

QUOTATION

IGOR STRAVINSKY ON THE COMPOSER AS A LOCUS

I was guided by no system whatever in *Le Sacre du Printemps*. When I think of the music of the other composers of that time who interest me—Berg's music, which is synthetic (in the best sense), and Webern's, which is analytic—how much more *theoretical* it seems than *Le Sacre*. And those composers belonged to and were supported by a great tradition. Very little immediate tradition lies behind *Le Sacre du Printemps*, however, and no theory. I had only my ear to help me; I heard and I wrote what I heard. I am the vessel through which *Le Sacre* passed.

Program notes by Igor Stravinsky for the CBS Masterwork recording (MK 42433) of Stravinsky conducting the Columbia Symphony Orchestra in his *Le Sacre du Printemps* (*The Rite of Spring*). Compare page 313 of B. F. Skinner's *Verbal behavior* (1957) reprinted in paperback by the B. F. Skinner Foundation, P.O. Box 825, Cambridge, MA 02238. See also B. F. Skinner. (1972). A lecture on "having" a poem. *Cumulative record: A selection of papers* (3rd ed., pp. 345–355). New York: Meredith.

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