

"A JOURNEY TO THE SOURCE"
ON
L'Histoire du Soldat
by Morris Lang

It was in the nature of a pilgrimage for me: "Pilgrim- one who journeys (usually a long distance) to some sacred place, as an act of religious devotion". A journey into an unlikely "sacred place"; into the town of Winterthur, Switzerland. A country noted more for its secular stability than for its sacred devotions.

The story began some two years ago. The library at Lincoln Center had an exhibit of Stravinsky manuscripts shortly after his death. I thought that it would be a wonderful opportunity to study the score of L'Histoire du Soldat in order to clarify many of the inconsistencies in the various printed percussion parts. Much to my disappointment, the score to L'Histoire was not included in the exhibit, but the librarian was able to ascertain that it was in a private collection in Winterthur, Switzerland.

The following day I wrote a letter to Winterthur requesting a xerox copy of the percussion part. Some time later I received a reply stating that they were unable to supply a copy, but, if I were able to come to Switzerland "I was welcome to examine the score in the offices of the Vogel Holding Co." The letter was signed by a Mr. Balthasar Reinhart. Since most of my traveling has been with the New York Philharmonic, it seemed unlikely that I would be in Switzerland in the near future.

I had originally studied the percussion part as printed in the "Modern School for Snare Drum" by Morris Goldenberg. Aside from the fact that I had never seen some of the sticks that were called for, there were many inconsistencies in the line assigned to a particular drum sound. I consulted three published scores and found them contradictory. Even the two recordings that Stravinsky himself conducted are quite different. Different from each other as well as from others on the market.

In May 1974, I was invited to teach at the Institute for Advanced Musical Studies at Montreux, Switzerland. Aside from the excitement of working at such a wonderful school and living for two weeks in such a beautiful city, I knew that Winterthur couldn't be too far away. As soon as I had settled myself at the Grand Hotel, I had the porter chart my route to Winterthur. It involved changing trains three times, changing languages twice (Montreux is in the French speaking section of the country while Winterthur is in the German speaking section), and a four hour train trip. Although I was concerned about these logistic difficulties, I called the Vogel Holding company to arrange for an appointment.

I easily arranged to be in Winterthur at 2:00 P.M. on the following Tuesday, and, thanks to the efficiency of the Swiss railroad system,

made all of my connections and arrived in Winterthur at 1:30. To my surprise, the Vogel Holding Company was not a music publisher, but a very large, international business.

The morning before I left I learned that Balthasar Reinhart, who had written to me in New York, was the nephew of Werner Reinhart. Werner Reinhart had commissioned Stravinsky to write *L'Histoire* and had aided him through the difficult years following World War I.

"We had to find a wealthy patron or a group who could be persuaded to interest themselves in our scheme. It was, alas! no easy matter. Refusals not always polite, but always categorical, greeted us every time. At last, however, we had the good fortune to meet someone who not only promised to collect the requisite capital, but entered into our plan with cordiality and sympathetic encouragement. It was M. Werner Reinhart of Winterthur, famous for his broad intellectual culture and the generous support that he and his brothers extended to the arts and to artists."*

After settling into a private office, complete with tea and sharpened pencils, I was presented with the manuscript. It was in Stravinsky's own hand and signed "Igor Stravinsky-September 1918". Needless to say, it was thrilling for me to be holding this manuscript that the great master had worked on.

The first thing that struck me was that Stravinsky had written a piano reduction of the score-obviously used for rehearsals. (He later made a version for piano, violin, and clarinet). While I was looking through the manuscript Mr. Balthasar Reinhart came in and was kind enough to spend some time with me. He described the circle of friends of Stravinsky and the conditions that prompted him to write the piece.

Finally, into the score!

I was immediately impressed with the simplicity and clarity of the percussion writing. Stravinsky subsequently wrote that he had actually gone out and purchased the percussion "instruments from a music shop in Lausanne, learning to play them myself as I composed".** It seems then, that much of the confusion about drum sizes, pitch, sticks, and notation is the fault of editors and translators rather than the composer.

Here is a listing of questions that I had puzzled about and the answers that the manuscript provided.

Question: What drums are called for? The Kalmus edition calls for a "side drum with snares, 2 side drums (different sizes) without snares, small drum with snares". The Goldenberg part calls for "tambour and two caisse claires". Which is higher pitched? Does the caisse claire have snares? Why is a separate snare drum called for in the set-up diagram??

*Stravinsky - An Autobiography (1936).

**Expositions and Developments- Igor Stravinsky & Robert Kraft.

Answer: The original score is clear and simple. It calls for bass drum, three different size drums (caisse claire), suspended cymbal, triangle, and tamborine. The caisse claires are "grand taille, moyenne taille, and petite taille"; simply, "large size, middle size, and small size". Only three caisse claires are necessary. The largest drum (grand taille) must have a set of snares for the March Royal at number 14.

Question 2: The line of the staff assigned to a drum does not seem to stay the same, even within a movement.

Answer 2: Within the movement the placement is consistent. (The only exception being four measures after 9 in the Tango. Stravinsky inexplicably places each drum on a separate staff, but he clearly indicates that that same "2 caisse claires" that was used at 8 are to continue.

