

## **Guidelines for Researchers**

### **Overview**

*Know Your Music* is a co-ordinated, weekly, education-oriented programme that involves a range of producers, presenters and panellists. Approximately thirty minutes of interviews and information is interspersed amongst one hour of relevant music. Each week the programme covers a separate topic, although a series of related topics may occur from time to time. The show prioritises the work of members of the local music community, but will also include other Australian and international content. Shows may be pre-recorded, live, or a combination of both.

### **Target audience**

Musically literate or semi-literate people of all ages who wish to enhance their enjoyment of music by engaging in an intellectual exploration of various related aspects such as historical context, development of formal (structural) qualities, audience reception, performance practice, philosophical questions and so forth.

### **Submission Procedure**

1. Prepare draft in accordance with the instructions on page 2.
2. Complete Researcher Information Sheet
3. Send documents by email to [kym3mbs@musicresearchanz.com](mailto:kym3mbs@musicresearchanz.com)

### **Responses/Scheduling**

- You will normally receive a response within one week of submission
- Lead times are normally around 3 months, but there are sometimes gaps to be filled and can be as short as one month.

### **Researcher Information Sheet** (copy and paste into word document to expand as necessary)

Researcher's Name:

Phone:

Email:

Location (city/town):

Proposed name of Program:

Topic/overview (50-250 words):

Single program or series? If series specify number of weeks proposed:

Any other relevant information:

## First Draft Instructions

1. Write a 2500 word script that has a story-like narrative and doesn't use technical jargon - our listeners know and love music but can't be expected to understand the technical words that musicologists take for granted - write as if you were trying to explain it to an average second year music undergraduate. Avoid complex sentence structures.
  - a. Write it in segments of 250 to 750 words – the presenter will be reading it at around 120 words a minute, so these word limits will ensure the speaking segments will be from 2 minutes to 6 minutes long.
  - b. The segment lengths will be determined by how much you need to say before playing a piece of music.
  - c. Music will be back-announced, but you don't need to include this in your script
  
2. Choose the music you would like to play between the speaking segments.
  - a. 3MBS have 10,000+ CDs, but in case we don't have the music you are suggesting, or if you want to play a specific recording, please indicate whether you have a recording of it.
  - b. Part tracks are fine – we can edit them to any portion you want
  - c. There is limited opportunity to record works for smaller ensembles if you can provide the musicians – this would be akin to a live recording (i.e. no multiple takes) but would take place at some stage before the program is broadcast.
  
3. Complete a draft in the format of the following example (pp. 3-10)
  
4. Complete a draft running sheet in the following format. Music plus text segment estimates should total approximately 75-80 minutes. This allows 10-15 minutes for the program introduction, an interview with you, back announcements, and concluding comments.

### Know Your Music: Researcher's Running Sheet

Item Description	Duration	Cumulative Run Time
Voice segment 1	3:20	3:20
Music 1. Description as appropriate	4:18	7:38
Voice segment 2	6:10	13:48
Music 2. Description as appropriate	25:09	38:57
Etc. to		
<i>Estimated total running time</i>		xx:xx

STRAVINSKY & GOD  
3MBS 103.5 FM  
Sunday 5 October, 2008.

Igor Stravinsky is one of the great enigmas of the twentieth century. Perhaps no other composer has sparked such heated debate as he. The most frequently vaunted criticism of Stravinsky is that you could never believe what he said, because he was likely to contradict himself a day, a month, or a decade later. At the age of forty-three, he pronounced

“I happen to be a believer; but I do not think that this has anything to do with music.”

Thirty-five years later he had changed his mind, confiding “Ernst Krenek is an intellectual and a composer... and profoundly religious, which goes nicely with the composer side, less easily with the other.”

Personally, I don't have a problem with this. I could easily be charged with the same criticism – we live and learn, and sometimes, we just live – and I think this is frequently what Stravinsky did – he lived.

