

NAXOS

# STRAVINSKY

## Pulcinella

### The Fairy's Kiss

Diana Montague • Robin Leggate • Mark Beesley  
Philharmonia Orchestra • London Symphony Orchestra  
**Robert Craft**



# THE ROBERT CRAFT COLLECTION

THE MUSIC OF IGOR STRAVINSKY, Vol. 5

**Robert Craft, Conductor**

## **Pulcinella (1920)**

**Ballet in One Act With Song**

**for Small Orchestra and Three Solo Voices**

**Diana Montague, Mezzo-soprano • Robin Leggate, Tenor • Mark Beesley, Bass  
Philharmonia Orchestra**

<b>1</b>	Overture	<b>1:56</b>
<b>2</b>	Serenata: <i>Mentre l'erbetta</i> (Tenor)	<b>2:29</b>
<b>3</b>	(A) Scherzino; (B) Allegro; (C) Andantino; (D) Allegro	<b>6:00</b>
<b>4</b>	Allegretto: <i>Contento forse vivere</i> (Soprano)	<b>1:42</b>
<b>5</b>	Allegro assai [68]	<b>1:55</b>
<b>6</b>	Allegro ( <i>alla breve</i> ): <i>Con queste paroline</i> (Bass)	<b>3:32</b>
<b>7</b>	Largo: <i>Sento dire no' ncè pace</i> (Terzetto)	<b>1:02</b>
<b>8</b>	<i>Chi disse cà la femmena</i> (Tenor)	<b>0:26</b>
<b>9</b>	Allegro: <i>Ncè sta quaccuna po'</i> (Soprano and Tenor)	<b>0:32</b>
<b>10</b>	Presto: <i>Una te fa la 'nzemprece</i> (Tenor)	<b>1:04</b>
<b>11</b>	Larghetto	<b>0:25</b>
<b>12</b>	Allegro alla breve	<b>1:11</b>
<b>13</b>	Allegro moderato: Tarantella	<b>1:10</b>
<b>14</b>	Andantino: <i>Se tu m'ami</i> (Soprano)	<b>2:08</b>
<b>15</b>	Toccata	<b>0:55</b>
<b>16</b>	Allegro moderato: Gavotta with two variations (Allegretto, Allegro)	<b>3:58</b>
<b>17</b>	Vivo	<b>1:34</b>
<b>18</b>	Minuet: <i>Pupillette, fiammette</i> (Terzetto)	<b>2:14</b>
<b>19</b>	Finale: Allegro assai	<b>2:09</b>

## **The Fairy's Kiss (1928)**

**London Symphony Orchestra**

<b>20</b>	Scene I	<b>8:05</b>
<b>21</b>	Scene II	<b>10:48</b>
<b>22</b>	Scene III	<b>18:32</b>
<b>23</b>	Scene IV	<b>4:36</b>

## Igor Stravinsky (1882-1971)

### Pulcinella • The Fairy's Kiss

#### Pulcinella (1920): Ballet in One Act with Song

At the time of the first performance of *Pulcinella* the music was attributed to “Igor Stravinsky *d’après* Giambattista Pergolesi”. In fact fewer than half of the pieces that Stravinsky arranged for an orchestra of 33 and three singers were by Pergolesi (1710–1736), whose entry in *The New Grove Dictionary of Music and Musicians* lists more “spurious” and “doubtful” creations than certifiably authentic ones. As much material comes from the trio sonatas of the Venetian composer Domenico Gallo (active c. 1730) as from his Neapolitan contemporary. Further, the score’s most popular song, “*Se tu m’ami*,” is by Parisotti, not Pergolesi. The eighteenth-century copies from which Stravinsky worked are unsigned. Dyagilev told Stravinsky that they had come from a conservatory library in Naples, but in actuality most of them were transcribed in the British Museum.

