

Stravinsky and Jazz: A Comprehensive Summary

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I. The Meeting of Worlds

"Art is a lie that tells the truth." –Pablo Picasso

All jazz stories are shrouded in a mist of lies, myths, and tall tales. They are passed down in hushed tones, endearing an almost religious reverence for the great legends of the past. The truthfulness of these stories comes secondary to the fun the listener partakes in the vivid storytelling. There is an old story about Igor Stravinsky meeting Charlie Parker that is probably, to some degree, a lie. In his book *Jazz Modernism*, Alfred Appel gives his personal account of a night in 1951 when Stravinsky walked into Birdland, New York's most famous jazz club, to see Parker perform on stage. His narrative is crafted with all the hallmarks of good storytelling: A table marked with a salacious "reserved" sign, a mysterious Russian man entering the club, clamors, rumors, hushed whispers into Parker's ears, cool indifference as Parker arms his saxophone and stays poised in front of his ultimate hero. The punch line of Appel's story comes when Parker launches into his opening number, a blistering rendition of the jazz standard "Koko":

At the beginning of his second chorus [Parker] interpolated the opening of Stravinsky's *Firebird Suite* as though it had always been there, a perfect fit, and then sailed on with the rest of the number. Stravinsky roared with delight, pounding his glass on the table, the upward arc of the glass sending its liquor and ice cubes onto the people behind him, who threw up their hands or ducked.¹

If you can suspend your disbelief about whether that shower of ice and alcohol actually occurred, there is a hidden truth that can emerge half way between the facts and the embellished story telling. Contained in that crackling splash of liquor is a sense of passion, a loving respect between two great artists and two disparaging art forms, distant endpoints that are connected as if the upward arc of that glass forms some sort of bridge between worlds. How was a Russian classical composer able to acquire this respect from such a monumental figure in the jazz world? Furthermore, where did his passion for the jazz art form emerge in the first place, and how did it end up filtering into his music?

This paper will serve as an analysis of the jazz influence threaded through the career of Igor Stravinsky. It will begin with a cultural analysis of how Stravinsky came into contact with jazz in the first place, especially focusing on the popularity of jazz and ragtime in Paris at the turn of the century. It will then briefly analyze the use of ragtime in four of Stravinsky's earlier works between the years 1917 and 1919: "The Soldier's

¹ Appel p. 60

Tale", "Ragtime for 11 Instruments", "Piano-Rag-Music", and "Three Pieces for Clarinet Solo". The analysis of these topics will be lighter and briefer, as they have already been explored in other research (primarily Heyman, Rattman, and Perloff), however it will provide a comparative basis from which we can analyze Stravinsky's other jazz works. After this basic assessment of Stravinsky's jazz influence, this paper will provide an in depth analysis of "Ebony Concerto", which is arguably Stravinsky's most jazz influenced work but has received very little attention in terms of scholarly or theoretical analysis. The paper will conclude by comparing "Ebony Concerto" to other jazz influenced works post-1919, including pieces specifically written for jazz ensemble as well as pieces that exhibit some sort of jazz influence.

Before this paper addresses any topics of analysis, it must briefly be stated what is meant by the term "jazz". For the purposes of this paper, we are guided by Stravinsky's own assertion that a "jazz" influence in his music is a blanket term that contains other styles such as ragtime, blues, and boogie woogie². Of key importance will be the way Stravinsky manipulates the elements of rhythm, instrumentation, and intervals (both melodic and harmonic) in order to convey his own notions of a jazz styling. In other words, this analysis will be guided primarily by Stravinsky's own conception of jazz, rather than functioning as a debate over the authenticity of whether

² Craft *Memories and Commentaries* p. 136

we can call what Stravinsky wrote "jazz" or "not jazz". Stravinsky himself remarks that his jazz influenced works are a, "concert portrait, or snapshot of the genre...the snapshot has faded, I fear, and it must always have seemed to Americans like very alien corn."³ In this way, Stravinsky's jazz influenced compositions function the same as all those infamous jazz stories: Lies revealing truths.

³ Craft *Dialoges* p. 54

II. Ragtime and Paris: 1900-1920

"Today, rag-time has conquered Europe;

We dance to rag-time under the name of jazz in all our cities."

–Ernest Ansermet⁴

While the presence of American entertainers in Paris dates back as far as 1880, it wasn't until John Phillip Sousa brought his band for a string of concerts in the spring of 1900 that Parisian culture caught fire with a new brand of American dance music. Labeled ambidextrously as "ragtime" or "cakewalk", Sousa's arrangements of this syncopated new style stood out to Parisian crowds amidst his concerts choked full of marches and classical transcriptions. Gramophone made the first recording of Sousa's band available to Parisians in 1903, and under a month later Sousa's band returned to Paris for another string of live performances. The cultural connection between American and Parisian culture strengthened even further as Parisian performers became involved in several American productions revolving around popular music. Forenz Ziegfeld, a show producer in New York, married French entertainer Anna Held and made her the star in many of his shows. Meanwhile, the Shubert Brothers production team traveled

⁴ Ansermet

from New York to Paris in order to open up their own office to attract foreign performers.⁵ This only served to further fuel the ragtime craze, which eventually filtered its way to other areas of French culture. The effect ragtime had on French composers was clear. Debussy wrote several works influenced by ragtime and American popular music, including "Golliwog's Cakewalk" (1906-08).⁶ This trend carried on well into the late 1910s and into the 1920s, with several other French composers writing music influenced by this ragtime style.⁷

The exposure Stravinsky had to this culture and how much it impacted his compositions is nebulous. Stravinsky himself asserted that he had not heard live jazz before the year 1918.⁸ However, Stravinsky did maintain a frequent presence in Paris and attended multiple seasons of Diaghilev's Russian ballet performances, two of which featured world premieres for Stravinsky (The Firebird in 1910, Rite of Spring in 1913). After the premiere of The Firebird, there are accounts that Stravinsky became friendly with French composers like Debussy, Satie, and Ravel.⁹ Heyman makes a strong case that Stravinsky must have come into contact with jazz, asserting that, "If, in fact,

⁵ Perloff p. 47-51

⁶ See also: Debussy's "Le petit nègre" (1906), "Minstrels" (1910), and "General-Lavine-Eccentric" (1913)

⁷ Poulenc "Rapsodie nègre" (1917), Milhaud "Caramel mou" (1921) and "La Création du monde" (1924), Ravel "Violin Sonata No. 2" (1923-27) and "Piano Concerto in G" (1931), Satie "Le piège de Méduse" (1913/21) and "Rag-Time Parade" (1917/19)

⁸ Craft *Dialogues* p. 54, as well as Craft *Expositions and Developments* p. 103

⁹ White p. 35, 36, 43

Stravinsky had never heard the sounds of early jazz before 1918, he would have had to isolate himself almost completely from the European community.” Heyman speculates that although not documented, it is reasonable to assume that Stravinsky could have heard Sousa’s band when they performed in St. Petersburg in 1903. She also provides an amusing anecdote where a young Stravinsky at a 1904 party might have demonstrated a cakewalk for Rimsky Korsakov’s wife, who was naturally horrified.¹⁰ Given this information, one can assume Stravinsky had some sort of exposure to ragtime before 1918, however the context in which he experienced it remains unclear. Rattman attempts to contest Heyman’s point and asserts that although Stravinsky might have had direct contact with ragtime, the performances he viewed would have lacked a certain degree of authenticity. He does not elaborate this point, however, and only offers the evidence that Stravinsky’s ragtime influenced compositions are too much of an “idiosyncratic portrait” to be written by someone who has had contact with real ragtime music.¹¹ Rattman’s point is intriguing, but easily contestable given that one could argue all of Stravinsky’s jazz influenced pieces are “idiosyncratic portraits”.

Stravinsky’s interaction with Ernest Ansermet had a notable influence on his ragtime portraits, but even some of these details are just as muddled as those

¹⁰ Heyman p. 546-47

¹¹ Rattman p. 4

mentioned above. Stravinsky became acquainted with Ansermet during his period of Swiss exile between 1914 and 1920. They were close friends and colleagues, with Ansermet conducting several of Stravinsky's premieres including *The Soldier's Tale*. Ansermet was "the first writer of international distinction" to publically write about "the value of [jazz] music for its own sake and the performance artistry involved, [as well as] its relevance for composers of "high" art".¹² His 1919 article "Sur un orchestre nègre" is a passionate statement of the value of jazz music, giving high praise to jazz artists such as the clarinet player Sidney Bechet. According to Stravinsky, it was Ansermet who gave him his first exposure to ragtime:

In 1918 Ernest Ansermet, returning from an American tour, brought me a bundle of ragtime music in the form of piano reductions and instrumental parts, which I copied out in score. With these pieces before me, I composed the *Ragtime* in *Histoire du soldat*, and, after completing *Histoire*, the *Ragtime* for eleven instruments.¹³

He elaborates in another quote:

My knowledge of jazz was derived exclusively from copies of sheet music, and as I had never actually heard any of the music performed, I borrowed its rhythmic style not as played, but as written. I *could* imagine jazz sound, however, or so I liked to think.¹⁴

¹² Watkins p. 147

¹³ Craft *Dialogues* p. 54

¹⁴ Craft *Expositions and Developments* p. 103

However, further convoluting these narratives is the fact that Stravinsky began writing his ragtime influenced works even before receiving these scores. Heyman points out that the first sketches of *Ragtime* for eleven instruments were completed in 1917.¹⁵ Thus, it would seem that Stravinsky was aware of ragtime in some capacity even before receiving these scores which, again, would make sense given his proximity to Parisian culture and the hold ragtime had over it.

¹⁵ Heyman p. 547

III. Analysis: Stravinsky's Ragtime Works

"[*Ragtime for Eleven Instruments*] is indicative of the passion I felt at that time for jazz...enchancing me by its truly popular appeal, its freshness, and the novel rhythm which so distinctly revealed its Negro origin."

-Igor Stravinsky¹⁶

Between 1917 and 1919, Stravinsky composed four works that illustrate a ragtime influence: *Ragtime for Eleven Instruments* (1917-18), *The Soldier's Tale* (1918), *Piano-Rag-Music* (1919), and *Three Pieces for Clarinet Solo* (1918-19). To understand how Stravinsky conceived of ragtime and used it to influence his compositional style, it is most helpful to compare these four works in terms of their rhythmic qualities, treatment of meter, instrumentation, and melodic/harmonic content.

In her extensive analysis of the ragtime elements in the three former pieces listed above, Heyman finds a significant amount of common rhythms that are not only characteristic of authentic ragtime rhythms, but also (and perhaps more importantly) the most striking feature that thread together Stravinsky's ragtime portraits. She notes that

¹⁶ Stravinsky *Igor Stravinsky: An Autobiography* p. 77

in the *Ragtime for Eleven Instruments* and the *Ragtime* section in *The Soldier's Tale*,¹⁷

Stravinsky "almost exclusively uses the varieties" of the "stereotyped syncopated ragtime rhythms" shown below:¹⁸



Rattman also identifies the following rhythms from surveying ragtime sheet music, many of which appear scattered throughout Stravinsky's ragtime works:¹⁹



Emch notes the strong link between *The Soldier's Tale* and *Three Pieces for Clarinet Solo*, given that Werner Reinhart was a primary financial backer for *The Soldier's Tale* and Stravinsky composed *Three Pieces for Clarinet Solo* as a gift to Reinhart since he was an amateur clarinet player.²⁰ Perhaps it is no accident that *Three Pieces for Clarinet Solo* contains a plethora of ragtime rhythms also found in *The Soldier's Tale* and *Ragtime for Eleven Instruments*, especially in the Third Piece. Emch identifies one

¹⁷ All subsequent references to *The Soldier's Tale* in this analysis will refer exclusively to the *Ragtime* section.

