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RETHINKING IGOR STRAVINSKY HISTORICALLY AND THEORETICALLY — II

The article is a continuation of the author's reflections on the phenomenon of musical polymorphism (the beginning is in Vol. 124, 2019). Stravinsky's use of the environment, space, motion, dissonance, and Janus morphemes is considered as his inheritance from a tradition dating back to the work of his great predecessors. The musical tableau *Sadko* by Rimsky-Korsakov, the prelude *Dawn on the Moscow River* to Mussorgsky's *Khovanshchina*, and Borodin's symphonic poem *In the Steppes of Central Asia* are a clear confirmation of this. In *Sadko* Rimsky-Korsakov reveals himself as the founder of musical polymorphism, which is a historical alternative to the Austro-German classical symphonism, Liszt's monothematicism, and Wagner's leitmotivism. Rimsky-Korsakov's adherence to polymorphic methods of developing his musical material has clear roots in folklore. Those roots can also be traced just as clearly in Mussorgsky's *Dawn on the Moscow River*. Mussorgsky's masterpiece is stripped of all *rempissage*, all transitions, and contains only what is most essential and significant. And at the same time it has consistent polymorphism, penetrating into all levels of the musical fabric, and across-the-board variation in the melody, harmony and texture. The multi-element polymorphism of *Dawn on the Moscow River* forms the basis of the first tableau in Stravinsky's *Petrushka*. The growing chaos of *Shrovetide Fair* is brought to life by means of textural condensation, a gradual transformation of the musical fabric from multi-elemental and polymorphic into sonorous and coloristic.

Keywords: creativity of composers Nikolai Rimsky-Korsakov, Modest Mussorgsky, Alexandr Borodin, Igor Stravinsky, “*Sadko*”, “*Dawn on the Moscow River*”, “*In the Steppes of Central Asia*”, “*Petrushka*”, polymorphism.

In using the **environment, space, motion, dissonance**, and **Janus morphemes**¹ Stravinsky follows a tradition dating back to the works of his great predecessors. The musical tableau *Sadko* by Rimsky-Korsakov, the introduction *Dawn on the Moscow River* to Mussorgsky's *Khovanshchina*, and Borodin's symphonic poem *In the Steppes of*

¹ Glivinsky V. Rethinking Stravinsky historically and theoretically // Scientific Herald of Tchaikovsky National Music Academy of Ukraine = Науковий вісник Національної музичної академії України імені П. І. Чайковського. Kyiv, 2019. Vol. 124. P. 133–148.

Central Asia provide clear evidence of that relationship. The motives for Stravinsky's special interest in *Sadko* were described succinctly in an article by Natalya Braginskaya¹. I would add only one point to the author's thesis: the similarity in the morphic nature of the musical fabric in teacher (Rimsky-Korsakov) and pupil (Stravinsky).

In contemporary Russian musicology, *Sadko* is identified as "the most important act of the artist's self-identification"². The work was a key event in Rimsky-Korsakov's creative evolution. In terms of language, it is unique in both the Russian and European musical culture of its time. Searching through the chronicles of the late 1860s, I could not find a single thing even remotely reminiscent of the new type of musical imagery, designated by this genius musical seascape. Its introduction is the morph of the oceanic depths. The morpheme of the **environment**, its foundation, is a fundamental reinterpretation of traditional homophonic texture. The three-layer structure inherent to the latter — a melodic top layer, a harmonic filling in the middle, and a functional bass foundation — is here presented in a truncated version (without the melodic top layer). The pedal in the clarinets, bassoons, second violins and double basses symbolizes water as an element, while the two-layer ostinato in the violas and violins is ripples on its surface.

The initial disposition of the ostinato and pedal elements in the oceanic depths morph gives no functional preference to either one. The ostinato element is based on the melodic motif *f-des-c*. The methods by which it develops polyphonically and rhythmically demand special attention. What we have is a genuine *masterpiece*, the artistic significance of which far exceeds the bounds not only of Rimsky-Korsakov's work, but of all 19th-century music. In and of itself, the polyphonic overlapping of the two ostinato lines, based on the circular repetition of the melodic motif and its retrograde, is a more than extraordinary phenomenon considering the norms of the musical language of the 1860s. But the beauty of the work evokes genuine amazement because of how this motif and its retrograde interact rhythmically. The first violins' line, as a rhythmically reduced in half retrograde version of the violas' line, weaves so artfully into the latter that all the verticals in the resulting duet transform into stratifying unisons. The artistic result of this sophisticated intervallic combinatorics is a unique coloristic effect on the sound, which can be found reflected in the impressionistic colorfulness of Debussy, the psychologically enriched tone painting of the St. Petersburg classics, and the timbre music of the Polish and Italian composers in the second half of the 20th century.

