

Third Stream

The first written formal statement on Schuller's Third Stream concept, originally limited to a fusion of jazz and contemporary "classical" music techniques (in the intervening years expanded to embrace all manner of folk, ethnic, vernacular, non-Western musics as well). The article was published in the Saturday Review of Literature (May 13, 1961) when the partisan arguments pro and con Third Stream raged hot and furious, especially on the part of the jazz critical fraternity, many of whom felt threatened by this "hybrid intruder."

ABOUT A YEAR AGO the term "Third Stream," describing a new genre of music located about halfway between jazz and classical music, attained official sanction by use in a headline of the *New York Times*. Since that day, almost everybody has had his say about this music and its practitioners, and, not surprisingly, much nonsense about it has found its way into print. I suppose this is inevitable. If we consider how much confusion and prejudice are attached to jazz and contemporary music as *separate* fields of musical activity, we can then imagine how existing misunderstandings are likely to be compounded when we speak of a *fusion* of these two forces.

I first used the term "Third Stream" in a lecture three or four years ago, in an attempt to describe a music that was beginning to evolve with growing consistency. For lack of a precise name, one was forced at the time to describe it either in a lengthy definition or in descriptive phrases comprising several sentences. I used the term as an adjective, not as a noun. I did not envision its use as a name, a slogan, or a catchword (one thinks back with horror to the indignities visited upon the modern jazz movement in the late forties by the banal commercialization of the catchword "Bop"); nor did this imply a sort of "canonization," as one critic facetiously put it; nor, least of all, did I

intend the term as a commercial gimmick. Such a thought evidently comes most readily to some people's minds in a society in which commercial gimmickry is an accepted way of life. Ultimately, I don't care whether the term "Third Stream" survives. In the interim it is no more than a handy descriptive term. It should be obvious that a piece of Third Stream music is first of all *music*, and its quality cannot be determined solely by categorization. Basically I don't care what category music belongs to; I only care whether it is good or bad. As one fellow musician put it: "I like jazz, not because it's jazz, but because it's good music."

After a year of watching the confusion mount and the increasing commercial exploitation of the phrase "Third Stream" (often incorrectly used, to boot), and after reading numerous reviews revealing the writers' calloused misunderstanding of the music involved, I somehow feel obligated—since I may have indirectly instigated all this nonsense—finally to have *my* say about it, and in the process I hope to bring some clarity to the whole issue.

I am fully aware that, individually, jazz and classical music have long, separate traditions that many people want to keep separate and sacred. I also recognize the right of musicians in either field to focus their attention entirely on preserving the idiomatic purity of these traditions. It is precisely for these reasons that I thought it best to separate from these two traditions the new genre that attempts to fuse "the improvisational spontaneity and rhythmic vitality of jazz with the compositional procedures and techniques acquired in Western music during 700 years of musical development." I felt that by designating this music as a *separate, third* stream, the two other mainstreams could go their way unaffected by attempts at fusion. I had hoped that in this way the old prejudices, old worries about the purity of the two main streams that have greeted attempts to bring jazz and "classical" music together could, for once, be avoided. This, however, has not been the case. Musicians and critics in both fields have considered this Third Stream a frontal attack on their own traditions.

Characteristically, the jazz side has protested against the intruder more vigorously than its opposite partner. And since my music in this genre has by now been accused of everything from "opportunism" to "racial callousness," I had better make some points unequivocally clear. I can best clarify my intentions by some straightforward categorical statements: 1) I am not interested in *improving* jazz (jazz is a healthy young music, and I would not presume to be capable of im-

proving it); 2) I am not interested in *replacing* jazz (a thought like this could only emanate from some confused believer in the basic inferiority of jazz); 3) I am not interested in "bringing jazz into classical music," nor in "making a lady out of jazz," in the immortal words of the erstwhile "symphonic jazz" proponents (Paul Whiteman, Ferde Grofé, et al., come to mind).

I am simply exercising my prerogative as a creative artist to draw upon those experiences in my life as a musician that have a vital meaning for me. It is inevitable that the creative individual will in some way reflect in his creative activity that which he loves, respects, and understands; my concern, therefore, is precisely to preserve as much of the essence of both elements as is possible.

Yet, with disturbing consistency, "jazz critics" keep appraising the Third Streamers solely on the basis of jazz. The producers of this music are also equally at fault. One recently issued recording describes itself as "Third Stream Jazz," and I suppose before long we will have some "Third Stream Classics"—whatever that might turn out to be. This is analogous to calling a nectarine a nectarine-plum. The standards of jazz, per se, are not applicable to Third Stream, any more than one can expect a nectarine to taste like a peach. A Third Stream work does not wish to be heard as jazz alone; it does not *necessarily* expect to "swing like Basie" (few can, even within the jazz field); it does not expect to seduce the listener with ready-made blue-noted formulas of "soul" and "funk"; and it certainly does not expect to generate easy acceptance among those whose musical criteria are determined only on the basis of whether one can snap one's fingers to the music. And, I might add, it is not an attempt to find a niche in the hearts of the American public by capitalizing on the brash, racy "jazziness" of some recent Broadway musicals.