¹⁸ Example reprinted from Heyman p. 554

¹⁹ Reprinted from Rattman p. 4

²⁰ Emch p. 2

rhythm in particular that serves as a connecting link between *Ragtime for Eleven*

Instruments and the Third Piece in *Three Pieces for Clarinet Solo*.²¹



While the use of these ragtime rhythms is consistent throughout these pieces, the degree of regularity in meter, barring, and pulse are not. While *Ragtime for Eleven Instruments* and *The Soldier's Tale* certainly cannot be said to have "regular rhythm"²², they do contain a stronger semblance of underlying pulse and have long, uninterrupted stretches that stay in a consistent meter. There are two opening phrases in *The Soldier's Tale* that remain in 2/4 for their entire duration and closely follow ragtime phrasing (albeit with a one measure addition for a slight displacement from the traditional 8 measures), with the longest stretch of consistent meter being the 17 measure phrase at the end of the piece. *Ragtime for Eleven Instruments* stays exclusively in a 4/4 time signature, which Heyman claims is the piece that follows, "closest to the spirit and

²¹ Reprinted from Emch p. 3

²² Heyman (p. 553) points out that a regular bass rhythm doesn't occur in *The Soldier's Tale* until 56 measures in at No. 33.

prototype of classic ragtime, particularly with regard to its "danceability".²³ Of course, these written meters have little to say about the odd displacement of pulse that still occurs, with Tansman asserting, "the rhythm is dislocated to the point of disintegrating the bar line"²⁴. However, it can be argued that the pulse displacement in *Ragtime for Eleven Instruments* is still fairly conventional, especially considering how these ideas fit into the ragtime notion of using a "rhythmic construction [that] creates tension by delaying the restoration of the downbeat."²⁵ The semblance of regular meter and barring in *Ragtime for Eleven Instruments*, as well as the semblance (albeit faint) of an underlying pulse in *The Soldier's Tale*, is in sharp contrast to its use in *Piano-Rag-Music* and the *Three Pieces for Clarinet Solo*. Stravinsky himself notes:

"If my subsequent essays in jazz portraiture were more successful, that is because they showed awareness of the idea of improvisation, for by 1919 I had heard live bands and discovered that jazz performance is more interesting than jazz composition. I am referring to my non-metrical pieces for piano solo and clarinet solo, which are not real improvisations, of course, but written-out portraits of improvisation."²⁶

The frantically shifting meters in the Third Piece of the *Three Pieces for Clarinet Solo* give the effect of a kinetic improviser, never settling on a set meter for any longer than three measures for the entirety of the piece. *Piano-Rag-Music* has some sections

²³ Heyman p. 556

²⁴ Tansman p. 201

²⁵ Rattman p. 8

²⁶ Craft *Dialogues* p. 54

that are even unbarred, making the rhythmic and metrical structure of this piece even more free and improvisatory. However, Rattman notices that even through the unbarred passages there is a sense of an underlying pulse (a "manic stride accompaniment") that carries implied meter changes. He further states, "This idea recalls Stravinsky's amusement with the effect created by a jazz musician's juxtaposition of changing accents over a fixed beat."²⁷

As mentioned before, it is unclear whether Stravinsky had Ansermet's bundle of ragtime music at the time he was writing *Ragtime for Eleven Instruments*. Heyman makes the interesting point that since Stravinsky had finished the sketches of *Ragtime for Eleven Instruments* in 1917, a year before Ansermet gifted Stravinsky with his ragtime scores, perhaps, "the parts that the conductor brought with him must have played a major role in determining the choice of instruments rather than the style of the music."²⁸ This influence on instrumentation is very noteworthy, especially considering it would later mold the instrumentation for *The Soldier's Tale* to resemble, "a jazz band in

²⁷ Rattman p. 11

²⁸ Heyman p. 547. She also confirms Stravinsky's instrumentation matches many of the instrumental adaptations of ragtime songs from around the same time period, p. 551.

that each category- strings, woodwinds, brass, percussion- is represented by both treble and bass components."²⁹

Within these traditional ragtime instrumentations, there is a tendency for Stravinsky to insert one or two unusual instruments that normally operate far outside of the normal jazz lexicon. *Ragtime for Eleven Instruments* features the cimbalom, a hammered dulcimer-like instrument that initially seems like a strange juxtaposition up against a jazz style. However, Stravinsky conceived of the instrumentation for that piece around the idea that "the whole ensemble is grouped around the bordello-piano sonority of that instrument."³⁰ The inclusion of the bassoon in *The Soldiers Tale* was also a conscious choice, with Stravinsky further elaborating, "The instruments themselves are jazz legitimates, too, except the bassoon, my substitute for the saxophone. (I prefer the more turbid and louder saxophone in larger orchestral combinations)."³¹ As will be discussed later, this idea of odd instruments intruding into the jazz sound will also shape the instrumentation of the *Ebony Concerto* and *Preludium* as well.

²⁹ Craft *Memories Commentaries* p. 132. Though, other external factors were also a driving force behind this instrumentation as well. Given that it was composed during World War I, the piece was produced with "shoestring economics" and forced Stravinsky to be confined to a "handful of instruments".

³⁰ Craft *Dialogues* p. 54

³¹ Craft *Expositions and Developments* p. 132

Rattman finds some examples of specific chord progressions that allude directly to ragtime, however he mostly concludes *Ragtime for Eleven Instruments*, "avoids clearly stating any tonality."³² This lack of harmonic centrality is evident in Stravinsky's other ragtime works as well, which makes the harmonic content of these works pretty far removed from the clearly established harmonies of the ragtime tradition. Thus, it would seem that there is very little in terms of a unifying harmonic convention for his ragtime works, other than the fact that they lack any clear harmonic centrality.

There is, however, some overlap between Stravinsky's general compositional style and the stylings of jazz that play a role in his jazz influenced music. Heyman notes the use of diminished chords and the alternating major thirds and minor thirds ("blue note sounds") in the melodic content of *Ragtime for Eleven Instruments*.³³ Rattman notes the beginning is a subverted reference to a typical ragtime convention: An opening 4 measure phrase in octaves with a diminished arpeggio.³⁴ He also makes the point that the arpeggiated F7 and D7 chords in the beginning hint towards an octatonic scale. One must proceed with caution, however, when tying these characteristics to Stravinsky's conception of jazz music. The use of diminished chords (especially as a partitioning element) and the use of a minor/major duality are prevalent characteristics

³² Rattman p. 8-9

³³ Heyman p. 559

³⁴ Rattman p. 8, but Heyman also remarks that this could be a sly reference to Debussy's "Golliwog's Cakewalk", p. 557.

in nearly every one of his compositions. It might be sensible that Stravinsky would have latched onto these aspects of jazz and filtered them into his jazz influenced music, but it could also be said that the resemblance is coincidental given that these characteristics purely reflect Stravinsky's own style and could, from Stravinsky's perspective, have nothing to do with his jazz writing. These elements are so intertwined with his own general compositional style it is often difficult to untangle the influences.

There are a couple more miscellaneous items to note, as they will appear as devices in some of Stravinsky's later jazz influenced works. A deep fascination with rhythm has always been a defining characteristic of Stravinsky's style, with the composer noting the percussion part in *The Soldier's Tale*, "must also be considered as a manifestation of my enthusiasm for jazz. I purchased the instruments in a music shop in Lausanne, learning to play them myself as I composed."³⁵ Of particular note is the use of three differently pitched tom-toms in *The Soldier's Tale*, which will appear later in the *Ebony Concerto*. In terms of extended technique, the use of glissando is also of particular interest to Stravinsky. The glissando is used several times in *The Soldier's Tale* by the trombone (measures 52, 54, 63) and is also featured in *Ragtime for Eleven Instruments* by the strings (measure 3) as well as the trombone (measure 47, 52, 91, 105). There is also a "hand stop" (bouché) by the trumpet in measure 52, which hints at

³⁵ Craft *Memories and Commentaries* p. 132

a working knowledge of muting techniques for the trumpet outside of the classical tradition (which usually calls for either a straight or cup mute).

IV. Ebony Concerto: A History of its Conception

"Grotesque...It was pure Stravinsky and had nothing to do with jazz."

-Woody Herman, recounting his first impression of the *Ebony Concerto*³⁶

If the earlier story of Stravinsky meeting Charlie Parker seems a bit veiled behind a thin sheet of lies, the stories surrounding the *Ebony Concerto* are an outright fog. But this seems to be an integral aspect of its creation, given that a simple lie might have been the thing that spurred the inception of the piece in the first place.

Although the financially tight years surrounding World War II were not kind to the 1930s era model of large swing bands with lengthy rosters of musicians, jazz clarinet player Woody Herman and his band "The First Herd" were just reaching their prime. Based in New York City, the band's rising success is partially attributable to a significant change in roster. In 1944, they added several new players³⁷ with the most significant being the composers/arrangers Ralph Burns and Neal Hefti. Burns and Hefti demonstrated openness to new influences both inside and outside the jazz world, but

³⁶ McDonough

³⁷ Morrill p. 4. Also new to the band were bassist Chubby Jackson, guitarist Billy Bauer, and lead trumpeter Pete Condoli.

they especially demonstrated a fondness towards the music of Stravinsky. Burns himself noted that "Bijou", a composition written for the Herman band in 1945, "Sounded like Stravinsky. It was his sound...All the grunts and cheeps and everything. Rites (sic) of Spring, Petrouchka." Neal Hefti also remarked that, "Everybody in the trumpet section was a Stravinsky fan...[they] were always quoting bits of Stravinsky in their solos."³⁸ Several other anecdotes confirm that the members of Herman's First Herd demonstrated a remarkable adoration for Stravinsky.³⁹ Thus, when Hefti returned from an extended 6 month stay in California, the question naturally came up in conversation with Pete Candoli, a fellow member of the band's trumpet section, if Hefti met the legendary Stravinsky. Hefti could not contain his enthusiasm ("It might have been just my absolute child fantasy that I met God [Stravinsky]") and told Candoli a small fib ("I played him [Stravinsky] the records [of the Herman band], and he thinks they're great").⁴⁰ Hefti couldn't have known that a simple lie would fire off such a complex series of events. Herman himself overheard the conversation, who then contacted Lou Levy, a giant in the music publishing business who published both for Woody Herman and Stravinsky under the Leeds Music Corporation, who then contacted Stravinsky himself two days after Hefti told his fib. By Herman's own account, however, he adds

³⁸ Lees p. 129-130

³⁹ Ralph Burns admits "We used to get high and listen to Stravinsky records" in Lees p. 116.

⁴⁰ Gitler p. 193

another cast member into this convoluted story. The jazz bassist Goldie Goldmark, a friend of Herman's who worked under Lou Levy, was meeting with Stravinsky on the issue of foreign copyrights at the time. Over several meetings involving a plethora of vodka, Goldmark actually did play several of Herman's records for Stravinsky, including Ralph Burns's "Bijou".⁴¹ Perhaps this introduction prepared Stravinsky when he got the call from Levy, perhaps none of this actually happened, or maybe the blurry truth is somewhere between.⁴²

Unbeknownst to Herman or any other members of the band, Stravinsky accepted the commission. In conjunction with the *Circus Polka* and the *Scherzo à la Russe*, Stravinsky accepted the *Ebony Concerto* as a, "journeyman job, [a] commission I was forced to accept because the war in Europe had so suddenly reduced the income from my compositions."⁴³ From Herman's perspective, the commission was an absolute surprise, noting, "A lot of people think I commissioned *Ebony Concerto*, [but] actually I didn't. I would never have been so presumptuous. It was supposedly a gift from him."⁴⁴ Herman uses the word "supposedly" because he received a message from Stravinsky,

⁴¹ Lees p. 128, as well as Clancy p. 87

⁴²It should also be noted that a third story, put out as an official statement by Columbia Records, also exists. Ironically, it is most likely the least truthful of the three stories due to its implication that Stravinsky sought the commission out of his own agency after he "became vitally interested in Herman and his band" after he listened to recordings (Lees p. 127).

⁴³ Craft *Memories and Commentaries* p. 234

⁴⁴ McDonough

"I'm writing something for you. It will be my Christmas present to you and the band."

