

Stravinsky's Baiser de la Fée and Its Meaning

Bo Marschner

Of all Igor Stravinsky's music it is undoubtedly the works of his so-called neo-Classic period (ca. 1920-50) which have occasioned musical research the greatest difficulties. These difficulties are still very much with us; they are especially troublesome in connection with Stravinsky's *meta-music*,¹ by which is meant those works which evidence obvious stylistic allusion or parody, use of quotation or straightforward collage- or montage-technique, for which already existent music provides the building materials. That this should be so may seem strange, since music of this kind is professedly based on the same principles of order as those on which traditional musical analysis is modelled: tonality in the classical sense of the word, formal dialectic similarly understood,² indeed, to a certain extent on the use of the very same musical material as that with which this form of analysis is so familiar and which it is competent to handle.

With this thought, then, we are already presented with an indirect argument for not equating the aesthetic problem of this music with the question of its relationship to form and formal tradition. (Were this the case, Stravinsky would hardly be of so much greater current interest for the younger generation of composers today than, for example, Hindemith.) The heart of the problem must be sought in another area.

The difficulty with explaining this music is, to put it bluntly, not so much a problem of analysis as of understanding. The empirical approach on an analytical level will be in this case meaningless in the extreme without adequate consideration first having been given to the very conditions which make such an approach possible. What is special about this music is just the fundamental heterogeneity of its material and its arrangement, not — as

1. In Danish this is often called *musik på musik*, a translation of the German *Musik über Musik*; unfortunately something of the richness of meaning of the German *über* is lost in Danish (*musik om musik/musik over musik*).
2. No one has demonstrated more cogently the existence of the same almost absolute principle of form in Stravinsky's work than Edw. T. Cone in his article "Stravinsky: The Development of a Method", *Perspectives of New Music* (1962).

Stravinsky himself has wished to regard it – its universality or the "objectivity" of the material. The "positive", rather neglected aspect of this heterogeneity is its tendency to call forth a content of meaning over and above that which is usual for musical relationships.

The following is intended as a *case-study* bearing on meta-music against the aesthetic background provided by Stravinsky's conception of neo-Classicism and with Stravinsky's ballet based on motives by Tchaikovsky, *Le Baiser de la Fée* (comp. 1928), as its concrete object. In connection with the assessment of theory on practice, and vice versa, provided by the analysis I will offer some judgements of a somewhat broader scope in an attempt to contribute to the as yet non-existent theory of meta-music.³

Neo-Classicism is a very uncertain concept as regards both the normal meanings of the word, namely as an aesthetic principle and as the characterization of a period. It will not be subjected to a renewed examination here; I will instead accept it as a reality. The fact is that the composers, who though they did not initiate the concept yet nevertheless gave rise to it with their music, accepted the label and in many ways confirmed it through their creative work.

Many years before the completion of *Poétique Musicale* (1939) – Stravinsky's significant, albeit problematic, treatise that summarizes his aesthetic of neo-Classicism – the composer had clearly and concisely expressed his attitude to the phenomenon of neo-Classicism: In an "Avertissement" in 1927⁴ Stravinsky associates himself with the appellation – if with this term one wishes to emphasize music's constructive values, wishes a revival of the stable element which, in his view, was the essential characteristic of "classical" music. The technical procedures, however, which are found in the classical period and which should be regarded as changing manners, ought not in themselves, insofar as they are adopted or imitated, give rise to the designation neo-Classicism.

In everything that Stravinsky said about the relationship between form and style during his neo-Classical period he is absolutely unambiguous: form, the principle of order itself understood as a balanced play of references within

3. The practice of meta-music is of course an ancient compositional phenomenon, but there is a pronounced essential difference with regard to the matter of expression between the parody technique of earlier times and the more recent meta-musical practice. I will concentrate exclusively on this modern problem.

4. Reproduced in E.W. White: *Stravinsky. The Composer and his Works* (London 1966), p. 531 (532).

specified limits, is the most important element in his conception of composition; indeed, it is sometimes the only certain and absolute element. As early as 1924, in a comment to the Octet for Wind Instruments, the cards are laid on the table with this notable statement: "I concentrate on form as the only emotive basis for musical composition".

Herein is to be found a reasonable explanation of Stravinsky's chameleon-like attitude to the concept of style in this period: Style for him is a reservoir of technical manners which are freely at the disposition of the composer. The historical necessity spoken of by others does not interest him. His absolute commitment with regard to this material is exclusively to *compose* with it, i.e. impose on it an order in the development of the material.

Another important element in Stravinsky's aesthetic enlarges on and refines the foregoing. It is particularly characteristic of his neo-Classic period and concerns the musical "language" and its traditions. Stravinsky, perhaps most explicitly in the fourth lecture in *Poétique Musicale*, sets himself categorically in opposition to the idea of a truly individual conception of musical articulation. The limitation which Stravinsky here, as so often, sets up as a necessity, as a guarantee for the achievement of *results* (Stravinsky was an openly pragmatic composer!), concerns ultimately not merely formal principles but fundamentally also the form-giving material the conventions of which he up to a point seeks to retain.

And yet Stravinsky's concept of musical language does not regard it as a language which communicates anything but music. The basic elements in the traditional language are to be preserved for the sake of their mutually constituted logic;⁵ "Universality necessarily presupposes that one submits to an established order" he says in *Poétique Musicale*.

Order is here again understood as something absolute that is sacrosanct in its established fundamental forms. If Stravinsky's music is manifold, his aesthetic on the other hand is static, curiously in contrast to what one expects of a doctrine that, among other things, must account for an attitude to the traditions of musical history so unorthodox for that time as that to which Stravinsky's works of the neo-Classic period give expression.

Stravinsky's view of the expressive possibilities of music is the most central

5. By this is understood first and foremost the music's structural logic or order as revealed technically in the artistic design; furthermore its tonal organization. Beyond this it is obvious that in the matter of metre Stravinsky definitely breaks down an historically established order.

question amongst those referred to so far, especially in connection with his meta-music. The notorious key-sentence in this regard occurs in *Chroniques de ma Vie* (1935) and reads as follows:

Je considère la musique, par son essence, impuissante à exprimer quoi que ce soit (. . .) L'expression n'est jamais été la propriété de la musique. La raison d'être de celle-ci n'est d'aucune façon conditionnée par celle-là.⁶

I will not join the ranks of those whom this sentence has provoked to lengthy explications.⁷ I quote the statement (which incidentally Stravinsky later reduced to "music expresses itself"⁸) because it immediately puts us on the trail of a peculiarity of Stravinsky's aesthetic which is very revealing and of critical importance with regard to music in general and a work of meta-music such as *Baiser* in particular.

It is scarcely accidental, but on the contrary rather entirely intentional that Stravinsky speaks of music "par son essence". As is also apparent in the earlier extracts from his writings, his view is that music is an abstract thing whose own logic controls and directs its ideal development. "The musical phenomenon is nothing other than a speculative phenomenon", it is said in *Poétique Musicale*, and in several places, for example in a discussion of his ballet *Persephone* of 1934, Stravinsky describes music's meaning with ice-cold consistency with the words: "Music is given to us solely so that we may create order in things".

One may question whether Stravinsky, seen against this background, did not remain pretty much a neo-Classicist in his later period of serial composition. The answer must be yes, given that one regards his aesthetic from the years between the wars as appropriate for his music in general. And in fact the point of view is not uncommon that Stravinsky's transition to a serial way of writing is basically uninterrupted, in logical continuation of his earlier music.⁹

Disagreement with this dominant opinion must first of all criticize the lapse of making a distinctly ontological conception of structure the central point of view, aesthetically and historically, of a production which is so clearly

6. The Danish translation (Copenhagen 1961) is misleading at this place.

7. See, for example, M. Philippot: "L'illusoire Expression", *Stravinsky (Coll. Génies et Réalités) Ed. Hachette* (1968), and J. Chailley: "L'Axiome de Strawinsky", *Journal de Psychologie normale et pathologique* (1963), p. 407 ff.