Rimsky-Korsakov revitalizes the harmonic statics (the Des-major triad held over the third and fourth measures) of the pedal element with unusual orchestration, two aspects of which stand out especially. The inclusion of the double basses (ordinary supporting basses in a typical homophonic texture), thanks to their distance in register from the oboes, violins and high bassoons, strengthens the sensation of water spreading over endless distances. The specific timbre of the bassoons in the high register, itself, is an obvious prototype for the introductory bassoon solo in Stravinsky's *The Rite of Spring*. The morpheme of **space**, as the foundation for developing the morph of the oceanic depths, dictates the constant switching of the listener's attention from the vibrating sound of the ostinato element to the colorful harmonic shifts in the pedal element. Replacing the missing melodic upper

¹ Брагинская Н. А. Римский-Корсаков — Стравинский: «Нам не дано предугадать...» // Наследие Н. А. Римского-Корсакова в русской культуре. К 100-летию со дня смерти композитора (По материалам конференции «Келдышевские чтения-2008»). Москва : Дека-ВС, 2009. С. 80.

² Рахманова М. П. Н. А. Римский-Корсаков // История русской музыки : в 10 т. Т. 8 : Конец XIX — начало XX века. Ч. 2. Москва : Музыка, 1994. С. 59.

layer, the pedal element chords alternate in a manner that is characteristic of the **Janus** morpheme. Functional-harmonic ambiguity can be traced in the sequence of I, VI triads, and altered subdominant in the form of a false D_2 , avoiding direct resolution to K_{64} (cadential second inversion chord)¹.

Deviations from the norms of classical harmony in the first nine bars of *Sadko* are especially noticeable in measures 6–8. Movement toward the subdominant sphere, taking shape in the sequence of I and VI triads, is interrupted by a return to the tonic. That, fairly unexpectedly, turns into a chord that is structurally shaped as D_2 . As an altered subdominant, that chord usually resolves to K_{64} as the entryway to a perfect authentic cadence. In *Sadko*, though, the altered subdominant resolves to the tonic with clear hues of a cadential second inversion. That this resolution is not obvious from the point of view of traditional functional-harmonic logic is overcome by melodic means. The permutation of the second and third pitches during the repetition of the new ostinato-figurative variant *fes-des-c* in the violas (measure 7) anticipates the tonic of Des-major. In measure 8, the descending half step repetition of *des-c* in the cellos and double basses, as the truncated, two-pitched variant of the ostinato element *f-des-c*, confirms the tonality of *des*. But the tessitura placement of the Des-major triad in the woodwinds and high strings emphasizes the harmonic foundational role of the root of V: *as* (Example 1).

Out of all the classical syntactical structures, the first nine bars of *Sadko* may be identified with the sentence more naturally than anything else. Its “autonomy”² is achieved by genuinely innovative means, characteristic of 20th-century music. While in Bach the polyphonic musical fabric is often fraught with harmonic connotations, the Russian master moves in the opposite direction. His harmonic musical fabric in *Sadko* demonstrates obvious signs of dual-level polyphonic stratification. The rhythmic polyphony of the ostinato element in the morph of the oceanic depths is enhanced by the polyphonization of its chordal-pedal element in the double basses’ line. The pitches forming that line can easily be fit into the melodic motif *des-B-des-Bes-des*. The latter can be interpreted as one more variant of the ostinato element, where the repetition (three-time return of *des*) overcomes the structural openness. The polyphonic stratification at the internal-elemental level naturally expands to the level of the musical fabric as a whole. The ostinato-circular and pedal-harmonic elements of the oceanic depths morph have enough structural autonomy to allow them to activate the objective and spatial-temporal associations in the listener that are so characteristic of the morpheme of the **environment**. At the same time, we must not consider them absolutely independent. A certain degree of coordination between them is apparent in the most vivid harmonic and structural shifts. For example, the *fes* from the pedal of the false D_2 in measure 7 brings after it an analogical half-step shift in the ostinato element: *fes-des-c*. The tonic with the cadential second inversion “shading” in measure 8 relies, as was mentioned above, on the minor second repetition *des-c* in the cellos and double basses. In both cases, harmonic shifts in the pedal element initiate the emergence of a new variant in the ostinato element. The well-coordinated variation in the ostinato and pedal elements contributes to the internal integrity of the musical fabric.

¹ In Russian music theory, the index $K_{6/4}$ is used to designate a chord which combines within it the root of V and the root and the median of I triads.

² For more details about the autonomy of the sentence as an expository syntactic structure, see: Ручьевская Е. А. Классическая музыкальная форма. Санкт-Петербург : Композитор, 2004. С. 105–109.

Example 1.

Rimsky-Korsakov. *Sadko*¹, mm. 7–8

From the position of analytical methods generally accepted in Western musicology, the introduction to *Sadko* is practically an unsolvable riddle. I have in mind the Schenkerian method and its later, improved versions, which are so popular in American musicology. It is also unsusceptible to newfangled Russian inventions such as, for example, Levon

¹ Hereinafter, examples are given according to the third edition of *Sadko* (1892), the musical material of which in the analyzed fragments has remained unchanged in comparison with the first edition (1867).

