is a warning of the Soldier's impending doom. But, he and his bride are not listening. The narrator continues this prophesy in the Great Choral.

The music to both Chorals is said to come from Lutheran Hymns. Also, the theme of The Great Choral is said to have been given to Stravinsky in a dream.

The final piece, The Triumphal March of the Devil, signifies the Devil's victory. There are many instances where the violin and percussion are playing by themselves. This is again the contrast of the Soldier's soul over the Devils constant rhythm. In the end though, the only sound left (last thirteen measures) is the percussion. The Devil has won. This last bit is controversial in that Stravinsky notated a decrescendo; this perhaps signaled the Devil descending into Hell. However, many performers prefer to end with a steady crescendo, thereby heightening the excitement and drama of the work.¹⁰⁷

Analytical Overview

After researching and studying the text and how each part is constructed, the conductor will begin creating a flow chart and writing an initial analysis of the piece. A complete theoretical analysis is not included because the focus is on providing appropriate conducting suggestions necessary to perform *L'Histoire*. Even though a comprehensive theoretical analysis is beyond the scope of this paper, some points deserve consideration. Furthermore, it is important for the reader to understand the process. The following two excerpts show appropriate examples.

107. Ibid.

The First Movement: “Marche du Soldat”

The first movement of *L'Histoire du Soldat*, “Marche du Soldat,” does not divide itself easily into clearly defined sections because it is strongly influenced by the spoken narrative (The Soldier’s Tale). It is designed to accompany and strengthen the plot. An ostinato figure and a pedal tone on D are two of the most easily identified musical components of the work. If these two factors were considered alone, the form of the “Marche du Soldat” (Soldier’s March) might suggest the design in Table 4.¹⁰⁸

Table 4. Ostinato and Pedal Tone Design

Measures	Lower Voice	Section
1-30	Ostinato Figure	A
31-41	Pedal Tone	B
42-83	Ostinato Figure	A
84-90	Pedal Tone	B

Another approach would use motive order as a way of organizing the composition, as shown in Table 5.¹⁰⁹

108. Benward, 261.

109. Ibid.

Table 5. Organizing by Motive Order

Measures	Motive	Measures	Motive
1-18	A	39-43	B
20-21	B	44-46	A
22-26	C	45-47(overlap)	B
26-30	B	47-57	A
31-32	A'	57-59	B
33-34	B	64-83	C
34-38	A' (inv.)	84-90	Related to A

The harmonic material is mostly the result of the bitonal mix, except for clear chords in measures 4, 20, 21, and 90. Melodic cadences regularly mark the end of phrases in the upper voices but are not often supported by the lower voices because of the continuing ostinato figure as shown by Musical Example 4 (Figure 4).¹¹⁰

Musical Example 4: Melodic Cadences/Ostinato

Figure 4. Musical Example 4: Melodic Cadences/Ostinato

110. Ibid.

Overlapping phrases are fairly common. A melodic cadence is completed in one voice while a new phrase begins in another voice as shown by Musical Example 5 (Figure 5).¹¹¹

Musical Example 5: Overlapping Phrase mm. 44-46

Figure 5. Musical Example 5: Overlapping Phrase mm. 44-46

There are frequent meter changes, but in most instances the steady ostinato figure disregards these and moves on as if the $\frac{2}{4}$ meter had not been altered. The following example shows Stravinsky's actual notation along with another version illustrating how it might have been written keeping the steady $\frac{2}{4}$ meter intact as shown by Musical Example 6 (Figure 6).¹¹²

111. Ibid., 262.

112. Ibid.

Musical Example 6: Comparative Model of Notation

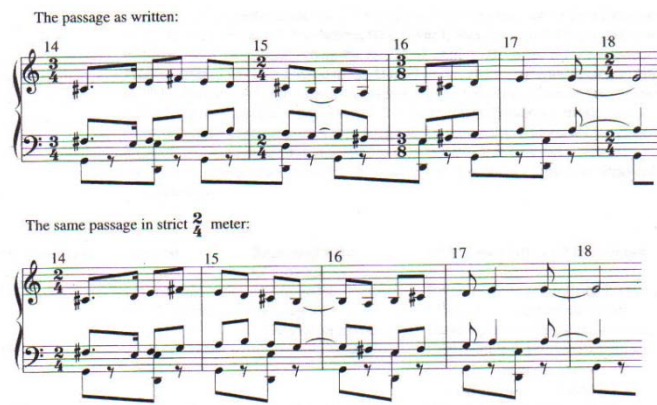


Figure 6. Musical Example 6: Comparative Model of Notation

A thin, homophonic texture persists throughout. The upper voices occasionally engage in counterpoint as in measures 11-18 as shown by Musical Example 7 (Figure 7).¹¹³

113. Ibid., 252-253.

Musical Example 7: Counterpoint

The musical score for 'Un sol - dat qui rentre chez lui.' (Tramps a sol - dier with his load.) is presented in two systems. The first system (measures 11-14) features a vocal line in treble clef and a piano accompaniment in bass clef. The piano part includes a cymbal (Cie) and triangle (Tib) in the right hand. The second system (measures 15-18) continues the piano accompaniment, with a piano (p) dynamic marking in measure 18. The score is written in 2/4 time and includes various musical notations such as notes, rests, and accidentals.

Figure 7. Musical Example 7: Counterpoint

Ragtime in *L'Histoire du Soldat*

In *Histoire du Soldat*, one percussionist is asked to play two side drums of different sizes (without snares), a third side drum with snares (though omitted from *Ragtime*), bass drum, cymbals, tambourine, and triangle. If this was an ordinary jazz band, the bass drum might have been equipped with a foot pedal to facilitate the percussionist's performance.

Although the instrumental ensemble of *Ragtime in Histoire du Soldat* is almost an authentic jazz band and typical ragtime rhythms are composed in it, the work is not an authentic ragtime composition. For example, the irregularity of the underlying beat, its tonal scheme, and its interpolations of atypical material rather than a continuous display of strains do not depict a traditional ragtime piece.

In regard to the primary rhythm in *Ragtime*, the drums infrequently maintain a steady beat and do not play seventy-six out of the total ninety-two measures. However, there is one unique combination of violin and drums playing the same rhythms at the same relative pitch (See Musical Example 8 in Figure 8).¹¹⁴

Musical Example 8: *Ragtime* in *Histoire du Soldat*, mm. 65-69

The image shows a musical score for two staves. The top staff is labeled '2 C. cl. sans timbre' and the bottom staff is labeled 'VI.'. Both staves contain complex rhythmic notation with many beamed notes and dynamic markings such as *f*, *p*, and *sf*. There are also some lyrics or performance instructions like 'Nimile (come sopra)' written above the bottom staff.

Figure 8. Musical Example 8: *Ragtime* in *Histoire du Soldat*, mm. 65-69

It is not within the traditional style of ragtime, but is typical of Stravinsky’s “pioneering spirit for exploring the potential of percussion instruments.”¹¹⁵

Musical Example 9 (Figure 9) shows the first instance of setting up a regular bass rhythm. According to Barbara Heyman, it does not occur until well into the movement.¹¹⁶

114. Barbara Heyman, “Stravinsky and Ragtime,” *The Musical Quarterly* 68, No. 4 (October, 1982), 550.

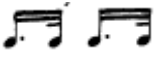
115. *Ibid.*, 553.


116. *Ibid.*, 553.

Musical Example 9: Ragtime in *Histoire du Soldat*, mm. 54-59

Figure 9. Musical Example 9: *Ragtime* in *Histoire du Soldat*, mm. 54-59

Stravinsky almost exclusively uses the standard syncopated ragtime rhythms that were

most noticeably arising during the 1910s, mainly in this form:  ; a tied

syncopation:  ; or a combination of the two (See Musical Example 10 in Figure 10).¹¹⁷

Musical Example 10: Ragtime in *Histoire du Soldat*, violin, mm. 6-11

Figure 10. Musical Example 10: *Ragtime* in *Histoire du Soldat*, violin, mm. 6-11

117. Ibid., 554.

These rhythms begin in the previous *Waltz* section of *Histoire*. The violin and cornet initiate these rhythmical motives beginning in the last twelve measures of the *Waltz* (See Musical Example 11 in Figure 11).¹¹⁸

Musical Example 11: *Histoire du Soldat*, transition from *Waltz* to *Ragtime*

The musical score is divided into two systems. The first system, starting at measure 23, features five staves: Cornet (Cl.), Fagot (Fg.), Clarinet in A (C. à P.), Violin (VI.), and Contrabasso (C. B.). The music is in 3/4 time and includes markings for 'poco', 'a', and 'cresc.'. The second system, starting at measure 24, is labeled 'RAGTIME' and features four staves: Triangle, Tambourine (Tamb. de basque), Caisse claire (sans timbre) / Gr. C., Violino, and Contrabasso. The music is in 2/4 time and includes a marking for '(gr. taille)'.

