

**Hieratic Harmonies:
An Analysis of Tonal Conflict in Stravinsky's Mass**

A thesis submitted by

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Abstract

Igor Stravinsky's *Mass* is the penultimate work of his neoclassical phase, written between the years of 1944 and 1948, just before his landmark piece *The Rake's Progress*. The *Mass* is a highly "conflicted" work, both culturally and musically. As World War II was racing towards its tumultuous end, Stravinsky—oddly, without commission—decided to write a *Mass*, which is peculiar for someone who converted to the Russian Orthodoxy many years earlier. Musically speaking, the work exhibits conflicts, predominantly in the dialectic between tonality and atonality. Like the war, Stravinsky himself was nearing a turning point—the end of his neoclassical style of composition—and he was already thinking ahead to his opera and beyond.

This thesis offers an analysis based on the idea of musical conflict, highlighting the syntactical dialogues between two tonal idioms. My work focuses heavily in particular on the pitch-class set (4–23) [0257], and the role that it plays in both local and global parameters of the work, as well as its interactions with non-functional tonal elements. Each movement will be analyzed as its own unit, but some large-scale relations will be drawn as well. My analysis will bring in previous work from two crucial investigations of the work—by V. Kofi Agawu, and by the composer Juliana Trivers. The *Mass* has never been a widely discussed work in the oeuvre of such a popular composer, but my hope is that this thesis can help rectify this by bringing overdue analytical attention to crucial elements of Stravinsky's language in the piece.

Acknowledgments

This thesis is the culmination of many years of work, study, and general love for this work. Many people have helped along the way, and it is with great pleasure that I can acknowledge their contributions in this document.

During my freshman year at the University of New Hampshire, I was talking to my father about Stravinsky's neoclassical phase, which I was relatively unfamiliar with at the time. He offhandedly mentioned the *Mass*, and since then, I have been nothing less of head-over-heels with the piece, and have wanted to do serious work on it ever since I first laid ears on it. I am so indebted and thankful to him that it would be inappropriate to go into all of the reasons here. I would also like to thank my mother, who has been putting up with musical tangents from my father and me for far longer than any sane person should. I love you both very, very much.

The next person I would like to thank is my former teacher, Ryan Vigil. Ryan came to UNH my sophomore year, and I was immediately drawn to him. Even in his first year, Ryan reciprocated my enthusiasm by agreeing to advise me in a summer research project dedicated to the *Mass*, but for reasons of time, this fell through. I must thank Ryan for many things, not the least of which was suggesting applying to Tufts (an idea that was not in my mind before he mentioned it); Ryan himself graduated with an M.A. in Music from this same institution in 2004. To this day, it brings me an immense feeling of pride and accomplishment to know that this thesis will sit on the same shelf as his.

Which brings me to Tufts, and the many people there I need to thank. I will begin with my two readers for this thesis, Joe Auner, and Janet Schmalfeldt. Prof. Auner's Sketch Studies class was only the second graduate course I ever stepped foot in, and I have stood in amazement of him ever since. His intellect and generosity are immense, and having the opportunity to take two courses with him is one of the things I will recollect most positively about my time at Tufts. I would also like to thank him for introducing me to the word hieratic!

When I talked to Ryan during my gap year, we discussed the pros and cons (the latter of which were very few!) of attending Tufts, and at the top of his “pro” list was one person: Janet Schmalfeldt. The irony here was that then, in the Fall of 2013, neither of us knew that she was planning on retiring from Tufts. Fortunately for me, Janet never stops, and in the Spring of 2015, she taught a course on Schenkerian analysis at Harvard. Thanks to some string-pulling, I was able to enroll in her class. Along with the feeling of astonishment at the opportunity to take a course at Harvard—this is coming from a person who was a poor high school student—I was finally able to fulfill my yearlong waiting game of studying directly with her. I was already familiar with Prof. Schmalfeldt’s work and reputation through Ryan’s analysis course, but taking the Schenkerian analysis course with her was perhaps the highlight of my time at Tufts. She is simultaneously one of the most brilliant and kindest people I have ever met in the academic forum, and my time with her will never be forgotten.

Lastly to her replacement, Frank Lehman. Frank, even long before I stepped onto the Tufts campus, was so enthusiastic and remarkably transparent in his correspondence with me at that time that it only made me that much more excited to start at Tufts. It was a first of sorts for the both of us: it was his first year as a professor, and mine as a graduate student, and in that respect, I feel a deep closeness with him. He has always been there to talk about things big or small, and his dedication to not only my thesis, but other things academic is something that I am deeply indebted and grateful for. My feelings of gratitude extend beyond what can be expressed in acknowledgement, but in a way, my thanks are expressed throughout this thesis; if I didn’t have Frank’s help on this thesis, it would not have been possible.

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Chapter 1: Introduction and Background

Throughout his career, Igor Stravinsky challenged prevailing ideas about music and cultivated a unique vision for twentieth-century music. Although the composer is better known for his more popular works—for example, *Le Sacre du Printemps* (*The Rite of Spring*) and the *Symphony of Psalms*—this thesis focuses on a lesser-known piece, his *Mass* from 1948.

Stravinsky's music can be seen to fit into three distinct style periods. The first, the "Russian" period, lasted from the beginning of his career through the composition of *Mavra* (1922). His middle "Neoclassical" phase extended from around the early twenties until 1951, when he completed his opera *The Rake's Progress*, and became interested in Arnold Schoenberg's twelve-tone techniques. The final "serial" period lasted from then until his death in 1971. Stravinsky's *Mass* is an overlooked example of his neoclassical style, underappreciated in terms of performance, analysis, and general study. The work was written between 1944 and 1948, the penultimate composition of his middle period. It is also of particular importance due to the timing of its composition, as it was written in the midst and aftermath of World War II, a time of uncertainty and global turmoil – when Stravinsky personally was forced to emigrate from France.

Stravinsky's *Mass* is one of the composer's least well-known works, overshadowed by the popular *Rake's Progress*. It is a humble work in many ways, including style, orchestration, and overall structure. It is scored for a slightly unusual "Double Wind Quintet," comprised of two oboes, one English horn, two bassoons, two trumpets, and three trombones—a significantly reduced set of forces compared with what Stravinsky normally deploys. In terms of its overall structure, it is palindromic: the Kyrie shares similar features as the Agnus Dei, as do the Gloria and Sanctus, with the Credo serving as the center of the work.¹

¹ For more discussion on these points, see Chapter 2.

The purpose of this chapter is to introduce the reader to the *Mass* in a very broad sense. I will outline the timeline of its composition and also to briefly discuss theological issues that pertain to its composition. Stravinsky's conflicting religious views have been the subject of much speculation; since these are not the outright main focus of this document, this chapter will serve more as a brief glimpse into these issues than as a full-on demonstration of my own guess-work.

In 2014, a multi-lingual volume entitled *Igor Stravinsky: Sounds and Gestures of Modernism* appeared, with the first chapter devoted to the problems of Stravinsky's multiple religious identities. In the introduction to her essay, Tatiana Monighetti writes: "Despite a huge interest in Stravinsky's personality and works manifested for over a hundred years, his religious world is far from being fully understood and interpreted."² A thesis itself could be devoted to this topic, but understanding some of the religious paradoxes Stravinsky exhibited will help us to understand his writing of a Catholic Mass, the paradox being that Stravinsky was a follower of the Russian Orthodox faith for most of his life. After becoming disenchanted with it for a while in his teen years, Stravinsky returned to this faith in 1926.

One name that appears often in Monighetti's chapter is that of Arthur Lourié, a member of Stravinsky's social circle during his time in Paris. He "had converted to Catholicism while still in Russia, was involved into a long standing debate with Stravinsky about religion, and this communication could be called ecumenical."³ In a letter to Stravinsky, dated May 17, 1924, he writes: "I'm dreaming, dear Igor Fyodorovich, of your composing an Orthodox liturgy."⁴ It was a few years later, in 1926, when Stravinsky finally re-converted to Russian Orthodox. Jonathan Cross, in his 2015 biography of Stravinsky for the *Critical Lives* series, argues that Stravinsky's ever-changing spirituality was a product of his surroundings, which in a broad way echoes Theodor W. Adorno's criticism of Stravinsky's music itself: that it was for the masses, not for the

² Tatiana Baranova Monighetti, "In Between Orthodoxy and Catholicism: The Problem of Stravinsky's Religious Identity," in *Igor Stravinsky: Sounds and Gestures of Modernism*, ed. Massimiliano Locanto. (Italy: Brepols, 2014): 3.

³ Ibid., 13.

⁴ Ibid. Interestingly, Lourié later renounced Catholicism.

self. Cross brings in Tamara Levitz's revisionist account of Stravinsky's modernism, who argues that Stravinsky's turning to neoclassicism "was a consequence of his Orthodox faith...[which] provided him with a metaphysical homeland of Christian dogma to replace the physical home he had lost."⁵

Although Monighetti disagrees with statements by Stephen Walsh—outlined later in this chapter—about Stravinsky's cultural need for writing a Mass,⁶ her conclusion about Stravinsky's religious views mirrors conflicts that I will be discussing in the analytical chapters of this thesis:

Stravinsky's long-standing contacts with the churches of both confessions were reflected in his creative psychology, aesthetics, and music. His inner discipline, the subjection of his own ego to the divine principle (non-personalism), the idea of art reflecting the divine laws of the creation, his orientation to the canon, were the result of not only of the influence of Neo-Thomism, but also of spiritual practice of the Orthodox church. The compositions based on Biblical and liturgical texts, the creation of new 'para-liturgical' genres, the Christian interpretation of Greek mythological plots, the penetration of Christian ideas into his secular works—these are all proof of the composer's incessant spiritual search for the truth.⁷

One of the composer's most popular works, the *Symphony of Psalms* (1930), was a personal and religious revelation for the composer. Although he had written an *a cappella* setting of the Lord's Prayer in 1926 as a renunciation of his earlier turn to atheism, the *Symphony of Psalms* is a monumental work and a personal testament of the composer. Cross suggests that the significance the work had on the composer is in the text itself: "quoniam advena ego sum apud te (for I am a stranger with Thee), a stranger to god having drifted from the church."⁸ As for the *Mass*, it has been asked why Stravinsky wrote a liturgical Mass, when he himself was, by that time, a devout Russian Orthodox. Even the most prominent of Stravinsky scholars can only speculate as to why he suddenly had an urge to write such a piece, but Walsh, in his most recent

⁵ Jonathan Cross, *Igor Stravinsky*. (London, Reaktion Books, 2015): 117–118.

⁶ "It is difficult to agree with Stephen Walsh's view that nothing changed in Stravinsky's spiritual life in the mid-1940's, and that the creation of the Kyrie and Gloria in 1944, and then later, in 1948, of another part of the Mass was caused only by a need to tackle a serious genre after a long period on commissioned compositions...It is beyond doubt that, in the mid-1940's and 1950's, Stravinsky underwent a religious crisis, connected with his disappointment in the émigré Orthodox Church on the one hand, and with the strengthening Catholic Church connections on the other." (Monighetti, 23.)

⁷ Ibid., 28–9.

⁸ Cross, 115.

two-volume biography of Stravinsky, offers another clue: Stravinsky's ever-growing fondness of American life and culture.

As the war waged on in Europe in the 1940s, the Stravinsky family watched from afar in Los Angeles, relatively removed from the action. At the time, Stravinsky's son Theodore was living in neutral Switzerland, which gave the elder Stravinsky a sense of worry. This may have had an effect on his work: "Worry gave life a provisional quality and made it hard to settle down to large-scale projects."⁹ In reference to Stravinsky's *Sonata for Two Pianos*, written about a year before sketches for the *Mass* appear, Walsh writes:

He seems to have gone out of his way to create music of an unclouded harmonic texture, yet the workmanship is deceptively intricate and in some ways quite unlike anything he had tried before. The secret lies in the tune itself, which, though melodically plain, has a curiously fluid, seamless phraseology...The sense of discourse is not unlike that of late-medieval polyphony. In the same way the variations seem to hint at the keyboard writing of Bach...¹⁰

Although the *Sonata for Two Pianos* is perhaps closest to the *Mass* in aesthetic, a few other works stand between it and the *Mass* sketches. *Babel* formed the last movement of a collaborative piece, a religious work based on parts of the Book of Genesis. This work—spearheaded by American composer and conductor Nathaniel Shilkret—featured movements by the composers Ernest Toch and Darius Milhaud, as well as, most surprisingly, an introduction by Arnold Schoenberg, his own *Prelude*, Op. 44.¹¹ Stravinsky's *Babel* movement concluded the work, and is worth considering Stravinsky's dealings with the issues provided by this commission.

That he was engaged by the problems posed by this commission is also suggested by the harmonic style, which refers back to procedures he had largely abandoned with the neoclassical works of the early twenties, procedures that belong deep in his musical past. The main exception had been the *Symphony of Psalms*—also, of course, a religious work.¹²

⁹ Stephen Walsh, *Stravinsky: The Second Exile; France and America*. New York: Knopf, 2006: 155.

¹⁰ Ibid.

¹¹ It is interesting to note here that both Stephen Walsh and prominent Schoenberg scholar Malcom MacDonald both use the same word to describe this work: "bizarre." (Malcom Macdonald, *Schoenberg*, New York: Oxford University Press, 2008: 198.)

¹² Walsh, 157.

Although the “problems” are more in reference to the nature of the unusual commission, the musical ones can also be seen as a warning sign of sorts, leading up to the conflicts that arise in the *Mass*. The *Mass* is an arcane work in part because it does not look back to his earlier styles of writing, but seems to evolve out of a crisis of his neoclassical aesthetic.

Walsh notes that as 1944 neared its end, “Stravinsky must surely have surveyed his year’s work with mixed feelings. He had kept busy and he had made money; but the musical results were a curious and, on the face of it, aimless miscellany, mostly written to other people’s specifications...”¹³ Stravinsky, who at this point had been living in the United States since 1939—right after the outbreak of World War II in Poland—had become more and more comfortable living in the U.S. Although he still aligned himself with old Russian friends and emigrants, the Stravinskys “seem in some ways to have begun to feel, in themselves, more American than before.”¹⁴

Much scholarship on the *Mass* relies too often on Stravinsky’s untrustworthy quotations. An oft-quoted statement has been suitable enough for most scholars to validate a reason for the composer to have written such a *Mass*: “As I played through these rococo-operatic sweets-of-sin, I knew I had to write a *Mass* of my own, but a real one.”¹⁵ This was in reference to some masses by Wolfgang Amadeus Mozart that he had apparently come across in a second-hand bookstore in Los Angeles. Although Walsh does not make this point directly, I echo his thoughts here, that Stravinsky wrote the *Mass* not on a whim or out of divine intervention, but more out of a cultural and perhaps even personal need.

Two of Stravinsky’s closest musician friends living in Hollywood at the time, Sol Babitz and Ingolf Dahl, had become involved in a new music concert series known as “Evenings on the Roof.” This series had been started in 1939 by the connoisseur Peter Yates, and had moved

¹³ Walsh, 166.

¹⁴ Ibid.

¹⁵ Eric Walter White, *Stravinsky: The Composer and his Works*, Berkeley: University of California Press, 1979: 446.

around southern California until settling into a studio just off Sunset Boulevard, very close to the Stravinskys home at 1260 North Wetherly Drive in Hollywood. While the festivals began as a monument to new music, Yates, who was a notable “apostle of modernism” had also begun to program early music (Renaissance and Medieval) as well as revisiting older works by Haydn, Mozart, and Beethoven that had at that time fallen by the wayside. Yates was a pioneer of the composer retrospective, and would program whole concerts of Bartók and Ives, as well as series of Beethoven sonatas. He was also known for mixing programs with this older and new music. Stravinsky was known to have attended many concerts in which he heard Babitz play a Mozart violin sonata, Haydn piano sonatas, and even earlier keyboard works on harpsichord by Gibbons, Byrd, and Purcell.¹⁶

Here is Walsh about the above-mentioned music concerts and certain other events surrounding the aura of the *Mass*:

It would be fanciful to suggest that this or any other single encounter with ancient music had a significant effect on Stravinsky’s own creative thinking. For twenty-five years he had been modeling himself on music of the eighteenth century. Jacques Handschin, the Swiss medievalist, had been a good friend in the early thirties. He knew Nadia Boulanger’s investigations into early baroque vocal chamber music, had lapped up Cingria’s *Pétrarque* with its remarks about the Renaissance instrumental *canzona*, and had recently composed something like a *canzona* of his own in the slow movement of the two-piano sonata, based on a barely recognizable Russian folk song. It is perfectly true that within a few weeks of hearing Kuhnle [the harpsichordist who had performed the works of Gibbons, Byrd, and Purcell mentioned above] play, he and Vera were listening to [Wanda] Landowska’s recording of the *Goldberg Variations*, and trying to acquire the music. But far more interesting than these apparently chance encounters with, after all, unrelated old music is a connection that was forming in his mind between styles and techniques of pre-classical music in general and the context in which such techniques were most comprehensively displayed—the music of the medieval Catholic Church.¹⁷

As obscure a work it may appear, the *Mass* surely did not come out of nowhere.

Stravinsky was regularly attending concerts of older composers, and this clearly had an effect on his mindset. His neoclassical phase was on its way to its own end, and he must have been reaching to find a new way to express his aesthetic, reaching back even further. As its own entity, Stravinsky’s *Mass* could even be referred to as “neo-Medieval.”

¹⁶ Walsh, 168.

¹⁷ Ibid., 168–9.

One of the most remarkable aspects of the *Mass* is that it was one of very few works in all of Stravinsky's oeuvre composed without the lure of a commission. Why he specifically decided to write a Catholic Mass may never be known for sure, but there are many clues as to why he might have done so. Stravinsky himself said that "my *Mass* was not composed for concert performances but for use in the church. It is liturgical and almost without ornament," and also that he wanted to write "very cold music, absolutely cold, that will appeal directly to the spirit."¹⁸ It is clear—however much one believes Stravinsky's opinionated testimony—that he was indeed a believer in *something*, and wanted his piece to be used in church, as unlikely as that may seem.