Akopyan's "deep structure of the musical text" analysis¹. None of my efforts to delve into the structural depths of *Sadko* and analyze it using the "syntagmatic–paradigmatic" pair of opposites (proposed by Ferdinand de Saussure and taken up by Akopyan) were successful. Similarly unsuccessful were my attempts to compare textual fragments from Rimsky-Korsakov's seascape with the Text (in Roland Barthes's sense) of the musical culture of its time. I will begin with the latter. The melodic motif *f-des-c* and the Des-major triad as the foundational elements of the ostinato and pedal elements in the morph of the oceanic depths, submerged in the mass of musical texts created by the mid-1860s, are weak (to use Akopyan's term) from a paradigmatic point of view. They do not achieve a thematically significant level of contextual compartmentalization in any work from that time². In *Sadko*'s musical fabric, they become paradigmatically strong elements thanks to two circumstances: they interact with each other, and they repeat. The second circumstance stands in direct contradiction to one of the foundational constants of "deep structure of the musical text" analysis. According to Akopyan, "progressions and ostinato <...> are the firmest types of syntagmatic ties, based on movement from one element (or link) to the other characterized by maximum inertia due to minimal expense of internal energy. At the same time, well-known postulates from information theory indicate that to the extent that progressions or ostinato chains develop, the links lose information capacity (applied to music, we could say they lose associative potential), and as a result, every subsequent link turns out to be weaker than the one before in terms of paradigmatic characteristics (i.e., in terms of its ability to present a corresponding class of uniform, recognizable elements)"³.

In Rimsky-Korsakov's *Sadko*, everything happens *in the exact opposite way*. The ostinato repetitions of the melodic motif *f-des-c* do not weaken, but on the contrary reinforce, its paradigmatic weight. Thanks to the ostinato repetitions, the sonoric-coloristic figure achieves thematic status. Structural transformations to the acutely characteristic type of sound, found by the composer, determine the form of the whole and underlines its polymorphic nature. The seven variants of the ostinato element in the beginning nine measures of the seascape (Example 2) have connections not solely through their intonational kinship and variant similarity. Both of those properties can be recognized only in the horizontal progression, in the process of the temporal development of the musical fabric, in a comparison of the present with the more or less distant past. Rimsky-Korsakov's genius comes down to the fact that he exhibits the ostinato element and its variants both in a horizontal sequence and vertical superposition. They (the element and its variants) are, from the start, the conceptual components of a single polymorphic whole. Therefore Rimsky-Korsakov's musical fabric can be defined not as polyphonically enriched harmonic, but as *polymorphic*. In it, horizontal and vertical variants act as the main factors of its structural-compositional and image-conceptual unity.

¹ Акопян Л. О. Анализ глубинной структуры музыкального текста. Москва : Практика, 1995. 256 с.

² It may be only in Liszt's piano étude *Un sospiro* that the Des-major plays a role comparable in importance to the pedal element in *Sadko* for the musical imagery of the whole. The initial Des-major arpeggio figure creates the harmonic environment out of which the main theme of the work crystallizes.

³ Акопян Л. О. Анализ глубинной структуры музыкального текста. Москва : Практика, 1995. С. 22–23.

Example 2.

Rimsky-Korsakov. «Sadko»

The musical score for Example 2, Rimsky-Korsakov's «Sadko», consists of seven staves. Staves 1, 2, 3, 4, and 5 show a melodic motif in the Violini I and Viole parts, consisting of a descending minor second followed by an ascending minor second. Staves 6 and 7 show the Contrabassi and Violoncelli parts, which provide a harmonic foundation with a descending major second motif. The key signature is B major (two sharps) and the time signature is 3/4.

The polymorphism of the musical fabric, announced in the first nine measures, can be tracked throughout *Sadko's* introduction. For instance, the condensed repetition of the initial sentence in B-major, which does not revolve to the tonic, grows into a short, four-bar developing structure based on the interactions between new variants of the ostinato and pedal elements. In the harmonic sequence ascending by fourths, the Russian master uses a false D_2 , resolving as altered subdominant to D_7 . The ostinato element is presented here as counterpoint to the already-used repetition of the descending minor second and a new variant: the repetition of the ascending minor second. The harmonic development in these four bars provides clear evidence of polymorphism in the pedal element. The $S_{alt.} - D$ sequence acts as a variant of the previously-heard $S_{alt.} - T$ sequence.

Rimsky-Korsakov's modulational technique deserves special attention. By nature it is primarily melodic. For example, the transition from the initial Des-major passage to its condensed repetition in B-major is shaped as an elegant transformation of the minor second *des-c* into a new structural variant of the ostinato element: a descending major second *des-ces*¹. The modulation from the B-major repetition to the four development measures is just as fine and effective. Changing the order of pitches in the cellos' melodic motif, based on the minor third and minor second, leads not to resolution at the tonic (as in

¹ "The introduction — a picture of a calmly undulating sea — includes the harmonic and modulating foundation at the startbeginning of Liszt's *Ce qu'on entend sur la montagne* (a modulation to the minor third down)" (see: Римский-Корсаков Н. А. Летопись моей музыкальной жизни. Москва : Музыка, 1980. С. 68).

measures 7–8) but to re-orientation of the musical development into a track that is unstable and sequential. The variants used in measures 9–18 increase to nine the number of the ostinato element's polymorphic family members.

