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COMPARATIVE PERFORMANCE STYLE IN BACH, STYLISTIC HOMOGENEITY IN  
FAURÉ, AND NEOCLASSICISM IN STRAVINSKY

by

Mark Fretheim

B.M., Saint Olaf College, 2019

A Research Paper

Submitted in Partial Fulfillment of the Requirements for the  
Master of Music

Department of Music  
in the Graduate School  
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RESEARCH PAPER APPROVAL

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Mark Fretheim

A Research Paper Submitted in Partial

Fulfillment of the Requirements

for the Degree of

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Eric Lenz, Chair

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## **AN ABSTRACT OF THE RESEARCH PAPER OF**

Mark Fretheim, for the Master of Music degree in Music, presented on May 21, 2021, at Southern Illinois University Carbondale.

**TITLE: COMPARATIVE PERFORMANCE STYLE IN BACH, STYLISTIC HOMOGENEITY IN FAURÉ, AND NEOCLASSICISM IN STRAVINSKY**

**MAJOR PROFESSOR: Dr. Eric Lenz**

This paper is organized in three parts, for the three works I perform in my graduate recital. This paper investigates the prelude of the E-flat major cello suite by J.S. Bach by outlining its features and comparing the interpretation by multiple performances on cello and guitar. Next, it will examine a few stylistic features of Gabriel Fauré's first cello sonata in D minor insofar as they relate to earlier repertoire for the cello by the same composer. Finally, it will survey the complicated compositional history of Igor Stravinsky's re-setting of various eighteenth-century works by multiple composers into a single *Suite Italienne*, in order to examine the depth of Stravinsky's creative influence distinct from that of the original composers.

## **ACKNOWLEDGMENTS**

I would like to acknowledge Dr. Lenz, who pushed me to write even on days when I felt like doing nothing in particular.

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## CHAPTER 1

### PRELUDE OF THE BACH CELLO SUITE IN E-FLAT MAJOR

Johann Sebastian Bach's cello suites are known far and wide in the modern day after their popularization by Pablo Casals. The prelude to the first suite in G major is one of the most recognizable works of classical music in existence. The cello suites are part of a spate of experimental monophonic works by Bach, in which he implies harmony with a single instrument. Figuring out the technicalities of the instrument was central to these works, and you can see this with the keys of the cello suites 1, 2, 3, 5, and 6, centered in G, D, or C – all keys natural to the cello. In contrast, E-flat major is a very unusual key for the cello, and yet Bach chooses this key for his fourth suite. Wilfrid Mellers argues that E-flat major is a special key for Bach, used “to symbolize, with its three flats, the peace of mind that flows from the Trinity.”<sup>1</sup> The resulting suite is known for being particularly difficult among the suites – and within the suite, the most difficult movement is the prelude.

The E-flat major prelude falls under a category called a “pattern prelude,” as described in *Bach's Works for Solo Violin* by Joel Lester, who describes this type as “when a prelude simply animates a series of harmonies by repeating one pattern over and over.”<sup>2</sup> The C major prelude in book 1 of Bach's *Well-Tempered Clavier*, BWV 846, exemplifies this form, but other examples include the prelude of the first cello suite, and the Adagio of the Sonata No. 3 for Solo Violin,

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<sup>1</sup> Wilfrid Howard Mellers, *Bach and the Dance of God* (London; Boston: Faber and Faber, 1980), 19.

<sup>2</sup> Joel Lester, *Bach's Works for Solo Violin: Style, Structure, Performance* (New York: Oxford University Press, 1999), 26.

BWV 1005. These pieces can all be simplified to a block-chord texture, as can the first half of the E-flat major prelude.

Figure 1.1 Bach, WTC Book 1, C major prelude, mm. 1-2.

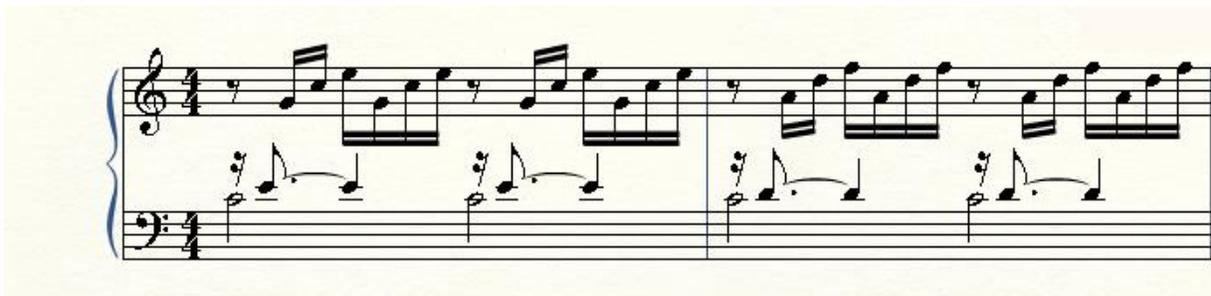
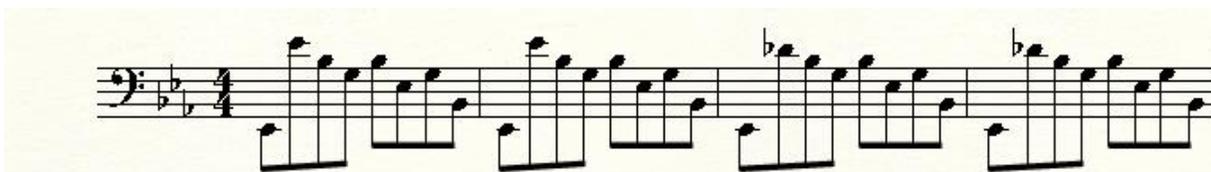


Figure 1.2 Bach, Cello Suite No. 1 in G Major, Prelude, mm. 1-2.



Figure 1.3 Bach, Cello Suite No. 4 in E-flat Major, Prelude, mm. 1-2.