Nevertheless, a couple of years ago I was drawn into the debate and I found myself wondering about the nature of his faith so I decided to do some research. Most writers I read believed Stravinsky loved God, and that he wrote sacred music simply because that's what Great Composers did – not because he loved God. Yet I wasn't convinced and decided to dig deeper. If we accept Mohandas Ghandi's maxim that actions express priorities, then an exploration of Stravinsky's actions, particularly a survey of the musical works he created, would reveal a better truth than that proposed by observers who perhaps placed too much emphasis on what Stravinsky said, and so discounted the reality of what Stravinsky did – and what he did do was to write increasing amounts of sacred music throughout his life. Throughout tonight's program Robert Hook will play some of Stravinsky's music, and I will provide a running commentary to expand my argument that Stravinsky was a man of great faith. [2:30]

ITEM: *AVE MARIA* (1949 Revised Version)

Track 1

CBC Chamber Ensemble conducted by Igor Stravinsky

1:25

But first, to define faith – and here I am speaking of Christian faith. Many who never really think about such things equate it simply with religiosity – if someone goes to church they have faith – they believe in a personal God who intervenes in earthly matters, and who will be met after death – all going well. Others who think about it more closely would say it occurs when a person consciously decides to believe in a higher being and continues to do so, adopting one of the plethora of belief systems that are available today – they may not believe God intervenes, but they do believe God exists. However, this doesn't allow for the faith of a child who grows into faith, accepting without question the dogma presented, and passing through adolescence oblivious to the doubts which others may have felt the need to grapple with. Instead, they continue to believe through adulthood – to death. For some, this uncontested faith sustains them through life. But apparently not for Stravinsky.

As a child he was sent to church on Sundays and feast days. Religion was taught at school. He spent summer afternoons discussing anything and everything – including religion – with Uncle Alexander Yelachich. In the book *Dialogues*, which is compiled as a conversation between Stravinsky and his long-time companion and assistant, Robert Craft, Stravinsky says “When in early childhood I discovered that I had been made the custodian of musical aptitudes, I pledged myself to God to be worthy of their development.” But his parents were not regular church-goers, and this may well have contributed to the beginning of a doubt that culminated in Stravinsky abandoning the Russian Orthodox Church in his youth. But this was the early 1900s – the time of the Bolshevik revolution, when many were being converted to communism's anti-church philosophies and ideals. Whether this meant that Stravinsky abandoned his faith as well as his church attendance is unknowable. Certainly his earliest compositions incorporate Christian themes. The 1911 ballet *Petroushka* is set at a Shrovetide fair – complete with ghosts and devils, and so admits to an acceptance of the afterlife philosophies of Christianity. But this was a commissioned work, and Stravinsky was simply working for hire. And of course, *The Rite of Spring* of 1913 and *The Wedding* of 1917 reflect the Byzantine splendour of Russian Orthodox traditions – but these are as attributable to culture as they are to religion. That having been said, the noted contemporary musicologist, Richard Taruskin, is of the opinion that *The Wedding* is indeed a work of “religious exaltation.”

So let's listen to the first Scene “*The Bride's Chamber*” to see what he means. [3:40 min]

ITEM: *Scene I “The Bride’s Chamber” from Les Noces - The Wedding:*

Track 2

Columbia Symphony Orchestra and soloists, conducted by Igor Stravinsky.

5:12

There certainly were elements in the music that justify Taruskin’s description of it being “religiously exalting” – the high soprano sound is often employed in religious music, and an agitated, almost too-fast tempo did provide an exalted sense of not quite being in control. Whether or not this is what Stravinsky intended is another matter – and even if he intended the music to be religious, it still does not indicate he was acting out of faith – as with any composer, he could simply have been crafting it without any underlying personal motivation – taking on a cloak in order to compose in a style that he felt was fitting, just as he must have done to create the pagan rituals of *The Rite* which were received as being *so* inherently primeval that they created a riot when first performed in 1913.

More telling, perhaps is the third movement of Stravinsky’s *Three Pieces for String Quartet* of 1914 which was originally named “Canticles” – the latin word for “hymn.” – This he composed in the extended binary form of stanza-refrain that is typical of many hymns. [1:30 min]

ITEM: Movement III from *Three Pieces for String Quartet*

Track

3

Brodsky String Quartet

4:39

Michael Lee Thomas, Ian Belton(violins),Paul Cassidy (viola), Jacqueline Thomas (cello)

But this is the only direct example of Stravinsky deliberately making a religiously-oriented choice in his entire compositional output before 1926. Certainly, if we look beyond his work, we can see actions that might indicate faith: he had baptised each of his children, and in 1924 welcomed a priest into his home indefinitely. But these could simply represent an accommodation of the wishes of his openly devout wife. And even Stravinsky’s statement in 1923 that ballet music was “*l’anathem du Christ*” can’t be

taken at face value when it is discovered that there was an ongoing battle of wills between Stravinsky and the person he had said it to: the impresario Diaghilev who had established the Ballet Russes and had commissioned all of Stravinsky's ballet music from The Firebird in 1911 to Les Noces in 1920.

