

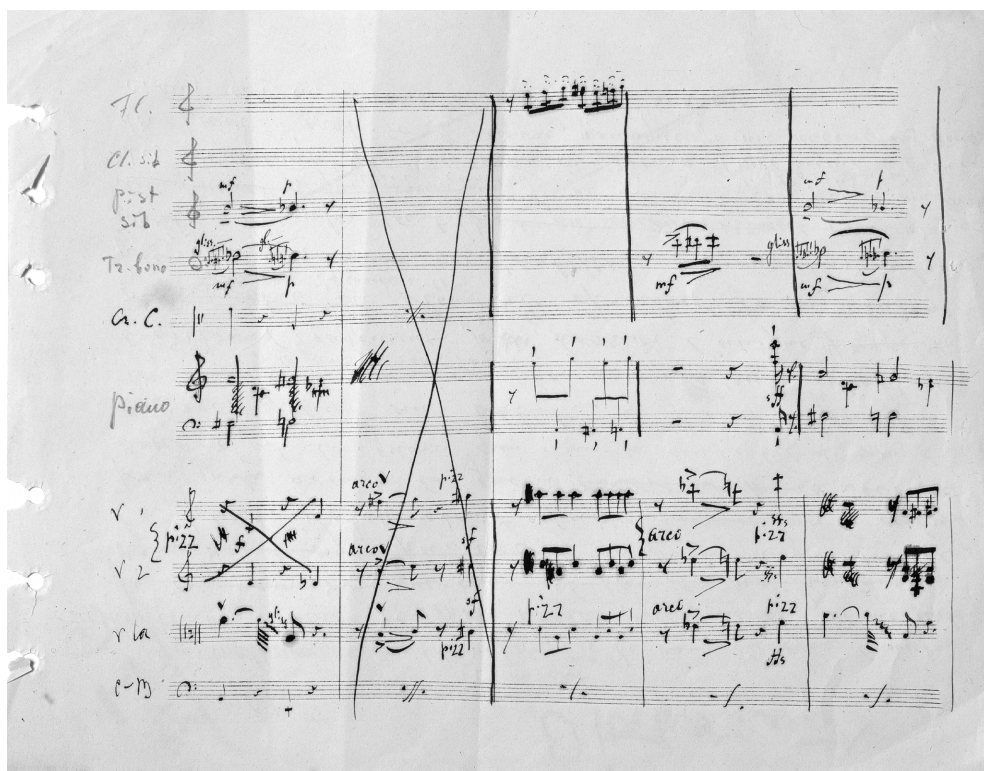
Example 2: Igor Stravinsky, *Ragtime* for eleven instruments (1918). Sketches in Sketch-book V, p. [43] (Igor Stravinsky Collection).

Gradually the “sketches” lengthen and show more cohesion: three full pages of short score (pp. [55–57]) correspond to mm. 25–52; the opening eighteen measures (pp. [58–59]); the closing measures (pp. [62–64]).<sup>1</sup> Instrument names appear, including “piano” (pp. [48], [57], [61]) and “cimbalom” (pp. [59], [60]), and there is a chronological framework: “27 XI.” [1917] (p. [39]) and “5. II. 18” (p. [62]).<sup>2</sup> The relative completeness of some passages and the inside-out sequence of events suggest that Stravinsky worked on sections as ideas came to him, not in any “logical” order.

– A single leaf, 23 × 18 cm, torn from a six-ring binder. On the recto five measures in ink. “Fl., Cl. Sib, Pist Sib, Tr.bono,” and their clefs in pencil as is “Piano.” On the verso a letter draft; in blue pencil “9 I 1918” and “Answer” in Cyrillic.

The passage (*Example 3*) approximates mm. 52–55, although orchestration differs: horn and cimbalom are missing; the clarinet is *B $\flat$* , not *A*. Yet the measures begin exactly where the sketchbook’s short score leaves off: the beginning of a trio dominated by the half notes ostentatiously highlighted in the sketchbook, their ingratiating downward glide mocked by dissonance, glissandi, ragged rhythms. A matching leaf in the correspondence with English critic Edwin Evans, also torn from a six-ring binder, continues the letter draft on its verso (on the impossibility of sending *Pétrouchka* or *Le Sacre*, whose publication was interrupted by the war), evidently a reply to Evans’s request for these scores, 24 December 1917.

