

Music in Facsimile

**Stravinsky's *Pulcinella*:**

A Facsimile of the Sources and Sketches

Edited by Maureen A. Carr

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# Eighteenth-Century Sources and Stravinsky's Use of These Models

*Pulcinella* (1919–20)

Maureen A. Carr

## Introduction: Origins, Sources, the Completed Score, and Reception

Igor Stravinsky (1882–1971) was one of the foremost composers of the twentieth century. Although born in Russia, he lived in Switzerland from 1914 until he moved to France in the summer of 1920. That year was pivotal for Stravinsky's compositional output, for it was then that he completed the music for *Pulcinella*, a ballet with song based on the theatrical model of the commedia dell'arte and produced in collaboration with the Spanish painter Pablo Picasso (1881–1973), the Russian choreographer Léonide Massine (Miasin; 1895–1979), and the Russian impresario Sergei Diaghilev (1872–1929). In 1919–20, when these collaborators were drawing inspiration from one another and from Stravinsky for this work, they were often in Paris or London, depending upon the production schedule of the Ballets Russes.<sup>1</sup> In March and April 1920 the Ballets Russes gave performances in Rome, Milan, and Monte Carlo.<sup>2</sup> The premiere of *Pulcinella* took place at the Paris Opéra on 15 May 1920; it was followed shortly thereafter by a performance at London's Royal Opera House, Covent Garden, on 10 June 1920.

The mere possibility of such a collaboration is difficult to imagine, not only given the complex personalities involved, but also because each of these luminaries was in a transition of one sort or another. For Stravinsky, 1920 represents his transition from his earlier period—often referred to as Primitivism—and his turn toward Surrealism and Neoclassicism.<sup>3</sup> At the same time, Picasso continued to investigate Cubism as he began developing his personal version of Neoclassicism.<sup>4</sup> Lynn Garafola has observed that “design, in fact, now took the place of music as the center of gravity in a production.”<sup>5</sup> Both Diaghilev and Massine were strongly influenced by “the dramatic shift in the relationship of choreography and visual design.”<sup>6</sup> Yet despite the twists and turns their own careers were taking, these visionaries were able to focus their collective energies and ensure a successful outcome for *Pulcinella*.

## The Genesis of the Idea for *Pulcinella*

As early as 1914 Massine was intrigued by a production of *Pulcinella* that he saw in Tuscany:

When I was not practicing with Cecchetti, I often used to go to the Viareggio open-air marionette theatre. . . . Sometimes I would stand there for hours, totally absorbed in the antics of *Pulcinella*, *Pimpinella* or *Il Capitano*. I was intrigued by their

grotesque masks and their jerky, loose-limbed movements, and soon found myself wondering how I could transpose them into balletic form.<sup>7</sup>

Massine was traveling with Diaghilev at the time, and soon afterward they went to Switzerland to join other members of the Ballets Russes near Lausanne, in the vicinity of Stravinsky's home.<sup>8</sup> At the beginning of March 1917, Massine and Diaghilev visited Naples with Picasso and Cocteau while they were working on *Parade*.<sup>9</sup> Stravinsky did not go on this trip, but he did accompany Picasso and members of the Ballets Russes to Naples soon after the 12 April 1917 premiere in Rome of *Les femmes de bonne humeur* (*The Good-Humoured Ladies*, music by Domenico Scarlatti, orchestration by Vincenzo Tommasini).<sup>10</sup> In his autobiography Stravinsky recalls his walks with Picasso—“the impressions of Naples we . . . shared, the great pleasure I . . . experienced from Massine's choreography in *The Good-Humoured Ladies*.”<sup>11</sup> By the end of May 1917, the Ballets Russes had arrived in Madrid, and Picasso, Stravinsky, and Ansermet were there as well.<sup>12</sup>