It is not known exactly when Stravinsky began writing the *Mass*, but was "definitely working on the Gloria just before Christmas 1944, and probably on the Kyrie just before that."¹⁹ Robert Craft has noted that while beginning the Kyrie and Gloria, Stravinsky was deep in study of the fourteenth-century composers Guillaume de Machaut and Jacopo Bologna, but also that he was not influenced by these composers.²⁰ In 1951, not long after the publication of the *Mass*, theorist Herbert Murrill published an article (now seemingly forgotten in Stravinsky scholarship) entitled "Aspects of Stravinsky," in which he compares brief snippets of Stravinsky's *Mass* to that of a "Gloria by Matheus de Perusio [Matteo da Perugia] (c. 1420)."²¹ Although it would be foolish to claim that Stravinsky tried to copy the Ars Nova style verbatim, it is worthwhile to consider Stravinsky's general neoclassical aesthetic, namely, that he was merely trying to adopt his own version of a style.²² "As with all his modelings," says Walsh, "Stravinsky is concerned to reinvent his own language by oblique reference to other styles and techniques;

¹⁸ White, 447.

¹⁹ Ibid., 169.

²⁰ Although I am usually quite skeptical of Craft's prose, there seems reason to believe (especially in light of Walsh's work) that Stravinsky was studying this earlier music in some shape or form.

²¹ Herbert Murrill, "Aspects of Stravinsky," *Music & Letters* vol. 32, no. 2 (April 1951): 122.

²² Stravinsky later in life became infatuated with the eccentric composer Carlo Gesualdo. Although Gesualdo was obviously not a composer of the Ars Nova style, Stravinsky later "completed" some unfinished motets of Gesualdo, compiled in the little known *Tres Sacrae Cantiones*, which include adding parts to three of Gesualdo's songs, "Illumina nos," "Da pacem Domine," and "Assumpta est Maria."

their appeal lies in their severity and impersonality, and not in any impressionistic suggestiveness.”²³

The *Mass* unfortunately had to be put on hold for the remainder of the war/post-war years. This hiatus was mainly for financial reasons, but also a result of the fact that the work was not commissioned. During this pause Stravinsky not only received commissions (like that from Paul Sacher for what would become the Concerto in D for Strings, and from Balanchine, the ballet *Orpheus*) but also spent time finishing up work on the highly successful *Symphony in Three Movements* and the *Ebony Concerto*, which was written for the jazz clarinetist and bandleader Woody Herman. Far and away the most important commission from this time was for the opera that would become his neoclassical apotheosis, *The Rake's Progress*. Before he could start on *Rake's Progress*, however, he needed to finish his *Mass*.

In February 1947, the Kyrie and Gloria movements, under the authorization of the composer, were premiered at Harvard University. The accompaniment for the performance was a two-piano reduction by the composer Claudio Spies, and the conductor was Irving Fine. Spies later tried to organize a performance with the actual wind accompaniment, but attendance at the rehearsal was so poor that the project was abandoned. Although technical aspects of the *Mass* will be discussed later, it is worth noting here that later that year, in September, in a letter to his publisher, Stravinsky expressed one desire for the work: that the soprano (and eventually alto) parts should be sung by children.²⁴ Stravinsky's need for children's voices “reflected the unworldly spirituality and medieval remoteness of the original inspiration, which seems to have welled up out of the commercial ghastliness of Stravinsky's artistic environment in 1944.”²⁵

It is not known precisely when Stravinsky began working on the *Mass* again, but by the fall of 1947 he had returned to the piece, even though he was buried in editorial work, not the

²³ Walsh, 171.

²⁴ Ibid., 206.

²⁵ Ibid.

least of which was the recomposition of his 1920 work, *Symphonies of Wind Instruments*. After the completion of that extensive reworking, in November, Stravinsky was finally able to devote time extensively to the *Mass*.²⁶

On December 10, Stravinsky wrote to his publisher Hawkes “asking for copies of Palestrina masses, presumably as models for his own...”²⁷ Stravinsky’s sketches, which are held at the Paul Sacher Stiftung in Basel, Switzerland, show that the next day, December 11, Stravinsky immediately “broke off, for reasons that are hard to fathom, to compose a somber little piece of string quartet apparently inspired by the proposed graveyard scene in the opera” which was eventually used as the prelude for that scene, Act III, Scene II.²⁸ Walsh suggests here too that this short piece could have originated as a *Mass* sketch, based on the similarities between the “oscillating, chant-like melodic figuration” of the string fragment and “the fact that he was probably working at the time on the Sanctus, which is similarly and intensively based on rocking figures worked in four-part polyphony.”²⁹

Just when the composition of the *Mass* seemed as if it were destined for completion, his process of composition was interrupted yet again, and it is here that the timeline of the *Mass* becomes rather fuzzy. Even Walsh, the most recent biographer of Stravinsky, jumps directly from the sketching process to the date of March 15, 1948, on which Stravinsky completed his *Mass*.

Walsh illuminates an interesting aspect about the psyche of the composer, and his need for control, which in turn gives some insight to Stravinsky’s reasoning for requesting children’s voices.

[Stravinsky] was trying to insist [to Hawkes, his publisher] on a New York premiere under his own direction because of the unusual problems the work presented, problems of vocal color and articulation, since the kind of choir envisaged was not the average choral society that might

²⁶ Walsh suggests that it “is possible” that one of Stravinsky least-known works, the *Hommage à Nadia Boulanger* (completed on September 16th), a ten-measure two-part canon, could have been a discarded sketch for the *Mass*, but there is no absolute proof that this is the case.

²⁷ *Ibid.*, 214.

²⁸ *Ibid.*

²⁹ *Ibid.*

attempt the *Symphony of Psalms* but rather a superior church choir or large vocal consort, preferably with children's voices or a very light, vibratoless female timbre, a type of choir that would never before have sung any Stravinsky. In effect he was urging the publisher to forgo immediate profit by declining earlier performances so that the composer could, as he put it, "establish *my own tradition*."³⁰

Stravinsky's inclusion of children's voices was essentially a way for him, from an extremely practical point of view, to avoid the most "typical" of performances. It is this reason why he reacted so strongly when the conductor Ernest Ansermet proposed that he premiere the work at La Scala:

...Stravinsky was trying and failing to imagine what his austere liturgy would sound like in the sumptuously profane surroundings of La Scala, and perhaps at the same time trying to reconcile its cool objectivity with Ansermet's self-centered lucubrations on phenomenology and the "essential points which we do not approach in the same way." He did not succeed; but nor did he manage to prevent the performance.³¹

Eventually, Ansermet got his way, and the premiere of the *Mass* was given at La Scala on October 27th, 1948. This performance has often been reasoned as part of its unsuccessful reception. It was thrown into a concert along with Mozart's Symphony No. 39, K. 543, Gian Francesco Malipiero's Third Symphony, and Debussy's *Iberia* from the *Images pour orchestre*. On top of this, Stravinsky's greatest fears were realized, as Ansermet stacked the choir with at least 100 singers, all of whom were, of course, operatic chorus singers about whom Walsh observes, "the austere church style was beyond them."

Walsh provides a few different perspectives on the piece's poor reception:

The occasion was like an opera gala, and after the Stravinsky there were cheers answered by hissing. As for the critics, they seemed at a loss to account for the music's curious reversion to a medieval style. One of them referred to its "impudent modernism" and detected "a certain flavor of jest, something between the ironic and the balletic." Stravinsky's old friend Domenico de'Paoli described it, confusingly, as "a work of humility and submission and diabolical pride." But there was nothing from Ansermet himself for almost a month, and when it came it proved, Stravinsky told [Robert] Craft: "a very empty letter indeed, excuses for writing so late, not a word, of course, about his personal reaction to the work (neither about that of the public). The only thing he said was 'singers, instrumentalists and the conductor did their best' [sic]. How very kind of them!"³²

³⁰ Walsh, 231.

³¹ Ibid.

³² Walsh, 231.

Stravinsky's *Mass* today, even after years of ample opportunities for criticism and performance, still eludes the general public, as well as scholarly discourse, despite the popularity of the composer. Other than a few select quotes that have made the rounds in most of the literature, Stravinsky said very little about this arcane work. However, its relative obscurity makes it that much more of an exciting piece to pursue, and my hope is that this thesis can help connoisseurs of Stravinsky's music cognizant of this work.

Chapter 2: Theory and Nomenclature

Stravinsky's neoclassical music challenges our pre-existing thoughts about tonality, and it has subsequently been the basis of much theoretical discourse.³³ Stravinsky's use of tonality is often syntactically jumbled, or "non-functional." Gone are the traditional dominant-tonic relationships, and in their place a more ad hoc approach to composition with triads. The *Mass* is a piece that simultaneously invites generalization while also rejecting a single analytical method. What makes the analysis of Stravinsky's music even more difficult to tackle is the fact that, like the styles of most other composers, his evolved over time. This poses an especially difficult challenge for a composer like Stravinsky, whose three compositional phases were each so different and unique compared to one another. Although there is little literature at this point in Stravinsky *Mass* scholarship, the point of this chapter is to specifically outline and track methodologies that have been previously used to analyze the *Mass*, as well as to introduce my own.

As alluded to in Chapter 1, there are three distinct methods of analysis that will be drawn upon in this thesis. The first was that of V. Kofi Agawu, whose 1989 article "Stravinsky's *Mass* and Stravinsky Analysis" argues for a Schenkerian/neo-Schenkerian analysis of the work. In 2004, the composer Juliana B. Trivers submitted her dissertation on the *Mass*, entitled "Directed Motion in Stravinsky's *Mass*," in which she approached the piece as a neoclassical work that "embodies a multiplicity of source elements."³⁴ Her dissertation is notable for its multi-faceted approach to analysis. Most prominently, it focuses on events in the piece that are tonally derived but non-functional. Lastly, we have the recent work of Joseph N. Straus, whose

³³ Although Stravinsky's stylistic development is not directly the topic of this thesis, it would be remiss if I did not make note of the most recent "flare-ups" concerning the discourse surrounding Stravinsky's music. In 2011, the Fall edition (vol. 33, no. 2) of *Music Theory Spectrum* published a series of articles surrounding new claims by Richard Taruskin that Stravinsky's early music is based upon—and follows a long line of composers who used it before him—the octatonic scale. One of the responders to Taruskin's article, Kofi Agawu, receives a large focus in this thesis.

³⁴ Juliana B. Trivers, "Directed Motion in Stravinsky's *Mass*." Ph.D diss., New York University, 2004.

2014 article “Harmony and Voice Leading in the Music of Stravinsky” introduces an entirely new approach to Stravinsky analysis that can be utilized for all three of his distinct compositional periods.

At the end of this chapter I will outline my own methodology, drawing on the three methods that I explain in the following paragraphs. My own analysis of the *Mass* draws upon on previous work, while presenting new thoughts, on pitch content, form, orchestration, text-setting, and other salient features.

Agawu

Kofi Agawu’s article, which appeared in *Music Theory Spectrum*, is not only the first landmark endeavor to study the *Mass*, but also a highly significant contribution to Stravinsky scholarship more generally. Although Schenker himself graphed a section of Stravinsky’s *Concerto for Piano and Wind Instruments*, Agawu’s work stands as a pillar for Schenkerian analysis of Stravinsky’s neoclassical music.

His Schenkerian approach to the *Mass* harkens back to Schenker’s conception of *Zusammenhang*, or “connection”—“the ultimate indicator of dynamism both in tonal and (arguably) in atonal music.”³⁵ Agawu uses a quote by Schenker as a jumping-off point to discuss other Schenkerian concepts and how they can be used to better understand pitch organization in the *Mass*.³⁶ By way of *Zusammenhang*, Agawu focuses on three “conventional categories” of Schenkerian analysis: cadence, diminution, and prolongation. Agawu states that these categories “provide the most effective tool for reading” into passages from the *Mass*. Although he admits at the outset that he “seem[s] to be arguing the case for a tonal rather than an atonal *Mass*,” his approach is most notable for its dialectic conclusion: that the Kyrie can be shown to

³⁵ Kofi Agawu, “Stravinsky’s ‘Mass’ and Stravinsky Analysis,” *Music Theory Spectrum*, 11.2 (Autumn 1989): 140.

³⁶ Similar to the debate in *Music Theory Spectrum* (2011) regarding octatonicism, Agawu begins his article by highlighting the critical nature of writings about Stravinsky by his contemporaries, namely, the “exchange between Allen Forte and Richard Taruskin” concerning analysis of *The Rite of Spring*.

exhibit structural tonal implications as well as atonal ones. I discuss his final graph, a neo-Schenkerian hierarchical display of these conflicting pitch elements, in the following chapter.

Trivers

Julia B. Trivers's Ph.D. dissertation on the *Mass* is significant for many reasons, but perhaps its most important contribution is her delineation of five structural elements—stasis, layering, roles of intervals/chords, “building blocks,” and phrase/shape design. She uses these concepts throughout her work to talk about what she calls directed motion. Her methodology hinges on analysis of motion in the *Mass*, and how non-functional tonal harmony can achieve directed motion. In tonal music, she argues, directed motion is created through the dominant-tonic relationship: a dominant harmony creates expectations that it will eventually lead to resolution. In reference to the *Mass*, she draws a delightful metaphor about driving an automobile to explain her overall concept of directed motion:

If a driver were motivated to go from one side of a mountain to another, she may anticipate how the road might take her there. If she sees no sign of a tunnel, she builds expectations of the road curving around the mountain. Although she might not previously have seen the other side of the mountain, she anticipates its arrival, knowing it must be there. More important, perhaps, she knows when she gets there, because the mountain is behind her. In tonal music, sensations of tension and release, and harmonic stability and instability, derive from the use of consonance and dissonance and form the manipulation of scale degree functions. The tonic is a magnet that inevitably pulls the music to its destination. Stravinsky's *Mass* follows directed motion that, however, derives from means drastically different from those found in tonal music.³⁷

Each of the five structural elements that Trivers uses to analyze the *Mass* is given a complete chapter, and I will briefly introduce the reader to those concepts here.

Chapter 1, entitled “Static Elements in Early Music Evocations and Motion Stopping Nonfunctional Tonal Chords,” begins with the concept which is furthest away from motion: harmonic stasis. One of her sources for stasis is—as the chapter title proposes—evocations of earlier music. In Chapter 1, I discussed Stravinsky's interest with Medieval and Renaissance

³⁷ Trivers, 2.

music, which he publicly denied. Trivers discusses these evocations in reference to what she calls “static pitch fields.” She lists four distinct characteristics that Stravinsky uses to evoke early music:

1. Melodic harmonizations which slip into pockets of parallel perfect fourths and fifths.
2. Vocal lines with syllabic setting that obsessively reiterate a pitch center.
3. Melismatic melodic cells in a line that emphasize fourths and fifths in a rhythmically free fashion.
4. Modal sonorities.³⁸

As I will discuss in subsequent chapters, these aspects of harmonic stasis are at work in certain moments of the *Mass*. For instance, the Credo movement is highly static in terms of its homophonic/syllabic setting. I will discuss how this plays into a conflict with Stravinsky’s more modernized tonal/atonal harmonic language.

Trivers’s second chapter, “Layers of Directed Motion,” looks at layers in many different aspects in relation to compositional properties of the *Mass*. Trivers brings in Taruskin’s concept of the “musical mobile,” which is the introduction of short melodic fragments that are then used in opposition to other parts as well as (generally) with an underlying ostinato.³⁹ Although the *Mass* does not frequently employ this type of gesture—a compositional aspect of his that mostly died out after the Russian period—there are definite allusions to repetition and layering that are analogous to the ostinato.⁴⁰ Another form of layering that Trivers discusses is harmonic layering. Trivers argues that while one part of an overall texture is referencing one tonal center, another part may be referencing another. I will discuss this last point further in the analytical portion of this thesis.

The third chapter, “Roles of Intervals and Chord Types,” centers on Stravinsky’s use of traditional tonal harmonies in non-functional ways, a focus of my methodology as well. This

³⁸ Trivers, 15.

³⁹ For more recent scholarship on this topic, see Gretchen Horlacher’s much praised *Building Blocks: Repetition and Continuity in the Music of Stravinsky* (Oxford University Press, 2011). Horlacher’s book focuses on Stravinsky’s well-known habit of composing little fragments and displacing them in multiple ways. Her work is also of note for its use of Stravinsky’s sketches—which can be found at the Paul Sacher foundation in Basel, Switzerland—and her resultant contribution to the field of sketch studies.

⁴⁰ For an explicit discussion of a “typical” Stravinskian ostinato, see my Chapter 4, “Laudamus Te”

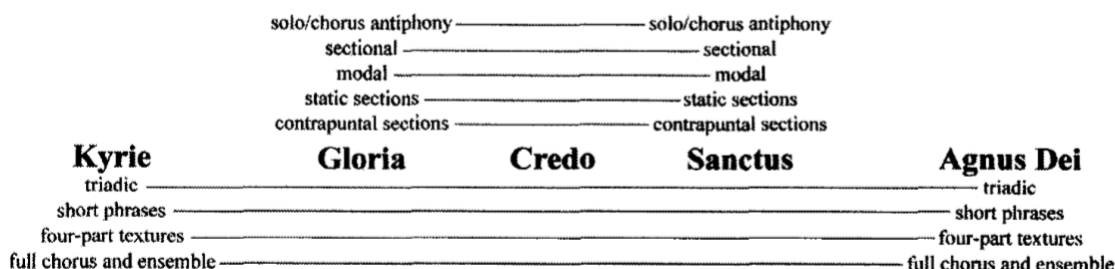
element of her dissertation reinforces her analytic insights about both tonal chords and atonal sonorities as elements of the *Mass*. In this chapter, she shows how certain chords, sonorities, and intervals play out in cadential phrases, as well as how they work in a more general sense.

In her fourth chapter, “Building Blocks,” she outlines a theory all her own. Trivers’s building blocks are what she calls “structural pitches” grouped in thirds. She applies the concept to two movements, the Kyrie and Credo, but shows how certain “foundational pitches” behave. Like a block, they can be stacked vertically and horizontally, and can be added on to one another. “An analysis that identifies these building blocks serves to reveal the underlying backbone guiding the motion of a phrase, or groups of phrases. Such an analysis illustrates the thirds-based association pattern of the elements in these pitch collections.”⁴¹ Although I depart from Trivers’s more tonally-based approach, a strictly tonal view of Stravinsky’s *Mass* could utilize this type of analysis. As we will see shortly, aspects of Joseph Straus’s new method for Stravinsky analysis are based off on neo-Riemannian music theory, an analytical paradigm that deals with third-relations.