This reversed quickly when Stravinsky's attorney, Aaron Shapiro, called over to Herman's attorney, Howard Goldfarb, and said, "Do you realize that Stravinsky can't afford to live, let alone be giving away music?"⁴⁵ Herman elaborates, "So he said that even though it was a gift, he felt it would be helpful if Mr. Stravinsky could receive a fee. So we paid him- I forgot exactly- about \$1,000."⁴⁶ Thus, this proved to be a strange situation where Stravinsky actually began the commission even before a price had been set. Further shrouding the stories around the commission, at one point Stravinsky even wrote a letter to Herman under a secret pseudonym in order to acquire recordings of the band, to which Herman's manager complied and sent him a batch of recordings.⁴⁷ In another twist to this murky, foggy back story, the jazz press published an article about the commission and said that Stravinsky and Herman were 'collaborating'. This displeased Stravinsky since, "The maestro was clearly sensitive to any suggestion that the writing was a shared task. Stravinsky's attorney soothed the offense."⁴⁸

After Stravinsky accepted the commission to write the *Ebony Concerto*, the tension only got worse. Even with the small body of ragtime compositions and other jazz influenced pieces under his belt, Stravinsky was, as he confided in a letter to a

⁴⁵ Herman p. 64-65

⁴⁶ McDonough

⁴⁷ McDonough. The recordings included "Caldonia", "Out of This World", "Laura", and "Goosy Gander".

⁴⁸ McDonough

friend, "unnerved" as he began writing the piece.⁴⁹ Tansman notes that Stravinsky had a greater concern for writing the *Ebony Concerto* than writing the *Symphony in Three Movements* (which was also commissioned around the same time), further stating Stravinsky had an "almost total ignorance of the functioning of a jazz band, as well as of the use of a whole set of instruments of which he had never availed himself until that time: the guitar, the entire saxophone family, a specific battery, and finally, a whole collection of instrumental devices that are part of the stylistic idiom of the jazz band."⁵⁰ This is a particularly interesting statement, especially given the fact that Stravinsky had some familiarity with the saxophone (it was incorporated prominently as a soloist in *Preludium*, which will be discussed later), the percussion part of *Ebony Concerto* mirrors the use of percussion in *The Soldier's Tale* (especially the use of three differently tuned tom-toms), and he already demonstrated some awareness to the stylistic idioms of the jazz band (as noted earlier, he used glissandi and muted textures in his earlier ragtime works). On the other hand, perhaps Tansman did not overstate Stravinsky's apprehension. Stravinsky himself hints at putting in a considerable amount of work into the piece, noting "I studied recordings of the Herman band and enlisted a saxophonist to teach me fingerings", as well as perhaps half-acknowledging his

⁴⁹ McDonough, although the original source is not given.

⁵⁰ Tansman p. 259

limitations by saying, "The *only* jazz I had heard in the United States was in Harlem, and by bands in Chicago and New Orleans [italics mine]."⁵¹ Let's also not forget that those recordings were requested in secret, further proving his humble unfamiliarity with the style. So, even given Stravinsky's body of jazz influenced work before the *Ebony Concerto*, it appears Stravinsky did appear overwhelmed by this new commission.

Nonetheless, he dove in. Tansman notes:

It was with as much surprise as intense admiration that I saw the greatest composer of our time, as well as one of the greatest of all time, humbly applying himself to this new problem, like a student at the Conservatoire, seeking to extract from it all its latent possibilities, and working at the with the same conscientious application that he had given a few months before to his Symphony.⁵²

The tension took another turn for the worst once the band received the completed parts for all three movements on December 1st, 1945. In the same vein as the legendary players in Count Basie and Duke Ellington's bands, Herman's players were much more aurally proficient and lacked significant classical training in reading music, especially the kind needed for a work written by a man notorious for the complexity of his score notation. Ralph Burns remarked, "Stravinsky never said anything, but it must have been kind of a culture shock when he brought in the piece...[and he realized the

⁵¹ Craft *Memories and Commentaries* p. 235

⁵² Tansman p. 259

band] could not read very well."⁵³ It was also difficult given Stravinsky upended many of the jazz band idioms the members took for granted. Chubby Jackson, the bass player in the band, gave an account of how his "amateur hour" part twisted into a monstrously complex one once he realized "[Stravinsky] didn't have the rhythm section leaning on one another. I was all by myself and into about the third bar I got so lost."⁵⁴ Herman showed his solo clarinet part to members of the New York Philharmonic clarinet section and they commiserated with him over the difficulty of the piece.⁵⁵ Herman also tells an amusing story about discussing the piece with fellow jazz clarinet virtuoso Benny Goodman during a chance encounter out on the streets at four in the morning. Herman, who often felt inferior to Goodman's clarinet abilities, tried to convince Goodman of the difficulty of the score much to Goodman's hesitation. Herman sent a copy of the score to Goodman's house a few weeks later, at which point Goodman finally caved: "Hey, that *is* a hard piece!"⁵⁶

Stravinsky came into New York around Christmas in 1945 for rehearsals for the premiere performance of his *Symphony in Three Movements*.⁵⁷ During this time, he also came in for the first rehearsals of the *Ebony Concerto*. Herman captures the brutal

⁵³ Lees p. 131

⁵⁴ Clancy p. 89

⁵⁵ Lees p. 132

⁵⁶ Herman p. 67

⁵⁷ Lees p. 56

intensity and tension during the first rehearsal of the piece in his autobiography.⁵⁸ The band had a grueling, sustained gig at the Paramount Theater in New York playing six to eight shows per day, morning until night, for seven days a week. The gig was so tiring that several band members noted they barely had time to even eat properly. During one of the hour and twenty minute breaks in between performances, the band wedged themselves into a cramped recreation room on the top floor of the theater usually designed for small parties or rounds of ping-pong. The band members, dressed in their slick suits and ties for their theater performances, were shocked to see Stravinsky enter “with a towel around his neck, wearing an old sweat-shirt, grey slacks, and tennis shoes”. The rehearsal was fraught with enormous tension as the band sweated to impress their idol in the room. Stravinsky displayed enormous patience for the anxious musicians, often humming, whistling, and clapping out parts to these musicians who were not predisposed to sheet music. Towards the end of the rehearsal, Stravinsky broke the tension by putting his arm around Herman and looking endearingly at the other musicians: “Woody, you have a lovely family”.

The *Ebony Concerto* was premiered on March 25th, 1946 at Carnegie Hall by Woody Herman and the First Herd, with the addition of one French horn player and one harpist joining them on stage. Woody Herman was the clarinet soloist and Walter

⁵⁸ Herman p. 65-66

Hendl, assistant conductor of the New York Philharmonic, conducted the piece due to the fact Stravinsky had a prior engagement in Europe.⁵⁹ Despite a chaotic back stage scene including uniforms arriving in boxes that were ill fitting to the members of the band,⁶⁰ the performance went successfully. Neal Hefti, who was in the audience, said the performance was effective⁶¹ but the reaction from critics and other audience members was more lukewarm and indifferent.⁶² Herman noted, "Considering that it's not really an exciting piece- it's pure Stravinsky, it ends as subtly as it begins- considering all that, the reaction was very gratifying to us."⁶³ However, in other contexts Herman was a bit more reticent: "[Stravinsky] wrote the quietest piece that he ever wrote in his life. The brass never gets out of the goddamn cup mutes. It's a very delicate and very sad piece...And here we were, a wild, happy-sounding group."⁶⁴ Hefti further noted that some band members were also doubtful, remarking, "Their take was that it didn't swing."⁶⁵

The reception of the *Ebony Concerto* soured further during subsequent performances. Throughout 1946, Herman took the piece on tour and performed it

⁵⁹ Lees p. 133

⁶⁰ Clancy p. 94

⁶¹ Lees p. 133

⁶² Clancy (p. 95) and Lees (p. 133) cite mixed reviews from the New York Post and Metronome, respectfully.

⁶³ Clancy p. 94

⁶⁴ Lees p. 135

⁶⁵ Lees p. 133

across the country, enlisting the help of Stravinsky's protégé (Alex Haieff) to take over conducting the ensemble. The piece was not received well, with Herman remarking the piece, "...Thoroughly confused the audience. It was a Mexican standoff."⁶⁶ At some performances, including one in Baltimore and one at Purdue University, audience members even began booing a few minutes into the piece.⁶⁷

There is a very poor recording that exists of the premiere Carnegie Hall performance with Herman introducing the piece and the band performing the third movement.⁶⁸ The performance is effective, but by no means as polished as later performances. The piece was re-recorded with Herman's band after the premiere on August 19th, 1946 for Columbia Records in California, as well as in 1958 for a record released alongside the London Symphony Orchestra performing *Symphony in Three Movements*. The arguably definitive recording of the piece was recorded in 1971 with Stravinsky conducting the Columbia Jazz Combo and Benny Goodman as the clarinet soloist.

Despite the fraught rehearsals for the premiere and the initial lukewarm reception, the piece has grown in its reputation and is fondly looked upon by both

⁶⁶ Herman p. 66

⁶⁷ Clancy p. 96

⁶⁸ *Woody Herman (And The Herd) At Carnegie Hall 1946* was released on Verve Records in 1999.

Stravinsky and Herman. In preparation for a 1986 performance of the piece in Chicago's Orchestra Hall with Richard Stoltzman as the clarinet soloist, Herman commented:

The young players today are so well trained. They can handle scores that we could never have coped with back in the '40s. When we brought the concerto out of the trunk last year [1985] and first played it, the band had it down in one or two run-throughs. We could focus on the nuances and interpretation now. In 1946 we were lucky if we could start and stop together. The musicians in my band today can play anything. Stoltzman was impressed. I think Stravinsky would be, too.⁶⁹

When asked by Robert Craft about his pieces considered to be "jazz commercials" (*Scherzo à la Russe*, *Circus Polka*), Stravinsky commented, "I like *Ebony Concerto* best."⁷⁰

⁶⁹ McDonough

⁷⁰ Craft *Memories and Commentaries* p. 235

V. In-Depth Analysis: Ebony Concerto

“Stravinsky had a fondness sometimes for rather reckless intervals, odd leaps, and kind of jagged, quirky lines. But after having played “Ebony” many times, it seems to me to be exactly right.”

-Richard Stolzman⁷¹

Introduction

Ebony Concerto is a piece governed by the principals of intervals and displacement. Although the piece demonstrates a rich collection of scales (major, minor, pentatonic, octatonic, chromatic), and an eclectic assortment of harmonic content (simple arpeggios, major chords colored with an added tone, major/minor thirds, dominant chords, chords that subtly reference jazz extensions), these elements seem secondary, as if they were byproducts of Stravinsky’s constant tinkering of intervallic combinations. Several of these intervals serve an overlapping purpose, functioning as both hallmarks of Stravinsky’s style as well as references to the flatted “blue notes” in a traditional blues scale. The duality between major and minor 3rds is

⁷¹ Herman p. 147

heavily present in nearly all Stravinsky's music,⁷² but here the minor 3rd is often used as a blue note.⁷³ Minor 7ths and tritones also contribute blue notes, as well as allude towards Stravinsky's use of dominant chords and the tritone as a mode of octatonic partitioning⁷⁴. Major 7ths give the piece large melodic leaps, while perfect 4ths give a sonorous contrast to more claustrophobic intervals. Stravinsky also uses significant amounts of chromaticism, so the minor 2nd will often come into play. One could argue this loosely echoes the stylings of bebop music, which Stravinsky might have heard in Neal Hefti's heavily bebop influenced arrangements for the Herman band in the 1940s.

In composing the *Ebony Concerto*, Stravinsky remarked, "My plan was to write a jazz concerto grosso with a blues slow movement."⁷⁵ With regards to the general structure of the movements, the piece generally follows the form of a concerto. The first movement is fast (Allegro moderato, half note = 88) and functions in sonata form, the second movement is slow (Andante, quarter note = 84) and also functions in sonata form, and the third movement is fast (Con moto, half note = 132) but bookended by slower sections (quarter note = 84) and functions as a theme and variations. Although the tonality of the piece is convoluted and eschews a strong sense of structure or hierarchy, each movement in the *Ebony Concerto* seems at least partially held together

⁷² See Van den Toorn Ch. 10.