8. Stravinsky & Craft: *Expositions and Developments* (London 1959, 2. ed. 1962), p. 101.

9. See, e.g., E.T. Cone: "The Uses of Convention: Stravinsky and His Models", *The Musical Quarterly* (1962), p. 287 ff.

characterized by multiplicity. Instead of regarding Stravinsky's serial music as a kind of "neo-dodecaphony", a view in which one is solely concerned with a certain inner constancy in the composer's creativity, one must rather concentrate attention on the even more characteristic quality of neo-Classic music's entirely unique nature: its diversity, both in its phylogenetic confusion and in its ontogenetic heterogeneity.

This implies a partial reaction against the approach which is so thoroughly adopted in connection with the study of Stravinsky's music: to seek out the formal structures peculiar to the individual works (and, "historically": the similarities of these structures, as Cone has observed so excellently). The ontological conception of structure, which after all is the ultimate explication of Stravinsky's dogma about music's "essential" deficiency as a mode of expression, is not unacceptable as such. It is only inadequate to deal with a compositional practice embracing a plurality of styles like that cultivated by Stravinsky in his neo-Classic period – and mainly in this period.

This isolating, synchronous perspective must be followed up by a diachronous theory whose job it is to illuminate and explain the compositional use of various given musical codes within the same work, as well as the musical-aesthetic effects of such procedures. Especially in connection with meta-music, such a view must necessarily be involved. A theory of this kind can very well retain a structural orientation of the kind which only totally governs Stravinsky's conception of music; but it will go beyond this orientation by regarding music as more than – plainly but to the point – ordered material; it considers this music a series of formulations within definite, given contexts of meaning – formulations which, in a wider sense than Stravinsky has realized, are dependent on those contexts. The theory of meta-music must be semiologically based.

Digression:

If the critical premises for such a deconstruction are justified, the same does not apply to the elements of the theory of reconstruction. Expressed in another way: only very tentative attempts have been made as yet – at least in Western musicology – to formulate a definition of musical semiology and establish its theoretical foundation, and these point in very different directions. These quite naturally reflect the various typical orientations of the larger field of semiology over a period of time: from the original close association with structural linguistics (Saussure, Hjelmslev, and most recently with Chomsky as a pretentious example), through more dif-

ferentiated, less sign-orientated studies of widely different kinds of meaning-formation (in this regard with Roman Jakobson as an important inspiration); there is still no sign, however, of any notable parallels to the formation of theories around the text-concept (as the radical successor to the earlier central sign-concept), which for the time being is semiology's front line (represented especially by French semiologists such as Barthes, Greimas, Kristeva, Derrida and Lacan).¹⁰

When I declare that I intend to make use of semiological view-points in order to get closer to an explanation of Stravinsky's meta-music, it should be made clear that my approach will have a mixed character: with dependence on the opinions of many, on the one side, and a personal intuition, determined by the special nature of the more specific problem, on the other. I shall review briefly the principal ideas of semiology which I intend to develop in the course of the concrete analysis.

Whether music has resemblances to language, whether it involves signs, whether its articulation, like that of language, is "double" etc., I regard as questions which do not lead to useful results. The hope of being able to demonstrate musical formulation as a procedure related to language, purely formal, is just as fruitless as the opposite point of view that a musical semiology is doomed to fail for lack of points of formal agreement. I shall instead suggest as a starting point that the formulation of music can be regarded as a meaning-formation of several different possible kinds:

1. With the very limited musical conventions in which expressive figures refer to something definite outside of themselves, we are dealing with a border-line case of semantic significance: "leit-motifs" are such genuine signal entities that refer to a given thing or concept.¹¹

2. Much more wide-spread and semiologically more interesting are the less well defined areas in which music conveys meaning in an immanent musical sense: A musical articulation can, by means of its relationship to a musical code, represent a significant *content*, i.e., a context of meaning that must be related to specific functions within the contextual significance of the code, hence be understood in a particular way

10. A concentrated survey of current (Western) attitudes and projects in musical semiology is given by J.J. Nattiez: "Sémiologie musicale: l'État de la Question", *Acta Musicologica* (1974), p. 153 ff. More comprehensive is the same author's *Fondements d'une Sémiologie de la Musique* (Paris 1975).

11. With this, what Robert Francès calls a *signification* is brought about (*La Perception de la Musique* (Paris 1958)). In normal semiological use "signification" applies to any function of the form/content relationship (signifiant–signifié) of the sign.

without reference to any special external consideration.¹² Musical references and content manifest themselves in qualities and functions within music's syntactic structure (the system of *syntagmas*, i.e., units of progress) and within its *paradigmatic* structures (examples of this are major as opposed to minor, forte/piano, consonance/dissonance, the functions of functional tonality).

3. In addition to the above one should make use of a purely logical-musical meaning which has reference only to a given music's criteria for distinguishing between grammatically correct and incorrect formulations. The reason for this type of significance is that there are today principles of composition and music that lack (or tend to lack, respectively) that which, as no. 2 above, was called musically significant content: the integral-serial technique of composition is the completely thorough-going example, inasmuch as the syntagmatic and paradigmatic qualities and functions which result from distinct, audible *oppositions* are replaced by a constant, equal distribution of all the parametric quantities in use.¹³ The integral-serial music can amount to a complete "speech-system" (language), and yet at the same time it must be characterized as non-expressive: the elements of expression are not sufficiently qualitatively or functionally organized to constitute a real content-aspect – they "express" only themselves.¹⁴

The conceptual content of music – "sens intelligible"¹⁵ – has often seemed of little concern to musical semiology, inasmuch as its status is asserted to be not only arbitrary but also transcendent; it has, furthermore, a distinctly local character in contrast to the expressive musical articulation which makes up its material foundation. In contrast to this, neither is it rooted in more socialized structures but is established *ad hoc* in the form of a picture on something concrete or conceptual. However, it is questionable whether this occurs everywhere without direct connection to the relationships which constitute expressive meaning. Supićić says – with a turn of phrase which

12. Francès speaks here of *expression*.

13. On this see, e.g., N. Ruwet: "Contradictions du Langage Sériel" in his book *Langage, Musique, Poésie* (Paris 1972), p. 23 ff.

14. Cf. the American composer George Rochberg's expression for this – "forgettable music". – I have herewith definitively rejected Stravinsky's view that music only "expresses itself".

15. Ivo Supićić in: "Sens et non-sens en Musique", *International Review of Aesthetics and Sociology of Music* (1972), p. 187 ff.

is perhaps more precise than he actually intended – that intelligible meaning "arises spontaneously from the expressive context".¹⁶

Actually the border between the two kinds of meaning is fluid. Where expressive meaning occurs by reason of the code-affiliation which creates a field of connotative meaning, a musical formulation that is inscribed so to speak directly in gradually socialized fields of connotative meaning can establish a significance that approaches the denotative – in any case sufficiently so that the designation "sens intelligible" is appropriate. (If this description leads to a comparison with meaning-formation in psychic primary processes like dreams, I have for the moment expressed myself about as exactly as intended.)

Two techniques of composition – both of the greatest relevance in connection with meta-music – seem to be particularly active in the dynamic process which has been described: the use of strongly contrasting musical codes (perhaps specifically in the shape of the isolated quotation) and the distillation (perhaps in the form of "de-stylization") of older, better broken-in musical codes. I will treat this later in connection with the musical *symbol*.

I return now to my introductory remark to the effect that no part of Stravinsky's musical production has caused the analyst problems in the way that meta-music has done. There is a connection between this fact and the circumstance that the deepest internal context of this music is not very well captured by the prevailing forms of analysis¹⁷ – which are in agreement with the composer's understanding of his own music. *Baiser de la Fée*, for example, reacts particularly badly to Cone's otherwise so essential stratification/synthesis-analysis model; the work reveals itself hardly at all in response to the questions posed by this internal-structural method of reading: the tonal levels of the work and the pitches and interval relationships of the main motivic structures are not nearly so consistently worked out as in the works Cone uses to demonstrate his method. In the case of the tonal (pitch-

16. "... précisément dans la mesure où elle est "expressive" ou "signifiante" quant à son intelligibilité extra-musicale." (*ibid.* p. 188). – However, this is unfortunately only a tautological description of an interesting matter and not a closer explanation of it.