Figure 11. Musical Example 11: *Histoire du Soldat*, transition from *Waltz* to *Ragtime*

To further conceal the beginning of the *Ragtime*, in the distribution of music between the drums, tambourine, triangle, and string bass, Stravinsky creates a sense of an

118. Ibid., 554.

extension of the waltz's triple meter even after the time signature has changed to 2/4. The first few measures of *Ragtime* still gives the impression of the *Waltz*'s triple meter because of the strong down beat in the bass and bass drum and tambourine off beats, but rehearsal 25 the duple meter feel becomes more established. Stravinsky preferred the unclear or ambiguous overlapping or combination of the *Waltz* and *Ragtime*. *Ragtime* was never meant to assume an independent position in the work as a whole. *Histoire du Soldat* is a theater piece, and Stravinsky perceived the main character, the Soldier, as a universal figure whose characteristic sound was the "scrape of the violin and the punctuation of the drums. The violin is the soldier's soul, and the drums are diablerie [black magic]."¹¹⁹ Rag strains are interspersed with characteristic Stravinsky polymetric sections. Meters change from 4/8 to 3/16, to 7/16, to 4/8, to 5/16, etc. (See Musical Example 12 in Figure 12).¹²⁰

119. Ibid., 555.

120. Ibid.

Musical Example 12: *Ragtime* in *Histoire du Soldat*, mm. 20-30

The image displays a musical score for the piece 'Ragtime' from Igor Stravinsky's 'Histoire du Soldat'. The score is arranged in two systems. The first system, starting at measure 27, includes staves for Clarinet (Cl.), Flute (Fg.), Trumpet and Trombone (Trgl. T.d.b.), and Violin (Vl.). The second system, starting at measure 28, includes staves for Flute (Fg.), Trumpet (Trb.), Violin (Vl.), and Viola (Vi.). The music is written in 2/4 time and features a complex, syncopated rhythmic pattern characteristic of ragtime. Measure numbers 27 and 28 are clearly marked at the beginning of their respective systems.

Figure 12. Musical Example 12: *Ragtime* in *Histoire du Soldat*, mm. 20-30

The opening eight measures of the first strain have an antecedent-consequent phrase structure. However, the section continues for another seven measures with a different theme, and consequently does not model itself after the phrase structure of a true ragtime sixteen-measure strain.

The harmonic structure of *Ragtime* does not resemble the predictable tonic-subdominant form of a rag. This is one of the only two pieces in *L'Histoire du Soldat* that possesses key signatures. *Ragtime* is in the key of D major, but moves through A major, A minor, Bb flat major, and frequently with uncertain major-minor tonal centers.

Igor Stravinsky reproduces two of the most distinctive characteristics of ragtime music, the syncopated rhythmic patterns and instrumental color. However, he does not

establish a regular accented beat in the bass, and ignores the form and the harmonic plan of traditional ragtime music. Stravinsky's piece implicitly evokes the style and spirit of ragtime music without being a true ragtime.¹²¹

Rags tend to be written within a functional diatonic harmonic system, stressing tonic, dominant, and subdominant chords in a major tonality. Diminished seventh chords are inserted to emphasize rhythmic accents and sudden surprises. The broad tonal scheme of the piece as a whole involves tonic to subdominant motion.

The most distinctive feature of ragtime music is its syncopated rhythm. Any melody can become a rag if its rhythm is displaced in such a way as to follow the stereotyped rag-rhythmic patterns. Most common are the types as shown by Musical Example 13 (Figure 13)¹²² with combinations of the two or the occurrence of diminutions.

Musical Example 13: Common Rag-Rhythmic Patterns

a. $\frac{2}{4}$ $\frac{2}{4}$ $\frac{2}{4}$

b. $\frac{2}{4}$ $\frac{2}{4}$ $\frac{2}{4}$ $\frac{2}{4}$

c. $\frac{1}{4}$ = $\frac{3+5}{8}$ (according to Copland)

Figure 13. Musical Example 13: Common Rag-Rhythmic Patterns

121. Ibid., 562.

122. Ibid., 550.

Another pattern called “secondary ragtime” appeared in ragtime pieces in the 1920s. This consists of the superimposition of a rhythm of different phrase lengths (usually three eighth notes), but of identical units, upon the existing normal four-quarter rhythm. This was another kind of polyrhythm in Musical Example 14 (Figure 14).¹²³

Musical Example 14: Polyrhythm

Figure 14. Musical Example 14: Polyrhythm

The typical ragtime rhythmic method consists of a syncopated melody in the treble tied to a steady ground beat. For example, there can be an irregular treble rhythm over a regular bass rhythm. The bass part maintains “oom-pah, oom-pah” pattern, alternating accented low bass notes on the first and third beats, with midrange chords on the second and fourth beats.¹²⁴ The conductor and the players should be aware of the style and spirit of authentic ragtime music in order to perform this movement with a good feel of the ragtime style.

Once an initial analytical overview is completed rehearsals should begin. The researcher studied this piece for six months and worked diligently with the violinist before giving a downbeat in a rehearsal setting. Also, each rehearsal was videotaped in

123. Ibid., 550.

124. Ibid., 550-551.

order to be evaluated and critiqued by both my mentor and myself. Comments and observations were then recorded, studied, and practiced prior to the next rehearsal.

Rebarring L'Histoire

Maureen Carr, in *Stravinsky's Histoire du Soldat: A Facsimile of the Sketches*, provides examples of “Rebarring in Marche du Soldat.” Three examples of rebarring are presented in three different places in the “Marche du Soldat.”¹²⁵

1. The “tootling tune” (a term borrowed from Pieter van den Toorn) in mm. 15-17 and later in mm. 50-58 as shown in Musical Example 15 (Figure 15).¹²⁶

125. Carr, 14-16.

126. Ibid., 14.

Musical Example 15: “Tootling Tune”

The image displays four staves of musical notation, labeled a, b, c, and d. Staff a (measures 1-14) and staff b (measures 15-17) are connected by a vertical line. Staff c (measures 15-17) and staff d (measures 50-58) are connected by a vertical line. Arrows indicate relationships between the staves: an arrow points from the first measure of staff a to the first measure of staff b, and another arrow points from the first measure of staff c to the first measure of staff d.

Figure 15. Musical Example 15: “Tootling Tune”

2. The “triadic reiteration” (another term borrowed from Pieter van den Toorn) in mm. 20-21, 45-47, and 57-58 as shown in Musical Example 16 (Figure 16).¹²⁷

¹²⁷. Ibid., 15.

Musical Example 16: Triadic Reiteration

The musical score for Musical Example 16: Triadic Reiteration is presented in five systems, labeled a through e. Each system consists of two staves, a treble staff and a bass staff, with a piano (p) dynamic marking. The score is divided into measures, with measure numbers 20, 21, 45, 47, 57, 58, 6, 5, 3, and 3 indicated above the staves. The notation includes various musical symbols such as notes, rests, and accidentals. A bracket labeled 'X=accomp.' is placed to the right of the staves in systems a, b, and c. In system d, a bracket labeled 'X' is placed below the staves. In system e, a bracket labeled 'X' is placed below the staves. The score illustrates the concept of triadic reiteration through the repetition of triads across different systems.

Figure 16. Musical Example 16: Triadic Reiteration

3. The material from mm. 71-83 and a shorter version from mm. 64-70 as shown in Musical Example 17 (Figure 17).¹²⁸

Musical Example 17: mm. 71-83




Figure 17. Musical Example 17: mm. 71-83

The above examples may seem a bit confusing. These sketches were compiled by Maureen Carr and published in 2005. They were not tangible at the time I conducted this work. However, for future research during the score study and score orientation process, the conductor should strongly consider reviewing this text to determine the original intentions of Stravinsky.

¹²⁸. Ibid., 16.

It is crucial that the conductor remain open to the various possibilities of not necessarily rebarring the music, but combining meters at times (as shown in the manual), taking into account the performer having only his limited view of the piece.

CHAPTER 6. CONDUCTING RECOMMENDATIONS/MANUAL EXERCISES

This chapter provides conducting recommendations to *L'Histoire du Soldat*. These approaches should be used in studying and executing excerpts provided in the manual.

The Manual

Upon reviewing the method books that incorporate asymmetrical meter exercises, four were chosen as the basis for this current study's manual: Elizabeth Greene's *The Modern Conductor*, Donald Hunsberger's *The Art of Conducting*, Joseph Labuta's *Basic Conducting Techniques*, and Anthony Maiello's *Conducting: A Hands-On Approach*. In addition, Stravinsky's original sketches, compiled by Maureen Carr in her edition of *Stravinsky's Histoire du Soldat: A Facsimile of the Sketches*, played a critical role in the rebarring recommendations. This manual is designed for the advanced conductor in order to assist in his or her planning, development, and implementation stages of rehearsing and conducting *L'Histoire du Soldat*.

Each excerpt is chosen with a specific objective in mind. For example, topics such as secco, dry, and angular technique; the float; anacrusis and fractional pick-ups; asymmetrical patterns and changing meters; the cut and prep of the fermata; and subdivision of patterns are addressed. Each recommendation is accompanied by a specific excerpt from *L'Histoire du Soldat* chosen for the student to work on that individual

conducting technique. Combining measures/rebarring ideas are also included. Specific suggestions from practical recital preparation experience are provided for successful execution. The text plays a critical role in many of these areas as well. For example, in the staged presentation words are spoken during the fermatas of the “Great Choral.”