Knowing that Picasso was in Naples and then in Madrid helps to explain why he used stationery from Madrid's Palace Hotel to sketch out preliminary ideas for his stage design of *Pulcinella*, complete with the names of characters and the dimensions of the sets. This 1917 document is preserved in the Picasso Archives at the Musée Picasso, together with postcards depicting scenes from commedia dell'arte performances of *Pulcinella* that Picasso brought back from Naples (see Table 7 and Fig. 1MP).<sup>13</sup>

Other materials at the Picasso Archives include studies of a set with annotations by Picasso and a list of characters and musicians (see Figs. 2MP and 3MP). It was not unusual for Picasso to work in this manner, given his notes for *Le tricorne*, London, 1919.<sup>15</sup>

By this time, in 1917, Massine had apparently discovered the manuscript for *Les quatre Polichinelles semblables* (*The Four Similar Polichinelles*).<sup>18</sup> The fact that Stravinsky, Picasso, and Massine visited Naples and Madrid at the same time in 1917 increases the likelihood the three of them could have had preliminary conversations about mounting a production of *Pulcinella* as early as 1917, even though it is clear that Diaghilev did not have Stravinsky in mind as one of the collaborators until sometime after May 1919, when Manuel de Falla declined

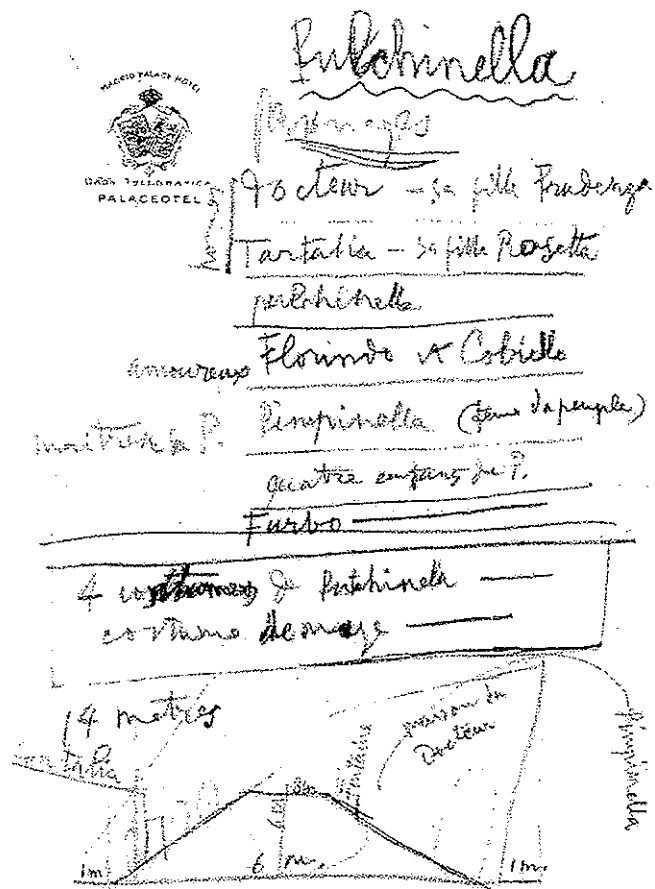


Fig. 1MP. Preliminary list of personnel and sketches for the stage design in Picasso's hand on stationery from the Palace Hotel, Madrid. Pencil. 26 × 18 cm. Filed with the 1917 sketchbook, M.P. 1866. © 2009 Estate of Pablo Picasso/Artists Rights Society (ARS), New York<sup>14</sup>

the impresario's invitation to participate.<sup>19</sup> Stephen Walsh has established that the meeting previously thought to have taken place among Massine, Diaghilev, Stravinsky, and Picasso in Paris in August 1918 actually took place in 1919.<sup>20</sup>

Upon his return to London in 1918, Diaghilev began to acquire some of the musical sources that would eventually become the basis for *Pulcinella*.<sup>21</sup> These transcriptions of music by Gallo and others (falsely attributed to Pergolesi) were made at the British Museum and are among the sources presented in this volume. The other transcriptions in this volume were made in Naples and correctly attributed to Pergolesi, but their exact chronology is uncertain.