In *my* understanding of the term, Third Stream music must be born out of respect for and full dedication to *both* the musics it attempts to fuse. (This is more than one can say for the pop song or rock-'n'-roll commercializers of jazz, about whom, ironically, I have heard no serious complaints.) The lifting of external elements from one area into the other is happily a matter of the past. At its best Third Stream can be an extremely subtle music, defying the kind of easy categorization most people seem to need before they can make up their minds whether they should like something or not. As John Lewis once put it to me in a conversation: "It isn't so much what we see (and hear)

in the music of each idiom; it is more what we do *not* see in the one that already exists in the other.”

Certainly both musics can benefit from this kind of cross-fertilization, in the hands of gifted people. For example, the state of performance in classical music at the professional level today is, despite all we hear about our skilled instrumentalists, rather low. Most performances touch only the surface of a work, not its essence; and this is most true of the performance of contemporary music. If virtuosic perfection at least were achieved, one could—in a forgetful moment—be satisfied with that. But one cannot even claim this, since the leisurely attitude of the majority of classical players toward rhythmic accuracy is simply appalling, and would seem so to more people were it not so widespread as to be generally accepted. There is no question in my mind that the classical world can learn much about timing, rhythmic accuracy, and subtlety from jazz musicians, as jazz musicians can in dynamics, structure, and contrast from the classical musicians.

It is this kind of mutual fructifying that will, I believe, be one of the benefits of Third Stream. It seems, therefore, unfair for critics to blame a piece of Third Stream music because “the symphony orchestras can’t swing.” Of course they can’t swing; even in their own music they barely manage. But perhaps they will learn; and, when they do, will the compositions involved then be intrinsically better? It is this kind of confusion of levels that I am deploring. It happens, needless to say, on both sides of the fence.

It is not a lame apology but rather a statement of fact to say that this movement is still in its beginnings. The performance problems are still enormous, and much musical adjustment will have to be made by both sides before the compositional ideals of the composers can be realized on the performance level. However, if a symphony orchestra can be made to swing just a little, and if a compositional structure that makes jazz musicians push beyond the thirty-two-bar song forms of conventional jazz can be achieved, are not these already important achievements in breaking the stalemate artificially enforced by people who wish tenaciously to keep the two idioms separate? (That there are not only musical problems involved here, but also deep-rooted racial issues, need hardly be emphasized.)

If historical confirmation is needed, it is easy to point to many precedents, which undoubtedly were met with as much scoffing as Third Stream has encountered. The next time someone invokes the

old saw about oil and water not mixing, just tell him that the most sacred and rigorously organized music of all time, the Flemish contrapuntal masses, was more often than not based on what once had been semi-improvised lighthearted, often risqué secular troubadour ballads. Or tell him that the minuet, at first a simple and often crude popular dance, became a sophisticated classical form in the hands of Haydn and Mozart. Or if examples be needed from our own time, Bartók's music—originally compounded of Debussyan and Straussian elements—rose to its greatest heights *after* he was able to fuse his early style with the idiomatic inflections of Eastern European folk music. Many more examples exist.

It seems to me that the kind of fusion which Third Stream attempts is not only interesting but inevitable. We are undergoing a tremendous process of musical synthesis, in which the many radical innovations of the earliest decades of our century are being finally assimilated. Whenever I read one of the "it-can't-be-done" reviews, I think of Wagner's line in *Die Meistersinger*, Hans Sachs addressing Beckmesser: "Wollt ihr nach Regeln messen, was nicht nach euren Regeln Lauf, sucht davon erst die Regeln auf! Eu'r Urtheil, dünkt mich, wäre reifer, hörtet ihr besser zu." Freely translated: "Would you judge by conventional rules that which does not follow those rules? Your judgment, it seems to me, would be more mature if you listened more carefully."

It would seem that the Beckmessers of today are equally incapable of listening to music in terms of a *total* musical experience. When confronted with passages thoroughly fusing the worlds of jazz and classical music, they insist on hearing them in their separate categories, most likely because they can hear well only in one or the other. I am not by nature a polemicist or a crusader, and I would not, in any case, crusade for Third Stream music. I simply would hope for critics (amateur and professional) who could appraise the music on *its* terms, not *theirs*.

* *Third Stream on Discs*: "Modern Jazz Quartet with Orchestra"—Atlantic S 1359; Modern Jazz Quartet: "Third Stream Music"—Atlantic S 1345; Don Ellis: "How Time Passes"—Candid 8004; William Russo: "Image of Man"—Verve; Jimmy Giuffre: "Seven Pieces"—Verve 68307; John Lewis: "Golden Striker"—Atlantic S 1334.