The functional role of the four development measures in the introduction to *Sadko* is twofold. Accumulating instability, it also lays the groundwork for confirmation of the Des-major as the main harmonic paint in the introduction and conclusion of the musical seascape¹. The sparkling Des-major pedal of the winds in measures 5–6 (reh. 1) is the true culmination of the introduction, which is well-prepared by the D₇ that adjoins with it. The tonality of the Des-major is also underlined by the iambic fourth *As-des* in the double basses, connecting the repetitions of the tenth variant of the ostinato element: *des-B-As*. The three measures after the culmination are of extra interest in terms of understanding the principles by which the form is constructed. The morph of the oceanic depths assumes continuous movement and renewal. All elements of the musical fabric, including its tonal center, are involved in this process. Therefore, even the tonality of the Des-major is temporal, replaced by the harmonic sequence VI — K⁶₄ — IV⁶₅₋₃ — K⁶₄ as the structurally condensed variant of the initial nine bars of *Sadko*. Its distinguishing feature is the tonality of K⁶₄, emphasized by repetition. The compositional arch, shaped of both fragments, rests on the general trait of harmonic indeterminacy — a combination, in the resulting harmony, of markers of the tonic and the K⁶₄. With this the principle of polymorphism moves to a higher level of *sections of the form as a whole*².

Previously I called the first nine measures of *Sadko* a sentence. Then the next 14 measures can be defined as a second, expanded sentence in the period of repeated structure. But the intensity and continuity of the musical development, and the structural polymorphism, allow the first 23 measures of the work to be more precisely described as a *variant strophic form*, consisting of four linked strophes. This form is distinguished by a gradual accumulation of otherness, leading to relative novelty in its third quarter. The concluding quarter turns out to be an easily recognizable variant of the first quarter. Curiously, it is precisely this type of development and a similar strophic form (but minimized) that we see in the initial themes of *The Firebird* and *The Rite of Spring*.

The fluidity of the musical form, as a consequence of its “aqueous” morphic nature, laid the groundwork for a unique distribution of compositional functions between the initial and concluding sections of the introduction to *Sadko*. The music in the initial section appears as if from nowhere, from silence. The violas, at pianissimo, deliver over the space of two bars the initial melodic motif of the ostinato element from the morph of the oceanic depths. Starting the first beat of the third bar, at the moment the Des-major chordal pedal begins in the bassoons and clarinets, a general growth also starts in the musical fabric, based on melodic variation, harmonic ambivalence, polyphonic stratification, textural complexity, and polymorphy of the parts and the whole. We should note that the Introductions to *The Firebird* and *The Rite of Spring* are marked by a similar manner of musical development. But in Stravinsky, the idea of growth is fleshed out with much greater reliance on rhythmic and metrical change.

¹ “The main tonalities in *Sadko* (Des-major — D-major (in the middle part — *V. G.*) — Des-major) were selected as if for the benefit of Balakirev, who was especially partial to them in those times” (see: Римский-Корсаков Н. А. Летопись моей музыкальной жизни. Москва : Музыка, 1980. С. 69).

² The altered seventh chord of the subdominant in the pedal element from measure 8 (reh. 1) deserves special attention as the most expressive dissonant harmony of the introduction. The major seventh friction of its root and seventh, in the shape of a major seventh *ges* — *f* in the horns, is a vivid example of the morphic incarnation of the **dissonance** morpheme in Rimsky-Korsakov.

In realizing the idea of growth, the initial section of the introduction to *Sadko* combines both introductory and expository functions, and accordingly both introductory and expository presentations of the musical material. The lack of any clear structural boundaries in this section results in the fact that its own conclusion simultaneously becomes the beginning of a new section. Coming in last in the introduction to *Sadko* is a gradual slowing of the musical development until it stops completely on the Des-major pedal in the double basses, bassoons and clarinets in the last measures before reh. 3. But that is not the end; it is only a lull, an anticipation. A similar dramatic duality changes the role of the ostinato and pedal elements in the development of the musical fabric. The intensity of the varying renewal of the ostinato element is reduced from ten to one new variant. On the contrary, the 5-chord structures of the pedal element, which dominated in the beginning section, are replaced by a sequence of 2-chord structures. The new variant of the ostinato element is formed from the combination of the ascending minor second and the ascending fourth: *G-As-des*. It is precisely its many repetitions that act, in the concluding section, as a kind of bifunctional tonic-dominant pedal. The similarity which arises between this pedal and the cadential-tonic fragments of the introductory section can serve as one example of *polymorphism at a distance*.

The figurative rotation of I, intertwined with the leading tone V degrees from Des-major, occasionally breaks through with a sprinkling of other ostinato element variants. Its statics is compensated for by the colorful harmonic “wanderings” of the chordal pairs in the pedal element. The route of those “wanderings” passes through minor (from *a*)¹ and several diminished (from *ces*, *as*, and *ges*) triads. In most cases, their pitches turn out to be leading tones to the degrees of I, IV and II triads. This elegant harmonic sequence has its own internal logic, recreating, in condensed form, the variant strophicity of the initial section. The repetition of the chordal progression A-minor → Des-major, divided by a six-beat pause, is functionally similar to the first nine measures of *Sadko*. The second structurally condensed modulating strophe of the initial section is presented, in the concluding section, as a two-part sequence with diminished triads. The next two-measure developmental structure, resorting to the deep subdominant Es-minor, plays the role of the third, most dynamic strophe. In the concluding fourth strophe, the resolution of the diminished triad from *ges* to Des-major, thanks to the suspension, is held over three beats. The suspension of the clarinet line in the first half of the eighth bar of reh. 2 enriches the harmonic palette of *Sadko* with one more color: the sound of an augmented triad.