The libretto is in the hand of Léonide Massine, who also choreographed the ballet. The scene is set in Naples and the characters are taken from the *Commedia dell’Arte*. Rosetta and Prudenza respond to the serenading of Caviello and Florindo by dousing them with water. A *Doittore* arrives and chases the musical pair away. Pulcinella enters, dances, and attracts Prudenza, who tries to embrace him. He rejects her. Rosetta appears, chaperoned by her father Tartaglia. She tells him of her love for Pulcinella, for whom she dances. He kisses her, but is seen by Pimpinella, his mistress, who becomes jealous. Caviello and Florindo re-enter in disguise, and Florindo, jealous of Pulcinella, stabs him. When the would-be lovers leave, Pulcinella cautiously gets up. Four little Pulcinellas enter, carrying the body of Furbo disguised as Pulcinella. They place the body on the floor. The Doctor and Tartaglia enter with their daughters, who are horrified. A magician appears and revives the corpse. When the fathers refuse to believe the miracle, the magician removes his cloak

and reveals himself as the real Pulcinella. The revived corpse is his friend Furbo. Pimpinella enters but is frightened at the sight of two Pulcinellas. Florindo and Caviello return, disguised as Pulcinellas, hoping for more satisfaction in their amorous pursuits. The confusion caused by four Pulcinellas prompts Furbo to resume his disguise as magician. At the end, the “Pulcinella” couples, including Pimpinella and the ballet’s eponymous hero, are reunited and married.

Further to complicate the distinction of identities, the musical numbers do not correspond to dramatic situations, and the texts of the vocal pieces—six of the seven were borrowed from three different operas—are unrelated to the stage action. Some of them, but not including *Contento forse vivere*, from Metastasio’s *Adriano in Siria*, are in Neapolitan dialect. Unpromising as all of this may sound, the vocal pieces, one aria for the bass, three for the tenor, two for the soprano, one duet, and two trios, seem to turn the ballet into an opera with a cohesive dramatic entity.

Stravinsky’s chief means of distancing himself from the eighteenth century is in the instrumentation, which, almost alone, transforms the music into a modern work. The small orchestra, with strings divided into *ripieni* and a *concertante* solo quintet, sounds like, but never completely like, an eighteenth-century ensemble. One explanation for this is that the trombone, employed in the eighteenth century chiefly in sacred or solemn music, is here the instrument of a 1920s jazz band, as the glissandos confirm. Other modern instrumental touches include the use of flute and string harmonics, and string effects such as *flautando*, *saltando*, and the non-arpeggiated double-stop pizzicato. Still other twentieth-century orchestral novelties are the alternation of string and wind ensembles for entire pieces, as in, respectively, the *Gavotta* and the *Tarantella*, the exploitation of wind-instrument virtuosity—the whirligig velocity of the flutes in the C minor *Allegro*—and the high ranges of the double-reeds (the oboe’s high

A, and a bassoon tessitura fully a fifth higher than would be expected in eighteenth-century music). The contrabass, too, in its syncopated, jazz-style solo, explores a higher altitude than is normal in Old Music, but this bass riff does not change a note of the original. Indeed, what is most surprising about the whole of *Pulcinella* is how closely Stravinsky follows his melodic and figured-bass skeletons, and how little he alters the harmonic and melodic structure. The bass vocal part also requires an exceptional high-register, which the vocal score wrongly transposes an octave lower.

### **The Fairy's Kiss**

#### *Scene I*

##### **The lullaby in the storm:**

A mother, lulling her child, struggles through a storm. The Fairy's attendant sprites appear and pursue her. They separate her from the infant and carry him off. The Fairy herself appears. She approaches the child and enfolds him with her tenderness. Then she kisses him on the forehead and goes away. Now he is alone. Country folk, passing, find him, search in vain for his mother, and, deeply distressed, take him with them.

#### *Scene II*

##### **A village fête:**

A peasant dance is in progress, with musicians on the stage. Among the dancers are a young man and his fiancée. The musicians and the crowd disperse, and, his fiancée going away with them, the young man remains alone. The Fairy approaches him in the guise of a gypsy woman. She takes his hand and tells his fortune, then she dances, and, ever increasingly, subjects him to her will. She talks of his romance and promises him great happiness. Captivated by her words, he begs her to lead him to his fiancée.