Evans’s connection to *Ragtime* goes deeper than these serendipitous measures. On 6 March 1918 Stravinsky wrote:



*Example 3*: Igor Stravinsky, *Ragtime* for eleven instruments (1918). Sketch leaf, containing an orchestrated segment of *Ragtime* on the recto, a letter draft on the verso (Igor Stravinsky Collection).

Tell me if you could advantageously sell a “Rag-time” I composed recently. It’s written for an ensemble found in American bars, namely, 1 flute, 1 clarinet, 1 piston, 1 horn, 1 trombone, percussion, 1 cimbalom, 2 violins, viola and contrabass. There is also a piano reduction for 2 hands.<sup>3</sup>

Conspicuously, “piano” is mentioned only for the reduction. Evans’s response on 14 March is also enlightening:

I’m very interested to learn that you have finally composed a ragtime. Perhaps you recall that we chatted about this in Paris. What’s more, it fits quite well with my musical ideas, and if the dedication is not yet ascribed, it would please me enormously to see my name there.

Yet Stravinsky dedicated *Ragtime* to an “American” benefactress, Chilean pianist Eugenia Errazuriz. In recalling *Ragtime* Stravinsky did not mention Evans’s encouragement,<sup>4</sup> but the letters reflect events untainted by years or faulty memory.

– “Igor Strawinsky/RAG-TIME/reduction pour Piano/à 2 main/Morges hiver 1918/Cette partition contient dix pages/I Strawinsky.” A manuscript in red paper covers, 22 × 29 cm, unlined pages, homemade binding with flyleaf, title page, dedication page, handwritten page numerals 1–10, 2 endpapers.

The neatness, separate dedication page, and metronome marking suggest a finished score. Almost certainly there was an earlier copy, perhaps the manuscript on deposit in the J. Pierpont Morgan Library, also dated “(Hiver) 1918.” Two of its pages reproduced in Charles M. Joseph’s *Stravinsky and the Piano*<sup>5</sup> show a deletion between mm. 5–6; pencilled bar lines, pitches, dynamics, suggestions for instruments; and the numbers 2, 4, 6, 8 in the bars. Such features make it unlikely that this manuscript was the presentation copy,<sup>6</sup> despite the dedication beneath its title. On 23 March 1918 Stravinsky drafted a message to Errazuriz, “You’ll soon receive a ragtime recently composed for you,” implying that the reduction was complete and the presentation copy was being made. Unless it is the manuscript described above, this copy’s location is unknown.

– *Ragtime/Summary Sketches*. Stiff, unlined paper, 21.5 × 25.5 cm. Thin correction slips pasted on pp. 5–8. Music in black ink on hand-drawn staves; page numerals “Rag 1–Rag 9” in red squares; p. 1: “RAG”; p. 9: “Morges/ 21 Mars 1918.”

Just as Evans was hoping to be immortalized in a dedication, Stravinsky was finishing *Ragtime*’s short score. Writing in ink mostly on three bracketed staves, he pencilled instructions and instruments, still specifying both piano (m. 5) and cimbalom (m. 38). At m. 136 “Da Capo” emphasizes the ABA’ design.

With the short score completed, it might be assumed that the composer would proceed directly to orchestration. Instead, his attention was drawn

to negotiating a sale. On 29 April 1918 poet Blaise Cendrars asked Stravinsky to contribute to his Editions de la Sirène. Stravinsky's (undated) reply suggested "ragtime for piano solo," "a piece much more important than others of the same type." Sirène published the solo "transcription" late in 1919. The orchestral score, however, had a different history.

– "Igor Strawinsky/RAG-TIME/Partition d'Ensemble/Manuscrit." Fair copy, 27 × 35 cm, front and back flyleaves, bound in cloth-covered blue boards, corners and spine in cream. Unlined paper with hand-drawn staves, thirty-eight handnumbered pages; p. 1: "RAG" in blue pencil; p. 38: "Igor Strawinsky/Jour de la délivrance/Messieurs les Allemands on capitulés [written over an erasure]/Dimanche 10 Novembre/1918/Morges."

