

Cesare Pugni:
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Le Petit Cheval bossu, ou La Tsar-Demoiselle
The Little Humpbacked Horse, or The Tsar-Maiden

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A Magical Ballet in 4 Acts and 7 Scenes
Scenario and Choreography by Arthur Saint-Léon
after Petr Pavlovich Yershov
Music by Cesare Pugni

Edited and Introduced by

Robert Ignatius Letellier

CAMBRIDGE
SCHOLARS

P U B L I S H I N G

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Cesare Pugni in St Petersburg. A photograph from 1868

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INTRODUCTION

The story is based on the popular fairy-tale by Petr Pavlovich Yershov [Ershov] (1815-1869), and tells of the spectacular deeds of Ivanushka with the help of the magical Little Humpbacked Horse.

Act 1

Starinushka complains in the bazaar that the wheat he was planning to sell has been trampled by an unknown agent. He instructs his sons to find the culprit. The youngest, Ivanushka, goes to the fields where he captures a mare. She begs him to release her in return for two horses with golden manes and a humpbacked horse. Ivanushka agrees to the exchange, only to have the horses stolen by his elder brothers.

Act 2

The elder brothers Gavril and Danila take the horses to the Kirghizian Khan, only to be confronted by Ivanushka who declares his ownership. The Khan is impressed, buys the horses, and appoints Ivanushka his groom. The Humpbacked Horse gives the young man a whip, and tells him he need only crack it to have any wish fulfilled. A young slave recounts a dream in which the beautiful women depicted in a fresco came to life and danced for him. Ivanushka tests the powers of the whip, and the depicted women come to life and dance. The Khan hears the story and orders Ivanushka to make the beautiful subject of his dream appear. Ivanushka entreats the Humpbacked Horse for help. The Horse takes him to the Isle of the Mermaids where the Tsar-Maiden lives—the subject of the Khan's dream. The Horse causes fountains to spring up around her so that she can be captured.

Act 3

Ivanushka takes the Tsar-Maiden to the Khan. She wishes for her freedom, but to induce her to stay, the Khan gives her rich presents and orders his wife to dance for her. The elder brothers try to play the pipes, but without success. Ivanushka then tries, and plays so skilfully that the Tsar-Maiden begins to dance. The Khan asks her to be his wife, and she agrees on condition that he obtain a special ring for her from the bottom of the sea. The Khan instructs Ivanushka to find this ring.

Act 4

Ivanushka goes to the depths of the Arctic Ocean to find the ring. The fishy denizens dance for him. The Humpbacked Horse arranges for an eel to bring Ivanushka the ring.

Act 5

While Ivanushka is away, the Tsar-Maiden is held in captivity. The Khan tries to induce her to marry him without the ring, but to no avail. Ivanushka returns with the ring, and the Khan presents it to the Tsar-Maiden. The Khan now presses for the

wedding, but the Tsar-Maiden insists he must first become as youthful and attractive as she is by immersing himself in boiling water. The Khan, cautiously, instructs Ivanushka to enter the water, and he emerges as a handsome young man. When the Khan then tries the cure himself, he perishes in the water. Ivanushka thus eventually wins the Tsar-Maiden and is hailed as Khan. A grand *divertissement* of all the different nations living together in Russia crowns the marriage celebrations.

The ballet is of particular importance as being the first to be based on themes from Russian folklore, a special interest of Arthur Saint-Léon who chose the theme and devised the scenario himself. (He would do the same two years later with Ludwig Minkus in *Le Poisson doré*, 1866.) The comical fairy-tale provided an opportunity for the confrontation and interpenetration of three very different worlds: the customs of the Russian peasant, the *mujik* (such as the squatting dances in birch-bark shoes, and other traditions of daily life—the samovar and the knout); the mystique and glamour of the Orient in the Court of the Khan (with its vivid colours and hints of barbarism); and lastly the ideal kingdom of the classical dance (with starry diadems, satin shoes and tarlatan tutus) that is imposed on the first two worlds. Saint-Léon's scenario also helped to establish certain set scene types with their respective series of formalized dances: the adaptation of the Romantic fantastical transformation scene to an enchanted world (the underwater episode, or a dream sequence), and the pageant of national dances (often functioning as the final celebratory *divertissement*). These major generic episodes are found in all the big Russian ballets of the following decades (and also in Saint-Léon's own final masterpiece, *Coppélia* 1870). The Slavic musical themes combined with the classical dance prepared the way for later works like Stravinsky's *L'Oiseau de feu* and *Petrouchka*.