⁷³ See the beginning of the 2nd movement as an example.

⁷⁴ See Van den Toorn Ch. 4

⁷⁵ Craft *Expositions and Developments* p. 235

by the weak gravity of tonal centers. The first movement is primarily in Bb Major, the second movement oscillates between F Major and F Minor with a modulation to D Major, and the third movement, by far the most nebulous, gravitates weakly towards a tonal center of D. Oddly, Stravinsky's greatest subversion of the concerto structure occurs with the idea of the soloist itself. Despite the piece being a feature for a solo clarinet player, the soloist is featured a surprisingly few number of times. Out of a total of 319 measures (repeats counted), the solo clarinet is only featured in 69 of these measures, with several of the soloist's spots functioning more as ensemble parts than soloistic features.

The time signature of the piece since the entire piece is either in 4/4 or in cut time. Stravinsky initially wanted to write the piece in mixed meter, but he knew that jazz musicians were generally not was a headache for both Stravinsky and the players in the Herman band, which is ironic comfortable reading charts in mixed meter. Stravinsky confided with Herman that it was torture to write the piece in 4/4.⁷⁶ Even worse, Stravinsky initially wrote the movement in 2/4 but had to change it to cut time. After Herman's players received their parts, Stravinsky was "obliged to recopy the first

⁷⁶ Herman p. 66

movement of the Ebony Concerto in quavers, when the jazz musicians, for whom it was written, proved themselves unable to read semi-quavers."⁷⁷

First Movement

Note: All pitches will be given in concert pitch

On the 1945 recording of "Caldonia" by Woody Herman's First Herd, the trumpet section screams on a full section soli arranged by Neal Hefti. Given that "Caldonia" was one of the recordings Stravinsky received from that letter he wrote under a pseudonym, perhaps it is no coincidence that Stravinsky chose to feature the trumpets in the opening of his Ebony Concerto (though, in a fashion much more reserved than their blistering section feature). This opening motive seems to contain the shape of things to come: The rhythmic displacement is immediately present, as well as a strong sense of intervallic structure guiding the pitch content. The 1st trumpet oscillates on the interval of a major second, while the 2nd and 3rd parts open with notes underneath that form a chain of perfect 4ths. In measures 3-4, the perfect 4th continues to be the dominant interval and will continue to be a strong presence throughout the movement (**Example 1**). Viewed through a harmonic lens, one could also see this opening as a swirling mixture of the tonic (BbM) and dominant 7th (F7) chords, or through the jazz language

⁷⁷ White p. 437, although the quote is originally sourced from the English edition of Craft's *Conversations*.

as a chord with extensions (Bb11). The lush, colorful sound of these open intervals gives way to a claustrophobic saxophone feature at No. 1, where each of the four parts tightly oscillates based on a different interval (**Example 2**). The trumpet parts are playing “in hat” at No. 2, a very specific idiom that belongs only to a jazz band.⁷⁸ After a brief return of the opening intervals one measure after No. 2, the piece settles into a groove guided by the percussion, whose three differently tuned tom-toms calls to mind the percussion part of *The Soldier's Tale*. The rhythm lurches with seemingly random displacements, made even more angular by a rhythm distantly mirrored (but not exactly doubled) by the rhythm in the harp part and a later offset in the bass part from beat 1 to beat 3 at No. 6 (**Example 3**). As the saxophones continue to oscillate in tight intervals, the bass provides an ostinato on D while the harp arpeggiates a Bbm7 chord, a classic example of a major (D) and minor (Db) duality. At No. 6, Stravinsky adds in the French horn which, along with the harp, was a special addition to the instrumentation of Woody Herman's First Herd. Along with the piano, it carves out a D pentatonic melody (**still Example 3**). No. 8 demonstrates a fascinating exploration in Stravinsky's use of chromaticism (minor 2nds). While some fragments are fairly conventional (the chromatically ascending major chords in the piano, followed by descending chords two

⁷⁸ “In hat” is a muting technique that traditionally involved playing into a literal derby/bowler hat, usually made out of a soft material like felt or cardboard, for a dampened and closed sound. Most modern day jazz musicians substitute “in hat” with playing into the music stand.

measures later), others create incredibly complex layers (for example, the arpeggiations in the trombones each offset by a m2 interval and offset by one beat) (**Example 4**). At No. 9, the brass doubles the guitar's quartal harmony (a series of perfect 4ths with trumpet 1 adding another tritone on top), another example of the prominence of this interval. The piano at two after No. 9 clearly outlines an octatonic scale (Bb-B-Db-D-(E)-F-G-Ab) using a lurching rhythm (**Example 5**).

Keeping in line with the first movement of a concerto, No. 10 serves as the introduction of the clarinet soloist that traditionally falls after the full ensemble introduction (**Example 6**). Harmonically, however, the piece goes askew from tradition by modulating to the subdominant (EbM) rather than the dominant, as well as modulating immediately rather than at the end of the exposition. The trombone and the clarinet share the melodic line, though the trombone's treatment of the melody is too vague to call it a unison duet, as if one of the players only half remembers the notes and produces a quirky simulacrum instead. The melodic line begins by dropping a perfect 4th (Eb to Bb), further stabilizing this interval as the centerpiece for this movement. The melody continues to leap in a free, cantabile fashion with wide intervals including the major 7th, which is prominently featured after No. 12. At No. 11 the melody leans towards its dominant key (Bb7) by outlining a descending tritone (D-Ab),

but then bizarrely flips into D Major at 3 measures after No. 11 as the Ab switches to A natural (and the accompaniment supports this fleeting shift to D Major).

Meanwhile, the accompaniment beneath the melody (trumpets, trombone 2/3, bass, drums) sets up a quasi-waltz feel that never quite settles, always shifting in rhythmic groupings to abolish any sense of clear meter (**Example 6**). The harmonic content of the accompaniment sometimes clashes against the melody, sometimes smoothly (the trumpets at No. 10 outline a Bb7 against the melody's Eb Major) and sometimes violently (two measures after No. 11, the trumpets and trombones finally catch up to the bass part's ostinato F by finally outlining an F7 chord, but by this time the A natural in the F7 is soured by the Ab in the melody above it). At No. 12, the bass clarinet doubles the bass on an Ab, establishing the interval of a tritone between it and the D in the melody. In a nod to the ascending/descending chromatic arc at No. 8, chromaticism leaks into both the accompaniment and the melody two measures after No. 12, with the bass clarinet and bass descending while the trombone 1 part ascends.

Four measures after No. 13, the solo clarinet's final Eb becomes deadlocked into a sustained major 7th with the E natural in the bass clarinet, bass, and trumpet 2. This leads into the short lived development section at No. 14, which provides a resoundingly clear modulation to E Major (which, incidentally, forms a triton relationship with the piece's original key of Bb) in the harp and guitar (**Example 7**). Over a sustained E pedal,

the trumpets and trombones provide an exact quotation of the beginning motive in the key of Ab Major. The solo clarinet shines in a cadenza-like passage at No. 15, outlining an Ebm7 chord over the sustained E natural in the guitar. Now gravitating more towards F Major, the brass at No. 16 rise in a burst of chromatic intensity to send the solo clarinet off into one more cadenza like passage. At No. 17, the solo clarinet nebulously outlines what could either be D Major or G Major (with an added M7) arpeggios overtop the bass clarinet's sustained Eb. Four measures after No. 17, the clarinet clearly outlines a D minor arpeggio (still overtop the bass clarinet's Eb), which leads us to an exact repeat of the opening exposition, albeit with very little in the way of the harmonic re-transition from V to I that a traditional concerto would offer.

After a note-for-note repeat of the exposition, the transition section from No. 9a closely resembles its counterpart at No. 9, except modulated (the quartal is rooted in A rather than D) then placed in a higher tessitura (the octatonic piano part). Stravinsky realigns with concerto tradition at No. 10a by having the melody modulate to the home key of Bb, however the solo clarinet is nowhere in sight as the trumpet and baritone saxophone take the reins on the melody. No. 14a utilizes the lush sounds of perfect 4ths in conjunction with harmonies that seem to combine dominants (clear chords/arpeggiations of Eb Major) with a dominant/tonic motion (the F-Bb in the harp,

followed by the solo clarinet) to loop the piece back to another reprise of the trumpet introduction (albeit with plunger effects).

Second Movement

Coming off the first movement, one could hear the beginning F-G-Ab motive in the tenor and baritone saxophones as an extension towards the flatted 7th of the Bb Major tonality (**Example 8**). Though, it is clear that much of this second movement is staunchly governed by an F tonality. As the baritone sax darts around the tenor sax's melody (like the trombone/clarinet relationship in Mvt. I) with slow, swung rhythms, the accompaniment adds to the dramatic, smoky texture with arco bowing, felted mallets, and basement piano notes laying down a ponderous rhythm of uneven displacements. Stravinsky's use of the minor 2nd (trombone 1) and the perfect 4th (last note of tenor/bari melody) are readily apparent after No. 1. The trumpet response to the melody one measure before No. 2 (**Example 9**), already colored by the addition of harmon mutes, is further colored by a major/minor duality of the harp's F Minor against their F Major. This continues into No. 2, where the tenor and baritone saxophones now mimic this major/minor tonality. This flipping between the natural 3rd scale degree and the minor 3rd scale degree is a hallmark of the blues style, which is especially relevant given that Stravinsky wrote this movement as a tribute to the blues. Four measures after No. 2, the

accompaniment harmonically rises in tension as the solo clarinet enters the running, leaping 16th notes already set in motion by the saxophones (**Example 10**). The trumpets give a fast forwarded iteration of their previous motive starting one measure before No. 3.

The harp abruptly pulls the piece to D Major in two measures after No. 3. After the clarinets are featured with some tightly harmonized, loosely swung rhythms (also to note is the 1st clarinet outlining a tritone from F to B natural), the section ends one measure before No. 4 on a D7 chord. This key seems rather distant from the home key of F Minor, however as one pitch class set they display some sense of unity. Van den Toorn analyzes several pieces composed around the same time period as the *Ebony* Concerto that utilize a (0,3,6,9) mode of octatonic partitioning that generate the (034/347/367) collection of pitches (including *Babel* (1944), *Symphony in Three Movements* (1945), *Concerto in D* (1946), *Orpheus* (1947)).⁷⁹ Taken in this context, a D7 chord in conjunction with an F minor tonality might reveal the pitch class set displayed below. Thus, one could conclude that the evidence of the D7 tonality in the middle section of this second movement points to an octatonically conceived sense of harmony.

⁷⁹ Van den Toorn, Ch. 10, "Minor-Major Third Emphasis"

After a beginning section with clear references to the blues idiom, the development section at No. 4 is a sharp contrast in character. While the harmony is fairly conventional (tight oscillations centered around D, including oscillations between D Major and D Minor), the rhythm is remarkably straight and stiff, as if the piece were sidetracked into the “oom-pah” rhythm of a brisk march (**Example 11**). Of all the passages in the *Ebony Concerto*, one could argue this strange digression is decidedly the most “pure Stravinsky” in style, especially given it is bookended on either side by sections of music ripe with swing rhythms and blue notes. Four measures after No. 4, the solo clarinet and bass clarinet rhythmically foreshadow the end of the movement. The solo clarinet also hints at two other characteristics: The impending G Lydian tonality in the ending, but also the reference to octatonic partitioning with the presence of the F to B natural tritone. The bass clarinet, on the other hand, seems to be preoccupied with loosely chromatic figures while the harp and bass begin to reorient the piece back to F Minor.

