

# INTRODUCTION

What distinguishes Stravinsky's initial North American tours from those of many other visiting composer-performers is the music-loving public's preconception of Stravinsky as a radical modernist, a notion sustained over many years. In 1925, for example, *Petrushka* was regarded in Philadelphia as "ultra-modern music,"<sup>1</sup> and the Piano Concerto reviewed in New York under the banner "Ultra-Modern Concerto Disgusts."<sup>2</sup> Chicago that year even considered him an "anarchist" and "diabolical."<sup>3</sup> The "modernist" label stemmed mostly from the initial reception in Paris of *The Rite of Spring* in 1913. Its worldwide notoriety continues even into our own epoch with, for example, Jan Kounen's 2009 film, *Coco Chanel et Igor Stravinsky*<sup>4</sup> and the 2013 centenary celebrations of the *Rite's* premiere.<sup>5</sup> For many years the ignorance or laziness (often both) of North American critics, national and local, helped perpetuate this reputation of a "modernist" (Seattle, 1937, and Minneapolis, 1940),<sup>6</sup> even a "Prince of Modernists" (Toronto, 1937).<sup>7</sup> One clear proof lies in the shocked reaction as late as 1944 of US government officials to Stravinsky's arrangement of "The Star-Spangled Banner":<sup>8</sup> not the arranger's rather straightforward diatonic harmonization but his *name* and *reputation* that caused the outcry. Thus, in the early 1940s Stravinsky struggled to overcome his undeserved reputation as an extreme modernist. During 1940, his first year in Los Angeles, for example, only his *Firebird* was heard, and that in four performances only. His music was not played very often in his adopted hometown. A glance at the concert calendars for these years shows a paucity of concert engagements, and that was only partly due to wartime privations.

Notwithstanding his five transatlantic tours, this bugaboo about *The Rite's* creator only began to dissipate in the excursions of the 1940s with the public's gradual acclimatization to Stravinsky's soundscape, and ironically, it came from a source Stravinsky hated: the "visualization" of *The Rite of Spring* in Walt Disney's *Fantasia*. The music was as mutilated as its performance, the images charmingly false. Stravinsky even lied to a Cincinnati reporter late in November of 1940 when he claimed that he had not yet seen it.<sup>9</sup> In fact, he and his new wife, Vera, had viewed *Fantasia* almost six weeks earlier in Disney's studio and were "horrified by the bad taste."<sup>10</sup> Confiding "somewhat anxiously" to the Cincinnati reporter that he thought Disney "should consult with me regarding *mes idées et l'effet général*,"<sup>11</sup> his fib served two purposes. First, it avoided giving his real opinion of *Fantasia*, and second, it kept open the possibility that this fib might serve him well with Disney during a "two-year contract to collaborate on film versions of some of his other ballets." Having signed such a contract on 28 October, he went on to inform this reporter that "America may yet see Mickey Mouse liberating the princess in the 'Fire Bird.'"<sup>12</sup>

When and how did Stravinsky become a great composer in the minds of the American musical public? It and the majority of Stravinsky's critics were slow to comprehend him as a composer who could even then be writing masterpieces (and a few minor gems as well). Late in 1939, the year Stravinsky settled in the United States, a poll in the weekly *Musical Courier* asked its readers "which living composers [might] still be in the active repertoire one hundred years from now."<sup>13</sup> Stravinsky ranked fourth, below Jean Sibelius, Richard Strauss, and Sergei Rachmaninoff. In January of 1940, a reviewer of an all-Stravinsky concert earlier that month with the New York Philharmonic observed that "it is dubious if the vital wine runs sufficiently strong in them (*Apollon, Petrushka, Jeu de cartes, Firebird*) to prolong their days much beyond their author's."<sup>14</sup> Vera's diary entry about the Symphony in C and its success in Los Angeles in February of 1941 was right on the mark: "very little [success]. The public prefers 'oldies.'"<sup>15</sup> Robert Craft, writing in 1982, thought that because of the first three great ballet scores—*Firebird, Petrushka*, and *Rite of Spring*—Stravinsky, had he died in 1913, "still would have ranked with Schoenberg as one of the century's two great composers," though adding that in the early 1950s his music was comparatively little performed in the States. In 1943 *Musical America* had polled its readers, asking which composers they regarded as "contemporary leaders"; Stravinsky placed only fifth, just after Sibelius. A year later, he ranked second, after Strauss, but by July 1945, he had slipped back three notches, giving pride of place to Strauss, ranking even below the long-deceased Debussy.<sup>16</sup> A normally supportive associate at Columbia Records, writing of the composer's concerts in January of 1944 with the Boston Symphony Orchestra when he led Symphony in C, *Pulcinella*, Four Norwegian Moods, and *Circus Polka*, had ruminated in a well-regarded journal on the fate of the composer's music: "It was also a little sad to realize that Stravinsky's later mode of making music, original and striking as it has been, is a dead end and is not going to survive him."<sup>17</sup>