#### *Scene III*

##### **At the mill:**

Guided by the Fairy, the young man arrives at the mill,

where he finds his fiancée among her friends playing games. The Fairy disappears. They all dance; then the girl goes with her friends to put on her wedding veil. The young man is left alone.

#### *Scene IV*

The Fairy appears, wearing a wedding veil. The young man takes her for his bride. He goes towards her, enraptured, and addresses her in the terms of warmest passion. Suddenly the Fairy throws off her veil. Dumbfounded, the young man realizes his mistake. He tries to free himself, but in vain; he is defenseless before the supernatural power of the Fairy. His resistance overcome, she holds him in her power. Now she will bear him away to a land beyond time and place, where she will again kiss him, this time on the sole of the foot.

##### **The Lullaby of the Eternal Place:**

The Fairy's attendant sprites group themselves in slow movements of great tranquillity before a wide décor representing the infinite space of the heavens. The Fairy and the young man appear on a ridge. She kisses him to the sound of her lullaby.

The young man, of course, is Tchaikovsky himself, the Fairy his Mephistophelean muse. The ending of Stravinsky's homage to his beloved forbear, one of the most moving he ever wrote, is rarely heard in ballet performances at present. George Balanchine's abbreviated version of the ballet concludes with the peasants' dance, which is in the dominant, not the tonic, of its key.

Commentaries on *The Fairy's Kiss* generally attempt to establish parallels between Pergolesi–Stravinsky and Tchaikovsky–Stravinsky, but the only exact one is that both unwitting collaborators were composers of the past. The unique entirely original music in *Pulcinella* is a short bridge section and the introduction to the *Tarantella*. *The Fairy's Kiss*, at another extreme, is largely original composition. Stravinsky greatly altered, developed, and elaborated melodies from early piano pieces and songs by

Tchaikovsky, expanding them into sizable ballet numbers forming a continuous dance symphony. He was so familiar with Tchaikovsky's stylistic features, melodic, harmonic, and instrumental, that he could compose more Tchaikovsky himself.

The sketches for *The Fairy's Kiss* do not contain a single reference to sources in Tchaikovsky, but perhaps more than those for any other Stravinsky work they confirm T. S. Eliot's dictum that "the mark of the master is to be able to make small changes that will be highly significant". In some instances Stravinsky simply changes Tchaikovsky's tempo. Thus the *Scherzo humoresque* becomes the slow-tempo song at the beginning of Scene III of the ballet, and Tchaikovsky's *Allegretto grazioso* is wholly transformed simply by being played at half tempo: Stravinsky retains the melody, rhythm, and even the harmony of the original. Stravinsky had a genius for perceiving the slow-tempo lyrical piece in the fast-tempo one, the attractive melody obscured by the dull rhythm. The male dancer's Variation in Scene III changes Tchaikovsky's 3/4 *Nocturne* to 6/8 and his monotonously repeated eighth-notes (quavers) to quarters (crotchets) followed by eighths (quavers). I should add that the ballet also

transposes the piece from A down to G, but that, clearly, was to accommodate the high notes of the horn.

The most remarkable transformation in *The Fairy's Kiss* is that of the early song "Both Painful and Sweet" into the *Ballad* that concludes Scene II. In the first five notes of the theme, Stravinsky reverses the melodic sequence E, C sharp, D natural, to E, C natural, D sharp, thereby changing A major to A minor, while preserving the ambitus. He also rewrites Tchaikovsky's rhythmic pattern of quarter-note (crotchet) beats and eighth-note (quaver) offbeats to on-the-beat triplets, with a rest replacing the third note, as in the piano and string ostinato in the first movement of the 1945 Symphony; this transforms the mood from resolution to agitation. What amazes us, however, is the mileage that Stravinsky gets out of this fragment in its development, repeating it in different octaves, progressively slower tempos, and longer note-values, until, at the end of the scene, the bass clarinet plays it slowly beneath six ascending octave scales in the flute, the first four notes of which are in Stravinsky's A minor, the last four in Tchaikovsky's A major, a subtle collaboration indeed.

