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**Towards the Centennial of the Creation of one of Stravinsky's Masterpieces****Igor Stravinsky's Symphonic Poem "The Song of the Nightingale"**

The symphonic poem "The Song of the Nightingale" or "Le chant du rossignol" (1917) was written by Igor Stravinsky on the basis of his opera "Le rossignol" ("The Nightingale"). In his version for orchestra the composer concentrated his attention on the leading thematicism and was able to present the music in purely instrumental timbres in a more colorful and relief manner, and for this reason the composition turned into a more significant one from the point of view of artistry. The determinant quality of the symphonic poem "The Song of the Nightingale" is the world and man in the primordial state of their manifestation. In a relatively compact musical space the composer was able to recreate numerous diverse planes of the initial musical idea. The primordial spirit is not so apparent in the genre-related characteristic sphere. But Stravinsky seems not to aestheticize the living material from the positions of academic art, but pours it out in all of its naturalness, passing it onto the score "alive," – from hence comes the acerbic sappiness of the colors of the bazaar. The "Scythian" quality as the most important expression of the initial musical element obtained an unexpected and sharp turn here. When composing the opera based on the motives of Hans Christian Andersen's well-known fairytale, naturally, Stravinsky developed the urge to correlate its color with the geography of the plot. Notwithstanding all of its conventionality, the sound solution of a number of episodes is rather unambiguously associated with the trite perception of the East, however the most essential element consisted in replication a special plane of the Russian national nature in its juxtapositions with the Scythian and Central Asian elements, as well as what was inherited from the Mongol-Tatar yoke. The most direct relation to the initial sides of existence is born by the life of the subconscious recreated in the symphonic poem "The Song of the Nightingale." For the sake of immersion into this sphere, the composer chose as his prerequisites the stages of dream, forgetfulness, slumberous reverie, which turn into an impulse for a turnabout of the life of instincts, carried out in the depths of the psyche. And the whole presents itself in motion from dynamism of a festive motion, of military processions and the vivacity of fairytale images to the staticity of reverie and oblivion. And behind the motion from dynamism to staticity there is a certain semantic implication present, reflecting the local historical-artistic situation of the second half of the 1910s: after the avant-garde boom of bold initiatives and a burst of innovations of the first half of that decade there was a temporary departure from the extremities of "storm and stress."

**Keywords:** Stravinsky's early music, the symphonic poem "The Song of the Nightingale," 20<sup>th</sup> century music.

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**К 100-летию одного из шедевров Стравинского****Симфоническая поэма «Песнь соловья» Игоря Стравинского**

Симфоническая поэма «Песнь соловья» (1917) была создана И. Ф. Стравинским на основе материала его оперы «Соловей». При переработке для оркестра композитор сконцентрировал внимание на ведущем тематизме и сумел подать его в инструментальных тембрах более красочно и выпукло, поэтому в данной версии произведение оказалось художественно более значительным. Определяющее качество содержания



симфонической поэмы «Песнь соловья» – мир и человек в первородности своих проявлений. В относительно небольшом музыкальном пространстве композитору удалось воссоздать множество разнообразных граней изначального. Не столь очевиден дух первозданности в жанрово-характеристической сфере. Но Стравинский как будто не эстетизирует жизненный материал с позиций академического искусства, а выплёскивает его во всей натуральности, «живьём» перенося прямо в партитуру, – отсюда терпкая сочность ярмарочных красок. «Скифство» как важнейшее выражение изначального получило здесь довольно неожиданный и резкий поворот. При сочинении оперы по мотивам известной сказки Андерсена у Стравинского естественно возникло побуждение соотнести её колорит с географией сюжета. При всей своей условности звуковое решение ряда эпизодов достаточно однозначно ассоциируется с расхожим представлением о Востоке, однако самое существенное состояло в воспроизведении особой грани русской национальной природы в её соприкосновениях со скифским, среднеазиатским, а также с тем, что шло от времён монголо-татарского ига. Самое непосредственное отношение к изначальным сторонам существования имеет воссозданная в симфонической поэме «Песнь соловья» жизнь подсознания. Для погружения в эту сферу композитор избрал в качестве предпосылок состояния дрёмы, забытья, сонной грёзы, что становится импульсом для разворота жизни инстинктов, совершающейся в недрах психики. И целое предстаёт в движении от динамизма праздничного действия, воинственных шествий и живости сказочных образов к статике дрёмы, забытья. А за движением от динамики к статике угадывается определённый семантический подтекст, отразивший локальную историко-художественную ситуацию второй половины 1910-х годов: после авангардного бума дерзких инициатив и взрыва новаций первой половины десятилетия происходил временный отход от крайностей «бури и натиска».

