

Stravinsky (1882-1971): Pulcinella Suite – Sinfonia

Stravinsky: Eras of Composition
<p>1st Phase – The Ballets,</p> <ul style="list-style-type: none"> ♣ including The Firebird, which made him famous overnight ♣ Petrushka and The Rite of Spring – controversial treatment of harmony and rhythm – riot at the first performance of the Rite. ♣ Became established as prince of the avant garde
<p>2nd Phase – Neo-classicism</p> <ul style="list-style-type: none"> ♣ Settled in Paris, 1818 ♣ Diaghilev commissioned Pulcinella ballet ♣ Used past conventions as a vehicle for modern ideas ♣ Emphasis on classical elegance and clarity
<p>3rd Phase – Serialism</p> <ul style="list-style-type: none"> ♣ Settled in Hollywood, 1940 ♣ Impressed with works of Anton Webern ♣ Turned to 12-tone techniques with characteristic inventiveness

Pulcinella

- commissioned in 1919 by Sergei Diaghilev who helped bring Stravinsky to international prominence with their other collaborations which included The Firebird, Petrushka and The Rite of Spring, all ballets. This new work was a ballet to be based on the music of the 18th Century composer, Giovanni Pergolesi.
- Pulcinella was the first of a new era in Stravinsky's composing career – 'neo-classicism', a style that was to dominate his output for several decades.
- Sinfonia based on a trio sonata written in around 1750 by Domenico Gallo (originally thought to have been by Pergolesi).
- many of the features are taken from the Baroque period (neo-Baroque?)

Features from pre-Classical style	Modern features
<ul style="list-style-type: none"> ♣ Chamber orchestra – small ♣ Regular time signatures ♣ Obvious melody ♣ Clear texture ♣ Ornamented instrumental parts ♣ Ritornello structure 	<ul style="list-style-type: none"> ♣ Instrumental combinations – prominent winds ♣ Unresolved dissonances ♣ Extra notes in chords –A added to G major (Bar 3) ♣ Rhythmic modifications ♣ Abrupt changes of tempo

<ul style="list-style-type: none"> ♣ Use of oboes, bassoons and strings ♣ Solo strings contrast with full body- like soloists + tutti in a concerto grosso 	<ul style="list-style-type: none"> ♣ Displacement of accents ♣ Accented syncopations – Bar 10 ♣ Bassoon used high up in range ♣ Use of horns – more sophisticated instruments
<p>Other features:</p> <ul style="list-style-type: none"> ♣ Imitation –Bar 7 ♣ Sequences – Bars 8-10 ♣ Tune passed around instruments – Bars 13-14 ♣ Modulates to dominant (Bar 5), through other keys and back to tonic at Bar 33 for the recapitulation 	

Listening exercises:

- ♣ Spot the solo instruments – Oboe, Violin, Cello (+Horn section, Bassoons)
- ♣ How many times does the theme return? 2
- ♣ What different textures? Homophony, Polyphony, Antiphony
- ♣ Spot the ornaments – Trill, Appoggiaturas, Turns