A number of factors that built up gradually during the transatlantic tours and the later domestic excursions and their concerts led to Stravinsky's eventual success by the late

1950s. One was his immense adaptability to change. He had first exhibited this quality as a refugee in Switzerland, thereafter in France,<sup>18</sup> and above all in the United States. Two examples spring to mind: one, utilizing a first run-through of his Octet by DeLa-Marter at the Chicago Arts Club in 1935 as an emergency rehearsal for his own performance of it there; and two, employing Dorothy Ellis McQuoid (whom he had previously coached) to replace the delayed Adele Marcus at his first Los Angeles Philharmonic rehearsal of *Capriccio* in 1941. Another factor stemmed from his Diaghilev collaborations, especially the famous premiere of *The Rite of Spring* in Paris. In addition to notoriety, music lovers thus associated his name with ballet, garnering an extra bounty of recognition by lovers of the terpsichorean art. And for better or worse, North and South Americans regarded prewar Paris, as they still do, as the epicenter of intellectual and artistic chic.<sup>19</sup>

By virtue of the territory traversed in the transatlantic tours and domestic excursions, the scope of his name-recognition in cities big and small was greatly expanded. At first, his reputation centered on his skill as a touring pianist, but it gradually shifted in favor of his increasing conductorial skills, more and more confined to his own music. Those two abilities equated to “authenticity” in the minds of his audiences and the recording public: they wanted, indeed, demanded active participation by the composer as his own executant. Bela Bartók, composer-pianist, was similarly rewarded, albeit to a lesser extent, and Rachmaninoff, composer-pianist-conductor, to a greater. Yet another factor, very necessary in Stravinsky’s case because he hardly ever gave lessons, was the advocacy exerted by Nadia Boulanger.

A final factor, and the most problematic for some (but not for him), was Stravinsky’s success in ventures bordering on commercialism, accompanied by great publicity, for example “The Star-Spangled Banner” “scandals” in St. Louis and Boston; having Paul Whiteman’s band undertake a national broadcast of *Scherzo à la Russe*; and especially, the Ringling Brothers’ commission of *Circus Polka* for its elephants, endorsed for US troops over the radio by Jack Benny on 4 February 1945.<sup>20</sup>

Beethoven purportedly said on his deathbed: “Vox populi, vox dei. I never believed it.”<sup>21</sup> Whether Stravinsky knew this story or not, his disdainful remark uttered late in June 1956—“I have never attached much importance to the collective mind and collective opinion. . . . Music never was for the masses.”<sup>22</sup>—still demands refutation. As shown here and elsewhere, Stravinsky *did* care what the masses thought of him and of his music.<sup>23</sup> This lifelong conflict between artistic sensibility and commercial considerations gives rise to additional reflection about his enduring and endlessly intriguing personal fallibility. Realist Lawrence Morton (who came to know Stravinsky well but in a different way than Robert Craft) had to remind his journalist colleagues early in 1944 that “he is, after all, a man like the rest of us.”<sup>24</sup> His anti-Semitism, his adulteries—quaintly dubbed many years later as “marital augmentation”<sup>25</sup>—his concealment of musical sources, the misrepresentation of his contribution to Earnest Andersson’s symphony, have become well known.