Question 3: Are the "General Remarks to the Percussionist" that are in the Kalmus and International scores, but omitted from the Goldenberg book in the original?

Answer 3: Yes.

Question 4: In the Soldier's March: Why is the drum, one bar before 1 written on the top line, while at 8 the tamborine is on that line? Does the drum change before 15?

Answer 4: The printed editions are incorrect. The drum is always on the middle line and the tamborine is on the top. Before 15 the drum does not change.

Question 5: In the Royal March: What drum is used at 2 ? Is that really a six stroke roll at 14 ?

Answer 5: The middle drum is called for. Yes, it is six strokes- to be played on the *large* drum with the snares on. The original even had an extra flam.

(I think that the flam was eliminated from future editions because it might slow down the phrase. MAL).



Question 6: In the Petite Concert: What drums are called for one measure before 28 ?

Answer 6: The large size caisse claire and the bass drum. The dynamics in the printed part are incorrect. This is the original.



Question 7: In the Tango: Why are the stems alternating up and down? Is there a change of drum at 8 ?

Answer 7: In the "General Remarks to the Percussionist", it explains that the stems pointed down are to be played with a "mailloche" in the left hand and the notes with the stems pointed up are to be played with the "baguette a' tete de capoc". The opening calls for the middle drum and at 8 requires the middle and small drums.

Question 8: In the Ragtime: Why does the triangle suddenly jump to another line one measure before 27? What drums are called for at 33? What are the dynamics at 34?

Answer 8: The jump in the triangle line is a typographical error. At 33 the Goldenberg part is correct. The original calls for large drum, small drum and bass drum. Here are the correct dynamics at 34.

The image shows two staves of musical notation for the Ragtime section. The top staff is in 4/8 time and contains measures 17, 18, and 19. The bottom staff is in 5/8 time and contains measures 20, 21, and 22. Dynamics include *mf*, *f*, *p*, and *ff*. There are also accents and slurs over the notes.

Question 9: In the Devil's Dance: Why are the stems alternating up and down at 4?

Answer 9: The alternating stems only indicate alternate sticking (R,L,R,L,R,L, etc.)

Question 10: In the Triumphant March: Why are the stems alternating if both hands hold the same sticks? The pitch of the drums seems to be ascending, but the order of the drums shows a descending line.

GRANDE
MOYENNE
PETITE

Should the percussionist maintain the same dynamic during the final solo or crescendo?

Answer 10: Again, the direction of the stems seems to indicate only the sticking. The printed parts are correct. The highest pitched drum (petite moyenne) is on the lowest line. There is neither a crescendo or a diminuendo indicated in the original. The opening of the movement is different than any of the printed parts.*

The image shows three staves of musical notation for the Triumphant March. The top staff is for the Grande (GR.), the middle for the Moyenne (MOY.), and the bottom for the Petite (PETITE). The time signature is 4/4. Dynamics include *ff* and *mf*. There are also markings for "Au Milieu" and "AU BORD".

*This is completely a subjective judgement, but it seems to me, that, perhaps, Stravinsky changed this figure to make it more playable. MAL

It might be of interest to those scholars among the readership that, in this edition (1918) of the score, the Triumphal March begins three measure after 6. If you will notice, the beginning of the movement through three measures after 6 is a note for note repeat that was obviously added later to extend the movement.

My thanks, once again, to the Reinhard family for first, commissioning this great work, and then for allowing me to examine the original manuscript. It was an enriching pilgrimage to the source.

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THE DEVELOPMENT OF MALLET KEYBOARD PERCUSSION FROM THE LATE 18TH THROUGH THE EARLY 20TH CENTURIES

by Clifford K. Chapman

About the Author:

Mr. Chapman received his B.M. and M.M. degrees from the State University College of New York at Fredonia, studying percussion with Theodore C. Frazeur. He has performed with the Erie Philharmonic Orchestra and is presently with the Ann Arbor Symphony. He is currently instructor of Percussion at Eastern Michigan University and is serving as Southeast Regional chairman of the Michigan State Chapter of PAS.

Introduction

The available literature, both musical and scholarly, dealing with the history and development of the instruments of the percussion family is indeed minuscule in comparison to the volume of information on the other standard orchestral families. The reasoning behind this could possibly be based on two premises: 1) the percussion family has become an integral force within orchestral scoring only in the past 200 years, and the players and instruments themselves have been taken seriously within an even shorter time, and 2) the instruments have only recently been standardized, with new inventions and improvements constantly being made. Even with the efforts of composers such as Berlioz, Saint-Saens, and Stravinsky, the percussions have only begun to develop as an individual orchestral and virtuoso force en masse. Composers have often avoided their use or were conservative due to this lack of knowledge, confidence, and understanding of their expressive and coloristic capabilities.

This article deals with only one segment of this family of instruments, and that is the keyboard mallet percussions. They are among the oldest instruments known to man, yet simultaneously are probably among the youngest members of our present day orchestra. It is the purpose of this study to establish a foundation for understanding their origin and development within this orchestral setting.