Third Stream Revisited

The contents of a September 1981 brochure intended for recruiting purposes by the New England Conservatory, the only school in the United States that maintains a Third Stream department. The pamphlet was to include a visual depiction of the Conservatory as Noah's Ark, taking into its "bosom" all the world's musics—again Schuller's global view of music, representing the ultimate brother/sisterhood of all God's musical creatures.

THIRD STREAM is a way of composing, improvising, and performing that brings musics together rather than segregating them. It is a way of making music which holds that *all musics are created equal*, coexisting in a beautiful brotherhood/sisterhood of musics that complement and fructify each other. It is a global concept which allows the world's musics—written, improvised, handed-down, traditional, experimental—to come together, to learn from one another, to reflect human diversity and pluralism. It is the music of rapprochement, of *entente*—not of competition and confrontation. And it is the logical outcome of the American melting pot: *E pluribus unum*.

As originally articulated by Gunther Schuller, twenty-five years ago, Third Stream was a musical offspring born of the wedlock of two other primary "streams": classical and jazz. It was intended as a handy descriptive *adjective* for a music that already existed but which had no name. It was not intended as a *noun* and certainly not as a slogan, although that's how it came to be viewed once it made headlines in the *New York Times*.

That's when Third Stream's troubles began. How dare this mongrel upstart intrude on our sacred territories! How dare this half-breed contaminate our pure streams!

Admittedly Third Stream is anti-pedigree and anti-establishment—especially when establishment equates with entrenched, inflexible, self-preserving positions and closed minds. Attacks on its name by de-

tractors notwithstanding, Third Stream is also the ultimate anti-label music, for its very essence is based on the concept of diversity and non-categorization. Third Stream is subject to both the benefits and the risks of cross-fertilization. It doesn't always work, but when it does it is something new, rare and beautiful.

And Third Stream is nothing if it is not new and creative; Third Stream is nothing if it dabbles and tinkers; Third Stream is nothing if it fails to amalgamate at the most authentic and fundamental levels. It is not intended to be a music of paste-overs and add-ons; it is not intended to be a music which superficially mixes a bit of this with a bit of that. When it does, it is *not* Third Stream; it is some other nameless kind of poor music.

Third Stream has not only survived; it has flourished and expanded its horizons. From its original idea to fuse classical and jazz concepts and techniques, it has broadened out—in ways that are an apt corollary to our expanded knowledge of non-Western cultures and the rapid shrinking of our globe—to embrace, at least potentially, all the world's ethnic, vernacular, and folk music. It is a non-traditional music which exemplifies cultural pluralism and personal freedom. It is for those who have something to say creatively/musically but who do not necessarily fit the predetermined molds into which our culture always wishes to press us. Third Stream, more than any other concept of music, allows those individuals who, by accident of birth or station, reflect a diversified cultural background, to express themselves in uniquely personal ways. It is in effect *the quintessential American music*.

Oh, yes, we almost forgot.

What Third Stream is not:

1. It is not jazz with strings.
2. It is not jazz played on "classical" instruments.
3. It is not classical music played by jazz players.
4. It is not inserting a bit of Ravel or Schoenberg between be-bop changes—nor the reverse.
5. It is not jazz in fugal form.
6. It is not a fugue performed by jazz players.
7. It is not designed to do away with jazz or classical music; it is just another option amongst many for today's creative musicians.

And by definition there is no such thing as "Third Stream jazz."

See you at the Conservatory.

The Avant-Garde and Third Stream

A brief history and introduction to the subject, commissioned for New World Records album Mirage (NW 216).

THERE IS A VIEW, shared by many jazz historians and writers, that the history of jazz parallels in its broad outlines that of Western classical music—only on a much briefer time scale: what took nearly nine centuries in European music is concentrated into a mere six decades in jazz. According to this view, the separate lines of classical music and jazz, veering steadily toward each other from divergent starting points, eventually converge and become one. While this final point has perhaps not yet been reached, both the rapprochement between classical music and jazz and the steady catching up of jazz techniques and concepts with those of the Western avant-garde has brought the two idioms so close that at times they are barely distinguishable from each other.

One could also describe this process of acculturation as the Europeanization of jazz. For while the origins of jazz are certainly traceable to African antecedents, there can be little doubt—although the jazz fraternity doesn't like to admit it—that jazz has already assimilated and transformed countless European musical elements in its brief history. Indeed, this is a process which began with the very beginnings of jazz and ragtime, when these styles were, in themselves, a simple amalgam of African elements with American elements imported from Europe. It is a process which has never ceased, and which reached its apex in the postwar period—extending into the early sixties—in a two-pronged stretching of the confines of jazz: one direction can properly be called the early avant-garde of the late forties and fifties, while the other is the Third Stream movement which began

in the late fifties. These two areas are the subject and content of this record.