17. I leave out of account the widespread, purely philological investigation of the basic materials of citation- and montage-works. In this connection, however, the reader is referred to L. Morton: "Stravinsky and Tchaikovsky: Le Baiser de la Fée", *MQ* (1962), p. 313 ff. As an account of the sources the article is indispensable but it is curious to observe how lightly the author skips over the structural relationships in the work.

differential) organization, this is due to the fact – conditioned surely by purely practical considerations – that the cited material in *Baiser* is played for the most part in the same key as Tchaikovsky wrote it – the exceptions are mainly due to overlapping and close combinations of borrowed material. Furthermore, even the practice of splitting up the music into contrasting segments of hidden relationship (the stratification), so characteristic of Stravinsky, is not very much in evidence, and certainly not of importance, in this work – the same applies, incidentally, to *Pulcinella*, the other pure example of meta-music from the neo-Classical period.

What there is of semiological tendencies in the literature on Stravinsky's music is for the most part very vague and very general. Ernest Ansermet, for example, finds that Stravinsky's neo-Classical works, in contrast to his earlier, "naturalistic" music, is "stripped of [the borrowed materials'] cultural inheritance".¹⁸ Stravinsky's musical attitude in this period (according to Ansermet) was not concerned with "what music expresses but with its manner of being". The neo-Classical works acquire in this way the character of *portraits* of the various genres and forms, or as Boris de Schloezer says: they are pure typifications¹⁹ – the form (or the "manner") is the message. *Mavra* is the typical (or archetypal) buffo-opera, *Oedipus Rex* the typified revival of the antique music-drama, etc. Hence also the stylization, or "stylelessness", of the works named.

More or less similar views are put forward by writers such as Lawrence Morton and Ove Nordwall. The latter finds *Baiser* remarkable with regard to form and has in mind here the montage-technique, which is much more complicated than that used in *Pulcinella*;²⁰ and both he and Morton²¹ are concerned with the shocking character of the work *qua music critic*: Tchaikovsky's music is cleansed of its "tears and temper", "in a thoroughly constructive spirit [without] either satire or ironic jest". Boris Jarustowski, finally, expresses himself in the terminology of Marxist musical semiology: "One can hardly avoid the feeling that the emotional element in Tchaikovsky's music is in a certain way deprived of its true nature – what Boris Assafiev so aptly called the communicativeness of his intonations".²²

We observe that Stravinsky's own views concerning the expressive quality of his musical idiom are repeated by others (despite criticism of them on

18. *Les Fondements de la Musique dans la Conscience Humaine*, Vol. II (Neuchâtel 1961), p. 268.

19. *Igor Stravinsky* (Paris 1939), p. 110.

20. *Igor Stravinsky. Ett porträtt med citat* (Stockholm 1967), p. 22.

21. *Op. cit.*, also in Merle Armitage: *Stravinsky* (1949), pp. 197-98.

22. *Stravinsky* (Berlin, Henschel, 1966), p. 108.

the part of a few writers). Unlike these I will attempt to show that at least *Baiser* is decidedly at odds with Stravinsky's aesthetic, not only as expressive music but in the carrying out of the work's "sens intelligible".

The music of *Baiser de la Fée* was written as an *hommage* to Tchaikovsky and in many ways it is tempting to explain the work as a portrait (cf. above) of the great Tchaikovsky ballets, such as *Sleeping Beauty* (from which, incidentally, Stravinsky in 1921 re-orchestrated three numbers which had previously been deleted and consequently not included in the orchestral edition. The occasion was a new production under Diaghilev's direction). The work is among the least discussed of Stravinsky's large-scale works – *Baiser* has a playing-time which is longer than that of *Sacre*, for instance.

The subject of the ballet is romantic, taken from H.C. Andersen's *Ice Maiden*, the wide-ranging story of which is rigorously tightened but otherwise unaltered. Stravinsky has called the work allegorical on the grounds that the plot of Andersen's fairy-tale could be thought of as referring to Tchaikowsky.²³ Understanding of the following analysis presupposes a general acquaintance with the story:

Scene 1: During a snowstorm in the Alps a woman loses her baby, who after having been kissed by the Ice Maiden (the fairy) is found by strangers who care for it.

Scene 2 depicts a Swiss village festival a score of years later. A young man and his fiancée appear as the principal characters. The fairy, disguised as a gypsy, finds an occasion to approach the young man. She prophesies a glorious future for him and dances for him.

Scene 3 contains a classical ballet suite with an Introduction and a Pas de Deux danced by the two young people who are now about to celebrate their wedding.

In the closing *Scène* the fairy again finds an occasion when the young man is alone; this time she is disguised by a bridal veil. The young man is deceived but discovers it too late; the fairy, who had already when he was a baby cast her spell on him, drags him down in the lake to eternal oblivion.

An investigation of the formal process of *Baiser* reveals, among other things, that the treatment of the material in the work is sharply divided between a "rhapsodic" and a "symphonic" category. In a structuralistic terminology

23. In a prefatory remark to the score and in Stravinsky & Craft: *Expositions and Developments* (London 1959, 2. ed. 1962), p. 83.

it could be said that a part of the material has *qualifying* status, i.e., that its character is presentational and static in relation to the other part of the material the status of which is *functional*: its character is *representational* and dynamic.

Stylistically it may be said that in the relationship between Stravinsky's and Tchaikovsky's idioms (which always occur together) no difference is to be detected between the two categories of treatment of the material in the work. We may therefore proceed to examine them isolated from each other, concentrating our attention especially on the functional.

It is easily established that the latter category of material is unequivocally associated with the parts of the ballet in which the fairy appears – in other words, they are bound to the work's dramatic episodes. This is not to say that the material chosen for development is in itself of a more specifically dramatic character than that which belongs to the ballet's more decorative sections; but an attempt will be made to trace the reason for making such a claim in connection with the following investigation.

I will now suggest, with as much clarity and, to begin with, as few comments as possible, the functional formal process by means of a series of hints in the score.

– The first fast tempo and the first big dynamic outburst in the work:



Example 1

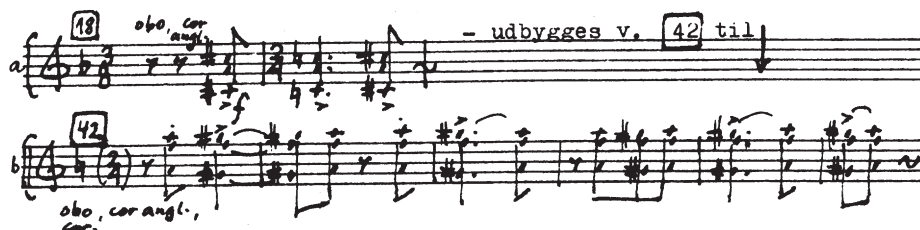
becomes immediately:



Example 2

This motif is Stravinsky's reworking of a bit of the interlude in Tchaikovsky's piano piece *Soir d'Hiver*, Op. 54, 7. The motif at figure 11 is thus a variation before the theme, so to speak. The first passage is notable with regard to later contexts for the "seventh to sixth" sequence of intervals (cf. ex. 7).

The element of the second which emerges in the course of the quoted passages comes to dominate the later development of this material:



Example 3a – b

– and from which there immediately proceeds an inversion of the motif from ex. 2:



Example 4

I will now follow the pervasive cell from the previous examples – the turn about a minor second – throughout the succeeding scenes of the ballet.

In Scene 2 it turns up first – but then also very forcefully – in the scene with the fairy disguised as a gypsy. I will postpone a discussion of the very first occurrence, the motif development at figure 101, since this context represents a synthesis with material that has not been discussed as yet (see p. 76 and ex. 25).

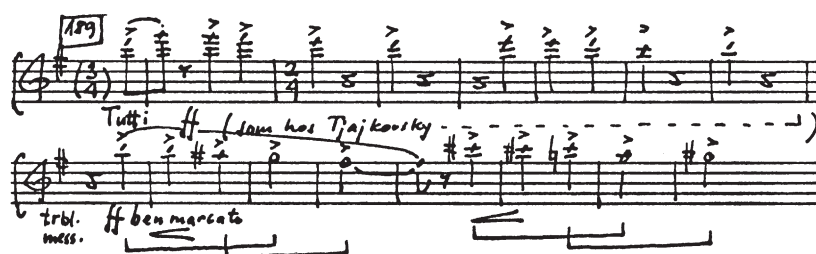
The music at figure 102 is a decidedly drastic reworking of Tchaikovsky's song Op. 6, 3: *Tant Triste, Tant Douce*, which, among other changes, is transformed from A major to a "gypsy minor" (i.e., with raised fourth step):



Example 5

The two major thirds in melodic succession are a not quite identical transmission of the harmonic thirds in exx. 3a–b (major, minor, major thirds), but already at figure 103 the solo bassoon alternates between major and minor thirds.