No widespread conception of Stravinsky as a composer of great works arose in the United States until the late 1940s, and that, partly from his own efforts. Even in 1948 a six-page laudatory essay in *Time* magazine still labeled him a “Master Mechanic.”<sup>26</sup> Other factors included the special mystique of European composers, singers, instrumentalists, and especially conductors. A new generation of US composers (and eventually *their* students) admired him; so did a few of the most thoughtful critics; and ardent propagandists such as Nadia Boulanger indoctrinated their disciples with his latest scores.<sup>27</sup> Other European émigrés such as Arnold Schoenberg and Paul Hindemith were championed by their numerous US students; Stravinsky’s disinclination to teach might have deprived him of such extensive support from the next generation of fledgling composers, had it not been for Boulanger and many of her followers. As Stravinsky’s American assistant, Robert Craft’s real influence on the musico-literary public began to be felt only in the late 1950s and was exerted through sharing conducting duties with the composer and through their many published conversation books. Without Craft’s preparation and, in some instances, his participation, Stravinsky’s late performances of his own music, c. 1956–66, would not have reached the high level they evince in the recordings.<sup>28</sup>

Robert Craft appeared in Stravinsky’s life at a time of the gradual falling away of Stravinsky’s close California “associates” during the latter years of World War II—Dagmar Godowsky, Earnest Andersson, the Samples, the McQuoids, and especially the decrepitude in 1948 of his longtime friend from old Russia, Dr. Alexis Kall. Craft first glimpsed Stravinsky in Carnegie Hall at a rehearsal preceding the concert on Thursday, 24 January 1946, when the composer led the New York Philharmonic in the world premiere of his *Symphony in Three Movements*, the so-called *Victory Symphony*.<sup>29</sup> On 8 February Craft witnessed the composer’s last public appearance as pianist, in the *Duo concertant* with Joseph Szigeti, at a New York Philharmonic pension benefit. By 1 March 1947, however, the young man had introduced himself to Stravinsky in a very telling way: he wrote Stravinsky that he had discerned, in the Philharmonic rehearsals and performances of the new *Symphony*, “trouble with the clef in the cello part,”<sup>30</sup> that is, the tenor clef having been read as a bass clef at reh. 139 in the second movement.

As Craft himself later acknowledged, not long after his first face-to-face meeting with Stravinsky on 31 March 1948 in New York, “I was a factotum.”<sup>31</sup> He was thus the last and by far the most competent successor to Kall and Earnest Andersson. Nicolas Nabokov correctly regarded Craft as a “‘*Gottesgabe*’ [godsend] to Stravinsky in his Hollywood isolation,”<sup>32</sup> even though Craft’s and Nabokov’s notion of the composer’s isolation in movie-town is an exaggeration. In truth Craft remained Stravinsky’s longest, last, and certainly most loyal “associate” until death took the great composer on 6 April 1971. Even after Vera Stravinsky’s death in 1982, Craft continued to write about both Stravinskys, and to record and promote Stravinsky’s music, well into our new century and into his own extreme old age. Although illness prevented him from attending the Théâtre des Champs-Élysées for the one-hundredth anniversary of *The Rite*, he remained active, dying at ninety-two.<sup>33</sup>

World War II began in September 1939, three weeks before Stravinsky sailed from France for the last time. He had a temporary visa and return ticket for 1940, coinciding with the end of a series of lectures at Harvard University and a final Collegium Musicum. The war stranded him in the United States with his longtime Swedish-born Parisian mistress, Vera Soudeikina, who arrived in January of 1940 and whom he married two months later. The couple needed permanent rather than visitor visas to remain in the United States and apply for citizenship. Such visas could only be obtained in a foreign country. Hence the four concerts in Mexico City, arranged by composer-conductor Carlos Chavez.