In the last six bars of the introduction, the most vivid harmonic detail of the “wandering” chordal layer is the descending chromatic parallelism of fourths in the clarinet duet (in combination with the bassoons, it sounds like a progression of the natural II and lowered II triads, resolving to the tonic). Nevertheless, the melodically-leading, coloristic aspect of the view is more justified. This is precisely the way in which Stravinsky used the glissando of fourths in the Introduction to *The Rite of Spring* (see the clarinet line in measures 1–3 after reh. 1 and onward).

In one section of *Funeral Song*, Stravinsky uses a chain of paired chordal progressions as an element that shapes the generally mournful aura of the work. Rimsky-Korsakov’s application of the “wandering” harmonies has been significantly rethought here. The pitch schema of the woodwinds’ layer in measures 1-4 after reh. 1 (Example 3)

¹ The twice-repeated (in different tessitura arrangements) progression of a-minor and Des-major triads in the horns and bassoons from measures 8–11 after reh. 1 can be interpreted as a lowered VI (“Schubertian”) triad, resolving to the tonic.

The augmented triad can be interpreted in a similar way. Flashing by as a vivid harmonic color in the concluding measures of the introduction, it plays a significantly more important role in the middle part. As the inhabitants of the underwater kingdom dance to Sadko's music, the strings break on his gusli. The musical equivalent of the situation is the augmented (whole-tone) triad *c-e-gis(as)* in the form of a sharply accented chord in all groups of the orchestra on the first beat of measure 2 after reh. 25. The pause that follows that chord, for almost two measures, is the point where the form breaks. After the silence comes a varied repetition of the final section of the introduction, concluding the entire piece.

In the final *Pas de Deux* from the second scene of Stravinsky's ballet *Orpheus*, the moment when Orpheus tears the bandage from his eyes and Eurydice falls down dead coincides with a pause one measure long, preceded by... an augmented (whole-tone) triad *as-c-e* in the strings! [Example 4]. Olga Zakharova interprets that measure-long pause as the baroque rhetorical figure *aposiopesis* — the portrayal of death¹, which is completely possible, if we consider the vital role in Stravinsky's works of baroque stylistic elements². Nevertheless, the comparison with Rimsky-Korsakov comes closer. More proof can be found in the similarity of the protagonists' "professions" in *Sadko* and *Orpheus*. Both impact their environments through the performing arts. At any rate, there is an insurmountable gap between the silence in Rimsky-Korsakov and Stravinsky and that in, say, John Cage (in his infamous piano piece *4'33"*). But there are attempts in modern Russian musicology to place those compositions in the same rank. Akopyan (already mentioned above), for instance, in a criticism of Boris Asafyev's intonational theory, declares: "Music can be without sound altogether (Cage, *4'33"*). The idea is actually fantastic in a way"³. The idea of music without sound is fantastic? Then what can be said about the fulfillment of that idea? Is it only fantastic in Cage, or would it also be that way with any other composer? What are the aesthetic criteria of soundless music? In a work based on silence, which structural aspects should be given our attention if we are to understand its fantastic-ness? Akopyan does not answer these questions.

Rimsky-Korsakov's polymorphism in *Sadko* is a historical *alternative* to the Austro-German classical symphonism, Liszt's monothematicism, and Wagner's leitmotivism. Rimsky-Korsakov's adherence to polymorphic methods of developing his musical material has clear roots in folklore. For example, in Nikolay Lopatin's and Vasily Prokunin's collection "Russian Lyrical Folk Songs," the section on male songs includes six regional variants of the song "*Gory* [Mountains]"⁴. Despite the sometimes drastic differences, the melodies of all the variants clearly rely on the same sound structure, a horizontally projected minor second inversion. The root and the third play the role of supporting tones for the melodic development, reachable by jumps of a fourth and a sixth, as a rule. This progression of expanding melodic jumps can be interpreted as the musical equivalent of a natural object: a mountain slope. As a particular kind of objective-spatial morpheme, it is realized in different ways in the morphs of each of the six regional versions. A similar step-by-step construction of the second inversion (only this time of the major *as — des — f*) through the predominant rotation of the root and third in the beginning, and the root and fifth in the conclusion, can

¹ Захарова О. И. Риторика и западноевропейская музыка XVII — первой половины XVIII века: принципы, приёмы. Москва : Музыка, 1983. С. 36.

² On this topic, see: Гливинский В. В. Элементы стилистики барокко в творчестве И. Ф. Стравинского : дис. ... канд. искусствоведения : спец. 17.00.02 Музыкальное искусство / Ленинградская гос. консерватория им. Н. А. Римского-Корсакова. Ленинград, 1989. 201 с.