The first occurrence after this of this melodic/harmonic figure is at the end of the *Pas de Deux* in Scene 3; in the coda it builds up in preparation for the closing tragic *Scène*. Here it appears as a slight variation of the previously-quoted Tchaikovsky-motif from Op. 51, 2: *Polka peu dansante*, a variation that gives the figure a new and surprising final shape (cf. p. 80):



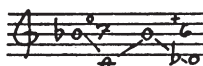
Example 6

Now that we have arrived at the ballet's climax – the scene in which the young man in a certain disastrous sense falls for the fairy – we can try to trace material from here back through the work. It is not difficult: this whole scene in fact comprises only the same quotation, which more or less sets its stamp on it in its entirety: Tchaikovsky's melody to the Goethe text "Nur wer die Sehnsucht kennt" (*Ah, qui brûla d'amour*, Op. 6, 6):



Example 7

And this brief beginning is sufficient to identify this material with various earlier stages in *Baiser*'s formal process. By means of two elements: the melodic figure:



Example 8

which occurs in embryo already in Scene 1 at figure 11 (see ex. 1), and the harmonic structure in the first bar of the accompaniment:



Example 9

– a chord that in root position consists of two minor thirds + one major third. These two structures, which are of exceptional significance for the work, are connected insofar as the first part of the melodic figure is the interval which encloses the chord.

The chord itself is worth a closer examination: e.g., it is identical with both the immensely important so-called "Fluch-structure" (Curse structure) in Wagner's *Ring* tetralogy, and the Tristan structure in Wagner's *Tristan und Isolde*:



Example 10



Example 11

Having brought Wagner into our range of vision we might just as well point out that the so-called "Liebesbann-motif" (Magic Love motif) in the *Ring* has a marked similarity of substance melodically to Tchaikovsky's:



Example 12

(Followed shortly after by Wotan to the same motif: "Wolltest du Frau in der Feste mich fangen, mir Gotte musst du schon gönnen").

Note that the material under comparison is all connected with textual and dramatic contexts involving a curse/charm as well as love linked together either with enchantment (positive or negative) or with death/redemption.

Before I pursue this course further let me explain my purpose in doing so: I will discuss the question whether Stravinsky in *Baiser de la Fée* makes a musical symbol thematic by means of his use and treatment of the motivic structures shown here.

With this I return to the question as to how a conceptual meaning can emerge from an expressive musical context. To begin with I will keep the development of this problem separated into two areas: The preliminary question is the *theory of symbols*, in which the productive aspects of the activity of creating musical significance ("language-formation") is discussed. Only then will I consider the given "language-formations" from the point of view of understanding; this area is the *interpretation of symbols*. I believe that the use of the concept of symbol as applied to music demands a more exact definition in order for it to be able to serve as an analytical tool.²⁴

The most advanced linguistic studies of recent years (in particular Chomsky's, with his generative grammar) have shown with sufficient clarity that the acquisition of language cannot be satisfactorily explained without accepting that human beings from birth are provided with structures of consciousness for the understanding of the systematic logic of language and the formation of language.

If one subjects these by now generally accepted circumstances to further reflection it may seem doubtful whether such psychic structures alone should act as regulators of the behaviour of our verbal language. In this connection I have paid particular attention to the fact that the account of the formal conditions for these structures and of their origin coincides absolutely with the theory of C.G. Jung, the great Swiss depth-psychologist, about the deepest layer of the psyche that he has discovered which he calls the collective unconscious.²⁵ To the manifestations of the human being's

24. I am concerned here only with the concept of symbol in the specific meaning in which it is applied in analytical psychology. I remain sceptical with regard to the more vague references to the generally symbolic character of a work of art.

25. I have not been able to find other affirmations (from recent times) of this agreement, except for the following passage by Jean Piaget (in direct extension of a discussion of Chomsky's "Cartesian" linguistics): "In our day the possibility of a similar alliance between ontogenesis and linguistic structuralism is to be glimpsed, also in areas where previously one would not have imagined it, particularly the emotional life and the unconscious symbolism. (. . .) One may ask whether the emotional life does not have its own independent language; in his old age even Freud, under the influence of Bleuler and Jung, went over to this hypothesis, after having for most of his life explained symbolism as a series of disguises. (. . .) It may appear, however, as if we here were in an area not directly connected with linguistics, even though it naturally has significance for the semiological function and ordinary semiology". *Strukturalismen* (Copenhagen 1972), p. 78.

ability to formulate language: rational, goal-directed thinking and speaking, correspond – as the manifestation of the activity of the unconscious – not only slips of the tongue, uncontrolled associations and other compensations for suppressed experiences and actions (to which Freud called attention), but also a "trans-linguistic", spontaneous, autonomous symbol-universe which appears in dreams, fantasies, visions, myths and art. Just as the basic similarities between the grammars of all the languages which have been studied force us to accept the existence of common structures of language formation as a part of the psychic equipment of human beings, so the occurrence, cutting across cultures and generations, of the same (in some cases obscure) basic symbols forces us to operate with the existence of archetypal imaginative forms (which according to Jung describe fundamental, inherited psychical work-tools of which the instincts are the active counterparts) – imaginative forms with a dynamic character like that of the demonstrated creative speech-ability.²⁶ We may refer – with one of Jung's chapter headings – to the two kinds of thinking.²⁷

For symbols as they are found in art, it is of course characteristic – contrary to their occurrence in dreams – that their concrete working out takes place in a conscious process of formulation exactly parallel to the concrete function of language. It is their occurrence *as symbols* (as the actualization of archetypes) and their meaning which is unconscious. Of course, the relationships between symbol as the unconscious significant content and the conscious use of its material are everywhere fluid: with the adoption of the symbol by the consciousness its symbolic character is dissolved and the picture, or whatever other material it may be made of, acquires the status of a sign.

Undoubtedly music offers the most impassable terrain for demonstrating symbols. But that symbols are to be found here, in specifically musical form, and that they permit of being understood as having a concentrated meaning of a conceptual nature, cannot be doubted, following the way of thinking of depth psychology on which I rely. The difficulty lies in the fact that the musical symbol does not, as do the symbols of dreams and myths, have a concrete pictorial character or a concrete speech-designation.

It is tempting to follow the easier path indicated by the literary critic Northrop Frye, who in his literary theory deals thoroughly with archetypal

26. By creative Chomsky means the ability to produce sentences which are unique, which have never before been formulated.

27. *Forvandlingens symboler* I (Copenhagen 1975), Chap. II.

motifs in writing. In his characterization of the symbol in the special analytical perspective which at this particular place is called the archetypal phase²⁸ he says:

The problem of convention is the problem of how art can be communicable (. . .) The symbol in this phase is the communicable unit, to which I give the name archetype: that is, a typical or recurring image. I mean by archetype a symbol which connects one poem with another and thereby helps to unify and integrate our literary experience. And as the archetype is the communicable symbol, archetypal criticism is primarily concerned with literature as a social fact and as a mode of communication.²⁹

The conception of the communicating symbols as "a typical and recurring image" which connects works of art with each other is a usable starting point with regard to meta-music. It describes very well the processes that take place in music which plays on other music. The significant content of this expression of the symbol lies hidden in the relationships between the implicit musical contexts and what possible narrower contextual significances they may have.

But this still does not penetrate into the meaning of the musical symbol as it "expresses" it itself. It is characteristic of the genuine symbol that it is ambiguous but that at the same time, in addition to disguising its meaning by the metaphorical form in which it appears, it also by just this means to a certain extent reveals itself. There exists a certain formal analogy between the concrete symbol and its psychic content.³⁰ Herein lies a decisive difference between ordinary, entirely conventional leit-motifs and symbolic musical configurations. Examples of the latter are known to us in the central motifs of Wagner's mythological Nibelungen tetralogy, which is significant especially in view of the fact that its text is so decidedly activated by archetypes.³¹

Can such "typical and recurrent musical images", which have the character of genuine symbols by virtue of formal analogy with present psychic con-

28. For Frye, literary writing exists on several planes, each meaningful in itself.

29. *Anatomy of Criticism* (Princeton 1957, ed. 1973), p. 99. Frye's use of the concepts "archetype" and "symbol" does not entirely coincide with Jung's ideas (and his analytical perspective as sketched here should not be regarded as psychologically founded in a Jungian sense).