**Ключевые слова:** раннее творчество Стравинского, симфоническая поэма «Песнь соловья», музыка XX века.

The symphonic poem “The Song of the Nightingale” or “Le chant du rossignol” (1917) was written by the composer on the basis of the material of his opera “Le rossignol” (“The Nightingale”). The composer wrote the opera with a large interval in the time period of his work, which considerably influenced its image.

The first act was begun in 1907 and completed in 1909, i.e., in the very beginning of the composer’s artistic path, when his individual style had not yet been established and was in the general vein of Russian music of the 1900s. Acts 2 and 3 were composed in 1913–1914, when Stravinsky had already composed the ballets “Petrushka” and “The Rite of Spring,” which brought him world recognition. These two acts appeared in the conditions of an intense renaissance of Russian music, which makes them distinctly different from Act 1.

The aspiration towards manifestation of a new national style turned out to be so strong, that, as he was composing his opera, the composer was not able to return literally on a physical level to the refinedly aestheticized, somewhat smooth style

of Act 1 and composed the other two acts in a totally different vein (the “pagan” element and the skomorokh<sup>1</sup> primitive style in a motley blend, as well as a relative Oriental quality and constructive-urbanistic elements).

Herein is the reason of the “incompatibility of textures” of the various acts of the operas created in different times. And the question is not in the stylistic incompatibility. Frequently one may encounter justified criticism in research literature in regard to the First Act: “The entire character is somewhat lifelessly-artificial... The composer contents himself with an aesthetical salon style. The artificial aestheticism of Act I is confined and has little perspectives” [11, p. 96, 97].

Compared with the theatrical version, the symphonic poem “The Song of the Nightingale” is characterized by an aesthetical and stylistic unity, stipulated by the fact that the composer consciously based it only on the material of Acts 2 and 3, written in a novel style and absolutely homogenous, as Stravinsky himself had also noted [13, p. 114].

In addition, upon the revision for orchestra he concentrated his attention on the leading thematism

<sup>1</sup> The *skomorokhs* were medieval Russian and East Slavic clowns who could sing, dance, play musical instruments and compose for oral/musical and dramatic performances. Skomorokh qualities in music may be interpreted as lively buffoonish dance qualities. – *Translator’s note.*

and was able to present it in purely instrumental timbres much in a more colorful and relief manner, and for this reason in the present version the composition turned out to be more significant from an artistic point of view, which is what is inscribed in the composer's written evaluation "I consider 'The Song of the Nightingale' to be one of the most successful of my pieces" [12, p. 30]. We may also cite the opinion of Boris Asafiev, who considered the examined oeuvre to be "one of the most picturesque and colorful compositions of Russian music," and noted that within a set of Stravinsky's scores ("The Firebird," "Petrushka," "The Rite of Spring" and "The Soldier's Tale") "The Song of the Nightingale" is the most fairytale and the most magical-alluring, if not the strongest in its expressivity" [1, p. 81]. The aforementioned induces us to bestow our preference on this composition over the opera and impels us to examine it in particular, moreover, since conceptually it is entirely an independent piece.

The determinant quality of the content of the symphonic poem "The Song of the Nightingale" is the world and man in the primordial state of their manifestation. During its relatively short duration (the composition is about 24 minutes long) the composer was able to recreate an entire "bouquet" of diverse boundaries of the initial idea. The most basic of them is the nature of genre, "Scythian" qualities, the life of the subconscious, the fairytale-childlike element. At the same time, all of this is presented in an extremely concentrated way, so unlike the opera "The Nightingale" the symphonic poem "The Song of the Nightingale" is capable of creating the impression of being a double of "The Rite of Spring."

