IGOR STRAVINSKY'S THREE MOVEMENTS FROM PETRUSHKA: AN ANALYSIS OF PERFORMANCE PRACTICE

D.M.A. DOCUMENT
Presented in Partial Fulfillment of the Requirements for
The Degree of Doctor of Musical Arts in the
Graduate School of The Ohio State University

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*****

The Ohio State University
2002

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ABSTRACT

Igor Stravinsky's *Three Movements from Petrushka* is one of the most technically and musically challenging pieces in the pianist's repertoire. Originally written as *Three Movements from Petrushka* (possibly with the fullblown orchestral version in mind later to be reduced), much of the technical difficulty resides in Stravinsky's propensity for writing awkwardly constructed and irregular patterns, extreme leaps, sequences of chordal progressions with wide stretches, and percussive and detached effects.

In addition, unlike Chopin, considered one of the most lyrical and idiomatic composers for the piano, Stravinsky was not concerned with different lengths of fingers and were often embedded melodies within chordal passages. Stravinsky himself made contradictory statements about *Three Movements from Petrushka*. On the one hand, he defined *Petrushka* as "an essentially pianistic piece" and tried to make the best use of the "resources appropriate to piano." On the other hand, in other places, he pointed out the limitations of piano as an artistic medium: "the piano reductions are absolutely incapable of conveying one's thought conceived for an instrumental ensemble" (Appendix C). These
conflicting statements about the pianistic quality of *Petrushka* suggest that Stravinsky himself was aware of the technical difficulties of his own music.

It is therefore important to have a good pianistic approach to this piece if it is to be performed well. It is my belief that an understanding of the orchestral coloring of the original score is necessary for a successful interpretation of this piece, which is why I am writing about the genesis of its composition, focusing on pertinent historical aspects. In its complete form, *Petrushka* was conceived as music for the Ballets Russes, a company for which many composers wrote, including Igor Stravinsky, Claude Debussy, Maurice Ravel, and Serge Prokofiev.

This document will trace the biographical information of the composer of the Ballets Russes, Igor Stravinsky, and will give background information on the Ballets Russes, including details of choreography and the Russian "Great Exportation of Art", as well as compare the orchestral and piano versions of *Petrushka*, and finally address specific technical problems for the pianist and ways in which to overcome them.

It is my hope that this document will provide the pianist with important and pertinent historical information as well as succinct guidelines and suggestions which will aid in achieving the best possible performance of the piano version.
ACKNOWLEDGEMENTS

I wish to acknowledge my advisor, Dr. Caroline Hong of the Ohio State University, for her guidance during my years of doctoral studies and the process of this document. I am greatly indebted to Dr. Hong for her intellectual assistance as well as the challenges she brought into my music.

I would like to thank Dr. Arved Ashby who served on my D.M.A. committee for the past few years and supported me through my four recitals and the general examination. His generous support had continued during the writing stage.

Sincere gratitude is expressed to Dr. Jan McCrary for her kindness to serve as a substitute committee member on such a short notice and for the time spent in reviewing my document.

I also thank Ms. Han for proof reading this my document in spite of her busy academic schedules.

I am very much grateful to my parents for their endless love, encouragement and support during my years of abroad studies.

Mostly, I thank my God for showing His grace to me through these people, I praise His name and His work.
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# TABLE OF CONTENTS

<table>
<thead>
<tr>
<th>Section</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Abstract</td>
<td>ii</td>
</tr>
<tr>
<td>Acknowledgments</td>
<td>iv</td>
</tr>
<tr>
<td>Vita</td>
<td>v</td>
</tr>
<tr>
<td>List of Examples</td>
<td>viii</td>
</tr>
<tr>
<td>List of Tables</td>
<td>xvi</td>
</tr>
<tr>
<td>Introduction</td>
<td>1</td>
</tr>
<tr>
<td>Chapters:</td>
<td></td>
</tr>
<tr>
<td>1. Igor Stravinsky, Sergei Diaghilev and the Ballets Russes</td>
<td>4</td>
</tr>
<tr>
<td>1.1 Stravinsky and His Major Works until 1921</td>
<td>4</td>
</tr>
<tr>
<td>1.2 Sergei Diaghilev and the Ballets Russes</td>
<td>12</td>
</tr>
<tr>
<td>2. <em>Petrushka</em> and Its Production</td>
<td>17</td>
</tr>
<tr>
<td>2.1 New Elements in <em>Petrushka</em></td>
<td>17</td>
</tr>
<tr>
<td>2.2 The Influence of Other Music on <em>Petrushka</em></td>
<td>25</td>
</tr>
<tr>
<td>2.2.1 Musical Idea from the Folk Song</td>
<td>25</td>
</tr>
<tr>
<td>2.2.2 Musical Idea from Other Composers</td>
<td>32</td>
</tr>
<tr>
<td>2.3 Brief Analysis of the <em>Petrushka</em></td>
<td>37</td>
</tr>
<tr>
<td>3. Stravinsky’s Piano Style</td>
<td>42</td>
</tr>
<tr>
<td>3.1 Piano Works until 1921</td>
<td>42</td>
</tr>
<tr>
<td>3.2 Piano and <em>Pianola</em></td>
<td>53</td>
</tr>
</tbody>
</table>
4. A Comparison of the Orchestral Version and the Piano
   Version of *Petrushka* ........................................... 61

   4.1. Comparison between two versions .......................... 63
       4.1.1 *Danse Russe* ........................................... 63
       4.1.2 *Chez Petrushka* ....................................... 71
       4.1.3 *La Semaine Grasse* .................................... 82

5. Performance Practice Guidelines for Three Movements from
   *Petrushka* .......................................................... 93

   5.1. Stravinsky's Piano Music ................................. 93
       5.1.1 Orchestral and Mechanical Effects ............. 93
       5.1.2 Piano Writing ......................................... 97

   5.2 Performance Practice Guidelines ......................... 101
       5.2.1 The Pedaling, Dynamics, and Sound .......... 101
       5.2.2 Technical Problems and Solutions ............ 110
           5.2.2.1 *Danse Russe* ................................. 111
           5.2.2.2 *Chez Petrushka* ............................ 118
           5.2.2.3 *La Semaine Grasse* ......................... 128

   5.3 Sound Recordings ........................................... 134

Conclusion ............................................................. 135

Appendix A Scenario of *Petrushka* .......................... 137

Appendix B Formal Comparison .................................. 140

Appendix C Stravinsky's Statement ............................ 141

Appendix D Metronom Marking ................................... 144

Bibliography .......................................................... 145
LIST OF EXAMPLES

<table>
<thead>
<tr>
<th>Examples</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>2.1 Sketch of Nijinsky as Petrushka in the second tableau of the ballet, expressing “outburst of joy and frenzied despair,” figure 56.</td>
<td>23</td>
</tr>
<tr>
<td>2.2 Rimsky-Korsakov, 100 Russian Folk Songs, no. 47</td>
<td>25</td>
</tr>
<tr>
<td>2.3 <em>Petrushka</em>, fig. 3, Cello, Bass, Basson, Contrabassoon</td>
<td>25</td>
</tr>
<tr>
<td>2.4 Emile Spencer, <em>La Jambe en bois</em>, Refrain</td>
<td>26</td>
</tr>
<tr>
<td>2.5 <em>Petrushka</em>, After Fig. 16, Clarinets</td>
<td>27</td>
</tr>
<tr>
<td>2.6 Song for St. John’s Eve</td>
<td>27</td>
</tr>
<tr>
<td>2.7 Fig. 39, Oboe Plays Melody</td>
<td>28</td>
</tr>
<tr>
<td>2.8 Dance Song</td>
<td>28</td>
</tr>
<tr>
<td>2.9 Fig. 90</td>
<td>29</td>
</tr>
<tr>
<td>2.10 <em>Akh vy sieni, moi sieni</em></td>
<td>29</td>
</tr>
<tr>
<td>2.11 Fig. 96</td>
<td>30</td>
</tr>
<tr>
<td>2.12 <em>Poi ulitse mostovoi</em></td>
<td>31</td>
</tr>
<tr>
<td>2.13 O! Snow Now Thaws</td>
<td>31</td>
</tr>
<tr>
<td>2.14 Fig. 109</td>
<td>32</td>
</tr>
<tr>
<td>2.15 Serov, <em>The Power of the Fiend</em>, Act 4, no. 19, m. 9-15</td>
<td>33</td>
</tr>
<tr>
<td>Section</td>
<td>Composition</td>
</tr>
<tr>
<td>---------</td>
<td>-------------</td>
</tr>
<tr>
<td>2.16</td>
<td>Opening of <em>Petrushka</em></td>
</tr>
<tr>
<td>2.17</td>
<td>Rimsky-Korsakov, <em>Tale of Tsar Saltan</em>, Act 4, m. 242</td>
</tr>
<tr>
<td>2.18</td>
<td>Opening of <em>Petrushka</em></td>
</tr>
<tr>
<td>2.19</td>
<td>Rimsky-Korsakov, &quot;Russian Easter&quot; Overture, 9 after [K]</td>
</tr>
<tr>
<td>2.20</td>
<td><em>Petrushka</em>, 2 after Fig. 118</td>
</tr>
<tr>
<td>2.21</td>
<td>Tchaikovsky, <em>The Nutcracker</em>, Act 3, 2 after [240], Harps and Celesta</td>
</tr>
<tr>
<td>2.22</td>
<td><em>Petrushka</em>, Fig. 27, Harps and Celesta</td>
</tr>
<tr>
<td>2.23</td>
<td>Opening, m. 1-11</td>
</tr>
<tr>
<td>2.24</td>
<td>&quot;Petrushka Chord&quot;</td>
</tr>
<tr>
<td>2.25</td>
<td>Second Tableau, Piano at After Fig. 60(1,2), Third Tableau, Violin II and Viola Fig. 77(3,4)</td>
</tr>
<tr>
<td>3.1</td>
<td>Tchaikovsky, <em>Scherzo a la Russe</em> (1867)</td>
</tr>
<tr>
<td>3.2</td>
<td>Stravinsky, <em>Scherzo</em>, m. 27-35</td>
</tr>
<tr>
<td>3.3</td>
<td>Stravinsky, <em>Scherzo</em>, m. 71-75</td>
</tr>
<tr>
<td>3.4</td>
<td>Stravinsky sonata in F# minor, third movement, m. 1-6</td>
</tr>
<tr>
<td>3.5</td>
<td>Richard Wagner, prelude to <em>Tristan and Isolde</em></td>
</tr>
<tr>
<td>3.6</td>
<td>Sonata in F# minor, Andante, m. 75-77</td>
</tr>
<tr>
<td>3.7</td>
<td>Scriabin, Etude in F# minor, Opus 42, No. 2</td>
</tr>
<tr>
<td>3.8</td>
<td>Stravinsky, Etude in C minor, Opus 7, No. 1</td>
</tr>
<tr>
<td>3.9</td>
<td>Etude in D major, Opus 7, No. 2</td>
</tr>
</tbody>
</table>
3.10 March, from *Three Easy Pieces*, m. 1-10  
3.11 Irish Folk Tune (No. 486)  
3.12 The first tableau, *Les Noces*, m. 1-10  
3.13 The first tableau, *Les Noces*, m. 11-18  
3.14 *Danse Russe*, m. 22-26  
3.15 The first tableau from *Les Noces*, fig. 11  
3.16 *La semaine grasse*, m. 169  
3.17 The second tableau of *Les Noces*, fig. 42  
3.18 *Furioso, Chez Petrushka*  
3.19 The second tableau of *Les Noces*, fig. 53  
4.1 Piano Part of orchestral score  
4.2 Piano Version, m. 1-4  
4.3 Orchestral score  
4.4 Clarinet and Oboe  
4.5 Piano Version, m. 9-12  
4.6 Piano Part in orchestral score, Fig. 35  
4.7 Piano Version, m. 45-48  
4.8 Orchestral Score, Fig. 39  
4.9 M. 59-60, Piano Version  
4.10 Fig. 41, Orchestral Score  
4.11 Orchestral Score, 7 Measures before Tempo I  