Stravinsky's life in California during World War II, which concerns part 2 of this book, may be signaled by a series of domestic excursions and concerts in and around the United States. He and Vera settled in Southern California, at first as renters in Hollywood and Beverly Hills and then as homeowners in West Hollywood. His concert excursions, usually with Vera, were severely limited by wartime exigencies. On 18 April 1940 Vera noted plans for "a concert tour next season." This turned out to be a particularly extended one, spanning late May of 1940 to early December of 1941. There were performances in Chicago, Cincinnati, Minneapolis, Washington, Baltimore, Boston, New York, Los Angeles, San Diego, and St. Louis.<sup>34</sup> Trips to Mexico City in the summers of 1940 and 1941 count as domestic in two senses: they remained within the North American continent, and they included his second wife.<sup>35</sup>

These periods of wartime travel (here called "excursions") furnish sundry images and texts (some published for the first time here) concerning Stravinsky's adjustment to a new world. Roughly speaking, the completions of the *Symphony in C* (1938–40) and the *Symphony in Three Movements* (1942–45) frame the years of World War II. I have added a short coda about the January 1946 world premiere of Stravinsky's last symphony in New York, and his local premieres of it in Boston; San Francisco; and Washington, DC, and premieres led by others in Los Angeles and Oakland. This coda also takes up the vexed question of "programs" assigned to the symphony, perhaps by Stravinsky, certainly by others.

The over-the-border visits to Mexico in July of 1940 and August of 1941, and additional trips through December of 1941 are conceptualized as I believe the Stravinskys did: as his first domestic excursions rather than as the termination of his last international tour.<sup>36</sup> They occurred after the end of his obligations to Harvard, his move to California, and his decision to remain in the United States. After the Japanese attack on Pearl Harbor, only one other border-crossing occurred: for a Montreal concert in March of 1945. The Stravinskys became US citizens at the close of that year.

Many questions have arisen about Stravinsky's behavior during his travels: his performance abilities, his lessening interest in pianism, his growing interest in conducting, and his acquisition of suitable skills for that vocation. Assessments of such skills appear at the close of my accounts of each of the first four tours and near the close of the second half of the book, concerning the wartime period.<sup>37</sup> New light is also shed on his teaching activities from the last transatlantic tour through the end of the second domestic excursion: first at Harvard, and later in Los Angeles.

Throughout the book I address questions concerning Stravinsky's political, social, moral, personal, and amorous activities during his travels, when he was generally out of the public eye and free of family and friends. His relationships with women—his first wife, Catherine; Vera Janacopulos-Staal; Dagmar Godowsky—and with Jews—(Godowsky herself, half-Jewish), Monteux, Dushkin, Koussevitzky, Milhaud—were not uniformly gracious. Several pieces of evidence concerning these failings are examined here because they affected his compositions and performances and were, in turn, affected by his experiences in the Americas. To name two examples, Dagmar was probably not only his lover but also at times his tour promoter and business agent,<sup>38</sup> and he was a willing partner in travel and performances with Samuel Dushkin, a violinist of Jewish parentage, who remained close to him from late 1930 to the end of his days.<sup>39</sup>

Why did Stravinsky undertake these arduous tours beyond Europe, where he had lived continuously since the outbreak of World War I? The increasing number of transatlantic tours during the 1930s is partly—and sadly—explained by the need to support his tubercular and increasingly immobile first wife, Catherine; as early as 1932 he contemplated a South American tour with his then lover Vera. Another reason was a growing uncertainty about the future of his lucrative concertizing in Nazi Germany.<sup>40</sup>

"I like a lot of money," he famously exclaimed in mid-December 1939 to the same San Francisco reporter to whom he had confided just two years earlier that "[touring] is *bon business*."<sup>41</sup> He had never forgotten the monetary and artistic success of his initial US tour in 1925. Netting him the equivalent of nearly a half million dollars in late twentieth-century currency,<sup>42</sup> touring allowed him to partake of life's pleasures: good housing, fine food and wines, elegant clothes,<sup>43</sup> a car and chauffeur. Furthermore, people in France depended on him. He supported an aged mother, a tubercular wife, four children, a flock of impecunious in-laws, and, from 1922, a mistress in Paris. The result was a marked increase in the number of trips from 1935 onward.

