

## LETTER TO THE EDITOR

from CLARE HOGAN

In response to Andrew Byrne's letter in TEMPO No. 143 I would like to clarify the two points that he found confusing in my article on Stravinsky in TEMPO No. 141.

In the *Lacrimosa* of *Requiem Canticles* the strings are going through Ra hexachords from bar 229 to the end, but the contrabasso intersects with certain pitches from the woodwind which are going through IR verticals. (For example, see bars 229, 235, and 238.) From bar 238–250 the strings (alone) work through Ra1(R) to Ra2(R). With the exception of the contrabasso's intersection with the woodwind the four sections work through their hexachordal rotations independently. For example, at exactly bar 245 the following is happening:

Contralto . . . IRbi(R)  
 Flutes . . . . .IRaii  
 Trbn . . . . .(Ia3)—  
 Strings . . . . .Ra1(R)

and at exactly bar 250:

Contralto . . . IRaO(R)  
 Flutes . . . . .IRaIV  
 Trbn . . . . .(Ia2)—  
 Strings . . . . .Ra2

Having said this, Andrew Byrne is right to point out an error (mine) in that the sentence should read 'The changeover from IRb to IRa (vertical) occurs as the contralto changes from IRbI to IRbO (linear); her common note G acts as a pivot'.

In answer to his second point on the pitch content of Ia4, IRb2, and Ra4 I must explain that I meant only those notes that are shared by these three hexachords at bar 257. I know that only Ia4 and IRb2 are *completely* identical; Ra4 contains only four of their notes and these are sounded at bar 257 (along with Ra4's two remaining notes). I made this point to emphasize the *way* in which Stravinsky continued to exploit the common features between two or more rows/hexachords as he had done in *Threni*. Perhaps I should have rephrased that particular sentence to make this point more clearly and to avoid any possible confusion.

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