x
4.12 Piano Version, m. 89-95  
4.13 Piano Version, m. 96-100  
4.14 Orchestral Score  
4.15 Piano in Orchestral Score, Fig. 50  
4.16 Orchestral Score, 3 Measures before Fig. 52  
4.17 Orchestral Score, 3 Measures before Fig. 53  
4.18 Orchestral Score, 2 Measures before Fig. 56  
4.19 Piano in the Orchestra, Fig. 51  
4.20 Piano Version, m. 34-39  
4.21 Orchestral Score, One Measure after Fig. 53  
4.22 Piano Version, m. 51-56  
4.23 Orchestral Score, Fig. 55  
4.24 Piano Version, m. 63-67  
4.25 Orchestral Score, Fig. 56  
4.26 Piano Version, m. 71-72  
4.27 Orchestral Score, Cadenza, Clarinet, English Horn, Piano  
4.28 Piano Version, Cadenza  
4.29 Opening Measure of the Piano Version  
4.30 Flute and Oboe Plays Melody at Fig. 85  
4.31 Piano Version, m. 11-13
<table>
<thead>
<tr>
<th>Section</th>
<th>Title</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>4.32</td>
<td>Orchestral Score, Fig. 87</td>
<td>85</td>
</tr>
<tr>
<td>4.33</td>
<td>Piano Version, m. 23-25</td>
<td>85</td>
</tr>
<tr>
<td>4.34</td>
<td>Piano Version, m. 94-99</td>
<td>86</td>
</tr>
<tr>
<td>4.35</td>
<td>Orchestral Score, One Measure before Fig. 100</td>
<td>86</td>
</tr>
<tr>
<td>4.36</td>
<td>Orchestral Score, Fig. 98</td>
<td>87</td>
</tr>
<tr>
<td>4.37</td>
<td>Piano Version, m. 81-82</td>
<td>87</td>
</tr>
<tr>
<td>4.38</td>
<td>Piano Version, m. 107-109</td>
<td>88</td>
</tr>
<tr>
<td>4.39</td>
<td>Piano Version, m. 115</td>
<td>89</td>
</tr>
<tr>
<td>4.40</td>
<td>Orchestral Version, Four Measures before Fig. 106</td>
<td>89</td>
</tr>
<tr>
<td>4.41</td>
<td>Piano Version, m. 286-292</td>
<td>90</td>
</tr>
<tr>
<td>4.42</td>
<td>Fig. 117</td>
<td>91</td>
</tr>
<tr>
<td>4.43</td>
<td>Piano Version, m. 363-376</td>
<td>92</td>
</tr>
<tr>
<td>5.1</td>
<td>Opening of Third Movement</td>
<td>94</td>
</tr>
<tr>
<td>5.2</td>
<td>Opening of First Movement</td>
<td>95</td>
</tr>
<tr>
<td>5.3</td>
<td>Piano Version</td>
<td>96</td>
</tr>
<tr>
<td>5.4</td>
<td>3 Measures before Fig. 46</td>
<td>97</td>
</tr>
<tr>
<td>5.5</td>
<td>Third Movement, m. 354-365</td>
<td>98</td>
</tr>
<tr>
<td>5.6</td>
<td>Third Movement, m. 269-274</td>
<td>99</td>
</tr>
<tr>
<td>5.7</td>
<td><em>Danse russe</em>, m. 35-39</td>
<td>100</td>
</tr>
<tr>
<td>5.8</td>
<td><em>La Cathedrale engloutie</em>, Debussy Prelude book I, m. 1-3</td>
<td>101</td>
</tr>
<tr>
<td>5.9</td>
<td>M. 45-47, Second Movement (unmarked)</td>
<td>102</td>
</tr>
<tr>
<td>5.31</td>
<td><em>Furious Section (unmarked)</em></td>
<td>120</td>
</tr>
<tr>
<td>5.32</td>
<td><em>Furious Section (marked)</em></td>
<td>120</td>
</tr>
<tr>
<td>5.33</td>
<td>M. 44</td>
<td>121</td>
</tr>
<tr>
<td>5.34</td>
<td>M. 48</td>
<td>122</td>
</tr>
<tr>
<td>5.35</td>
<td>M. 51-53</td>
<td>122</td>
</tr>
<tr>
<td>5.36</td>
<td>Fig. 52, Orchestral Score</td>
<td>123</td>
</tr>
<tr>
<td>5.37</td>
<td>M. 64-65</td>
<td>124</td>
</tr>
<tr>
<td>5.38</td>
<td>M. 72-73 (unmarked)</td>
<td>125</td>
</tr>
<tr>
<td>5.39</td>
<td>M. 72-73 (marked)</td>
<td>125</td>
</tr>
<tr>
<td>5.40</td>
<td>M. 88, <em>Cadenza</em> (unmarked)</td>
<td>126</td>
</tr>
<tr>
<td>5.41</td>
<td>M. 88, <em>Cadenza</em> (marked)</td>
<td>126</td>
</tr>
<tr>
<td>5.42</td>
<td>M. 105-108</td>
<td>127</td>
</tr>
<tr>
<td>5.43</td>
<td>M. 115, the ending (unmarked)</td>
<td>127</td>
</tr>
<tr>
<td>5.44</td>
<td>M. 115, the ending (marked)</td>
<td>128</td>
</tr>
<tr>
<td>5.45</td>
<td>M. 11-16 (unmarked)</td>
<td>129</td>
</tr>
<tr>
<td>5.46</td>
<td>M. 11-16 (marked)</td>
<td>130</td>
</tr>
<tr>
<td>5.47</td>
<td>M. 23-26</td>
<td>131</td>
</tr>
<tr>
<td>5.48</td>
<td>M. 35-36</td>
<td>131</td>
</tr>
<tr>
<td>5.49</td>
<td>M. 43-44</td>
<td>132</td>
</tr>
<tr>
<td>5.50</td>
<td>M. 72-77</td>
<td>133</td>
</tr>
</tbody>
</table>
LIST OF TABLES

<table>
<thead>
<tr>
<th>Table</th>
<th>Stravinsky’s Major Piano Works</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>3.1.</td>
<td>--------------------------------</td>
<td>43</td>
</tr>
</tbody>
</table>
INTRODUCTION

Igor Stravinsky (1882-1971) is one of the Russian composers at the center of the contemporary music of the early twentieth-century. Nicolai Rimsky-Korsakov (1844-1908), as Stravinsky’s teacher, and the Ballet Russes (1909-1929) were the primary early influences on Stravinsky’s early works. After The Firebird (1910), however, Stravinsky departed from the influence of Romanticism and Rimsky-Korsakov. Petrushka (1911), the first big orchestral piece, provides an efficient example of his rejection of the romantic style.

The Ballets Russes (1909-1929) was the revolutionary Russian ballet company under the direction of Russian impresario Serge Diaghilev (1872-1929). The Ballets Russes took an important role in the first decades of the twentieth-century in history of music and ballet. They reformed a ballet as a new art form as rarely taking the old traditions.

The ballet tradition in Russia in the late nineteenth century was based on pre-existent music or familiar polkas, mazurkas, waltzes and marches which were altered, added new music, or rearranged. The prima ballerina was the focal point of the work so the ballet depended her interpretation and technical virtuosity. The
librettist developed a story based on legend or suggested topic. The costumes were nearly uniformity. The ballet technique was limited primarily to the lower torso and entire body movements seldom utilized. The ballet Russes reformed and innovated a ballet. Not only costumes and scenery newly designed but the music was composed as a new music by commissioned composers such as Stravinsky, Debussy, and Ravel. The revolutionary choreographers, such as Fokine, and Nijinsky, were employed and they no longer limited body movements. The most important aspect of the ballet Russes is introducing and tremendous outpouring Russian art into Western Europe as well as reform and innovation ballets.

The Ballets Russes introduced several Russian artists into the Western Europe and Stravinsky was one of the important artists of the company. Stravinsky composed several works including *The Firebird, Petrushka, The Rite of Spring.* They were all composed for the Ballets Russes and *Petrushka* belongs to this group of the works. Stravinsky created seven different published versions of the ballet *Petrushka,* including the piano transcription *Three Movements from Petrushka.* When Stravinsky composed *Petrushka* he first wrote the music as piano reduction in his usual way and performed with the piano in front of Diaghilev and completed it as the orchestral version in 1911. In 1922, Stravinsky transcribed the orchestral version to the piano transcription.

Stravinsky treated the piano as a medium for his composition, especially he was a master of orchestral composition. Stravinsky's piano writing was influenced
from the orchestral writing. A pianist should understand Stravinsky’s orchestral writing and orchestral score of Petrushka before performance. Therefore I will examine ballet libretto and orchestral version of Petrushka as comparison with the piano transcription. Stravinsky applied so many orchestral writings to Three Movements from Petrushka and awkward and unusual piano techniques. It causes difficulties on performance. I will suggest technical problems and solutions of Three Movements from Petrushka in this paper.
CHAPTER 1

IGOR STRAVINSKY, SERGE DIAGHILEV AND THE BALLET RUSSES

1.1 Stravinsky and His Major Works until 1921

Stravinsky was born near St. Petersburg in 1882. His father was the leading bass singer at the Marinsky, the imperial opera house. At home he heard his father practicing opera and frequently attended ballet and opera performances at the Marinsky. He was the third of four children and was fond of his youngest brother Gury, who had a fine baritone voice.¹

It was when he was nine years old that he began to take piano lessons. His teacher was Mlle. L. A. Kashperova, who had been a student of Anton Rubinstein. The influence of Kashperova on Stravinsky was critical: her pedagogy strongly discouraged the use of the damper pedal, which accounts for the dry, metallic qualities of Stravinsky's piano music. Stravinsky usually does not mark pedal signs in his piano music, and his “Serenade en la” especially

I have taken much of the biographical information in this chapter from this volume.
requires no use of the pedal. Also as a performer, Stravinsky used the pedal very sparingly.\textsuperscript{2}

In the summer of 1902, Stravinsky took private lessons on harmony and counterpoint with Nicolai Rimsky-Korsakov. Stravinsky followed his advice and started attending the weekly musical gatherings at the Rimsky-Korsakovs' house, which helped him especially with instrumentation. It was during this time (1903-1904) that he composed his early Piano Sonata in $F^\#$ minor. Stravinsky continued to meet with Rimsky-Korsakov after his marriage in 1906, showing and discussing his compositions.\textsuperscript{3}

Rimsky-Korsakov's influence on Stravinsky was indeed enormous: he inspired Stravinsky to compose many important pieces, and some of them are dedicated to Rimsky-Korsakov. For example, his first work with opus number, the Symphony in $E^b$ (1907), is dedicated to Rimsky-Korsakov. His orchestral fantasy Fireworks (1908) was also composed to celebrate the wedding of Rimsky-Korsakov's daughter, even though Rimsky-Korsakov died before it was finished. After his funeral, Stravinsky composed a funeral dirge. Unfortunately, this work was never published; it disappeared after its first performance. His later work The Firebird, however, is based on this piece, which again shows how much Stravinsky respected Rimsky-Korsakov and was influenced by him.

Stravinsky’s *Four Studies*, Opus 7, for piano (1909), which he composed right after Rimsky-Korsakov’s death, however, mark a significant departure from the influence of Rimsky-Korsakov. Despite some apparent influence of Alexander Scriabin (1872-1915) in certain melodic motives, Stravinsky’s originality is undoubtedly manifest in the *Four Studies*. More specifically, these are the first pieces where the use of *rubato* is eliminated, which is closely related to the mechanical phrasing and organization of the pieces, such as repetitions of rhythmic patterns. This is why the *Four Studies* demand such a mechanical, disconnected performance. Later, Stravinsky wrote the *Four Studies* in pianola versions, which quite fit the mechanical aspect of the pieces.⁴

The most important turning point in Stravinsky’s music career is his encounter with Serge Diaghilev (1872-1929), who was quite impressed by the performance of *Fireworks* in 1909 in St. Petersburg. Deeply involved in promoting Russian art in Paris, Diaghilev thought Stravinsky was a suitable adviser along with his advisory group of dancers and choreographers—among them Michel Fokine, Leon Bakst, and Alexandre Benois—for his project of creating an art form that mixes opera and ballet.

The first commission for Stravinsky was to orchestrate Chopin’s *Les Sylphides* and Grieg’s divertissement for ballet, which pleased Diaghilev enough to ask Stravinsky to compose ballet music based on the Russian folk tale *The..."
Firebird. In May of 1910, he finished the full score of The Firebird in St Petersburg, which was his first large-scale commission. The Firebird was the first piece composed for and performed by the Ballets Russes (1909-1929), the ballet company for which Stravinsky worked as a main composer. The first performance of The Firebird at the Paris Opéra on 25 June 1910 was a great success.

After finishing the full score of The Firebird, Stravinsky became interested in the idea of using puppets and decided to emphasize the role of a solo piano. This inspired him to write a piano concerto. When Stravinsky performed it for Diaghilev on piano—Stravinsky always used piano when he wrote works and tested out his compositions—Diaghilev immediately sensed the dramatic possibilities of the piece and encouraged Stravinsky to rewrite it in a ballet score. After he had sketched one movement, Stravinsky entitled it Petrushka, the Russian equivalent of Pierrot. Stravinsky finished the music in May, and Diaghilev’s company—including Fokine as a choreographer, Nijinsky as a leading dancer, and Benois as a costume designer—held conferences to discuss the ballet. Petrushka was first performed at the Théâtre du Châtelet, Paris, on 13 June 1911.

Although it is true that Russian folk melodies form the basis of Petrushka, Stravinsky’s employment of them in his music is quite unique. Petrushka is indeed the first work in which Stravinsky’s own voice is fully expressed. In
Petrushka, Stravinsky rejects romantic music and the influence of his teacher Rimsky-Korsakov. Instead of a serious romantic sound, Stravinsky uses mechanical sounds for his grotesque characters. For example, in the Russian Dance scene in the first tableau, his sound imitates the automatic movements of the puppets. In the dancing scene of the Ballerina and the Moor in the third tableau, he imitates a barrel organ to enhance the mechanical effects of the sound. These revolutionary aspects of Petrushka will be discussed in later chapters.

After the first performance of Petrushka, Stravinsky returned to working on The Rite of Spring (1913), which is based on primitivism. The Rite of Spring was first performed at the Théâtre des Champs-Élysées, Paris, 29 May 1913. The audience protested against Nijinsky’s avant-garde choreography and Stravinsky’s unconventional style. The fact that this is one of the most famous riots in music history reveals the revolutionary aspects of The Rite of Spring. In this work, Stravinsky employs new techniques, particularly in rhythm. More specifically, he uses mechanical repetitions, percussive rhythm, ostinato, and increasing dynamics. Also in terms of the harmonic texture, The Rite of Spring is quite radical, with its use of dissonance and chromaticism. These brutally mechanical characteristics of his music show that Stravinsky treated the orchestra as a huge percussive instrument.

While working on The Rite of Spring, Stravinsky also wrote many other pieces. For example, he wrote Three Japanese Lyrics for soprano and piano
(1913) after listening to a performance of *Pierrot Lunaire* by Schoenberg, who exerted a great influence on Stravinsky later. *Three Japanese Lyrics* is Stravinsky's first work in the French style.

In 1914, financial problems began to emerge for Stravinsky. Triggered by the Easter Revolution of 1917, Russia went through a financial crisis, and consequently the income from the Ballets Russes severely decreased. Suffering from tuberculosis, Stravinsky's wife was sent to a sanatorium in Switzerland, while his family moved from Paris to Switzerland. Due to all these financial difficulties, Stravinsky wrote nothing for the orchestra for several years. He continued to compose for smaller groups, however. *Three Pieces for String Quartet* (1914), which he later orchestrated along with the *Study for Pianola* (1918) for a full orchestra, was the first of these compositions.

During his last visit to Russia, Stravinsky collected volumes of folk poetry, most of which is in the tradition of popular drama. Stravinsky studied Russian folk music and the musical characteristics of the Russian language, and began to use Russian verses and texts for his composition. His interest in Russian folk music led him to write *Prisbaoutki* (1914) for voice, woodwinds and string choir. *Cat’s Cradle Songs* (1916), *Three Tales for Children*, and *Four Russian Peasant Songs* or *Saucers* (1917) are examples of the works based on Russian folk songs as opposed to the shorter, motivic, folk references in *La Sacre du Printemps*. 
Stravinsky also wrote easy, simple piano pieces at this time. He composed *Valse des fleurs* (1914) and *Three Easy Pieces* (1915) for piano and piano duet, and *Three Easy Pieces* for teaching children, especially his own children. *Three Easy Pieces* was influenced by Russian folk music. *Five Easy Pieces* (1917), which is a suite of dances, was written from 1916 until 1917 for the two older of Stravinsky's children. This work consists of two parts: the easy melody part and difficult part which is performed by the second player.\(^5\)

Stravinsky's intensive work on Russian folk materials led to *Les Noces* (1917), a cantata based on the Russian peasant wedding tradition. It was first written for orchestral wind, percussion ensemble—including piano, harpsichord, cimbalom, two harps—and eight strings. The problem with this version was that it required too many players for only a few passages of the work. Stravinsky therefore revised the piece, this time using fewer instruments, including timpani, percussion, harmonium, two cimbaloms, and a pianola. This revision also presented a problem, however: it was not easy to synchronize the pianola with the other instruments. Finally, in 1921, Stravinsky decided on the voices, and percussion and four pianos. Since he had to do without a pianola, Stravinsky's focus in this revision was to bring out the most mechanical sound possible. In chapter 3, I will discuss in detail the influence of the piano writing of *Les Noces* on the *Three Movements from Petrushka*.