Based on two letters preserved at the Picasso Archives in Paris, it seems likely that Diaghilev and Massine had Picasso in mind as a collaborator as early as 1918. The first, from Massine to Picasso, was written on 9 September 1918; the second, from Diaghilev to Picasso, on 18 October 1918. In his letter, Massine wrote, "We are still working on the *Pulcinella* ballet and I hope that this character is also still in your thoughts."<sup>22</sup> In his letter, Diaghilev told Picasso that he wanted to present

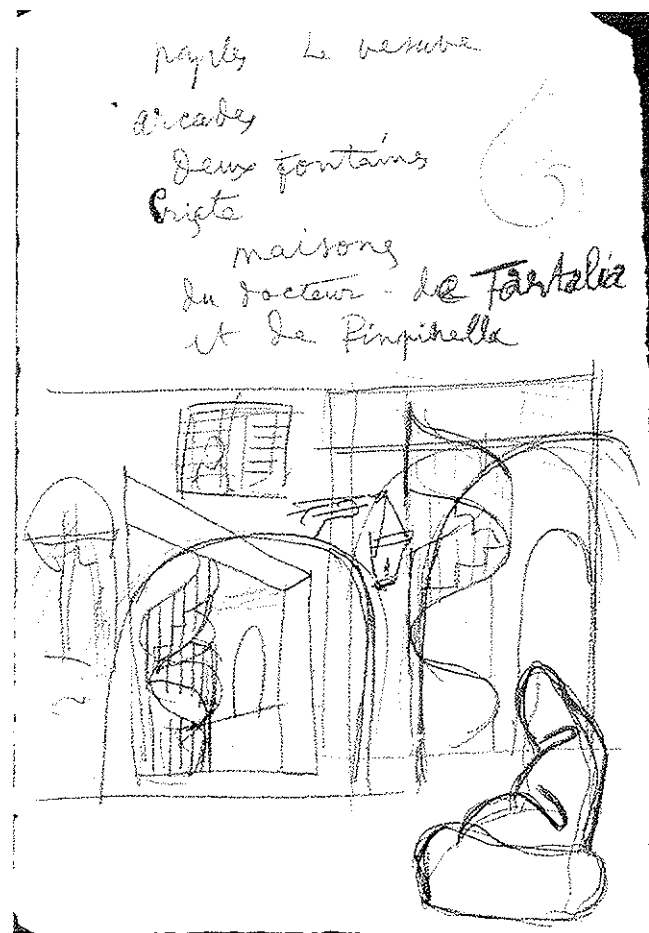


Fig. 2MP. Study of a detail of the set, with handwritten notes. Pencil. 27 × 18 cm. M.P. 1764r. © 2009 Estate of Pablo Picasso/Artists Rights Society (ARS), New York<sup>16</sup>

*Pulcinella* in the spring in London (this would have been in 1919—one year earlier than the actual premiere) and also requested that he paint a full-length portrait of Massine as *Pulcinella*.<sup>23</sup>

These letters are timely because they were written shortly after Diaghilev and Massine returned to London. Having offered the collaboration to Falla and been refused, Diaghilev did not discuss the project with Stravinsky until September of 1919, when the two met in Paris.<sup>24</sup> Furthermore, disputes were ongoing between the impresario and the composer over financial arrangements regarding performances of other works by Stravinsky.<sup>25</sup> Ernest Ansermet (1883–1969), the Swiss conductor who championed Stravinsky's music, corresponded with Stravinsky during this time to advise him on how he could resolve his difficulties with Diaghilev.<sup>26</sup> Ansermet directed the premiere performances of *Pulcinella* in Paris on 15 May 1920 and in London on 10 June 1920.