An exact repeat of the opening is followed by a four measure conclusion, which consists of a series of running 16th notes and a final held note (**Example 12**). The scale seems to imply a pull towards a G Lydian tonality given the presence of a B natural, but the driving force here is still the interval of the perfect 4th. The solo clarinet and 1st clarinet parts are scalar, but they are moving in parallel perfect 4ths (except the opening

interval, which is an augmented 4th/tritone). The bass clarinet begins scalar, but soon shifts to movement in 4ths and passes along the same movement to 3rd clarinet. The clarinets land on their final note, waiting for the other instruments to resolve their suspensions into a chord built upon stacked perfect 4ths (although the two upper clarinet parts are technically the only ones stacked in 4ths, a simple rearrangement of the tessitura would yield E-A-D-G-C-F). Through a jazz lens, the final chord could also be interpreted as an F Major chord with an added major 7th (E) and an added G/D (9th and 11th, respectively).

Third Movement

The bass and bass clarinet open with a weighted, pentatonic-sounding theme that outlines a tiny cell that will form the motivic crux of this movement (D-F-G) (**Example 13**). This will later blossom into material not only used to spin off variations, but also to conceive an octatonic collection (D-E-F-G-Ab-Bb-B-Db-D) most prominently explored first by the upcoming tenor saxophone soloist. Back in the beginning, the accompaniment outlines a G Major chord with an added C, which could be interpreted as a predominant (G Major) juxtaposed against the melody's minor tonic with an added 7th (the C could function as the 7th of D minor). The bass clarinet takes a solo at No. 2,

after which the piano outlines a D minor chord against the trumpets, who are equipped with plunger mutes, outlining a Bb7 chord (which features a clashing Ab and A natural).

No. 3 marks the beginning of a variation on the original bass/bass clarinet theme that is brisk, texturally dense, and independently scored. The formal structure of this section feels very "cut and paste", an example of how Stravinsky utilizes cubist techniques to create different planar surfaces of sound. The tenor saxophone carries the main melody, still in the home key of D Minor. The rhythm section (harp, guitar, bass, tom-tom) establishes a simple, consistent I to V pattern in the key of Bb (Bb to F) that is organized into 3 beat cycles, thus creating the illusion of an accompaniment operating at a different tempo than its melodic counterpart operating in cut time. Meanwhile, the 1st and 2nd clarinets trade off a chattering, chromatically twisty line that rhythmically displaces itself nearly every measure. The effect is a dizzying array of parts with extreme rhythmic and harmonic juxtapositions with each other (**Example 14**). One measure before No. 5, the accompaniment locks in to a unison, rapid fire rhythm that outlines an Eb Major triad stacked with a G diminished triad (with a special registral emphasis on the Eb in the bass against the E in the harp and guitar that sits a major 7th above). At No. 6, there is a colorful shift in timbre as the melody is seamlessly passed to a harmon muted trumpet soloist for a little over four measures before being diverted back to the tenor saxophone. Four measures after No. 7, the tenor saxophone quotes the theme

from Mvt. II (F-G-Ab) just as the rhythm section is jarred with a displacement in pitch content (D-F, which also leads to a rhythmic displacement a few measures later). The clarinets begin oscillating between Bb Major and Bb Minor, which makes the tenor saxophone's melody a completion of a Bb7 chord. Starting three measures after No. 9, the tenor saxophone outlines a tiny octatonic fragment (F-(G)-Ab-Bb-Cb-Db-D) while the clarinets outline a different collection of pitches (a C7 arpeggio) (**Example 15**).

(Example 19). The French horn and 3rd trombone echo this tenor saxophone fragment five measures after No. 9, with the French horn orchestrated to punctuate only every other note. At No. 10, extended techniques that are unique to brass instruments the jazz idiom are abound: lip slurs, glissandos, mutes, "in hat", and flutter tonguing.

Although the part is marked with a dynamic of "p" and "not too loud", most recordings of the *Ebony Concerto* (including the 1971 recording conducted by Stravinsky himself) feature a raunchy, boisterous exchange between the trumpet and trombone's cascading glissandos. There is no doubt Stravinsky was influenced by the Herman band's 1945 recording of "Goosey Gander", one of the recordings sent to him after his anonymous letter to the Herman band under a pseudonym, which features the exact same call/response glissandos in the trumpet and trombone at the end of the tune. While the trumpet and trombone clearly outline a Bb7 tonality, the accompaniment underneath rhythmically punctuates the trumpet line while rising chromatically in parallel major

3rds. No. 11-13 feels like a false restart or snipped interlude, as if the apocalyptic trumpet and trombone sent the piece to the wrong universe (or in a cubist sense, to a separate plane of sound from the starting one). It resembles the opening block of the variation at No. 3, but the melody carried by the French horn never seems to develop past a two note oscillation between D and F (much in the same way the trumpet only partially develops its melody at No. 6). Supporting the horn are the clarinets doing a harmonic simultaneity of the opening motive (transposed from D-F-G to G-Bb-C) with rhythmic support from the cymbals on brushes. Meanwhile, the guitar and harp/bass spell out Eb Major and Eb Minor chords (respectfully). No. 13 cuts back to the opening block at No. 3 with the tenor sax as the soloist. No. 15 features a tetrachord (Eb-F-Gb-Ab) that is built using a minor 9th (F to Gb) and a perfect 4th (Eb to Ab), scored for an interesting combination of baritone saxophone, muted French horn, trumpet, harp, and guitar. The ruckus trumpet and trombone glissandos at No. 16 cut the piece back to the beginning block (No. 3), but it begins as if it were mid stream and the tenor saxophone starts on F instead of D. Two measures before No. 19, the tenor saxophone sustains its F as the rest of the ensemble continues to overextend its welcome, only to abruptly cut off two measures before No. 20. At No. 20, the opening motive (transposed to F-Ab-Bb) combines with the 1st trumpet notes to create an octatonically conceived collection (F-(G)-Ab-Bb-(B)-Db-D) that is reminiscent of the tenor sax harmony three measures after

No. 9. Although abrupt, the passage at No. 20 helps retransition the piece back to an exact restatement at No. 21 of the original theme in the slower opening block (i.e. measure 1). One measure before No. 24, the trumpets and piano articulate a Bb Major chord juxtaposed against a G Major chord, a departure from the way the original statement ends before No. 3 (D minor against Bb7). Perhaps the G Major can be heard as a sort of predominant that half prepares the next key (D minor).

No. 24 begins the second variation, which in comparison to the first variation is much more discontinuous and has no exact restatements of its own material. The opening block at No. 24, with pseudo triplet swing rhythms in the clarinet, pizzicato walking bass, and tight saxophone harmonies, is also perhaps the most jazz-like section of the second variation (**Example 16**). The pitch material is almost entirely taken from the original theme (D-F-G-A), with the saxophones utilizing this material by moving in parallel motion with major chords in their first inversion. When Herman attested to Benny Goodman on the streets of New York City at four in the morning about the difficulty of the clarinet part, he was almost certainly talking about this virtuosic section with its sprawling octave leaps. No. 26 begins a radical departure from the jazz style into a choppy, comically rigid beat that shares the steady pulse of a traditional march. The piano interjects the major 3rd (D) into the accompaniment's Bb minor 7th chord as the bass clarinet takes a staccato solo in the key of F minor. After the saxophone takes

over the quirky melody, the accompaniment makes a clear cadence in F# Major, which serves as the predominant to the impending I chord (Db Major) at No. 28. The solo clarinet continues to spin out variations of this staccato, triplet melody at No. 28 in the key of Db Major. Two measures after No. 28, a collection of low instruments (baritone sax, 3rd trombone, bass, and harp in the bass clef register) with the bass drum pound out a duple rhythm over the clarinet's triplets, as if it were a beat slipping in from another musical universe (**Example 17**). At No. 30, the piece continues to slide through more quirky variations of the triplet rhythm with kaleidoscoping key centers. The piano introduces perhaps the most bizarre interjection of the entire piece, a quasi-military bugle call with clear Eb Major arpeggios at No. 31.

The tenor saxophone soloist passes off to the bass clarinet, which retransitions us very abruptly at No. 32 back to the beginning block of the second variation (No. 24). This, too, abruptly transitions in the middle of a musical idea to a reprise of the beginning slow section at No. 33. The tutti jazz ensemble lands on a thick, dramatically sustained note as the saxophones and trombones cut through the texture with a recap of the opening melody harmonized similarly to their harmonization at No. 24. The roll on the cymbals with brushes combine with the flutter tonguing trumpets and French horn to create a buzzing, vibrating texture. The final chord, reiterated a total of four times, could be interpreted as a simultaneity of 6 pitches taken from the D mixolydian

scale (C-D-E-F#-G-A). Through a jazz harmony lens, it could be interpreted as a D Major chord with extensions of a 7th, 9th, and 11th. And yet, it could also be taken as a final iteration of the omnipresent interval of the perfect 4th (E-A-D-G-C, with a tritone up to F#). The ensemble sits on these chords, pounding them out with dramatic weight until the end of the *Ebony Concerto*.

Conclusions

It is without question that the *Ebony Concerto* is, as Woody Herman asserts, “pure Stravinsky”. It draws from many of Stravinsky’s compositional idioms, the most prevalent being the combination of basic intervals (most notably, the P4, M7, tritone, m2, and M/m3) to create a kaleidoscopic collection of harmonies (with the most “Stravinskian” being the M/m 3rds and the octatonic collections). The piece asserts a heavy emphasis on rhythm, using small cells of material in metrical displacement to create Stravinsky’s classic kinetic, stuttering shifts in pulse. The complex orchestration and fascinating combinations of instrumental timbres is also a Stravinsky trademark woven throughout the piece. And, of course, Stravinsky both meets and subverts the listener’s expectations of what a “concerto” truly means. But what kind of relationship does the *Ebony Concerto* have to Stravinsky’s previous jazz/ragtime works?

Compared to Stravinsky's earlier experiments with ragtime, the *Ebony Concerto* is surprisingly tonal. It is hard to discern if this has anything to do with Stravinsky's conception of jazz, or if it is due to the fact that by 1945 his compositional style was firmly rooted in the more tonal language of his neoclassical period. Stravinsky also makes ample use of major/minor thirds in both the *Ebony Concerto* and his ragtime works⁸⁰, but again it is hard to pin this as a common thread amongst his jazz works since you cannot divorce it from his general compositional style. In terms of meter, the *Ebony Concerto* is most closely aligned to the constant 4/4 time signature of *Ragtime for Eleven Instruments*. Though, one could argue the rhythmic displacements felt in the *Ragtime for Eleven Instruments* are much more severe compared to the relatively mechanical pulse of the *Ebony Concerto*. As mention above, the *Ebony Concerto* was written in a consistent meter due to the practical demands Stravinsky anticipated for writing for jazz musicians. This was a smart maneuver, but it is still interesting to note the *Ebony Concerto* features zero improvisation or even improvisatory-like elements (such as the dynamic mixed meter of *Three Pieces for Clarinet Solo* or the unbarred sections of *Piano-Rag-Music*). This is odd especially considering Herman's band was a talented group of improvisers, and Stravinsky himself alluded to his interest in

⁸⁰ Heyman (p. 559) notes the "skittering" Db-D duality in the beginning cimbalom part in *Ragtime for Eleven Instruments*.

In his jazz-influenced work, Stravinsky seems to have a penchant for inserting one or two unconventional jazz instruments into the instrumentation. The harp and French horn in the *Ebony Concerto*, the cimbalom in the *Ragtime for Eleven Instruments*, and even the bassoon as a saxophone substitute in *The Soldier's Tale* demonstrate how Stravinsky subverts a traditional jazz instrumentation. It is interesting to consider the connection between the cimbalom and the harp, given that Stravinsky's intention with the cimbalom was to replicate the sound of an old piano. Perhaps the strings of a harp also reminded Stravinsky of this same quality of sound. It should also be noted that the *Ebony Concerto* uses three differently tuned tom-toms in a vein similar to *The Soldier's Tale*.

Finally, extended technique had a minor place in Stravinsky's earlier ragtime works but really blossomed into an integral aspect of the *Ebony Concerto*. It might be reasonable to view the mutes, plunger effects, glissandi, lip slurs, and flutter tonguing in the *Ebony Concerto* as having a small start in the glissandi and the muted parts of the *Ragtime for Eleven Instruments*.