The primordial spirit is not as apparent in the genre-characteristic sphere. It may appear that we have before us merely sketches of a festivity. But Stravinsky seems not to generalize and not to aestheticize the living material from the positions of academic art, but pours it out in all its naturalness, passing it onto the score "alive." Hence comes the perceivable concreteness of *shumstvo* or "noisiness" (we shall make use of the neologism of Alexei Nikolayevich Tolstoy from his novel "Peter I") – the *shumstvo* of the idle crowd, conveyed through the flickering heap of its images, its discordant clamor, vanity, rattle, swinging (the initial section, and then starting from citation number 44). From there comes the acerbic sappiness of the colors of the bazaar, brisk street rhythms, characteristic exclamations, outcries, harmonic plunks, strumming on the

balalaika, slotted by dazzling flares of illumination.

All of this demonstrates direct connections with the picturesque-descriptive pictorialness of the ballet "Petrushka" (1911) and the early orchestral opus "Fireworks" (1908), demonstrating itself in fusion with that stylistic component which let itself known in full measure later, in the musical-theatrical composition "Renard" (1916). The quality in question is the "skomorokh" attribute. Its "injections" bring into the festive atmosphere alternately a tawdry and a boisterous nuance (in addition to the aforementioned sections – citation numbers 25; 61). At the same time, the limitation to short "popevkas," the use of skipping dance movements and country tunes, the hypertrophied leaps, the specific instrumental effects, such as *glissandi* of trombones not only provide the characteristics of exaggeration (at times with mocking features), but also intensify the impression of primordiality, which may be explained by the chronological remoteness of the genre sources of the skomorokhs.

The "Scythian" quality as the most important expression of the initial musical element, having found a bright manifestation in Stravinsky's "The Rite of Spring" and Prokofiev's "Scythian Suite," obtained an unexpected and sharp turn here. For the sake of identifying it, let us make use of the anachronistic concept of *Asiatic qualities*, which corresponds of one of the outdated meanings of the word "Asian" – a rude, backward person [8, p. 18].

As a preliminary condition for its artistic realization, the given phenomenon presumes the presence of a certain definite color. When composing the opera based on the motives of Hans Christian Andersen's well-known fairytale, naturally, Stravinsky developed the urge to correlate its color with the geography of the plot, in which an event from the life of a certain Chinese emperor (one of the episodes is indicated in the score as "Chinese March," citation number 18) is intersected with the mention of neighboring Japan, from whence the artificial nightingale is brought.

Notwithstanding all of its conditionality, the sonic solution of a number of episodes is rather unambiguously associated with the widespread perception of this type of East: the pentatonic base, the motion in parallel fourths, timbres of wind instruments, and as a "dressing" – a delicate finesse of watercolors (see citation number 22, the first violins playing *divisi* into four sections against the refined background of the celesta and the harps).



However, in the context of this composition the oriental element does not possess a self-sufficient meaning. It sufficed for the composer to slightly indicate the corresponding color, in order to bring out to the truly essential – to that “Asiatic” quality understood as a special boundary of Russian national culture, characteristic particular to customary usage within the country in its juxtapositions with the Scythian (at least metaphorically) and Central Asian elements, as well as what was inherited from the Mongol-Tatar yoke. As an analogy it must be reminded that Alexei, the main protagonist of Dostoyevsky’s novel “The Gambler,” as well as of Prokofiev’s opera with the same name, which was written a year prior to “The Song of the Nightingale,” spoke about his “Tatar heritage.”

For the art of music to outline such a phenomenon was rather a rare occurrence: singular but sharp touches in the image of Khovansky from Mussorgsky’s opera “Khovanshchina” (leaps down a tritone and a tenth towards an importunately ground II scale degree) and in the portrait of Shahriar from Rimsky-Korsakov’s symphonic suite “Sheherazade,” in several features of the image of the Polovtsy from Borodin’s opera “Prince Igor” and the image of the Tatars from Rimsky-Korsakov’s opera “Kitezh,” and directly prior to the appearance of the examined composition – in the characteristics of the Moor from “Petruška” and from several fragments from “The Rite of Spring.”

In the symphonic poem “The Song of the Nightingale” the Asiatic guise of the Russian person appears with a naturalistic exposure, coming out to the top first in the section with citation number 16, and then in its recapitulation (citation number 61) with echoes in the episodes (citation numbers 71, 77).