The date of the completed orchestration, in November 1918, is often misreported, because Stravinsky confusingly wrote "Jour de la délivrance," Sunday, 10 November, though Armistice Day was Monday, 11 November. Instrumentation includes "Cimbalum hongrois ou Piano" with two staves for each instrument on pp. 1–2, an *ossia* Stravinsky abandoned (until 1953, when he made an alternate version, preserved in the Igor Stravinsky Collection).

On 19 November 1918 Stravinsky informed Evans that he was trying to sell *Ragtime* "elsewhere." A sale was negotiated with J. & W. Chester, the composer providing corrected score and parts late in 1919. Since the fair copy shows no editor's markings, another manuscript was presumably sent to the engraver.<sup>7</sup>

– "Ragtime/pour/un ensemble de onze/instruments/Transcription/pour piano/par/l'auteur." Three separate bifolios, 25.5 × 34 cm, pre-printed staves (twelve per page), page numerals 1–12; trademark of a Zurich shield, "Schutzmarke No. 7" below. Sideways in the left margin: "Rotschey frères, musique, pianos, instruments, Genève, Corraterie 22."

A copyist's manuscript. The lack of dedication plus an interpretive *ossia* (m. 26) imply a performance copy, perhaps prepared for the concerts organized by Werner Reinhart in autumn 1919.

*Ragtime* suggests important tasks for the future, especially as its quantity of source material is not at all unusual. It drives home the pressing need for a comprehensive source catalogue, ideally with locations of correspondence as well as music. Letters help to create context and heighten sensitivity to significant features of a score. For *Ragtime* they show that in the period of its creation Stravinsky was expressing distaste for Debussy's *Le Martyre de Saint Sébastien*.<sup>8</sup> Even though *Ragtime* seems a world away from *Saint Sébastien*'s mysticism, its opening and trio caricature another Debussy work, *Golliwogg's Cakewalk*.<sup>9</sup> *Golliwogg* famously parodies Wagner, its *Tristan* quotation followed by musical titters. Is it a coincidence that the unctuous





Example 4: a) Claude Debussy, *Le Martyre de Saint Sébastien* (1911), leitmotif;  
 b) Igor Stravinsky, *Ragtime* (1918), Sketchbook V, p. [43].

theme dominating *Ragtime's* early sketches seems in turn to parody *Saint Sébastien's* leitmotif?

Or that Stravinsky, like Debussy, slipped the parody into a trio and mockingly “ragged” its saccharine breadth (mm. 73ff)? Or that the trio’s smarmy half steps at mm. 55ff – the very measures for which Stravinsky drafted that early orchestration – set off sniggering that pokes fun not only at Debussy, but also at Wagner? With wit and insinuation *Ragtime's* sources deliver up evocative connections and hint at how much more the full range of materials may yet reveal.

<sup>1</sup> See Tomi Mäkelä’s table comparing the sketchbook’s pp. [43–64] to the published score, in “Defining Compositional Process: Idea and Instrumentation in Igor Stravinsky’s *Ragtime* (1918) and *Pribaoutki* (1915),” in *A Handbook to Twentieth-Century Musical Sketches*, ed. Patricia Hall and Friedemann Sallis (Cambridge: Cambridge University Press, 2004), pp. 131–45.

<sup>2</sup> 27 October and 5 March sometimes cited are misreadings of the Roman numerals for the month.

<sup>3</sup> All letters cited are in the Igor Stravinsky Collection under recipients’ names. Translations, from the French, are the author’s.

<sup>4</sup> See Barbara B. Heymann, “Stravinsky and Ragtime,” *The Musical Quarterly*, 68 (1982): 543–62.

<sup>5</sup> (Ann Arbor, MI: UMI Research Press, 1983), pp. 104–05.

<sup>6</sup> As stated in the *Annotated Catalogue of the H. Colin Slim Stravinsky Collection* (Vancouver BC: Univ. of British Columbia Library, 2002), p. 68.

<sup>7</sup> The Igor Stravinsky Collection preserves a set of Chester parts and extensive correspondence about both *Ragtime* publications, but no manuscripts sent to Chester.

<sup>8</sup> Letter to Serge Diaghilev, 21 November 1916; letter to Leon Bakst, 11 July 1917.

<sup>9</sup> Barbara B. Heymann, “Stravinsky and Ragtime” (see note 4), 557–58.