Trivers’s last concept, outlined in her fifth chapter, “Shape Design,” looks at how certain phrases and shapes play out in the larger form of the piece. Her argument is that the *Mass* contains palindromes occurring on multiple levels. Most of this chapter is spent on pitch-class density, and how certain phrases—which are then blown out to full movements—usually employ a beginning with a small number of pitches, grow to some sort of climax with a denser set of pitch classes, and then come back to a thinner texture. She also discusses in great detail how the form of the *Mass* as a whole is palindromic, with the Credo being the center, so to speak, and with each of the outer movements that radiate away from the Credo grouped together. As shown below, I reproduce from her dissertation (her Example 5.2, 97) her concise chart of some of the

⁴¹ Trivers, 77.

characteristics shared by the movements. The Gloria and Sanctus share many characteristics, as do the Kyrie and Agnus Dei, which radiate towards and outwards from the centerpiece.



Example 2.1: Global palindromic aspects of form in the *Mass*, from Trivers.

Along with that of Kofi Agawu, Juliana Trivers's work on the *Mass* is an important contribution, and I hope that by including her work in this thesis, it will achieve longstanding recognition in the small field of *Mass* scholarship.

Straus

In the introduction to his article, Agawu frames his Schenkerian analytical approach with a quote from the musicologist Arnold Whittall, who advocated "the close and systematic study of individual compositions by reference to a set of technical principles which are coherent and comprehensive."⁴² This highlights the difference between an analysis and a theoretical apparatus. Where Agawu's article dealt primarily with analysis, Straus's is both theoretical and analytical. It must be said that Straus's article does not focus entirely on the *Mass*. Straus lays forth a vision of a theoretical technique that needs to and should be tested. He indeed tests his own theory with seventy-four examples from a wide range of Stravinsky's compositions, from *Petroushka* (1911) all the way up to the twelve-tone ballet *Agon* (1957). This is one of the most remarkable aspects of his theory—the fact that it encompasses all three of Stravinsky's compositional periods.

⁴² Agawu, 141.

Straus's new theory is what he refers to as a "bi-quintal model of harmony and voice leading." He defines this bi-quintal structure as follows:

...a great deal of Stravinsky's music from throughout his career, [is] based on two structural fifths separated by some interval. Typically, one of those fifths is deployed harmonically (with various possible harmonic fillings) and the other is deployed melodically as a perfect fourth (with various possible melodic fillings). The harmony and voice leading of Stravinsky's music thus often elaborates a *fundamentally bi-quintal structure*.⁴³

Straus begins his article with snapshot views of this theory, with short examples from *Petroushka*, *The Rite of Spring*, and *Les Noces*. He tells us that these two structural fifths are often—but not always—the basis of Stravinsky's harmonic *and* melodic framework. As mentioned above, the melodic span usually takes the guise of a perfect fourth, the inversion of the perfect fifth. Most often, Straus notes, this melodic framework (and its "fillings") project the pc-set [0235], or set 4–10. The harmonic span, deployed as a perfect fifth is more often than not contained within the pc-set [0257], or set 4–23.⁴⁴

Model	1	2	3	4	5	6
PC	C, C [♯]	C, D	C, E _♭	C, E	C, F	C, F [♯]
Fifths	G G [♯] C C [♯]	G A C D	G B _♭ C E _♭	G B C E	G C C F	G C [♯] C F [♯]
Harmonic axis	C–C [♯] –G–G [♯] 0–1–7–8 (=0156)	C–D–G–A 0–2–7–9 (=0257)	C–E _♭ –G–B _♭ 0–3–7–1 (=0358)	C–E–G–B 0–4–7–1 (=0158)	C–F–G–C 0–5–7–0 (=027)	C–F [♯] –G–C [♯] 0–6–7–1 (=0167)
Harmonic fill (027/057, 0247, 0257)	C–(D–E–F)–G C [♯] –(C [♯] –C [♯] –C [♯])–G [♯]	C–(D–E–F)–G D–(E–F [♯] –G)–A	C–(D–E–F)–G E _♭ –(F–G–A _♭)–B _♭	C–(D–E–F)–G D–(F [♯] –G [♯] –A)–B	C–(D–E–F)–G F–(G–A–B _♭)–C	C–(D–E–F)–G F [♯] –(G [♯] –A [♯] –B)–C [♯]
Harmonic fill (triads)	C+ — P' — C [♯] – P P C– C [♯] +	C+ – DIAPO – D– P P P C– D+	C+ E _♭ – P P P C– E _♭ +	C+ — L — E– P P P C– –HEXPO– E+	C+ — L' — F– P P P C– —R'— F+	C+ –OCTPO– F [♯] – P P P C– –OCTPO– F [♯] –
Fourths	G–C, G [♯] –C [♯]	G–C, A–D	G–C, B _♭ –E _♭	G–C, B–E	G–C, C–F	G–C, C [♯] –F [♯]
Melodic fill (primary spans) 0135/0235/0245	G–A(♭)–B(♭)–C G [♯] –A(♯)–B(♯)–C [♯]	G–A(♭)–B(♭)–C A–B(♭)–C(♯)–D	G–A(♭)–B(♭)–C B _♭ –C(♭)–D(♭)–E _♭	G–A(♭)–B(♭)–C B–C(♯)–D(♯)–E	G–A(♭)–B(♭)–C C–D(♭)–E(♭)–F	G–A(♭)–B(♭)–C C [♯] –D(♯)–E(♯)–F [♯]
Melodic fill (secondary spans)		D–E(♭)–F(♯)–G A–B(♭)–C	C–D(♭)–E _♭ E _♭ –F–G G–A(♭)–B _♭	C–D–E E–F(♯)–G G–A–B		
Scales	Harmonic minor	Diatonic	Octatonic Diatonic	Diatonic Hexatonic	Diatonic Acoustic	Octatonic

Example 2.2: Chart I, from Straus: Six models of Stravinskian harmony and and voice leading.

⁴³ Joseph N. Straus, "Harmony and Voice Leading in the Music of Stravinsky," *Music Theory Spectrum*, 36.1 (Spring 2014): 2.

⁴⁴ A close examination of the interval-class vectors for these sets (4–10: <122010>; 4–23: <021030>) shows that they do share a distinct similarity, their absences of ics 4 & 6.

This thesis is indebted Straus's work, and it will be one of the first of its kind to apply this new method to a large-scale work. Because I will be drawing on Straus's new theory, and given that it may be relatively unfamiliar to some, a brief explanation is necessary.

Straus's theory relies on what he calls six models of harmony and voice leading in Stravinsky's music. As can be observed above, each model is named after the interval class that separates the two structural fifths. In the second row of the chart, Straus positions the pitch-class C (hypothetical) in opposition to another pitch class at the appropriate distance determined by each model. The third row simply builds the "structural" fifth on top of the two pitch-classes in the second row. The fourth row combines the two structural fifths into a single tetrachord, which serves as its "harmonic axis."⁴⁵ The fifth row, "harmonic fill," shows some of the most common ways in which Stravinsky fills in the structural fifths, namely with set-classes [027], [0247], and [0257]. Of course, other harmonic fills are possible, too. Although it is not shown on the chart, Straus describes a scenario where one of the fifths is filled in with pitches that constitute a seventh chord; "C–G might be filled in with E and extended by Bb into the seventh chord C–E–G–Bb." The fifth row also takes the triads from the previous row and connects them to their corresponding neo-Riemannian operations, P, L, R, and their "prime forms," P', L', and R'.

The second "half" of the chart shows, starting in the sixth row, how the second structural fifth can be deployed as a melodic fourth. The seventh row shows how these melodic fourths—just like their harmonic fifth counterparts—can be filled in with passing notes. Stravinsky often fills these melodic spans with notes that create set-classes [025/035], [0135/0245], or [0235]. Straus refers to these as "primary spans" "because they connect the notes of one of the structural fifths." What is referred to as "secondary spans," found in the eight row, are spans that are

⁴⁵ Many theorists should be familiar with Straus's earlier concept from his 1982 article, "Stravinsky's Tonal Axis" (*Journal of Music Theory* 26.2).

formed as a product of the relationship between the two structural fifths, not within the primary span itself. Lastly, in the ninth row of the chart, we observe the common scales that emerge as by-products of the structural fifths and their various fillings-in.

I will employ Straus's method as often as I can, but it should be noted that the homophonic textures used throughout the *Mass* will come into conflict with this method. Since Stravinsky's style of homophonic music does not often contain a clearly defined melody, Straus's method can only be used in places where there are demarcated melodies and harmonies. Looking ahead, the Gloria and Sanctus movements (which are symmetrically placed around the Credo) will draw on Straus's method the most, as these movements both contain extended passages for solo voices.

Annicchiarico

Now that we have surveyed three different approaches to the *Mass*, I would like to explain my own. As can be deduced from the above discussion, there is no one way to analyze the *Mass*, or any of Stravinsky's music, for that matter. My approach will be multi-faceted; it will not simply follow one of the previous methodologies outlined above, but instead draw from each of them in respective ways, as well as expanding on them in any way that I can.

My analysis will focus heavily on pitch-class set content. One of my main concerns is to show the prevalence and importance of the pitch-class set 4–23, as well as of other atonal or non-functional pitch-class sets. To help with this, I will rely on the concept of subset and superset relations. "If set X is included in set Y, then X is a subset of Y and Y is a superset of X."⁴⁶ Set 4–23 contains two distinct trichord subsets, 3–7 [025], and 3–9 [027], that play into this analysis quite heavily. It is important to note that subsets (and supersets) are their own

⁴⁶ Joseph N. Straus, *Introduction to Post-Tonal Theory*, 3rd ed., New Jersey: Pearson Prentice Hall, 2005: 96–8.

unique sonorities, but framing them around their relationship to 4–23 will provide the reader with a sense of how prominent this set class is, on the large and small scale.

Before moving on to other points, a few observations must be made about 4–23. Even though it has often been characterized as a “diatonic set,”⁴⁷ most of my analysis focuses on its role as an antidote to non-functional tonal elements in the *Mass*. Although in the abstract, and depending on context, it could be viewed as a purely “atonal” set, 4–23 could also potentially serve as a unifying element between these two contrasting styles. Its open character—facilitated by lack of interval classes 1, 4, and 6—affords 4–23 great expressive and compositional flexibility, and will play a versatile role in my analysis.

Another point on flexibility is my usage of the term “cadence,” which warrants a definition here. A definition of cadences in post-tonal music is difficult to achieve, given that notions of formal function are potentially vague or non-existent. Even in the specific context of Stravinsky’s usage of tonal materials, the qualifications for a common-practice cadence—phrase and thematic structure, harmonic content, and tonal rhetoric—are mostly absent. In this thesis, my use of the term cadence is thus governed mostly by the text. Phrases and clauses in the text more often than not correspond to a cadence—nothing more or less than a terminating musical gesture—in the music.

One source of disagreement I have with Agawu and Trivers is their attempts to fit Stravinsky’s music into a definite tonal reading, at least on more localized levels. As will become evident in the analytical portion of this thesis, my own view is that Stravinsky’s neoclassical aesthetic is meant to *evoke* tonal music, not to *partake* in such a process. However, taking these points into consideration, my own analysis does not specifically lean one way or the other when it comes to issues of multivalent interpretations or tonal ambiguity. For this reason, I will

⁴⁷ Straus (2005), 141.

advocate, like Agawu, for dialectical readings.⁴⁸ My interpretation of the piece, both as a whole and on small-scales, is neither strictly tonal nor strictly atonal. I will highlight the tension between the two by showing the prevalence of 4–23, and its interactions with more “tonal” elements. Although it requires a highly nuanced and contextual outlook, this approach to harmonic organization is worth digging into. As outlined in the previous chapter, the *Mass* reflects conflict in terms of its genesis, and this sense conflict also plays out musically.

My method of analysis is a type of amalgamation of many of the concepts I have discussed in this chapter: I will use pitch-class set analysis, Straus’s “Model” method (where applicable) and, when appropriate, a form of Schenkerian linear-reductive analysis. Here I must emphasize that I do not use Schenkerian analysis in a traditional way—i.e., trying to force a post-tonal texture into a tonal analytical framework, something that I find fault with some of the already existing *Mass* scholarship—but more in a post-tonal hierarchical fashion (ex. Sanctus, Chapter 6) or to show vestiges of tonal voice-leading that unfold above an essentially atonal accompaniment (ex. Gloria, Chapter 4.)

Although it is not a main focus of the thesis, I would like to outline some details about orchestration here. Stravinsky is regarded as an imaginative orchestrator, and the *Mass* provides a good example of his idiosyncratic flair for instrumentation. On the surface, his orchestration may seem ordinary, being based on a “double wind quintet.” But this is not what conventional naming would have you believe.⁴⁹ As noted in Chapter 1, Stravinsky’s *Mass* is

⁴⁸ My usage of the term dialectic stems from Agawu’s conclusion: “But what of consistent conflicts? Could these not contribute positively to the development of a theory for Stravinsky’s music? The idea of conflict or unintegrated interruption still leaves certain theorists uneasy because of the aesthetic assumptions it seems to harbor. The argument for such theorists is that the conflict is in the viewpoint, not in the music. But it would be simplistic (and dangerously so) to suggest that music which is replete with such positive and enticing conflicts is somehow inferior to music without similar conflicts, for one soon realizes that the notion of conflict is absolutely central to *all* musical expression. Nor is this the first time that an aesthetic of irreconcilability has been put forward to explain the music of a great composer. Conflict and co-existence of dialectical opposites are, as construed here, not just positive measures, but strongly positive ones. To reduce away these conflicts is, in my opinion, to attach that which is most essential in Stravinsky.” (162–3).

⁴⁹ The traditional wind quintet, of course, consists of one each of flute, oboe, clarinet, bassoon, and French horn.

comprised of two oboes, English horn, two bassoons, two trumpets (doubling Bb and C), two tenor trombones, and bass trombone. His use of this group may seem underwhelming on the surface, but some help from another great orchestrator, Henry Brant, will help us to put this into perspective.⁵⁰

In 2009, Brant published his life-long work and research on orchestration practices in a text entitled *Textures and Timbres: An Orchestrator's Handbook*. The book, the first pages of which were written when Brant was 12, in 1925, is a testament to his devotion to different and balanced sonorities, as well as timbral combinations. These combinations, found in his Part II, "Timbre Groups and Combinations of Tone-Qualities," are systemized into different classes or groups of timbres. In addition to "percussion timbres" and "string timbres," Brant divides wind instruments into four different "wind-groups." Brant's Wind-Group II, the "Oboe" timbre, contains all of the instruments found in the orchestration for Stravinsky's *Mass*.⁵¹ The only exceptions to this are that in Brant's Wind-Group II, the trumpets and trombones, in certain registers, have to be muted to be considered part of this timbre.

This is an important point for two reasons. First, it reinforces the notion that Stravinsky loved orchestrating with and for double-reeds in abundance. This nasal quality shows up in his music from all three of the composer's distinct styles. Secondly, and more important, it proves that Stravinsky, who in his own words wanted his "Mass to be used liturgically," strongly evokes the sense of an organ-like orchestration. In her masters thesis, "Igor Stravinsky's 'Mass': An unacceptable vehicle for the Roman Catholic liturgy," Nancy Brunnemer argues that Stravinsky's orchestration would bar it from being used in a liturgical service.

Double reeds employed to accompany the Mass, according to the Church, elicit pagan images that are not in keeping with the image the Church would wish to project during its liturgical services. The only instruments used in this work that the Church would not object to are trumpets.⁵²

⁵⁰ As an orchestrator, Brant is best known for his decades-long project, *A Concord Symphony*, his orchestration of Charles Ives's *Concord Sonata*.

⁵¹ There are other instruments in this wind-group, but they do not concern us here.

⁵² Nancy Brunnemer, "Igor Stravinsky's Mass: An Unacceptable Vehicle for the Roman Catholic Liturgy." M.M. Thesis, California State University, Long Beach, 1993: 59.

Brant's wind groupings throw Brunnemer's religiously-based argument into question. Although Brant named this group the "Oboe" timbre, it could just as easily have been called an "Organ" timbre. Brant draws similarities between Wind-Group II and the Organ, and even describes and composes short examples to show how the two work extraordinarily well together. Specific instances of this organ-like orchestration will be discussed in the analytical portion of this thesis, but it is important to understand at the onset how timbre and orchestration play such an important role in Stravinsky's *Mass*.

Lastly, two quick notes on style, both related to examples in this text. In the examples I provide (as well as in the text itself), I use the nomenclature "R" to refer to rehearsal numbers. As well as saving space, this also allows the reader to quickly find what I am referencing; for example, R4+5 means five bars after rehearsal four, R29-1 means one bar before rehearsal twenty-nine, etc. As mentioned, orchestration is an important part of this thesis, and therefore, the reductions I have made in my examples are orchestral reductions, not pianistic ones. This allows the reader to get the "whole picture" in terms of pitch content, and to see how certain orchestral groups interact with each other, albeit at the loss of playability.

Chapter 3: Kyrie

This first analytical chapter puts many of the parameters laid out in the previous one to the test, as well as explaining and expanding upon Kofi Agawu's analyses of the Kyrie movement. The *Mass* begins in a striking way, as if to evoke a sharp bell-like tone. The oboes announce high E \flat 's in octaves, followed in succession by trumpet, trombones playing octave C's, and finally the bass trombone reiterating E \flat . This one-bar introduction returns throughout, rearticulating new phrase beginnings. The openly-scored dyad seems to undermine a sense of harmonic center, as Stravinsky's music so often does.

Previous analyses—particularly that of Kofi Agawu—have focused on merely the last measure (of the example below, 3.1), and how voice-leading gets us to a cadence on an F-major chord in second inversion. A brief look at form, by contrast, can enlighten one's view of the function of this introductory phrase. In a seriously truncated form, this opening phrase could be considered very loosely sentential in construction:

“Pres.” → “Cont.” → “Cad.”

Ky - ri - e e - lei - son, Ky - ri - e e - le - i - son.