While many jazz historians have attempted to characterize the development of jazz in purely racial terms, with white musicians and white musical influences always playing the role of the (alleged) corrupters of the "pure" black musical strains, the facts belie such simplistic notions. True, the major innovators of jazz have certainly always been black, and the commercial initiatives and exploitation of jazz have usually come from the white side. Still, it cannot be said that all white or European influences on jazz have been *a priori* negative and corruptive, unless one simply wants to maintain absolute racial purity and hold that *any* multi-ethnic, multi-stylistic fusion is in itself nonproductive.

In any case, whatever anyone may theorize or wish either to prevent or generate tends to be academic, since the course of the music is not normally determined in the academies or by establishment institutions. Rather, the music develops at a grassroots level, is subject to all manner of subtle sociological, economic, and even political pressures, and is often influenced by fads and fashions, by accidents of timing and fate, and by population shifts and other socio-economic factors. In other words, these cross-fertilizations do occur in free and unpredictable patterns, whether anyone approves of them or not.

Beyond the question of their socio-philosophical validity is the further question of the musical integrity of such cultural cross-influences. Here again, that question is mostly irrelevant—as, ultimately, are all questions of artistic pedigree: mongrels are not inherently any the less successful or attractive than a pure breed. Indeed, had cultural traditions never mixed, the last nine hundred years of Western European musical development could never have occurred, because no significant musical innovation has ever been achieved which did not borrow from geographically or stylistically neighboring cultural traditions. Thus, the secular ballads of the troubadours became an essential structural element of the sacred motets of the fourteenth and fifteenth-century *Ars Nova*; and the folk and dance music of the last five centuries has at various times and in various ways profoundly affected the "art music" of composers from Bach and Mozart to Bartók and Stravinsky.

What such cross-influences do is to expand the potential resources of the music. Thus, in jazz, most black musicians in the twenties, though they may be reluctant to admit it now, were eager to emu-

late the instrumental sophistication and technical control of the Paul Whiteman orchestra. Nor can there be much doubt that in the twenties Ellington was as much inspired and influenced by the advanced harmonic writing of Whiteman's arrangers Ferde Grofé and Bill Challis as he was by the arranging techniques of Will Vodery or the orchestrations of Ravel and Delius (which Ellington is alleged to have listened to—a point never really proven and a “secret” which the Duke, who could be as enigmatic and elusive as anyone, carried with him to his grave). While on the subject of Whiteman, his use of violins—regarded by many as a nefarious and degenerative classical influence—was not at all a handicap to Grofé and Challis, but was rather an additional distinctive musical resource which they exploited eagerly and ingeniously. No other instrument then available in jazz could equal the sustaining ability of the violin, its ease and brilliance in the upper register, and finally its unique timbre. When Charlie Parker recorded with strings in the early fifties, or when Mingus consistently uses a cello, or when Lawrence Brown of the Ellington orchestra emulated the sonority and elegance of movement of the cello on his trombone, these musicians were in their different ways discovering and creatively using resources not normally found in the jazz tradition.

The invasion of Carnegie Hall in 1914 by James Reese Europe with a super-orchestra of 140 filled with enormous numbers of banjos and mandolins, playing classical overtures as well as “syncopated Negro music”; Scott Joplin's opera *Treemonisha*; the “symphonic jazz” movement furthered by men like Dave Peyton, Doc Cook, Carrol Dickerson, Wilbur Sweatman, and, of course, Paul Whiteman and George Gershwin; the highly disciplined and carefully worked out and rehearsed performances of groups like Jelly Roll Morton's Red Hot Peppers or Alphonse Trent's orchestra in the twenties; Benny Goodman's conquest of Carnegie Hall in 1938, twenty-five years after James Europe had played there, and Goodman's collaboration with Josef Szigeti and Bela Bartók in the latter's *Contrasts*; Igor Stravinsky's ragtime pieces around the time of World War I and his *Ebony Concerto* composed for Woody Herman some thirty years later; the various nibblings at classical concepts by the likes of John Kirby, Art Tatum, and Artie Shaw; Eddie Sauter's too-advanced (and therefore rarely or never performed) arrangements for Benny Goodman in the late thirties; the increasing fascination with instruments like the French horn, the oboe, and the bassoon, usually found only on the classical side of the fence; the greater concern for extended forms not associ-

ated with the standard jazz forms of the twelve-bar blues or the thirty-two-bar song structure—all these and many more were stations in an ongoing development, a historical continuum which significantly and often positively affected the course of jazz.