In the E-flat major prelude, the pattern of arpeggiation presented at the start is the bass note, followed by a leap to the top note and a trickling arpeggiation down the middle four notes of the block chord. This trickling arpeggiation is characterized by motif 1, a skip down and up (e.g., B-flat G B-flat on the second beat in the first measure) followed by motif 2, a jump down, skip up and jump down (e.g., B-flat E-flat G B-flat on the third and fourth beats of the first measure). Within the opening phrase (mm. 1-8), this measure-long pattern is followed by a repetition of the same pattern. Each block chord is two whole notes long as a result.

These motives feature prominently across the prelude. They are a primary factor in the prelude's difficulty – the leap from the lowest string of the cello to the highest string is hard to

execute in the span of two eighth notes. Most performers inject a great amount of pause between these two eighth notes, exaggerating their lengths relative to other notes across the measure.

Pablo Casals, for instance, does this in a 1936 recording,<sup>3</sup> and a distinguishing characteristic of Mischa Maisky's performance is that he plays the eighth notes without rhythmic distortion.<sup>4</sup> This pattern, along with the tonic prolongation caused by the bass pedal, breaks after the opening phrase when the bass moves down a step (m. 10) while the rest of the chord remains in place. Many cellists choose to distinguish this shift in the form by loosening the strictness of the meter. Casals speeds up slightly into this section, while Maisky slows down into it, but in either case they distinguish the form in this section.

A look at a classical guitar recording by Natalia Lipnitskaya of a transcription of the same prelude can demonstrate how these problems and their effects on interpretation are unique to the cello. Her eighth notes are faster, and she takes the two initial eighth notes only a few milliseconds longer than the rest.<sup>5</sup> The same is true of a performance by Petrit Çeku, and in both cases the first eight measures take about 17 seconds to play.<sup>6</sup> In contrast, Casals plays them in 24 seconds, and Maisky takes them even slower at 29 seconds.

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<sup>3</sup> Pablo Casals, "J S Bach The six cello suites Pablo Casals, 1936 39." Recorded from 1936 to 1939. Uploaded by SShogun872Shogun, December 3rd, 2016, YouTube video, 2:10:11, at 56:42. <https://youtu.be/ePPMrX4YtkM?t=3402>

<sup>4</sup> Mischa Maisky, "Mischa Maisky plays Bach Cello Suite No. 4 in E-flat Major BWV 1010 (full)." Filmed in 1986. Uploaded by Bachology, April 14, 2020, YouTube video, 27:34. <https://youtu.be/p1Y1HCP77KI>

<sup>5</sup> Natalia Lipnitskaya, "Natalia Lipnitskaya plays Prelude BWV 1010 by J.S. Bach from the Cello Suite 4 - classical guitar." Uploaded by Siccaguitars, February 23, 2020, YouTube video, 4:24. <https://youtu.be/KuYp1NBaKLI>

<sup>6</sup> Petrit Çeku, "Bach - Cello Suite No.4 - Petrit Çeku - guitar." Uploaded by Art Of Sound And Vision, August 29, 2018, YouTube video, 17:51. <https://youtu.be/0cn8YNjppQQ>

Figure 1.4 Bach, Cello Suite no. 4 in E-flat Major, Prelude, mm. 11-14.



A prominent bass motif appears shortly afterward (mm. 11-14). The bass steps down in a pattern like so: C, B-flat, A, F (before skipping to B-flat and resuming the pattern). As a bass motif, this is tied to the harmony: the first tone is the root, stepping down to the seventh (third inversion) of the same chord, resolving down to the next chord's third (first inversion) followed by its root. This motif creates a sequence with the next four measures: B-flat, A-flat, G, E-flat (followed by A-flat). While this bass movement occurs, the arpeggiating motifs 1 and 2 remain steadfast in the upper voices, differing only slightly (e.g. m. 13 or m. 17). They sustain a background against which the bass distinguishes itself.

Throughout the first half of the prelude, a little melodic feature occurs which I've personally found to have a significant influence on my playing. After the opening gesture (mm. 9-26), within each measure, the last note (i.e. the end of the arpeggiation figure) tends to be the same pitch as the first note (i.e. the bass). This makes it easy to emphasize the melodic movement of the bass from measure to measure, especially stepwise movement down. Another implication of this tendency is that deviations from this pattern serve as formal markers. The last note tends to differ from the first note when the bass is moving from root to root in dominant function resolution (e.g. m. 14 moving to 15). Unfortunately, this rule doesn't account for m. 24 – my only explanation for why the last note is F (followed by B in m. 25) is that the tritone emphasizes the fully diminished seventh chord in the next measure – but otherwise, measure-long arpeggiation figures tend to end on the same pitch as the bass, and when they don't it indicates a dominant function resolution. There are a variety of ways to interpret this melodic

feature – Casals accelerates slightly from the last note of one measure into the first note of the next,<sup>7</sup> while Maisky does the exact opposite.<sup>8</sup> This melodic feature may appear to end (m. 29), but it reoccurs (m. 31) in an altered form. The arpeggiation figure which previously remained steadfast is extended at this point from a one-measure pattern into a two-measure pattern. That is to say, after the bass note A-flat (m.31), an arpeggiation figure begins which continues into the next measure before falling to A-flat, the same pitch. The same thing occurs in the next two measures.

Figure 1.5 Bach, Cello Suite no. 4 in E-flat Major, Prelude, mm. 37-38.



This melodic feature finally disappears (m. 37) and several new eighth-note-based figures appear. One of these figures is a simple arpeggiation moving up (m. 37, B-flat, D, F, A-flat) leading to A-flat on the downbeat. This motif repeats half a measure later (a shorter period than previous repeating motifs, which would reoccur after one or two measures), with an arpeggiation up to D. The diminished fifth outlined by these two, A-flat and D, has an important dominant function in the prelude's overarching key of E-flat major. These two measures (mm. 37-38) are shaped around these two notes and their resolution to G over E-flat (m. 39). You can see this in the first two notes of each measure, made up of a leap up (m. 37), as most measures thus far have featured, or a leap down (m. 38), the inversion of this motif. Both leaps are a leap between A-flat and D. The two arpeggiation figures upward and the first two notes of each measure are two

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<sup>7</sup> Pablo Casals, at 57:40.