30. An example: The sun is symbolic of the god-archetype in its (for archetypes usual) dualism: of the god's positive power-aspect (the sun's life-giving power) and of its negative power-aspect (the sun's burning, destructive power).

31. See, for example, the "Ring"-motif's circular shape and "Vertrags"-motif's illustration of the downward-sloping spear.

tent, be identified in Stravinsky's *Baiser*? These conditions must be judged on the basis of their musical and textual/dramatic contexts, and in principle on the basis of such broad contexts as at all possible, in agreement with Frye's *anagogical* method and the Freud-Jungian *amplification*. If we succeed in arguing convincingly that such a concise context exists in Stravinsky's music, then the conclusion must be that his aesthetic is inadequate in regard to his own music, and we may possibly – in a larger perspective – have achieved a certain insight into some of the most obscure processes associated with musical composition.³²

I will turn now to what, from the formal point of view, is the most important quoted material in *Baiser de la Fée*: the initial motif of Tchaikovsky's "Ah, qui brûla d'amour" (the motif that, as shown, is also associated with central contexts in Wagner's works). There are an extraordinary number of contexts in *Baiser* directed towards this quotation in the scene which is also the dramatic centre of gravity of the work: the seventh-sixth succession as a melodic unit (not exactly a motif) and the seventh-chord ("Fluch"- or "Tristan"-structure) occur frequently in particular dramatic contexts everywhere in the work. I shall in due course account for these procedures in detail.

The archetypal image which the seventh-chord structure could represent is the *Shadow*: the chord is the inversion of the first four tones of the harmonic series (partials 1, 5, 3 and 7), the shadow cast by this "natural harmony".³³



Example 13

Accusations of mysticism are admittedly impossible to repudiate – except perhaps as being irrelevant: what matters here is only to what extent the indicated relationship is *psychologically* correct or not; and is there a more

32. My project resembles that which K.Aa. Rasmussen sketched out in the following words: "An experimental 'condensation' of the musical language's vocabulary of glosses to the discovery of ordinary perceptible references, acknowledgements and meanings. (. . .) Not 'nie erhörte Klänge' but 'nie erhörte Zusammenhänge'," *Dansk Musiktidsskrift* (Dec. 1975), pp. 15-16.

33. I owe the original inspiration for this idea to Per Nørgård, whom I heard describe the relationship between II 7 and I in major as a musical archetype. (Note however that neither the harmonic polarity nor the shadow image are archetypes in themselves but realized archetypal content, symbols thereof.)

reasonable explanation of, for example, our distinct impression that there is a psychological difference of character between major and minor than that offered by this symbolic characterization?³⁴

[The shadow is the symbol of] the personal unconscious [which] contains lost memories, suppressed painful thoughts, so-called subliminal perceptions, i.e. sensory perceptions which were not strong enough to reach consciousness, and finally such contents as are not yet mature enough to be conscious.³⁵

By the *Shadow* Jung understands also "the negative part of the personality, in particular the sum of the hidden, unfavourable qualities" (ibid.).

This is very illuminating of the context in H.C. Andersen's *Ice Maiden*.³⁶ However, the symbolic reading immediately gives rise to confusion, especially with regard to the question of who is invested with the psychological content represented by the Shadow: one associates the fairy (also in the plot of the ballet) with something decidedly unfavourable and threatening but the unconscious content belongs to the one who – without knowing it – is marked by the fairy's kiss. The inconsistency is only apparent, however; the fairy represents, in the interpretation of depth psychology, the young man's unconscious inner sexual opposite: his *Anima*, which to a catastrophic degree holds sway over him. In such cases the *Anima* (/Animus) instance is often contaminated by the Shadow. The fact that he is taken

34. The conception of the minor triad as a *sub-harmony* has, as is well known, deep roots in European music theory; it goes back to Zarlino, or in any case to Rameau. Physically it has been determined (by Helmholtz and von Oettingen) as having the fifth (the pivotal note in the mirror model) as the central tone, since in the triad $c' - e\flat' - g'$ the note g''' is the 3rd overtone of g' , the 4th overtone of $e\flat'$ and the 5th overtone of c' . One may be sceptical of both this point of view and Riemann's "theory of undertones" and nevertheless, like Sv.E. Svensson, accept the dual concept of major/minor because of its "considerable advantages from a psychological and pedagogical point of view". (*Harmonilära*, with the collaboration of C.A. Moberg (Stockholm 1933), p. 16). An interesting new contribution to the dualistic conception of major/minor is Ernst-Jürgen Dreyer's article: "Die Tonmonade", *Zeitschrift für Musiktheorie* (1977/1), pp. 4-14. – What Carl Dahlhaus says in connection with the following related question is of course also applicable in the immediate context: "Der Dur-Dreiklang, das Paradigma einer physikalisch 'ableitbaren' musikalischen Grundtatsache, ist nicht in der Natur der Musik, sondern in deren Geschichte begründet" (*Einführung in die systematische Musikwissenschaft*, hrsg. C. Dahlhaus (Köln 1971), pp. 97-98).

35. C.G. Jung: *Det ubevidste* (Copenhagen 1971), p. 88. See also Jung: *Forvandlingens Symboler I* (Copenhagen 1975), pp. 188-189, where Jung's animus/anima theory borrows material from the shadow symbol.

36. In *Den indre linje i H.C. Andersens eventyr* (Copenhagen 1962) the psychoanalyst Eigil Nyborg has provided depth-psychological analyses of a number of Andersen's fairy tales. *The Ice Maiden* is not analyzed but reference can be made to the study of the Snow Queen and the discussion of the Shadow.

possession of by the fairy at the end of the ballet, that the fairy becomes his woman – at the bottom of Lake Geneva – (the water is, like the woman, symbol of the unconscious), is a clear manifestation that this story is a symbolic presentation of an inner drama. That death is to be understood here in the psychological sense of the *myth of rebirth* is also hinted at by Andersen at the end of *Ice Maiden* in the curious remark after the description of the drowning: "Do you call that a sad story?"³⁷

In this connection it is entirely consistent that the harmonic "shadow-structure" in Wagner's *Tristan und Isolde* should be associated as much with love as with death (night, the unconscious), a redeeming constellation which is also found in the *Nibelungen* tetralogy: Alberich's curse, which sticks to the ring (also musically), can only be cancelled if the ring is returned to the Rhine Maidens and to the shelter of the water, which happens at the end of *Götterdämmerung*; – the so-called "Erlösungs-Motiv" used here, incidentally, also bears a similarity to the motivic opening of Tchaikovsky's Op. 6, 6.

In the case of Wagner the symbolization which pervades these works does not appear so strange: he was himself to a degree aware of the reality and the function of these things.³⁸ It is all the more remarkable therefore that this whole dense and obscure complex should turn up so thoroughly worked out at the hands of Stravinsky, who even for the Wagnerian leit-motif itself had words of scorn. There is an interesting comment to this in one of his conversations with Robert Craft, where Stravinsky says:

Although I have been concerned with questions of musical manners all my life, I am unable to say precisely what these manners are. That,

37. Jung makes observations that endorse entirely this version of the plot and its interpretation. In his case it concerns Wagner's Siegfried: "His mother-anima is blind and therefore his fate overtakes him regardless of his happiness whether sooner or later, mostly sooner (. . .) The son leaves the mother, the source of his life, driven by an unconscious longing to find her again and to return to her womb. Every obstacle that blocks his path through life and threatens his ascent bears the shadowy features of the frightful mother". (*Forvandlingens symboler* II, p. 190.) *Ibid.* p. 189: "The anima-picture brings along with it even more aspects of the mother-image, among others especially the aspect of water and submersion. (. . .) The water is an image of the maternal depths and place of rebirth and hence the unconscious in its positive and negative aspects. The mystery of renewal however has an awful nature. It is a mortal embrace".
38. While working on the *Ring* Wagner said that he had "discovered the unconscious". The minutely worked-out depth psychology, of which both text and music of the *Ring* are an expression, may be regarded as rare in the 19th century before Freud. It has also made an impression on other than psychologically-oriented writers: Carl Dahlhaus' observations regarding Wagner's nature-motives, "zugleich Psychogramme", and his anthropomorphic view of nature with the character-motives stemming therefrom, are in happiest agreement with ordinary symbol-characterization. (*Richard Wagners Musikdramen*, Friedrich Verlag 1971, p. 116.)