VI. Stravinsky's Other Jazz Works

"Who of us, on hearing jazz music, has not felt an amusing sensation approaching giddiness when a dancer or solo musician, trying persistently to stress irregular accents, cannot succeed in turning our ear away from the regular pulsation of the meter drummed out by the percussion?"

-Igor Stravinsky⁸⁴

Between his early ragtime works and the *Ebony Concerto*, Stravinsky wrote a couple of other pieces specifically for jazz ensembles: *Preludium for Jazz Band*, written between 1936-1937, and *Scherzo à la Russe*, written in 1944. There are also several other large Stravinsky works that have oblique references to jazz, often in small sections that are buried from immediate view. This short survey of these works will illustrate an even more complete perspective of Stravinsky's conception of jazz, as well as provide another point of comparison between the *Ebony Concerto* and his ragtime works.

Preludium for Jazz Band is an obscure, unpublished⁸⁵ entry in Stravinsky's canon of works. This brief, minute and a half long piece is a bizarre fit for a jazz band, even

⁸⁴ Stravinsky *The Poetics of Music* p. 29

⁸⁵ White (p. 399) notes that the jazz band arrangement remains unpublished, however other versions do exist.

when compared to Stravinsky's "un-jazz-like" writing in the *Ebony Concerto*. The opening features a dramatic snare drum roll, a trumpet outlining a quirky fanfare (an E major/minor arpeggio), and a feature for the celeste. The addition of the celeste, in the same vein as the harp or the cimbalom, falls in line with the tradition of Stravinsky adding a unique instrument to a jazz ensemble. Otherwise, the instrumentation in *Preludium* only differs slightly from the *Ebony Concerto* in that the ensemble is generally smaller (Herman's band had a rather large brass section in particular), the percussion is limited to snare and timpani, and there is an added string section. The saxophone plays the role of the soloist in *Preludium* with a melody that is very akin to the solo clarinet melody from the 1st movement of the *Ebony Concerto*. Both melodies share a light, floaty character, begin on the pitch Eb, and feature wide leaps of a major 7th interval. The punctuation of the accompaniment underneath also shares a rhythmic resemblance. A strong emphasis on chromaticism resounds throughout *Preludium*, which in addition to major/minor chords and dominant 7th chords, makes it akin to the *Ebony Concerto*. Rattman adds a few more interesting insights, noting a passage that, "recalls common chord changes in popular American music of the time in its use of a common tone diminished substitution on the tonic chord and a dominant seventh chord on the leading tone."⁸⁶

⁸⁶ Rattman p. 14

Scherzo à la Russe originally began life as film music (presumably for an orchestra), but once the project was aborted Stravinsky rearranged it for Paul Whiteman's jazz ensemble. This version for Whiteman's jazz ensemble did not have much success at getting subsequent performances, so this version was eventually replaced with an orchestral arrangement⁸⁷ and is difficult to obtain. This makes it difficult to know the specific arrangement for the Whiteman band. Given that Whiteman band's instrumentation was more akin to a small classical chamber group with several instruments outside of the normal jazz idiom, it is reasonable to assume even the jazz arrangement featured instrumentation that shared at least some similarity to a conventional orchestra.⁸⁸ Perhaps it is for this reason that *Scherzo à la Russe* was written as far away from a jazz sensibility as possible, both in terms of normal jazz idioms as well as Stravinsky's own style of jazz influenced writing. In other words, there appears to be very little connective links between this piece and any other jazz inspired piece Stravinsky wrote. The pulse rarely deviates or is displaced, as well as the fact that much of the phrasing of the piece hovers around natural four bar groupings. There is a strong sense of conventional tonality that favors major chords and diatonic scales, with

⁸⁷ White p. 419

⁸⁸ For instance, for the premiere performance of Gershwin's Rhapsody in Blue, Whiteman's band contained an oboe, French horns, tuba, and a violin section (see Shiff p. 5). Though, the addition of saxophones in Whiteman's band would be a major difference from the jazz arrangement and the orchestral arrangement. Stravinsky also noted that Whiteman's version contained mandolin and guitar instead of harp and piano (see Craft *Memories and Commentaries* p. 235).

very little in the way of things like chord extensions or major/minor dualities. The straight, march-like rhythms in the beginning call to mind some spots of the *Ebony Concerto*, such as the middle digression of the 2nd movement or the second variation in the 3rd movement, but as a whole these convey more of a march style than a depiction of a jazz style. Stravinsky even remarked that Whiteman himself noted a strong resemblance to *Petrushka*.⁸⁹ Thus, even though *Scherzo à la Russe* was written (or, more accurately, eventually written) for a jazz ensemble, it has very little to do with Stravinsky's style of jazz influenced music.

Circus Polka deserves a small mention here, if at least for the fact that Robert Craft lumped the piece together with the *Ebony Concerto* and *Scherzo à la Russe* by calling them all "jazz commercials".⁹⁰ It does not feature any jazz instrumentation, nor does it draw stylistically from the jazz language.⁹¹ Rhythmically, however, *Circus Polka* actually contains subtle references to the ragtime rhythms seen in Stravinsky's earlier works. At three measures before No. 7, there are some ragtime-esque rhythms outlining a Bbm7 chord. There are also hints of these rhythms before No. 10, at No. 17, and before No. 19 (EXAMPLE). The piece is composed in a very "cut and paste" fashion, skittering rapidly from one stylistic idea to the next and failing to complete a phrase

⁸⁹ Craft *Memories and Commentaries* p. 235

⁹⁰ Craft *Memories and Commentaries* p. 234

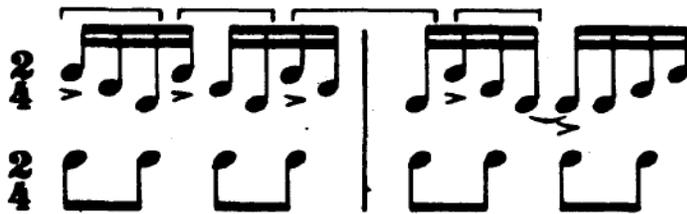
⁹¹ White (p. 412-13) notes that it borrows from "3 easy pieces for piano duet" in the "polka" and "galop" movements.

without some sort of interruption. In this way, it resembles the mercurial second variation in the *Ebony Concerto*, as well as the ever shifting timbres and melodic figures of the *Ragtime for Eleven Instruments*.

Stravinsky's fascination with jazz extended, albeit in subtle ways, past the pieces he wrote exclusively for jazz ensembles. Returning to the period of his earlier works, *Concerto for Piano and Wind Instruments* was written between 1923 and 1924 and features some elements of ragtime rhythm. Rattman, who gives a fairly detailed analysis, remarks, "In the piano part, the model seems to be the keyboard music [of] Bach or Scarlatti, with endless streams of arpeggiated sixteenth notes, but with a "ragged rhythm...the characteristic sixteenth-eighth-sixteenth rhythm, the over-the-barline ties, and the accented hemiolas, reinforced by octaves exemplify ragtime style."⁹² Note the similarity between Rattman's example from *Concerto for Piano and Winds* (top) and Heyman's example (bottom)⁹³ depicting a characteristic ragtime rhythm.

⁹² Rattman p. 12-13

⁹³ Heyman p. 550, by way of Edward A. Berlin's *Ragtime: A Musical and Cultural History*



Orpheus was written only two years after the *Ebony Concerto* in 1947, so it is not surprising to find a hint of jazz influence. The opening of the *pas d'action* does not sound anything like jazz, but a closer visual analysis reveals the presence of rhythms that look swung. This might be due to the fact that the tempo is simply too slow to hear the rhythms swing.⁹⁴ Once the faster section of the *pas d'action* begins, Rattman comments that, "the cellos begin an accompaniment figure comprised of walking sevenths in sixteenth notes, producing the same effect as that of the left hand of a boogie-woogie pianist."⁹⁵ (p. 17). Rattman also identifies the three closing chords of the *pas d'action* through a jazz lens, finding that "Asus9(add3), A7(#9), and D6/9 could hardly sound

⁹⁴ Although, simply placing the audio into a digital audio editor and speeding up the tempo can produce some very revealing results.

⁹⁵ Rattman p. 17

more natural at the end of a chart by any 1940s jazz arranger."⁹⁶ Rattman also makes some faint connections which, to my ear, seem too distant to hear as relating to a jazz influenced idiom.⁹⁷ Finally, *Agon* was written in 1957 also displays small connections to the jazz idiom amidst its incredibly stylistic eclecticism. Rattman points to some mildly swung rhythms in the *bransle simple*, with the strongest examples in measures 287 and 288. He identifies an even more convincing example that occurs in the *bransle double*, where the hockets between instruments create the illusion of swing rhythms.⁹⁸ This is especially evident in measure 360, but also shows up in places like measure 340.

If one has any doubts concerning how farfetched some of these examples seem, remember the focus of this analysis is not the authenticity of jazz in Stravinsky's compositions (Is this jazz? Is this not jazz?). Although that debate is still a valid conversation to be had, this analysis is primarily concerned with Stravinsky's conception of jazz and how it filters its way into his compositional style. Thus, if you have reservations about whether the composer would think of the above examples from *Orpheus* and *Agon*, one only need to look for confirmation from the composer himself when he noted, "A jazz influence, the blanket term, can be found throughout my music,

⁹⁶ Rattman p. 18

⁹⁷ He identifies a section in the opening of the *pas d'action* that resembles the tenor sax solo in the 2nd movement of the *Ebony Concerto*, as well as the fast section of the *pas de deux* having swing rhythms, but again these connections seem faint.

⁹⁸ Rattman p. 18

for example in the *Bransle de Poitou* and the *Bransle Simple* in *Agon*, and in the *pas d'action* and *pas de deux* (middle section) in *Orpheus*."⁹⁹

⁹⁹ Craft *Memories and Commentaries* p. 136

VII. The Bridging of Worlds

"The jazz element brought an entirely new sound to my music, and *The Soldier* marks my final break with the Russian orchestral school."

-Igor Stravinsky¹⁰⁰

Up until this point, the focus of this analysis has been the affects of the jazz idiom on the compositional style of a Russian composer. But now let's expand our perspective and consider how this narrative stitches into a broader context, one where cultural impacts are fluid, mutual, and constantly tangling. After all, it might have been Stravinsky who threw his glass of liquor up for Charlie Parker, but remember it was Parker who quoted *The Firebird* first. How might a Russian composer have influenced the very idiom he so vehemently demonstrated a passion for? And, how does the interaction between these two worlds speak to the general mindset of composers in the 20th century?

The ragtime craze in Europe predated Stravinsky's popularity by well over a decade, but there is evidence to suggest *Rite of Spring* might have shaken the European consciousness enough to further set the stage for a second (and much more profound)

¹⁰⁰ Craft *Memories and Commentaries* p. 132

European jazz craze. Watkins declares, "It is Stravinsky who repeatedly looms as the new mythical guardian of *musique nègre* in the concert hall, providing an imperial liaison with the makers of contemporary jazz."¹⁰¹ Watkins goes on to invoke a 1926 quote by a French music critic and a French musicologist:

"It is possible, in addition, that without the previous arrival of *Le Sacre* in Europe jazz would have had no chance of being understood."¹⁰²

This would support Watkins' further point that, "Stravinsky was one of the first to promote...the possibility of a fusion between Russian and Afro-American "primitivist" sources,"¹⁰³ which is also supported by Perloff who notes, "The only European concert work that introduced suggestions of 'blue notes' contemporaneously with Auric's *Huit Poèmes* is Stravinsky's *Ragtime for Eleven Instruments*."¹⁰⁴ The effects of Stravinsky's new amalgamations were clearly felt, with Watkins noting, "Once the sounds of jazz, increasingly made popular to Europeans through exposure to American bands and ensembles from 1917 on, were wedded to Stravinsky's rhythmic manner previously announced under the Russian Primitivist banner, there was an increasing desire to interpret the results as a kind of *art nègre*." While it can't be said that Stravinsky was

¹⁰¹ Watkins p. 133

¹⁰² Watkins p. 132-33, sourced from an article featured in *Le Jazz* by André Coeuroy and André Schaeffner

¹⁰³ Watkins p. 100 and 102, respectfully

¹⁰⁴ Perloff p. 165, footnote 13

directly responsible, it is surely reasonable to say he had some influence over a new post-WWI European jazz craze, where, "It was not until the end of hostilities that the full force of American popular dance music was felt in Europe."¹⁰⁵ To think Stravinsky had his hand in anticipating this culture with *Rite of Spring*, but then subsequently reabsorbed it and channeled it through his ragtime works and his later jazz influenced works, is an astounding example of the interaction of cultures through the lens of one composer.