<sup>8</sup> Mischa Maisky, at 0:54.

separate ways of emphasizing the same implied contrapuntal lines. Casals and Maisky differ again in their interpretation here, by which of these means they choose to emphasize. Casals stresses the arpeggiation figures upward. In particular, he starts (m. 37) much like previous measures which begin similarly, but breaks from the pattern of phrasing with a sudden crescendo into each ascending arpeggiation figure, a burst of energy which fades out before the resolution (m. 39).<sup>9</sup> In contrast, Maisky stresses the low D and high A-flat in each of their occurrences across these two measures, particularly the leaps.<sup>10</sup> The ascending arpeggiation figures are used to connect these notes.

The inverted shape (m. 38) appears again later on (mm. 41-44), reiterated in progression towards another cadence. Over the course of this build-up, the bass moves by the motive mentioned previously: A, G, F-sharp, D, leading to a cadence in G minor. The cadence brings back the original uninverted shape (mm. 45-49), in order to build up to a deeply unstable diminished seventh chord (m.49), ending the first half of the prelude. The contrast between Casals' and Maisky's interpretation of this section, once again, couldn't be more directly opposed to each other. Casals grows with the descent of each bass note, up to a fortissimo C-sharp.<sup>11</sup> But Maisky's interpretation is instead to sink deeper, quieter and slower with each note, ending in pianissimo.<sup>12</sup>

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<sup>9</sup> Pablo Casals, at 58:30.

<sup>10</sup> Mischa Maisky, at 2:12.

<sup>11</sup> Pablo Casals, at 58:49.

<sup>12</sup> Mischa Maisky, at 2:39.

The second half of the prelude is largely in G minor – a C-sharp diminished seventh chord (mm. 49-51) functions as a secondary dominant leading to D, a dominant pedal of G minor (mm. 52-61). The reason for the prominence of G minor, and for the C minor which is prevalent in earlier sections of the prelude, is to exploit key areas more advantageous to the cello than E-flat major. A pedal D resounds much more clearly on cello than would a pedal B-flat. Later on, we move to chords that suggest not E-flat major but E-flat minor, perhaps to exploit the lack of resonance on the cello. In juxtaposition to the previous half of the prelude, we see scalar motion in sixteenth notes, described as “fantasia- or cadenza-like.”<sup>13</sup> The way that these scalar interludes (m. 49-51, m. 56-61) between eighth-note arpeggios (m. 52-55, m. 62 onward) resemble cadenzas is, they attach to non-cadenza segments in order to extend their harmonic function before a cadence (half cadence in m. 52; perfect authentic cadence in m. 62).

Both Casals and Maisky, like Lipnitskaya, Çeku and most any other performer,<sup>14</sup> play these sixteenth-note scalar passages like cadenzas. The difference between Casals and Maisky’s interpretation of the first cadenza-like run is in which notes are given weight. Casals stresses A and E-flat (m. 51), highlighting the D dominant flat ninth chord that follows.<sup>15</sup> Meanwhile, Maisky stresses B-flat and A, highlighting voice-leading.<sup>16</sup> Another difference is in their

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<sup>13</sup> Daniel E. Prindle, "The Form of the Preludes to Bach's Unaccompanied Cello Suites," (M.M. thesis. 2011). 54. Retrieved from <https://scholarworks.umass.edu/theses/636>.

<sup>14</sup> Massimiliano Martinelli, "Bach - Complete Cello Suites (Massimiliano Martinelli)." Uploaded by HALIDONMUSIC, August 30, 2019, YouTube video, 2:30:38, at 1:02:22. <https://youtu.be/32FpqysC1PY?t=3742>

<sup>15</sup> Pablo Casals, at 59:03.

<sup>16</sup> Mischa Maisky, at 3:00.

temporal approach. Casals, like Lipnitskaya<sup>17</sup>, takes an *accelerando* directly into the *forte* landing. Maisky, like Çeku<sup>18</sup>, takes a calmer approach - a slight *accelerando* in the middle of the run which settles down into the cadence in *piano*. For the following run, Casals performs in brilliant *forte*, through the scalar descent (mm. 56-58) and the quadruple stops (mm. 59-61). His stridency up to this point makes his *decrecendo* into a quiet perfect authentic cadence in G minor all the more palpable. Maisky is the opposite – having bided his time in *piano* throughout this passage, he builds through the scalar descent into powerful quadruple stops, rolling with inertia into the perfect authentic cadence with a *forte*.

This following section (mm. 62-69) has a contour like before (mm. 39-40), repeated every two measures. It uses this contour to modulate from G minor to E diminished seventh, to F minor, to A diminished seventh, before settling on a B-flat dominant function (m. 70). Much like before (mm. 37-38), the first two eighth notes for every two measures set the implied upper and lower voices for the rest of the harmony, and the rest of the measure is an elaboration of those two voices and the inner voices implied by them. The main difference in how Casals and Maisky interpret this section (other than with opposite dynamics, Casals forebodingly quiet and Maisky booming loud) is in the choice of which note to emphasize, between the first two notes in each pair of measures. Casals prefers the upper voice,<sup>19</sup> or a balance of the upper voice and lower

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<sup>17</sup> Natalia Lipnitskaya, at 2:12.

<sup>18</sup> Petrit Çeku, at 2:30.

<sup>19</sup> Pablo Casals, at 59:42.

voice, while Maisky prefers the bass on the downbeat,<sup>20</sup> giving it far more time relative to other notes than he does elsewhere in the piece.