The traffic was not only one way, of course. Classical composers were fascinated by the new rhythms and sonorities of jazz too. From Charles Ives, who was the first lonely voice to recognize the musical validity of ragtime, through European composers like Darius Milhaud, Maurice Ravel, Ernst Křenek, Paul Hindemith, Bohuslav Martinu, and Erwin Schulhoff, to Americans like John Alden Carpenter, Louis Gruenberg, Aaron Copland, and William Grant Still—all were captivated by the new fascinations of jazz, although in only a very few instances did they really understand and appreciate the true improvisatory nature of jazz. (This aspect of the cross-fertilization between jazz and classical music will be dealt with on a future New World disc which will contain works by John Alden Carpenter, Henry F. B. Gilbert, Adolf Weiss, and John Powell.)

THE RECORDINGS

SIDE ONE BAND I

Summer Sequence (Parts 1, 2, 3) (RALPH BURNS)

Woody Herman and His Orchestra: Sonny Berman, Cappy Lewis, Conrad Gozzo, Pete Candoli, and Shorty Rogers, trumpets; Ralph Pfeffner, Bill Harris, Ed Kiefer, and Lyman Reid, trombones; Woody Herman, clarinet; Sam Marowitz and John LaPorta, clarinets and alto saxophones; Flip Phillips and Micky Folus, tenor saxophones; Sam Rubinowitch, baritone saxophone; Ralph Burns, piano; Chuck Wayne, guitar; Joe Mondragon, bass; Don Lamond, drums. *Recorded September 19, 1946, in Los Angeles. Originally issued on Columbia 38365, 38366, and 38367 (mx #HCO2044, 2055, and 2066).*

By the mid-1940s, with Ellington's superb experiments with form and structure, with a truly orchestral formulation of the traditional jazz instruments, with his development of jazz composition rather than the more or less skillful arrangement of tunes, and with the harmonic/rhythmic innovations of the early bop movement through

Parker, Gillespie, and Monk—already all accomplished—the stage was set for further exploration of these new musical territories. It is a juncture in jazz history which we can readily see as parallel to those years between 1905 and 1909 when classical composers such as Debussy, Mahler, Stravinsky, Schoenberg, and Ives were putting the final touches to the dissolution of tonality and in turn devising new systems of tonally free music. In jazz, the crossing of that threshold can be heard in such compositions as Ralph Burns's *Summer Sequence* and Ellington's remarkable foray into atonality, "Clothed Woman," as well as Tristano's atonal-contrapuntal studies of 1946, "I Surrender Dear" and "I Can't Get Started." The latter two titles are not represented on this LP, but a similar treatment of Jerome Kern's "Yesterdays" dating from 1949 is.

In 1977, thirty years after its creation, one must marvel at the compositional cohesion, craftsmanship, and emotional strength of Ralph Burns's four-movement *Summer Sequence*. (The fourth movement, "Early Autumn," not included here, was composed separately and revised a few years later into a solo vehicle for the tenor saxophonist Stan Getz; in this independent form it survived its three sister movements, perhaps because it contains virtually none of the "foreign" intrusions with which the other movements abound, thus tacitly acceding to broader popular tastes.)

The first nine measures of *Summer Sequence* present in capsuled form the diverse influences at work in this piece. A quiet and lonely duet for two clarinets, classical in conception (it could have been written by Milhaud, Hindemith, or Berg) is joined in the fourth measure by a rising pizzicato figure in bass and piano. A descending sequential phrase of two measures, with harmon-muted trumpets subtly introducing the first sign of a true jazz timbre, erupts unexpectedly into a two-measure piano cadence, this time strongly reminiscent of the piano music of De Falla or Albéniz. With an overlapping upward trumpet glissando we find ourselves squarely back in the key of C minor (where the clarinets originally started) *except* that a totally foreign pitch, a softly held D-flat, emerges quite unexpectedly from the chord; and one measure later, as if by some musical slight-of-hand, we find ourselves in the key of D-flat major and in a traditional thirty-two bar song form, initiated by the solo guitar.

These seemingly opposite elements miraculously fuse into a totality, splendidly serving its function as an introduction to the main body of the movement. None of its ideas come out of the jazz tradition, strictly speaking, and only become "jazzified" by virtue of the

jazz sonorities of the players and their subtle jazz-rhythmic inflection.

It is this fine line between straight jazz (in later movements typical Ellington and Basie passages appear) and various classical elements which Burns treads so well, and in so doing allows himself to swing easily to either side of the line without losing either the balance between these diverse elements or the central thrust of the piece.

The procedure is basically the same in all three movements: standard jazz forms surrounded by introductions, codas, and interludes which reach out beyond the confines of jazz, including some semi-improvised nontonal elaborations of the themes by the four-piece rhythm section of piano, guitar, bass, and drums. (These give a brief glimpse, incidentally, of what we find in a much-expanded format in the aforementioned Tristano quartet sides.)

Perhaps *Summer Sequence* never had the pervasive influence it should have had, and which lesser and more artificial, often bombastic compositions like those of George Handy for the Boyd Raeburn band did have. Perhaps Ralph Burns was both too subtle and too far ahead of his time. In any event, the work and its superb performance by the Woody Herman orchestra of 1946 gave young musicians of the time a brief but clear glimpse of how the boundaries of jazz could be stretched without any loss of identity.