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Given his fascination with mechanical sounds, it is not surprising that Stravinsky was interested in the pianola, especially around 1920. Stravinsky was in fact the first to compose originally for pianola. His Etude (1917) for pianola is a good case in point. There are also pianola versions of the Three Movements from Petrushka (1918) and Les Noces (1919), both of which are followed by piano versions later on. This movement from pianola to piano accounts for why his piano works of this time are so difficult to play. Because he was so invested with enhancing the mechanical effects of the piano sound, he employed numerous new, unconventional techniques in his writing.  

*Three Movements from Petrushka,* for example, is written in a completely different manner from Stravinsky's contemporary piano music—for example, by Scriabin and Rachmaninoff—which is characterized by expressive styles, such as *rubato.* This is why Artur Rubinstein, to whom *Three Movements of Petrushka* was originally dedicated, gave several performances but never recorded it—Stravinsky was not satisfied with Rubinstein's playing style.

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"Stravinsky said, 'Play it any way you like. I give you carte blanche.' 'I took advantage of his permission but never made a record of it because I knew my Igor. In a bad mood he might announce: 'Rubinstein betrays my work when he performs it.'"
1.2 Sergei Diaghilev and the Ballets Russes

In this section, I will give a more detailed account of Diaghilev and the Ballets Russes’s historical background.

Sergei Diaghilev was a Russian ballet impresario who helped revive ballet as a serious art form. He put together the ballet, art, and music, and made a new art form out of this synthesis. Diaghilev formed the Ballets Russes in 1909, which lasted until his death in 1929. As stated earlier, the dancers and choreographers included George Balanchine, Michel Fokine, Tamara Karsavina, Serge Lifar, Leonide Massine, Vaslav Nijinsky, and many other artists and musicians associated with the Ballets Russes.8

Sergei Diaghilev was born in the province of Novgored. The Diaghilev family loved music, and from his childhood Diaghilev lived immersed in an atmosphere of music. Until 1897 Diaghilev had been educated himself under the influence of Alexander Benois, Leon Bakst, and Dimitri Philosofov. Leon Bakst (1866-1924) studied painting in St. Petersburg. Bakst later became one of the founding members of The World of Art, a journal that offered literary reviews and musical reviews. He also worked as a costume designer for theatre, especially for the Ballets Russes.

In 1897 Diaghilev held the first exhibition of German and English watercolorists, and the following year he presented an exhibition of Russian and

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Finnish paintings, including Benois and Bakst’s works. Diaghilev proved his organizing abilities through those exhibitions, and he became a leader of his group. Diaghilev founded a journal, Mir Iskusstva (The World of Art, 1898), in which Diaghilev as a leader of a group of young artists provided painters and artists with a chance for free creation and self-expression. Diaghilev himself wrote articles on performances that included ballets by the Art Theatre. Benois and Diaghilev shared the idea that a painter could help ballet create a more beautiful setting and that more work needed to be done on establishing a connection between painting and ballet.

In 1908 Diaghilev presented Moussorgsky’s opera Boris Godunov, featuring the opera star Chaliapin. It was a successful performance and encouraged him to produce Russian opera and ballet, synthesizing Russian music, painting, and dancing. The first performance of the Ballets Russes, the Russian ballet company under the direction of Diaghilev, took place in Paris in May 1909. All the decor and costumes were appreciated both artistically and theatrically. For the first time they were designed by painters, who were Alexandre Benois and Léon Bakst. Then the dancers came out: Nijinsky, Anna Pavolva, Karsavina. Nijinsky’s dance was sensational, and Karsavina and Anna Pavlova became the public’s favorites.

The Ballets Russes was first and foremost a dance company that collaborated with dancers, choreographers, artists, and musicians. The ballets
Russes was a revolutionary Russian ballet company, which played an important role in the history of music and ballet during the first decades of the twentieth-century. There was no other ballet company. The Ballets Russes never performed in Russia and had no official relationship with the country after 1909. It existed only for twenty years, and yet its influence was great: it transformed ballet into modern art, reforming and innovating many aspects of the traditional form of ballet.

The tradition ballets in Russia in the late nineteenth century were often planned by composers, librettists, dancers, and costumers. The music was usually based on familiar polkas, mazurkas, waltzes, and marches. Whether the music was pre-existent or newly composed, it was freely altered, added, rearranged, or eliminated during rehearsals. For example, the *prima ballerina*, the leading role of the ballet, was allowed to improvise according to her own interpretations. The librettists' role was insignificant as compared with the *prima ballerina*: they only developed a sequence of events from story, legend or suggested topic, while the *prima ballerina* supervised the whole process, cutting, increasing, or altering the libretto in her own way to suit her purpose. The ballet technique was limited mainly to the lower torso with a few arm positions, and entire body movements were seldom used. The ballet existed for the *prima ballerina*, and the male principal was important as partner of the *prima ballerina*. In short, there was no systematic arrangement of the music or the dancing techniques. The costumes, on
the other hand, were nearly uniform—short tutus, pink tights and satin ballet shoes—no matter what the female character was.⁹

All these aspects were reformed and renovated by the Ballets Russes. Music was composed only for the ballet by commissioned composers such as Stravinsky, Debussy, and Ravel. Stravinsky’s works especially made a great contribution to the development of ballet, as is briefly mentioned above. Stravinsky composed innovative works, such as *The Firebird*, *Petrushka*, and *La Sacre du Printemps*. Revolutionary choreographers, such as Fokine and Nijinsky, were also employed. Fokine developed ballet techniques, influenced by Isadora Duncan (1878-1927), who used total body movements and an expressive use of hands and arms.¹⁰ For costume and stage design, Alexandre Benois and Léon Bakst were employed. Instead of traditional pink tights, tutu and satin ballet shoes, they adopted realistic folk toy costumes in *Petrushka*, and transparent Oriental pantaloons, feathers, elaborate headgear and long golden braids in *The Firebird*. All in all, the Ballets Russes created a new genre of art, combining music, art, and dance.

The Ballets Russes also served as a bridge between dance and other art forms: the arts of painting, music, and avant-garde performance, including works by composers such as Igor Stravinsky, Claude Debussy, Maurice Ravel, and

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¹⁰ Spilsted, “Ballet Reform and the Diaghilev Ballets Russes to 1913.” p. 129
Serge Prokofiev; painters such as Pablo Picasso, and Henri Matisse; and the poet-filmmaker Jean Cocteau. Their experiments in subject matter, choreographic style, music, scene design, costuming, and the dancer’s physical appearance were in fact greatly influenced by these art forms, and these experiments extended the possibilities of expression in ballet.


In conclusion, the Ballets Russes reformed and innovated the traditional ballet as well as developing it into a composite art form with the help of other art forms. The contribution of the Ballets Russes cannot be underestimated in that it helped Russian artists move on to the next step. The Ballets Russes also introduced to Western Europe Russian music, art, and dance, faithfully fulfilling Diaghilev’s desire to promote the Russian arts in Western Europe.
CHAPTER 2

PETRUSHKA AND ITS PRODUCTION

Igor Stravinsky composed the ballet Petrushka between August 1910 and May 1911. Petrushka, Scènes burlesques en four tableaux, its full title, was first published by Edition Russe de Musique in 1912.¹ This ballet was the greatest achievement not only of Stravinsky but also the Ballets Russes, because it was a product of true collaboration in the music, libretto, choreography, and performance.

2.1 New Elements in Petrushka

In 1910, after composing The Firebird, Stravinsky wanted to compose an orchestral piece with a primary emphasis on the piano as the most important instrument.² Stravinsky initially created the idea of Petrushka on the black and

²“Before tackling the Sacre du printemps, which would be a long and difficult task. I wanted to refresh myself by composing as an orchestral piece in which the piano would play the most important part—a sort of Konzertstück. In composing the music, I had in mind a distinct picture of a puppet, suddenly endowed with life, exasperating the patience of the orchestra with diabolical cascades of arpeggios. The orchestra in turn retaliates with menacing trumpet blasts. The outcome is a terrific noise which reaches a climax and ends in the sorrowful and querulous of the poor puppet.” [Igor Stravinsky, An Autobiography, p.31.]
white keys of the piano. This creation evolved into two pieces: *Petrushka’s Cry* and *Russian Dance*. Stravinsky presented these ideas to Diaghilev who was impressed by them. Diaghilev suggested that Stravinsky develop the theme of the puppet’s suffering into a whole ballet. Stravinsky stated in his Autobiography, they “worked out together the general lines the subject and the plot... the fair, with its crowd... the coming to life of the dolls... and their love tragedy.” In the first tableau, the puppets are shown to be strictly mechanical, controlled by the magician and brought out to entertain the crowd. The second and third tableaux occur in the puppets’ private cells. They reveal their hidden passions and bring out their emotions.  

In the autumn of 1910, Stravinsky played it on piano for Diaghilev, and both of them decided to enlist Alexandre Benois (1870-1960) as a collaborator. Stravinsky insisted that he could not even compose the music for one section until he received Benois’s description of the scene. Several talented people worked together inventing something new, adding details and corresponding each other. After the libretto was finished to Benois and Stravinsky’s satisfaction, it was sent to Fokine, a choreographer. The score of *Petrushka* was completed after


discussion and correspondence between Stravinsky and Benois. The scenario is
given in Appendix A.

Alexandre Benois, the set designer of the Ballets Russes, was born to an
artistic family. His father was an architect and talented designer. His maternal
grandfather was a court architect and a specialist in the construction of theatres. He
designed frequently for the theatre, including Le Pavillon d'Armide, his first
ballet work with Diaghilev. Benois's most famous production is none other than
Petrushka. Benois wrote the opening scene of Petrushka, based on his childhood
memories of visits to the fairgrounds. The strong touches of the colors in the
opening scene are quite different from the general muted tone of most nineteenth-
century stage designs. Benois designed realistically in the first scene in contrast
with the unreal space of the two different central scenes: Petrushka's cell is a
black room where the evil conjurer imprisons his puppet, while Moor's room is
characterized by cold night sky with jungle plants against a brilliant red
background. Benois set the stage with flag, painted signs, a yellow balcony, and a
little blue theater in the first tableau. Stravinsky also coordinated on scenery and
music. Stravinsky used ostinato or tremolo for the representation of the crowd
and increased the noise by adding more ostinato to the thick, blurred texture.

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7 Andrew Wachtel et al., Petrushka Sources and Contexts, Illinois: Northwestern University Press,
8 Jann Pasler, "Music and Spectacle in Petrushka and The Rite of Spring," in Confronting
Stravinsky, ed. Jann Pasler. p. 63-64.
Benois also designed the costumes. As a collector of Russian folk toys and owned a collection of them—wet nurses and coachmen, soldiers and ladies in bonnets were all to be found in Russian folk toys—he used Russian folk toys in his realistic stage design and costumes. The figure of the Ballerina was derived from Gardner china statuette. Petrushka’s costume contains vestiges of the Russian folk type, with a pale white face with heavily outlined eyes.⁹

Michel Fokine (1880-1942) was one of the members of The World of Art. He had been admitted to the Imperial School in 1888 when he was eight years old. He was also interested in painting and art history. When he was thirteen, he danced in The Magic Flute at the School theatre with great success. He had made his official début as a dancer in the Maryinsky Theatre in Petipa’s Paquita. Fokine’s performance was outstanding. Fokin became a teacher at the Imperial School in 1902. He wanted to create his own ballets and start a new era in choreography. In 1905 Fokine became the first commissioned choreographer to revive Ivanov’s Acis and Galatea for students of Imperial School. After that he gave several performances for students. He originally choreographed Les Sylphides for a performance outside the Maryinsky in 1907. In the same year he choreographed The Dying Swan music from Saint-Saëns’s Carnival of the Animals for Anna Pavlova.

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Fokine insisted that ballet costumes presented many technical and artistic problems and therefore needed to be changed. The tradition ballet techniques—specifically, arms always rounded, elbows held sideways and parallel to the audience, back straight and feet turned out with the heels to the front—were limited to the lower torso. Fokine’s choreographical reform is a significant departure from tradition. His work at the Ballets Russes gave him artistic freedom, which was applied to the reformation of the practical ballet stage. As mentioned in chapter 1, Fokine was greatly influenced by Isadora Duncan, who is not only significant for her entire body movements but also for the new possibilities she opened up for the dance through the use of her bare feet, uncorseted torso, and concert music.

Fokine was interested in the story of Petrushka because it needed new gestures, different from traditional pantomimes. After listening to the music of Petrushka, Fokine immediately created images of Petrushka and Moor. In Petrushka Fokine employed realistic dancing techniques instead of the traditional unexpressive, mechanical, and meaningless stunt techniques. Stravinsky’s music—which frequently changed tempo and meters with the rapidity and

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abruptness of Petrushka's emotions—provided an opportunity to experiment with unusual gestures.\(^{11}\)

In *Petrushka*, Stravinsky imitates realistic sounds such as the noises of the crowd.\(^{12}\) Stravinsky provides mechanical chordal progressions in the Russian Dance of the first tableau to express the three puppets' mechanical dance. Also Stravinsky portrayed the Moor, who has the stupid self-satisfaction of the extrovert character, as heard in barklike sounds, snarls and bass pizzicato. Petrushka, who is pathetic, pitiful, and frightened by the Moor, is portrayed with nasal sounds from the clarinet and bassoon. Petrushka's mechanical body and human emotions are presented with two sharply clashing triads a tritone apart from F\(^\#\) major and C major. There are certain connections between motivic material, story, and the ballet. In the second tableau, set designer Benois hung a portrait of the puppet's master, the magician, in Petrushka's cell. When Petrushka curses the magician in the portrait, Fokine has Petrushka hit his head against the wall to the alternation of F\(^\#\) major and C major arpeggios. "This first music to be composed (in September 1910, following performances of *The Firebird* in Paris) swiftly became the second tableau of *Petrushka*, which makes brief reappearances in the third tableau at Nos. 76-81 and the fourth and final tableau at No. 125."\(^{13}\)

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Another example is when the ballerina enters into Petrushka’s cell. In figure 56, Petrushka jumps with joy in the 2/4 measures, extending his arms and legs outward in the shape of a large X (example 2.1).