Two other reasons developed during the course of these tours. One stemmed from a longtime Russian expatriate friend of his university student days (in 1901): Alexis Fyodorovich Kall, contacted during the 1935 tour. Dr. Kall, who lived in Los Angeles, urged Stravinsky to consider participating in the lucrative business of composing Hollywood movie scores. A second reason was his desire to increase the number of people who could experience and appreciate his music. By his piano performances—solo, with violinists, as a duo-pianist, and with orchestras—and by his own conducting, he hoped to show music lovers and professional musicians the proper way to perform his works. In Europe he had been giving duo-recitals with Dushkin from 1931 and with his pianist son Soulima from 1935. For concerts in the USA, he continued to perform with Dushkin and Szigeti, and also enlisted pianists Beveridge Webster, Adele Marcus (Kall's onetime student), Nadia Boulanger, Willard MacGregor, and Vincent Persichetti.

For his initial transatlantic tours Stravinsky had little control of his itinerary. Inexperience with the language, the terrain, and especially with US tour managers and their representatives allowed him little choice of cities and venues. After his return to France

in 1925, he began to complain about his US bookings and Americans in general, voiced privately to his family and in correspondence. His disillusionment reverberates particularly strongly in a heavily annotated letter to Dushkin in 1936 that ends, “I can see nothing, nothing happening, and time is passing also.”<sup>44</sup>

Among distinguished foreign touring composer-executants seeking their fortunes in the United States such as Bartók, Alfredo Casella, and Ravel, only Stravinsky’s compatriot Rachmaninoff, who preceded him as a US citizen, offers a useful comparison. There are superficial similarities: both married their first cousins, both forsook their native country because of the Russian Revolution. Although both were world-famous by their thirties, their professional training greatly differed.

Studying law in St. Petersburg at his parents’ behest, Stravinsky worked with Nikolai Rimsky-Korsakov (whose tutoring his countryman abjured). Stravinsky’s piano training was private and haphazard, first with a governess, then with Alexandra Petrovna Snetkova—respecting neither one—although he allowed that his third teacher, a student of Anton Rubinstein, Leocadia Alexandrovna Kashperova, with whom he worked from 1899 to 1901, possessed “pianism of a high order.”<sup>45</sup> Later, in Paris, he received some coaching from Isidore Phillip. Stravinsky’s piano recitals were mostly confined to his own music. Nor did he aspire to be a virtuoso. Both Russians partnered occasionally with violinists: the elder with Fritz Kreisler, Stravinsky with Dushkin and later Szigeti and John Weicher. After his citizenship, Stravinsky rarely played in public.

Largely self-taught as a conductor, he had no advantage of the traditional broad training demanded of European and Russian conductors of the era. Undoubtedly, as a boy, he had watched Eduard Nápravník at the Maryinsky Theater, where his father, Fyodor Ignatievich, sang principal basso, and from 1903, he had watched Alexander Ziloti lead the St. Petersburg orchestra. In Paris he had seen Monteux conduct the premieres of *Petrushka* (1911) and *Rite of Spring* (1913), and in 1914 at Montreux he would have had some coaching from Ernest Ansermet when he rehearsed his Symphony in E-flat.<sup>46</sup> An unimpressed young American flautist, Otto Luening, recalled Stravinsky rehearsing the Zurich Tonhalle Orchestra between 1917 and 1920, “so nervous that he was not in control.”<sup>47</sup> Monteux also had unhappy memories of Stravinsky rehearsing *Les Noces* in 1924.<sup>48</sup> But Stravinsky was soon leading the *Rite*, first in Amsterdam early in 1926. In 1929, competing commercial recordings of the *Rite* led by Monteux and Stravinsky caused the composer to give vent, privately, to jealous remarks about his rival, commencing with “this poor Jew.”<sup>49</sup>

This was neither the first nor the last of his anti-Semitic rants, which most persons who have written about him have striven to mitigate.<sup>50</sup> They are surprising and ungracious, given what he had learned from many fine Jewish conductors, among them Fritz Reiner in Cincinnati and Otto Klemperer in Paris. Much later, Klemperer commented (privately) on Stravinsky’s inability to get a certain passage right in 1928 at the composer’s own premiere of *Oedipus Rex*.<sup>51</sup>