A certain aspect of the recapitulation (m. 82) to the end may be missed without due attention to the initial statement (mm. 1-8). In the first few measures (mm. 1-6) we see the implied upper voice move from E-flat, the tonic, to D-flat, the flattened seventh scale degree, to C, the sixth. Daniel E. Prindle, in his paper “The Form of the Preludes to Bach’s Unaccompanied Cello Suites,” mentions that “the D-flat presented in the opening (m. 3) represents a problem in need of a solution. Generally, a composer might juxtapose this with a rise from C to D natural to E-flat.”<sup>21</sup> But at the start (m. 7), we can only hear the D natural rising to E-flat in an inner voice, an octave lower than initially sounded. This unsatisfied D-flat is not left without its solution, however, in the recapitulation. In the equivalent position later (m. 88), we get a standalone D-natural in the octave below, followed by a cadenza-like run upwards to the D-natural leading tone in its proper register, before, after a run downward, finally resolving to E-flat.

Casals and Maisky are markedly similar in their interpretation of the high D-natural. They both connect the D-natural to the run downward, using an extended trill. The two guitarists Lipnitskaya and Çeku, on the other hand, both allow the D-natural a moment of silence to hang in the air before progressing. Of course, this is partially because they strum rather than bow their instrument, but they also trill for less. The result is a cooler and more collected end.

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<sup>20</sup> Mischa Maisky, at 3:52.

<sup>21</sup> Prindle, “The Form of the Preludes to Bach’s Unaccompanied Cello Suites,” 48.

## CHAPTER 2

### FAURÉ AND STYLISTIC CONTINUITY

Before writing his first cello sonata in 1917, seven years before his death, Gabriel Fauré had already written a sizable amount of cello repertoire. His most famous cello piece is the *Élégie*, Op. 24, a foray in writing sonatas for cello nearly forty years beforehand – the *Élégie* was to be the slow movement of a cello sonata that Fauré never completed.<sup>22</sup> The *Papillon*, Op. 77, commissioned after the *Élégie* proved successful, is Fauré’s most virtuosic cello piece, and Fauré (who disliked virtuosity for virtuosity’s sake) hated the piece for it. It took fourteen years to be published (hence the opus number), due to a dispute over the piece’s name – Fauré preferred “Piece for Cello” while the publisher thought “Dragonflies” would be more marketable. In the end, Fauré exclaimed “Butterfly or dungfly, call it whatever you like.”<sup>23</sup> His *Sicilienne*, Op. 78, was originally composed for chamber orchestra in a resetting of the seventeenth century play *Le Bourgeois Gentilhomme* in 1893 before being published in 1898 for both cello with piano and piano solo, as well as inserted into the orchestral suite *Pelléas et Mélisande*.<sup>24</sup> The *Élégie*, *Papillon*, and *Sicilienne* were all published with the designation “for cello or violin”<sup>25</sup> – these pieces aren’t only for cello, though they may be idiomatic in several ways.

One would therefore expect the first cello sonata to differ significantly from *Élégie*, written forty years prior. In *Gabriel Fauré: A Musical Life*, Jean-Michael Nectoux divides

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<sup>22</sup> Jean Michel Nectoux, *Gabriel Fauré: A Musical Life* (Cambridge, U.K.: Cambridge University Press, 2004), 88.

<sup>23</sup> Nectoux, 89.

<sup>24</sup> Nectoux, 147.

<sup>25</sup> Nectoux, 394.

Fauré's life's work into three periods.<sup>26</sup> The *Élégie* and *Papillon* was composed during his early period from 1860-86, a search for style amid Romanticism. The *Sicilienne* was composed during his middle period, 1886-1905, a mature period marked by chromatic and harmonic experiments. And the cello sonatas were composed during his late period, from 1906 onward, over the course of which his style underwent considerable change. In *Fauré and French Musical Aesthetic*, Carlo Caballero notes the breadth of change in western music over the course of Fauré's life, from Cherubini and Rossini to *Rite of Spring* and *Pierrot Lunaire*.<sup>27</sup> "Yet," Caballero writes, "there is an uncanny sameness in the way he realized certain personal techniques and modes of expression across six decades of activities." This sameness manifests in a number of commonalities shared between Fauré's earlier cello repertoire and his first sonata.

The first commonality one hears between Fauré's *Élégie*, *Papillon* and *Sicilienne* is in the accompanimental texture in the first few measures. In all three earlier works, the piano begins with chords, whether block chords, arpeggiation or some variation between the two. These chords set the stage and the pulse for the cello to enter with the melody. In the *Élégie* they are at their simplest – eight block chords in a heavy tempo establish the dirge of the A section. When the cello begins, its melody is in quarter notes, two block chords per note, spacing out the slow falling motion from scale degree three to one. In the *Sicilienne*, two arpeggiations from a low note in compound meter establish not only the harmony but the importance of the third beat (the only beat with an eighth note rather than a sixteenth note). This lays the foundation for the cello, whose melody is structured around eighth-note pickups. Even in Fauré's hated *Papillon*, the

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<sup>26</sup> Nectoux, 294.

<sup>27</sup> Carlo Caballero, *Fauré and French Musical Aesthetics* (Cambridge, U.K.: Cambridge University Press, 2001), 1.

accompanimental figure in the piano is a low eighth note followed by a high block chord, spaced out by large rests. This pattern of an eighth note followed by an eighth note followed by a quarter rest foreshadows the cello part – within its whirlwind of sixteenth notes, the most important notes (those which outline a melody) fall on the first two eighth notes (the first and third sixteenth notes) of every half-note pulse.

This commonality between the beginnings of each of these three earlier cello works continues to his first cello sonata, manifesting to some extent in every movement. For the first movement, the piano opens with a rhythmic idea quite similar to that of *Papillon*, in that it is a pattern of two eighth notes (a single note and a block chord) followed by a quarter rest. One minor difference between it and *Papillon* is in the pitch contour and register of these two sonorities – in the *Papillon* the contour is strictly upwards to above the bass clef, while in this first movement, despite the presence in the second sonority of multiple pitches above the initial note, the fact that these pitches are part of an open fifths chord built a fifth below the initial note makes the pitch contour sound like a swoop downward below the bass clef.<sup>28</sup> But the most important difference is in the establishment of pulse – while in *Papillon* the pattern of “eighth

Figure 2.1 Fauré, *Papillon*, mm. 1-4.