³ Акоюн Л. О. Беседы у Нижегородской государственной консерватории имени М. И. Глинки (интервью с Л. Акоюном) // Журнал Общества теории музыки. 2017. Вып. 3 (19). С. 8.

⁴ Лопатин Н. М., Прокунин В. П. Русские народные лирические песни. Москва : Музгиз, 1956. С. 271–284.

also be found throughout the introduction to *Sadko*. The tonic-dominant bifunctionality inherent to that chord, of which Rimsky-Korsakov makes virtuosic use, is the motivating factor in creating that form, transforming the latter into a vivid example of the incarnation of the **Janus** morpheme in the great Russian composer's works.

Example 4.

Stravinsky. *Orpheus*, reh. 120, mm. 4-5.

Орфей срывает с глаз повязку. Эвридика падает мертвой.
Orpheus tears the bandage from his eyes. Eurydice falls dead.

Rimsky-Korsakov developed the polymorphic elements, characteristic of folk songs, into the complex, multilayer, polymorphic whole which is the introduction of the musical tableau *Sadko*. They can also be traced just as clearly in *Dawn on the Moscow River* from Mussorgsky's *Khovanshchina*. That work holds a special place in Russian musical culture. Though it is the introduction to the opera, it also exists as an orchestral number frequently performed on its own in symphonic concerts. Despite its short length, the music of *Dawn* leaves the impression of a finished artistic work. Innovative compositional approaches, which just as in Rimsky-Korsakov's *Sadko* have no analogues in 19th-century European music, contribute to achieving such a striking capacity for imagery. Victor Tsukkerman singles out Dawn as "a kind of encyclopedia of free variations of the sort especially inherent to Russian folk music"¹. In analyzing how the work's main melody develops, Victor Bobrovsky introduces the concept of the "extratextual invariant," as the "not actually existing invariant which nevertheless determines all the melodic variants"². Vyacheslav Medushevsky focuses his attention on the features of Mussorgsky's compositional technique (for example, different

¹ Цуккерман В. А. Анализ музыкальных произведений. Вариационная форма. Москва : Музыка, 1974. С. 109.

² Бобровский В. П. Тематизм как фактор музыкального мышления. Очерки. Вып. 2. Москва : КомКнига, 2008. С. 95.

initial pitches of the melodic variants), which cannot be found in cycles of variations by Mozart and Beethoven¹.

A handwritten fragment of music from Ekaterina Ruchyevskaya's archives has great value for analysts (Example 5)². Created during work on her book about *Khovanshchina*³, this document clearly demonstrates precisely what aspect of Mussorgsky's compositional technique in *Dawn* attracted the scholar's focused attention. In the ten main melody's variants (8+2 in the coda), Ruchyevskaya finds nine exactly or varyingly repetitive elements. The eighth element in the fifth variant is shaped by merging the third and sixth elements. In terms of their structural placement, the elements can be grouped as initial (1 and its varying repeats in nine variants, except the second), middle (2, 3, 6, 7, 8, 9), and final (4 and its varying repeats everywhere except in the concluding variants). Ruchyevskaya's analysis sheds light on the polymorphism of Mussorgsky's variational technique. Despite the differences, the kinship of the melodic variants can be heard, thanks to the similarity of their beginnings and ends, which compensates for the significantly greater degree of improvisation in the middle stage of development. The absence of the fourth concluding element in the two last variants (in the coda) is dramaturgically justified by the fact that as a whole, *Dawn* is still only a portal to the majestic main building of the opera.

The beginning strophe of *Dawn* (reh. 1-2)⁴ is a vivid example of a polymorphic construction that unites the morphemes of the **environment** and **space**. Elements of the morpheme of **space** (a pedal background and melodic relief) are presented with tremolo chords and a songlike, lyrical melody. The tremolo layer, recreating distances stretching out to the horizon, uses harmonic colors to emphasize the bends in the melodic relief. The ascending anhemitonic figure in the three introductory measures of the work emphasizes the volume of the sound space. At the same time, it can be associated with a slight gust of wind, slipping through the leaves of the trees. This state of nature infused with calm is interrupted by two new elements: a rooster call and chords remotely reminiscent of the ringing of a bell (Example 6).

We find a similar kind of transformation of the morphemes of **space** and the **environment** in the beginning of Stravinsky's *Petrushka*. Here the role of the pedal is played by a tremolo in the clarinets and horns (*the strolling crowd*) as a vertical intervallic projection of the upper part of the texture: the flute solo (*shouts of the merchants*), reflecting the composer's impressions of the sound environment on Petersburg streets⁵. For the melodic relief there is the unison of the four soloing cellos in the high register (*folk musician playing*). Its instrumental nature is more clearly revealed in the shortened solo passage of the cello and oboe in measures 19–21. The lower level of the texture is filled by a unison, doubled in thirds, in the bassoons, contrabassoon, cellos and double basses (*male peasant choir*). At its foundation is the beginning three measures of the old volochebnaya song "*Dalalyn*'

¹ Медушевский В. В. Духовный анализ музыки. Москва : Композитор, 2014. С. 316.