BAND 2

The Clothed Woman

(DUKE ELLINGTON)

Duke Ellington and His Orchestra: Harold Baker, trumpet; Johnny Hodges, alto saxophone; Harry Carney, baritone saxophone; Duke Ellington, piano; Junior Raglin, bass; Sonny Greer, drums. *Recorded December 30, 1947, in New York. Originally issued on Columbia 38236 (mx #CO38671).*

It is by now a cliché to say that Ellington was almost always ten years ahead of his contemporaries. In no work is this truer than in his remarkable "Clothed Woman" of 1947, substantially a piano solo with a few minor interjections from a quintet of supporting instruments. Cast in a simple ABA form, the outer sections are startling explorations of practices not then common in jazz: a freely atonal harmonic language and a commensurately free rhythmic/metric structure in the manner of a declamatory recitative. Jazz without a steady 4/4

beat was then, and still is today to some extent, a rarity; and only Thelonious Monk among the major early avant-gardists shared Ellington's interest in such rhythmic experiments. Harmonically and rhythmically the A sections of "Clothed Woman" could have come from the hands of composers like Szymanowski or early Schoenberg, but the inflections and rhythmic attack, the sense of "suspended time in motion" could only have come from a great jazz performer.

The diversity of musical styles, so much a part of the early avant-garde scene, is present in "Clothed Woman" too. The B section, a light, flighty ragtime interlude whose musical antecedents lay at least forty years in the past, provides a delightful contrast to the framing A sections.

BAND 3

Yesterdays

(JEROME KERN)

Lennie Tristano Quartet: Lennie Tristano, piano; Billy Bauer, guitar; Arnold Fishkin, bass; Harold Granowsky, drums. *Recorded March 14, 1949, in New York. Originally issued on Capitol 1224 (mx #3714).*

Frequently overlooked by jazz historians and writers, the early chamber-sized improvisations of Lennie Tristano of the mid- and late forties show us yet another of the different kinds of experimentation that were the result of the harmonic and formal breakthroughs unleashed by the bop movement. The twin banners under which this music presented itself were atonality and contrapuntal design. Although Tristano was able by 1949 (in such pieces as "Wow" and "Crosscurrent") to break away from a traditional 32-bar song format and its tonal base, in the earlier sides the improvisations were still anchored to a more traditional ground. Indeed, one of the fascinations of these performances lies in the way that the harmonic underpinning of Kern's "Yesterdays," for example, is stretched almost to the breaking point. But no matter how far afield Tristano and Billy Bauer may roam, they always return to home base, a process which gives a remarkable fluidity to the harmonic contours of the piece. The delicious harmonic/melodic collisions which occur throughout the performance, the result of its free contrapuntal-linear format, are not only among the enduring charms of these sides, but present an aspect of

broadening the base of jazz improvisation explored by few other musicians of the period.

BAND 4

Mirage

(PETE RUGOLO)

Stan Kenton and His Orchestra: Buddy Childers, Maynard Ferguson, Shorty Rogers, Chico Alvarez, and Don Paladino, trumpets; Milt Bernhart, Harry Betts, Bob Fitzpatrick, Bill Russo, and Bart Varsalona, trombones; John Graas and Lloyd Otto, french horns; Gene Englund, tuba; Art Pepper, clarinet and alto saxophone; Bud Shank, flute and alto saxophone; Bob Cooper, tenor saxophone, oboe, and english horn; Bart Cardarell, tenor saxophone and bassoon; Bob Gioga, baritone saxophone and bass clarinet; George Kast, Jim Cathcart, Lew Elias, Earl Cornwell, Anthony Doria, Jim Holmes, Alex Law, Herbert Offner, Dave Schackne, and Carl Ottobriano, violins; Stan Harris, Leonard Selic, and Sam Singer, violas; Gregory Bemko, Zachary Bock, and Jack Wulfe, cellos; Stan Kenton, piano; Laurindo Almeida, guitar; Don Bagley, bass; Shelly Manne, drums and timpani. *Recorded February 3, 1950, in Los Angeles. Originally issued on Capitol 28002 (mx # 5476).*

One of the musicians who broadened the base of jazz improvisation was Pete Rugolo, Stan Kenton's chief arranger and composer-in-residence in the late forties and early fifties. However, Rugolo never aspired to the absolute purity of contrapuntal design which so singularly motivated Tristano, but rather treated linear devices as only one of a larger arsenal of compositional techniques. "Mirage" (1950) is a striking example of how an expanded jazz orchestra, including strings and "classical" winds, could integrate such diverse musical concerns into a cohesive totality. Essentially it is what we call a pedal-point piece in which the harmonic/melodic continuity is spun out over a single pitch or ostinato bass, a device already thoroughly explored by composers like Mahler and Shostakovich, to whose influences "Mirage" owes a great deal. (The fact that the recurring four-note motive resembles the main theme of Wagner's *Tristan und Isolde* is, I think, pure coincidence.) But again, it is another example of how diverse stylistic and technical elements, some from separate worlds of music, could be welded together in a single work.