I think, is because they are not pre-compositional, but of the essence of the musical act. But am I not unusually conscious of the manner question, nevertheless? All I can say is that my manners are my personal relations with my material. *Je me rends compte* in them. Through them I discover my laws.³⁹

Here we have a case of what one might well call the hybris of consciousness! His self-understanding does not correspond very well to what we have so far discovered in the score of *Baiser* and indeed not at all with Stravinsky's frequently repeated employment of myth and fairy-tale material: in *Fire-bird*, *Petrouchka*, *Sacre*, *Histoire du Soldat*, *Oedipus*, *Persephone*, *Orfeus*, *The Flood* and several other works as well.⁴⁰

But let us see how the "Fluch/Tristan-structure"⁴¹ and the other motivic development mentioned above (exx. 1 ff.) are treated; whether they really can be regarded as purely constructive in relation to the Tchaikovsky sources or whether their value is rather symbolic-expressive, i.e., if they acquire considerably greater significance — internal-structural as well — by being regarded as the elaboration of "a typical and recurring musical image" of a symbolic-conceptual kind.

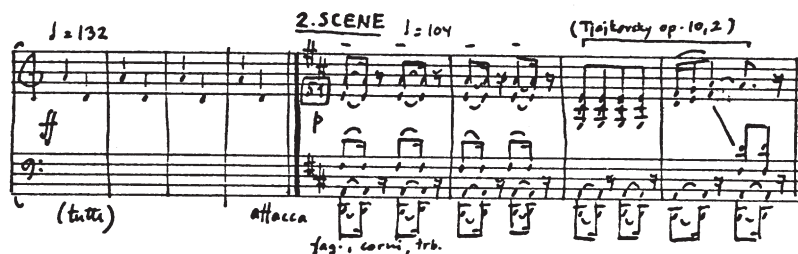
At the beginning of the ballet's second scene — before the curtain goes up — there occurs one of the most contrasting juxtapositions of motives in *Baiser*: an alternation between the extremely jolly — also from the point of view of instrumentation — *Humoresque*-motif (Op. 10, 2) (ex. 14), which functions

39. Stravinsky & Craft: *Dialogues and A Diary* (New York 1963), p. 10 (about *Oedipus Rex*).

40. A much older statement suggests that Stravinsky at one time, at least, could compose around a symbolic experience: Shortly after the completion of *Sacre* Stravinsky announced that it had been his intention in the Prelude "to express (!) nature's panic-stricken anxiety about the beauty that is unfolding, a pious fear of the midday sun" — quoted in A. Goléa: *Esthétique de la Musique Contemporaine* (Paris 1954), p. 27. — Fear of the midday sun is an ancient conception that originates in the fact that shadows are shortest at noon and thus represent a threat to the individual existence (on this see Jung: *Sjælens virkelighed* (Copenhagen 1971), p. 14).

41. Hereafter, for convenience simply "Fluch"-structure, the genuinely symbolic character of which becomes clearer the more one investigates its global occurrence. For reasons of space I am obliged to limit its casuistry to the most essential instances in connection with the carrying-out of the main text. In addition I will mention a few diverse references: to the following lieder by Brahms: "Immer leiser wird mein Schlummer" b. 19-22 and "Auf dem Kirchhofe" b. 23-25, cf. b. 31-33; note especially the textual polarity of this lied in the specified bars. To Bruckner's symphonies in general, but specifically, e.g. 4th Symphony, 1st mov't., b. 1-18, 541 to the end (together with the conclusion of the 4th mov't.) and b. 193-216 (entitled by Bruckner "Nacht"). See also G. Knepler: *Musikgesch. des XIX. Jahrh.*, Berlin 1961, II, p. 691 at the bottom, particularly the passage quoted there from Fr. Blume. Finally to Poul Ruders' "Dante-Sonate" (1969), 2nd mov't., conclusion and the passage parallel to this earlier in this mov't. (cf. the composer's remarks about the title of the sonata on the sleeve of the grammophone recording).

as a ritornello throughout the whole first half of this scene, and the introvert motif from Tchaikovsky's *Rêverie du Soir*, Op. 19, 1, which is here set out for string quartet (ex. 15).



Example 14



Example 15

The montage of these two motifs (of which the latter quickly disappears) can hardly be more fully explained than by making the entire Op. 19, 1 motif the shadow of that of Op. 10, 2 – and in so doing understand their function as a preview *in nucleo* of the contrast between idyll and menace in this scene. The contrast is brought about as follows: The connection which leads up to b. 3 in Scene 2 (the beginning of the *Humoresque*-motif) shows that the chord D–A–g–c#–e' in ex. 14 is built up of a succession of intervals; first the notes d–a (end of Scene 1), then a–e (Scene 2, b. 1). The chord and its motivic context can therefore be resolved in the melodic figure:



Example 16

with two rising fifths followed by a stepwise movement through a minor third. A major second separates the two kinds of movement, by skip and by step.

An almost exactly opposite course of events occurs in Op. 19, 1: a *descending* stepwise movement through a minor third starts the motif which continues through two *descending* fifths, not in chain-sequence but with a major second between them:



Example 17

The shadow character of this in relation to the *Humoresque*-motif is emphasized furthermore tonally, since the relationship between the second and the first is $^{\circ}S - T$, in the same way as $^{\circ}II\ 7 - I$ (major).

The Op. 19, 1-motif in itself, as well as Stravinsky's treatment of it, is closely related to the harmonic-motivic structure of the beginning of Tchaikovsky's Op. 6, 6, which I attempt to construe as a musical shadow-symbol; the imitative formulation given it by Tchaikovsky:



Example 18

fits it in within the interval structure of Op. 6, 6 (and the "Liebesbann"-motif), admittedly in this case with a *minor* sixth after the minor seventh:

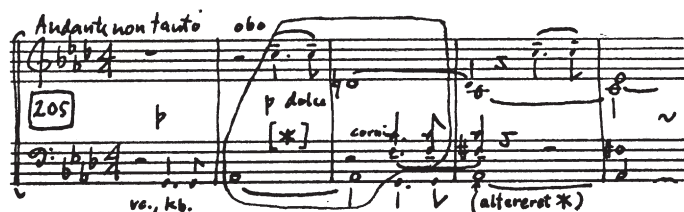


Example 19

Only one melodic change occurs in Stravinsky's reworking, but on the other hand, that one is also quite remarkable: the imitation is changed so that a lower-second c is added to the interval of a sixth $b-d$ (which is harmonically determined) which follows as the melodic answer to the interval $b-c$. Together with Stravinsky's harmonization this addition results in a strongly emphasized Fluch-structure at the end of the quotation (marked \star in ex. 15).