Despite the confused folklore, the ballet proved an instant success with audiences. The part of the Tsar-Maiden was the last creation of Marfa Muravieva. Her dancing was praised, especially her pirouettes and work *en pointe*, adding to the success of the ballet. It was frequently revived, most notably by Marius Petipa (St Petersburg, 1895) and by Alexander Gorsky (Moscow, 1901). In fact it became one of the most popular works in the repertory of the Imperial Theatre, and was given in St Petersburg over 200 times. The part of the Tsar-Maiden was associated with a series of brilliant interpreters: from Muravieva through M. N. Madaeva, E. O. Vazem, A. Grantsova, M. I. Amasova, Carolina Rosati, and E. P. Sokolova into the 20th century.

This success extended into the Soviet era. A new ballet of the same title, with libretto by Vainonen and P. Maliarevsky, choreography by Radunsky, and a new score by Rodion Konstantinovich Shchedrin was premiered at the Moscow Bolshoi on 4 March 1960. Other versions were performed at the Maly Theatre in Leningrad (with choreography by Belsky) and at the Kirov Theatre in Leningrad (with choreography by Anissimova)—both in 1963. A film version of the Radunsky-Shchedrin version (with Plisetskaya and Vasiliev) appeared in 1961.

Revivals

1) Restaging by Arthur Saint-Léon on 26 November 1866 at the Moscow Imperial Bolshoi Theatre, with Cesare Pugni revising his original score. Principal Dancers: Marfa Muravieva (as the Tsar-Maiden) and Timofei Stukolkin (as Ivanushka).

2) Revival by José Mendez on 26 December 1893 for the Moscow Imperial Bolshoi Theatre.

3) Revival under the title *The Tsar-Maiden* by Marius Petipa on 6–18 December 1895 at the Imperial Maryinsky Theatre in St. Petersburg, with musical additions and revisions to Pugnî's score by Riccardo Drigo. Principal Dancers: Pierina Legnani (as the Tsar-Maiden), Alexander Shirayev (as Ivanushka) and Felix Kschessinsky (as the Khan).

4) Revival by Alexander Gorsky on 25 November 1901 for the Moscow Imperial Bolshoi Theatre, with additional music by Anton Simon, Boris Asafiev, Pyotr Tchaikovsky, Antonín Dvořák, Alexander Glazunov, Brahms and Franz Liszt. Principal Dancers: Lyubov Roslavleva (as the Tsar-Maiden) and Alexander Gorsky (as Ivanushka).

5) Restaging by Alexander Gorsky of his 1901 revival, on 16 December 1912 at the Imperial Maryinsky Theatre in St Petersburg, with musical additions and revisions to Pugnî's score by Riccardo Drigo. Principal Dancers: Tamara Karsavina (as the Tsar-Maiden) and Nikolai Legat (as Ivanushka).

6) Revival of Gorsky's 1912 production by Feodor Lopukhov in 1945 for the Kirov State Academic Theatre of Opera and Ballet.



Arthur Saint-Léon. Photograph by B. Braquehais (c. 1865)

Cesare Pugni was born in Genoa on 31 May 1802, and studied in Milan from 1815 to 1822, with Antonio Rollo and Bonifazio Asioli. He made his debut as a composer at La Scala in 1826 with the opera *Elerz e Zulmida*. He became a cymbalist in the theatre orchestra, and on the death of Vincenzo Lavigna, was appointed musical director. He later moved to Paris where he became director of the Paganini Institute. There he met the great choreographers of the time, and started a series of artistic collaborations that were to prove among the most productive in the history of ballet. He began working closely with Jules Perrot, first in Paris, then in London. He later followed Perrot to St Petersburg and became official composer of the Imperial Theatres in St Petersburg. This was followed by his work with Arthur Saint-Léon, first in Paris then in Russia. His most famous collaboration, with Marius Petipa, also in St Petersburg, lasted until Pugni's death on 26 January 1870.