Example 2.1 Sketch of Nijinsky as Petrushka in the second tableau of the ballet, expressing “outburst of joy and frenzied despair,” figure 56.14

When the ballerina leaves, Petrushka falls on the ground (figure 58) and
curses again (figure 58-60). And then Petrushka “despairs as his body goes limp,
curved in an inverted V, with his arms, dropped vertically, swing to and fro (also
shown in Example 2.1).”\(^\text{15}\)

The first performance took place at the Châtelet Theatre, Paris on June 13,
1911. It was a product of many people’s collaboration on music, the sets and
costumes, choreography, and the libretto. Nijinsky danced the role of Petrushka,
Karsavina the role of Ballerina, Orlov danced the Moor, and Cecchetti danced the
Showman.\(^\text{16}\)

The performers’ contribution was also great: by performing the
movements in the exact way Fokine desired, Nijinsky helped Fokine and
Stravinsky successfully complete creating the image of Petrushka. Karsavina,
who played the ballerina, also wonderfully created an image of an empty, stupid,
and beautiful woman as a soulless, thoughtless doll.\(^\text{17}\)

In conclusion, *Petrushka* is an artistic success realized through an
integration of various art forms, especially music, painting, and dancing. In the
next section, I will discuss the influence of other music on the musical texture of
*Petrushka*.

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2.2 The influence of Other Music on Petrushka

Petrushka has both old and new elements in it. In Petrushka Stravinsky borrowed melodies from Russian folk songs and other composers including Rimsky-Korsakov.

2.2.1 Musical Idea from the Folk Song

Stravinsky uses the “Song of the Volochobniki” in the first big tutti (Example 2.2, 2.3).¹⁸

Example 2.2. Rimsky-Korsakov, 100 Russian Folk Songs, no. 47.

¹⁸ Ex. 2.2a. ‘Song of the Volochobniki’ is an Easter carol of Belorussian provenance, found as far east as the province of Smolensk, where Rimsky’s version was collected. It is traditionally sung by peasant carolers who go from town to town during Easter week serenading the homeowners and receiving eggs and beer in return.”
Example 2.3. *Petrushka*, fig. 3, cello, bass, bassoon, contrabassoon.

The melody with clarinets that comes after figure 16 is similar to *La Jambe en bois*, Emile Spencer’s song about Sarah Bernhardt and her wooden leg

(Example 2.4, 2.5).

Example 2.4. Emile Spencer, *La Jambe en bois*, refrain.

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Example 2.5. *Petrushka*, after fig. 16, clarinets.

In figure 39, the melody played with oboe, bears a resemblance to the song for St. John's Eve (from the collection of Istomin and Diutsch) (Example 2.6, 2.7).

Example 2.6. Song for St. John's Eve

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Example 2.7. fig.39. oboe plays melody

Note the similarities between the melody played by oboe in figure 90 and Dance Song (from the Rimsky-Korsakov Collection of Forty Songs\textsuperscript{21}) (Example 2.8, 2.9)

Example 2.8. Dance Song

Example 2.9. fig. 90

The melody with oboe in figure 96 is quite similar to "Akh vy sieni, moi sieni" (from the Swerkoff collection)\(^\text{22}\) (Example 2.10, 2.11).

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\(^{22}\) Sternfeld, "Some Russian Folk Songs," in Stravinsky's Petrushka. p.213
Example 2.11. fig. 96

There is also a similarity between the music of figure 102 and a Russian folk song “Po ulitse mostovoi” ("Along the Carriage Road")\(^{23}\) (Example 2.12).

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\(^{23}\) Taruskin, “Stravinsky’s Petrushka,” in Petrushka Sources and Contexts. p.80
The melody that came after figure 109 seems influenced by “O! Snow Now Thaws” (from the Prokunin-Tchaikovsky collection\textsuperscript{24}) (Example 2.13, 2.14).

\textsuperscript{24} Sternfeld, “Some Russian Folk Songs,” in Stravinsky’s Petrushka, p. 215
2.2.2 Musical Idea from Other Composers

The opening of the first scene shows the influence of Serov’s opera *The Power of the Fiend*\(^25\) (Example 2.15, 2.16).

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\(^{25}\) Discussing his early influences, Stravinsky says: “I remember having heard another lyrical work that same winter, but it was by a composer of the second rank-Aleksandr Serov—and on that occasion I was impressed only by the dramatic action. My father had the leading part, a role in which he was particularly admired by the Petersburg public.” Although Stravinsky does not name the opera, he is undoubtedly referring to Serov’s *The Power of the Fiend*. 
Andrew Wachtel, “The Ballet’s Libretto,” in *Stravinsky*. ed. Andrew Wachtel. p. 31

Example 2.16. Opening of *Petrushka*
The opening of Petrushka shows that Stravinsky borrowed the opening
accompaniment from Rimsky-korsakov’s *Tale of Tsar Saltan*\(^{26}\) (Example 2.17, 2.18).


Example 2.18. opening of *Petrushka*

\(^{26}\) Taruskin, “Stravinsky’s Petrushka,” in *Petrushka Sources and Contexts*. p. 86
There is a similarity between the climax of the mummer’s music in the fourth scene and a characteristic theme from Rimsky’s “Russian Easter” overture, op. 36\textsuperscript{27} (Example 2.19, 2.20).


Example 2.20. *Petrushka*, 2 after fig. 118.

\textsuperscript{27} Taruskin, “Stravinsky’s Petrushka,” in *Petrushka Sources and Contexts*. p. 86
Stravinsky’s use of two harps and celesta in figure 27 reveals the influence of Tchaikovsky’s *The Nutcracker* (Example 2.21, 2.22\(^{28}\)).


Example 2.22. *Petrushka*, fig. 27, harps and celesta.

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\(^{28}\) Taruskin, “Stravinsky’s *Petrushka,*” in *Petrushka Sources and Contexts*. p. 88
2.3 Brief Analysis of *Petrushka*

Stravinsky uses large and varied harmonies in *Petrushka*.\(^{29}\) The first tableau is almost diatonic. In the opening, the theme consists of perfect fourth and fifth (A-D, D-A, B-E, Example 4.22\(^{30}\)) and a fragment of a pentatonic tune in the flute. At fig.2, a theme appears with a folk song (Example 2.2, 2.3). Two measures after 16, flute and oboe play a melody based on a Russian folk tune (Example 2.4.2.5). At 34, one more Russian folk song (Example 2.6, 2.7) arises in the clarinet and oboe.

The first tableau divides into three sections at measures 1-29, 30-33, 33-47. The first section is a scene of crowd noise in Admiralty Square, the second section is an introduction of the magician and his puppets, and the third section is a *Russian Dance*, which is performed by three puppets.

\(^{29}\) There are simple, diatonic, tonal accompaniments to some of the popular or pseudo-popular tunes, chords built on the whole-tone scale, diatonic chord-clusters, chords built on fifths and octaves, modal harmonizations, chromatic progressions and chromatically altered chords, and harmonic structures built from the superimposition of two different chords from the same or different keys.”


Example 2.23. opening m. 1-11

The second scene takes place inside Petrushka’s cell. It is more chromatic than the first. It contains the famous “Petrushka chord,” which consists of two different major triads chords in C major and F# major (Example 2.24). These two chords represent the two sides of Petrushka’s character: the human and the puppet.
Example 2.24. "Petrushka chord\textsuperscript{31},"

Example 2.25. second tableau, piano at after fig. 60 (1, 2), third tableau, violin II and viola at fig. 77 (3, 4).

It also consists of octatonic scale (Example 2.25\textsuperscript{32}).

In the second tableau, Petrushka expresses various human emotions. Petrushka’s human side of emotion is articulated by the Petrushka chord, chromatic passages, and cadenza-like arpeggio passages in the piano (the left hand plays black keys and the right hand plays white keys at fig. 50), tremolos of the Petrushka chord in *Furioso*, a solo cadenza for clarinet and piano at two measures before figure 59.

The third tableau takes place in the Moor’s cell. His brutal nature is expressed with chords of fifths and snarling chromatic passages. From figure 71 to 75, the moor and the ballerina dance a waltz, whose melody Stravinsky borrowed from Joseph Lanner, the most successful Viennese waltz composer before Strauss.\textsuperscript{33} The Ballerina dances alone, then the Moor dances with her at nine measures after figure 72, and she stops dancing at six measures before figure 74 and Petrushka shows up with the Petrushka chord in figure 76. From 78, the Moor quarrels with Petrushka and finally the Moor pushes Petrushka out of the door in the last scene of the tableau.

The fourth tableau consists of several dances. The first is a dance of a group of nursemaids in figure 90. The melody, a Russian folk song (see. Example


is introduced in the oboe and horn. After repetitions of the folk song melody, a transitional section leads to the second folk tune, which is played by the oboe, clarinet, trumpet, and finally the full orchestra in figure 96 (see, Example 2.10, 2.11).

Next a Peasant enters with a bear while the orchestra plays a chromatic quintuplet at one measure before figure 100. And a Peasant plays the pipes represented by the clarinet in the orchestra while the bear’s walk is sounded by the solo tuba in figure 100. A drunken merchant comes out at fig. 102, and two gypsy girls dance in figure 103.

Another Russian folk tune (see, Example 2.12, 2.13) is introduced while the coachman and grooms dance in figure 108 to 111. The nursemaids return in figure 112 and the coachman returns in figure 114 to 116.

In figure 125, Petrushka screams in the trumpet and the Moor strikes down Petrushka with his saber in rushing chromatic passages and Petrushka dies in figure 128. In figure 132, Petrushka’s triads are heard for the last time, played on a small muted trumpet.

In *Petrushka*, Stravinsky uses Russian folk tunes in various and dynamic ways. He uses chromatic scales, pentatonic scales, octatonic scales, and Petrushka’s chords, while emphasizing the role of the piano in the orchestra.
CHAPTER 3

STRAVINSKY’S PIANO STYLE

3.1 Piano Works until 1921

Many pianists do not perform Stravinsky’s piano music, and works on music literature emphasize his orchestral works rather than his piano music. There are two reasons for this. First of all, Stravinsky did not compose many piano works. The second reason is found in his composing process: he often composed directly into piano score, adding the orchestration later, which explains many awkward and difficult techniques for piano. As mentioned in Chapter 1, Stravinsky always wrote music at the keyboard, which is clearly shown in the conversation between Rimsky-Korsakov and Stravinsky in Stravinsky’s Autobiography:

“Some compose at the piano,” he replied, “and some without a piano. As for you, you will compose at the piano.” As a matter of fact, I do compose at the piano and I do not regret it. I go further: I think it is a thousand times better to compose in direct contact with the physical medium of sound
than to work in the abstract medium produced by one’s imagination.\footnote{Charles M. Joseph, “Igor Stravinsky - the Composer and the Piano,” \textit{The American Music Teacher} (1976): 16.}

Although Stravinsky enjoyed playing the piano and also toured as a pianist in the 1920s, he was primarily interested in the piano as a medium for composition. And yet Stravinsky did not compose as many piano works, as orchestral works as is shown in Table 3.1.

\begin{center}
\textbf{TABLE 3.1}

Stravinsky’s Major Piano Works
\end{center}

\begin{center}
\begin{tabular}{lcl}
\hline
Scherzo & \multicolumn{2}{c}{1902} \\
Sonata in F\# Minor & 1903 \\
Four Studies, Op. 7 & 1908 \\
Valse des fleures & 1914 \\
Three Easy Pieces for Piano Duet & 1915 \\
Five Easy Pieces for Piano Duet & 1917 \\
Piano-Rag-Music & 1919 \\
The Five Fingers & 1921 \\
Three Movements from Petrushka & 1921 \\
Concerto for Piano and Wind Instruments & 1924 \\
Sonata & 1924 \\
Serenade in A & 1925 \\
The Capriccio for piano and orchestra & 1929 \\
Concerto for two solo pianos & 1931 \\
The Tango & 1940 \\
Sonata for two pianos & 1944 \\
Movements for Piano and Orchestra & 1959 \\
\hline
\end{tabular}
\end{center}
Stravinsky’s early piano works show influences of other composers, especially of Tchaikovsky and Scriabin. In fact Stravinsky frequently used other composers’ materials in his works. Between Tchaikovsky’s Scherzo a la Russe and the trio of Stravinsky’s Scherzo, there are similarities in terms of certain motivic techniques (Example 3.1, 3.2). ²

Example 3.1. Tchaikovsky, Scherzo a la Russe (1867)

Stravinsky adopted orchestral writing in the *Scherzo*. In the coda, there are unpianistic figurations (Example 3.3), which became part of Stravinsky’s piano style. In the left hand, two layers (pedal points and orchestral strings) are written with the percussive effect of repeating eighth notes.
The Sonata in F♯ minor (1904) illustrates that Stravinsky borrowed ideas from Wagner in the opening of the third movement (Example 3.4 3.5).³

Example 3.4. Stravinsky sonata in F♯ minor, Third movement, m. 1-6

Example 3.5. Richard Wagner, Prelude to Tristan and Isolde

Sonata in F♯ minor is written in a romantic style, showing the influence of Tchaikovsky’s Sonata in G Major, Opus 37 (1878) as well as Rimsky. Thirds, sixths, octaves, and densely compiled chords are predominant in the Sonata in F♯ minor. The andante of the Sonata, example 3.6, effectively captures some of the unusual characteristics of his piano writing.

Example 3.6. Sonata in F♯ minor, Andante, m. 75-77

Note in the example that each layer demands different touches. The bottom layer specifically has the *sempre staccato* direction. The use of the *sempre staccato* in the bottom layer adds even more difficulty to the right hand, preventing the pianist from using the damper pedal. Moreover, the use of the slur in the top layer makes it hard to sustain the legato quality of the middle layer.
The *Four Studies*, Opus 7 (1908) are a significant starting point for Stravinsky in developing his own voice, despite some influence of Scriabin.\(^4\) This was the first time he broke away from his teacher’s influence in his piano works. In the second and fourth *Etudes*, Stravinsky made an attempt to write something different from other contemporary composers like Rachmaninoff, Scriabin, or Rimsky-Korsakov. As stated earlier, Rachmaninoff and Scriabin’s music consist of long melodic lines, damper pedal markings, and *rubato* with deep emotional expression.