Rebarring Suggestions/Combining Measures

There are many instances during the rehearsal of *L'Histoire du Soldat* that the conductor may choose to combine measures and time signatures in order to obtain clarity and a more precise “feel” to the line. For example, in the first movement two measures before rehearsal 3, the two $\frac{3}{8}$ bars can combine to make one $\frac{3}{4}$ measure. This will provide the trumpet and trombone with a clear beat 3 from the conductor for a more accurate attack. Otherwise, a gesture of syncopation would need to occur. This combination, two $\frac{3}{8}$ bars into one $\frac{3}{4}$ bar, can take place at various locations during the entire piece at the discretion of the conductor (Figure 18).

Manual Example 1

The image shows a musical score for five instruments: Clarinet (Cl.), Cor Anglais (C.à P.), Trombone (Trb.), Violin (Vl.), and Contrabass (G.B.). A large oval encircles measures 3 and 4 of the score. Above the Clarinet staff, a small box contains the number '4', indicating a rehearsal mark. The score includes various musical notations such as rests, notes, and dynamic markings like 'sf sub.', 'dim.', 'mf', 'arco', 'pizz.(non arpeg.)', and '(con sopra) poco sf'.

In *The Soldier's March*, two measures before rehearsal 4, the two 3/8 bars can combine to make one 3/4 measure. This will provide the trumpet and trombone with a clear beat 3 from the conductor for a more accurate attack.

Figure 18. Manual Example 1

During the second movement five bars after rehearsal 6, the conductor may choose to combine the two 5/8 bars in one bar of 5/4. Four bars after rehearsal 9, the 3/8 and 5/8 bars can combine to form a 4/4 measure, and the following two measures (m6-m7 after rehearsal 9) can join to make one bar of 5/4. This is extremely helpful during the technical passages of the piece (Figure 19).

Manual Example 2

The image shows a musical score for a string ensemble. The staves are labeled Cl. (Clarinet), C.à P. (Cello and Double Bass), VI. (Violin), C.B. (Double Bass), and a second VI. and C.B. section. Rehearsal 9 is marked with a box containing the number 9. Two overlapping circles highlight specific measures in the VI. and C.B. staves. The first circle covers measures 6 and 7, and the second circle covers measures 7 and 8. The tempo is marked 'pizz. m.g.' and 'arco'.

Four bars after rehearsal 9 in the *Music to Scene I*, the 3/8 and 5/8 bars can combine to form a 4/4 measure, and the following two measures (m6-m7 after rehearsal 9) can join to make one bar of 5/4.

Figure 19. Manual Example 2

In the opening of the Royal March, the conductor may choose to conduct a 3/4 bar with an eighth rest on the downbeat instead of a 5/8 measure to obtain accurate off beats in the accompaniment (all parts except trombone) (Figure 20).

Manual Example 3

The image displays a musical score for the opening of 'L'Histoire du Soldat'. The score includes parts for Clarinetto in Sib, Fagotto, Cornet à pistons in Sib, Trombone, Cymbale et Grosse Caisse, Violino, and Contrabasso. The tempo is marked 'M.M. ♩ = 112'. The time signature is 5/8. A large oval is drawn around the first few measures of the score, highlighting a specific rhythmic pattern. A text box in the bottom right corner provides a conductor's annotation: 'In the opening of the *Royal March*, the conductor may choose to conduct a 3/4 bar with an eighth rest on the downbeat instead of a 5/8 measure to obtain accurate off beats in the accompaniment (all parts except trombone).'

Clarinetto in Sib

Fagotto

Cornet à pistons in Sib

Trombone

Cymbale et Grosse Caisse

Violino

Contrabasso

M.M. ♩ = 112

sf mais moins fort que les bois

Solo

(bois)

mailloche

sim.

In the opening of the *Royal March*, the conductor may choose to conduct a 3/4 bar with an eighth rest on the downbeat instead of a 5/8 measure to obtain accurate off beats in the accompaniment (all parts except trombone).

Figure 20. Manual Example 3

In studying this piece for several months and rehearsing it for several more months prior to performance, the researcher highly recommends during the score study preparation of *L'Histoire du Soldat* to choose which measures and time signatures to combine. This will save a tremendous amount of time and frustration. There are,

however, parameters in making this decision. For example, the most important issue again is the ability to keep the composer's original intent. One must be cautious in keeping the "feel" of what Igor Stravinsky wrote in *L'Histoire*. In choosing to combine time signatures, the accent must remain the same. Additionally, the instrumentalists must be in agreement. This should be clearly communicated to the ensemble, and rehearsed both ways—the original and the combined—to decide what works best.

General Conducting Technique

A conductor is not afforded the luxury of using words to communicate the musical intent to the performers, nor to the listener, in a concert setting. This vital aspect of making music must be done in total silence. This barrier can be one of the most challenging aspects of conducting. Gestures with arms, hands and fingers, face, eyes, mouth (breath), body, and general physical presence (stance) are all critical aspects of general conducting technique.

How the conductor uses these tools is what creates an effective musical performance. It is also very often the difference between a standard and an inspirational performance. It is essential that the conductor possess that special instinct or feeling for being able to immediately transmit his or her own very own musical impulses to the ensemble. This ability to motivate and arouse performers to responsiveness is mandatory to succeed.¹²⁹

Conducting is directly comparable to instrumental performance technique and musicianship. It should be technically and musically as detailed as any high-level

129. Maiello, 184.

performance. Conducting is a comprehensive and detailed responsibility that requires extensive study and practice of music. It is an applied art and skill that should reflect all aspects of good performance through physical action.

Application to *L'Histoire du Soldat*

One of the most important concepts is the ability to maintain a consistent tempo between all of the changing meters in the piece as well as to keep the unit steady. One way to accomplish this task is to touch the tip of the tongue to the roof of the mouth as a reassurance of even eighth notes or whatever the unit of the beat is in order to keep it constant.

“Marche du Soldat”

In reviewing my videotape of the first movement of myself conducting *L'Histoire du Soldat*, I immediately noticed that I was conducting very large. The conductor must remember that he or she is conducting single players and not full symphony orchestra sections. Also, it is a necessity for the conductor to think ahead of what is happening next in the score and on stage in order to properly deliver all cues, even the smallest ones. The smallest cues are simply a nod of the head, or a flick of the finger or wrist. The “float” must be kept tight and not too large. It was noticed that specifically in the 3/8 bar after #7 that the “float” was too high, which caused the tempo to slow down (Figure 21).

Manual Example 4. Floating Extra Eighth Note

The musical score is for "The Soldier's March" and includes parts for Clarinet (Cl.), Flute (Fg.), Piccolo (C.à P.), Bass Drum (Batt.), Violin (Vl.), and Cello/Bass (C.B.). The percussion section includes Tamb. de Basque, Caisse claire sans timbre, grande taille, and Grosse Caisse. The score is in 2/4 time and features a key signature of one sharp (F#). Two large downward arrows point to measures 7 and 8, highlighting a specific rhythmic pattern. A text box at the bottom right states: "The Soldier's March: The 'float' must be kept tight and not too large."

Figure 21. Manual Example 4. Floating Extra Eighth Note

The conductor should grab the second beat after #8 (dotted eighth/sixteenth), as the figure is being played at the same dynamic level (*forte*) and is in unison throughout the ensemble (Figure 22).

Manual Example 5. Secco Technique

The musical score is for 'The Soldier's March'. It consists of seven staves: Clarinet (Cl.), Flute (Fg.), Cor Anglais (C.à P.), Trumpet (Trb.), Bass Drum (Batt.), Violin (Vl.), and Cello/Bass (C.B.). The key signature has one sharp (F#), and the time signature is 2/4. A rehearsal mark '8' is placed above the first staff. A large arrow points from the rehearsal mark to the second beat of the first measure following the rehearsal mark. The music is in unison throughout the ensemble. Dynamics include *f* (forte) and *più f* (pianissimo). The conductor should 'grab' the second beat after rehearsal 8 (dotted eighth/sixteenth), as the figure is being played at the same dynamic level (forte) and is in unison throughout the ensemble.

Figure 22. Manual Example 5. Secco Technique


After working out these issues, the conductor can start to bring more emphasis, emotion, and focus to the facial expressions into his or her technique.

Musique De La 1ere and 2eme Scene

When conducting these movements, the conductor should use just the arms, not the entire midsection, to conduct the pattern in order to avoid extraneous movement, which could cause distraction and detract from what the music is portraying. For

example, the 7/16 bar, 3 measures after square 12, should be conducted in 2 (4+3) and kept small and tight (Figure 23).

Manual Example 6. 7/16 Conducted in 2



Music to Scene I: 7/16 bar,
three measures after rehearsal
12, should be conducted in 2
(4+3) and kept small and tight.