“C minor” Ab “C minor” Atonal F

Example 3.1: First phrase, choral parts

Although the formal harmonic functionality of this passage—as with any passage of post-functional harmony—is effectively weakened in this style of neoclassical music, two distinct subphrases do emerge, repeating the plea “Kyrie eleison,” giving the phrases even more of a sense of connection. The first two bars constitute an opening presentation-type gesture, followed by one bar of continuation—marked by a distinct increase in harmonic rhythm—and

one bar of cadential motion.⁵³ The larger motion from C minor to F major is enough to satisfy any post-tonal notions of harmonic function, but I would like to highlight the third measure.

Undoubtedly, this opening phrase is “tonal,” but the third bar is an important one when considering the interaction and conflict between tonal gestures (formal and harmonic) and atonal ones. The idea of a period or sentence surely relies on tonal function, but because Stravinsky is writing in such a fashion that the appearance of one bar of more or less atonal music is worth noting. Already in the movement’s fourth measure, Stravinsky has hinted at a conflict that will play out within the scope of the piece.

R2–3 introduces the first “Christe eleison,” with a slightly altered form of the introductory bar. What is memorable about this phrase is its cadence, a clear-cut D dominant 7th chord, preceded by a C-minor 7th chord. This gesture is highly evocative of a half-cadence (HC), which, in the larger picture of the movement, turns out to be a truly structural HC. The Kyrie movement ends on a G-major chord (in first inversion,) and the fact that a V⁷ chord appears at this moment is unquestionably important.

In traditional harmonic practices, a dominant 7th chord is expected to resolve correctly, but Stravinsky does something deceptive, and yet not in the normal sense of a deceptive cadence; he abruptly shifts to D minor. If the *Mass* were a traditional one, this shift of mode and texture would be welcome for the shift in text—perhaps more appropriately in the phrase before this one, where the move to the “Christe” text first takes place; but Stravinsky bridges the gap with familiar material. Interestingly, he conspicuously deletes the word “eleison” for this phrase. Furthermore, the harmonic shift is needed for the composer to prepare the move into D minor/major pitch-space.

⁵³ The terminology used here comes from the concept of “formal function,” in reference to William Caplin’s work, *Classical Form: A Theory of Formal Functions for the Instrumental Music of Haydn, Mozart, and Beethoven*, (Oxford University Press: 1998).

This phrase (R3–4) contains a quasi-fugato with each of the four choral voices layering its entrance. The pitch levels at which the four voices enter are D, A, and G, which form the pitch-set class 3–9. 3–9 is a subset of the set class 4–23, which as I laid out in Chapter 2, plays an outstanding role in the *Mass*. Stravinsky is straddling the line between tonality and atonality here, the choral parts and instrumental parts each suggesting their own trajectory, which eventually all cadence on the pitch-class D. One could easily make a claim that this phrase is prolonging D, but I shall put forth an additional meaning. Because Stravinsky has set up a conflict between the chorus and the instruments, it is possible that he wanted to “weaken” D—by leaving out its third and fifth—to highlight this dichotomy, while simultaneously looking forward to the next phrase.

He seemingly “corrects” his shift to minor by shifting back to a D-major space, which is problematized almost immediately. This space in the music, R4–5, is marked by a two-bar phrase with an exact repetition in the music and a shift to the word “eleison.” The previous phrase had utilized a singular “Christe,” so this focus on one word makes sense in that regard. This passage essentially consists of two chords, D major and A minor/major. Here by minor/major I am referring to Pieter van den Toorn’s idea of a traditional triad with both a major and minor third (belonging to pitch-class set 4–17,) although here its octatonic construction is absent.⁵⁴ For that reason, this music sounds like some of Stravinsky’s earlier music, but channeled through his looking back to older music. It is both reminiscent of his earlier music in the sense that there are numerous allusions to major/minor triads “in A,” but also in that many of these alterations occur in different voices, evoking cross-relations, so abundant in the music that Stravinsky is attempting to emulate.⁵⁵

⁵⁴ Pieter C. van den Toorn, *The Music of Igor Stravinsky*, New Haven: Yale University Press, 1983: 70.

⁵⁵ George Dyson. “False relation.” *Grove Music Online*. *Oxford Music Online*. Oxford University Press, accessed March 30, 2016, <http://www.oxfordmusiconline.com.ezproxy.library.tufts.edu/subscriber/article/grove/music/09269>.



Example 3.2: R4; Repeated two-bar phrase

In the example above, the cross-relation between C_b and C^\sharp comes to the fore. In the first measure, the C^\sharp is used prominently, as Stravinsky stacks the two sonorities (D major and A major) on top of one another. Agawu's graph of this cadence shows a fairly standard chromatic voice exchange in the tenor and bass voices, rewriting the C_b in the tenor as a chromatic lower-neighbor B^\sharp . Of course this revision has important implications, as the spelling of a C-major 7th chord in 3rd inversion thus becomes a "V64" with a 4–3 suspension.⁵⁶ This is a moot point in my

⁵⁶ By calling attention to Agawu's intentions, I need to clarify my own: By naming these sonorities by their implicitly "tonal" names (as opposed to a pitch-class sonority,) I do not wish to imply that I view Agawu's reading as "wrong," but that his respelling has important implications to his own analysis.

analysis, as I hear the cross-relation as the most important feature of these two measures. This one sonority in questions is a passing one, plain and simple.

After the second attempt at a cadence, the harmony shifts rather abruptly to a distant harmony, a D \flat major seventh chord, played by the double reed instruments. The seventh declares its prominence with octave jumps; this 7th, C \sharp is a holdover of sorts from the previous section, where the harmony had a hard time deciding between C \sharp or C \flat . This two-bar phrase eventually cadences on this harmony, 4–19, [0148]. The bassoon chugs along in a similar pattern, but now the harmony has shifted to the brass, which is more or less elongating a two-bar phrase in E \flat , with the exception of the bassoon line, which essentially feels like it is stuck in its previous pattern and can't escape it. The cadence here is an E \flat chord with A \flat in the bassoon, 4–14 [0237]. Stravinsky reiterates the double-reed phrase, but in the second measure he takes the phrase on a different path, ripe with chromaticism and elongation of the previous Db chord. This time, the phrase as a whole finally cadences on a clear-cut B \flat -major chord, bringing this briefly unstable instrumental interlude to a tonal close.

The double-reed instruments have been holding their B \flat sonority, inviting the singers to come back, and they do, singing in B \flat to match their counterparts. What is stunning about this entry is not the pitch content or scoring or anything else of that nature, but that Stravinsky chooses this moment to re-introduce the “Kyrie” text. Conventional wisdom tells us that Stravinsky should have brought back the introductory one-bar affirmation, evoking a classical ABA form, but instead he chooses completely new music for this purpose. Retrospectively, we can view the instrumental interlude—the only kind of this nature in the movement—as a bridge to the “Kyrie” text.

Although the new “Kyrie” begins with a promise of tonality—something Stravinsky has flirted with throughout the movement—these phrases come to cadence, for the first time in the movement, on a dissonant pitch-class set, 4–23. As will be discussed below, 4–23 is a pervasive pitch-class set throughout this movement, in a more global sense, although these local cadences certainly add to its importance.

R(8-1)–9, a mere five bars, transitions back to the first explicit repetition of the first “Kyrie,” suggesting a loose ABA form. The previous section’s cadence on 4–23 featured the bass pitch of F, reinforced by octaves. This phrase is marked by multiple F’s that do not call to mind either 4–23 or F major; nonetheless, the common-tone-like quality of this pitch is perceptible. On a local level, this neither/nor idea plays into the concept of a dialectic; the coming together of the two sonorities neither confirms nor denies either one. Instead, this space is somewhat ambiguous.

The pitch F occurs most prominently in the lines doubled by both soprano and alto, one of the few times in the entire piece that Stravinsky doubles a vocal line. These F’s eventually sink downward towards an E-minor sonority, the E being held in the lowest instrument throughout the short passage. E minor is quickly turned into a dominant 7th on E, in which this penultimate phrase cadences, sounding very much like not only a half cadence (because of the dominant 7th), but also a Phrygian cadence, with the movement F–E in the women’s voices and inner instrumental voices.

At R9, Stravinsky finally brings back the beginning introductory measure, but while slightly altered and composed-out, still extending and annunciating E \flat prominently. The shift is not harmonic, but textural in nature. Stravinsky needs a way to bring everybody back in at the end of the piece, and does so by having the double reeds accompany the first few bars of the return of the sentential phrase, and having mostly brass (and some bass back-up from the bassoons) finish out the movement.

Similar to what many composers did before him, but so unlike Stravinsky, the composer brings back the vocal music verbatim, but this time he needs a way to end the movement. At at my first Example (3.1) of this chapter, Stravinsky keeps the first three measures exactly the same. But this time, instead of ending on F, Stravinsky ends on G, in root position (in the voices only.) The somewhat awkward voice-leading from F# to F \flat in the original is smoothed out here to follow its natural inclination to move upwards to the pitch G, which has an effect on the rest of the musical structure. He also differentiates this passage from the opening in the accompaniment, which is *a cappella* with the addition of one bass trombone.

Example 3.3: R9-End

The densely scored finale of the Kyrie brings to a close the opening movement of the Kyrie, perhaps the movement with the greatest tonal allusion, at least on the surface. This could be for a number of different reasons; quite simply it could be because Stravinsky wrote the movement first in 1944 (along with the Gloria), while the rest of the composition was scattered

throughout until 1948 (See Chapter 1.) As discussed previously, much of the “Christe” section prolongs D, complete with an explicit HC. Here, Stravinsky closes out the movement in G.⁵⁷

Before my analysis comes to a close, I shall briefly discuss Agawu’s large-scale analyses of this movement, the only of their kind in his article. These analyses are extremely insightful, in that—like my own approach, outlined in Chapter 2—Agawu’s analytical method teeters on the line between tonal analysis and atonal analysis. Although his tonal readings of the Kyrie are worth discussing, I specifically focus here on his atonal reading, which in many ways mirrors my own dialectical focus in this thesis.⁵⁸

The problem in dealing with Stravinsky analysis and the neoclassical aesthetic—by way of Schenker—is the absence of a tonal hierarchy, which Agawu describes as so:

Perhaps the most radical aspect of structure in Stravinsky’s *Mass* is the discontinuity between formally hierarchic levels, the fact that local events are not mapped onto the global structure. Whereas the progression from diminution and cadence to prolongation preserves an implicit continuity, that from prolongation to a global structure initiates and maintains an essential discontinuity. And nowhere is this structural condition better exemplified than in the Kyrie.⁵⁹

Although cadences are important in governing the larger structure of the movement, Agawu says these are not enough. He believes that for the Kyrie as a whole to have cohesion, implications of “conventional harmony” must be given further contextual support. This support is shown in his two tonal graphs. These graphs are enlightening and helpful in many ways, but reducing the movement to a certain tonality (G Major) is also somewhat problematic (as seen in Agawu’s 4b.) Although the Kyrie is replete with tonal sonorities, they are more often than not acting in a non-functional way. As I will show in my analysis of the final phrase of the next movement, a Schenkerian approach can indeed be helpful in matters of analyzing voice-leading. But for the purposes of this movement, a reduction of pitch materials to accommodate a tonal Schenkerian model is adventurous at best.

⁵⁷ Much like the second-inversion sonority that terminates the first phrase of this movement (See example 3.1), the fact that this cadence is in first inversion does not weaken its sense of function.

⁵⁸ For Agawu’s tonal readings of the Kyrie, see his Examples 4a and 4b, p. 159.

⁵⁹ Ibid.

That being said, Agawu's point is not to suggest that a tonal reading is the only available way to hear this movement. What should be evident at this point is the dichotomy that forms out of the conflict of tonal pitch materials, harmonic passages, and the like, with that of non-functional pitch content. For instance, in Agawu's view, the striking E♭'s that announce the opening of the Kyrie, and that are repeated throughout prominent points of the piece, serve merely as neighbor notes to a dominant. For such striking moments to be minimized in that fashion, especially the one that marks a return to the A section in the exact same timbral construction as at the opening of the piece, denies them a clear pitch centrality of any sort, which they clearly deserve. In reference to his comments at the beginning of his article, which beckon for a tonal reading, he concludes "that while the lower levels of structure partake of procedures and gestures associated with tonal music, their peculiar conjunction in the work either nullifies or transcends normative tonal structure."⁶⁰

Agawu now makes a sharp turn, offering another way of hearing the Kyrie, through a different unifying structure. As I've argued, pitch-class set 4-23 is not only an extremely important sonority in the *Mass*, but perhaps especially in the Kyrie. Agawu strives to portray 4-23 as a "foregrounded procedure," by showing its prominence on both the small and the large scale. He does this utilizing a neo-Schenkerian graph, which can be seen below.

⁶⁰ Agawu, 160.

Example 4c. Set class 4–23 as determinant of structure in Kyrie

Example 3.4, (from Agawu): neo-Schenkerian graph showing 4–23 as unifying procedure

Agawu's graph offers an illuminating glimpse to what analysis of Stravinsky's neoclassical style as a whole could look like. As opposed to beaming an *Urlinie* descent, or a bass arpeggiation, etc., Agawu beams together the determining pitches in pitch-class set 4–23. In Example 3.4 (Agawu's 4c) above, it is clear that set 4–23 has been transformed into a "tonic" of sorts. In fact, Agawu suggests that 4–23 might be considered a "dissonant tonic".⁶¹ What qualifications would we give to 4–23 to act in this role?

Recall that a prolongation refers to a composed-out interval or sonority, a process that draws on active diminution, thereby implying a fundamental distinction between consonance and dissonance. The idea of a dissonant prolongation would require that the consonance-dissonance axis be systematically reversed, yet this is not what happens in the Kyrie. Often, it is merely the case that while normative consonance-dissonance factors continue to be invoked, a sequence of prominent pitches—determined variously by durational, timbral, accentual/rhythmic, or registral factors—are felt to orient the actual voice leading. The claim that set class 4–23 is prolonged in this movement therefore implies a radical extension of the meaning of prolongation, one which reduces the significance of the term to mere prominence, and therefore exercises the quality of *contrapuntal control* that is inextricably linked to it.⁶²

⁶¹ See also Robert P. Morgan, "Dissonant Prolongation: Theoretical and Compositional Precedents," *Journal of Music Theory* 20.1 (1976): 49–91.

⁶² Agawu, 161.

But does an analysis simply using 4–23 as its basis seem satisfactory? Surely the overall thrust of Agawu’s article is not in question, particularly the lengths he goes to show surface procedures that surely warrant a Schenkerian approach. Nevertheless, his method is not equally convincing for every passage he analyzes, as we shall see in subsequent chapters. The *Mass* is operating on more than just simply a tonal or simply an atonal ground.

Now we have come full circle; and it seems as though we have arrived at a satisfactory answer to the question of dealing with the analysis of Stravinsky’s neoclassical harmonic language. In light of these two types of analysis, a dialectic approach arises. Out of the conflict between a tonal and an atonal reading evolves an approach that says they are co-existing. The Kyrie is not “in G,” nor is it solely based on pitch class set 4–23. One final time, I turn to Agawu:

The former [underlying tonal structure of G] appeals to the authority of a system of hierarchic tonality, articulated here on a background level; the later [surface arpeggiation of 4–23], based essentially on foreground articulative prominence, appeals to intervallic rather than pitch coherence. To say that one needs the benefit of these two essentially contradictory perspectives in order to gain the richest sense of structural procedure in the piece is not to compromise the analysis but to accept, first, that the results of either approach are genuinely fragmentary, and second, that the combined results yield irreducible conflicts.⁶³

Agawu’s method produces a fascinating result, one which informs my own analysis, as laid out earlier in Chapter 2. Stravinsky’s Kyrie—and by extension, the *Mass*—is operating in a similar vein, sometimes more explicitly, sometimes less so. Using Agawu’s method as an inspiration and starting point, I hope to show that the other movements of the *Mass* reside within this in-between space of tonality and atonality.

⁶³ Agawu, 161.

Chapter 4: Gloria

The Gloria movement, the second of two movements begun in 1944, is characteristic of his writing at the time. The music exhibits numerous florid contrapuntal passages, alternating with denser homophonic sections. Much like the Kyrie (also written in 1944), this movement is, at least on the surface, saturated with tonal allusions, and with fleeting references to 4–23 and its two subsets, 3–7 and 3–9. This chapter culminates in a post-Schenkerian graph of the final phrase, which highlights the conflict between tonality and atonality that is so abundant in this *Mass*.

The opening of the *Mass* evokes an classic “horn-fifth”-like gesture, reminiscent of early brass writing.⁶⁴ Here, Stravinsky’s orchestrational prowess is on full display: the trumpet plays the same scale degrees—“ $\hat{1}-\hat{2}-\hat{3}$ ”—that its predecessors might have played as a horn call. The bassoon also provides the traditional horn-call counterpoint, except for the pitch C#, which would have been an E. The beginning of this movement is the only passage from the *Mass* that is given attention in Joseph Straus’s 2014 article; his example is reproduced below.⁶⁵ Straus interprets mm. 1–9 as an instance of his Model Two: two structural fifths separated by a major second. Example 4.1 provides his analysis of the opening of the Gloria; note the opening horn-fifths gesture.

As can be seen in the example, the pitch content in the opening of the Gloria occupies an A-diatonic space, contrasted with the B–F# fifth a major second away, a trademark of Model 2. Straus’s analysis is worth considering here, especially to highlight the ambiguity of tonal space that is heard at the opening of this movement:

The Gloria movement of the *Mass* begins in a kind of A major, and the vocal line traces the prolonging fourth-span, A–G#–F#–E, while the oboe, in Example 14 [4.1, above], traces the prolonging fifth-span, E–D–C#–B–A. But the English horn melody (F#–G#–A–B) and the cadential harmony at the end of m. 4 (F#–B) both relate to the structural fifth B–F#.

⁶⁴ “Horn fifths.” *Grove Music Online*. *Oxford Music Online*. Oxford University Press, accessed March 7, 2016.

<http://www.oxfordmusiconline.com.eproxy.library.tufts.edu/subscriber/article/grove/music/13363>

⁶⁵ Straus (2014), 20.