The first and third *Etude* have melodic motives similar to Scriabin’s *Etude*, influenced by romantic styles of writing, especially the chopinesque texture of melody and quicker arpeggiated accompaniment, these works reveal Stravinsky’s pianistic fluency. The comparison of Scriabin’s *Etude* in F\(^#\) minor and Stravinsky’s *Etude* in C minor—Stravinsky wrote this after he had heard Scriabin’s *Etude*—shows a similar use of quintuplet accompany pattern in left hand and triplet motive in right hand (Example 3.7, 3.8).

\(^4\) Stravinsky himself admits, “I was influenced by Scriabin in one very insignificant respect, in the piano writing of my *Etudes*, Opus 7. But one is influenced by what one loves, and I could never love a bar of his bombastic music.” from Joseph’s Stravinsky and the Piano. p. 43.
Example 3.7. Scriabin, *Etude* in F♯ minor, Opus 42, No. 2

Example 3.8. Stravinsky, *Etude* in C minor, Opus 7, No. 1
As mentioned above, one of the most important things that distinguish Stravinsky’s piano music from other composers’ is his elimination of *rubato*. It is in the second and fourth *Etudes* that Stravinsky tried for the first time to completely eliminate *rubato*. It is perhaps not an overstatement that these are the first pieces of Western music since the Baroque in which *rubato* is entirely ruled out. In the second *Etude* (Example 3.9), rhythmic motives are continually repeated to the end. Stravinsky tried to use the piano as a machine, and expected mechanical repetition of sound. These two *Etudes*, which consist of repetitions of rhythmic pattern, required mechanical, staccato performance. Stravinsky wrote pianola versions of all *Four Studies* later.\(^5\)

Example 3.9. *Etude* in D major, Opus 7, No. 2

After Stravinsky visited Russia to collect folk poetry, he began studying Russian folk music. Intrigued by this resource, he wrote several works based on folk melodies. His fascination with folk music influenced his major works of this period, such as *Petrushka* and *La Sacre du Printemps*.

Two piano duets, *Valse des fleurs* (1914) and *Three Easy Pieces* (1915), are based on folk melodies. *Three Easy Pieces* was written for teaching children, and Stravinsky wrote it especially for playing with his children. Stravinsky designed easy ostinato figures in the second part of this piece, and Soulima, who was Stravinsky’s first son, was capable of playing these when he was five.
(Example 3.10). Stravinsky borrowed its melodic material from *Old Irish Folk Music and Song* (Example 3.11). *Five Easy Pieces* of 1917 was intended for his two eldest children. Stravinsky later stated that the duets were written for "amateurs little practiced in the use of the instrument" and that his pedagogic intent was to create "a real sense of performance participation."

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Example 3.10. March, from *Three Easy Pieces*, m. 1-10

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Example 3.11. Irish Folk Tune (No. 486)

3.2 Piano and Pianola

The Player piano or pianola, an automatic or semi-automatic piano that replaced the ten fingers of the pianists with eighty-eight artificial fingers, programmed on rolls of perforated paper. The Ballets Russes had been using pianola arrangements for rehearsals for two years. In 1914 Stravinsky attended a demonstration of the pianola by the Aeolian Company in London for that reason. This gave rise to Stravinsky’s interest in the pianola. The pianola was the Aeolian Company’s brand of piano player, a device placed in front of the keyboard of an ordinary piano and played by a number of felt-covered wooden fingers controlled by a pianist with the aid of a music roll. From around 1902, pianos were also manufactured with the roll-playing action inside them. These

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were known as “player pianos” (or “piano players”) or, in the case of the Aeolian company, as Pianola Pianos.\textsuperscript{8}

Stravinsky’s first pianola music is the \textit{Four Studies}, Opus 7 (1914), which were originally written for a piano. Stravinsky wrote these at the request of Claude Johnson, a wealthy amateur musician. The first piece that Stravinsky wrote for the pianola is \textit{Etude for Pianola} (1917), which he composed during his visit to Spain. When Stravinsky stayed in Madrid for a few weeks, he was impressed by Spanish music, and used some of its elements in his music. The \textit{Five Easy Pieces} (1917) for piano duet, for example, employs the sound effects of instruments like balalaikas, Spanish guitars, mandolins, and percussion found in a village square or café.\textsuperscript{9} Like \textit{Petrushka}, \textit{Etude for Pianola} is full of fragmented dance tunes and deliberately mechanical sounds. As Rex Lawson hears it, “What Charles Ives’s \textit{Fourth of July} is to the brass band, the \textit{Etude for Pianola} is to the café piano and barrel organ.”\textsuperscript{10}

Stravinsky rewrote several works for pianola including \textit{Petrushka} and \textit{Les Noces}. As stated in chapter 1, Stravinsky made the pianola version of \textit{Petrushka} in 1918, and the second version of \textit{Les Noces} for pianola in 1919. Later he decided to make final scores of both works not with pianola but piano. \textit{Three Movements from Petrushka} was written in 1921 and the final version of \textit{Les

\begin{footnotes}
\item[8] Lawson, “Stravinsky and the pianola” p. 284.
\item[9] \textit{The Apollonian Clockwork on Stravinsky}. p. 149.
\item[10] \textit{Stravinsky and the Pianola}. p. 290.
\end{footnotes}
Noces was scored in 1922. During this process, Stravinsky sought out strict and rhythmic mechanic sound without *rubato* in both works. I will first closely examine Stravinsky’s writing style in the piano parts of *Les Noces*, and then compare the piano part of *Les Noces* and *Three Movements from Petrushka*, focusing on the influential relationship between them. I believe this study will illuminate the ways to study and perform *Three Movements from Petrushka*.

Stravinsky employs two unusual piano writing styles in *Les Noces*. One is a frequent use of ostinato that produces percussive effects. The other is doublings and octave doublings in all four piano parts. As is shown in the example 3.12, four pianos play exactly the same notes in the opening of the piece.

Example 3.12. the first tableau, *Les Noces*, m. 1-10
One can frequently find doublings in four pianos in many places. The example 3.13 is one of the examples of the ostinato with percussive effects.

Example 3.13. the first tableau, *Les Noces*, m. 11-18.

The comparison of the scores also reveals the similarity between *Les Noces* and *Three Movements from Petrushka* in terms of writing style. In both pieces, Stravinsky imitates mechanical sounds and treats the piano as a machine. He uses many orchestral effects, which are so-called “bad orchestration,” such as heavy doublings and octave doublings, with percussive and detached effects in both of these. In general, Stravinsky used metallic sound with repetitions of rhythmic patterns, syncopated rhythm, and detached tone quality without using the damper pedal. From measure 15 to 34 in the first movement of *Petrushka* (Example 3.14), the same rhythmic patterns are repeated over one page. Similar writing can be found in *Les Noces* (Example 3.15).

Example 3.15. the first tableau from *Les Noces*, fig. 11.

The Coachman’s dance (the third movement from *Petrushka*, Example 3.16) is characterized by repetitions of syncopated chords. Similar figuration is found in the second tableau of *Les Noces* (Example 3.17).
Example 3.16. *La semaine grasse*, m. 169

Example 3.17. the second tableau of *Les Noces*, fig. 42
As is shown in the following examples, those two works have similar motivic materials and tremolo gesture in the bass.

Example 3.18. *Furioso, Chez Petrushka*

Example 3.19. second tableau of *Les Noces*, fig. 53.
As is shown above, *Three Movements from Petrushka* and *Les Noces* share lots of similar piano techniques, which sheds light on the question of how to perform the *Three Movements from Petrushka*. Stravinsky's piano works are also based on a piano writing style that is more orchestral and mechanical than pianistic, which is why a pianist has unusual difficult technique problems. I will discuss the difficulties of these techniques and solutions to them more in detail in Chapter 5.
CHAPTER 4

A COMPARISON OF THE ORCHESTRAL VERSION AND THE PIANO VERSION OF PETRUSHKA

The ballet Petrushka was composed in May 1911, and the piano version of Trois Movements de Petrushka (Three movements from Petrushka) was completed for Artur Rubinstein at Anglet, France, in the summer of 1921 and published the following year.\(^1\) The former takes approximately thirty-four minutes to perform, and the latter—excluding the first two scenes (The Shrove-Tide Fair and The Magic Trick) of the first tableau and third tableau (The Moor’s Room) from the orchestral version—takes fifteen to twenty minutes to perform. Appendix B illustrates a formal comparison between the original ballet version and Three Movements from Petrushka.

There are eight revised versions of Petrushka. The first is from 1911; the second is Three Movements from Petrushka in 1921; the third is a suite of five pieces for piano solo extracted from the original ballet Petrushka in 1922 (published by Edition Russe de Musique), the fourth is a transcription in the

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form of a suite drawn from the Ballet of *Petrushka* was written from Hungarian pianist Théodore Sznato in 1922; it was published by Edition Russe de Musique, the fifth is an adaptation of the Dance Russes from *Petrushka* for violin and piano (published by Edition Russe de Musique in 1932); the sixth is the revised ballet score of *Petrushka* in 1947. Stravinsky wrote the revised ballet score for the copyright. “Loopholes in international copyright law made it possible for *Petrushka* to be ‘pirated’ in the United States, and partly for this reason Stravinsky rewrote the piece in 1947 for publication by Boosey and Hawkes. The new *Petrushka* is quite different from the old: it is scored for a somewhat smaller orchestra; the rhythmic notation has been simplified, and at the same time made more precise, so that less freedom of execution is left to the performers.” The seventh is a revised piano duet score was published by Boosey and Hawkes in 1947, and the last version is the arrangement, for two pianos, of the *Three Movements from Petrushka* by Victor Babin, a member of the two-piano team Vronsky and Babin, in 1953. This arrangement was published by Boosey and Hawkes.

Stravinsky discussed the *Three Movements from Petrushka* at a conference at l’Université des Annales on November 21, 1935. This statement had been reproduced in Appendix C. Stravinsky stated that *Three Movements*

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from Petrushka was written for the piano. He defined it as an essentially pianistic piece. But later he reversed an earlier statement: “the piano reductions are absolutely incapable of conveying one’s thought conceived for an instrumental ensemble.” So a pianist needs to examine the orchestral score of Petrushka because the composer had imagine orchestral color while he composed at the piano. Fortunately, we have the orchestral version of this piece, and if we compare orchestral and piano versions of Petrushka, it can provide us with insight into Stravinsky’s imagination.

4.1 Comparison between two versions

4.1.1 Danse Russe

In comparing the tempo and metronome markings between the two versions (Appendix D), we see that Stravinsky used almost the same markings. The rhythmic and harmonic textures are the same in the two versions during the first eight measures (Example 4.1, 4.2). The comparison of the piano part of the ballet with the piano version shows that the texture is thickened in the piano version, which is written in three staves (Example 4.2). This continues through the entire movement with the exception of measures 83 to 95. It is necessary to express the enormous orchestral sound through the piano. In the ballet, the piano’s role in the opening is emphasized by other instruments, which is why the
piano in the orchestral score does not need to play harmony as thick as the one in the piano version.

Example 4.1. piano part of orchestral score

Example 4.2. piano version, m. 1-4

Example 4.3, 4.4, 4.5, 4.6 shows the ballet piano part, in which the piano plays the accompaniment harmony while the clarinet and oboe play the melody. The ballet and piano versions are similar in texture except for the rhythm in the accompaniment. The rhythmic figuration of a quintuplet of thirty-second notes
in the ballet piano part in figure 35 (Ex. 4.6) is transformed in the piano version (Ex. 4.5).

Example 4.3. orchestral score

Example 4.4. clarinet and oboe in orchestral score

Example 4.5. piano version, m. 9-12
Example 4.6. piano part in orchestral score, fig. 35

At measure 45 of the piano version, there are quadruplet thirty-second notes in the accompanying part (Example 4.7). In the orchestra version in figure 39 (Example 4.8), however, it is a triplet accompaniment figuration except for the last measure of the example, which consists of quadruplet thirty-second notes.

Example 4.7. piano version, m. 45-48

66
Example 4.8. orchestral score fig. 39

In the orchestral score (Example 4.8), the bassoon plays the accompaniment, and only the solo oboe plays the melody, which is borrowed from a song for St. John’s Eve (Example 2.6), marked *mezzo forte*. Four measures after figure 39, the dynamic changes to *fortissimo* with six instruments—including piccolos, flutes, oboes, doubles on English horns, clarinets, and bassoons—playing. The pianist plays with not only different dynamics, which is softer in the three measures 45-47 and more *sforzando* at measure 48, but also with different colors. In the first three measures the piano plays more delicate and soft, and the last measure contains a fuller, more orchestral sound.
At measure 59 of the piano version, the triplet figuration is in the bottom line (Example 4.9) and four sixteenth-note accompaniment is in the piano of the orchestral score (Example 4.10).

Example 4.9. m. 59-60, piano version

Example 4.10. fig. 41, orchestral score

In Poco meno (tranquill), seven measures before Tempo I (fig. 43), in the orchestral score, the solo oboe and horn play a melody alternately (Example
4.11). A pianist would play the orchestral score at *Poco meno mosso* (Example 4.12) with different colors in imitation of the oboe and horn sounds.

Example 4.11. orchestral score, 7 measures before Tempo I

Example 4.12. piano version, m. 89-95

In *Tempo I* (fig. 43), the piano is the only instrument for four measures (Example 4.13). In the same place of the piano version, there is the same chordal passage as in the orchestral score except for six chords (Example 4.14).
Example 4.13. piano version, m. 96-100

Example 4.14. orchestral score

Between the orchestral score and the piano version of the first movement, there are no major differences except for rhythms. On this account, a comparison between the two different versions can serve as a way to figure out Stravinsky's original intention.
4.1.2 *Chez Petrushka*

In this movement, the piano’s musical importance is the greatest. It is the movement that best embodies Stravinsky’s original idea of a *Konzerstück* for piano and orchestra. Here the piano plays an almost equal part with the orchestra. In many sections of *Chez Petrushka*, the piano takes a solo role as it engages in cadenza-like passages, with unaccompanied textures.