**Robert Craft**

## Diana Montague

Diana Montague is firmly established in the opera house, on the concert platform and in the recording studio. She was born in Winchester and studied at the Royal Northern College of Music. Since her début as Zerlina with Glyndebourne Touring Opera, she has appeared in the world's leading opera houses and concert halls including the Royal Opera House Covent Garden, the Metropolitan New York, the Monnaie Brussels, the Paris Bastille, Teatro Colón Buenos Aires and the Bayreuth and Salzburg Festivals. Her repertoire includes the major rôles for mezzo-sopranos in operas by Mozart, Gluck, Strauss, Rossini, Bellini and Berlioz. Opera engagements have included *Benvenuto Cellini* with Rome Opera, *Iphigénie en Tauride* in Buenos Aires, Madrid and with Welsh National Opera, *Albert Herring*, *Le nozze di Figaro*, Andromaca in Rossini's *Ermione* and Ludmilla in *The Bartered Bride* at Glyndebourne, *Le Comte Ory* in Lausanne, Rome and Glyndebourne, Proserpina in Monteverdi's *Orfeo* and Minerva in *Il ritorno d'Ulisse in patria* with De Nederlandse Opera in Amsterdam and in Sydney, Sesto in *La clemenza di Tito* in Madrid and Athens, Marguerite in *La Damnation de Faust* in Geneva, Composer in *Ariadne auf Naxos* for Scottish Opera and Lisbon, the title rôle in Handel's *Susanna* with Andrew Davis and the Orchestra of the Age of Enlightenment; Meg Page in *Falstaff*, *The Bartered Bride* and *Die Meistersinger von Nürnberg* at the Royal Opera House Covent Garden, Junon in Rameau's *Platée* with the Royal Opera Covent Garden, at the Edinburgh Festival and in London, Octavian in *Der Rosenkavalier* for English National Opera, in Bilbao and at the Teatro Real in Madrid, Marguerite in Vienna, *Idomeneo* in Bilbao and Santiago de Compostela, *Le nozze di Figaro* at la Monnaie Brussels and Opéra National du Rhin, Strasbourg. Her frequent concert engagements have included many performances with leading conductors including Georg Solti, James Levine, Riccardo Muti, John Eliot Gardiner, Seiji Ozawa, Jeffrey Tate, Neville Marriner and Andrew Davis and have included Mozart's *C minor Mass* at the Salzburg Festival, Berlioz's *Les Nuits d'été* in Athens and concerts in London and Vienna with the Academy of St Martin-in-the-Fields, Ravel's *Shehérazade* and Mozart's *C minor Mass* in Madrid and Elgar's *Sea Pictures* in Antwerp and Ghent. She has collaborated in a large number of recordings.

## Robin Leggate

Robin Leggate is one of Britain's most versatile tenors. Since joining the Royal Opera as principal tenor, he has appeared in many notable new productions and revivals. Highlights include *Otello* under Carlos Kleiber, the British première of the three-act version of *Lulu* under Sir Colin Davis, Andrei Tarkovsky's celebrated production of *Boris Godunov* under Gennadi Rozhdestvensky and the première of Verdi's *Stiffelio* under Sir Edward Downes, with Mime in *Das Rheingold*, Peter Quint, Cassio and Caius in *Falstaff* for the re-opening of the Royal Opera House. Robin Leggate has also had particular success in the Mozart repertoire, having sung all the leading lyric tenor rôles, including Tamino at the Royal Opera House, Covent Garden, the Châtelet Theatre in Paris, in Amsterdam and with Scottish Opera. He sang Ottavio, Ferrando and Belmonte with Scottish Opera, Opera North and Welsh National Opera. He is also established as a regular guest artist abroad and his engagements have included appearances at the Salzburg Festival, the Bastille in Paris and in two world premières, Gerhard's *La Duenna* in Madrid and Barcelona and Alfred Schnittke's *Life with an Idiot* with the Netherlands Opera. He has sung *Khovanshchina* at the Monnaie, Brussels, *Il ritorno d'Ulisse in patria* in Lisbon, Narraboth in *Salome* at the Maggio Musicale Fiorentino and the Châtelet, Paris, his first Herod in *Salome* in South Africa, Strauss's *Die Liebe der Danae* at Garsington and Captain Vere in *Billy Budd* for the Flanders Opera. His recordings include *Salome* under Christoph von Dohnanyi and *La traviata* under Sir Georg Solti, with *Don Carlos* under Bernard Haitink. Concert appearances include Britten's *War*