The image shows the first four measures of the beginning of Fauré's *Papillon*. The score is in 2/4 time, key of D major. The top staff is for the violin, starting with a whole rest in measure 1, followed by a half note in measure 2, and a quarter note in measure 3. The bottom staff is for the piano, starting with a half note in measure 1, followed by a quarter note in measure 2, and a quarter rest in measure 3. The piano part features a rhythmic pattern of two eighth notes followed by a quarter rest. The tempo is marked 'Allegro vivo' with a quarter note equal to 138. The dynamics are marked 'pp' and 'pp sempre'.

<sup>28</sup> This is of course purely my own impression.

Figure 2.2 Fauré, Cello Sonata no. 1, movement 1, mm. 1-5.



note eighth note quarter rest” occurs an even and measured four times before the cello enters, in the first movement of the sonata, this pattern occurs neither once nor twice, but rather 1.5 times before the cello enters. This is because the accompanimental pattern is in 2/4, contradicting the notated 3/4 for which the cello enters on the downbeat. When the cello enters with an eighth note followed by another eighth note, unlike in *Papillon* where the cello and piano play this rhythm simultaneously, here the cello and piano contradict each other, and this disjointment gives way to the many metric games within the movement.

One feature that Fauré retains in some fashion throughout his life is a sense of counterpoint.<sup>29</sup> *Élégie*, the earliest work in this comparison, is the clearest illustration of counterpoint. The pensive first three notes in the cello, E-flat, D and C, are a voice exchange with the left hand of the piano, C, D and E-flat. This voice exchange is so important that it occurs with every instance of this theme – each time it occurs in the A section, and when it dramatically returns in the A’ section. The opening of the *Élégie* is comparable in some regards to the opening of the second movement of the first cello sonata. A chord is played to set a pulse before the cello begins, much like the block chords of the *Élégie*. Unlike the *Élégie*, these chords are quieter and in a higher register, above the cello. But like the *Élégie*, the second movement exhibits a certain

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<sup>29</sup> Caballero, *Fauré and French Musical Aesthetics*, 63.

Figure 2.3 Fauré, *Élégie*, mm. 1-3. Voice exchange outlined.

Molto adagio

*f*

Molto adagio

*mf* *dim.* *p*

$E_b$  D C  $B_b$   $A_b$  G

C D  $E_b$

G  $A_b$   $B_b$

Figure 2.4 Fauré, Cello Sonata No. 1, movement 2, mm. 1-6.

Andante

*p*

Andante.  $\text{♩} = 56$

*dolce*

D [ $E_b$  A]  $B_b$  C D

$B_b$  C D [ $E_b$  A]  $B_b$

concealed instance of double voice exchange. The piano begins with two voices which both play B-flat at some point (mm. 1-2). They both make different routes to D (m. 3), and both end up back at B-flat (m. 4). Against this, the cello sounds a D (m. 1), sinking to B-flat (m. 3) before falling further to D (m. 4). While the presentation is non-standard, these pitches suggest double voice exchange. The cello's movement from D to B-flat (mm. 1-3) is specifically to move up from D to E-flat, jumping down to A and resolving upward to B-flat. The significance of this can be seen in the lower voice of the piano moving from D back to B-flat (mm. 3-4): it moves from D to E-flat, to A to B-flat. This contrapuntal device is used in a clearer way in the third movement. The cello lands on the downbeat with E (m. 2), and after falling, jumps up to G.

Figure 2.5 Fauré, Cello Sonata No. 1, movement 3, mm. 1-2.

The image shows a musical score for the first two measures of the third movement of Fauré's Cello Sonata No. 1. The score is in 4/4 time and D major. The cello part (top staff) is marked "Allegro comodo" and "mezzo p con grazia". It features a hemiola rhythm with notes G, A, B, C, D, E, F#, G. The piano part (bottom staves) is marked "Allegro comodo. ♩ = 80" and "mezzo p". It features a descending stepwise melody: G, F#, E. Chord symbols E, [D] G are placed above the cello staff, and G, F#, E are placed below the piano bass staff.

Meanwhile, the piano plays G on the downbeat (m. 2), descending stepwise to F-sharp and then to E. The stepwise descent in the cello, despite its upward melodic contour, reflects the melody in the piano which consists of falling stepwise motion for a good five measures after this.

Certainly the most distinct difference in style exhibited in Fauré's first cello sonata – specifically the first two movements – is in the treatment of meter in general. For the three earlier cello works, the standard division of time is in classically symmetric fours and eights. Even in the *Sicilienne*, written during Fauré's middle period, phrases occur two measures apart from each other, antecedents followed by consequents, all in classical style. In stark contrast stands the first movement of the sonata. The hemiola between piano and cello described above make measuring phrase lengths in the first place difficult. When the stormy theme 1 subsides and we reach the calmer theme 2, we hear a motif three measures long, repeated three times, and the third time is four measures long instead, for a total of ten measures. After this comes the development, involving sequence after sequence. Generally the patterns being repeated in sequence are three measures long. At one point, a phrase four measures long occurs. This phrase is then broken down into two measure chunks and sequenced, before breaking down further into chunks a single measure long. What follows is a five-measure sequence pattern. The most classical metric

structure found in the development section, building into the cadence into the recapitulation, is a two-measure motif repeated three times. But has the first movement of the first cello sonata discarded evenly spaced, classically structured melodies altogether? Not quite. During the secondary development, we get thirty measures of classical phrase spacing (two measures of intro, plus sixteen measures of melody in the cello, plus twelve measures of melody in the piano), dropped in mid-phrase to segue into the theme 2 in its uneven metric spacing.