The massive, expansive march gait (*ff*, *molto pesante*) with vibrant, militaristic signals and sharp, disconnected retort-gestures (the monopoly of the brass), and at times also with explicit “invectives” (citation number 71) – this is what the formula of the rudely charging force, the sketching of the bonze-boyars parading with the conceit of fanfarons and calvish complacency, but, nonetheless, in a menacing and even intimidating manner. All of this clearly creates the effect of khanate despotism, but it must be admitted that we have before us a variant of fauvism, growing from out of the roots of the tree of Russian existence.

The most immediate relation to the elemental sides of existence is the life of the subconscious, recreated in the symphonic poem “The Song of

the Nightingale.” It is not perchance that it is closely contacting with pantheistic perceptions. On numerous occasions the illusion appears of singing of birds, the hooting and roaring of creatures inhabiting the untouched wild backwater places. The human element also appears in direct connections with secret nature, when not conscious thoughts or feelings find themselves on the foreground, but intuitive incentives and reactions, instinctive inclinations and emotions.

For the sake of immersing himself into this sphere the composer chose as the prerequisites the stages of dream, forgetfulness, slumberous reverie, with the accompanying sensations of languor, psychological softness, “visceral” fermentation.

In the episodes connected with similar conditions and perceptions a certain realization of the feeling appears only in the theme of the trumpet (the first statement is in citation number 68, the second – in citation number 96). Much in it comes from the color of evening dusk – crepuscular, linked with an alert lull, with unsteadiness and inarticulateness of mood. In all other regards the “dusk theme” is accordant with the entire music of oblivion. The impression of nebulosity is created by means of motive dormancy and intonational neutralization.

The horizontal element is neutralized – everything is built on the “slumberous” ostinato of the sole chord sounding in a measured, endlessly repeating homogenous figuration of the strings and harps. The vertical element is likewise neutralized – this sole pedaling harmony is a chord based on perfect fifths with the intervallic indifference characteristic to it. The mode is also neutralized – the fundamental chord based on perfect fifths forming the background ( $A\flat + E\flat + B\flat + F$ ) gravitates towards A-flat major and at the same time contains in itself two sounds ( $B\flat$  and  $F$ ), which become tonal centers for the trumpet melody floating above them (the latter sways between the keys of F minor and B-flat minor), and overall there appears a coarticulation of parallel scales of A-flat major and F minor with the plagal “addition” of B-flat minor.

As a result, this particular neutralization of the recreated inner state takes place, which is also determined by the turning to the genre of the lullaby with the monotonous repetition of intonational turns inherent to it, with the overall “languid” character.

In the other episodes of the slumber music this nebulosity and amorphousness is expressed even more distinctly by means of the emphatic staticity of the texture and the diffuseness of the contour. The

“calls” of the instincts are born in a misty mirage of an illusively unreal environment, woven together from staunchly individualized sounds (for example, in citation number 39 the solo passages of the flute and clarinetto piccolo against the background of flecks of the celesta, separate retorts of the muted strings and the harmonics on the harp).

Almost with a physiological tangibility Stravinsky recreates the effect of involuntary flinching, peculiar to the state of dreamy languor. It may remind of a light shiver running through the body – in the guise of eccentric scherzo-caprices (an entire chain of these tiny fragments appears, beginning with citation number 81). There are also flinches presented in the forms of peculiar “tics.” It could be said that in the “dusk theme” the background is based on the conjugacy of two rhythmic patterns in 3/8 meter with a syncopation on the second sixteenth – this impulsive “click” is what presents the imitation of flinching (as if twitching in a dream).

The described stay in the condition of slumber becomes a “foothold” for the turnabout of the innermost, conceivable with difficulty – the life of instincts taking place within the depths of the psyche, in the crypts of the subcortex, in the depths of the “insides.”

The most unacceptable equivalent of this concealed world is discovered by the composer for himself in the rituals of sortilege, sorcery and magic. There were similar elements in “The Rite of Spring” and even in Prokofiev’s “Scythian Suite.” But there they presented a complementary sphere, while in the symphonic poem “The Song of the Nightingale” the magic of the subconscious comes out to the forefront as the leading stratum of imagery.

A sorcerer, a wizard, a shaman – it is in this role that Stravinsky presents himself here. He artistically conjures up a whirl of invocations, sortileges, exorcisms and sorceries, broadly manipulates with archaic elements (very indicative is the episode starting with citation number 72 – the mutter of a sacred verse with a low bassoon).