*Requiem* with the Orchestre de la Suisse Romande, Mendelssohn's *Elijah* in Florence, Beethoven's *Missa Solemnis* in Huddersfield, concert performances of Berg's *Lulu* with the BBC Symphony Orchestra under Sir Andrew Davis and Siegmund in *Die Walküre* with RTE Dublin.

## Mark Beesley

Mark Beesley was born in Yorkshire and educated at Essex and Sussex Universities, graduating with an MSc and working as a Research Fellow. After a period of study with Dennis Wicks, he made his operatic début in 1987 as Pistol in *Falstaff* with Graham Vick's City of Birmingham Touring Opera. He also appeared with Opera 80 as Zuniga in *Carmen* and Osmin in *Die Entführung aus dem Serail*, before returning to CBTO as Sarastro in *The Magic Flute*. From 1989 until 1996 he was principal bass at the Royal Opera House, Covent Garden, where his many rôles included Colline (*La Bohème*), Timur (*Turandot*), Ancient Hebrew (*Samson et Dalila*), Capellio (*I Capuletti e i Montecchi*), Haly (*L'Italiana in Algeri*), Lodovico (*Otello*), Angelotti (*Tosca*), Hobson (*Peter Grimes*), Sam (*Un ballo in maschera*), and Giove in the première of Alexander Goehr's *Arianna*. Other notable engagements include Theseus (*A Midsummer Night's Dream*) for the Aix-en-Provence Festival, Angelotti for the Hong Kong Arts Festival, First Nazarene and First Soldier at the Châtelet, Paris, Fiesco (*Simon Boccanegra*) for Welsh National Opera, Hobson in Palermo, Dr. Grenville in Baden-Baden, Priest Fotis (*The Greek Passion*) with the BBC Symphony Orchestra, and for English National Opera Daland (*The Flying Dutchman*), Colline, Pistol, Lodovico, Basilio (*The Barber of Seville*) and Sarastro. Mark Beesley's recordings include Pietro in *Simon Boccanegra* under Solti, First Nazarene in *Salome* under Downes, the title rôle in Mendelssohn's *Paulus* and Schoenberg's *Die glückliche Hand* with Robert Craft. In the summer of 1999 he made his Glyndebourne Festival Opera début as the Doctor in *Pelléas et Mélisande* (also given at The Proms) and appeared in concert performances of Schumann's *Faust Scenes* with Sir John Eliot Gardiner in New York, Lucerne and the London Proms. His continuing successful career has taken him in recent years to major opera houses throughout Europe.

## London Symphony Orchestra

The London Symphony Orchestra is widely regarded as being among the top five orchestras in the world, but there is much more to its work than concerts in concert-halls. Its many activities include an energetic and ground-breaking education and community programme, a record company LSO LIVE, exciting work in the field of information technology, and, over the years, a very distinguished list of recordings. The orchestra comprises over a hundred players and gives around seventy concerts a year in the Barbican, its London home. In addition to these performances, the orchestra goes on tour about a dozen times a year, giving concerts all over the world, making it one of the busiest orchestras in Europe, and the quality of its performances ensures that it ranks alongside the greatest orchestras in the world. The London Symphony Orchestra was founded in 1904 and was Britain's first self-governing orchestra. Since its earliest days it has attracted the best players, and this in turn attracted the best conductors. The first Principal Conductor was Hans Richter, and he was followed by the great composer Edward Elgar. Since then Principal Conductors have included such luminaries as Sir Thomas Beecham, Pierre Monteux and Claudio Abbado. The current Principal is Sir Colin Davis, who has had a long association with the orchestra; he was first a guest conductor in the late 1950s, and was appointed Principal Conductor in 1995 to be succeeded in 2007 by Valery Gergiev. The orchestra has been resident at the Barbican since 1982, playing in what is now arguably the finest symphony hall in London.