And then... there was the miracle – or so Stravinsky tells us. Sitting at the piano on the stage of the *Teatro La Fenice* in Venice in September, 1925, Stravinsky paused to regard the abscessed finger that he knew would make the recital of his wonderful, newish Piano Sonata somewhat troublesome. He removed the bandage – and was amazed. The abscess had healed! [1:30]

ITEM: Piano Sonata (1924): Charles Rosen (piano)			
Tracks 4-6			
	I [Quarter Note =]	112	
3:24			
	II Adagietto		4:54
	III [Quarter Note =]	112	
2:33			

Stravinsky commented in another of his collaborative conversation books with Craft, that “for some years before my actual ‘conversion’ a mood of acceptance had been cultivated in me by a reading of the Gospels and by other religious literature and, for those who believe, God gave Stravinsky what he needed: dramatic proof of His existence and the conversion – or reconversion – was complete. His first overtly religious work was *Otche Nash* in 1926 – a Slavonic choral setting of the Our Father which, in excluding musical instruments, adhered to the traditions of the Russian Orthodox Church. [0:50]

ITEM: <i>Otche Nash</i> (Our Father) Revised 1949 version	
Track 7	
Columbia Chamber Ensemble	
1:47	

His second, and probably best-loved sacred work, *Symphony of Psalms* was completed in 1930. In choosing to include Psalm 150, which exhorts us to Praise God with a long list of recommended instruments, including trumpet psaltery, stringed instruments and

cymbals – both loud and high – Stravinsky reveals a loosening of the confessional shackles of his belief, and provides himself with justification to write a sacred – although not liturgical – work, with instruments. [0:40]

ITEM: Symphony of Psalms CBC Symphony Orchestra, Stravinsky conducting	
Tracks 8-10	
Part I	3:32
Part II	6:16
Part III	11:55

Although Stravinsky's next two works, Credo of 1932 and Ave Maria of 1934, returned to the Orthodox tradition of voice only, the precedent had been set, and his religious convictions adjusted to incorporate a wider conception of what could be sacred for Stravinsky. During the period since his conversion, Stravinsky was much immersed in religious discussion, and religious observances, attending church regularly and collecting icons so that by 1930 he had fifty in his possession. However, it all seems too intense, and with his personal life crumbling about him in all areas it is not surprising that a ten-year silence in sacred music ensued. If God was testing him, it seems it was all too much: he had been scored musically by his homeland over the *Rite of Spring* in 1913; he'd lost a large portion of his assets and was made an exile by the Russian Revolution of 1917; he was married to a woman he had chosen because he wanted a sister, but had found true love in Vera in 1921 and began to live a duplicitous life which was completely counterintuitive to religious belief. Then the second World War began and he had to move to America. Then his daughter and his mother died... and his wife. Which meant he could marry Vera. All was well. A spell in a Dominican retreat in Wisconsin in 1944 sealed his new life and set him back on track spiritually: Stravinsky the writer of sacred works was back. But he was back on his own terms. [2:10]

ITEM:	<i>Gloria</i> from Mass
Track 11	
CBC Symphony Orchestra & Columbia Chamber Ensemble, Stravinsky conducting	
4:09	

A new religious mood had set in. This mood had been cultivated in part by the scholarly Jacques Maritain, a Catholic convert and religious philosopher whose *Art et Scolastique* of 1920 put forward a philosophy about the creation of Christian art which influenced a number of artists including Jean Cocteau, Francis Poulenc and Igor Stravinsky. Perhaps the central tenet of Maritain's philosophy is that you can't TRY to create Christian Art: if you are Christian, talented, and apply your craft well, it just happens. In Maritain's own words, Christian art "reveals in its beauty the interior reflection of the brilliance of grace, only on condition that it overflows from a heart possessed by grace." This allows for Art which is apparently secular in nature to actually still be Christian.