Stravinsky uses exactly the same passages in the piano version as in the ballet piano part (Example 4.15, 4.16, 4.17, 4.18).

![Example 4.15. piano in orchestral score, fig. 50 (same as piano version, m. 27-34)]
Example 4.16. orchestral score, 3 measure before fig. 52  
(same as piano version in m. 44)

Example 4.17. orchestral score, 3 measures before fig. 53  
(same as piano version in m. 48)

Example 4.18. orchestral score, 2 measures before fig. 56  
(same as piano version in m. 69-70)
In figure 51 of *Furioso* section in the orchestral score, the texture is fuller. The full orchestra plays, the accompaniment, and the cornets and trumpets play Petrushka's melody. This demands a fuller tremolo sound from left hand and a trumpet-like sound the right hand melody. Stravinsky has the left hand play a five-note chord that is harmonically equal to the piano part in the orchestra. The right hand plays the melody, a single note, which combines a part of tremolo effect from the left hand (alternating with G and E, Example 4.19, 4.20). The notation of these measures (34-42) is orchestral and it demands an unfamiliar, difficult technique to overcome this shorthand.

Example 4.19. Piano in the orchestra, fig. 51
Example 4.20. piano version, m. 34-39

The next example illustrates how Stravinsky maintains in the piano version the orchestral texture (Example 4.22). In the passage below (Example 4.21), the orchestral score has flute and piano solos, both of which have dense appoggiaturas. When Stravinsky rewrote this passage for the piano version, he kept the melody from the piano (orchestral score) in the right hand of the piano version, even adding additional appoggiaturas, and transferred the flute part to an inner voice, which is spread between the right and left hands of the piano version.
Example 4.21. orchestral score, one measure after fig. 53

Example 4.22. piano version, m. 51-56

The next examples 4.23, 4.24, 4.25, 4.26 demonstrate the effect of using different materials from the orchestral score in the piano version. Stravinsky puts the flute’s melody (Example 4.23, first 2 measures from fig. 55) in the second staff of the piano version (Example 4.24, m. 63-64), while transforming
the slurred syncopated notes of the viola into short eighth notes with appoggiaturas. In the fifth measure of both examples, ten of the thirty-second notes are in the piano version instead of thirteen of the thirty-second notes from the piano in the orchestral score (fifth measure from fig. 55 of Example 4.23, 4.24).

Example 4.23. orchestral score, fig. 55
Example 4.24. piano version, m. 63-67

As is shown in figure 56, the piano in the orchestral score plays a thirty-second note quintuplet. The piano in the piano version (m. 71), however, does not have that figuration. In the third beat of the next measure (Example 4.25, one after fig. 56 and m. 72), the sixteenth of triplet figuration in orchestra is transferred to a thirty-second of quintuplet in piano version (Example 4.25, 4.26).
Example 4.25. orchestral score, fig. 56

Example 4.26. piano version, m. 71-72
The *cadenza* of the piano version is regarded as the most significant musical moment of all the movements. Compared with the orchestral score, the piano version is enormously expanded.

The *Cadenza* has been divided into seven sections with three different instruments, including solo clarinet, piano, and English horn in the orchestral score. The clarinet solo plays through the first five sections, which is accompanied by cornets and trumpets in the first three with triplets by cornets and trumpets, and the piano appears from section six to seven. Finally, the English horn plays a quintuplet while the piano plays one quintuplet and four rests (Example 4.27).

Example 4.27. orchestral score, *Cadenza*, the clarinet, the English horn, and the piano.
In the first section, Stravinsky transforms the triplet passage in the
orchestral score into doubling the number of repetitions of the piano version.
The clarinet solo line of B♭ in the orchestral score (Example 4.27, 1st section)
has been replaced by octaves encompassing the tritone on the B natural in the
piano version (Example 4.28). In the second section, he adds octaves that
alternate on the same pitch level with the lower note in the top part. In the third
section, the original melody of the clarinet has been added on notes one octave
lower. In the fourth section, Stravinsky puts the arpeggiated figure from the
clarinet in the original an octave below pitch, and the last four clarinet notes are
extended into two octave arpeggios. In doing this, he emphasizes the dissonance
between B and B♭. The fifth section consists of an alternating single note, which
is an octave lower than the original, and an octave. The sixth section shows the
most expanded section of the Cadenza. The right hand material is based on the
original ballet piano arpeggiation and the left hand has new material that makes
a dissonant interval. The final section contains a shorter arpeggio which is
based on the diminished chord from the orchestra score. The end of the
Cadenza comes from the original quintuplet eighth notes.
Example 4.28. piano version, Cadenza.

In *Chez Petrushka*, Stravinsky tries to retain the orchestral texture. He also expands the texture by alternating an octave and a single note, and using
dissonant chords in the *Cadenza* section. This is one way that a pianist can benefit from the analysis of the original score of *Petrushka*.

### 4.1.3 *La Semaine Grasse*

In the original orchestral version, the use of the piano is avoided after the second tableau, and the third movement contains the least appearance of the piano. In twelve measures at figure 122 the piano in the orchestral score appears in an insignificant accompaniment part the original concept of using the piano as a solo instrument in the last movement—Stravinsky intended to write a *Konzertstücke* for piano and orchestra—did not make it into the final piece. Even though the 1947 version of *Petrushka* shows a more extensive use of the piano, the role of the piano is not as important as in the first two tableaux.⁴

The comparison of the piano version and the original score shows that a number of sections of the original score are lost in the original version and the piano version, particularly in the final sections. The only deletion in the transcription is some part of the "Peasant with Bear" section (fig. 100). Another difference is the new ending which Stravinsky added to the transcription.

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Thick orchestral writing is transferred to the piano version with two rhythmic gestures of sixteenth-note in right hand and eighth-note in left hand (Example 4.29).

Example 4.29. opening measure of the piano version.

At measure 14 of the piano score, Stravinsky creates an octave doubling in which one octave is higher than the melody in the right hand (Example 4.30, 4.31).
Example 4.30. Flute and oboe plays melody at fig. 85.

Example 4.31. piano version, m. 11-13.

At measure 21, Stravinsky changes the melody played by an oboe in the orchestra score (Example 4.32) into the bottom of the chords of the piano score (Example 4.33).
Example 4.32. orchestral score, fig. 87.

Example 4.33. piano version, m. 23-25.

The "Peasant with Bear" section begins in measure 94 (Example 4.34) and is extended to four more measures in 4/4 time from the orchestral score, which takes just one measure in 6/4 time (Example 4.35).
Example 4.34. piano version, m. 94-99.

Example 4.35. orchestral score, one measure before fig. 100
One measure before figure 98 of the orchestral score, the first and second violins play scales in contrary motion (Example 4.36). This is rewritten as a big glissando in the piano version (Example 4.37).

Example 4.36. orchestral score fig. 98.

Example 4.37. piano version, m. 81-82.
The measures from 107 to 115 contain a left hand melody in octaves with a glissando and trills in thirds in the right hand (Example 4.38). At the end of this section, there is an octave glissando in the left hand (Example 4.39). It comes from the violin part of the original score (Example 4.40), and is expanded from one octave (original score) to two octaves (piano version). The thirty-second running notes in measure 108 (Example 4.38) are from the sixteenth notes of the original score.

Example 4.38. piano version, m. 107-109.
Example 4.39. piano version, m. 115.

Example 4.40. orchestral version, four before fig. 106.

"The Gypsy Girl Dance" runs from measures 116 to 167. It contains another octave glissando in the left hand. In the "Dance of the Coachmen" (measure 169-286), there is a repetition with some melodic variation. The theme is based on a Russian folksong entitled "O! Snow Now Thaws" (Example 2.6). The final section comes from "The Mummers" (measure 287-
It begins with a cadenza-like section (Example 4.41). Stravinsky changes every fourth beat of the sixteenth notes to an octave lower (Example 4.42) than the orchestral score (Example 4.42).

Example 4.41. piano version, m. 286-292
Example 4.42. fig. 117.

The final nine measures (measure 368-376, Example 4.43) have a new addition, which Stravinsky wrote as the ending of *Three Movements from Petrushka*. Stravinsky uses chordal tremolos and a glissando, extending the keyboard range. He also uses the Petrushka chord (C major and F# major chord).
Example 4.43. piano version, m. 363-376.

In the piano version, Stravinsky tries to retain most of the notes from the original score, which explains the unusual technical difficulties for the pianist. My contention is that understanding the reasons for these technical difficulties can be the first step toward overcoming them. I therefore think it is important for the pianist to compare the piano version with the original, which will give him or her an opportunity to imagine different colors of specific instruments that play either a melodic line or an accompaniment.
CHAPTER 5

PERFORMANCE PRACTICE GUIDELINES FOR THREE MOVEMENTS FROM PETRUSHKA

Three movements from Petrushka is one of the most difficult pieces of repertoire for a pianist. As stated earlier, Stravinsky tries to retain in the piano version all of the elements of the orchestral score. The difficulty for the pianist arises from having to play notes of several instruments with only two hands and on one instrument. Three Movements from Petrushka indeed demands unusual techniques from the pianist. In this chapter, I will investigate the general characteristics of Stravinsky's piano writing, what kind of difficulties his writing presents to a performer, and how a pianist can overcome those problems.

5.1 Stravinsky's Piano Music

5.1.1 Orchestral and Mechanical Effects

Considering that practically every element of the orchestral score is retained in Stravinsky's piano version, it is not surprising that his piano writing is heavily influenced by the orchestral writing. The chordal tremolo in the opening
of the third movement (Example 5.1) is an example of the influence of orchestral writing on piano music. It continues for 20 measures, and very much resembles the exercise for practicing legato thirds in Hanon the Virtuoso pianist in Sixty Exercises.¹

![Musical notation](image)

Example 5.1. opening of the third movement, m. 1-5

In 1918, Stravinsky revised the ballet Petrushka to the pianola² version in 1918, which antedates the 1921 piano version.³ In the piano version, Stravinsky uses the piano as a mechanical instrument. In the opening of the first movement

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(Example 5.2), Stravinsky’s piano writing communicates the movement of three puppets in a mechanical, animated movement.

Example 5.2. opening of the first movement

It is helpful to know that, at the end of the first movement (Example 5.3), syncopated chords are written as a string pizzicato in the orchestral score (Example 5.4). This should be taken into consideration by the pianist when playing these chords. For instance, when confronted with a $ff$ and full chords in both hands, it would be easy to play them extremely heavy and even too long. However, knowing that the overall effect of the chord is short and detached, producing a loud sound which results from a laying of small sounds, the chords
should be played with a "full" tone, not a "loud" one, a shorter, lighter touch, not a heavy one, and a color which is differentiated from the sixteenth note passages surrounding the chords. In this way, the pianist is relieved of tension by not always having to play heavily and this also helps brings a more enhanced color range to his or her performance.

Example 5.3. piano version, m. 123-124, first movement
Example 5.4. 3 measures before fig. 46

5.1.2 Piano Writing

In comparing the orchestral and piano versions of *Three Movements from Petrushka*, it is interesting to know that Stravinsky is much more indicative of dynamics in the orchestral score that he is in the piano score. In fact, the piano score contains relatively few dynamic indication and no pedal markings. Dynamic signs rarely appear, which makes it even more difficult for the performer to perform the piece. There are 11 signs in the first movement, 26 in the second movement, and 66 signs in the third movement. These are all in specific places, however, and in many parts Stravinsky does not indicate any dynamic signs at all, especially from m. 35 to m. 62 in the third movement.
In terms of pedaling, Stravinsky tends to avoid the use of pedal in many of his piano works. As mentioned in chapter I, this avoidance is influenced by his second piano teacher, Mlle. Kashperova. There is no pedal marking at all in the *Three Movements from Petrushka*, and for the clues as to the proper usage of the pedal, a pianist should study the orchestral score. For example, if one plays the opening of the first movement (Example 5.2), one should not use the pedal on chordal progression, which expresses the mechanical movements of puppets, but use the pedal on the glissando for holding the E minor chord.

Stravinsky’s music, especially *Three Movements from Petrushka*, usually consists of masses of chords, which continue for several measures, creating enormous demands of strength and wide stretch (Example 5.5).

Example 5.5. m. 344-355, third movement
Detached, percussive writing marks Stravinsky’s compositional style (Example 5.2). The opening of the *Three Movements from Petrushka* is an example of this kind of writing, which presents to the pianist a question of how to play these detached chords that continue for eight measures without getting tired. When practicing these chords, one needs to stay relaxed all the time and carefully use the arm weight while playing softly. This enables the pianist to practice the motion of arm weight without having to play loudly all the time. It is also important to keep in mind that the focus of the melody lies in the middle voice.

Example 5.6. m. 260-265, third movement

Stravinsky often uses extreme leaps. The third movement is a good example of his frequent use of leaping chords. Example 5.6 shows a leap of two to three octaves in the left hand.
To make things more complicated, Stravinsky uses only the white keys over four pages in the third movement, beginning right after the peasant with bear section ends. His use of white keys continues until the coachman’s dance begins.\(^4\)

In addition, Stravinsky often uses rapid chordal progression. The sequence of chordal scale in white key in example 5.7 is one good example, which makes a stark contrast with Debussy’s use of sequence of octaves, or thirds and sixths for soft and ringing sonority (Example 5.8).

Example 5.7. m. 35-38, *Danse russe*

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\(^4\) This section bears a striking resemblance to Beethoven’s “Waldstein” sonata in C major.
Example 5.8. m. 1-3, *La Cathédrale engloutie*, Debussy Préludes book I

It is also important for a pianist to understand Stravinsky’s piano techniques and sound and recognize the similarities between his usage of orchestral and piano timbre. It is my belief that Stravinsky wanted the pianist to play the piano with diversity of tonal color. It is helpful to achieve this by drawing insight and inspiration from his orchestral writing as he often composed for the orchestra at the piano.

5.2 Performance Practice Guidelines

5.2.1 The Pedaling, Dynamics, and Sound

As noted in the previous section, some of the problems in performance practice could be resolved by studying the orchestral score. This is particularly
useful with regard to dynamics, pedaling, and sonority. By examining the orchestral score, we can get some ideas on where to use the pedal or not, because Stravinsky did not give any pedal indications in the piano version of *Three Movements from Petrushka*.