This metric fluidity is an aspect of Fauré's music absent in his early cello works examined here. But as early as his *Ballade* for piano, Op. 19, written a year after the *Élégie*, Fauré experimented with uneven phrase counts alongside even counts of repetition. The *Pelléas et Mélisande* suite (which *Sicilienne* is drawn from) also exhibits gentle hemiola passages of 3s against 2s in the second movement, *Fileuse*. Fauré worked alongside these techniques in the earliest part of his compositional career – they aren't foreign elements suddenly introduced into his music in 1917, but the culmination of years of development.

Fauré was particularly known and praised in the French musical world for the homogeneity in his style across his life<sup>30</sup> – that is, the continuity of his musical development, not skipping away outside into a new style but rather developing and innovating while retaining its sense of identity. Fauré was both an innovator and a traditionalist – he saw the concepts of novelty and traditionalism as complementary rather than conflicting.<sup>31</sup> The importance he places in this concept of evolution can be seen when in 1924 he describes the progression of Beethoven's string quartets as a “slow but uninterrupted ascent,” that is, “from involuntary

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<sup>30</sup> Caballero, 128-129.

<sup>31</sup> Caballero, 57.

imitation to free creation.” His thoughts are reflected in his son Philippe Fauré-Fremiet’s description of the development of an artist as “gradually stripping away borrowed elements, which at first necessarily served him as the ground-rules of a language, in order to approach that perfect expression he seeks.”<sup>32</sup> This idealization of the continuity of his style is reflected in his repertoire – techniques in his earliest works can be seen in those written over thirty years later, albeit in a greatly varied form.

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<sup>32</sup> Caballero, 131-132.

### CHAPTER 3

#### SUITE ITALIENNE: ORCHESTRATION OR RECOMPOSITION?

Igor Stravinsky's *Suite Italienne* for cello and piano has an elaborate family tree. It's one of several arrangements of selections from his *Pulcinella* suite for orchestra, itself derived from his ballet of the same name. Then, *Pulcinella*, based on a Neapolitan stage play titled *Quatre Polichinelles semblables* ("Four identical Pulcinellas"), is a recomposition of music in manuscripts attributed at the time to early 18<sup>th</sup> century composer Giovanni Battista Pergolesi – and since then, much of this music has been reattributed to other composers. In the case of the *Suite Italienne* for cello and piano, these other composers include the violinist Domenico Gallo and the Dutch nobleman Unico Wilhelm van Wassenaer. In the *Suite Italienne*, music from these three eighteenth-century composers is recomposed under the twentieth-century aesthetic of Stravinsky, in collaboration with cellist Gregor Piatigorsky, into a unique and timeless work.

But one might ask whether *Pulcinella* and thus *Suite Italienne* is composed by – or arranged by – Stravinsky. In *Expositions and Developments*, a set of conversations between the composer and his interviewer Robert Craft, Stravinsky describes the result of his work with Pergolesi as “to some extent a satire,” but he goes on to describe how “the remarkable thing about *Pulcinella* is not how much but how little has been added or changed.”<sup>33</sup> This dual view of the development of music since the 18<sup>th</sup> century manifests in the ballet and suite, over the course of which the level of creative input apparent from Stravinsky varies dramatically.

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<sup>33</sup> Igor Stravinsky and Robert Craft, *Expositions and Developments* (Garden City, N.Y: Doubleday, 1962), 128.

Figure 3.1 Gallo, Trio Sonata No. 1 in G Major, mvt. 1, mm. 1-6.

The image displays two systems of musical notation for Gallo's Trio Sonata No. 1 in G Major, first movement, measures 1 through 6. Each system consists of three staves: a treble clef staff (top), another treble clef staff (middle), and a bass clef staff (bottom). The key signature is one sharp (F#) and the time signature is common time (C). The first system (measures 1-3) features a complex rhythmic pattern in the top staff with many sixteenth notes, while the middle and bottom staves have simpler, more rhythmic accompaniment. The second system (measures 4-6) continues this pattern, with the top staff showing more melodic development and the other staves providing harmonic support.

Figure 3.2 Stravinsky, *Suite Italienne*, Introduzione, mm. 1-6.

The image shows two systems of musical notation for Stravinsky's Suite Italienne, Introduction, measures 1 through 6. The first system includes two parts: a Violoncelle (Cello) part on a bass clef staff and a Piano part on a grand staff (treble and bass clefs). Both parts are marked 'Allegro mod<sup>to</sup>' and 'f' (forte). The Cello part features a melodic line with many slurs and accents, while the Piano part provides a rhythmic accompaniment with chords and moving lines. The second system (measures 4-6) continues the Cello part and the Piano accompaniment, showing further development of the musical themes.

The Introduzione by and large sounds like an arrangement of the original Trio Sonata No. 1 in G Major by Domenico Gallo.<sup>34</sup> The thematic content is preserved in its original form, along with its corresponding bassline. Dissonant, non-eighteenth-century piano clusters decorate, rather than disturb, the underlying early eighteenth-century counterpoint. Occasionally, Stravinsky abbreviates or duplicates repeated figures from the original, and in one instance this creates an entire extra beat that doesn't fit in the original 4/4. Yet these deviations never disturb the classical framework, and a functional V-I cadence closes the movement. The Serenata, in which the two bachelors in the ballet attempt and fail to impress the two girls,<sup>35</sup> reflects a similar creative direction. One main difference from the original ("Mentre l'erbetta pasce l'agnella" from Act 1 of Pergolesi's *Il Flaminio*) is color – the constant quarter-eighth background rhythm in the original is decorated with various orchestration techniques like ricochet bow over the quarter note (in the *Suite Italienne*, this is seen in the cello part), preserving and emphasizing the eighth note. Another difference is in the inner voice harmonies – a strong preference for pedal tones from the tonic chord (typically tonic and dominant). The bassline from the original, however, remains unchanged, and with it the sense of harmony (a fifth scale degree in the bass feels like a dominant chord even when an inner voice is holding a tonic pedal). The last primary difference from the original is a few cuts (certain melodic segments are repeated only twice instead of three times, and the A' section is abbreviated by skipping a portion of it). These differences in the Introduzione and Serenata, while notable, don't alter the identity of the

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<sup>34</sup> Domenico Gallo, attributed to Giovanni Battista Pergolesi, edited by Francesco Caffarelli, *Sonate a tre per 2 violini e basso continuo* (Roma: gli Amici della musica da camera, 1940), 1.