But Stravinsky was his own man; Maritain's thoughts were collected along with the information and ideas of many others. Stravinsky actively courted those who could add to the eclecticism of his store of knowledge – the free-thinking intellectual Aldous Huxley, the poets – Wystan Auden and Dylan Thomas, the pious Roman Catholic conductor and composition teacher, Nadia Boulanger, the cultivated Episcopalian Reverend James McLane and the Jewish philosopher/scholar Sir Isaiah Berlin. But it wasn't merely people's ideas he collected, but people's cultures as well. A nomad in exile, he travelled the world extensively from Mexico to Melbourne, absorbing with the alacrity of a true tourist, all of the different ways of living and believing that he witnessed. [2:00]

ITEM: Babel

Track

12

CBC Symphony Orchestra & Columbia Chamber Ensemble, Stravinsky conducting

5:12

While Stravinsky's private devotions seem to have retained the traditions of Orthodoxy, with stories of prostrate penitence, and daily prayer in Slavonic, his nature and experience led him to a more open acceptance of the ways in believing in, and worshipping, God. This is fully explicated in his later music which has something for everyone within the Christian/Judeo tradition. Taruskin charges him with anit-Semitism, and it seems likely that this was a feature of his early life: given the class he was born into, it would, as even Taruskin concedes, be hard to avoid. However, Stravinsky, like many other Westerners

confronted with the enormity of the Holocaust, seems to have rethought this inherited bigotry, composing *Abraham and Isaac* in 1963 and dedicating it to the State of Israel. And although Taruskin sees anti-Semitism, or the placing of “beauty beyond good and evil” as he puts it, in Stravinsky’s choice of St Stephen’s martyrdom at the hands of the Jews, for the second movement of *A Sermon, A Narrative and a Prayer* of 19961, it is equally conceivable that Stravinsky selected the story – purely and simply – as an inspirational example of profound faith. This is further supported by the inclusion of the words from St Paul in the previous movement: “The substance of things hoped for, the evidence of things not seen, is faith.” [1:50]

ITEM: “A Sermon” from *A Sermon, A Narrative, and a Prayer*

Track 13

CBC Symphony Orchestra & Columbia Chamber Ensemble, Stravinsky conducting

4:00

Faith is an important thread linking much of Stravinsky’s sacred output. In the first movement of the *Symphony of Psalms* he implores God: “Spare me... that I may recover strength, before I go hence and be no more.” God’s response comes immediately at the beginning of the second movement, where the protagonist declares: “I waited patiently for the Lord and he inclined to me, and heard my cry.” Faith is also central to the story of *Abraham and Isaac* in which Abraham is prepared to sacrifice his son for God, and faith is integrated into the long third movement of *Canticum Sacrum* of 1955, which focuses on each of the three virtues, Faith, Hope, and Love. Furthermore, in the closing selections of the otherwise bleak *Threni* of 1958, Stravinsky omits the final verse of Lamentations 5, “But thou has utterly rejected us; thou art very wroth against us,” choosing to end with the faithful preceding verse: “Turn thou us unto thee, O Lord, and we shall be turned; renew our days as of old.” [1:30]

ITEM: “De Elegia Prima” from *Threni*

Track 14

CBC Symphony Orchestra & Columbia Chamber Ensemble, Stravinsky conducting

7:42

Stravinsky's faith was not merely deep, it was broad and generous; a faith that not only tolerated other confessions, but also respected their traditions. He wrote his Russian Orthodox works in church Slavonic, his Roman Catholic liturgical works in Church Latin; he used the vernacular of the Protestant tradition, choosing the St James translation for the biblical sections of *A Sermon, a Narrative and Prayer*, and included the poetry of the Elizabethan Protestant, Thomas Dekker, to commemorate the death of his Episcopalian friend, Reverend James McLane. For his concert sacred works, *Symphony of Psalms, Canticum Sacrum, and Threni*, he chose the Vulgate bible, the Latin of the people. And finally, in *Abraham and Isaac* he set Hebrew with meticulous care to ensure his syllabic accents and intonations matched the verbal and musical requirements of Jewish traditions. Stravinsky was an ecumenical composer of great faith and humility. His God was faithful, loving and generous; above the pettiness of vengeance and partisanship; a God who loved all equally. Thus inspired, Stravinsky went out of his way to accommodate the traditions of all of God's people in a faithful, loving and generous way. His funeral was conducted in the Roman Catholic church of St Marks in Venice; his remains are interred in the Greek Orthodox section of the Cimitri di San Michel.

[1:50]

ITEM: "Postlude" from *Requiem Canticles*

Track 15

Columbia Symphony Orchestra, Robert Craft conducting

2:12