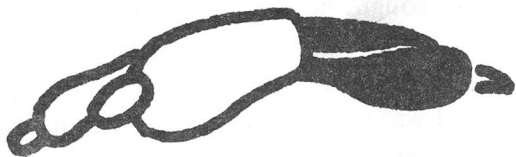
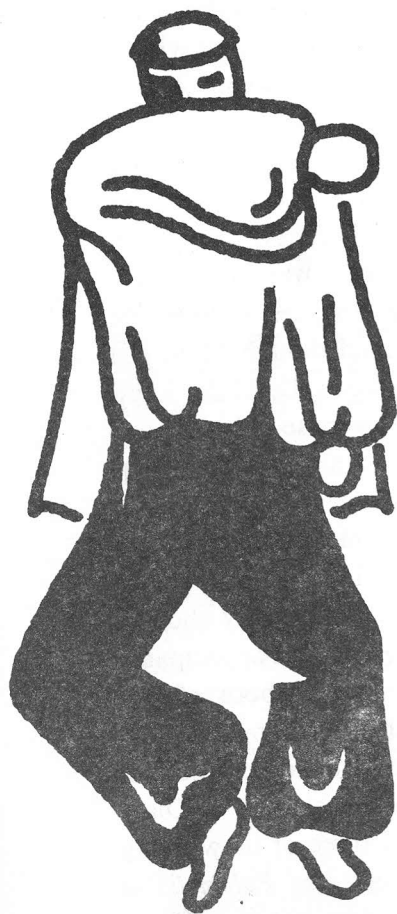




IGOR STRAVINSKY



PULCINELLA

PROGRAM NOTES

by

Igor Stravinsky

The suggestion that was to lead to *Pulcinella* came from Diaghilev one spring afternoon while we were walking together in the Place de la Concorde: 'Don't protest at what I am about to say. I know you are much taken by your Alpine colleagues'—this was said with withering contempt—'but I have an idea that I think will amuse you more than anything they can propose. I want you to look at some delightful eighteenth-century music with the idea of orchestrating it for a ballet.' When he said that the composer was Pergolesi, I thought he must be deranged. I knew Pergolesi only by the *Stabat Mater* and *La Serva Padrona*, and though I had just seen a production of the latter in Barcelona, Diaghilev knew I wasn't in the least excited by it. I did promise to look, however, and to give him my opinion.

I looked, and I fell in love. My ultimate selection of pieces derived only partly from Diaghilev's examples, however, and partly from published editions, but I did play through the whole of the available Pergolesi before making my choices. My first step was to fix a plan of action and an accompanying sequence of pieces. Diaghilev had found a book of Pulcinella stories in Rome. We studied this book together and selected certain episodes. The final construction of the plot and ordering of the dance numbers was the work of Diaghilev, Leonid Massine, and myself, all three of us working together. But the libretto—or argument, for *Pulcinella* is more an *action dansant* than a ballet—does not come from the same source as the texts of the songs; the latter were borrowed from two operas and a cantata. As in *Les Noces*, the singers are not identified with stage characters. They sing 'in character' songs—serenades, duets, trios—as interpolated numbers.

CALHOUN COLLEGE

presents

P U L C I N E L L A

Ballet with song in one act
Music after Giambattista Pergolesi
Concert Version

Claudia Bray, soprano
Donald Brown, tenor
John Fendya, bass
Paul Gacek, conductor

Ouverture

Serenata: larghetto (tenor solo)

Scherzino - Allegro

Andantino - Allegro

Allegretto (soprano solo)

Allegro assai - Allegro alla breve
(bass solo)Largo (trio) - Allegro (soprano and
tenor) - Presto (tenor)

Allegro alla breve

Tarantella: allegro moderato

Andantino (soprano solo) - Allegro

Gavotta con due variazioni

Vivo

Tempo di minué (trio) - Allegro assai

Calhoun College Hall

Monday, February 20, 1967

8:30 pm