Stravinsky seems to have shared a sensibility with the culture of the French composers, especially the composers who formed Les Six, many of which went on to spin off their own jazz influenced works.¹⁰⁶ Perloff notes that while, "Igor Stravinsky did not participate in the group ventures of 'Les Six'...[he] shared with Satie, Milhaud, Poulenc, and Auric an interest in urban popular tunes and folk materials and a fondness for musical parody...[as well as] Auric's and Milhaud's suggestion of 'blue notes'."¹⁰⁷ As an example, Satie originally composed *Le piège de Méduse* in 1913, but when it was re-orchestrated in 1921 it featured a small ensemble that hints at the same jazz instrumentation of *Ragtime for Eleven Instruments* and *The Soldier's Tale*.¹⁰⁸ The

¹⁰⁵ Watkins p. 109

¹⁰⁶ See footnote 6

¹⁰⁷ Perloff p. 6

¹⁰⁸ As a side note, Stravinsky claimed to have been "unaware" of the original 1913 piece when he wrote *The Soldier's Tale*. See *Craft Expositions and Developments* p. 103.

proximity of these pieces is indicative of a broader shift for composers starting to take cues from jazz music. Watkins notes, in regard to Milaud's *La Creation du monde*, that the instrumentation stemmed from a Harlem jazz ensemble and that it, "coincided with many European composers' fascination with ad hoc ensembles (as in *Pierrot lunaire* and *L'Histoire du solat*), which ultimately fused with Les Six's interest in the instrumentation of the *bals-musette* café orchestra."¹⁰⁹ Thus, jazz can be viewed as one piece of inspiration for the members of Les Six, a puzzle piece that snaps into a multitude of different sources to create art that is multifaceted and pluralistic. This is a trait that connects Stravinsky to an even broader movement in art and culture in the 20th century.

Stravinsky's interest in jazz is also representative of a fundamental core belief held by not just other composers in the 20th century, but artists flying under the banner of the modernist movement as a whole. The modernist movement emerged out of the need to find the reconciliation of two dichotomous worldviews: One which attempted to capture the nearly infinite pluralism of local cultures in the world, the other that saw the industrial age paving the way towards a futuristic, machine driven society. Artists were seeking out the myths and legends of cultures as far away from their own as possible, sources capable of, "transcending contemporary local traditions, of speaking of

¹⁰⁹ Watkins p. 117

the very source of culture."¹¹⁰ However, by pulling this culture from its source and appropriating it in a different context, authenticity was almost guaranteed to be lost. In place of the lost authenticity, though, he gained a new perspective by bringing it into tension with the vision of modern day society.

Which brings us to the greatest fact of all about Igor Stravinsky: He is not a jazz composer, and nor did he ever pretend to be. In her concluding remarks, Heyman notes that although Stravinsky successfully utilizes the rhythms and instrumentation of ragtime in his early ragtime influenced works, he fails to use the steady beat, form, and harmony embedded in the ragtime style. She asserts that, "This does not appear to result from a lack of firsthand experience with authentic live or printed music of the period since both were presumably available to him."¹¹¹ In other words, Stravinsky's experience of jazz was genuinely authentic. But, in the vein of many other modernist artists, he was a pluralistic connoisseur who attempted to encapsulate and internalize authentic looks at cultures outside of his own into his own style as an artist. In the process, by utilizing jazz as a new source, he was able sever ties with his musical past and launch himself into entirely new territory as a composer. And yet, Stravinsky still sounded like Stravinsky because of course he did not set out to create jazz music.

¹¹⁰ Watkins p. 4-5

¹¹¹ Heyman p. 562

Heyman goes on to note, "No matter what genre or style he chose to write in, the finished product always bears the imprint of Stravinsky."¹¹² These comments are echoed by Tansman, who asserts that Stravinsky's *Ebony Concerto* was an attempt, "to take hold of and to adopt something without adapting himself, to integrate without assimilating."¹¹³

So, then, were Stravinsky's jazz influenced pieces lies? Of course they were, just as the Picasso quote at the beginning of this paper is grossly taken out of context, translated from another language (Spanish), and possibly even misattributed to Picasso himself. But what does the lie matter when, somewhere in the blurry mist between two cultures, the blurry mist between two musical worlds, the blurry mist of a spraying arc of liquor between a Russian composer and a bebop saxophone player, a passion for a deeper truth, one that negotiates dichotomous world views, can emerge. In this way, Stravinsky joins the league of all those old jazz myths and tall tales, spinning his own lies to tell stories that are transcendent, forward looking, and, most importantly, true.

¹¹² Heyman p. 562

¹¹³ Tansman p. 260

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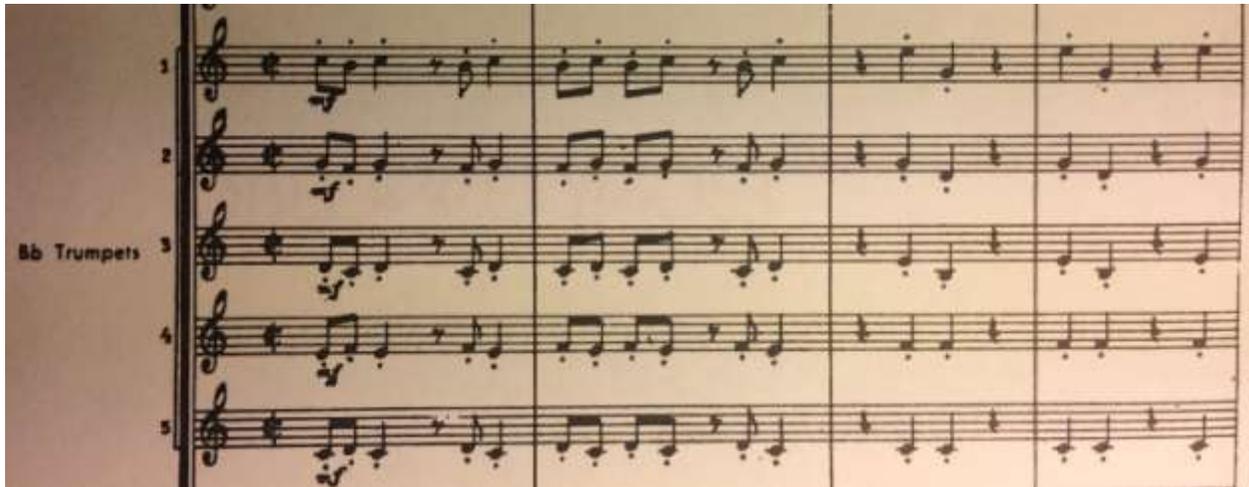
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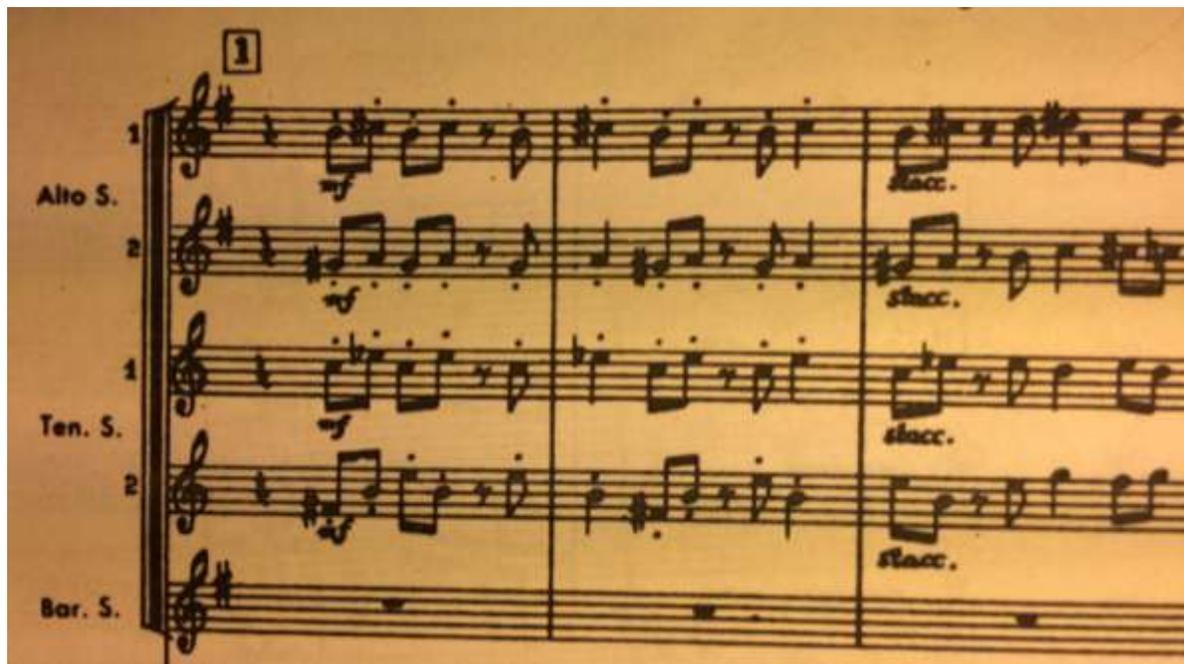
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IX. Index of Examples from *Ebony Concerto*

Example 1



Example 2



Example 3

5

The image shows a page of a musical score, page 5, with a circled number '6' in the upper right. The score is for a symphony orchestra and includes the following parts:

- Alto 5. (Staff 1)
- Ten. 5. (Staff 2)
- Bar. 5. (Staff 3)
- Fr. H. (Staff 4)
- Trpts. (Staff 5)
- Trbns. (Staff 6)
- Piano (Staff 7)
- Harp (Staff 8)
- Bass (Staff 9)
- T. T. (Staff 10)

Handwritten annotations include "open" and "f marc." in the French Horn part, and "f marc" in the Piano part. A circled number '6' is located in the Alto 5. staff and the T. T. staff.

Example 4

Musical score for Example 4, featuring Trpts. 3, 4, 5, Trbns. 1, 2, 3, Piano, and Harp. The score includes dynamic markings such as *mf stacc. marcato* and *mf stacc.*, and performance instructions like *sempre sf*.

Example 5

Musical score for Example 5, featuring Piano. The score shows a melodic line in the right hand and a supporting bass line in the left hand.

Example 6

The image shows a page of musical score for Example 6, consisting of two systems of staves. The first system includes staves for Solo Cl., Trpts. (3 parts), Trbns. (2 parts), Bass, and Drs. The Solo Cl. staff has a first ending bracket labeled (1) and a measure number 10. The Trpts. staff has a first ending bracket labeled (1) and the word "Armonia" written below the staff. The Trbns. staff has a first ending bracket labeled (1) and the word "Armonia" written below the staff. The Bass staff has a first ending bracket labeled (1) and the word "pizz." written above the staff. The Drs. staff has a first ending bracket labeled (1) and a measure number 10. The second system includes staves for Solo Cl., Trpts. (3 parts), Trbns. (2 parts), Bass, and Drs. The Solo Cl. staff has a first ending bracket labeled (1) and a measure number 11. The Trpts. staff has a first ending bracket labeled (1). The Trbns. staff has a first ending bracket labeled (1). The Bass staff has a first ending bracket labeled (1). The Drs. staff has a first ending bracket labeled (1). The score is written in a common time signature and features various musical notations including notes, rests, and dynamics.