Pugni is known above all for his enormous output of musical works, including more than 300 ballets, a dozen operas, and over 40 masses, other polyphonic works, and a few symphonies (among which was a *Sinfonia a canone*, highly praised by Meyerbeer). This extremely prolific composer was very popular with the public, his ballets being so easy to listen to and to understand. He also found no difficulty in adapting his music to suit all sorts of choreographic needs, and many different performers. Pugni's versatility and facility in composition helped him with his internationale career, even when they set limits on his artistic achievement. His time in Paris with Perrot was marked by an extraordinarily intense activity, even more evident when he reached Her Majesty's Theatre in London. Here Pugni presented some of the most renowned ballets of the 19th century, such *Esmeralda* and the *Pas de Quatre* (in 1844 and 1845 respectively), which still find their place in some modern repertoires. Some of his ballets already well-known in Europe were transferred to St Petersburg. He also composed new ballets for that city, including two of his most famous scores, *La Fille de Faraon* (1862, with Petipa) and *Le Petit Cheval bossu* (1864, with Saint-Léon).

Arthur Saint-Léon (Paris, 17 September 1821—Paris, 2 September 1870) [orig. Charles-Victor-Arthur Michel] studied with his father, ballet master at the courts of Tuscany and Stuttgart. He made his debut as violinist in Stuttgart in 1834 and as a dancer in Munich in 1835. He studied further with Albert in Paris. He was then appointed *premier danseur de demi-catactère* in Brussels in 1838. He was in Turin, Milan, Vienna, and then London where he appeared as Matteo with Fanny Cerrito in the creation of Jules Perrot's *Ondine* (1843). He choreographed his first ballet *Vivandiera ed il postiglione* (music by E. Rolland) for Rome in 1843. Saint-Léon created the role of Phoebus in Perrot's *Esmeralda* (London, 1844), and then toured extensively in Europe, mostly with Fanny Cerrito to whom he was briefly married (1845-51). His first great successes were choreographed for Paris: *La Fille de marbre* (1847), *Le Violon du diable* (1849), and *Stella, ou Les Contrebandiers* (1850) (all to music by Cesare Pugni). He was then appointed teacher of the *classe de perfectionnement* at the Paris Opéra, where he was in charge of the ballet divertissements for many opera productions. He succeeded Perrot as the ballet master of the St Petersburg Imperial Theatres (1859-69), where he choreographed *Graziella, ou La Querelle amoureuse* (1860), *La Perle de Séville* (1861), *Le Petit Cheval bossu, ou La Tsar-Demoiselle* [The Little Humpbacked Horse, or The Tsar-Maiden] (1864) (all to music by Pugni), *Fiammetta* (1864), and *Le Poisson doré* [The Golden Fish] (1866) (the last two with music by Ludwig Minkus). *Le Petit Cheval bossu* and *Le Poisson doré* were the first ballets to make use of Russian folktale (of great personal

interest to Saint-Léon who devised the scenarios himself), and with allusion to Russian and Polish folk tunes and dances in the scores. He was also ballet master of the Paris Opéra (1863-70), where he revived *La Fille mal gardée* (1866), and choreographed *Néméa* (1864, music by Minkus, an adaptation of *Fiammetta*), *La Source* (1866, music by Minkus and Léo Delibes) and *Coppélia* (1870, music by Delibes). He developed his own style of dance notation, published as *La Sténochorégraphie, ou Art d'écrire promptement la danse* in 1852. Saint-Léon was one of the best dancers of his time, famous for his remarkable *ballon* and *élévation*. He occasionally appeared as a dancer and violinist simultaneously, as in *Le Violon du diable* and *La Lutin de la Vallée* (Théâtre Lyrique, 1853), and sometimes composed music for his own ballets, as with *La Lutin de la Vallée*, and *Saltarello* (Lisbon, 1855). His Russian ballets admirably demonstrated his renowned skill in adapting national dances to his choreography.



Petr Pavlovich Yershov

Petr Pavlovich Yershov (February 22 [6 March] 1815 Bezrukova Ishim County Tobolsk province—18 [30] August 1869, Tobolsk) was born in Siberia to the family of a village official, Pavel Ershov Gavrilovic. While still a law student in St. Petersburg, Petr Yershov wrote his first fairy tale poem—‘The Little Humpbacked Horse’. One of the first readers of this verse tale was the rector of the University, P. A. G. Pletnev. The professor was so taken by the writing of the eighteen-year-old author that the next day, instead of lectures, he presented his students with the first part of ‘Humpbacked Horse’. The story was published a year later (1834). Readers so liked the narrative that they began re-telling it orally, transferring it from mouth to mouth, as though a traditional story, so that it was even included in a collection of Russian folk tales compiled by A. Afanasyev and D. Sadovnikov. Yershov himself provided the reason for the success of his tale: “I managed to get into people's blood, chattering on my own, and drawing deeply from the Russian heart.” Indeed, the tale is written in an easy, expressive, sing-song verse, so similar to that of traditional Russian folk tales.