Late in life, Stravinsky may have resolved these deeply conflicted feelings. At Charles Munch’s instigation in 1955, Stravinsky wrote a *Greeting Prelude* to celebrate Monteux’s

eightieth birthday: a forty-five-second orchestral work, elaborating an earlier two-voiced birthday canon.<sup>52</sup> A 1963 photograph shows the composer publicly applauding Monteux's fiftieth-anniversary performance of the *Rite* in London, although his body language seems to show little more than grudging approval, unlike the wholehearted pleasure he exhibited during a Monteux performance in Paris in 1952.<sup>53</sup> In respect to the 1963 performance, Stravinsky's longtime American assistant, the late Robert Craft<sup>54</sup>—in the uncropped photograph grim-faced behind the composer and not applauding—announced that Stravinsky had planned all along to avoid this particular performance, dreading the “inevitable” ovation that would follow.<sup>55</sup> But how often in his lifetime did Stravinsky dread ovations? Charitably, it could be assumed that Stravinsky's attitude in 1963 resulted from conductorial envy rather than anti-Semitism.<sup>56</sup>

Be that as it may, I was alerted to the composer's anti-Semitism only in 1999, when Richard Taruskin lectured at the University of California, Irvine, about Stravinsky's *Cantata*.<sup>57</sup> My *Annotated Catalogue*—written the following year—reveals me still sitting on the fence about Stravinsky's prejudice.<sup>58</sup> For this naiveté the present book affords an opportunity to offer correction.

Stravinsky (unlike Rachmaninoff) regularly conducted concert music by many composers.<sup>59</sup> Yet, unlike his fellow Russian, who trained early as an opera conductor, Stravinsky led no operas until *The Rake's Progress* in 1951. This inexperience manifested itself at the premiere, when he “remained completely glued to the score and failed to give the singers any of their cues.”<sup>60</sup> Finally, it could be argued that Stravinsky learned how to conduct his very difficult and challenging late scores from observing his assistant, Craft, rehearsing and preparing them for concerts and recordings.

Stravinsky's encounter with his old St. Petersburg chum, Alexis Kall, during his second transatlantic tour, proved to be as consequential as was his first correspondence with Craft a decade later. Kall's Los Angeles home provided a peaceful respite from the endless hotels and receptions that Stravinsky and Dushkin endured, and it was Kall who introduced Stravinsky to the film star Edward G. Robinson. When this gave rise to the notion of writing movie scores, a meeting with MGM studio musicians was arranged, initiating efforts that persisted for almost twenty years. Kall's open garage door even served as a backdrop for twelve celebrated photographs of the composer by Edward Weston. Both Stravinskys remained close to Kall until his death in September of 1948,<sup>61</sup> shortly after Craft's first visit to their home.

Craft rightly believed that Stravinsky's early years in Hollywood are “the least known and least documented of his mature life.”<sup>62</sup> During Stravinsky's transatlantic and domestic excursions, people far less known than the luminaries who populate Craft's narratives also touched the composer's life. Even in 1994, a close friend of Craft doubted that there was any “younger element” at all among Stravinsky's associates and acquaintances in those early years in Hollywood.<sup>63</sup> But there *was* a “younger element.” Lest they disappear from the historical record, the ensuing chapters will introduce several thirtyish Los Angeles colleagues and friends, as well as some of their children. Although hardly any of them

figure in studies of Stravinsky, several left written, oral, and even visual records of their encounters.

Dr. Kall was by no means Craft's only predecessor as a chronicler of Stravinsky's life, and I make no claim to have found them all. For example, there is the intriguing tale that in the summer of 1944 Stravinsky turned to Ingolf Dahl for aid in orchestrating portions of *Scènes de ballet*. Perhaps the unidentified student who told this story to Arnold Schoenberg in Los Angeles is still alive and could verify it or amplify the details.