For example, at measure 45 in the second movement (Example 5.9), even though there is no staccato marking, this passage should be played with staccato and absolutely without pedal, considering what happens in the orchestral score. In figure 52 in the orchestral score, the piano part is marked staccato and the clarinets, and the xylophone play short syncopated notes (Example 5.11). Therefore, a pianist should play with staccato in the top part and emphasize the second and fourth beat in the bottom accompanying part (Example 5.10).

![Example 5.9. m. 44-46, second movement (unmarked)](image_path)
Example 5.10. m. 44-46, second movement (marked)

Example 5.11. fig. 52
In Example 5.9, again there is no dynamic indication from measure 44 to 68. In the orchestral version (Example 5.11), however, there exists an indication of *mezzo piano* and *piano*, which gives the pianist insight in terms of expanding dynamic range. This is important both technically and musically because the pianist might be tempted to play loud all the time.

Three measures after figure 98 (Example 5.13), a melody based on Russian folk song appears in the violin and cello with a slur line. This slur could be expressed in the piano version at measure 84 in the third movement (Example 5.12) with the effect of pedal.

Example 5.12. m. 82-86, third movement.
The *agitato* section at measure 287 (Example 5.14) after the coachman dance in the third movement, a pianist should use sustain of the pedal to create a ringing sonority. This is in parallel with the effect achieved in the same section of the orchestral score by celesta and harp (Example 5.15), which produce sustained, metallic sounds.
Example 5.14. m. 287-289, *Agitato* section

Example 5.15. fig. 117, orchestral score
In terms of sonority, a pianist should examine the orchestral version and the ballet libretto carefully (see page 56, Chapter 4). Without knowledge about the ballet libretto and without consulting the orchestral score, it is almost impossible to play according to the composer's intention. In the first movement at measure 89 to 95 (Example 5.16), the theme appears four times. At seven measures before figure 43 in the orchestral version (Example 5.17), a solo clarinet and solo horn play the theme alternately. A pianist should change the color in each repetition of the phrase.

Example 5.16. m. 89-95, first movement
Example 5.17. 7 mesures before fig. 43

In the last Tempo I section of first movement (Example 5.18), a pianist should equally emphasize both parts, considering that in the ballet libretto, Petrushka imitates the Ballerina’s dance one beat behind.

Example 5.18. m. 101-108, Tempo I
In the second movement of the orchestral score, the first petrushka chords in figure 49 appear with clarinets, and the second Petrushka chords appear with piano at eleven measures after figure 49. There are dynamic contrasts at measure 8 and measure 18 in the second movement (Example 5.19). Given that a clarinet has different tone from a piano, not only a dynamic but a coloristic contrast should be emphasized. At measure 18, the second Petrushka chords should be played with a more metallic and edgy sound.

Example 5.19. m. 7-18, second movement
5.2.2 Technical Problems and Solutions

In this section, I will suggest some useful, detailed practice guidelines for the performance of *Three Movements from Petrushka*. Some of the important techniques that need to be learned include: glissando, jump and leap, repetition of triads, tremolo, and fast repeated chords. It also is useful to divide notes between hands, add and delete certain notes, as well as use good fingering choices. Although it is important not to overly rewrite the score, in my experience, it is sometimes necessary to facilitate the writing in order to achieve a more fluid performance of the piece. With that in mind, it is important to practice as it is written prior to introducing changes to the notes. It helps to identify gestures (musical or physical) and character of the music, and keeps the performer from straying from the sound achieved by playing exactly as written for the piano. Again the basis for this section of the document is to provide the performer with ideas in overcoming technical impossibilities based on and supported largely by what is written in the orchestral score.

The following quotation is a typical explanation of Stravinsky’s piano works:

"Viewed in perspective, his keyboard music is not as important as his other works... The music is not pianistic, and the lean, gaunt texture does little to enhance the scant amount of imagination."\(^5\)

5.2.2.1 Danse Russe

In the first movement, there are sequences of chord progressions and repetitions of thematic materials in the top, and the accompaniment in the inner part in right hand. In the opening of the first movement (Example 5.2), a pianist looks for points of rest, just as he or she does in other movements. Practicing forte is not a good idea in this case, however; instead, a pianist should practice light and fast and "shake," or "bounce" in short fragments with rests in between. It is also necessary to practice with the fifth finger alone. A pianist needs to pay careful attention to motion and balance between voices and hands.

The left hand repetition maintains contact with keys on repeated chords. It plays F and G with a thumb. When chords are changed, the second finger might need to curl rather than stay straight and extended because D♯ might be in the way. The right hand has a hard task of playing A along with chords. Because a position of octave is much easier to play, the extra note A makes it difficult to get started. Playing F and G together with a thumb can be helpful. Another possibility is to play D, F, B with the right hand and play F, G, and A with the left hand thumb. My understanding is that the second way is better. It depends on the size of individual hands, however.

Example 5.18 contains glissando at measure 8. Among other techniques, glissando is the technique which needs to be practiced in the most correct way to
protect a pianist from injuries. It should be played on the surface of the fingernails. The final note of the *glissando* is played with the thumb, or more than one finger. A pianist can learn this technique by gliding over keys with minimal to no pressure (just contact with nails). Practicing visual and muscular measurement is a vital part of practicing glissando—it helps to reduce the risk of hurting the hands, in particular the skin around the cuticles of the nails.

Example 5.20. m. 5-8, first movement

At measure 10 to 20 (Example 5.21), if one plays the repetitions of chords with tension or an emphasis on each note, they will not endure the length of ten measures. The pianist should be as relaxed as possible and think more about whole phrases than individual notes. Considering the orchestral score, this part should be played with light staccato, because the thematic materials appear with
the solo clarinet and oboe alternately in staccato in figure 34. In figure 35, the flutes and piccolos play the top, and the whole orchestra plays accompaniment in staccato with piano, pianissimo.

Example 5.21. m. 9-17

The middle section (Example 5.22) can be practiced slowly by giving primary importance to the melody (voicing) while keeping other voices completely quiet, yet with shaping.
At measure 53 to 56 (Example 5.23), the right hand takes eighth notes in middle staff.
From measure 61 to 70 (Example 5.24), it needs proper division of note.

At measure 61, the left hand takes A and B in the middle staff, while D in the bottom staff is played with the right hand. At measure 63, D and E in the bottom staff are played with the right hand, and the left hand plays only A and B. The same pattern can be applied until measure 70.

Example 5.24. m. 61-70 (unmarked)
Example 5.25. m. 61-70 (marked)

Example 5.26 shows a case where a change in a note can help the performance. At measure 64, A would be played instead of E (Example 5.27).

Example 5.26. m. 64 (unmarked)
Example 5.27. m. 64 (marked)

In Tempo I section, the rapid repeated chords in the left hand require the change of numbers from 5-4-2-1 to 5-3-2-1 at measure 105 (Example 5.28). There are two different motions depending on fingering. 1-2-4 should be angled inward, and 1-3-5 needs angle outward. Stravinsky writes piano works as if the piano is a machine and he shows no concerns regarding the differences in pianists' finger lengths and strengths. For repeated triads, the same fingering is better, and they require the technique of shaking wrist from elbow—light and fast. Example 5.28 suggests both angles of inward and outward. Usage of both angles of inward (1-2-4) and outward (1-3-5) is also depicted in Example 5.51.
5.2.2.2 *Chez Petrushka*

The second movement demands more virtuosic techniques. This movement contains cadenza-like sections. At measure 6 (Example 5.29), the left hand takes F#. Add fourths based on the orchestral score at measure 5 (Example 5.30).
Example 5.30. m. 1-6 (marked)

In the *Furioso* section (Example 5.31), Stravinsky expresses the Petrushka's curses by using the right hand to play the melody and the left hand to play a tremolo (chords in $A^\#$, $C$, $C^\#$, $E$, $F^\#$ and alternating with $E$ and $G$, Example 5.32). The tremolos should be played in cooperation with the right hand, so that the right hand plays the single melody in three against eight. It is also necessary to rewrite chord tremolos (Example 5.32). The left hand takes the chord excluded on $E$, while the right hand takes the $E$.
Example 5.31. m. 34-37, *Furioso* (unmarked)

Example 5.32. m. 34-37, *Furioso* (marked)

At measure 44 (Example 5.33), the left hand and the right hand alternate playing the three notes since it allows stronger fingers from both hands to be used.
In other words, instead of using 5, 4, 3, 2, 1, in an open position, one can use 1, 2, 3, in the right hand and 4, 2, 1, in the left hand.

Example 5.33. m. 44

The next examples (Example 5.34), measure 48, show the use of division of the right hand and the left hand when G♯ is played with the second finger of the right hand.
As mentioned in chapter 4, when Stravinsky wrote the orchestral version to the piano, he tried to transfer every element of the orchestral version onto the piano version. Stravinsky even omits the additional appoggiaturas at measure 51 (Example 5.35) in the orchestral score (Example 5.36).
Example 5.36. fig. 52, orchestral score

When playing the appoggiatura of the first beat at measure 52 (Example 5.35), the left hand plays the first three note (D, E, F#) and holds F# with the finger and damper pedal until the left hand plays the first beat of measure 52, while holding the damper pedal to sustain the F# the length of the eighth note.

At measure 64 (Example 5.37), a pianist with small hands should roll the bottom two lines with left hand to bring out the melody in the second staff. From
the second beat on measure 64 to the first beat on measure 65, one should use the
damper pedal to sustain D in the bass line. The fingering number is 1-1-2-1-1 on
A-G-F♯-E-E.

Example 5.37. m. 64-65

In Allegro (Example 5.38), A, G and A, C in the top staff should be played
with the left hand (Example 5.39). At measure 73 (Example 5.39), B, E (in the
triplet of sixteenth note) do not need to be played, but E, B, E should be played at
the same time.
At the end of Cadenza (measure 88, Example 5.40), the left hand plays octaves instead of single notes (Example 5.41).
At measure 105 (Example 5.42), the chordal tremolos present a challenge to a pianist, demanding a rotating motion with the pedal. The left hand freely rotates without tension. The pianist should practice by rolling the top notes (A\#-E) and the bottom notes (F\#-C) separately and play them together later.
Example 5.42. m. 105-108

Since the last ending chord (Example 5.43) also needs to be played more powerfully, the left hand plays octaves (Example 5.44).

Example 5.43. m. 115, the ending (unmarked)
Example 5.44. m. 115, the ending (marked)

5.2.2.3 *La Semaine Grasse*

The third movement is the longest and most difficult. There are many places where jumping and leap are required. The technique can be attained by learning specific distances through the training muscle memory. My suggestion is to play the first chord and jump to the second chord, placing the hand and fingers over the second chord, without depressing the keys. This teaches the distance to the muscles, and trains the arms and hand to move quickly to the second chord. If one does this a few times, without playing the chord, and then plays the fourth time the chord, after the hands are placed over the chord, then the pianist has also trained one’s self to arrive at the chord before depressing the notes. This in turn prevents “grabbing” for notes and leaving accuracy to chance. A reverse process (inner or outer jump) is required, but the outer jump is harder. It also requires the use of upper body weight. Example 5.1 shows inner jump.
The chordal tremolo appears in the same example. Since it makes use of the effect of strings, it is not necessary to play loud or with “fingers”; instead, playing with loose wrist back and forth or rocking motion can be very useful. It is fit for the background sound and thus is useful when a pianist strives for overall, general, and almost impressionistic sound.

In measure 14 and 15 (Example 5.45), the right hand plays two staves. It plays five against six in one hand. Here again, it helps to practice the quintuplet in the top, the three eighth notes in the bottom, and the five against six in right hand separately until the hands get used to them. It is also an option to delete the notes in the middle staff since playing all the notes poses serious performance difficulties.

Example 5.45. m. 11-16 (unmarked)
Delete C and add E, F, G at measures 12, 14 (Example 5.46). One extra bar between measure 12 and 13 before entrance of melody is in orchestra score, which is the same place as the piano version in example 5.45.

The chordal tremolo with $fff$ needs different articulation from the soft tremolo. To play $fff$ tremolo in the example 5.47, a pianist should detach and hit each note with rotation.
Example 5.47. m. 23-26

In Allegretto (measure 35, Example 5.48), the right hand plays tremolos with thumb (two notes) in the middle staff.

Example 5.48. m. 35-36

Example 5.49 contains too many musical lines for the solo piano. One must play it by rolling the chord from middle staff to the top staff. It is inevitable to play the notes in the middle staff a little bit ahead of the chords at the top.
From measure 73 to 77, the melody is in the middle staff, and it is played with the right hand. In the next example (Example 5.50) are found the fingering numbers that I suggest. Uses of the finger number 2 are strongly recommended for a very focused sound. The middle staff at measure 237 (Example 5.51) E should be rolled with 5-3-1-2 fingers of the left hand.
Example 5.50. m.72-77

Example 5.51. m. 237-242

To conclude, this movement contains enormous chordal tremolos, making the performance incredibly difficult. If one practices these patterns without
proper rest in between, a serious injury might occur. It is therefore important to practice with a light rotating motion and occasional rests.

5.3 Sound Recordings

I recommend two sound recordings of *Three Movements from Petrushka*: one performed by Michel Béroff and the other by Maurizio Pollini. My interpretation of these two sound recordings is that Pollini’s performance is focused more on the puppet side of Petrushka; he effectively produces the mechanical effects of the piano sound, which is very faithful to Stravinsky’s original intention. By rarely using the pedal, Pollini enhances the dry and metallic sound effect. This technique is especially appropriate for the first movement.

Béroff’s performance, on the other hand, focuses on bringing out the diversity of orchestral effects from the piano. Especially in the second movement, Béroff expresses human side of petrushka as opposed to Petrushka’s puppet side by playing this movement with huge different levels of dynamic, various and different color, and mood.
CONCLUSION

Igor Stravinsky’s influence on the twentieth-century music is quite significant in many aspects. The works he composed for the Ballets Russes are especially important contributions to music history—the Ballets Russes created for him an environment where he could develop his own creative music. The ballets *Petrushka* and *La Sacre du Printemps*, for example, caused sensations upon their premieres, not only because of Stravinsky’s music but also because of the inventive choreography of Nijinsky, the choreographer of the Ballets Russes. These works are good examples of how Stravinsky used a large and varied harmonic vocabulary based on Russian folk tunes and how the Ballets Russes abandoned traditional ballet steps and adopted movements from pantomime.