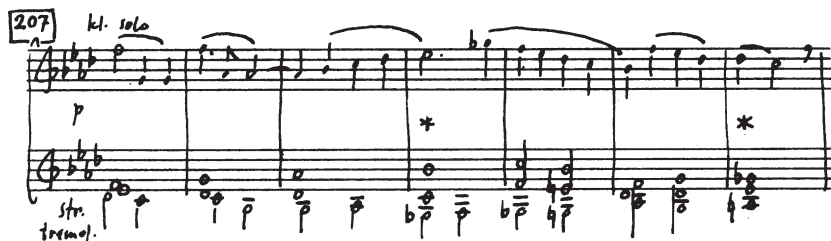
Throughout the whole of *Baiser* one can observe how the Fluch-structure represents an intensification of the musical-dramatic context – and not only by reason of its quantitative abundance;⁴² it is also emphasized several times qualitatively:

Thus one can observe in the tragic *Scène* how Stravinsky for a long period avoids a Fluch-harmonization, for example, in his prelude to the Op. 6, 6 quotation:



Example 20

At the moment the f and c of the horns should complete the Fluch-structure the one horn retreats, together with the lower strings, to notes that have nothing to do with it. Stravinsky has also avoided the obvious Fluch-chord at the beginning of Tchaikovsky's own version of the motif (which is lacking however in the piano prelude); he gives it a much cooler harmonization:



Example 21

– but only to introduce a prominent Fluch-chord at the end of the phrase. Much the strongest Fluch-effect however comes later (figure 209 and especially – almost parallel with this – right between 211 and 212), where Stravinsky with a motivic imitation/motivic combination achieves a very remarkable Fluch-structure which is not to be found in Tchaikovsky:

42. See, e.g. figures 43-44 (cf. ex. 4) and figures 53-54, 97-105, 120-21, 202-04 as well as the *Scène* which follows.



Example 22

Here it appears that the two components of the initial figure of Op. 6, 6, by a transposition of a fifth of the one part (a fifth up as regards the first part, a fifth down if it should be the second part) result in a Fluch-chord! If one returns to figure 205 (ex. 20) one will see that this technique has already been used but that here it has not been emphasized by the voice-leading: the horns imitate the oboe rhythmically but do not take up the interval of the sixth in the answering second part of the motif; however the sixth is realized nevertheless by the Ab in the cellos and contrabasses.

I return now to the motivic development which was discussed first and will attempt to show that the two functional motif-complexes in the work are basically connected to each other and that through their combined, fundamental qualities (defined through amplification) they can be said to function as a concise musical symbol.

The connection is established:

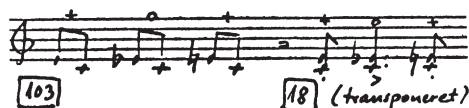
This occurs with a motif-association in Scene 1, figure 40-42, where Tchaikovsky's *Berceuse de la Tempête*, Op. 54, 7 (which has made up the principal motif of the scene, in f minor as in Tchaikovsky) is turned to A major and is reworked very like Op. 6, 6 in the *Scène* section: the instrumental combination is solo-wind (here flute) and strings tremolando, softly and with a Fluch-charged harmonization which is entirely new. As at figure 209 (*Scène*) imitation is introduced (stretto), which here treats separately the first 4-5 notes of the *Berceuse*. The final chord (subito cresc. to forte) is a Fluch-structure; this is abruptly broken off to continue *Vivace agitato* with the motif from ex. 3 b, which by way of association picks up the thread from the foregoing melodic nucleus:



Example 23

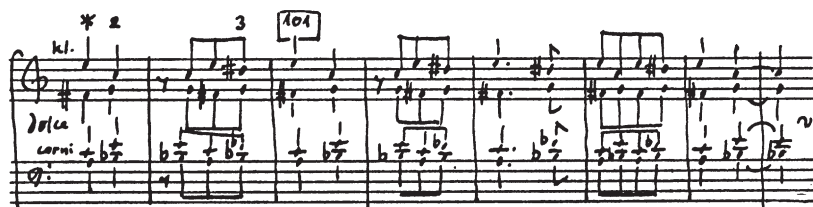
The synthesis:

In the middle of Scene 2 of *Baiser*, where the fairy, disguised, comes to the young man, the Fluch-structure and the *motif of thirds* undergo a straightforward fusion:



Example 24

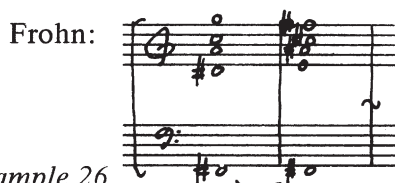
The motif of thirds, slightly varied, is now harmonized with three chords – the first a pure Fluch-structure, the second an altered, imperfect version of this; the third chord is rare in this connection but it just so happens that it is brought together with a Fluch-structure at certain places in Wagner's *Ring*: in the "Frohn"-motif ("Submission"-motif) in *Götterdämmerung* Act 2 and in Brünnhilde's final monologue in the last Act; it is the seventh chord on the lower minor third to the root of the Fluch-chord.



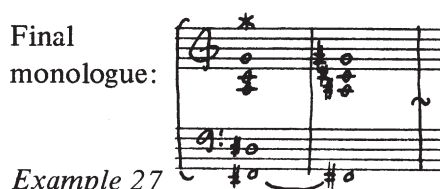
Example 25

Chord no. 2 can be regarded in two ways: as the tritone-polar chord (C major 7) to the f# Fluch-chord, – cf. the same polarity during Alberich's cursing of the ring in *Rheingold* Scene 4! – or as an imperfect, major-ninth chord version, with lowered fifth, of the first chord.

The connection between chord no. 3 and the Fluch-structure appears thus in Wagner: in both instances a Fluch-chord on a, with underlying organ-point, f \sharp ,⁴³ which proceeds to the F \sharp major seventh- and ninth-chords respectively. In Stravinsky the connection is: f \sharp -Fluch to E \flat major seventh-chord, thus absolutely parallel to the "Frohn"-motif.



Example 26



Example 27

The most interesting thing about the chord sequence at this place in *Baiser*, however, is surely that the second chord is a very characteristic element of Tchaikovsky's harmony and that its use there several times clearly coincides with and emphasizes textual, dramatic or formal contrast- or shadow-relationships.

Thus it clearly substitutes the Fluch-chord on step II (the step on which the shadow-relationship to I reveals itself as an inversion with I as the pivot-note) in the closing bars of Act I of Tchaikovsky's opera *The Queen of Spades*, where the dramatic situation immediately preceding has taken a decisive turn: The tragic leading figure, Hermann, has by means of a desperate action won Lisa's love; the postlude ends:



Example 28

In the same way at the beginning of the opera (note the text):



Example 29

43. — hence actually a ninth-chord, from which I allow myself to abstract.

It is, however, notable that this chord is by no means always contrasted with a major chord; it functions – in spite of its both theoretical and sounding major third (in imperfect ninth-chord and in seventh-chord respectively) – also as shadow of the minor chord,⁴⁴ for example in the opera's second number: Here, in a very short interlude figure, the Fluch-chord on step II is furthermore embodied (with the passing "dissonance" e) in the altered and now not imperfect ninth-chord:



Example 30

This is also the case – and it is towards this end that the examples from *Queen of Spades* have been directed – with the musical characterization of the title figure, the Countess who has learned black magic with cards (ex. 31). Here we find twice a motive of thirds like that with which we have been concerned in Stravinsky's ballet together with the pendulum-like melodic movement, which incidentally it shares with many melodic elements in *Baiser* (such as the melodic beginning of Tchaikovsky's Op. 6, 6).



Example 31

("– what a monster, this Countess!" "– a female devil!"

"– She is still known as the Queen of Spades!")

In Pushkin's story the Queen of Spades too was associated with the unconscious: Hermann wished to extract from her the secret of the cards but learns it only from the Countess' ghost (she died of fright when he – with

44. In such a context it is tempting to explain the chord as a development (alteration + ninth) of a *seventh-chord underchord* to the "Fluch"-chord (here too with the underchord's fifth as pivot-note, cf. note 34) – even though we are actually dealing with a major harmony! Concerning its use otherwise, see, e.g. Bruckner's Symphony No. 7, 2nd mov't., b. 1; Liszt uses the chord several times in his b minor Piano Sonata to increase intensity: in relation to the diminished seventh-chord in b. 18 ff, and in connection with the "Fluch"-structure in b. 32; in this bar it is also used in the same way as in the Bruckner example.

yet another desperate action — threatened to kill her). When he later plays with the Prince, who should really have married Lisa (she for her part commits suicide when Hermann abandons her in favour of gambling) — and Hermann is about to "guess" his third card (the Ace), before he does so the Prince can inform him that he has drawn the Queen of Spades. This is the card that, unknown to himself, is his fate. At this the ghost of the Queen of Spades rises up behind the banker's empty chair.