Collectionally, we experience a kind of diatonic wash within the three-sharp collection, with centricity shifting between A (A major) and B (B Dorian). Each of those weakly established centers is elaborated both harmonically and melodically within Model 2 (A/B). A–E predominates over B–F#, which is felt more as a slight counterbalance than a vigorous threat. The melodic spans operate to some extent independently of each other, coinciding only at cadential points, somewhat in the manner of the Renaissance polyphony that so obviously influences the sound of this music.⁶⁶

The image displays a musical score for Strauss's "Mass, Gloria" (mm. 1-10). The score is divided into two systems. The first system includes staves for Oboe, Alto, and Trumpet/Euphonium/Bassoon. The second system includes staves for Oboe, Alto, and Euphonium. The Alto staff has the lyrics "Glo - ri - a" and "in - ex - cel - sis". The Euphonium staff has the lyrics "in - ex - cel - sis". The score features melodic lines with triplets and slurs. Above the Oboe staff, there is a box containing the notes E, A, C#, and B, with a line connecting E to A and another line connecting E to B. Below the Alto staff, there is a box containing the notes F#, B, and G#, with a line connecting F# to B and another line connecting F# to G#. Below the Euphonium staff, there is a box containing the notes F#, B, and G#, with a line connecting F# to B and another line connecting F# to G#. At the bottom of the image, there is a diagram labeled "MODEL 2" showing a sequence of notes A-B-E-F# with spans (047), (0245), and (057).

Example 4.1, from Strauss: "Mass, Gloria," mm. 1–10. Model 2 as A–E, filled in as A–C#–E and spanned by E–F#–G#–A and E–D–C#–B–A, in relation to B–F#, stated as a harmonic fourth and fifth and spanned by B–A–G#–F#."

⁶⁶ Strauss, 15–17.

In the course of his analysis above, Straus mentions, in a footnote, Agawu's analysis of the opening, which has also been relegated to a footnote,⁶⁷ but I will bring to the fore here, the presence of pitch class set 4–23. Agawu sees 4–23 as providing the “prolongational frame for the semi-canonic opening”, E, F#, A, and B.⁶⁸ Straus's model method certainly allows for dissonant prolongation, but the difference between the two analyses is worth highlighting.

Straus brackets the initial E–A descent in the oboe; and although his beam should not be confused for a Schenkerian *Urfinie*, the similarities are not unwelcome. In fact, Agawu also mentions the opening gesture; he graphs the descent from E to C# as motion into an inner voice, “functioning” as $\hat{5}-\hat{4}-\hat{3}$. Agawu's more salient argument is that of diminution.⁶⁹ The imitation in the oboe and trumpet is literal in the score—namely the quintuple figure; as for the orchestration, the oboe in tandem with muted trumpet is an effective pairing.

The short phrase at R12—heard just after the music in Example 4.1 above— provides a challenge to Straus's method: the possibility of a third structural fifth.⁷⁰ One bar before R12, the bassoon launches up to the pitch B, ascending through an E-major pentachord; but the quick change to A# as new decorative pitch signals that we are in a completely new pitch zone. The soprano takes over for the alto soloist, beginning on the pitch D#, which is another confirmation of our dramatic harmonic shift. This is noteworthy because the tonal space was hitherto laden with D naturals; the introduction of the pitch-classes D# and A# are thus able to signal a new phrase and change of harmonic collection.

The new voice outlines the melodic fourth D#–A#, filled in as D#–C#–B–A#. Stravinsky's tight contrapuntal texture problematizes the notion here of a third structural fifth. The bottom instrument, English horn, provides a harmonic fifth C#–G# harmonically, filled in

⁶⁷ See Agawu, fn 27: 156.

⁶⁸ Ibid.

⁶⁹ See Agawu, Example 2.a., 148.

⁷⁰ Straus himself sets aside the possibility of a third structural fifth in his very first example, pg. 1.

as G#–F#–E–D#–C#–(B).⁷¹ The bassoon—in a typical Stravinsky orchestrative fashion—is actually functioning as the middle voice, playing near the top of its register and outlining the fifth F#–C#, filled in as F#–G#–A#–B–C#. Together, they do not form a structural fifth of their own, but because of the sparse texture, their pitch collections could be viewed as structural fifths. However, because of the contrapuntal nature of the passage (non-harmonic), the notion of a third structural fifth, at least here, can be dismissed.

The cadence of this phrase eventually finds its way onto set-class 3–9 [027], which is a subset of 4–23. This is notable for a number of reasons, the first of which is the deployment of 3–9 as a held vertical sonority, which has evaded the movement so far. It is the first use of this important set-class in this movement, as well as the function it provides: setting up the harmonic accompaniment on 4–23 in the following “Laudamus Te.”

This section features an instance of ostinato, one of Stravinsky’s most recognizable compositional traits. Although not a strict ostinato, the repetition in this section provides the listener with a sense of continuity, even where a dissonant set-class is being prolonged. Here, a combination of Straus’s method and my own arises: a structural fifth is deployed harmonically, but as familiar set-class 4–23 (D^b–E^b–G^b–A^b). But because of the homophonic texture in the chorus, there is no second discernible “structural fifth” to speak of. Instead of this, Stravinsky gives each choral group its own miniature pitch block, in which they oscillate throughout the entire section: the soprano’s collection, ((D^b)–E^b–A^b); alto, (B^b–C–D^b); tenor, (E^b–G^b–A^b–B^b); and bass, (A^b–C).

⁷¹ The pitch class B is utilized only as a lower decorative neighbor to the C#.



Example 4.2: First four bars of “Laudamus Te” (R13); Pitch block oscillations and 4–23 harmonization⁷²

Stravinsky toys with the basic formula seen above, but manipulates the rhythms in both the accompaniment (two/three beats), to throw off the listener from any explicit repetitions, as well as the choral parts, to accommodate the text of this section, as well as in the “Gratias” that follows.

Formally speaking, this amounts to a conspicuous departure from earlier settings of masses. Earlier composers such as J.S. Bach (*B-minor Mass*) and Mozart (the “Great” *C-minor Mass*) created two distinct sections, the “Laudamus Te” and the “Gratias agimus Tibi,”⁷³ but Stravinsky combines the two, using essentially the same music for both. The text here might give us a clue as to the composer’s intentions. The first is a highly praising section: *Laudamus te*, “We praise thee,” *Benedicimus te*, “We bless thee,” etc. The “Gratias” translates to “We give thanks to thee for thy great glory.” Clearly the words are more similar than they are different, and a break

⁷² Worth mentioning here too are the harmonic constructions of the oscillations themselves. The first “half” of each phrase oscillates between 3–7 [025] and 4–27 [0258], which in atonal voice-leading is only “one semitone away” from 4–23 ([0257]).

⁷³ Even composers such as Beethoven in the *Missa Solemnis*, Op. 123, and later Frank Martin, who did not use this model, still have remarkably different music for the two contrasting sections.

from the norm seems to be Stravinsky's "bread and butter." It is not until the "Domine Deus" that we hear a change in tone.

It would be redundant to analyze how Straus's Model 2 is operating in the following section because the "Domine Deus" (R16) bears a striking resemblance to the opening. But because I have introduced the idea of medieval influence in the *Mass* in Chapter 1, a discussion of counterpoint and how it relates to older music is in order. The predominant attribute at work in this section is the linear contour, as evidenced by the relationship between the two solo voices as well as between the two harmonic voices, provided by one oboe and one English horn.⁷⁴ Each of the voices employs its own pitch collection: the alto, E–F#–G#–A [0245], spanning a fourth; and the soprano, an even smaller collection, A–B–C# [024]. Taken together, with the exception of the missing pitch-class D, this forms what Straus might call a "three-sharp" collection.⁷⁵ The ambiguity inherent in the idea of a specific collection here is exemplary, as the oboes and English horn also operate within their own pitch collections: the first/second oboe: B–C#–D–E–F# [02357]; and the English horn, F#–G#–A–B–C# [02357]. Each voice (both instrumental and vocal) operates within its own smaller collection, always careful never to evoke a distinct tonal collection, like A major or F# minor. The combination of the voices and instruments falls within the span of one octave, making for a tight-clustered sound that is particularly striking.

As Juliana Trivers has noted, the harmonies between the two singing voices fall into "pockets" of parallel fourths and fifths, as do the the instrumental parts. I have expanded on her analysis in Example 4.3 below to highlight both sets of "pockets." These parallel fourths and fifths, so forbidden in common-practice tonality, are abundant in medieval music. What is most noteworthy about this passage is that the voices (upper staff) are often harmonized as perfect fifths, while the instrumental parts (bottom staff) are harmonized as perfect fourths. This is in contrast to Straus's theory, in which the harmonic framework is usually fourth-based, while the

⁷⁴ In this particular fragment, two oboes switch off, but the content of the melodic line is unchanged.

⁷⁵ Straus (2005), 142.

melodic framework is fifth-based. Harmonically speaking, this linear counterpoint makes for some highly Stravinskian-sounding music, while evoking a much earlier type of music.

Complementing the Stravinskian sound here is, again, text setting. As can be seen in the below example, Stravinsky highlights unusual syllables: Do-mi-ne Fi-LI, u-ni-ge-NI-te.

Example 4.3: Gloria, R17; voices and oboe/English horn accompaniment; pervasive perfect fourth and fifth harmonizations

Gilbert Amy, in his contribution to *Confronting Stravinsky*, reinforces my observations and adds a few good points:

...we have already noted a return to medieval sonorities and practices: diaphonies, predominance of the “open” intervals (fourths and fifths), specific instrumentation, and so forth. This practice seems to have followed an evolution parallel to that of Stravinskian syntax. One of its most interesting aspects is to be found in the rhythmic movement of the lines. Besides setting formulas syllabically like the verses of the “Credo,” Stravinsky frequently uses the iambic or anapestic rhythms with which he was familiar, accenting the first value, and less frequently uses isochronous rhythmic patterns. Stravinsky would probably have dismissed them as too caricatural, and they are certainly outside his rhythmic style! There is no direct reproduction of musical sources five or six hundred years old, but rather a re-creation of them, filtered through the ear of an architect of twentieth-century music.⁷⁶

Immediately following the music in Example 4.3 above, we observe the beginning of a new phrase, which similar to the “Laudamus Te” section, features the 3–9 trichord, as stacked fifths in the harmonic voices. We hear this chord twice, held in the three high double reeds (two oboes and English horn), then altered to the similar trichord 3–7, with the first oboe rocketing

⁷⁶ Gilbert Amy, “Aspects of the Religious Music of Igor Stravinsky,” in *Confronting Stravinsky: Man, Musician, and Modernist*, ed. Jann Pasler. (Berkeley: University of California Press, 1986): 204.

up to a majestic high E. Both of these alterations are subsets of 4–23. All the while the voices intone “Domine Deus, Agnus Dei, Filius Patris” with the same repeating material. In Strausian terms, R18–R19 seems to be operating within a slightly altered form of Model 2. Because the voices are always singing together, they are contained harmonically within the fifth F#–C#, whereas the underlying harmony is contained within the fifth E–B. The fuzziness of the Straus Model lies in that the bottom alto voice often reaches outside of its respective structural fifth, and that the voices come to cadence on the fifth E–B.⁷⁷

R19 sees the beginning of a new short phrase “miserere nobis,” which lasts all of four bars but serves as a sort of mini-ritornello that separates the subsequent lines of text. The instrumental parts are holding B–E–B, bringing with it a sense of continuity from the previous phrase. Again, the voice leading is crucial to the understanding of this section: the soprano stays on B, the alto ascends through the collection (C#–D–E–F#), the tenor moves downward in opposition (B–A–G/#–F#), and the bass begins on B, like the soprano, and ends the phrase a whole step lower on A. The concluding sonority, both in the choir and instruments (ascending: A–G#–E–B)—set class 4–14 [0237]—shares the stacked fifths of trichords seen previously, as well as bearing a close resemblance to 4–23, the prevalent set class seen throughout this movement as well as the previous one.⁷⁸

The “qui tollis” (R20-2) and, subsequently, the “qui sedes” text (R21-2) both repeat, almost verbatim, the “qui tollis” from the previous phrase (R19-3), giving the 3–9 cadential figure an utmost prominence in the Gloria. The “miserere nobis,” “suscipe,” and “miserere” repetitions also repeat their music, putting forth repeated instances of 4–14.

⁷⁷ The phrase is operating within this fuzzy Model 2 space, but when there is no discrepancy between the two structural fifths, Straus refers to this as Model 0. This need not concern us here, as it only occurs at the moment of cadence.

⁷⁸ 4–14 contains the pitch content [0237], whereas 4–23 is made up of [0257]. Both of these set-classes are contained within a perfect fifth, and they are separated by the difference of one pitch, a whole step away.

The final section, the “Quoniam tu solus Sanctus,” found at R22, is one that has escaped the eye of previous analyses of the *Mass*. A passage such as this one is crucial to this thesis, in that a distinct tonal element (E Major) in the voices unfolds through voice-leading, while a highly atonal space unfolds underneath. As a whole, this is a section that does not fit nicely into a single analytical method. An argument could be made that a Strausian Model 4 (two structural fifths separated by a major third) is at hand as the accompaniment hints, at times, at C major; but it falls short in that it does not consider more nuanced aspects of the pitch organization. There are aspects of this section that evoke Stravinsky’s classic octatonic approach; the chord at the end of each sung phrase is essentially a D chord with a “minor-major” third,⁷⁹ but the octatonic scale is not the underlying compositional resource here.

Although my views on Agawu’s use of Schenkerian analysis have at times been critical—see my discussion of the final cadence below—I do believe that a post-Schenkerian-type approach to this passage can enlighten one’s view of it. Below, I have graphed my own thoughts on how this passage works:

Example 4.4: Voice-leading graph, R22–penultimate bar

⁷⁹ A major component of Pieter van den Toorn’s work, he says that the “minor-major third emphasis” is octatonically derived: See van den Toorn, “The Music of Igor Stravinsky”, pg. 70–1.

My graph highlights a crucial element of Stravinsky's writing, the paradox occurring between tonality and atonality; a dialectic, if you will. As can be seen quite clearly, the top vocal line—which actually partakes in a duet with another female soloist—maps out an E-major pentachord. Although an ascending *Urlinie* falls well within the realm of a Schenkerian analysis, I do not wish to draw any unnecessary parallels with the traditional method.⁸⁰ Underneath the “tonal” pentachord is a densely populated atonal pitch-space. Although the phrase begins and ends on similar sonorities, the reduction shows how atonal sonorities weave their way through pitch space, providing no support for the vocal line in the traditional sense. Two sonorities have a certain prominence here, to which I have added arrows to show the “direction” in which they operate.

The first of these clearly looks forward to the final cadence of the piece, to be discussed below. The second is 4–23, as discussed before, during, and later, plays an outstanding role in the piece. The importance of 4–23 in this situation cannot be understated. Although I am not advocating for a traditional tonal reading of this passage by any stretch, the fact that this sonority appears at almost the exact midway point suggests a gesture that resembles a half cadence (HC). The sonority that precedes this features a fifth relation in the bass, hence the miniature beam. This is not a “dominant” to “tonic” relationship, but surely a preparatory chord that sets up the cadence on 4–23. Also, at the point of this cadence, the pitch structure begins anew, starting over again. After this cadence, the pentachord is allowed to ascend to its rightful place, only at the point of arrival to be struck by a sharp dissonance. This striking moment sets up the final cadence of the piece.

The final cadence was taken up by Agawu in his section on cadences:

...Example 1j [see my Example 4.5 below] interprets the closing bars of the Gloria as a plagal cadence. Its archaic, almost quotational character is mediated by Stravinsky's idiosyncratic vocal part writing, notably the resolution to F# in both “tenor” and “bass.” The modernity of the procedure, in other words, lies in its voice leading, while its conventional allegiance derives from the shadow cast by a IV–I progression in D.⁸¹

⁸⁰ Neumeyer, David. “The Ascending ‘Urlinie’.” *Journal of Music Theory*. 31.2 (Fall 1987) 275–303.

⁸¹ Agawu, 146.

Although the novelty of the cadence certainly does lie in its inherent “plagalness,”—an obvious reference to the postcadential IV–I progression in tonal music sometimes referred to as the “amen” cadence—the reduction that Agawu makes omits relevant features. Below is a reproduction of Agawu’s graphing of the final cadence:

j. Gloria, m. 88
 [24] + 5

A - men

D: “IV” — “I”

Example 4.5: Gloria, final cadence, from Agawu

This excerpt from Agawu is a shining example of his reductive techniques, but my criticism lies in his use of traditional Schenkerian techniques. Although a traditional Schenkerian approach inherently reduces out decorative pitches, I believe his reduction leaves out some notes that are actually crucial. While I completely support the notion of a plagal gesture, Agawu’s reduction of the sonority to a single G, for example, is unconvincing. As I have highlighted in my graph, the “foreshadows final cadence” chord, the (D–B–E) sonority is not unfamiliar to the listener. There is a difference in additional pitches to this sonority (F# previously, G here), but the affect is similar to my ears. Analytically, a look at the score shows us that of all the instruments playing, only one plays said G.

However short a passage this may be, highlighting the issues of trying to accommodate a twentieth-century neoclassical work into a traditional Schenkerian graph can raise issues. To

clarify, my criticism argues against Agawu's method, not in his conclusion. The overall gesture remains in effect; Stravinsky closes out the movement with a twist on a familiar post-cadential progression.

Chapter 5: Credo

Of the literature that surrounds the *Mass*, much of it chooses to focus on the Credo movement, and rightfully so. Formally speaking, this movement serves as the center of the *Mass*, with the other movements radiating outwards from it. Due to its lengthy text, it is the longest movement, both in time and in measure count, and it is composed largely in a tonally-charged homophonic manner. Therefore, I must do away with large spans of music, in favor of highlighting the synthesis of tonal materials versus atonal materials. Briefly, however, I would like to speculate as to why the Credo departs from the paradoxical model which Stravinsky has used faithfully throughout the *Mass*. As Stravinsky himself said:

One composes a march to facilitate marching men, so with my Credo I hope to provide an aid to the text. The Credo is the longest movement. There is much to believe.⁸²

Text-setting has been touched upon at various points throughout this thesis; although it is not my main focus per se, it could give us insight as to why the music for the Credo is, for the most part, so decidedly tonal.