Figure 23. Manual Example 6. 7/16 Conducted in 2

The direction of the last beat should go down, not up. Subdividing the beat may be necessary in a *rallentando* or where there is a particularly elaborate ornamentation. The purpose of such subdivision is clarity. Strauss, who disliked giving more beats in a bar than were strictly necessary, did this constantly, even to the extent of beating parts of the prelude to *Tristan und Isolde* in two instead of in six.¹³⁰ There are two very different concepts of subdividing at the beginning of the second scene. The double stroke vs. the single stroke concept, with the wrist/finger creating the subdivision when necessary in the

130. Michael Kennedy, *Richard Strauss: Man, Musician, Enigma* (New York, NY: Cambridge University Press, 2006), 402.

single stroke, is the problem in this section. The double stroke can visually appear too heavy when no movement occurs in the primary musical line and is unnecessary. The conductor should consider using the dead-single subdivision technique at times as well. The rebound becomes the subdivision in this method. This will assist in making the beat pattern small and not as busy-looking in appearance (Figure 24).

Manual Example 7. Subdivided Beat Pattern

Music to Scene II: There are two very different concepts of subdividing at the beginning of the second scene: The double stroke vs. the single stroke concept, with the wrist/finger creating the subdivision when necessary in the single stroke. The conductor should consider using the dead-single subdivision technique at times as well. The rebound becomes the subdivision in this method.

Figure 24. Manual Example 7. Subdivided Beat Pattern

“Marche Royale”

This movement is an excerpt for the trumpet for auditions with major symphony orchestras and professional military organizations, and consequently is extremely difficult. Attention must be given to the material at square 1 and four bars after measure 17. The conductor should consider $\frac{3}{4}$ with an eighth note rest in the first bar to obtain accurate off beats in the accompaniment. The important thing is to drive the ictus more and keep the ensemble on task tempowise. The conductor should keep the pattern crisp, angular, and secco, even in the legato-style passages. General articulation, especially in the trumpet part, has a tendency to be too long, have more space, and lift between notes. If the notes are too long the tempo will drag. The conductor must keep it tight and moving forward.

“Petit Concert”

The conductor should use a more angular/squared off 3 beat pattern with less or no rebound and a consolidated pattern, and he or she should give the clarinet a strong cue coming up to #13. The trombonist should shape the ending of the quarter notes in square 16 by providing some space on the end of the note, instead of articulating like a cinderblock shape. If the conductor finds that he or she is extended outward too far on the horizontal plane, it is recommended that he or she physically move closer to the musicians.

Trois Danses

Tango:

Floating the three part of the 5/16 must be small and tight. The conductor should think about combining the 3/8 + 3/16 or 9/16 and conduct in 3, three bars after rehearsal 4 (Figure 25).

Manual Example 8. Additional Rebarring/Combining Measures

Cl. Elle danse
Sie tanzt
She begins to dance

Vl. * Glissez avec l'archet de toute sa longueur jusqu'au signe [X]
Sur la corde Ré jusqu'au même signe [X]

saltando

Three Dances/Tango: The conductor should think about the combining the 3/8 + 3/16 or 9/16 and conduct in 3, three bars after rehearsal 4.

Figure 25. Manual Example 8. Additional Rebarring/Combining Measures

Also, he or she should use more wrist and less arm in this section, and be sure not to slow down when conducting in three. The vertical plane should be utilized for the 2nd beat when conducting a full three pattern to avoid losing time and slowing down the tempo.

Waltz:

The conductor should come away from the ictus very quickly, and he or she should think of conducting and using a snap of the wrist and less in the arm. Again, the conductor should not conduct too high with the rebound or float in the one pattern (3/4) waltz.

Ragtime:

The conductor should put the tip of the baton in the center of his or her body. There is no need to use two hands beating the time, in addition to being too far out to the right and left. Also, dynamic contrast must be communicated. This movement requires exact precision with a small, concise beat pattern and tip to tip. The conductor should use mainly the fingers and wrist in this technique.

“Danse Du Diable”

The conductor must transfer the upper body and head motion into his or her hands and face to avoid too much movement. He or she should use only the wrist on the last note, and try not to use any of the arm motion.

“Chorale”

The conductor must watch the cut-off at each breath mark, and he or she should try not to use a lot of arm movement on the cut-off or release. Also, the conductor must be careful of extra movement on the cut-off after the fermata. He or she should eliminate the down motion after the fermata by simply moving upwards (Figure 26).

Manual Example 9. Fermata Prep/Release (beats 2, 3, and 4 in bar 3)

Largo M.M. ♩ = 54

Clarinetto in La

Fagotto

Cornet à pistons in La

Trombone

Violino

Contrabasso

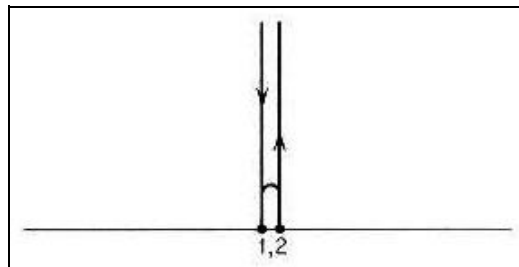
Grand Chorale: Try not to use a lot of arm movement on the cut-off or release. Also, the conductor must be careful of extra movement on the cut-off after the fermata. He or she should eliminate the down motion after the fermata by simply moving upwards (prep to beat 2 in bar 3 or to beat 1 at rehearsal 1).

Figure 26. Manual Example 9. Fermata Prep/Release (beats 2, 3, and 4 in bar 3)

“Marche Triomphale du Diable”

There should not be a hook on the first beat of the down/up strokes on the violin and the string bass in 2/4 bars. The conductor should keep the baton motion angular, dry on 1st and 2nd beats (Figure 27).

Manual Example 10. Angular 2/4 Conducting Pattern



Triumphal March of the Devil

Figure 27. Manual Example 10. Angular 2/4 Conducting Pattern

CHAPTER 7. RECOMMENDATIONS FOR FUTURE RESEARCH

There is a need in the conducting literature for studies which provide practical recommendations for conducting avant-garde works like *L'Histoire du Soldat*. *L'Histoire* is a difficult piece to conduct. Ample preparation is crucial for a successful interpretation and performance of the work.

This chapter summarizes answers to the research questions posed at the beginning of this study. Additionally, it visits the capabilities for future examination and why it is necessary to expose conducting students (both novice and advanced) to this kind of literature.

Research Questions/Findings

1. What are some of the specific score study approaches a conductor can use when learning *L'Histoire du Soldat*?
2. How can the harmonic, melodic, rhythmic, and formal analysis of excerpts from *L'Histoire du Soldat* enhance the conductor's understanding and perception of the music?
3. Which rehearsal techniques and conducting methods can be developed as a revised approach to conducting Stravinsky's *L'Histoire du Soldat*?

Frank Battisti and Robert Garofalo, in *Guide to Score Study for the Wind Band Conductor*, state, "to create music on the podium, the conductor must know the score

completely and have a clear conceptual image of the piece in his mind.”¹³¹ Through rebarring/combining measures, becoming accustomed to the text and the role of the actors/dancers, knowledge of the comparative models of notation, and by incorporating exercises consistent with keeping the unit of the beat steady, the conductor will begin to internalize the score. Additionally, working through the excerpts in the manual and practicing each concept individually will provide for a better understanding of what the performers need and how to be as precise and clean as possible without getting in the way.

The most important item with regard to rehearsal technique is to have a plan and appropriately communicate that plan and strategy to the musicians, preferably prior to the rehearsal. The musicians/actors should have the music/text several weeks before the first rehearsal so that they can properly prepare. Furthermore, the musicians should rehearse at least a few times, depending on their ability level, before the actors and/or dancers join the ensemble. Some general conducting recommendations that this study found valuable include: small gestures when conducting chamber music, subdividing patterns in *Music to Scene II*, very little movement from upper body and head motion, floating a short distance in asymmetrical meters, and very little arm movement release during fermatas.

Importance of this Study to Future Academic Work

L'Histoire du Soldat is considered one of the most difficult pieces in chamber music literature. It is used as an audition piece for not only the collegiate level, but also for professional orchestras. Not only is the conductor responsible for the musicians, but

131. Battisti and Garofalo, 1.

he or she must also be accountable for cuing the actors (the Narrator, the Soldier, and the Devil) as well as the dancers. In having the opportunity to conduct this piece at George Mason University on December 11, 2004, I was able to further develop this chamber ensemble conducting technique, and would like to share my experiences with other conductors. I would like for them to consider my suggestions and use them in their preparation of *L'Histoire*. Every gesture must be kept in front of the conductor since he or she is working with a small ensemble.

For example, the technique of subdividing *Music to Scene II* consists of mainly finger and wrist motion with the arm moving through the beat pattern, while still maintaining extremely small gestures. The fingers of the right hand are seldom thought of as being capable of conveying interpretive gestures because their basic responsibility is to hold the baton. This is especially true with the thumb, index, and middle fingers. The ring and pinky fingers should be out of sight, tucked underneath and lightly touching the palm of the hand. They should not float aimlessly in the air—attracting attention—as this will detract from the focal point, the tip of the baton.¹³²

It is imperative that the musicians, actors, and dancers are familiar with the story of *L'Histoire du Soldat* prior to the first rehearsal. I recommend giving a copy of the piano reduction score, the full score, and the text to everyone involved, so that they will begin to see how their part fits in relation to one another.

132. Maiello, 184.

Additionally, I would like to use the evaluations, comments, and observations that I recorded, studied, and practiced to educate conductors who would like to study and perform this piece at some point in their musical career.