<sup>35</sup> Alexander Schouvaloff and Victor Borovsky, *Stravinsky on Stage* (London: Stainer & Bell, 1982), 100-101.

original. In this sense, Stravinsky is an arranger rather than composer when it comes to the first two movements of the suite.

Yet Stravinsky writes that “my music so shocked” *Ballets Russes* impresario Sergei Diaghilev, who commissioned *Pulcinella*, “that he went about for a long time with a look that suggested The Offended Eighteenth Century.”<sup>36</sup> The ballet and suite do not stay so reserved in their twentieth-century idiom. The Aria (“Con queste paroline” from Act 1 of Pergolesi’s *Il Flaminio*) starts with a rhythmic pulse. In the plot of the ballet, the two bachelors have just beaten and stabbed Pulcinella for flirting with the two bachelorettes despite having a girlfriend. They abandon his body, thinking him dead, but he’s alive. In this chaotic context, melody from the original is preserved, but in a quintal texture which calls Copland to mind. This texture then changes frenetically, in a way that fits the original aria. When the basso enters – Pulcinella’s best friend arrives on the scene to conspire with Pulcinella – the music becomes much more like the original, and when the basso rests for a few measures the texture becomes polyrhythmic until the basso enters again. As Pulcinella’s best friend puts on a fake Pulcinella disguise and pretends to be Pulcinella’s dead body, this section of the Aria progresses to the next one by attacca.

The second half of the Aria, under the tempo marking *Largo*, is three separate arias from Pulcinella’s *Lo Frato ‘nnammorato*. Two arias are adjoined seamlessly – the orchestral ritornello of one aria, “Suo caro e dolce amore”, is played as bystanders arrive on the scene and find Pulcinella’s best friend pretending to be both Pulcinella and dead. They grieve by singing the vocal part of the next aria, “Sento dire no'ncè pace”. As they carry the false corpse away, it transitions to an aria in the parallel minor, “Chi disse che la femmina”. The ‘dead’ Pulcinella is

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<sup>36</sup> Stravinsky and Robert Craft, *Expositions and Developments*, 128.

revived by another Pulcinella, and now two Pulcinellas are on stage.

Stravinsky conveys the uproar of the town over the two Pulcinellas, which as the two bachelors also adopt the costume soon become four Pulcinellas, by taking far more creative liberty than in previous movements. The Tarantella is based on a movement of the *Concerto Armonico* No. 2 in B-flat Major by Unico Wilhelm van Wassenaer.<sup>37</sup> The name “Tarantella” is one assigned by Stravinsky – the Wassenaer only states the tempo marking “Allegro moderato, mezzo forte.” In the ballet, Stravinsky also gives it a similar tempo marking, “Allegro moderato, mezzo forte e staccato.” But in the Suite Italienne, it is simply “Vivace.” The melody and rhythm of the original is a succession of eighth notes, and this serves as the basis for Stravinsky’s creative touch. Stravinsky writes in his *Expositions and Developments* that “eighteenth-century music is, in one sense, all dance music.”<sup>38</sup> And this movement, one of the most divergent from its original context, nevertheless preserves the original’s sense of dance and pulse. While the first three and a half measures have a pulse of 5/8 to throw the audience into initial confusion, the rest of the movement establishes a strong 6/8, first through the melody in the two violins in duet (the remnant preserved from the original), then through percussion to drive the pulse home. It’s not until the coda of the movement that we get a conflicting pulse (of 8/8 against the violin duet in 6/8, amid pulses of 2/8). But this conflicting pulse introduces the Stravinskian concept of elements stacked upon each other one by one to build to a sudden conclusion.

As the false Pulcinellas are unmasked and Pulcinella’s girlfriend is reunited with her

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<sup>37</sup> Unico Wilhelm Wassenaer, attributed to Giovanni Battista Pergolesi, edited by Francesco Caffarelli, *Sei concertini per strumenti ad arco* (Roma: gli Amici della musica da camera, 1958), 93.

<sup>38</sup> Stravinsky and Robert Craft, *Expositions and Developments*, 128.

lover, we enter a marriage procession. The Minuetto is based on a canzone from Act 1 of Pulcinella's *Lo Frato 'nnamorato*, "Pupillette, fiammetto d'amore". While the original is strictly speaking not a minuet (being a canzone), Stravinsky's title "Minuetto" derives from the original's tempo marking – Tempo di minuetto. But ironically, while Stravinsky uses this tempo marking to name the movement, he sets the tempo far slower than that of a minuet. Recordings of Pulcinella's "Pupillette, fiammetto d'amore" go at M.M. 132,<sup>39</sup> while a recording of Stravinsky conducting his Minuetto goes at about M.M. 75-80, nearly half as fast.<sup>40</sup>

The Minuetto and the Finale after it are in some regards a microcosm of the suite as a whole – a progression from Stravinsky as arranger to Stravinsky as composer. It begins in a very stately procession, with (aside from the tempo and some abbreviation) minimal structural change from the original eighteenth-century work. The piano introduces the melody, and the cello follows (in the original Pergolesi, this is a baritone; in Stravinsky's ballet, this is the string section). The original Pergolesi, a simple canzone, ends after the baritone sings the first strain and the second strain. But here Stravinsky begins to deviate. Instead of a solo baritone, three singer parts enter, disjointed from one another. It slowly builds from there. We shift from F major to G major, and enter the final repetition of the strain. Stravinsky disguises 2/4 against 3/4 under iterations of the melody which occur 2 and 4 beats apart from each other. The choral, polyphonic texture is even reflected in the cello part of the *Suite Italienne*, where the cello first gets two parts, then three parts that require all four strings, including the 2/4 bass part alternating