BAND 5

Eclipse

(CHARLES MINGUS)

Charles Mingus Octet, with Janet Thurlow: Janet Thurlow, vocal; Willie Dennis, trombone; Eddie Caine, alto saxophone and flute; Teo Macero, tenor saxophone; Danny Bank, baritone saxophone; Jackson Wiley, cello; John Lewis, piano; Charles Mingus, bass; Kenny Clarke, drums. *Recorded October 27, 1953, in New York. Originally issued on Debut EP 450 (mx #: none).*

Mingus's "Eclipse" performance espouses the same basic approach already exemplified in *Summer Sequence*—although I do not mean to imply that Mingus in any way emulates Burns—of saving the really advanced explorations for the introductions, interludes, and postludes, reserving a somewhat milder (more tonal) treatment for the song itself. Essentially Mingus's approach is contrapuntal or polyphonic, with the cello acting as a second voice to the solo vocal part, to a large extent letting vertical/harmonic relationships be the result of linear developments. It is one of many examples of what was then a growing concern to return to the earlier polyphonic concepts of New Orleans jazz, virtually forgotten in the swing era with the rise of the arranger and the incessant use of "block chord" homophonic writing. It also links up with various attempts to return jazz to a chamber music format, rather than an orchestral one, in which the individual instrumental voices function with a greater degree of linear/melodic independence.

SIDE TWO BAND 1

Egdon Heath

(BILL RUSSO)

Stan Kenton and His Orchestra: Buddy Childers, Vic Minichiello, Sam Noto, Stu Williamson, and Don Smith, trumpets; Bob Fitzpatrick, Frank Rosolino, Milt Gold, Joe Ciavardone, and George Roberts, trombones; Lee Konitz, Dave Schildkraut, and Charlie Mariano, alto saxophones; Bill Perkins and Mike Cicchetti, tenor saxophones; Tony Ferina, baritone saxophone; Stan Kenton, piano; Bob Leshner, guitar; Don Bagley, bass; Stan Levey, drums. *Recorded March 3, 1954, in Los Angeles. Originally issued on Capitol EAPZ-525 (mx # 12449).*

The term Third Stream simply suggests the intermingling of two musical mainstreams, jazz and classical music, into one larger flow—though in recent years the pianist and composer Ran Blake has expanded Third Stream to include a multiplicity of other ethnic musics, an idea quite logical and inevitable in the American melting pot. In Third Stream, as elsewhere, the specific ways in which two (or more) musical traditions are combined or fused can vary tremendously. Thus, the combining has sometimes been done linearly—that is to say, in successive sections of a piece; or vertically—when disparate elements may be fused simultaneously, perhaps in concurrent layers or strands. Finally, there can be Third Stream pieces that represent a combination of both approaches, but in all instances the concept suggests an in-depth fusion of musical elements or techniques rather than a superficial *appliqué* or mere grafting of one technique onto another.

With this degree of latitude in the overall concept of Third Stream, it is inevitable that different composers will choose to emphasize different elements in different pieces. Thus, William Russo's "Egdon Heath" (Russo was at the time one of Stan Kenton's chief arranger-composers) eschews the typically explicit jazz beat as stated by a rhythm section, substituting various pedal-point or ostinato devices, and challenges the ears of jazz-oriented listeners with a free-ranging harmonic language which relates only tangentially to conventional tonality. In four sections, the saxophones provide ostinato background figures for the opening trombone solo (played by Bob Fitzpatrick); a pedal-point of cymbal rolls serves the same function for the brass gestures of the fast second part, which shifts in turn to a more conventional improvised alto saxophone solo (by Dave Schildkraut) and ends with a recapitulation of the opening section.

Editor's note: According to the composer the title of this work bears no relation to Gustav Holst's orchestral piece *Egdon Heath*, although both are inspired by a passage in Thomas Hardy's *The Return of the Native*: "A place perfectly accordant with man's nature—neither ghastly, hateful, nor ugly; neither commonplace, unmeaning, nor tame; but, like man, slighted and enduring; and withal singularly colossal and mysterious in its swarthy monotony."