Impact and Implications for Professional Practice

The following items are a summary of the contributions that the author has presented which will impact future research and performances of *L'Histoire du Soldat*. Implications for professional practice derive from the beginning of first studying the score, to researching the piece, to determining proper rehearsal strategies, and finally to performing the work. The conductor must live with this process to adequately and successfully interpret this work and to show, through gesture, the story that Igor Stravinsky is telling.

- This study provides concrete conducting remedies for the preparation and performance of *L'Histoire*.
- Advanced students, faculty, and professional musicians who will be studying this piece can use this work to practice conducting these difficult excerpts that are segregated out of the score and placed in the manual. Each one includes a recommendation on how to conduct that particular passage. Concepts discussed and shown include combining measures, floating technique, subdivided beat pattern, asymmetrical meters, fermata prep/release anacrusis, and angular conducting pattern.
- Because these same ideas are taught in undergraduate conducting courses, and excerpts from *L'Histoire* are used in the conducting texts listed in the

literature review, this work may also benefit novice conductors to some degree.

- Additionally, the reader can gain a better understanding of *L'Histoire* through background information and literature review research. For example, Igor Stravinsky's sketch work that Maureen Carr compiled and edited is an invaluable resource. To have Stravinsky's original writings available to a conductor to study and review provides knowledge that can be used to portray Stravinsky's original message(s) through gesture.
- During the preparation process, the author transcribed the original script in order to perform with narrator and actors. This script can be used for future performances of the piece.
- Attending performances of *L'Histoire* can benefit the conductor in order to gain insight into the subtleties of the conducting styles, movements, and interactions with the musicians. The lecture recital conducted by Ilyich Rivas of the Baltimore Symphony Orchestra after performing this piece was exceptional. Because I had already conducted and performed *L'Histoire*, it was interesting to watch the various differences in conducting approaches from the audience.

Two main areas of importance can summarize the above list: (1) suggestions for conducting and researching into *L'Histoire*; (2) and a pedagogical component that provides conducting concepts and excerpts taken directly from *L'Histoire*. These ideas can be used and related to any chamber music piece and used in a classroom setting.

Conclusion

In summary, here are the most important recommendations for studying, rehearsing, and performing *L'Histoire du Soldat*, many of which were taken directly from individualized conducting lessons and videotape critique and analysis during the process of this current study:

1. It is important to have ample preparation time for both the conductor and the players.
2. Score study by the conductor is crucial in order to assimilate all the musical and interpretive elements of *L'Histoire*.
3. The conductor must research the work theoretically, historically, and technically.
4. The conductor must be aware of the authentic character of popular/folk/jazz music styles in order to interpret movements like the *Tango* and *Ragtime*.
5. During the rehearsal, the conductor must be a leader, interpreter, and teacher.
6. The synthesis/analysis/synthesis format is one of the best rehearsal strategies.
7. The conductor must be able to communicate his or her intent clearly to the players through nonverbal gestures.
8. Floating must be used to conduct asymmetrical meters at quick tempi.
9. Small and tight gestures are preferred when conducting chamber music ensembles.
10. Sometimes, combining meters and rebarring can provide more conducting precision and clarity for the players.

11. Sometimes, subdividing the beat is preferred for clarity.
12. Tight cues and fermata cut offs are preferred.
13. It is important to keep a consistent tempo and unit beat across the changing and asymmetrical meters.

Strengths, Weaknesses, and Limitations of this Study

The next three topics focus on the strengths, weaknesses, and limitations of this study.

Strengths

When determining the strengths of this paper, the author focused primarily on what was and can be the most beneficial and pertinent information while studying and performing this work.

- Rebarring suggestions that differ from Maureen Carr's and Pieter C. Van Den Toorn's texts
- Conducting technique recommendations
- Creating a manual which can be used as part of score study preparation or as a teaching tool for conducting students to practice specific techniques
- Sketch research
- Wide-ranging literature review from conducting texts used to identify concepts for study and for different ways to format the manual, to writings and conversations of Robert Craft and Igor Stravinsky
- Pedagogical components were incorporated to show rehearsal strategies and conducting methods.

Weaknesses

Some possible weaknesses or parts of the study that were beyond the scope of this research but are certainly worth pursuing are listed below. Because this study primarily gives conducting suggestions, it does not investigate the narration/acting/dancing that Stravinsky and Ramuz incorporated into the piece, nor provide a theoretical analysis, nor discuss each instrumental part individually. There are other dissertations written specifically for the instrument parts (i.e. trumpet, clarinet).

- This study does not go into detail with regard to tying the narration (script) to the music and the conductor's responsibility in working with the actors/dancers.
- Even though a comprehensive analysis was not included, a partial analysis of two movements was incorporated to give the reader an understanding of how to begin the analysis/flow chart process. In addition, a general overview of the scenes/musical sections was integrated to this paper.
- This study focuses more on providing recommendations for the conductor. It does not provide recommendations to the instrumental parts.

Limitations: Suggestions for Further Research

The following limitations can be additional thesis statements/dissertation topics themselves. For example, composing exercises to relate to the conducting concepts studied, much like a conducting text, using either SATB voicing or C, Bb, Eb, F, Bass, Piano instrumental transposition layout could be included. Because this was not a compositional dissertation, however, the author decided to use excerpts taken directly

from the score. In any event, there can be much to take away from the study of *L'Histoire du Soldat*.

- This study has not touched on all the conducting details in *L'Histoire*, but it does provide a comprehensive overview of the main issues faced by the conductor.
- Each excerpt in this study could have also included an exercise composed to connect to the specific conducting challenge.
- The author chose to use excerpts in this study to practice specific issues associated with conducting *L'Histoire du Soldat*.
- Surveys given to the performers regarding their perception of combining measures/rebarring and the study of this work could be given as well.

The author hopes that future studies will provide more recommendations and perspectives on conducting *L'Histoire du Soldat* and other similar 20th century avant-garde works.

APPENDIX 1. STRAVINSKY'S PROFESSIONAL LIFE

Approximate Years	Period	Representative Compositions	Techniques
1904-1913	Post-romantic Nationalistic and Primitive	<i>The Firebird, Petruska, The Rite of Spring</i>	Extreme modulations; rich harmonic schemes; full orchestral sounds; changing and asymmetrical meters
1913-1923	Transition to Neoclassic	<i>L'Histoire du Soldat, Les Noces, Symphonies d'instruments à vent, The Octet for Wind Instruments</i>	Chromaticism, polytonality; more dissonant harmony; use of polyrhythms; thinner textures
1923-1951	Neoclassic	<i>The Rake's Progress, Symphony of Psalms, Symphony in C, Symphony in Three Movements, Pulcinella</i>	Somewhat less chromaticism; use of pandiatonicism; thin textures; use of song and sonata-like forms
1952-1971	Serial Technique	<i>In Memoriam Dylan Thomas, Orchestral Variations, Eight Instrumental Miniatures</i>	Tone rows of five to seven tones; also fully developed serial technique; suggested by a study of Webern's music

APPENDIX 2. HISTOIRE DU SOLDAT SCRIPT

Histoire Du Soldat Script

Marche du Soldat

SEE SCORE

Narrator: ***13-15 He's been marching all the day, Happy now he's home to stay...*

Soldier: Ahhh...This isn't a bad sort of spot, join the army, I've had me lot. Always on treck, not a penny to bless, 's truth my kits in a hell of a mess...Where's my St. Joseph?

Narrator: He looks in his pack for a lucky medallion he has with the face of his namesake, St. Joseph engraved on the back. Good...there it is...He starts rummaging...Brings up some packages tied up with string; brings up cartridges. Rummages on...Here's a mirror with most of the silvering gone. Where's her picture? That mustn't be missed...the picture his girlfriend gave him the day he went off to enlist. Ah, here it is...and right in the middle he brings out an old, brown fiddle...(plays violin).

Soldier: It didn't cost much, the tones not rich, you have to keep screwing it up to pitch.

Musik Der 1 Szene "Klein Stucke am Bachufer"

Narrator: A little old man approaches, carrying a butterfly net.

Devil: Give me your fiddle.

Soldier: No.

Devil: Sell it me.

Soldier: No.

Devil: I'll give you this book for it then.

Soldier: Can't read.

Devil: Makes no difference, there's no need. With this book you don't have to read. It's more than a book. It's wealth untold. You've only to open it low and behold...banknotes, barrabonds and gold.

Soldier: Well, I should want to have a look.

Devil: Certainly, certainly. Here's the book.

Narrator: On site, collateral, note of hand. This book's not easy to understand.

Soldier: I can read it alright, but it's still Greek to me.

Devil: You will understand it. Wait and see.

Soldier: But look, if it's worth all that money, sir, this little job...that old fiddle of mine you want only costs a few bob.

Devil: Then you've got a real bargain.

Soldier: Right then. It's a deal.

Narrator: On site, collateral, note of hand. Share prices for Friday, the 31st. What day's today? It's a Tuesday...why, why it's Tuesday the 28th. What's this? Here's a book that's ahead of the date. A strange sort of book. It tells you things before they happen.

Devil: Come home with me. Now what do you say?