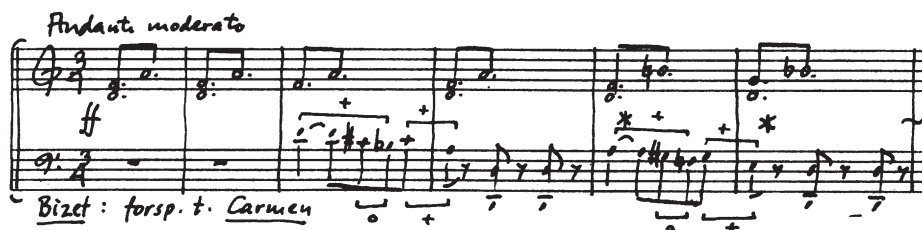
And what about the fairy Carabosse in Tchaikovsky's ballet *The Sleeping Beauty*? She is the fairy that they have forgotten to invite to wish the newborn Princess well; she too represents the suppressed, the individual unconscious, and, as is well known, when she arrives anyway she acquires a fateful power over the Princess.

Once again we find here in Tchaikovsky a motive of thirds (in combination with the altered "underchord to the Fluch-chord" (note 44) along the same lines as in Stravinsky. And as if this were not enough — a Fluch-like chord, though with the major third in the middle, occurs also in Carabosse's motif:⁴⁵



Example 32 Tchaikovsky: *q. z.*

The last pronounced lead to be followed from Stravinsky's use of the motif of thirds in *Baiser* is to be observed by comparing the motivic development from figure 102 (see ex. 5) with the so-called "fate"-motif in Bizet's *Carmen*, a motif which at the end of the prelude to the opera is provided with a strong Fluch-harmonization.



Example 33

45. In *Expositions and Developments*, p. 84, Stravinsky states that his music at figure 108 in the score is to be understood as an imitation of the fairy Carabosse. But there is no question here of any of the harmonic structures discussed above, nor of any references to the motif shown in the example.

At the end of the coda of Scene 3 in *Baiser* the connection with Bizet's motif becomes perfectly obvious; here it is the rhythmic-dynamic presentation even more than the harmonic relationship that attracts our attention:

The image shows a musical score for Example 34, comparing Bizet's motif and Stravinsky's response. The top system shows Bizet's motif in G major, 4/4 time, with a piano (p) dynamic and a 'G.P.' (Grand Piano) marking. The bottom system shows Stravinsky's response in G major, 4/4 time, with a fortissimo (fff) dynamic and a 'G.P.' marking. Stravinsky's version is marked '202' and 'a-flech ÷ q'. The Bizet section is labeled 'Bizet: (slutn. of forspil)' and the Stravinsky section is labeled 'Stravinsky: fff sempre'.

Example 34

It seems to me that it must by now be clearly established that *Baiser de la Fée* is surprisingly rich in expressive, even decidedly characterizing musical structures. Without risking saying too much one can speak of "leit"-structures or, as I prefer to call them, musical symbols, – since they are fundamentally not simple *ad hoc* conventions like the traditional "leit-motifs".

"*Je n'extériorise pas,*" Stravinsky said in 1934, and justified his statement by the argument that music is not thinking or opinions. He may well be right about that, but this does not, on the other hand, say anything about what music is then if it nevertheless, without the knowledge of the composer, "exteriorizes" – gives expression to something on a symbolic-meaning plane.

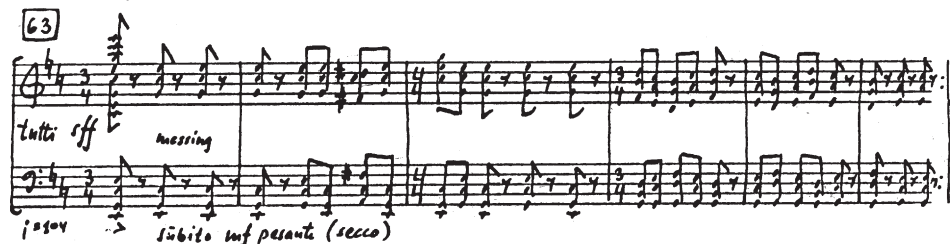
Contrary to Stravinsky's view it appears as if meta-music "exteriorizes" in general, establishes contact with and relates itself to the vocabulary of earlier music with a particular intensity. All meta-music should be regarded as a peculiar kind of musical creation that seeks to integrate, assimilate, perhaps also stabilize, and all this by means of dissimulation, with the disruption of the classical "three-dimensional" mould as a consequence.

In order to achieve a thorough insight into the internal musical form in *Baiser* it has therefore been necessary to bring in explanatory musical factors from without. The method of composition Stravinsky has made use of

here can be called a breeding process – "les sons prolifèrent", as the composer Luciano Berio says about these phenomena in his own compositional practice.

Yet another instructive example of this must be mentioned: At the beginning of Scene 2 of *Baiser* the curtain goes up to Stravinsky's reworking of the middle part of Tchaikovsky's *Rêverie du Soir*, Op. 19, 1 (ex. 35). Only when one knows the source of this quotation (ex. 36) does one understand where Stravinsky's dominant-tonic mixture in the immediately preceding quotation from *Humoresque* Op. 10, 2 comes from – compare exx. 14 and 36, the drone bass over the fifth. As earlier shown (in the comparison of exx. 14 and 15 on p. 72), the insertion of the tonic organ point is essential to the understanding of the detailed formal process at this place.

Stravinsky:



Example 35

Tchaikovsky:



Example 36

At the same time it is apparent what pianistic similarities Stravinsky has been aware of in Tchaikovsky's Op. 10, 2 and Op. 19, 1, though he does not, it should be noted, reflect them in his use of these passages as quotations.



Example 37

But this is not all. If one wonders why Stravinsky does not include the following *ff*-passage from the *Humoresque* in his montage (it would fit splendidly in *Baiser's* Scene 2) –



Example 38

– one can turn to figure 68 and see that the quotation from Op. 19, 1 (ex. 35) now, for its second appearance, is stitched together with the *Humoresque* quotation and acts as a substitute for the *ff*-passage.



Example 39

The foreign element, as so often in collages, has a function which is hidden and which can hardly in all instances be thought of as a conscious intention on the part of the artist.

In the evaluation of these processes semiological concepts – which have also become concepts in the analysis of the psychic primary processes – force themselves once more into the theory of meta-music. I will in closing just mention a couple of them as possible instructive ideas – further treatment of them lies outside my capacity at this time: I have in mind the concepts displacement and condensation (metonymy and metaphor) which the semiologists Roman Jakobson and Jacques Lacan (also a psychoanalyst) in particular have developed.

Another question which I will not try to elaborate upon either but allow to stand open, is the question of meta-music's historical position and status. Its heyday has been "after the Viennese school" and "after Darmstadt". Could it be that it has a compensatory function as one of its distinguishing features, or is it more than a symptom – more than a manifestation of a need – on the part of quite a number of composers – to rediscover a more stable basis for articulating musical meaning?

Translated by John Bergsagel.

Resumé

Spørgsmålet om musikkens betydningsindhold er et centralt diskussionspunkt i nyere tids musikæstetik, mens det i den musikalske analyse ofte overses helt. For analysen af citat- og collagemusik (metamusik) er det dog mange gange vanskeligt at se bort fra en vis semantisk karakter i værkerne, et mål af begrebslig betydningsdannelse, der udspringer af de specifikke kvaliteter ved det overtagne musikalske materiale, endvidere af dets særlige sammenstilling og endelig af de personlige kompositoriske procedurer, som komponisten – bevidst eller ubevidst – gennemfører i forhold til dette stof.

Artiklen forsøger – på en kontroversiel baggrund: Stravinskys entydigt negative vurderinger af musikkens extramusikalske udtryksmuligheder – at påvise forekomsten af sådanne begrebslige betydningselementer i Stravinskys ballet *Baiser de la Fée*, komp. 1928 efter H.C. Andersens eventyr *Isjomfruen* og over hovedsageligt mindre kendte klaver- og sangkompositioner af Tjajkovsky.

Metoden hertil er dybdepsykologisk inspireret, med C.G. Jungs psykologi som forbillede. Dette anlæg forklares tildels allerede af den collage-prægede musiks primærproces-logiske ("drømme-logiske") karakter. Men analysen føres igennem til en betydningsbestemmelse af de centrale kompositoriske elementer og strukturer i værket, der dramatisk er forbundet med den psykiske instans *Skyggens* (Jung) egenskaber. Dette uddybes yderligere ved forståelsen af *Isjomfruen* som et indre drama, en genfødselsmyte, og ved undersøgelser over det centrale musikalske skyggesymbols fænomenologi og historiske anvendelse, navnlig hos forskellige komponister fra det 19. århundrede.