² I am grateful to the heirs of Ruchyevskaya who gave their consent to publish this document.

³ Ручьевская Е. А. «Хованщина» Мусоргского как художественный феномен. К проблеме поэтики жанра. Санкт-Петербург : Композитор, 2005. 387 с.

⁴ The musical text of *Khovanshchina* is analyzed according to the publication: Мусоргский М. П. Хованщина / ред. П. Ламма ; изд. подг. А. Дмитриевым и А. Вульфсоном. Клавир. Ленинград : Музыка, 1976. 442 с.

⁵ Marina Vershinina's book lists possible prototypes for the initial flute solo in *Petrushka*, recorded by Alexander Kastalsky and published in the first volume of *Works of the Musical-Ethnographic Commission* (see: Вершинина И. Я. Ранние балеты Стравинского. Москва : Наука, 1967. С. 72–73.

Example 6.

Mussorgsky. The Introduction to Khovanshchina, reh. 1, mm. 4–7

The type of multi-element polymorphic musical fabric discovered by Mussorgsky and Rimsky-Korsakov, and developed by Stravinsky is based on a rethinking of the fundamental linguistic norms in the classical-romantic European tradition. One of those norms is the presence in a work of thematic material that is syntactically well formed, memorable, and recognizable as it develops further. The songlike lyrical melody in the first strophe of *Dawn* is the most vivid component of imagery and texture, and it is contextually highlighted and attracts most of the attention. However, all its subsequent variants should not be seen only as part of the “theme and development” paradigm. Each of the variants has its own artistic value, and characterizes a particular step in the development of the aural canvas. The imagery and semantic nature of the five phase-strophes of *Dawn* is underlaid not just and so much by the new variants of the lyrical melody. Spatial-atmospheric and bell-like elements play a major role in the process of the phasal-strophic renewal of the musical fabric. For instance, the elegiac, contemplative emotional aura of the first strophe appears in the beginning measures of the work. Here the spatial-atmospheric element is present in the form of a wavelike, anhemitonic figure ascending along the degrees of E-major from the small to the third octave and its dissolution in a root-third tremolo. The emotional agitation in the second strophe (reh. 3–4) is largely conditioned on the transformation of the primarily tertian figurative development in ascending and descending scales (as if a gust of wind has grown up into multijet atmospheric movement). The serene enlightenment of the last, fifth strophe (reh. 9–12) is given over to a chordal tremolo in the high register, laid over a bass tonic pedal. The distance between these textural layers is filled with scattered, punctiform roots and fifths of the Gis-major triad: the agitation has been replaced by an almost complete calm.

The bell-like element of the first strophe (Example 2, measure 4), following the rooster’s call, becomes yet another bright color in the intonational palette of *Dawn*’s initial phase. In the third strophe (reh. 5-6), this element grows into a tone-painted textural layer, which

creates, according to a note in the piano reduction, the blagovest to the Matins¹. For Medu-shevsky, the third strophe is full of “solemnly elevated feeling”². Closer, for me, considering this agitated musical mood that wracks the soul, is Ruchevskaya’s interpretation of it as “the bells of fate”³. The final metamorphosis of the bell-like element is its compression, in the fifth strophe, to single beats, which give sound to the spatial features (Example 7).

Example 7.

Mussorgsky. The Introduction to “Khovanshchina”, reh. 9, m. 11 – reh. 10, mm. 1–4

The work’s main melody with chordal accompaniment in the second and fourth (reh. 7-8) strophes of *Dawn* deserves special attention. The imitation of a gusli’s sound makes the even-numbered strophes incline toward the vocal genre. Thanks to that, the fourth strophe turns out to be a genuine opposite, in terms of imagery and semantics, to the third, “bell-like” one: a state of ecstatic joy comes to replace the feeling of agitation.

The imagery in *Dawn* has many layers. The first and most obvious layer is an artistic reproduction of a natural phenomenon. The second layer consists of the emotional states conveyed by the stages of that process. The third layer is the metaphorical (symbolic) meaning of the events which take place in musical form. *Dawn* plays the role of the embryo out of which the artistic concept for *Khovanshchina* grows. It also can be seen as a symbol of Russia’s fate. The cycle of five strophes, five emotional states, metaphorically reproduces the history of the country as a sequence of light and dark pages. The fourth layer of abstraction allows us to liken the initial and final strophes of *Dawn*, which figuratively and semantically enhance each other, to Holy Rus’, the ideal, immortal residence of the Russian people, chosen by God. Mussorgsky’s work is stripped of all remplissage, all transitions, and contains only what is most essential and significant. And at the same time it has consistent polymorphism, penetrating into all levels of the musical fabric, and across-the-board variation in the melody, harmony and texture. A genuine masterpiece destined to last for centuries!

To be continued

¹ In the Russian Orthodox Church, the blagovest is a special ringing of the bell to notify parishioners of the upcoming Matins.

² Медушевский В. В. Духовный анализ музыки. Москва : Композитор, 2014. С. 317.

³ Ручьевская Е. А. «Хованщина» Мусоргского как художественный феномен. К проблеме поэтики жанра. Санкт-Петербург : Композитор, 2005. С. 200.