## Philharmonia Orchestra

The Philharmonia Orchestra, continuing under the renowned German maestro Christoph von Dohnanyi as Principal Conductor, has consolidated its central position in British musical life, not only in London, where it is Resident Orchestra at the Royal Festival Hall, but also through regional residencies in Bedford, Leicester and Basingstoke, and more recently Bristol. In recent seasons the orchestra has not only won several major awards but also received unanimous critical acclaim for its innovative programming policy and commitment to new music. Established in 1945 primarily for recordings, the Philharmonia Orchestra went on to attract some of this century's greatest conductors, such as Furtwängler, Richard Strauss, Toscanini, Cantelli and von Karajan. Otto Klemperer was the first of many outstanding Principal Conductors throughout the orchestra's history, including Maazel, Muti, Sinopoli, Giulini, Davis, Ashkenazy and Salonen. As the world's most recorded symphony orchestra with well over a thousand releases to its credit, the Philharmonia Orchestra also plays a prominent rôle as one of the United Kingdom's most energetic musical ambassadors, touring extensively in addition to prestigious residencies in Paris, Athens and New York. The Philharmonia Orchestra's unparalleled international reputation continues to attract the cream of Europe's talented young players to its ranks. This, combined with its brilliant roster of conductors and soloists, and the unique warmth of sound and vitality it brings to a vast range of repertoire, ensure performances of outstanding calibre greeted by the highest critical praise.

## Robert Craft

Robert Craft, the noted conductor and widely respected writer and critic on music, literature, and culture, holds a unique place in world music of today. He is in the process of recording the complete works of Stravinsky, Schoenberg, and Webern for Naxos. He has twice won the Grand Prix du Disque as well as the Edison Prize for his landmark recordings of Schoenberg, Webern, and Varèse. He has also received a special award from the American Academy and National Institute of Arts and Letters in recognition of his "creative work" in literature. In 2002 he was awarded the International Prix du Disque Lifetime Achievement Award, Cannes Music Festival.

Robert Craft has conducted and recorded with most of the world's major orchestras in the United States, Europe, Russia, Japan, Korea, Mexico, South America, Australia, and New Zealand. He is the first American to have conducted Berg's *Wozzeck* and *Lulu*, and his original Webern album acquainted music lovers with this composer's then little-known music. He led the world premières of Stravinsky's later masterpieces: *In Memoriam: Dylan Thomas*, *Vom Himmel hoch*, *Agon*, *The Flood*, *Abraham and Isaac*, *Variations*, *Introitus*, and *Requiem Canticles*. Craft's historic association with Igor Stravinsky, as his constant companion, co-conductor, and musical confidant, over a period of more than twenty years, contributed to his understanding of the composer's intentions in the performance of his music. He remains the primary source for our perspectives on Stravinsky's life and work.

In addition to his special command of Stravinsky's and Schoenberg's music, Robert Craft is well known for his recordings of works by Monteverdi, Gesualdo, Schütz, Bach, and Mozart. He is also the author of more than two dozen books on music and the arts, including the highly acclaimed *Stravinsky: Chronicle of a Friendship*; *The Moment of Existence: Music, Literature and the Arts, 1990–1995*; *Places: A Travel Companion for Music and Art Lovers*; *An Improbable Life: Memoirs*; *Memories and Commentaries*; and the forthcoming "Down a Path of Wonder": *On Schoenberg, Webern, Stravinsky, Eliot, Auden, and Some Others* (2005). He lives in Florida and New York.