Obviously, behind the created “dense” action, the alluring sweet toxin and half-somnambular captivation, there lies hidden a specific lyricism of languor of instincts, the mystery of their dark and enigmatic existence (in addition to the aforementioned sections see also citation numbers 39–43, 58–60).

Disclosing the life of the subconscious, the composer at times touches upon the “queer,” the

outlandish (for example, in the episode bearing the indication “Play of the Artificial Nightingale,” citation numbers 58–60). The scenes with the “Asiatic element” sometimes demonstrate something mocking and toy-like. Depictions of the festive razzle-dazzle uncover such an immense abandon to leisure pastimes, in which you never know when something non-adult would show through.

Herein the material examined above interlocks at least with manifestations of a childlike perception of life, which comprises a weighty “revenue item” of the symphonic poem “The Song of the Nightingale” and the accessory of which to the “initial stage” we have no need to prove.

The whims and fancies of children’s fantasies most often coincide in their focal points on the miraculous, magic, and fairytale-like, which the chosen subject matter also helps induce. Everything else is concentrated in two intermezzi, which intermit the festive noise (“shumstvo”): the first – at citation number 13, the second – at citation number 38 (with the indication of “The Song of the Nightingale”). Both episodes are distinguished by a sharp slowdown of the tempo and transition to an extremely transparent texture – against the background of trills and harmonics of the solo string instruments the filigree textures of reed-pipe fiorituras are interwoven.

The improvisations of the flutes present the peak of fancifulness and capriciousness (here they are, indeed, “magic flutes”). In them, as well as in the finesse of the entirely individualized timbres, there is a sense of the influence of the practices of Impressionism and “Mir iskusstva” [“The World of Art”], but the refined delicacy is subservient in this case to the transformation of the fairytale-childlike element, obtaining a preeminent charm of primordial purity.

The juvenescent perception of life presented not as much a self-sufficient type of content as a curious sign of “the childhood of the epoch,” if one is to presume by this the initial stage of evolution of contemporary civilization, which coincided with the first decades of the 20<sup>th</sup> century. The miracle of being was in many ways connected with the sensation of a discovery of the world, which seemed to have appeared anew before people of that time.

This sensation was also subjective, but to a certain degree was also able to be generated by objective reality, since the contemporary time period, which came into its own right, carried in





itself a mass of hitherto unfathomable things and phenomena.

Herein is the reason of the elevated-exuberant attitude towards the surrounding environment, endowing “The Song of the Nightingale” with a brightly expressed festive tone. The hedonistic message leads to an absolute dominant of pure, iridescent colors, all sorts of ringing effects, which conveys an admittedly preexistent character to the whole. And if only once (at citation number 58) there appears the episode of groaning and shrieking, in the overall context it is perceived as a purely outward “presentation-like” imitation of the dramatic scene, as an amusing curiosity or simply a gag.

The hedonistic directedness is also expressed by the inclination of this oeuvre towards exoticism – after all, almost everything here is based on the fanciful, extravagant and magic (especially intriguing is the music of the skomorokh, “Chinese” and fantastic fairytale musical fragments).

The world appeared as being full of miracles, a peculiar box of oddities, the stream of which dazed with its colorful motley. The “splendid mosaic” [1, p. 81] splashed out by the composer’s hand in its multifold compositeness and multi-source quality remind of the Babylonian pandemonium.

It suffices to say that the composition consists of thirteen more or less delimited episodes and sections. In their turn, seven sections are built from a set of micro-episodes (from three to nine in their number). The overall number of structural units is 46. In addition to this, many micro-episodes may be disjoined into a set of fragments. It is indicative that in his concern for the practical convenience of performance, the composer was impelled to mark his rather small score with almost a hundred numbers.

It was possible to prevent the transformation of this indescribable multitude into a chaotic accumulation of “fragments” by means of the art of thematic assemblage, derived from the artistic experience of Rimsky-Korsakov and brought by Stravinsky to a conceivable limit of lapidary elegance. In addition, besides the remarkable combinative technique, a very definite semantic trajectory acts as a binding factor: from the dynamism of a festive act, military processions and the liveliness of fairytale images to the staticity of reverie and distraction.