Stravinsky exerted a strong influence on younger composers, above all on those to whom he actually gave lessons or less formal assistance. I have made a start at evaluating this influence here, but this is really a task for a new generation of scholars. Given the fragility of records and human life itself, I (though no composer), and other witnesses, have a duty to record our impressions, the sooner the better.<sup>64</sup> Among the fortunate young composers who worked briefly with Stravinsky were the Russian-born American, Alexei Haieff, introduced in 1939 at Cambridge, Massachusetts, by his teacher, Nadia Boulanger;<sup>65</sup> Robert M. Stevenson, introduced that same year; and Ingolf Dahl, Stravinsky's associate and sometime close collaborator during the first California years. Stravinsky's Harvard undergraduate students during his Norton Professorship (1939–40), included would-be-composers William Austin, Elliot Forbes, and Jan LaRue. The latter two kindly provided me with their recollections.

Stevenson, then enrolled at Yale, and later a distinguished scholar of Hispanic music, introduced himself to Stravinsky in the fall of 1939; twenty years later, he wrote him, recalling their private composition lessons in Cambridge, first at the Edward Forbes's home, and during the early spring at the Hemenway Hotel in Boston.<sup>66</sup> After retiring from UCLA, Professor Stevenson promised me a memoir (alas, never completed). What survives of this project appears in his "Comentario del autor," dated 27 January 2006.<sup>67</sup>

Stravinsky's pedagogic experiences were transitory with one exception: Earnest Andersson, a transplanted Minnesotan–New Yorker and retired inventor-industrialist, to whom Stravinsky taught composition and orchestration during 215 lessons in Hollywood in 1941–42. One of Andersson's works, the *Futurama Symphony*, is readily accessible, although Stravinsky's autograph contributions and sketches for it are much less so; nevertheless it and they are worth scrutinizing for Stravinsky's influence. *Futurama* is the sole document that reveals him ever *teaching* octatonicism. Andersson also kept a notebook in 1941 for the first few months of his lessons when they were jointly revising this symphony. Andersson's efforts must have met with Stravinsky's approval: twenty-five years later, and far from truthfully, he quipped: "I composed it."<sup>68</sup>

Near the close of Charles M. Joseph's *Stravinsky Inside Out*, Joseph cautions his readers: "I never knew, met, or even saw Stravinsky."<sup>69</sup> I was luckier. As a young associate professor at the University of California at Irvine, I heard Stravinsky conduct several concerts; I sang under him, met him twice, and once even chatted with him. Such fleeting encounters with a great composer, however brief, are valuable but hardly unique: tales of many

students and their mentors whom he rehearsed or merely encountered in California, Illinois, New Mexico, New York, Ohio, and Texas remain to be told.

My public initiation into Stravinsky's music occurred on 7 April 1952 in Vancouver at the University of British Columbia: playing his Concerto for Two Solo Pianos with the late John Brockington and conducting *Les Noces*—both were Canadian premieres.<sup>70</sup> Two days short of my twenty-third birthday, this was, to me, as daunting an occasion as was surely Craft's, who at nearly the same age conducted the Symphony in C in New York in April 1948 in Stravinsky's presence.<sup>71</sup> It was not as terrifying for me: although Stravinsky had been invited by my professor, violinist Harry Adaskin, he was not present.

The following 5 October (1952), I was thrilled to accept an invitation from the business manager of the Vancouver Symphony Orchestra to ride with the composer to his final rehearsal. This was especially thrilling because Stravinsky had banned visitors from rehearsals—even officers of the Symphony Society.<sup>72</sup> We were introduced by this manager at the entrance to the Hotel Vancouver; then Stravinsky sat next to the driver, and I sat in the backseat. Sensing that he was concentrating on the coming rehearsal, I dared not mention my performances of the Two-Piano Concerto and *Les Noces*. What might he have said?