Stravinsky’s piano works are unfamiliar largely because Stravinsky composed more orchestral works than the piano works. Even though he always wrote music at the keyboard, his usage of the piano is quite different from that of his contemporary composers: Stravinsky rejected their writing style, such as long melodic lines and *rubato* with deep emotional expression. In *Four Studies*, Opus. 7, for example, Stravinsky ruled out the use of *rubato*, and from that point, he began
to treat the piano as a mechanical device. Stravinsky’s rewriting of *pianola* version of *Four Studies* shows his fascination with the mechanical sound effects of *pianola*, which he tried to reproduce when he wrote for the piano. This is why his piano piece *Three Movements from Petrushka* makes a pianist feel unfamiliar and unacquainted with it.

In addition to the demand for mechanical effects, Stravinsky’s piano music also presents lots of awkward techniques to a pianist because of his writing style: when he wrote orchestral pieces for piano, he tried to preserve as many elements as possible. This is why I think the comparison with the orchestral versions and the piano versions is necessary for the performance of Stravinsky’s piano works.

Therefore, in order to perform *Three Movements from Petrushka*, one of the most challenging pieces in piano music, a pianist must not only understand the similarities and differences between the ballet *Petrushka* and the *Three Movements from Petrushka*, but also have basic knowledge of Stravinsky’s orchestral works. This is a very important step, because the ballet *Petrushka* contains a specific story. The knowledge of the ballet libretto is also crucial, because the orchestral score of the *Petrushka* is a synthesis work of music, dance, and art. Only by understanding all of Stravinsky’s musical and narrative intentions in *Petrushka* will a pianist be able to properly and successfully perform *Three Movements from Petrushka*.
APPENDIX A

Scenario of Petrushka

Scene 1. (The Admiralty square, St. Petersburg, during the 1830’s. It is a sunny winter’s day, and the scene shows a corner of the Shrove-tide fair. ¹ In the background, a glimpse of roundabouts, swings and a helter-skelter. On the left, a booth with a balcony for the ‘Died’ [the Barker of the fair]. Beneath it, a table with a large samovar. In the center, the Show-man’s little theatre. On the right, sweetmeat stalls and a peepshow.)
Crowds of people are strolling about the scene-common people, gentle-folk, a group of drunkards arm-in-arm, children clustering round the peepshow, woman round the stalls. A street musician appears with a hurdy-gurdy. He is accompanied by a dancer. Just as she starts to dance, a man with a musical box and another dancer turn up on the opposite side of the stage. After performing simultaneously for a short while, the rivals give up the struggle and retire. Suddenly the Showman comes out through the curtains of the little theatre. The curtains are drawn back to reveal three puppets on their stands-Petrushka, the Ballerina and the Blackamoor. He charms them into life with his flute, and they begin to dance-affirst jigging on their hooks in the little theatre, but then, to the general astonishment, stepping down from the theatre and dancing among the public in the open.

¹ By the middle of the nineteenth century the typical Russian city dweller associated the Petrushka play with the carnivals at which it was presented. These carnivals occurred twice yearly, the week of Shrovetide and the week of Easter, the former being the most popular. In Petersburg, carnivals took place on the Admiralty Square until 1874.
Scene II. *Petrushka's cell. The cardboard walls are painted black, with stars and a crescent moon upon them. Devils painted on a gold ground decorate the panels of the folding doors that lead into the Ballerina's cell. On one of the walls is a portrait of the Showman Scowling.* While the Showman's magic has imbued all three puppets with human feelings and emotions, it is Petrushka who feels and suffers most. Bitterly conscious of his ugliness and grotesque appearance, he feels himself to be an outsider, and he resents the way he is completely dependent on his cruel master. He tries to console himself by falling in love with the Ballerina. She visits him in his cell, and for a moment he believes he has succeeded in winning her. But she is frightened by his uncouth antics and flees. In his despair, he curses the Showman and hurls himself at his portrait, but succeeds only in tearing a hole through the cardboard wall of his cell.

Scene III. *The Blackamoors' Cell. The Wall-paper is patterned with green palm-trees and fantastic fruits on a red ground. On the right, a door leading into the Ballerina's cell.* The Blackamoor, clad in a magnificent costume, is lying on a divan, playing with a coconut. Through he is brutal and stupid, the Ballerina finds him most attractive and successfully uses her wiles to captivate him. Their love-scene is interrupted by the sudden arrival of Petrushka, furiously jealous. He is thrown out by the Blackamoor.

Scene IV. *The Fair, as in Scene I.* It is evening, and the festivities have reached their height. A group of wet-nurses dance together. A peasant playing a pipe crosses the stage leading a performing bear. A bibulous merchant, accompanied by two gypsies, scatters handfuls of banknotes among the crowd. A group of coachmen strike up a dance and are joined by the nurses. Finally a number of masqueraders-including devil, goat and pig-rush on to the scene while Bengal flares are let off in the wings.

At this moment there is a commotion in the Showman's theatre. The rivalry between the puppets has taken a fatal turn. Petrushka rushes out from behind the curtain, pursued by the Blackamoor strikes down Petrushka with his scimitar. It begins to snow; and Petrushka dies, surrounded by the astonished crowd. (In the commotion the Blackamoor and Ballerina have disappeared.) The Showman is fetched, and he reassures the bystanders that Petrushka is nothing more than a
puppet with a wooden head and a body stuffed with sawdust. The crowd disperses as the night grows darker, and the Showman is left behind. But as he starts to drag the puppet off the stage, he is startled to see Petrushka's ghost appear on the roof of the little theatre, jeering and mocking at everyone whom the Showman has fooled.²

## APPENDIX B

### Formal Comparision

<table>
<thead>
<tr>
<th>ORIGINAL BALLET</th>
<th>Rehearsal Score</th>
<th>Rehearsal Number</th>
<th>Sectional Timing</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Section Titles</strong></td>
<td><strong>Page</strong></td>
<td><strong>Number</strong></td>
<td><strong>Timing</strong></td>
</tr>
<tr>
<td>1. First Tableau</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1. The Shrove-Tide Fair</td>
<td>23</td>
<td></td>
<td>5</td>
</tr>
<tr>
<td>2. The Magic Trick</td>
<td>25</td>
<td>30</td>
<td>5</td>
</tr>
<tr>
<td>Dance Scene</td>
<td>40</td>
<td>22</td>
<td>24</td>
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140
APPENDIX C

Stravinsky’s Statement

It was in the summer of 1921 that I made this transcription of petrushka. My intention was to give piano virtuosoi a piece of sizeable scope that would allow them to fill in their technique. This work interested me very much. Being a pianist myself, I interested myself above all, in special writing that a work originally conceived for the piano demands, just as the polyphonic nature of this instrument offers us many rich sonorities. Petrushka lent itself all the more to such a transcription since, in its piece for piano with orchestra, and since, in its initial idea, this piece had been conceived as a piece for piano with orchestra, the piano played an important role. If I use here the present term, transcription, I desire nevertheless to prevent a misunderstanding let one not think, above all, that I wanted to give through the piano a bad substitute for the orchestra, and create possibly, I strove to make from this Petrushka an essentially pianistic piece by using resources appropriate to this instrument, and without assigning it, in any manner, the role of an imitator. In short, let us not see in it a reduction for piano, but fair and rightly, a piece written especially for the piano, in other words, piano music.

I insist on this point. The musical ideas can originate in a fashion, abstract, so to speak, without the composer having in mind from the beginning, their instrumental expression, that is to say, without him thinking of a specific instrument or ensemble chosen in advance, these ideas are the most frequently suggested by the possibilities that it offers. In this case, the thought of the composer works, if I dare say, in view of the instrument. How much this is sensed, for example,
in the works of Beethoven! How it is self-evident that in his instrumental music, the ideas have come to him from his ensemble, and, in his immense pianistic output, from his piano!

This is why piano reductions are absolutely incapable of conveying one’s thought conceived for an instrumental ensemble. As for attempts at orchestrating one’s piano works, they couldn’t be called anything but absurd – they indicate such a lack of fundamental understanding. It is not exact to call the pianistic works of Beethoven works ‘for’ the piano (pour piano). It would be more exact to say: ‘of’ the piano (de piano), because one can write ‘for’ the piano without the same compositions being piano compositions. Said otherwise, the fact that a work has been written to be played by any instrument does not further imply that one finds in this instrument the full quality of its expressivity. This fact indicates only that one has music has then been adapted to a certain instrument or a certain ensemble.

I have believed it necessary to discuss this subject at length with regard to Petrushka, in the supposition that among my listeners, there are certainly some who have heard this work for orchestra, and who would be able, upon hearing it in a few minutes, to make comparisons between the orchestra and the piano: comparisions that would likely seem disadvantageous to the latter. Obviously, it cannot be a question of the piano competing with the orchestra. From the point of view of dynamic volume, they are certainly not equal. It is therefore necessary to try to forget the orchestral sonority, and listen simply to a piano piece which is not at all an adaptation, but a work essentially pianistic, where all the resources of the piano are used.

The piece begins with an allegro, which, in the ballet, is the Dance Russe (Russian Dance) of the three puppets that ends the first tableau. This movement is followed by the scene entitled Chez Pétrouchka. It is precisely from this tableau, which I composed first, that the work that you know under the title, Pétrouchka, Scènes burlesques en quatre tableaux, came. I wrote this scene at Lausanne, at the beginning of the autumn of 1910. I had in mind an orchestral
work where the piano would play a dominant role, a sort of *Konzertstück*. In composing this music, I distinctly had the vision of a puppet suddenly unbound, who through his cascades of diabolical arpeggios, exasperates the patience of the orchestra, which, in turn, replies to him in menacing fanfares. Having achieved this burlesque piece, it was important for me to give to him a title which would express in a single word the character of my music, and consequently, the appearance of my personage. I searched a long time for it. And then one fine day, I jumped with joy. *Petruchka!* The eternal and misfortunate hero of all the fairs of the whole country! That was definitely it. The title had been found. This piece became subsequently, the second tableau of my ballet.

For the third movement, I have taken a large part of the music from the fourth tableau. It is, at first, the uproar of the reveling crowd, the hubbub of the Shrovetide fair brusquely interrupted by a series of diversions. Among these, you will find, in turn, the promenade of the wet-nurses, the entrance of the gypsies wheedling the festal merchant, the coachmen drawing the wet-nurses into their forceful dances; finally, the disguises and masks with whose sudden appearance the general mirth reaches its peak.

It is at this point that the composition ends; and, let us not forget, it assumes an exclusively musical form in which dramatic action does not matter.³

³ Eric White, in his *Stravinsky*, includes a reprint of the statement in its original French, from *Les Annales Conferencica, Journal de l’Université des Annales.*
APPENDIX D

Metronom Marking

SOLO TRANSCRIPTION

1. Danse Russe
   Allegro giusto \( \frac{\text{\textdollar}}{\text{\textdollar}} = 116 \)

II. Chez Pétrouchka
   Stringendo \( \frac{\text{\textdollar}}{\text{\textdollar}} = 100 \)
   Molto meno \( \frac{\text{\textdollar}}{\text{\textdollar}} = 50 \)
   Allegro \( \frac{\text{\textdollar}}{\text{\textdollar}} = 76 \)
   Furioso \( \frac{\text{\textdollar}}{\text{\textdollar}} = 108 \)
   Adagietto \( \frac{\text{\textdollar}}{\text{\textdollar}} = 54 \)
   Andantino \( \frac{\text{\textdollar}}{\text{\textdollar}} = 60 \)
   Meno mosso (no marking) \( \frac{\text{\textdollar}}{\text{\textdollar}} = 100 \)
   Allegro \( \frac{\text{\textdollar}}{\text{\textdollar}} = 100 \)
   Vivo stringendo (lento) \( \frac{\text{\textdollar}}{\text{\textdollar}} = 100 \)

III. La Semaine Grasse
   Con moto \( \frac{\text{\textdollar}}{\text{\textdollar}} = 84 \)
   Allegretto \( \frac{\text{\textdollar}}{\text{\textdollar}} = 69 \)
   Più mosso \( \frac{\text{\textdollar}}{\text{\textdollar}} = 126 \)
   Tempo I\( \text{°} \) \( \frac{\text{\textdollar}}{\text{\textdollar}} = 84 \)
   Più mosso \( \frac{\text{\textdollar}}{\text{\textdollar}} = 126 \)
   Tempo giusto \( \frac{\text{\textdollar}}{\text{\textdollar}} = 112 \)
   Agitato \( \frac{\text{\textdollar}}{\text{\textdollar}} = 72 \)

Più mosso \( \frac{\text{\textdollar}}{\text{\textdollar}} = 72 \)

ORIGINAL BALLET

1. Danse Russe (First Tableau)
   Allegro giusto \( \frac{\text{\textdollar}}{\text{\textdollar}} = 116 \)

II. Chez Pétrouchka (Second Tableau)
   Molto stringendo \( \frac{\text{\textdollar}}{\text{\textdollar}} = 100 \)
   Molto meno \( \frac{\text{\textdollar}}{\text{\textdollar}} = 50 \)
   Allegro \( \frac{\text{\textdollar}}{\text{\textdollar}} = 76 \)
   Furioso \( \frac{\text{\textdollar}}{\text{\textdollar}} = 108 \)
   Adagietto \( \frac{\text{\textdollar}}{\text{\textdollar}} = 54 \)
   Andantino \( \frac{\text{\textdollar}}{\text{\textdollar}} = 60 \)
   Meno mosso \( \frac{\text{\textdollar}}{\text{\textdollar}} = 72 \)
   Allegro \( \frac{\text{\textdollar}}{\text{\textdollar}} = 100 \)
   Vivo stringendo (lento) \( \frac{\text{\textdollar}}{\text{\textdollar}} = 100 \)

III. La Semaine Grasse (Fourth Tableau)
   Con moto \( \frac{\text{\textdollar}}{\text{\textdollar}} = 84 \)
   Allegretto \( \frac{\text{\textdollar}}{\text{\textdollar}} = 69 \)
   Più mosso \( \frac{\text{\textdollar}}{\text{\textdollar}} = 126 \)
   Tempo I \( \text{°} \) \( \frac{\text{\textdollar}}{\text{\textdollar}} = 84 \)
   Più mosso \( \frac{\text{\textdollar}}{\text{\textdollar}} = 126 \)
   Moderato \( \frac{\text{\textdollar}}{\text{\textdollar}} = 112 \)
   Agitato \( \frac{\text{\textdollar}}{\text{\textdollar}} = 72 \)

Più mosso \( \frac{\text{\textdollar}}{\text{\textdollar}} = 72 \)
BIBLIOGRAPHY