BAND 2

Concerto for Billy the Kid

(GEORGE RUSSELL)

George Russell and His Smalltet: Art Farmer, trumpet; Hal McKusick, alto saxophone; Bill Evans, piano; Barry Galbraith, guitar; Milt Hinton, bass; Paul Motian, drums. *Recorded October 17, 1956, in New York. Originally issued on RCA Victor LPM 1372 (mx #G2JB7838).*

In “Concerto for Billy the Kid”—Billy being the young Bill Evans—the point of emphasis is the concerto form, adapted to Russell’s “Lydian chromatic concept of tonal organization” and to the fact that the concerto soloist is essentially an improviser. The idea of fashioning a frame for a major jazz soloist had already been thoroughly explored by Duke Ellington in the late thirties in a series of four-minute “concertos” for members of his orchestra. In Russell’s brilliant expansion of that basic idea we can see how composition and improvisation are welded into a seamless totality, where both complement each other and operate in the same harmonic/melodic field. (An even more successful realization of these particular musical ideas was created a year later [1957] in the last movement of George Russell’s classic “All About Rosie.”)

BAND 3

Transformation

(GUNTHER SCHULLER)

Brandeis Jazz Festival Ensemble: Jimmy Knepper, trombone; Jimmy Buffington, french horn; John LaPorta, clarinet; Robert DiDomenica, flute; Manuel Zegler, bassoon; Hal McKusick, tenor saxophone; Teddy Charles, vibraphone; Margaret Ross, harp; Bill Evans, piano; Joe Benjamin, bass; Teddy Sommer, drums. *Recorded June 20, 1957, in New York. Originally issued on Columbia WL 127 (mx #CO58205).*

In my own “Transformation” a variety of musical concepts converge: twelve-tone technique, *Klangfarbenmelodie* (tone-color-melody), jazz improvisation (again Bill Evans is the soloist), and metric breaking up of the jazz beat. In regard to the latter, rhythmic asymmetry has been a staple of classical composers’ techniques since the early part of the twentieth century (particularly in the music of Stravinsky and Varèse),

but in jazz in the 1950s it was still an extremely rare occurrence. As the title suggests, the work begins as a straight twelve-tone piece, with the melody parceled out among an interlocking chain of tone colors, and is gradually transformed into a jazz piece by the subtle introduction of jazz-rhythmic elements. Jazz and improvisation take over, only to succumb to the reverse process: they are gradually swallowed up by a growing riff which then breaks up into smaller fragments, juxtaposing in constant alternation classical and jazz rhythms. Thus, the intention in this piece was never to fuse jazz and classical elements into a totally new alloy, but rather to present them initially in succession—in peaceful coexistence—and later, in close, more competitive juxtaposition.

BAND 4

Piazza Navona

(JOHN LEWIS)

John Lewis and His Orchestra: Melvin Broiles, Bernie Glow, Al Kiger, and Joe Wilder, trumpets; Dick Hixon and David Baker, trombones; Gunther Schuller, Al Richman, Ray Alonge, and John Barrows, french horns; Harvey Phillips, tuba; John Lewis, piano; George Duvivier, bass; Connie Kay, Drums. *Recorded February 15, 1960, in New York. Originally issued on Atlantic LP(SD) 1334 (mx # 4254).*

In John Lewis's "Piazza Navona" (preceded by a brief fanfare) the emphasis is more on bringing the regal, stately gestures of later Renaissance music with all its massed brass-consort sonorities (as in the works of Giovanni Gabrieli) into relationship with Lewis's own brand of classical chamber improvisation (trumpeter Al Kiger is the other soloist). Another continuing interest of John Lewis's has been the relationship between the Italian *commedia dell'arte*, a semi-improvised street theater, and the improvisatory techniques of jazz.

BAND 5

Laura

(DAVID RAKSIN AND JOHNNY MERCER)

Jeanne Lee, vocal; Ran Blake, piano. *Recorded December 7, 1961, in New York. Originally issued on RCA Victor LPM(S) 2500 (mx M2PB5535).*

It is fitting that this album of Third Stream offerings should close with Ran Blake and Jeanne Lee's remarkable 1961 dissertation on David Raksin's "Laura"; for Blake is still, in 1977, the leading (and indefatigable) disciple of Third Stream doctrine. Having expanded it to include a broader ethnic and idiomatic base, he at the same time enjoys a national following which belies the frequent and recurring predictions of the demise of the Third Stream. The date of this cut—1961—is also significant because it coincides with the end of the first flowering of the Third Stream movement.

To fully appreciate the wide range of musical influences that motivate Ran Blake's music one must know some of his other works: a single piece cannot do him justice. On the other hand, Raksin's already highly chromatic "Laura" is the ideal vehicle for a Lee-Blake collaboration. Their extraordinary ears and their sensitivity allow them considerable latitude in searching out the deepest harmonic nooks and crannies of this standard tune; yet they always return to tonal home base—though in ways that can easily baffle the ordinary musician or listener. Here the many worlds of music—Schoenbergian atonality, Billie Holiday's sadly poignant laments, the American popular ballad, extemporization and composition—all intertwine and blend into a music that epitomizes the basic concept and highest ideals of the Third Stream philosophy.