Soldier: Why, what's up?

Devil: This thing won't play. You must teach me to make it go.

Soldier: I've only ten days leave you know.

Devil: I shall lend you my carriage of pair. If you walk it will be much more slow.

Soldier: Mother will worry if I'm late.

Devil: Hm...it's not the first time she's had to wait.

Soldier: And my girlfriend expects me too.

Devil: You'll make it up to her soon. And she'll be all the more pleased when you do.

Soldier: This place of yours, is it abroad?

Devil: Wined, dined, all found, full bed and board. Home in a carriage like a lord. Two or three days a step out of your way, and then, you'll be as rich as the king of café.

Soldier: What sort of food you've got down your way.

Devil: Steak, eggs, and chips. Three times of day.

Soldier: And to drink?

Devil: Champagne Rose.

Soldier: Smoking permitted?

Devil: What do you say to Havana, Havana cigars? Now what do you say?

Narrator: Well there you are then, that's the way. That's how you want it, that's the trick. Joseph goes off home with old nick. And he finds that the old boy doesn't cheat. New clothes, soft beds, and plenty to eat. Yes, Joseph is properly done up a treat. And each shows the other as they undertook, the way of the fiddle and the way of the book. Yes, the old fellow kept his word. Two days well spent. Then came the third. That morning, the old man wakes Joseph as soon as it's light. And he says, "Are you ready?" And Joseph says, "Right." "Did you have a good night?" And Joseph says, "Yes." And the devil looks on as he gets up to dress. "Have you any complaints?" And Joseph says, "No." "Right you are," says old nick, "then off we go." They get in the carriage waiting below, and the Devil says, "Hup." And off they go. Only Joseph watching the horses flying feet, finds himself holding on with both hands to his seat, with all his might, 'till his knuckles are white. "Hold tight," cries the little old man, "hold tight." Joseph would like to get up and jump out. But he hasn't a chance. "Take care," cries the devil, "see how my horses prance, they'll lead us a dance, they're taking the air. Take care." And the carriage is suddenly traveling up in the air, hurdling, rattling, rolling 'round the sky, and Joseph's hair stands on end. And he nearly faints. "Have you any complaints?" "Have you any complaints?" Higher and higher over valley and hill

faster and faster, up and up they soar, till time stand still. Then everything is as it was before.

Marche du Soldat Reprise

SEE SCORE

Soldier: Hurray! Here we are.

Narrator: We're home at last.

Soldier: Good morning, Mrs. Gray.

Narrator: She's in her garden.

Soldier: Hello there. How's the world with you? She doesn't hear me?

Narrator: Never mind. Here's Arthur.

Soldier: Hey, hey Arthur.

Narrator: He's mowing the five acre meadow. A good old friend and true.
Ah, what's the matter, he doesn't reply.

Soldier: Arthur, hi. Don't you know me why it's Joseph. Joseph the soldier.
Joe...You remember him you know.

Narrator: The mower mows on and on we go and there's the school with the tower and the bell. Joseph, old Joe, you remember him well. Here's the mill, the inn, now villagers everywhere men, women, and children stand and stare.

Soldier: What's the matter? What's up with a lot of you? What's got into you all? Are you afraid of me or what? You know me all of you there, Joseph.

Narrator: No one speaks. And then a door slams...and another slams...and more and more...and the rusty hinges shriek as every door slams shut.

Soldier: That's funny, but mother will know, I'd better go.

Narrator: She sees him coming, she screams and runs away. But then he thinks,

Soldier: There's my fiancé.

Narrator: Married, with two children.

Soldier: ‘Ey...‘Ey...The dirty cheat. The dirty rotten cheat. I know who you are. I know what’s happened. I know you. I’ve taken my time about it too. It wasn’t three days. Three years have passed. They all take me for a ghost. I’m dead among the living. Oh, the cheat. The dirty rotten...And like a fool I went and listened to him. Yes, I know I was tired and hungry, but that’s no reason to go listening to the likes of him. Do you take any notice of what people you don’t know tell you? No. You say, “I don’t know you.” But what do, I do I listen to him. I should have had my suspicions, but no I listen to him. Like a fool, I had to go and listen to him and I gave him my fiddle. Of all the luck! And now what am I going to do? What am I going to do now? What am I going to do now?

Musique DE LA 2eme SCENE

Soldier: Ah, you dirty cheat. It’s you.

Narrator: The devil is standing in the village marketplace, disguised as a cattle merchant. The soldier appears. His drawn saber in his hand, and attacks the devil.

Devil: Now what are you going to do?

Soldier: Why, you dirty rotten cheat!

Devil: Please...be a little more discrete, do try to behave. Do you hear me you? Good. Now, what are you going to do? Have you forgotten all I said? The book I gave you, bound in red.

Soldier: Oh, it’s somewhere in my kit.

Devil: Then you’ve got all you need. If you still got it! And aren’t you a soldier? Be one then. Show the ladies a gentleman. On guard, attention! That’s it. Put up that sword. Break ranks and still (?) your kit. There we are. Platoon, fall in. At the run! At ease. Stand easy, attention! Platoon, off taps. Here, take this one of mine. Hmmm....not bad...it suits you fine. Now then, take off your tunic, unbutton the throat. Don’t fall out! We’ll find you a coat. Don’t fall out! We’ve hardly begun. You’re not finished yet. Attention! The book, the book...now what have you done? Ah, yes...you told me. Well fetch it then. No, only the book. Now back here again. Ahhh, be careful. Don’t let it come to harm. You’ll lose it like that, put it under your arm. That book’s worth millions, millions do you see. Hold on to it tight, and listen to me. This fiddle’s mine, here...that book is yours there. Each to his own. And so, all square!

(music plays)

Narrator: He took up the book and began to read...and the words meant money. More money and still more, money. As much as a man could need. He used it first to set right his affairs, and became a peddler. A seller of wares...

(drum roll)

Soldier: Come along, ladies. Come by for there's all shades and sizes! Black, navy, pale blue, Prussian blue, sky blue, beige, chocolate, fawn, dark gray, gray gray, pale gray, silver gray, russet, sienna, maroon, brown, kacky, unbleached linen by the yard, printed cottons, crept de sheen, silks and satins, prewar prices!!!

(drum roll)

Narrator: A peddler first, a seller of wares for a start. Then, he needed no goods. He knew all the tricks by heart.

Soldier: Things go the way I make them go. For others only guess. I know. It's more than a book, it's wealth untold you've only to open it, low and behold. You can have all you want, your heart's desire...all the best things in life, anything you require. While you have the time, quick, grab all you can. One day you'll be dead, you're only a man. No, my old friend you didn't lie because in the end we've all got to die. First one thing, another, I've only to say this, that, and the other, because I can pay! It's mine...all...all...nothing...all nothing...nothing at all. What have I said, what's the matter with me, I have everything...nothing.

Narrator: Now he can see, all you want, all the time, all wealth can provide, and they don't mean a thing. They're empty inside. False things, dead, rotten, you buy and sell. They are nothing, just an empty shell. Oh, to have still the things you had before. The real, the true, good things. That everybody has but you. That you have no more, the only things worth having.

Musik Der 1 Szene Reprise

“Klein Stucke am Bachufer”

Narrator: *Pick up to circle 3: Just to stretch out on the grass as you used to do. Good to touch, good to feel. Things that cost nothing. That everyone's has. That mean so much. These things are real. Things that belong to all the world but you. Saturday evening, weekend plans. Watching the village at work in its garden. So many people with watering cans. The little girls playing blind man's bluff. Huh, you smile as you*

pass along the sun-baked wall. You settle down on the grass, and someone fills your glass. Things that are warm inside. The only ones worth having.

(5 measures before 10)

Soldier: They have nothing, and yet they have it all. And I who have everything, I have nothing...nothing...nothing...How can that be? Satan, Satan you cheated me. What can I do, does it say in the book?

Narrator: He snatches it up and starts to look.

Soldier: You must know, you must know. Tell me how everyone, how all the others are happy, how is it done? You must know, you must know, you must tell me! Explain what I can do to have nothing again. *(triangle ring)* Hello?

Accountant: Sir, with regard to your current account, sir.

Soldier: Later, later I tell you, later! The book must know the secret. Answer me...What can I do to be as I used to be? I have been proud and envied and in my pride I am dead inside to the world outside. I am rich, unbelievably rich, but all I'd give to be alive again as others live. I am a ghost among the living.

Narrator: The soldier throws the book on the floor. The devil pops his head around the door disguised as a woman, old and poor, in a silly old hat and mangy fur.

Devil: Please dear sir, may I come in?

Soldier: What do you want?

Devil: Just a little chat with you sir. But before we begin, follow me sir...you dropped your book...Here you are...your book.

Soldier: Thank you. Now what do you want?

Devil: I'll explain sir. It's this...I have a little case outside full of rare and precious things, sir. I'd be glad...

Soldier: No...thank you.

Devil: It's for charity, sir.

Soldier: Here take this.