That Sunday morning in the orchestra's home at the Orpheum Theatre, I watched him rehearse his own music and works by Glinka and Tchaikovsky. Some of my observations paralleled those noted by others in earlier years. A review of his account of Tchaikovsky's Second Symphony in 1945 with the New York Philharmonic had noted that it was "outlined by the conductor with such rhythmic clarity as to make its moments of lyrical expression even less prominent."<sup>73</sup> Craft, writing about Stravinsky's 1940 New York Philharmonic recording of the same work mentions that "the fleet-footed execution displays the neatest string—or, rather, off-the-string—staccato [i.e., spiccato] articulation"<sup>74</sup> and "the articulation, so clean and alive."<sup>75</sup> These observations paralleled my own. In addition, I remember him turning his back to the VSO strings during lyric, *espressivo* passages in the Tchaikovsky symphony and even when Glinka calls for vibrato in the cellos during *Ruslan and Lyudmila*.

With respect to Stravinsky's own music, my Kalmus reprint of his 1919 *Firebird Suite* has ever since that morning borne his spoken "*cédez*" directed to the string players during the "Introduction": it adds a subtle *rubato* just before rehearsal 4 (henceforth, reh. 4: -1). He also gave the "Ronde des princesses" a *ritardando* for pizzicato double basses (reh. 7: -1). Another (and equally expressive) *cédez* was directed to the second violins at their rising B-major arpeggio (reh. 13: -5).<sup>76</sup> I again heard him conduct in July of 1964 at Ravinia and in April of 1965 in Chicago.

To crown it all, under his direction in Los Angeles on 27 and 28 January 1966, I sang in the *Symphony of Psalms* and his arrangement of Bach's *Von Himmel hoch*.<sup>77</sup> Knowing Stravinsky's interest in early music, I made bold, during a break in our only rehearsal with Craft and Stravinsky (26 January), to present him a copy of my 1964 edition of *Musica nova* (Venice: Andrea Arrivabene, 1540). He immediately recognized the name of

Edward E. Lowinsky, general editor of the series of which *Musica Nova* was the inaugural volume: in 1959 he had given Professor Lowinsky a signed musical quotation from *Threni*, and in 1961 he had written a foreword to Lowinsky's *Tonality and Atonality in Sixteenth-Century Music* that concluded: "his method is the only kind of 'writing about music' that I value."<sup>78</sup> Stravinsky nodded at me and showed *Musica Nova* to Craft. Presumably it joined his library in his West Hollywood residence.<sup>79</sup>

After intermission the next evening, while Craft was conducting the Symphony in C, I wangled my way backstage in the Music Center and sat next to the composer. I managed to produce a few words of appreciation for his Symphony after Craft had conducted it magnificently. Stravinsky, as was his wont, clocked him all the while. The relevance of this act of timing becomes clear in an observation Craft had made four years previously. At Toronto in December of 1962, Craft noted that the composer "essentially follow[ed] my concert broadcast of it, but *slower*."<sup>80</sup> Craft's differences lie chiefly in the outer movements, each shorter in his own recordings than the composer's by about 20 percent. There were occasional, but long-standing, creative differences between the two men; Craft was more than a musical amanuensis.

As late as January of 1966 the Symphony in C had still not conquered all hearts and minds. Trudging offstage that January toward the seated composer and me, a middle-aged violinist shook his head while muttering imprecations. But it was different for me: when I thanked Stravinsky for writing such a beautiful piece of music, he turned to me and said in his memorably deep, impossibly accented voice: "You zhnów, I like eet myzélf." Despite a recent claim that Stravinsky cried "every time he heard it performed live,"<sup>81</sup> I discerned no tears in 1966.

My last glimpse of Stravinsky was two years later at Sara Caldwell's thoroughly mod production of *The Rake's Progress* for the American Opera at the Los Angeles Music Center. At his opera's conclusion, Stravinsky, by this time disabled, acknowledged applause from his seat by raising his hat on his cane.<sup>82</sup>

As one of a rapidly dwindling group of persons who met Stravinsky, I feel a responsibility to recount these occasions. Undeniably, my face-to-face encounters, allied with studying, teaching, playing, conducting his music, and lecturing about him, plus thirty years as a Stravinsky collector, have shaped the ensuing narrative.