As is traditional for settings of the Credo, Stravinsky generally sets its words syllabically throughout. The movement is saturated by homophony, many parts singing the same rhythms, which in turn are relatively simple, mostly in quarter and eighth notes. In his article, “Aspects of the Religious Music of Igor Stravinsky,” Gilbert Amy points out interesting facets of Stravinsky’s ingenious setting of text, especially in the beginning of the Credo:

Stravinsky frequently trusts his own instinct rather than inductive reasoning and so ‘proposes’ several prosodic solutions when logically one would have been sufficient. In the Credo in the *Mass*, he enunciates: Vi-si-bi-lium,⁸³ but then: in-vi-si-bi-li-um...Thus, the musical rhythm is not subordinate to the prosody, just the opposite. In this sense, he is re-establishing links with the musicians of isorhythmic motets. As we see in the *Mass*, the ‘rhythmic theme’ must impose its order on the Latin phrase even if it involves some mispronunciation.⁸⁴

⁸² Michael Steinberg, *Choral Masterworks: A Listener’s Guide*, New York: Oxford University Press, 2005: 272.

⁸³ In Stravinsky’s own recording of this piece (Columbia, 1960)—as well as in Robert Craft’s (Naxos, 1995/2002)—he (re-?)alters these truncated syllables to two eighth notes, therefore “correcting” his cleverly inventive text setting. All other recordings are faithful to the score.

⁸⁴ Amy, 199.

The Credo—both the object and the word itself—is a statement of belief. Statements are generally clear and concise expressions of a particular idea, which here is a belief in a higher deity. I like to think of Stravinsky’s Credo as not necessarily a statement of belief on his part, but more of a church-like offering; humble, yet somehow simultaneously impressive.

The movement opens with the Credo chant, lifted out of the traditional catholic mass for Christmas Day. This borrowing is not only a look back to earlier music, as many composers have done before Stravinsky. It also contains a connection to 4–23 that is worth pointing out. The last four pitches of the chant are D–E–G–A, which is 4–23 in its transposed prime form.⁸⁵ Whether Stravinsky wished to take advantage of this, the intersections of pitch-class sets and modality is no less fortuitous.

The first entry of voices and instruments is striking, as there are no gradual entrances or thin scoring, like the beginnings of other movements. Everyone is singing and playing. As Agawu has pointed out, the Credo begins with an instance of diminution.⁸⁶ The phrases that make up the Credo, because of Stravinsky’s syllabic text setting, are generally slow-moving in this regard, prolonging just one or a few sonorities.

This technique, as well as the spacing, density, and harmonic structure of the opening chords (seen below in Example 5.1) is extremely reminiscent of the closing chorale of Stravinsky’s early neoclassical masterpiece, the *Symphonies of Wind Instruments* (1920). That the composer revised that work in 1947—around the time in which this movement was being composed—is more than just a coincidence. The trumpet in the conclusion of *Symphonies* mirrors almost exactly the persistence of the pitch A in the oboe here in the *Mass*, standing firm while sonorities change around it.

The sonorities in the opening of the *Mass* are tonally charged, but the above-mentioned pitch A throws the possibility of explicit tonality out of the window, as Stravinsky’s neoclassical

⁸⁵ The short sequence, (G–E–F–D–E–G–A), minus the pitch F, outlines set-class 4–23.

⁸⁶ See Agawu, Example 2b, 148.

music so often does. The opening unit is marked by two underlying phrases, somewhat analogous to an antecedent-consequent relationship. Of course, the traditional harmonic functions that define the antecedent/consequent relationship are not present, but there are features of this opening that are operating in a similar fashion:

The image shows a musical score for the first phrase of the Credo, measures 25-26. The score is in 2/4 time. The vocal line (top staff) is divided into an antecedent ('ant.') and a consequent ('cons.') by a horizontal arrow. The lyrics are: "Pa-trem om-ni-po-ten-tem, fac-to-rem coe-li et ter-rae vi-si-bi-lium om-ni-um et in-vi-si-bi-li-um." The piano accompaniment (bottom staff) includes harmonic markings: 3-9, 4-23, 5-35, and 6-32.

Example 5.1: First phrase, Credo, R25–26-1

In the Example above, subunits are marked (in the antecedent) with breath marks in the instrumental parts, with the exception of the one occurring at the end of m. 5. The antecedent can be broken down even further into its own 3-bar constituent parts; a basic idea, then given varied repetition. This repetition is disguised by the fact that the emphasis of each basic idea falls on different beats and is rhythmically altered slightly. The first basic idea is clearly prolonging E minor, with the added pitch A.⁸⁷ The second, similar to the first in rhythmic profile, is noticeably different harmonically. The second basic idea is prolonging the neighbor harmony from the first, but cadences on an E minor chord, this time with a different pitch added, an F, closing out the antecedent phrase.

⁸⁷ It is worth noting that Agawu deletes the persnickety A out of his analysis.

The consequent is markedly less tonal, as highlighted in the accompanying instrumental parts, since the choral parts are—with the exception of some passing notes in the penultimate bar—decidedly tonal. As we see in the example above, the instrumental parts are divided into two distinct groups of the pitch-class set 3–9. Set 3–9 is a subset of 4–23, whose possibilities of stacked fifths Stravinsky utilizes here to stunning effect. The top three instruments project 3–9 throughout, even shifting to another transposition of the same sonority in the third bar of the consequent.⁸⁸ In the first, third, and last measure, the bottom instruments also play this sonority.

Not surprisingly, when these two groups of 3–9 meet, in the aforementioned bars, they form superset relationships of this sonority, all of which are related to one another. Furthermore, each successive sonority is increased by one additional pitch class. The first bar of the consequent features our important set 4–23, which is then followed by the sonorities 5–35, and 6–32. The interplay between each group of 3–9 makes for totally individual sonorities that are not repeated, and they sound completely different. This successive increase in pitch density for each sonority makes the final cadence feel stronger than the pause in the antecedent. The harmonic construction of this phrase as a whole is governed by a synthesis of non-functional tonal pitch materials and atonal pitch materials, which culminates in the cadence on 6–32.

The “Deum de Deo” at R27 marks a sudden shift in texture and character. Although the choral parts are still more or less “reciting” the text in eighth notes, Stravinsky begins to play around with meter in his typical fashion. Harmonically, this phrase, as well as the “Genitum non factum” that follows, is also marked by the return of a sonority that was so prominent in the opening, 3–9. Set 3–9 appears as a vertical sonority at cadences, but also horizontally as a contrapuntal line in the bassoon, and later, in the trombone. These sections are notable for their

⁸⁸ When the upper parts shift down a fourth (the only time they do so in the consequent phrase), they retain two pitches (D–A). The top note (oboe I) is changed to a different pitch E. The bottom parts (all three trombones) have shifted up a whole step from the 3–9 sonority in the first measure, so that the top and bottom notes are now both E, which support the E major chord in the choral parts.

orchestration as well; the first half is inundated with all of the double reed instruments playing in their lowest registers, and accenting beats different from those in the choral parts, thus making the sense of rhythm that much more ambiguous. The final cadences of both phrases are one of Stravinsky's most evocative of an organ, which through his wind orchestration he is most definitely seeking to accomplish (see Chapter 2). These cadences are almost fully scored, sans trumpets, and are widely spaced, with the intervals at the top of each chord arranged in such a way that it is almost as if Stravinsky has snuck an organ into his piece.

When we get to the “Et resurrexit” (R33), Stravinsky makes a riveting, even shocking choice, permeating this new texture with a highly dissonant chord; from the bottom, G \flat –B–E–G \sharp –B. This chord can be viewed in a number of different ways, but it is fascinating for its relationship to the text. Traditionally, the “Et resurrexit” is cause for bright and hopeful music, but Stravinsky here makes an unusual choice regarding consonance, dissonance, and voicing.

The musical score is written in 2/4 time. The vocal line (soprano) has the following lyrics: "Et re sur-re-xit ter-ti-a di-e sec-un-dum Script tu-ras. Et as-cen-dit in coe-lum: se-det ad dex-ter-am Pa-tris." The piano accompaniment features a complex harmonic structure, with a prominent semitonal dissonance in the bass line, specifically a G \flat –B–E–G \sharp –B chord. The piano part is characterized by a semitonal dissonance in the bass line, specifically a G \flat –B–E–G \sharp –B chord.

Example 5.3: “Et resurrexit” and “Et ascendit”, R33–35-1

In the example above, it is clear that Stravinsky is highlighting the semitonal dissonances, mainly by means of orchestration: by putting the clashing pitch at the bottom. The “E” sonority is an example of van den Toorn’s major/minor sonority. The other sonority is slightly different as the half-step clash takes place at the “root” of the chord, not the “third,” but the effect is essentially one and the same. These harmonies could also be heard as Stravinsky

playing with the idea of a cross-relation, as he has done in other movements of this piece, evoking the old harmonic practice. These two sonorities, 4–17 [0347] and 4–19 [0148] are sharp contrasts to the tonal elements heard throughout this movement, as well as to the pervasive 4–23, which has a decidedly more open sound. The conflict between a major/minor chord could not play out at a more opportune time. It is worth pointing out here that while the choral parts stay consonant, for ease of the singers, the instrumental parts blast these highly dissonant chords, putting the two timbral groups at odds with one another.

As if the previous phrase were not powerful enough, Stravinsky saves the climax of the movement for the following text, “Et iterum venturus.” Perhaps in retrospect, the preceding dissonant music can be seen as setting up this wild climax, also on a very dissonant sonority. Stravinsky builds tension to this climax in two ways, through voice-leading and rhythm. This section, like much of the Credo, is written in 2/4 time, but Stravinsky plays around with accents and offbeats that are so characteristic of his early “Russian” music. In the example below, the reader will notice that I have taken the liberty of re-barring this phrase. My point here is not to offer up the notion that Stravinsky was “wrong,” or could have written the phrase in an easier way, but to show how perhaps the passage could be better understood in terms of rhythmic construction. In other words, I propose a possibility of what a listener might hear, as opposed to the reader, who has the distinct advantage of viewing the notated score.

Example 5.4: “Et iterum venturus” Re-barring

Not shown in the above example is the only instance of Stravinsky’s writing in of dynamic markings in the entire movement. In the last four bars of the above Example (5.4), Stravinsky has written a crescendo, therefore bringing further attention to the fact that this is, without a doubt, the climax of the movement. The jarring rhythmic hiccups come in tandem with easily the most chromatic music of the movement as well, making for an exciting cadence. In fact, the soprano voice moves up the chromatic scale by step, from B to E \flat . The trumpets (shown in the treble staff of the orchestral reduction) move outward in a “wedge” pattern, interrupted briefly by the shift of register in the second trumpet. The cadence on 5–32 [01469] finishes up these dissonant interludes; the previous section (seen above in Example 5.3), cadenced on similarly dissonant pitch-class sets, 4–19 and 4–17. These pitch-class sets are all somewhat closely related, as they are only a few pitches away from each other.

After the climax of the movement has been reached, Stravinsky brings back the introductory music, although ever so slightly altered in a new orchestration—woodwinds, with interjectory jabs by the trombones to help announce instrumental entries. The text for which he brings back the music from the beginning is “Et in Spiritum Sanctum” all the way until the “Et unam sanctam catholicam.” One notable departure from this music occurs at R37, where Stravinsky strays from the predominantly “E-minor” texture. The accompaniment drops out

after two bars, and the homophonic music that has dominated the movement becomes more agitated. Although the choral parts are still more or less moving in tandem, the change in texture is still noticeable. The changing harmonies also help to make the change feel perceptible. Set-class 3–9 makes two appearances in this section as well, both as stacked fifths, a typical Stravinsky harmony. Stravinsky deploys this harmony horizontally (in the trombone parts) as well as vertically (in the high double reed instruments.)⁸⁹ This sets up the cadence, which is a similar harmony. The high double reeds hold the same sonority, while the bassoons move to an E–C# sonority. Similar to the previous chord, this dyad obscures the sense of 3–9. The pitch-class E would make the sonority 4–23, but the C# negates this as a superset relationship. Furthermore, the choral parts are singing an E-minor 7th sonority, adding to the density of this chord.

What comes next is some of the most tranquil and calm music of the entire *Mass*, which Stravinsky employs for the next three lines of text, “Et unam sanctam catholicam” all the way through “Et vitam venturi.” These sections, all exactly the same, except for their length, are completely static in nature. Both the instrumental parts and choral parts intone a C major 7th chord. The instruments hold their chord for the entirety of each phrase, as if played by an organ. The singers intone the text in their typical homophonic fashion, but do not stray from their C major 7th sonority, until the cadential figure at the end of each phrase. This figure is graphed by Agawu as yet another instance of diminution in this movement:

⁸⁹ The later deployment (vertical, G–D–A) is somewhat obscured by the addition of bassoons in the texture; Although the bassoon is doubling one of the notes of the chord (D), a B₄ obscures the sense of harmony.



Example 5.5: Cadential figure for R38–40, from Agawu

This cadence brings resolution to the C major 7th recitation, which is the most extreme example of stasis in the entire *Mass*. The tranquil music can surely be seen as a reaction to the climactic cadence shown in Example 5.4, both the highest dynamic and most dissonant moment of the Credo.

A phrase of only six measures separates the end of the three iterations of the C major 7th music to the final “Amen.” This short phrase is a culmination of many events throughout the movement. Diminution, cross-relations, and harmonic combinations are all featured in this brief passage. Much like most of the music heard in this movement, the passage is mostly in “E minor,” with some dissonant neighboring chords, one of which features a D major/minor clash.

This major/minor clash harkens back to the “Et resurexit” (see Example 5.3)

Example 5.6: “Et vitam venturi”

The first two bars of the phrase seem somewhat innocuous, but then a sharp dissonance is heard. It features a clash between the same two pitch classes (F and F \sharp) shown in Example 5.3, but this time they are juxtaposed in the familiar major/minor dichotomous harmony. The choral sonority heard after the major/minor clash, (F–A–E–G), belongs to pitch-set class 4–11 [0135], which bears similarities to 4–23. On the surface these sonorities may seem as though they are distant, but in their prime forms, they are both two seconds (of differing qualities) separated by some space. The space between the two gives them their differing qualities, which is analogous, in some ways, to Straus’s Model method. The cadence of this phrase seems to look back and amalgamate the entire movement, with its combination of an E-major and a D-minor sonority—variations on two sonorities that Stravinsky has alluded to throughout the entire movement.

The final “Amen” features a short fugato, which looks ahead to the next movement. The entry of each voice (A–S–T–B), outlines an F major 7th chord; of course, the major 7th sonority has been featured prominently in this movement, so it seems fitting that the final “Amen” fugato returns to this sonority. The voices circle around their entry pitches (F–A–C–E), the florid

counterpoint a refreshing change from the static homophonic texture that has dominated the movement. This counterpoint looks back to earlier music, as does the cadence, an open fifth (G–D–G). Stravinsky saves this gesture, a medieval one, for the final cadence of this central movement. Standing at the end of the central movement of the *Mass* is a sonority that is not merely an allusion or evocation of earlier music, but is taken directly from it. This seems a fitting end to the movement that is perhaps the most “tonal” of all.

Chapter 6: Sanctus

The Sanctus movement of Stravinsky's *Mass* brings together many of the composer's contrasting styles. There are elements of tonality and atonality, references to older styles of music—that have also been evoked in other movements—and harmonic and rhythmic references to Stravinsky's own earlier music. The main focus of this chapter is the dialectic formed between Stravinsky's use of non-functional tonal idioms and atonal music. Although the omnipresent pitch-class set 4–23 is not in local abundance in this movement, its cadential placement midway plays a large role. Superset and subset relations to 4–23 will figure prominently in this chapter, and the movement as a whole will be analyzed at the end of the chapter.

The Sanctus begins with a proud declamation on a single pitch, B, orchestrated in typical Stravinskian fashion with oboes separated by two octaves, and a trumpet dividing the two. The Gloria, this movement's symmetrical partner, opened with an extremely similar orchestration. Immediately, a solo male voice begins a florid melisma on this B, ornamenting its upper neighbor C#. ⁹⁰ Another solo voice quickly enters, breaking an allegiance to the Gloria; although the Gloria utilized two voices in its introduction, they were not heard together until much later in that movement. This short duet emphasizing B lasts only two bars, when suddenly the choir as a whole enters with the dotted rhythm declaimed by the trumpet at the opening. The choir, while still emphasizing B in the soprano and tenor, has added a new pitch, G#. This G#–B dyad is then rearticulated rhythmically and harmonically in the trombones.

⁹⁰ Gilbert Amy has noted the similarities of the opening of this movement with Stravinsky's penultimate work, another religious offering, the "Lacrimosa" from the *Requiem Canticles*. (pg. 202)

Example 6.1: Sanctus opening, R43

It is in this opening phrase that one tends to notice the striking possibility, from a harmonic perspective, of the relevance of Straus's Model 2, which of course was one form of analysis for the Gloria movement, with which this movement is paired. Although it does bear many resemblances to the Gloria, the opening of this movement does not fit into Straus's model; however, awareness of the similarities will help us to understand the harmonic structure. Because of the duet in the tenor voices, it is hard to describe this as a "melody" in the Strausian sense, even though the higher voice circling around B is clearly an affirmation of that pitch. As the lower tenor solo voice enters, it works its way downward to F#. Although the two voices actually reach outwards of D₄–E₃, these outer pitches—including the C# that the top tenor elaborates throughout—are embellishments of the main pitches B–F#. The duet texture weakens the sense of the melodically deployed fourth. Similarly, the C#–G# harmonic fifth, although accented, is only heard briefly, weakening its claim to fit within the confines of Model 2. I am not advocating for this passage to be squeezed into Straus's Model, but its similarities are worth pointing out, especially in light of the fact that this movement is symmetrically related to

the Gloria movement, the opening of which was analyzed by Straus himself as operating in Model 2 space.

The short phrase seen above is repeated two more times, with each successive reiteration cadencing in a more dissonant chord. Stravinsky has saturated the opening with the pitch-class B, which implies a tonal element, whereas the cadences seem to undermine it. As will be discussed below (see Example 6.9), the choral parts cadence on the only two subsets of 4–23; 3–7, and 3–9. In fact, the second cadence, taking into consideration the instrumental parts, constitutes a full 4–23 chord.

Up to R45 (seen below in Example 6.2), the Sanctus could be considered B-centric, which is interrupted by the concluding two bars seen below. They lead to a glorious cadence, a brief passage that is ripe for analysis:

Example 6.2: Sanctus, R45. Note that the instrumental staves are grouped orchestrally as follows, from top to bottom: Double reeds (two oboes, English horn), Trumpets, and low instruments (bassoons and trombones.)