Devil: Sir we have our pride, nothing for nothing is the rule each has his job to do. My case is just outside sir, you'll please let me bring it in to you? Now look sir, look at these lovely things, watches, necklaces, and rings. Some lace, sir? No...don't be afraid, sir to say so. It's true of course you haven't a wife, we all have a little job in life. A silver medallion engraved on the back? No?...no every time. Now what do you lack? A mirror perhaps? No...oh dear what a shame. A beautiful picture complete with frame? Ah, that seems to rouse your interest. Is it no, still no? The same as the rest, or would this little fiddle be best.

Soldier: How much? How much? Tell me how much?

Devil: Well...as we are friends, I won't stand in the way. Try it first. See what you say. We'll fix a price, let's hear you play.

Narrator: The soldier seizes the violin. He tries to play but the violin remains silent. The devil has disappeared. The soldier throws the violin away with all his strength. Then he picks up the book and tears it into a thousand pieces.

Musique DE LA 3eme SCENE

Marche Du Soldat

SEE SCORE

Narrator: He doesn't know himself. He only knows he must get out. Go somewhere else. Because he can't go on the way he was. Nothing remains of all his fine belongings, he's thrown them out. Without a word to say to anyone, he's run away. And things are just the way they were. Except, of course, he has no pack to bear.

Continue @ circle 5 in score.

Narrator: Now he comes to another land: a village on the frontier, and an inn. He thinks...shall I cross over? He thinks, why not! He goes to the inn orders a tot, drinks it down. Yes, and now what? Then he begins to look around. He gazes at the muslin curtains, bound with silk cord. Fine, white muslin, scarlet cord, such fine white muslin curtains pinned around the leaded window panes where leaves stir in the wind. But what is this? Suddenly, the world outside comes crashes in again. Somebody starts to beat a drum. And someone beats a drum because the princess of the realm, the only daughter of the king lies ill in bed. She neither sleeps, nor

speaks, nor eats, nor anything. And the king proclaims to the sound of the drum that whatsoever man shall come and raise his daughter from her bed, that man the fair princess shall wed. Just at that moment, a man comes up and says to Joseph, "Hello, chum. We've not been introduced it's true, but...well I've been a soldier too, old comrades don't mind if you make yourself known. When I saw you come in and you were alone I said to myself, have a word with him, he looks a bit down I said you could see at a glance go over who knows this may be his big chance. A lovely young girl. What about it. A princess too. Think of that. I'd say it was made for you. I'm married already it's no use to me. But you my lad, your young, your free. Doctoring...well that's what ever you choose besides you have nothing to lose by trying. You go...you say...I'm an M.O. She's cured, she's not...It's worth a shot. Why not?"

Soldier: After all, why not? Goodbye old chap. Many thanks for the tip.

Narrator: He up and he out of it quick as a whip, he's up and he's off and he makes his way to the palace gates. He gives a ring. "Where are you going?" The centuries say?

Soldier: Where am I going? To see the king!

Marche Royale

Soldier: They gave the word for the band to play, the king received me, the king no less. He said to me, "You are a doctor." I said, an army doctor. Yes. "Many have come you know, but none have stayed." Oh, I have my methods, I said, I'm not dismayed. "Very well tomorrow you see the princess."

Narrator: It went off just as we thought it would. That fellow was right so far so good. Just think a girl to call your own after so many years alone.

Soldier: Why not? Why shouldn't the luck be mine? Ask the cards, what do you say? Six of hearts, ten of hearts, queen of hearts, nothing but hearts, trumps all the way. It's true, why not, why shouldn't it be? I'll have a wife of my own, only for me. And what's more, a princess too.

Devil: Someone's here ahead of you. You were silly to be upset. You were rich and esteemed, then you get a sudden whim, don't count the cost and now my poor young friend, your lost. Six of hearts, ten of hearts, hearts all the way. You've told yourself, it's my lucky day. Well, do you still believe it's true? I have my methods, I not you.

Soldier: It's true what he says. He's got me for sure. He'll do the trick, he's got the cure. I have nothing, nothing at all once more.

Narrator: Go for him just the same, knock him down, bang his head on the floor.

Soldier: He isn't a man. I can do nothing more.

Narrator: You can I tell you, you can. Don't you see how it is. He's got you because of the money. You still have money of his. Get rid of that and your saved. Go on begin. Offer to play him at cards, he's sure to win.

Soldier: Will you play, I have money?

Devil: What? I don't understand.

Soldier: I said, would you like a game?

Devil: Hm, My dear young friend. I'm always ready for a hand.

Narrator: He'll win, he always likes to win. You'll lose, and he'll be lost. Begin.

Soldier: Notes gold and silver they're all in.

Devil: Good.

Soldier: How much a point?

Devil: A penny, yes?

Soldier: A dollar a point, not a penny less.

Devil: Just as you wish. But best take care. No more fiddle no more book, only a few pennies left and look, the pennies are flying off into the air, you'll have nothing at all, then where will you be? You'll starve, my friend S.T.A.R.V.E. There, do you see? Total defeat. You'll go around naked, no shoes to your feet.

Narrator: Raise him ten pounds.

Soldier: Ten pounds.

Devil: You...you're mad! How can you beat...

Narrator: A hundred pounds deal on.

Devil: Gently, gently not so fast. Ah ha, I've won same as the last.

Narrator: Stake the lot.

Soldier: I stake the lot.

Devil: Ace of spades. What have you got?

Soldier: The queen of hearts.

Devil: Ha ha, again it's me. I've won again.

Narrator: You see, you see. He's going to fall. I said he would. Listen. Get up. Here's what you can do. Give him a drink, it'll do him good. Say to him, here's a health to you.

Soldier: Take this. It'll do you good. Go on have a drink, say when. Here's a health to you. And again.

Devil: Your being very (*Burp*)...rude.

Narrator: Look out he's going to fall.

Soldier: I'm free. I'm free. Now do I dare take the fiddle?

Narrator: He's not quite out. Give him some more.

Soldier: Alright...8...9...10...

Narrator: Now, take back your own again.

Petit Concert

Narrator: *Circle 22: Princess, now we can safely say he who will cure you is on his way. Soon he's going to come to you, because there's nothing he can't do. Soon now he'll be outside your door, because he's found himself once more. Soon now he'll come to claim his wife because he has been brought to life he going to bring you back to life.*

(wait until music ends)

Narrator: There on her bed, the princess lies, still as death with tight closed eyes. The soldier plays the violin. She rises up and looks at him.

Trois Danses

- I. Tango – Tacet**
- II. Waltz – Tacet**
- III. Ragtime**

Narrator: The soldier holds the princess close. The devil enters, in devils clothes. He grabs the fiddle, the soldier plays, the devil is forced by the music to dance and dance and dance he hasn't a chance.

Danse du Diable

Narrator: The devil's exhausted. He falls to the floor. They push him away and start kissing once more.

Petit choral

Tacet

Couplets du Diable

See score

Grand Choral

Narrator: Fermatas:--beginning at the measure before 1

- 1. You must not seek to add to what you have what you once had.**
- 2. You have no right to share who you are with who you were.**
- 3. No one can have it all, that is forbidden.**
- 4. You must learn to choose between...**
- 5. One happy thing is every happy thing. Two, is as if they had never been.**

(wait until music ends)

Soldier: I have everything. I always will have everything. But one day, she says “I know so little about you still. Tell me about yourself. Come on, tell me.” Well, it all started a long, long time ago. There was a cottage I used to share with my mother. I was a soldier then, you know. Far, far away, I’ve almost forgotten where. “Suppose, suppose we went there,” she says. No, it’s forbidden I tell her. “Suppose we go, we’d be back before we were missed. No one would ever know.” She looks at me and smiles and says, “You want to, I can see you do. It isn’t much to ask of you. Say yes. Say yes. Say yes! Why not, you want to, I can see you do.” I say, come over here to me. “Not until you say yes.” And so I think if we did go, perhaps this time my mother will know me. Why not? Just to pay a call, and she can come and live with us then I should really have it all.

Narrator: They’re on their way. They’re nearly there. He can feel it in the air. He has gone on ahead to find the frontier. She’s a little way behind. He calls her. He turns back, then changes his mind.

Devil: *(laughs)---continues to laugh*

Narrator: The soldier, the frontier post has crossed. The devil in scarlet is triumphant at last. He plays the fiddle. The soldier has lost.