Massine wrote to Stravinsky in October 1919 and sent him the manuscript of the scenario.<sup>27</sup> In his article "On Relations between Music and Art in the Classicist Ballets

Table 1. Overview of Tables

Table	Description	Figures	Archive
Table 2	<p>Source Group A: Domenico Gallo</p> <p>Source Group B: Carlo Ignazio Monza—London</p> <p>Source Group C: Count Unico Wilhelm van Wassenacr</p> <p>Source Group D: Carlo Ignazio Monza—Naples</p> <p>Source Group E: Giovanni Battista Pergolesi—Sinfonia</p> <p>Source Group F: Giovanni Battista Pergolesi—Naples</p> <p>Source Group X: Giovanni Battista Pergolesi</p> <p>Source Group ED: Published Editions Used Owing to Unavailability of Transcriptions Stravinsky Might Have Used</p> <p>Figs. 1ed.–4ed.: Domenico Gallo</p> <p>Figs. 5ed.–7ed.: Alessandro Parisotti</p>	<p>Figs. 1A–23A</p> <p>Figs. 1B–4B</p> <p>Figs. 1C–9C</p> <p>Figs. 1D–12D</p> <p>Figs. 1E–4E</p> <p>Figs. BSB 1.1F–10.4F</p> <p>Figs. BSB 1X–BSB 2X</p> <p>Figs. 1ed.–7ed.</p> <p>Pergolesi, Trio Sonata no. 7,<sup>1</sup> third movement, ed. Alessandro Longo, with a cello part by Luigi Stefano Giarda, (Milan: Ricordi, 1903; pl. no. 108512), pp. 62–65</p> <p>“Se tu m’ami,”<sup>2</sup> in <i>Arise antiche</i>, vol. 1, ed. Alessandro Parisotti (Milan: Ricordi, 1885; pl. nos. 50250–51), pp. 102–4</p>	<p>Stravinsky Collection, Paul Sacher Stiftung</p> <p>Stravinsky Collection, Paul Sacher Stiftung</p>
Table 3	Inventory of Musical Sketches on Sources	<p>Figs. 2B–3B</p> <p>Figs. 1E–4E</p> <p>Figs. 2C–7C</p> <p>Figs. 8.8F–8.9F</p> <p>Figs. 9a.2F–9a.5F</p>	Stravinsky Collection, Paul Sacher Stiftung
Table 4	Inventory of Musical Sketches on Separate Pages	Figs. 1 (PSS)–18 (PSS)	Stravinsky Collection, Paul Sacher Stiftung
Table 5	Inventory of Sketch Pages in the Sketchbook	Figs. 1Z (BL)–130Z (BL)	Stefan Zweig Collection, British Library
Table 6	Inventory of the Rehearsal Score <sup>3</sup> (Compagnie Ballets Russes; Lifar)	Figs. 1.1L–9.12L	Stravinsky Collection, Paul Sacher Stiftung
Table 7	Inventory of Manuscripts from the Musée Picasso Preliminary sketches of the scenario and stage set, and of the definitive set in Picasso’s hand and the drawings of the costumes for Picasso and Furbo that appear in Carr, “Eighteenth-Century Sources,” this volume.	Figs. 1MP–6MP	Musée Picasso

Table 10. Sources and Sketches in Order of the Printed Score (B. & H., pl. no. 19362)

		<i>Pulcinella</i> : Score			<i>Pulcinella</i> : Sources and sketches	
In Massine's scenario	No.	Section	Page nos. in published full score <i>Rehearsal nos.</i>	Source group	Original source Sketches	
	1	Overture Allegro moderato ♩ = 80	3-9 <sup>1</sup> <i>Beginning-R1</i>	Overture A	GALLO Trio Sonata no. 1, first movement	Sketches are from the Zweig Collection, British Library, unless otherwise indicated. Other sketches are from the Paul Sacher Stiftung and were made either on the musical sources or on separate pages
Vlno. I (solo)						Figs. 118Z through 126Z, last page Fig. 17 (PSS, on separate pages)
NI	2	Serenata Larghetto ♩ = 50	10-17 <i>R1-R9</i>	Scene 1 E, no. 1	PERGOLESI <i>Il Flaminio</i> , act 1, scene 1 Aria (Polidoro)	
Ob. 1						Figs. 5Z up to 16Z