This short passage is one of the most characteristic that I have chosen to highlight in the *Mass*: tonally-charged chords that operate—by way of voice leading—in dysfunctional ways. Because the previous section is saturated with the pitch-class B, it is possible to hear the first downbeat as a sort of “affirmation” of B, with a prominently voiced B-major chord in the chorus and instrumental parts, but Stravinsky immediately begins to move in a different direction. The D₅ in the soprano (doubled by trumpet 1) heard at the end of the measure immediately evokes a cross-relation, so predominant in Medieval and Renaissance repertoires, and featured prominently in the Kyrie as well.⁹¹ In this twentieth-century context, the cross-relation sounds like a negation; B is affirmed, but then is quickly passed over en route to a new cadence.

However, with all of that being said, the sonorities that Stravinsky deploys here, however non-functional, are still firmly hinting at tonally-derived chords. A chord-by-chord analysis shows that each sonority *could* theoretically have a “chord-name” attached to it (B^{7sus4}, A major/G major, G major/Eb); in fact, I hear the final sonority as an E major 9th chord with an added 4th, (E^{maj9,11}). The movement towards this final chord is governed by stepwise voice leading, most prominently in the top voice. Although I argue below that Trivers’s reading is a little too dependent on tonal structures—namely that the B in the top and bottom voices at the beginning retroactively becomes scale degree $\hat{5}$ —it is undeniable that the voice leading brings us to the final cadence, and that this final sonority, E^{maj9,11}, provides an appropriate closure, as well as a foreshadowing of what is to come. The concluding sonority, 6–Z25 [013568], will also have further ramifications in my discussion of the final cadence of this movement.

This cadence sets up a new passage, a fugato on the text “Pleni sunt coeli.” Gilbert Amy has noted the iambic and anapestic nature of these rhythms (and ones heard previously in the movement), seen below in Example 6.3. This fugato was taken up by Agawu in his article, at

⁹¹ See my Example 3.2, pg. 28.

great length. The first time his discussion appears is in the context of the Schenkerian concept of diminution, specifically the treatment of the passing note (P), the neighbor note (N), and arpeggiation (Arp.). The beginning of the fugato features a clear example of the contrapuntal device known as the double neighbor, in this context elaborating the single pitch E, which harkens back to the cadence in the previous section.

[45] + 3

Example 6.3: From Agawu, (Example 2.f): Double neighbor diminution

Agawu's last point on Schenker summarizes his conception of prolongation, which he describes as the culmination of his analyses:

If cadential articulation is central to the *Mass*, and if its voice leading admits diminutions on a fundamental level, then proceeding hierarchically, we can say that prolongation is also central to structural articulation. In its simplest form, prolongation is conceived as a composing out of an interval or chord. The prolonged element acts as the focal point throughout the passage in question and secures its ultimate meaning. Typically, the referential sonority occurs at the beginning and end of the passage in question and may also be referred to in the course of its duration.⁹²

d. Voice leading in Sanctus, mm. 13–24

[45] + 3

⁹² Agawu, 150.

Example 6.4: Prolongation and voice leading in the “Pleni sunt coeli” fugato, from Agawu

This immensely “complicated instance of prolongation,” as Agawu describes it, is informative but not without issue. As seen in Example 6.3, the fugato section begins with a double-neighbor diminution that is repeated at the fifth (starting on B) at [15](#). I do in fact believe that Schenkerian analysis can be useful to show, on more local levels, certain voice-leading procedures at work in Stravinsky’s neoclassical music, as I have shown in previous chapters. The voice-leading that Agawu graphs is exemplary, showing how the four voices interact with one another, and how a fairly traditional graph can in fact be used to show how this voice leading works in a post-tonal context.

Aspects of Agawu’s analysis call for consideration. First, Agawu has omitted a peculiar detail: the accompaniment. Underneath the texture are a trombone and a trumpet playing two pitches, C and G. This exclusion is odd, especially considering that Agawu has brought in instrumentation for purposes of analysis throughout his article. In terms of larger-scale form, the downbeat of the next section—which can be seen in the choral parts below (Example 6.7)—is on a clear G-Major chord. Although I am not arguing for any sort of fifth-relation, Agawu’s privileging of the C–G dyad does make the cadence connect to the next section quite smoothly.

That being said, I find there to be a few problematic elements with Agawu’s graph. The first aspect of concern is the voice leading after the interruption before [19](#); the tenor has mysteriously disappeared and the the top two voices have merged into one. Surely reduction must take place in a Schenkerian analysis, but here a more nuanced view of voice-leading among all four voices is gone.

Second is the concept of the interruption itself. That we are dealing with Stravinsky’s neoclassical harmonic and structural language must certainly be taken into account, but the reading of an interruption in this passage seems forced. Although at the point of “interruption,” the alto enters with the same double-neighbor figure at the octave above the bass’s entry, there

is no sense of an *Urlinie* descent that is attempting to start over and correct itself. In any event, tonal or post-tonal, the concept of an interruption requires a half cadence on $\hat{2}$, which this music does not seem to feature.

The third issue concerns the *Urlinie* itself. Even though it is not unprecedented to have a descent in the bass, that Agawu uses both bass and soprano interchangeably is discontinuous at best.⁹³ This picking-and-choosing of a descent is syntactically unusual, which is evidenced by Agawu's need to prioritize the tenor pitches as scale degrees $\hat{2}-\hat{1}$, which he incongruously brings back after deleting.

This brings me to the most peculiar thing about Agawu's graph, which is the cadence at the end of the graph. Agawu analyzes this as C-centric, complete with a miniature beam for the $\hat{3}-\hat{2}-\hat{1}$ descent, "in C." As I show in my Example 6.5 below, this view is questionable, especially in light of the pitch content that Agawu decides to supersede.

Example 6.5: Sanctus, mm. 23-24 ("Pleni sunt coeli," final cadence) and Agawu's tonal reading

This example, which depicts the actual score alongside Agawu's graph, shows that he has simply chosen to ignore the pitch A in the bass.⁹⁴ Throughout his article Agawu remarks on the

⁹³ "Neo-Schenkerian analyses of the music of composers such as Machaut and Landini offer examples of inverted *Urlinien*." (Agawu, 155) Possibly relevant is the fact that Stravinsky—although the composer denied studying his music prior to the composition of the *Mass*—was well aware of Machaut.

⁹⁴ Although I've tried to show Agawu's reading side-by-side with the score in this example, the "omission" of the A is perhaps easier to read in Example 6.4, (Agawu's own graph).

nature of the bass voice and how our attention is pulled downward, particularly in reference to cadences. Here, he contradicts himself and makes an unconvincing analytical choice: he pulls an inner voice out of the structure and places it in a different context (a lower octave) in the background structure. Even in our post-tonal language, I find this choice to be highly questionable.

Perhaps in anticipation of criticism on the point of C-priority, Agawu does offer “a point about the final chord, which is interpreted with priority given to the C-G dyad.”⁹⁵ The concluding sonority (A-C-D-G) belongs to pitch class set 4–23, which, as I have shown throughout this thesis, is a pervasive sonority in the *Mass*. To defend his claim, Agawu makes the following statement:

It is not articulated in a way that suggests that it is anything more than a concluding sonority, a genuine ‘terminating sonority’ in van den Toorn’s terms. The C-G dyad, on the other hand, forms the clear goal of linear motion, first hinted at, broken, resumed, and brought to completion in the manner of Schenker’s *Unterbrechung* (interruption). My graph therefore shows a “supposed tonic” rather than an actual one. Conceptually, the large-scale $\hat{3}-\hat{2}||\hat{3}-\hat{2}-\hat{1}$ progression constitutes the preferable explanation, although the fact that set class 4–23 is found in this context continues to enhance the observation regarding its statistical prominence.⁹⁶

Agawu’s proposal of a “supposed tonic” ultimately fails because it cannot be heard. In other words, I do not think the listener picks out these pitches, but rather takes in the sonority of 4–23 as a whole. The conflict between the tonal implication of C-G and atonal 4–23 comes at the climax of the movement, which has local and global implications. The larger implications will be hashed out at the end of this chapter, but the fact that this movement ends on an ambiguous sonority is worth stressing here. The ambiguity of this cadence lends itself to an interpretation of the final cadence, and could be thought of as somewhat analogous to a half cadence of sorts.⁹⁷ This gesture, regardless of tonal versus atonal syntax, is an important one, notwithstanding its harmonic construction.

⁹⁵ Agawu, 156.

⁹⁶ Ibid.

⁹⁷ While I recognize the problems of using such a tonally-charged term as a “half cadence,” the gesture is no less salient.

The Sanctus movement is perhaps the movement that builds tension the most within the *Mass*, aspects of which have been pointed out by Trivers.⁹⁸ The “Hosanna” section that follows the “Pleni” fugato begins this process right away. The fugato ends on a climax at one of the loudest dynamics heard thus far in the movement,⁹⁹ and Stravinsky chooses to keep the movement at full steam ahead, bringing us straight into the “Hosanna.”

One of the most unifying aspects of the “Hosanna”—and its later recurrence after the “Benedictus”—are Stravinsky’s “pitch blocks.” Each voice part sings only within its block, which is contained within a relatively small interval. Each block is as follows:

- Soprano: [B–C#–D/D#–E]
- Alto: [F#–G–A–B]
- Tenor: [G–A–B–C#–D/D#–E]
- Bass: [E–F#–G–A–B]

In both the soprano and tenor voices, Stravinsky deploys the D₄ and D# in opposition to the traditional melodic scale: when the line is moving upwards, D₄ is used, and when it is moving downwards, Stravinsky uses a D#. This backwards-sounding employment of the two alterations adds to the building of tension and leaves the listener in a limbo space. This jubilant section is marked by repetitions of (and variations thereof) these small blocks, which is extremely reminiscent of the first movement of Stravinsky’s early work, *Three Pieces for String Quartet*.¹⁰⁰

⁹⁸ See Trivers, “Intermovement Palindromes: Sanctus,” pgs. 106–114.

⁹⁹ Although the score only gives a dynamic marking of (***mf***) a few bars before, most recordings understand the formal importance of this cadence and perform it at a substantially loud volume.

¹⁰⁰ Eric Walter White views this passage (p. 449) as more reminiscent of the “treatment of simple tunes in the Russian vernacular idiom” from *Les Noces*; but I—like Horlacher—hear this treatment as more closely related to the pitch manipulation in *Three Pieces for String Quartet*.



Example 6.6: *Hosanna*, Choral parts only: R48 & R52+4 (minus last three bars)

Although the section is written entirely in 2/4 time, Stravinsky consistently accents offbeat rhythms and never repeats the exact same fragment. As mentioned above, each voice gets its own melodic block. Here I shall focus on the soprano voice to show how Stravinsky is manipulating those blocks. Below is the soprano's repeated melodic cell:



Example 6.7: Soprano pitch cell

Stravinsky's manipulation of the pitch material here is extremely similar to his earlier *Three Pieces*. In just the soprano voice alone, he repeats the cell as a whole, and sometimes in smaller fragments; in Example 6.6 above, note the repetition of the E–D#–C# in mm. 3–5. He also seems to be “restarting” the cell on certain pitches too; take for instance m. 5 and m. 7 (of Example 6.6), where Stravinsky begins the cell on the high E.¹⁰¹ In m. 10, he starts the cell on D#. Here, the composer is accenting peculiar parts of the “Hosanna” text. At some point in this brief section Stravinsky accents or elongates each of the three syllables, Ho, -san, -na, and also

¹⁰¹ When Stravinsky restarts the cell on a different pitch, the “middle” C# (fourth note of cell) is dropped.

gives the most stress to the weak –sis syllable of “excelsis,” always on the last pitch of the cell, D#.

Not shown in Example 6.6, is the instrumental accompaniment, which cadences on a full-blown B dominant 9th chord. The 7th, A, is held over by a soft trumpet after both the choir and other instruments have stopped. This A serves as a “common-tone” type gesture, as the alto (the top voice) and accompanying oboe in the following “Benedictus” hold this A, while clearly entering a new harmonic space.

Until the twentieth century, the “Benedictus” was so important that it often got its own movement.¹⁰² Stravinsky’s “Benedictus”, although contrasted with the flanking statements of the “Hosanna,” is squeezed into the movement so tightly that it only takes up twelve bars of music. What was formerly treated as a distinct section is seemingly engulfed by the repetition. But, the music does make a distinct shift. The iambic rhythms that predominate the movement have been reversed in the bassoon parts, which underlie the soft choral singing and minimal accompaniment in the higher double reeds. As the voices make their way to the “qui venit” portion of the text, Stravinsky adds the soprano and bass voices, as well as the trumpets and first trombone, quietly layering a hushed benediction. The “qui venit” is sung *a cappella* for two and a half bars, followed by a brief cadence on set 3–9. This cadence is noteworthy because on the downbeat of R51, Stravinsky lays out a possibility for a cadence on F# major, but a suspension of the interval of a fourth quickly gives way to a cadence on a dissonant sonority.

Suddenly, at R51, a widely spaced dyad, B–C# is heard (predominantly in the oboes and English horn), and a descending tetrachord (B–A–G–F#) in the soprano and alto voices seems to affirm the B-centricity that Stravinsky has been flirting with throughout this movement. As the voices reach F#, the instrumental parts shift, denying any affirmation of B pitch-space; at

¹⁰² Bruckner’s Masses are the last musical examples I know of that give the “Benedictus” its own movement, but this distinction hardly germane; neither of Beethoven’s two Masses (*Mass in C*, op. 86 & *Missa Solemnis*, op. 123) have their own dedicated movement, but do have distinct long sections that demarcate the differences between the two.

the same time, the soprano leaps up and restores the iambic rhythm, which is heard in the tenor and alto in the following measures. Stravinsky's restoration of this rhythmic figure suggests that—in light of his prior re-adjustment—things are back to normal, but just as the voices slip into what seems to be their final resting place, the instruments take over, playing a chord saturated with open B's but with its third and fifth now missing. Just as the accompaniment seems to gain its bearings—which harken back to the previous “Hosanna” cadence—the second oboe plays a descending tetrachord (E–D#–D₄–C₄) that echoes the return of the iambic rhythm in R51+1. The oboe settles on the C natural, all while the instrumental parts are holding the B-chord. Although a B^{7,b9,11} chord is common to jazz and more recent music, the C natural (b9)—a sharp dissonance given prominence through orchestration—negates a sense of finality and therefore fails to reach a successful close, so we must start over.

Although at first hearing, this cadence may seem as though a “wrong” chord was heard, the instruments start to chug back into power, in eighth notes, while the bassoons, in their lowest register, accent these eighth notes with sixteenth notes of their own. The chorus also sings the familiar “Hosanna” material, but not before “trying out” the first three pitches (B–C#–D–C#–B) of the cell shown in Example 6.7. Both the instrumental jabs and the feeling of starting up in the choral parts contribute to a feeling of a train chugging to power, first slowly with big pushes, and then eventually gaining momentum, back into almost the same music heard back at R48. The choral parts remain exactly the same (with the exception of the “repetition” in the last three bars of Example 6.6), while there are some slight differences in the instrumental accompaniment. The cadence of this movement is again on a B dominant 9th chord. Trivers hears the cadence leading into the final phrase (seen below, Example 6.9) as tonally referential, and I happen to agree with her reading.

Her argument hinges on a reading of voice leading, hearing the D# (last measure of my Example 6.6, above) resolve to the E (Example 6.8, below). Although tonal function in

Stravinsky's music is essentially destroyed, the effect of a deceptive-type cadence is felt no less strongly. This "deceptive" cadence is crucial for the closing-out of the movement. As the previous section was a mere repetition of the "Hosanna" at R48, Stravinsky needs a way out.

Example 6.8: Sanctus, R54–end.

As with its sister movement, the Gloria, there has been some discussion about the final cadential sonorities, as well as the overall phrase, seen above in Example 6.8. Criticism came first from Ernest Ansermet, who conducted the first (underwhelming) performance of the *Mass*: “The [Sanctus] ends with the chord of A major, in which a G–D fifth is inserted. This forms an agglomeration of notes, which the ear cannot take in and which is literally cacophonous.”¹⁰³ Agawu, whose reading of the final Gloria cadence is extremely similar, uses the final two chords (in the voice parts only!) to justify a “V’–‘I” reading.¹⁰⁴ Trivers echoes Agawu’s reading of the

¹⁰³ Eric Walter White, 450.

¹⁰⁴ Agawu, 146; The example in question (his Example 1i) “provides a vivid illustration of the way in which consistency in voice leading can help to shape a line so that its cadential function is made perceptible...The behavior of the instrumental parts, however, challenges without negating this sense of cadence by adding to this relatively simple vocal part numerous apparently extraneous notes...It is the bassoon line that retains the explicit element of connection, charting a stepwise ascent C–D–E–F–G–(E/C#), which again serves to orient the voice leading in the direction of the final, hierarchically superior sonority.”

final cadence by regarding the bass voice E–A motion as “evoking” V–I. Going a step further than Agawu, Trivers says that the instrumental parts suggest multiple keys.¹⁰⁵

My own reading of this passage accepts certain features of these earlier accounts. Similar to Trivers’s approach, I certainly agree that different lines are acting independently, as voice-leading has played a large role in my analysis thus far. However, I would take a step away from Ansermet, Agawu, and Trivers who use tonally-based language too strongly. Calling the final cadence “V–I” and only referencing the vocal parts is insufficient. As I have shown throughout this thesis, set-class 4–23 plays an active role, especially here in the final sonority. The final chord, 5–29, is not only a superset of 4–23, but is also a subset of 6–z25, the cadential sonority (E^{maj}_{9,11}) that preceded the “Pleni sunt coeli” fugeta. In my example above, the upper voices (shown in the treble clef of orchestrational reduction) clearly outline set class 4–23 as stacked fifths. My hearing of this is open-ended in the sense that I do not hear it as strictly A major with the added fifth G–D, nor strictly as set class 5–29. Perhaps Stravinsky’s motivation here is comparable, alluding to both tonality (A major) and atonality (4–23/5–29) simultaneously.

