

ties to revisit what had come before, Stravinsky was more concerned with new contexts than with original sources. Thus, one could frame his statements about the lack of a connection between text and music in his works in terms of his roles as a transformer, conservative innovator⁶⁷ and compositional chameleon.

Stravinsky's conclusions reveal a perspective on text and music as two different worlds or paradigms. Compared to language, meaning construction in music will always be arbitrary (or coincidental, in Stravinsky's mind). Thus, his conclusion to the debate in rue Daru in the 1920s is that aesthetic theory cannot be used as an arbiter of taste in spiritual values. Though convergence between text and music might arise in the individual listener, Stravinsky insists that this does not imply an existing or intentional relationship between text and music in his religious works.

Abstract

Stravinsky was a leading proponent of neoclassicism who repeatedly underlined in his statements and writings that there was no alignment between text and music in what he composed. Analysis of the *Symphony of Psalms* (as well as other works) reveals many possibilities for the listener to experience meaning-construction based on text-music relations in this work. Stravinsky re-joined the Russian Orthodox Church in 1926 and made his conversion a central role of his identity. In this article, I present some reflections regarding his religiosity and revisit the idea of absolute music as a premise for neoclassicism. Taking the listener's perspective in my analysis of text-music relations, I will focus on the epistemological possibilities for creating meaning based both on the text and the relation to expressive qualities in music. In order to understand Stravinsky's statements, I find it necessary to accept his view of music and religious texts as two incommensurable paradigms.

67 Butler, C. (2003). Stravinsky as modernist. In J. Cross (Ed.), *The Cambridge Companion to Stravinsky* (pp. 19-36). Cambridge: Cambridge University Press. 19.