APPENDIX 3. REHEARSAL SCHEDULE

Concertino for Percussionist and Chamber Winds and *L'Histoire du Soldat*

November 21, 2004 – George Mason University (GMU)

7:30 pm - 8:00 pm Concertino for Percussionist and Chamber Winds

8:00 pm - 10:00 pm *L'Histoire du Soldat* with Narration

November 28, 2004 – GMU

8:00 pm - 10:00 pm *L'Histoire du Soldat* with Narration

December 5, 2004 – GMU

7:30 pm - 8:00 pm Concertino for Percussionist and Chamber Winds

8:00 pm - 10:00 pm *L'Histoire du Soldat*

December 9, 2004 – St. George's United Methodist Church

7:30 pm - 10:00 pm Dress Rehearsal (No narration)

December 11, 2004 – St. George's United Methodist Church

1:00 pm Brief rehearsal – Brush-up

2:00 pm Concert

APPENDIX 4. THE PROGRAM



C V P A

Department of Music

Doctoral Conducting Recital
Joseph Denti, Conductor

Dr. Rick Davis, Narrator/Soldier
Professor Ken Elston, Devil

Sunday, December 11, 2004
2:00 P.M.
St. George's United Methodist Church

Program

Dream of the Cherry Blossoms Keiko Abe

Concertino for Percussionist and Chamber Winds.....Joel Blahnik

Daniel Heagney, Percussion

~Intermission~

L'Histoire du Soldat Igor Stravinsky

- I. The Soldier's March
- II. Music to Scene I
- III. Music to Scene II
- IV. Music to Scene III
- V. The Soldier's March
- VI. The Royal March
- VII. The Little Concert
- VIII. Three Dances
 - a. Tango
 - b. Waltz
 - c. Ragtime
- IX. The Devil's Dance
- X. The Little Chorale
- XI. The Devil's Song
- XII. Great Chorale
- XIII. Triumphal March of the Devil

Mr. Denti is a student of **Professor Anthony Maiello**

Program Notes

Dream of the Cherry Blossoms is a composition based on an improvisation on the theme of the Japanese folksong “Sakura, Sakura.” In this marimba solo, the world of fantasy is caught in an expanse of continuously falling cherry blossoms. It is a hypnotic kaleidoscope, which moves comfortably between tonality and atonality, enhanced by well-placed sprinklings of silence.

Concertino is a straight forward work with intrinsic relations in a 12-tone scheme. The last fugue of J. S. Bach’s in *The Art of the Fugue*, employed a musical motif of B-A-C-H which represented his name. Since then, various other composers have employed this famous motif in fugues or fantasias. In like manner, *Concertino for Percussionist and Chamber Winds* possesses a musical motif of F-R-E-D, the letter R representing “re” from an assumed tonal center of F, therefore, R=G, in memory of Fred Schroeder, Professor-Emeritus of Lawrence Conservatory of Music, Appleton, Wisconsin. The percussion employed are 4 tympani, marimba, vibraphone, 3 sizes of tom-toms or roto-toms, triangle (suspended) and a small thin coin.

L’Histoire du Soldat (The Soldier’s Tale), a work intended “to be read, played, and danced” was written in 1918 for a small touring theater company composed of a few actors, dancers, and a chamber ensemble consisting of clarinet in A, bassoon, cornet in A, trombone, percussion, violin, and double bass. The percussion instruments include two snare drums, two tenor drums, bass drum, cymbals, tambourine, and triangle, all to be played by one player. This limited ensemble was clearly chosen to emphasize diversity of color, but the woodwind, brass, and string sections are each represented by one high-and low-pitched instrument, and the entire orchestral range is covered by the ensemble. Swiss author C. F. Ramuz prepared the libretto and, as he was not a dramatist, a mimed narration (narrator and mime) supported by dancers and orchestra was prepared. Currently the work is sometimes performed without the staging.

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Meet the Artists

Joseph Denti received his bachelor's degree in music education in 1998 and master's degree in music education with an instrumental conducting concentration in 2002 from Duquesne University in Pittsburgh, Pennsylvania. Prior to beginning doctoral studies in instrumental conducting at George Mason University last fall, Mr. Denti taught all levels of instrumental music in the public schools of western Pennsylvania.

Additionally, Joe served as a musicianship and eurhythmics instructor at Duquesne University's City Music Center. Joseph has performed as principal tuba with a number of brass ensembles and orchestras in Pittsburgh. Mr. Denti's primary conducting and tuba instructors include Anthony Maiello, Robert Cameron, and Neal Tidwell. Joe serves as a guest conductor, clinician, and adjudicator for band and orchestra in the northern Virginia and Pennsylvania regions.

Rick Davis is Associate Dean of the College of Visual and Performing Arts, Professor of Theater, and Artistic Director of Theater of the First Amendment and Center for the Arts. He has enjoyed many fruitful collaborations with the Department of Music over the years, including choral and solo vocal performances, narration, and opera production.

Ken Elston joined George Mason's faculty in 2002. He teaches movement, acting and directing. Ken is active in the profession performer's unions and continues to work professionally. His acting credits include stage, television and film work, and Ken has directed off-Broadway and regionally. Recently Ken appeared in the independent film, *Minivan*, directed by Patrick Wright and filmed in Baltimore, and he has appeared in two staged readings with Theater of the First Amendment. Ken directed the original script, *For Alejandra*, which opened at The Source Theatre in July 2002 and was well received at the Dubrovnik Theatre Festival later that summer. Ken last directed, *Look Homeward, Angel*, at GMU, and he consistently works in the area coaching actors and choreographing both movement and fights for the stage. Next semester Ken will direct Kafka's *The Trial*.

Rami Kanaan graduated with honors (first prize) from the High Institute of Music in Damascus, Syria. After immigrating to the United States, he completed his master of arts in violin performance at George Mason University. Mr. Kanaan is currently pursuing a doctoral degree in higher education with a concentration in music. Mr. Kanaan is a violin instructor at the University of Mary Washington. He served as concertmaster to the University's orchestra, and assisted in directing the chamber ensemble in 2003-2004. He is a member of the graduate string quartet at George Mason University. The quartet performs regularly for different University events. Mr. Kanaan has composed several musical pieces. He was named as composer in residence for the Potomac Chamber Music Connection at George Mason University in 2004. His composition "Oriental Sketches" was performed and recorded for that event. Mr. Kanaan studies violin performance with Professor Edwin Johonnott.

Kenneth Putnam is in his junior year as a clarinet performance major at George Mason University. He has performed with many all-state bands and choirs and was the principal clarinet of the Greater Richmond Youth Symphony Orchestra. He is also active as a tenor, doing regional theatre in Richmond, VA, as well as singing in the Richmond Symphony Chorus. He is a student of Dr. Brian Jones.

Benjamin Williams attended Peabody Conservatory of the Johns Hopkins University, receiving a bachelor of music degree in music education and a performer's certificate in bassoon. He currently serves as Director of Bands at Yorktown High School in Arlington, VA.

Ray Matthews received his bachelor of music degree from the University of North Carolina at Greensboro (UNCG). During his tenure he was principal trumpet in the wind ensemble and symphony orchestra. He began working on a master of music degree at GMU and was principal trumpet in the wind ensemble and symphony orchestra. Currently, he is the bugle section leader of the United States Army Fife and Drum Corps Third Infantry. He frequently serves as a freelance trumpet player in the northern Virginia/Maryland/DC area. He is a student of Fred Beck and Dennis Eldebrock.

Katherine Van Horne is a freelance trombonist and private trombone instructor in the Northern Virginia/Washington DC metro area. She is also the lead trombone player for the ever popular Swing Shift Big Band. But, she spends her daytime hours as an elementary band director in Fairfax County, where she teaches 5th and 6th grade band students in 5 schools. Kathy received her BM at West Virginia University and completed her MM and postgraduate work at the University of Cincinnati College-Conservatory of Music.

Kyle Augustine is currently in his fourth year at George Mason University. He is the principal bass with the George Mason Symphony Orchestra and Chamber Orchestra. He also performs with the Jazz Band, Blue Note Jazz Combo, and the Mason Modern Music Ensemble. Kyle hopes to have a career playing the double bass when he graduates from Mason.

Daniel Heagney is a music performance major at George Mason University, where he studies with Professor Kenneth Harbison. He currently performs with the George Mason Wind Symphony, Symphony Orchestra, the Mason Modern Music Ensemble (M³E), and with various other student and faculty chamber ensembles. He recently attended the Silver Creek Music Festival in Toronto, Canada where he studied under the direction of the world-renowned percussion ensemble, Nexus. He is also currently the percussion director at Centreville High School.

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BIOGRAPHY

Captain Joseph Denti is the Commander and Conductor of the Air National Guard Band of the Northeast. Originally from Bethel Park, Pennsylvania, his Air Force career began in 2006.

Captain Denti graduated from Bethel Park High School in 1994. He holds a Bachelor's Degree in Music Education and Master's Degree in Music Education with an Instrumental Conducting Concentration from Duquesne University, Pittsburgh, Pennsylvania.

Captain Denti currently resides in Fairfax, Virginia. In his civilian career, he serves as a music educator for Fairfax County Public Schools. He has taught all levels of public school instrumental music and served as musicianship and eurhythmics instructor at Duquesne University's city music center. He has performed as principal tuba with various brass ensembles and orchestras in the Pittsburgh area. He currently acts as a guest conductor, clinician, and adjudicator for band and orchestra in the northern Virginia, Maryland, and Pennsylvania regions. He has conducted the American Youth String Orchestra, the George Mason University Symphony Orchestra, the George Mason University Chamber Orchestra, the Potomac Music Academy String Chamber Connection, and the Vienna Community Band.

Captain Denti was commissioned in the United States Air Force on April 20, 2007, becoming the Commander and Conductor of the Air National Guard Band of the Mid-Atlantic. His major awards and decorations include the Air Force Commendation Medal with one oak leaf cluster, Air Reserve Forces Meritorious Service Medal with one oak leaf cluster, National Defense Service Medal, Global War on Terrorism Expeditionary Medal, Global War on Terrorism Service Medal, and the Armed Forces Reserve Medal with 1 'M' Device.