## Igor Stravinsky (1882-1971)

### Pulcinella • The Fairy's Kiss

#### Pulcinella (1920): Ballet in One Act with Song

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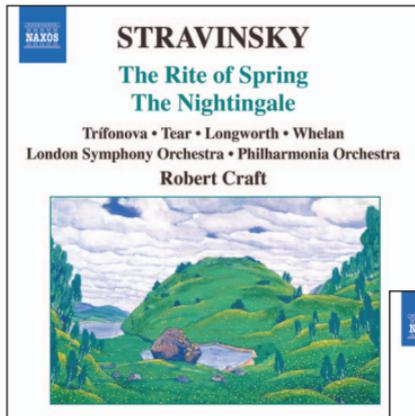
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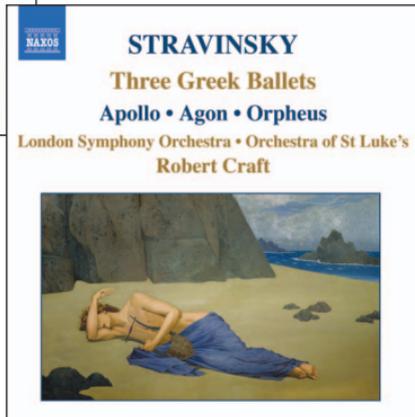
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Stravinsky's one-act ballet with song, *Pulcinella*, is no mere re-working of music by Pergolesi and other 18th-century Italian composers. Instead he uses the originals as a springboard for experimentation, transforming the music into a modern work by means of quirky instrumentation (for example, the jazzy glissandos of the double-bass solo), ostinato melodies, and other 20th-century devices. The ballet *The Fairy's Kiss*, at another extreme, is a largely original composition. Stravinsky greatly altered, developed, and elaborated melodies from early piano pieces and songs by Tchaikovsky, expanding them into sizeable ballet numbers to form a continuous dance symphony.

philharmonia  
orchestraIgor  
STRAVINSKY  
(1882-1971)

<b>Pulcinella*</b>	<b>36:22</b>	<b>13</b>	<b>Allegro moderato: Tarantella</b>	<b>1:10</b>
<b>1</b> Overture	<b>1:56</b>	<b>14</b>	<b>Andantino: <i>Se tu m'amì</i></b>	<b>2:08</b>
<b>2</b> Serenata: <i>Mentre l'erbetta</i>	<b>2:29</b>	<b>15</b>	<b>Toccata</b>	<b>0:55</b>
<b>3</b> (A) Scherzino; (B) Allegro; (C) Andantino; (D) Allegro	<b>6:00</b>	<b>16</b>	<b>Allegro moderato: Gavotta with two variations (Allegretto, Allegro)</b>	<b>3:58</b>
<b>4</b> Allegretto: <i>Contento forse vivere</i>	<b>1:42</b>	<b>17</b>	<b>Vivo</b>	<b>1:34</b>
<b>5</b> Allegro assai	<b>1:55</b>	<b>18</b>	<b>Minuet: <i>Pupillette, fiammette</i></b>	<b>2:14</b>
<b>6</b> Allegro ( <i>alla breve</i> ): <i>Con queste paroline</i>	<b>3:32</b>	<b>19</b>	<b>Finale: Allegro assai</b>	<b>2:09</b>
<b>7</b> Largo: <i>Sento dire no' ncè pace</i>	<b>1:02</b>		<b>The Fairy's Kiss†</b>	<b>42:01</b>
<b>8</b> <i>Chi disse cà la femmena</i>	<b>0:26</b>	<b>20</b>	<b>Scene I</b>	<b>8:05</b>
<b>9</b> Allegro: <i>Ncè sta quaccuna po'</i>	<b>0:32</b>	<b>21</b>	<b>Scene II</b>	<b>10:48</b>
<b>10</b> Presto: <i>Una te fa la 'nzempree</i>	<b>1:04</b>	<b>22</b>	<b>Scene III</b>	<b>18:32</b>
<b>11</b> Larghetto	<b>0:25</b>	<b>23</b>	<b>Scene IV</b>	<b>4:36</b>
<b>12</b> Allegro alla breve	<b>1:11</b>			

**Diana Montague, Mezzo-soprano\* • Robin Leggate, Tenor\***  
**Mark Beesley, Bass\* • Philharmonia Orchestra\***  
**London Symphony Orchestra† • Robert Craft**

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