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**ПЕРЕОСМЫСЛИВАЯ ИГОРЯ СТРАВИНСКОГО
ИСТОРИЧЕСКИ И ТЕОРЕТИЧЕСКИ — II**

Актуальность статьи состоит в выявлении схожести в полиморфном музыкальном мышлении русских композиторов Николая Римского-Корсакова, Модеста Мусоргского, Александра Бородина и Игоря Стравинского.

Цель статьи — охарактеризовать полиморфные особенности языка Н. Римского-Корсакова, М. Мусоргского, А. Бородина, которые легли в основу творческих свершений И. Стравинского — композитора, ставшего ключевой фигурой в музыкальной культуре прошлого столетия.

Методология статьи основана на новом, морфологическом типе анализа, в основу которого положена категориальная пара «морфема — морф», заимствованная из лингвистической морфологии. В процессе анализа музыкальных фрагментов использованы также элементы целостного и стилевого аналитических типов.

Результаты и выводы. Морфологический анализ произведений Н. Римского-Корсакова, М. Мусоргского, А. Бородина, И. Стравинского позволил выявить набор инвариантных звуковых конструкций (морфем), имманентная концептуальность которых напрямую связана с ассоциативно-образными возможностями слушательского восприятия. *Морфема среды* основывается на взаимодействии двух и более раскоординированных по времени вступления звуковых последовательностей. Конструкция *морфемы движения* базируется на сочетании ритмически регулярной и нерегулярной горизонталей. Педальный фон и мелодический рельеф образуют *морфему пространства*. Между элементами *морфемы диссонанса* существует малосекундовое, тритоновое или большесептимовое трение. *Морфема Януса* обнаруживает свойства текучести, изменчивости, неоднозначности.

Морф представляет морфему как в виде созвучия, так и в форме более или менее развёрнутого построения. Морфема и морф соотносятся как инвариант и вариант. Морфемы среды, движения, пространства, диссонанса, Януса, будучи реализованными в текстах конкретных произведений в виде морфов, взаимодействуют друг с другом, придавая музыкальной ткани особое свойство полиморфности. Именно полиморфизм как новый тип музыкального мышления, сформированный в творчестве Н. Римского-Корсакова, М. Мусоргского и А. Бородина, у И. Стравинского в полной мере раскрывает свои потенциальные возможности.

Ключевые слова: творчество Николая Римского-Корсакова, Модеста Мусоргского, Александра Бородина, Игоря Стравинского; «Садко»; «Рассвет на Москве-реке»; «В степях Средней Азии»; «Петрушка»; полиморфизм.

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ПЕРЕОСМИСЛЮЮЧИ ІГОРЯ СТРАВІНСЬКОГО ІСТОРИЧНО І ТЕОРЕТИЧНО — II

Актуальність статті базується на виявленні схожості у поліморфному музичному мисленні Миколи Римського-Корсакова, Модеста Мусоргського, Олександра Бородіна та Ігоря Стравінського.

Мета статті — охарактеризувати поліморфні особливості мови М. Римського-Корсакова, М. Мусоргського, О. Бородіна, що стали основою творчих звершень І. Стравінського — композитора, який став ключовою постаттю в музичній культурі XX століття.

Методологія статті ґрунтується на новому, морфологічному типі аналізу, в основу якого покладена категоріальна пара «морфема — морф», запозичена з лінгвістичної морфології. У процесі аналізу музичних фрагментів використані також елементи цілісного і стильового аналітичних типів.

Результати та висновки. Морфологічний аналіз творів М. Римського-Корсакова, М. Мусоргського, О. Бородіна та І. Стравінського дав змогу виявити певний набір інваріантних звукових конструкцій (морфем), іманентна концептуальність яких прямо пов'язана з асоціативно-образними можливостями слухацького сприйняття. *Морфема середовища* ґрунтується на взаємодії двох або більше нескординованих за часом вступу звукових послідовностей. Конструкція *морфем руху* базується на поєднанні ритмічно регулярної та нерегулярної горизонталей. Педальний фон та мелодичний рельєф утворюють *морфему простору*. Між елементами *морфем дисонансу* є малосекундове, тритонове або великосептимове тертя. *Морфема Януса* виявляє властивості плинності, мінливості, неоднозначності.

Морф презентує морфему як у вигляді співзвуччя, так і у формі більш або менш розгорнутої побудови. Морфема та морф співвідносяться як інваріант і варіант. Морфем середовища, руху, простору, дисонансу, Януса, будучи реалізованими в текстах конкретних творів як морфи, взаємодіють, надаючи музичній тканині особливу якість поліморфності. Саме поліморфізм як новий тип музичного мислення, сформований у творчості М. Римського-Корсакова, М. Мусоргського й О. Бородіна, у І. Стравінського повною мірою розкриває свої потенційні можливості.

Ключові слова: творчість Миколи Римського-Корсакова, Модеста Мусоргського, Олександра Бородіна, Ігоря Стравінського; «Садко», «Світанок на Москва-річці», «В степах Середньої Азії», «Петрушка»; поліморфізм.