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<sup>39</sup> Stefano Sauli, "Pergolesi Lo Frate 'nnamorato, opera Atto Primo Parte I." Unknown date of recording. Performed by the Orchestra e Coro del Teatro alla Scala di Milano. Uploaded February 14, 2011, YouTube video, 19:42, at 9:12. [https://youtu.be/Cbr4jB2M\\_UI?t=552](https://youtu.be/Cbr4jB2M_UI?t=552)

<sup>40</sup> *Stravinsky at 85: a Canada tribute*, DVD, conducted by Igor Stravinsky (Pleasantville, N.Y.: Video Artists International, 2009).

between C and G. This all culminates in C major in the figure, F E D C B C, the same figure from the end of the first iteration of the melody but in a different harmonic context (dominant as opposed to secondary dominant), as it transitions *attacca* into the Finale.

Figure 3.3 Gallo, Trio Sonata No. 12 in E Major, mm. 1-4.



Figure 3.4 Stravinsky, *Suite Italienne*, Finale mm. 1-6.

The Finale, much like the *Introduzione* as mentioned above, adapts music from a trio sonata by Domenico Gallo. This trio sonata was published in 1780 in London, spuriously attributed to Pergolesi, as a set under the title “Twelve Sonatas for two Violins and a Bass or an

Orchestra compos'd by Gio. Batt. Pergolese."<sup>41</sup> The *Introduzione* specifically adapts the first movement of the first sonata in this set of twelve. So fittingly, for the *Finale*, Stravinsky chose to adapt the last movement of the last sonata in the same set, number 12 in E major.<sup>42</sup> And much like the *Minuetto e Finale* is a microcosm, the resulting contrast in Stravinsky's approach to each of these adaptations of Gallo trio sonatas is another microcosm of the entire suite. These two movements couldn't be more different.

The Gallo trio sonatas loosely belong to a style of eighteenth-century music called the learned style. This style, as opposed to the newer *style galant*, hearkens to older Baroque music, involving strong contrapuntal lines between three or more voices. The first four measures of the last movement of the Trio Sonata No. 12 reflect this, as the violins move initially in contrary motion, committing voice exchange before moving in thirds over the bass. The way that Stravinsky takes this contrapuntal figure and adapts it into his own style is by using two contrary lines of twentieth-century parallelism in block chords. In the *Suite Italienne*, you see in the right hand of the piano diatonic block chords moving up a complete scale, C major, D minor, E minor etc. over the course of sixteenth notes. At the same time, the left hand plays open fifths moving down the same complete scale, C, B, A etc. This overwhelming presentation, repeated three times, reinforces this two-measure motif (four sixteenth notes, four eighth notes and a quarter note) in the mind of the listener, and the fact that the cello replaces those four sixteenth notes with a virtuosic nonuplet doesn't change that.

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<sup>41</sup> John A. Rice, *Music in the Eighteenth Century*, 1st ed (New York: W. W. Norton, 2013), 102.

<sup>42</sup> Gallo, attributed to Pergolesi, *Sonate a tre per 2 violini e basso continuo*, 113.

The following four measures (mm. 7-10) share the same rough upper melody with the original sonata and the same tonal center, but for the most part the texture is largely original. The measures after that (mm. 11-14) share tonal centers (the left hand of the piano suggests dominant harmony) and a motif (the right hand of the piano, m. 12). The reason to note these details is that, at first listening, these eight measures, particularly the latter four, don't sound like the original in the slightest. The reason for this is the rampant use of parallel ninths, fourths and fifths, hence the use of the term "tonal center" rather than "harmony."

The second thematic area in this movement (mm. 15-28) is very delicate and tonal, and thus significantly different from the first. In the original, however, while this melody is more delicate than the previous section, it is accompanied by a constant eighth-note pulse in the bass. Even this portion of the adaptation takes liberties with the original, in a different direction – Stravinsky adds a chain of seventh-sixth suspensions where the original lacked it (mm. 29-36). After this, Stravinsky adapts what in the original is a five-measure codetta which repeats for a total of ten measures. This repeat, in the original, is a stylistically quieter echo. To adapt this echo, Stravinsky instead shrinks the pitch range down to below the treble clef, erases the sixteenth notes of the figure, and removes the melodic content that distinguishes it so that it becomes a syncopated rhythmic phenomenon.

From here (m. 36 up to m. 63), the formal connections to the original become fast and loose. While Stravinsky starts out with the return of the A section in the dominant tonal area like the original does, this portion becomes a game of repeating the primary rhythmic motif described above in different key areas. This rhythm is varied with devices such as the repetition beginning a beat early (m. 50 in the cello) or beginning in stretto (m. 50, second beat in the piano left hand). We then see the return of the material immediately after the A section, followed by the

reoccurrence of the B section in minor (mm. 62-69). Then the A section returns once more (m. 69), followed by the B section (m. 98). Elements appear in the same order as they do in the original trio sonata movement, yet the context for all of them is changed so as to be barely recognizable. The only difference in the form is the coda (m. 117 on), which doesn't exist in the original.

Eric Walter White, in his biography of Stravinsky titled *Stravinsky: The Composer and his Works*, states that “Stravinsky took over Pergolesi’s melodies and basses virtually unaltered.”<sup>43</sup> Which perhaps is true – Stravinsky altered none of the melodies, and when he used the basslines they were unaltered, but frequently he omitted the bassline for the sake of monophony or intricate confluence of lines. White characterizes Stravinsky’s creative touch as relatively light compared to other works by Stravinsky, which, while true, I would argue overlooks the gradation of this creative touch over the course of the work. At the beginning, the creative touch is light, and Stravinsky plays the role of arranger. By the end, Stravinsky uses the original as generative compositional material, weaving it into the complex textures for which he is so well known.

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<sup>43</sup> Eric Walter White, *Stravinsky: The Composer and His Works* (Berkeley: University of California Press, 1966), 246.

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