The priority of the dynamic element in the first half of the composition is absolutely apparent, but in its second half (starting from citation number 44) there is a swift dramaturgical *diminuendo* – first as

a sharp shortening of recapitulative statements of the material (the initial section and its recapitulation starting with citation number 44, the section starting from citation number 16 and its recapitulation starting from citation number 61), and then by means of dispersal up to separate inconspicuous echoes (the final “traces” appear at citation number 77, and before citation number 96).

On the other hand, the static sphere develops along the line of an unswerving *crescendo* of its significance – at first it “steals in” gradually, but already towards the end of the first half of the composition regains a large section for itself (citation number 39–43), while in its second half unflinchingly pushes out dynamic images (starting from citation number 58), coming out in the end towards an unchallenged dominance.

During the entire course of the composition the contrast of these spheres is sustained, emphasized, in particular, by a sharp juxtaposition of tempi: *Presto* for one, *Larghetto*, *Adagio* and *Tranquillo* for the other. The pre-planned aspect of the composer’s resolution can be seen in the interpretation of the conclusion as well (citation number 96) with its effect of complete slowdown, cooling down and dissolution – the gradual thawing of the sonority is captured in numerous comments: *Tranquillo*, *Più tranquillo*, *Encore plus calme; dolcissimo, con sordino, comme un echo; morendo, p, più p, pp*.

Behind the motion from dynamism to staticity a certain semantic implication may be divined. Indeed, in the fast episodes there is a prevalence of strong, teasing impulses, a flamboyantly elegant interpretation of genre, an innocent illusion of “tricks and attractions.” And in that shift which is perceived in the slow sections one can easily see the aspiration to pass from outward manifestations to inner concentration, from a tempestuous activism directed outwardly, to immersion inwards.

Apparently, it is not perchance that the “dusk theme” is allocated – the theme that is most informative and artistically valuable for the entire composition, the theme with features of meaningfulness, spirituality, thoughtfulness, the only theme endowed with a sufficient amount of gravity and a tinge of melancholy (it is not in vain that intonations of luminous attribution take root into its contour).

The meaning of the examined dramaturgical trajectory is not limited to the frameworks of the present, singly approached conception. The local historical-artistic situation of the second half of the

1910s was reflected in it in a curious manner. After the “modernist” boom of bold initiatives and an explosion of initiatives in the first half of the decade, which for Stravinsky himself were connected, first of all, with the ballets “Petrushka” and “The Rite of Spring,” during those years (especially in 1917–1918) there was a partial departure from the extremities of the “storm and stress” period, there was a certain weariness from the abundance of discoveries, which caused a noticeable decline of activity.

The temporary lull was also observed in those years in the musical productivity of other major composers – Prokofiev (the last of the “Visions fugitives,” the First Symphony, First Violin Concerto) and Myaskovsky (Fifth Symphony), which proves the natural pattern for the appearance of the symphony “The Song of the Nightingale,” which in its structural and dramatic organization modeled in a peculiar manner the marked peculiarity of the experienced historical stage (as a remote parallel I may remind of the dissipation of the fronts of World War I taking place during that time).

The analyzed composition is turned primarily to the decorative-exotic angles of the “pagan” trend, the most important function of which in Russian music of the early 20<sup>th</sup> century was the show of elemental forces, their fermentation and, in particular, the disclosure of the phenomenon of primordiality in nature and man.

In all probability, it was particularly Stravinsky who developed the given sphere, and its interpretation in his music turned out to be more diverse and brilliant than in the works of other composers. In its turn, “The Song of the Nightingale” presents possibly the most sublimated manifestation of the primordial element, which is determined first of all by the insistent hearkening and empathizing into the intimate life of the subconscious.

In many respects, the examined score became the outcome of the development of the leading, immensely fruitful line of Stravinsky’s artistic style of the 1910s, summing up a whole set of most important elements characteristic for the aforementioned compositions (“Fireworks,” “Petrushka,” “The Rite of Spring” and “Renard”) and, at the same time, ushering in its quick outcome.

The “falling asleep,” expressed in the coda of the symphonic poem “The Song of the Nightingale,” turned out to be prophetic for Igor Stravinsky, since directly in the domain of Russian folk music he had only very little remaining to do – to finish revising “The Wedding,” for the most part completed in 1916, and composing “The Soldier’s Tale” (1918), already balancing in between Russian and Western mentality, as well as the “Symphony for Wind Instruments” (1920), where Catholic chorale writing takes the upper hand over the Russian ritual lamentation and skomorokh music.

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