Example 7

11

Solo Cl. 14

Bass Cl. 14

Trpts. 1 2 *p marc.*

Trbns. *p marc.*

Harp

Guitar

C. 14

15

Solo Cl. 15

Alto S. 1 2

Ten. S. 1

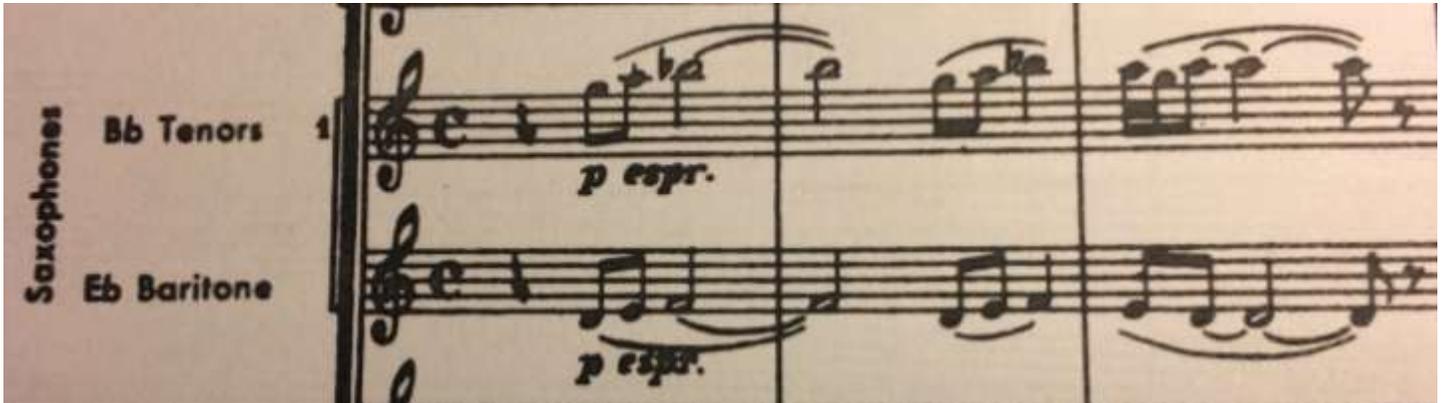
Bass Cl. 15

Harp

Guitar

Bass *pian.* 15

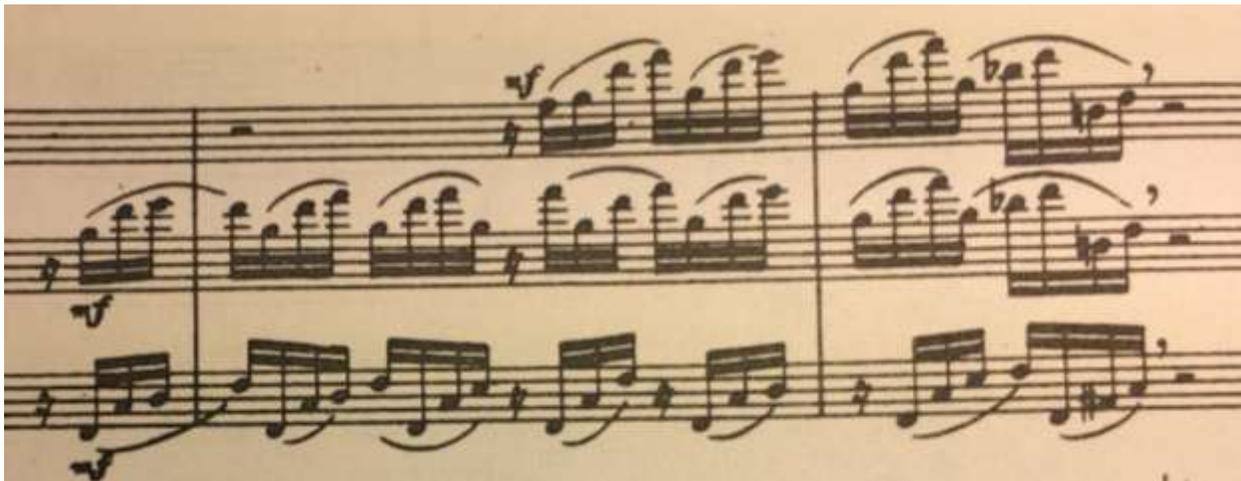
Example 8



Example 9



Example 10



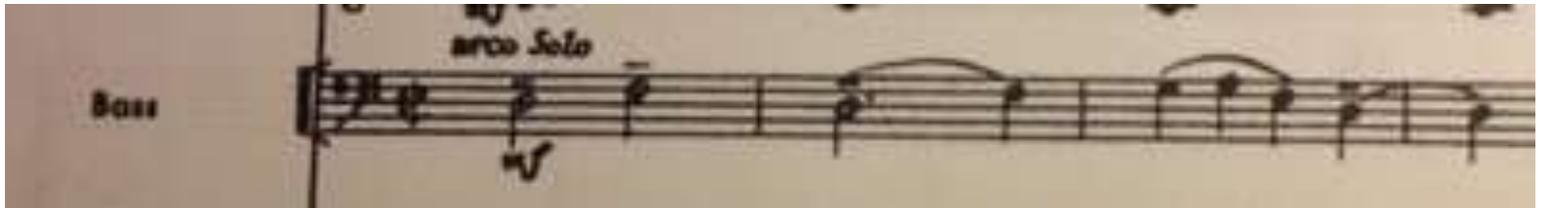
Example 11

Handwritten musical score for Example 11, featuring four staves. The top two staves are labeled "Trpts." and the bottom two are labeled "Trbns.". The notation includes dynamic markings such as "p" (piano) and "sfz" (sforzando), and shows complex rhythmic patterns across all staves.

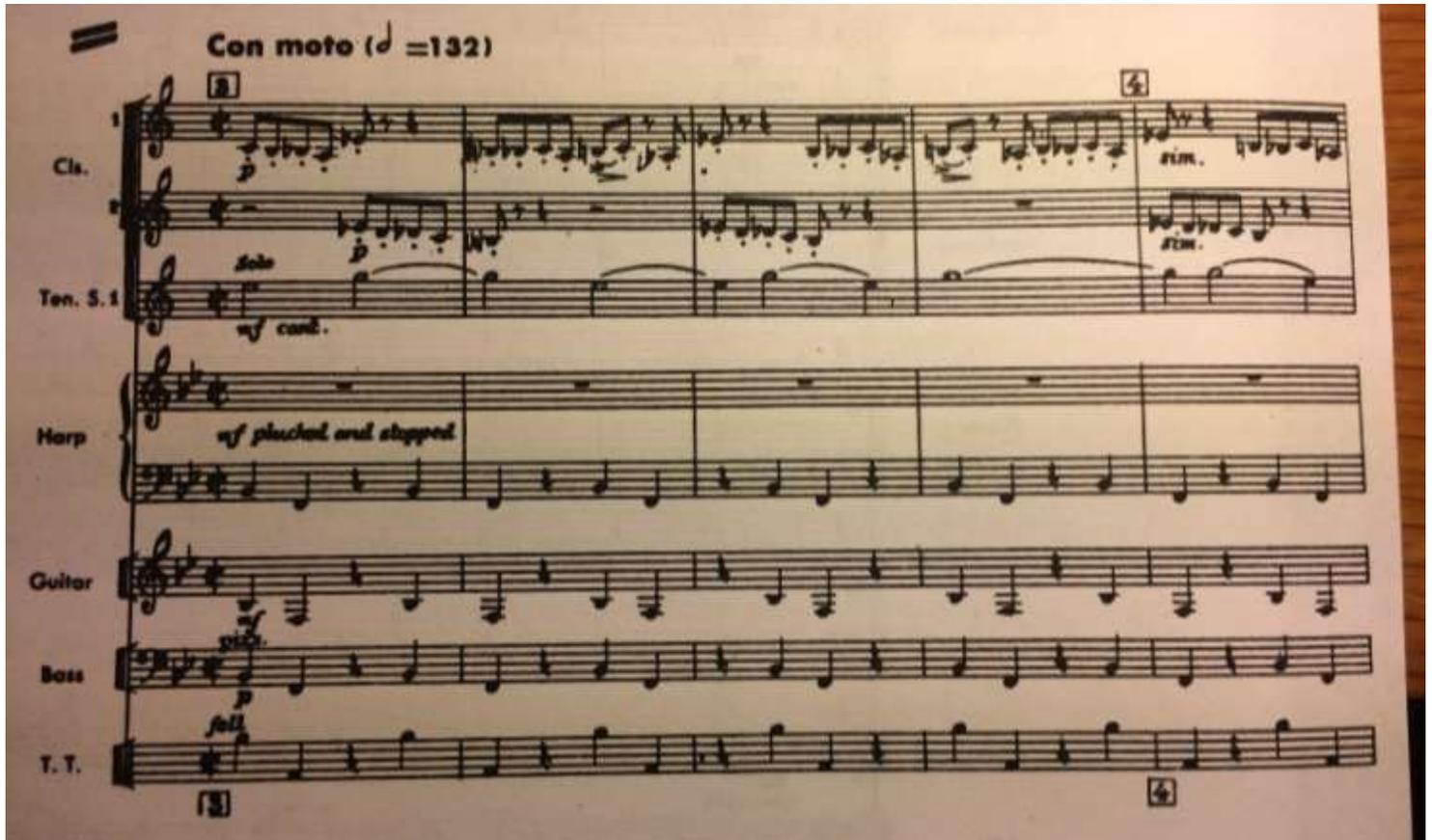
Example 12

This musical score, labeled 'Example 12', is a page from a manuscript. It features five staves of music. The top staff is labeled 'Solo Cl.' and contains a complex melodic line with many sixteenth notes and slurs. The second staff is labeled 'Cls.' and contains a similar melodic line. The third staff is labeled 'Bar. S.' and contains a rhythmic accompaniment of eighth notes. The fourth staff is labeled 'Fr. H.' and contains a melodic line with slurs. The fifth staff is labeled 'Harp' and contains a few notes in the final measure. The score includes dynamic markings such as 'p' (piano) and 'pp' (pianissimo). A small box containing the number '36' is located at the bottom left of the page.

Example 13



Example 14



Example 15

Handwritten musical score for Example 15, featuring various instruments and vocal lines. The score includes parts for Clarinet (Cl.), Tenor Saxophone (Ten. S. 1), Bass Clarinet (Bass Cl.), French Horn (Fr. H.), Trumpet 1 (Trpt. 1), Trumpets 2 and 3 (Trbns. 2, 3), Harp, Guitar, Bass, Tuba (T. T.), and Drums (Drs.). A box with the number '10' is present in the upper right. The vocal line (Trpt. 1) includes lyrics: "In Hall", "not too loud", "So. Moby", "poco of", "in star", "openly", "of biting". Performance instructions include "p", "poco", "not too loud", "openly", "of biting", and "p".

Example 16

Vivo (♩ = 132)

Solo Cl. *marcato* *pp* *placc cresc*

Alto S. 1

Ten. S. 1

Harp *sim.*

Guitar *marcato* *mf* *pizz.*

Bass *mf*

T. T. *ff*

Drs. *mf*

The musical score is for a piece titled "Vivo" with a tempo of 132 beats per minute. It features eight staves: Solo Clarinet, Alto Saxophone 1, Tenor Saxophone 1, Harp, Guitar, Bass, Trombone/Tuba, and Drums. The Solo Clarinet part is marked *marcato* and starts with a *pp* dynamic, followed by a *placc cresc* instruction. The Guitar part is also marked *marcato* and includes *mf* and *pizz.* markings. The Bass part has an *mf* marking. The Trombone/Tuba part is marked *ff*. The Drums part is marked *mf*. The Harp part is marked *sim.* (sostenuto). The Alto Saxophone 1 and Tenor Saxophone 1 parts have *mf* markings. The score includes various musical notations such as slurs, accents, and dynamic markings.

Example 17

35

29

Solo Cl.

Cl. 1

Bar. S.

Fr. H.

4

5

Trpts.

1

2

3

Harp

Bass

T. T.

Dr.

arco

sim.

sim.

29