The image shows a musical score for the final cadence of the Sanctus. It consists of two staves, treble and bass. The treble staff has several chords and labels: R43, R45+1, R48-1, R50-2, R54, and R54+5. The bass staff has labels: 6-z25, 4-23, 3-9, and 5-29. There are also labels (3-7) and (3-9) in the treble staff. The score shows a progression of chords with some overlapping and a final cadence.

¹⁰⁵ Trivers, 52–3; “The bassoon plays a C-major scale up to G, then ends by leaping a diminished fifth down to C#. The second trombone plays a line in A major, where the F# contradicts the F₄ in the bassoon [a measure later]. The first trombone could also be perceived as being in A major or minor, as there is a shift from C to C#. The trumpets’ lines most strongly suggest G major. In this final cadence of the Sanctus, while the soprano and oboe remain on E, which initially sounds like a tonic, the other parts explore other keys, motivated by their own harmonic syntax.

Example 6.9: Cadences in Sanctus¹⁰⁶

As I have laid out in this chapter, many of the strong cadences of the Sanctus movement fall on dissonant chords.¹⁰⁷ In example 6.9 above, I show many of the cadences in the movement, most of which have been discussed in this chapter. Using a hierarchical notation within a post-Schenkerian graph, I propose that tonality and atonality are contrasting and complementing one another here in a dialectical fashion. Many surface-level passages in the Sanctus rely on tonally-charged chords, but in many cases, the background level shows that they lead to cadences on non-tonal chords. One of the most striking aspects of Stravinsky's design is the fact that the most important cadences (open note-heads) are all interrelated.

Because 4–23 has been a prominent focus of this thesis as a whole, my discussion of these other sonorities will be in relation to that set-class. The two other most important cadences (on 6–z25 and 5–29, respectively) are both in a superset relation to 4–23. Sets 3–7 and 3–9 are subsets of 4–23, giving the movement a highly balanced harmonic structure. As discussed earlier, the “Pleni” fugato cadences on 4–23, which serves as a landmark, in light of the full view of the movement provided above. The Sanctus movement—perhaps more than any other in the *Mass*—forms an intricate dialogue between tonality and atonality that is truly representative not only of Stravinsky's writing as a whole, but more importantly, of the music that he would be writing in the not-so-distant future. The *Mass* was the penultimate work of his neoclassical phase (the last being his highly successful opera, *The Rake's Progress*); soon he would feel the wind of another style, of dodecaphonic writing.

¹⁰⁶ The introduction to the movement (seen occupying the space from R43 up to R45) does not involve any cadences, per se. I have included this in my graph to show the importance of B-related sonorities, especially in contrast to the middle sections (R50–2—R54).

¹⁰⁷ Although I can certainly accept and appreciate the notion that an E^{Maj}_{9,11} (the first prominent cadence of this movement) could quite easily be considered a consonant chord in this day and age, the dissonant pitches added are no different than the ones added to the final sonority of the movement. Furthermore, this chord in no way could be considered a *functional* tonal chord, more just a decorative sonority.

Chapter 7: Agnus Dei

The Agnus Dei that closes Stravinsky's *Mass* is remarkably docile as the culmination of the work, inviting personal reflection as the choir intones the tripartite text structure. Stravinsky highlights this structure by using a ritornello form, which looks back both locally—in the sense that it shares this tripartite structure with its sister movement, the Kyrie—as well as historically, as the ritornello form was used in seventeenth- and eighteenth-century music, and had its origins in the music of the sixteenth-century composer Giovanni Gabrieli.¹⁰⁸ This chapter discusses pitch and harmonic content, focusing on the prevalence of 4–23 and related sonorities throughout. This chapter also features a type of contrapuntal analysis, to help to understand how Stravinsky puts his own twist on another ancient musical device. A brief discussion of the final phrase highlights crucial dialectical aspects of this thesis. To begin, below is overview of the form of the Agnus Dei.

Ritornello	Choral Episode I	Ritornello	Choral Episode II	Ritornello	Choral Episode III	Codetta
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Example 7.1: Agnus Dei form

The ritornello, a four-bar instrumental passage, is fully scored. None of the ten individual instruments are doubling each other. As Juliana Trivers has noted, the previous movement has built up tension, so it is up to the current one to release it. The short passage works its way from a dense set of pitch classes, and eventually comes to cadence on an unambiguous D-major chord.

This ritornello has been discussed by both Agawu and Trivers, and both of their analyses can offer a window through which to view its structure. In Agawu's reading (which can be seen on page 152 of his article, Example 3c) he frames his analysis through the lens of Schenkerian

¹⁰⁸ Richard Taruskin. *Oxford History of Western Music, Volume 1: Music from the Earliest Notations to the Sixteenth Century*. (New York, Oxford University Press, 2010): 784.

prolongation. He proposes a prolongation of C, in the key of D. Agawu brings in a roman numeral analysis by Donald Grout, which he does not dismiss outright.¹⁰⁹ Although the reduction of this passage to functional tonality is questionable—something Agawu himself acknowledges—his graphing of the voice leading is exemplary. This graph shows how Stravinsky, whose goal is a D-major chord, prolongs the bass pitch C (with upper and lower neighbor notes) and how we arrive at this cadential sonority. However, reducing this passage to an instance of prolongation, or a key for that matter, overlooks a more nuanced view of the harmonic content, all of which, except for the final sonority, is non-triadic.

Trivers notes that the pitch content of this passage moves from a highly dense texture to the major-chord sonority in measure 4. It is informative to note the differences between these two harmonic analyses. Agawu's is tonally-based, whereas Trivers's analysis is based completely on pitch-set classes. Below is an example from Trivers that shows directed motion towards the cadence point, with set-class analysis underneath:

The image shows a musical score for two systems, each with a grand staff (treble and bass clef). Above the staves are Roman numeral analyses: 5-23, 5-24, 2 5-23, 6-z25, 4-22, 4-23, 5-11, 5-25, 3 6-z25, and 3-11. Below the staves are pitch-set class notations in parentheses: (02357), (01357), (02357), (013568), (0247), (0257), (02347), (02358), (02358), (013568), and (037). A bracket labeled 'nontriadic harmony' spans from the first measure to the end of the second system. Another bracket labeled 'D-MAJOR TRIAD' is under the final measure of the second system.

Example 7.2: From Trivers, set-class analysis of ritornello; motion from dense set-classes to sparse

¹⁰⁹ Peculiarly, Agawu has added an octave low A₍₁₎ in the first measure of his analysis that is not present anywhere in the score.

Drawing on Trivers's analysis, I have added (above the music) the Forte-names for each sonority, as well as a bit of analytical overlay. What becomes clear is that Stravinsky is maintaining a faithful relationship to the set-class 4–23. In the above example, a bold-faced chord name contains a superset relationship to that sonority, whereas an italicized name is one whose interval class is offset by a single semitone to either 4–23 or a superset of 4–23. That this ritornello is repeated an additional two times is not insignificant; this highly atonal passage is ominously moving towards the final word, both of the movement and of the piece as a whole. The music has come a long way since the highly tonally-saturated surface of the Kyrie was heard at the onset of the *Mass*.

One of the most striking aspects of this ritornello is its cadential figure. In this densely-packed atonal space, the cadence on a D-Major triad is surprising, yet also welcoming. As we will see, it may be possible to hear this movement as D-centric, but I hold that the arrival on a major triad signals nothing more than a cadential arrival, not an affirmation of tonality.

The ritornello gives way to the first choral episode, which begins with two-part homophony in the top two voices, followed by an entry in the lower two voices in their own imitative homophony. What is clear after the entry of the male voices is the imitation, which sounds as if it were ripped directly out of a peculiar-sounding renaissance motet. A contrapuntal analysis of the intervallic content between the two sets of homophonic parts shows us that Stravinsky's imitation is quite literal.

Example 7.3: Intervallic content and pervasive 4–23 harmonizations in the first choral episode.

In the example above, I have circled the intervals that Stravinsky keeps the same in both pairs of voices; for instance, the first three notes in the intervallic sequence in the soprano/alto and tenor/bass entry are exactly the same, P4–M7–P5. The dashed circles are instances where Stravinsky retains the same interval-class, but inverts the interval, analogous to sixteenth-century contrapuntal practices; after the initial 4–7–5, the soprano/alto homophony goes 3–2–3, which is answered in the tenor bass, 6–7–6. As I have shown, Stravinsky keeps the imitation literal throughout the episode, the soprano and alto trailing off when necessary. This offshoot, however, lays the groundwork for the next episode.

What is also noteworthy about this passage are the multiple appearances of 4–23, which I have highlighted with dashed boxes in the above example, the most prominent of which occurs at the point of entry of the tenor/bass homophony. Set 4–23, as will be discussed plays a large role in the movement. In every instance above, Stravinsky utilizes a harmonization of a fourth in one of the voice pairings. 4–23 has appeared in many different guises throughout the *Mass*, but this marks its first appearance in a densely contrapuntal section. Also, 4–23 appears prominently at the beginning of key words in the text—“Agnus” and “Peccata.”

After the return of the ritornello, we hear the second choral episode, at R59. This episode begins with familiar material, as presented by two voices, although this time Stravinsky has given it to the tenors and basses. In terms of the pitch content, the music we hear is exactly the same as the music in the soprano/alto voices in the earlier episode after the imitation breaks off, (last three bars of Example 7.3). Stravinsky slows down this passage, giving half notes to what were previously quarters, possibly to highlight the music that was previously buried in the full choral texture.



Example 7.4: Second choral episode, R59–61

After the tenor and bass restatement of the closing material from the first episode, the soprano and alto repeat this same gesture, although faster, and transposed up a whole step. As I have highlighted, the imitation is literal for a few bars, but after the cadence in the fourth bar, there begins a new phrase in which the imitations are gestural, not literal. The cadence's harmonic function is rather ambiguous. The three upper voices outline a clear D-major triad, which would otherwise create a connection to the ritornello, but the pitch G in the bass voice throws out this possibility. However, this G could reflect the pervasiveness of the pitch G throughout the first four bars. This chord belongs to set-class 4–14 [0237], which is in contrast to the rough-sounding [01] and [05] set-classes that saturate this episode.¹¹⁰ The dichotomy between the two comes to a head at the final cadence, where the prominent minor 2nd [01] is held out in the top voices. What is also worth noting is the return of the exact same pitches, B₄/C, that begin the passage.

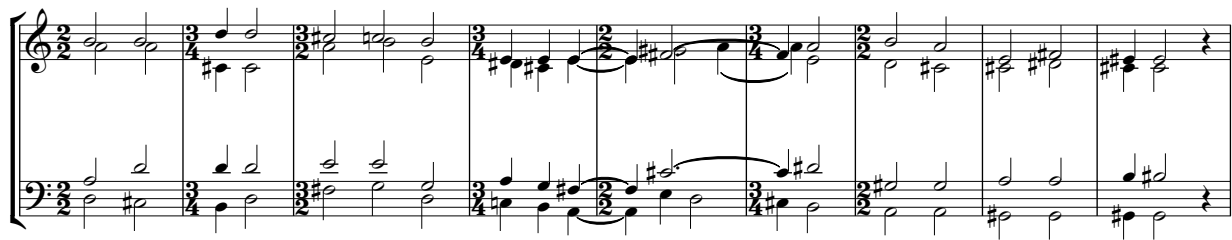
The cadence (complete with voice-crossing,) belongs to the set 3–9 [027], which is a subset of 4–23. Similar in some ways to the ritornello, this episode is packed full of atonal sonorities, followed by a much less dense sonority. In the case of the ritornello, the cadential release is on a D-major sonority; here it is on another trichord, with a distinctly open feel to it, each set of voices producing a fourth and a fifth. Although 4–23 does not make any distinct

¹¹⁰ Trivers, 66.

appearances in this episode, the presence of one of its subsets at a major cadence point is helping to paint a fuller picture of the importance of 4–23.

What becomes clear as this second choral episode unfolds is that the choir seems to be in a struggle with the ritornello. Even though the ritornello as a whole is not decidedly tonal, its cadence on a D major triad brings to the fore a distinct tonal element that is repeatedly eradicated by the choral episodes. As I have shown thus far, the choral episodes have a distinct atonal feeling to them, with fleeting references to tonal sonorities.

The last choral episode begins with a noteworthy trichord, 3–7 [025]; this of course—like the chord that ended the previous choral episode—is the other subset of 4–23. This episode is marked by a striking homophony. With the exception of the fifth bar in the example below, all four parts always move together, holding the same rhythmic values. Although the imitative contrapuntal music is no longer heard, Stravinsky states the last tripartite of the Agnus Dei text in a concise and hushed declamatory way.



Example 7.5: Final choral episode; R62–63+3

Like his borrowing mentioned earlier, the composer again begins the new episode by reappropriating the last three bars of the previous one (see Example 7.6, below), though less conspicuously than the previous example. What this provides is a sense of continuity between sections, which may be a reflection of the text. The text is a repetition of the same words, with the exception of the final “Dona nobis pacem,” seen in the last three bars of the example (7.5) above.



Example 7.6: Last three bars of second choral episode; first three of final.

The similarity of the pitch content is important, but differences in text dictate a new direction. Stravinsky's composing with dissonant pitch-class sets in this movement could be a reflection of the dark text of the "Agnus Dei." A dissonant ending would be inappropriate for the peaceful text of the "Dona nobis pacem;" recall that Stravinsky intended his *Mass* to be used liturgically.¹¹¹ The sense of continuity helps to bridge the gap to the final text, where the music is saturated with consonant thirds and sixths.

The closing of the final choral episode wonderfully mirrors the calm nature of the "Dona nobis pacem" text. The choir intones the final "Dona nobis pacem," following one syllable for each sonority, beginning at the last 2/2 bar. Stravinsky evokes a V–I motion in the upper voices, with a bass pedal underneath, resolving to an A major 7th chord. In the following bar, the A-major chord is re-voiced, with a voice exchange in the bottom voices, inverting a major 7th into a minor 9th. The upper voices move up in parallel thirds but do not continue on this path. They settle back where they came from, but the soprano pitch has been altered to E#. Meanwhile, the tenor voice has snuck upwards, while the bass holds its G# steady throughout. But this deceptive gesture is "corrected," with the tenor finally settling on B#, making the choral ending a beautifully sonorous major-7th chord in second inversion. Although the movement has not quite ended, the final choral statement ends in an understated fashion.

¹¹¹ For an opposing viewpoint on this and other compositional/religious aspects of the *Mass*, see Nancy Brunemmer, "Igor Stravinsky's 'Mass'"

When the tenor moves to the B \sharp pitch, a trombone sneaks in and duplicates the note—although somewhat peculiarly re-spelled enharmonically in the score as C \flat —essentially handing the concluding duties over to the instrumental ensemble. The brevity of the final four bars of the piece tends to hide the fact that they contain a wealth of relevant information about not only the Agnus Dei but also the ending of the piece as a whole. With this movement in ritornello form, we have seen the instrumental ensemble and choir in a dichotomous relationship. Earlier I discussed the D-Major triad that ended the short ritornello. As shown in the example below, this D-Major triad is heard in the brass (bottom staves), but immediately negated by the woodwinds (top staves), who offer a different conclusion.

Example 7.7: Agnus Dei, ending

This short final phrase has a palindromic quality, which is echoed in the woodwind's consequent phrase. These lines have a somewhat inversionsal quality to them as well; when an upper line moves down, a bottom line moves up, and vice versa. In the bass voices, these sonorities mostly stay the same—for instance, when there's a C in the bass, there is always a B \flat

above it; when the bass moves up to D, its complement moves down to A, etc. This conclusion echoes the ritornello, but then it is interrupted by the woodwinds.

Throughout this thesis, I have pointed to the prevalence and importance of the pitch-class set 4–23, and so it is fitting that the *Agnus Dei*—and therefore the piece as a whole—ends on this omnipresent set-class. The English horn outlines the set-class in its line (top staff, notes with down-stems.) Looking back at the first measure of the example, the upper brass (trumpets and first trombone) allude to 4–23, as the entire measure features three separate instances of the set class 3–9, a subset of 4–23. The ritornello’s D-major cadence has lost its tonal battle. The woodwinds proclaim 4–23 as the rightful owner of the final word of the piece.

However, the main thesis of this document has been to highlight the challenges created from Stravinsky’s mixture of tonality and atonality in the *Mass*, and this final cadential phrase perfectly reflects that tension. Whereas the brass instruments offer a tonal ending on D major, the woodwinds offer another, 4–23. Although it would be relatively easy to write a thesis solely on the pervasiveness of 4–23, I’ve strived for a more nuanced dialectic. My hearing of this final cadence is similar, I do not argue that atonality has somehow proclaimed itself victorious, nor do I hear the final sonority as some alteration of a D-chord. Just the same, it is certainly clear that in the final 4–23 sonority, D has an unambiguous role as bass pitch and dare I say, a “root”-like quality to it.

To close, I would like to revisit a characterization I offered in the introduction to this chapter, the docility of the final movement. The text of the *Agnus Dei* invites inward reflection, and I believe that the music reflects this feeling of acceptance. As I have hoped to show in this chapter—and in the thesis as a whole—there is an underlying aspect of conflict in the *Mass*, indicative of the composer’s mindset in 1948: (non-functional) tonality or atonality? The dichotomy between these two elements, alongside the repetitive nature of ritornello form invites a word such as “docile.” The music seems, through multiple repetitions of the ritornello, to be

taking part in a process of acceptance—a process in which tonal and atonal elements can be integrated and be at peace with one another.

Conclusion

In this thesis, I hope to have highlighted a crucial aspect of the harmonic language Stravinsky used in the *Mass*: the conflict between tonal and atonal elements. The notion of conflict can be seen to play out on multiple fronts—musically in terms of tonal idioms, compositionally in terms of the genesis of the work, and spiritually in terms of the religious views of the composer himself. This document serves to put forth an analysis of Stravinsky’s harmonic vocabulary that is based on what Agawu referred to as “consistent conflicts” (see fn. 48) between two dominant musical styles. Stravinsky, a composer never afraid to reinvent himself, wrote a *Mass* that truly exhibits these aforementioned qualities, as I have hoped to show. Although *The Rake’s Progress* will and perhaps should still be seen as the apotheosis of Stravinsky’s neoclassical style, I believe the *Mass* represents a unique and challenging work in the composer’s canon, one worthy of serious study, scholarship, and performance.

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