Конекъ Горбунуку

или

ЦАРЬ-ДѢВИЦА,

ВОЛШЕБНЫЙ БАЛЕТЪ ВЪ ЧЕТЫРЕХЪ ДѢЙСТВІЯХЪ

АРРАНЖИРОВАННЫЙ

для

ФОРТЕПЬЯНО ВЪ ДВѢ РУКИ

МУЗЫКА

ЦЕЗАРЯ ПУНИИ.



С. ПЕТЕРБУРГЪ, у В. СТЕЛЛОВСКАГО,
Поставщика ДВОРА ЕГО ИМПЕРАТОРСКАГО ВЕЛИЧЕСТВА.
Въ Большой Морской, въ домъ Лауферта № 27.

Для всѣхъ странъ собственность В. Стелловскаго безъ согласія котораго пуб-
личное исполненіе этого балета и арранжировокъ изъ оного воспрещается.

КОНЕКЪ ГОРБУНОКЪ.

Allegro maestoso.

INTRODUCTION.

The musical score is written for piano and consists of several systems of music. The first system is labeled 'INTRODUCTION.' and 'Allegro maestoso.' It begins with a forte (f) dynamic. The subsequent systems contain various musical notations, including treble and bass staves, dynamic markings (p, fz, f, p, sempre ff), and performance instructions (Piu Allegro). The score includes repeat signs and asterisks indicating first and second endings. The notation includes triplets, slurs, and various rhythmic values.

N. 5267.

№2.
РУССКИЙ БАЗАРЪ.

Большая Сцена.

Allegro moderato.

PIANO.

mf *pp* *pp* *p* *mf* *pp* *p*

№5267.

3

The musical score is arranged in five systems. The first system shows a piano introduction with a treble and bass staff, marked *pp* and *mf*. The second system continues the piano part with a treble and bass staff, marked *pp*. The third system features a piano part with a treble staff and a bass staff, marked *pp*, and includes trills (tr) in the upper right. The fourth system shows a piano part with a treble and bass staff, marked *f*. The fifth system is marked *Andante mosso* and features a piano part with a treble and bass staff, marked *p*, and a cello solo part with a single staff, marked *Cello solo.*. The sixth system features a clarinet part with a single staff, marked *Clarinetto.*, and a bass staff. The seventh system shows a piano part with a treble and bass staff, marked *OSNIA.*.



Più mosso.



Più vivo.



Andante.

p

p rallen- tan- do.

accelerando.

rallent.

p

Più mosso. tr tr tr tr tr tr

cres.

p

cres.

sf mf sf mf

ff

ff

N° 5267.

The musical score is written for piano and features a variety of dynamic markings and tempo changes. It begins with a piano (*p*) dynamic and an *Andante* tempo. The score includes a section with a *rallentando* and *tando* marking, followed by an *accelerando* section. A *rallent.* marking appears later. The tempo changes to *Più mosso* with a series of trills (*tr*). The score also includes a *cres.* (crescendo) marking and a section with *sf* (sforzando) and *mf* (mezzo-forte) dynamics. The piece concludes with a *ff* (fortissimo) dynamic.

№ 3.
РУССКАЯ ПЛЯСКА И ТРЕПАКЪ.

Allegro.

PIANO.

musical score for piano, featuring six systems of music. The score includes various musical notations, including eighth and sixteenth notes, rests, and dynamic markings (p, f, mf, pp, cres.). The tempo is marked Allegro.

№ 5267.

This musical score is for a piano piece, likely from a ballet or opera. It consists of seven systems of music, each with a treble and bass staff. The notation is dense, featuring many sixteenth and thirty-second notes, suggesting a fast tempo. Dynamics include *mf* (mezzo-forte), *f* (forte), and *mf* (mezzo-forte). A *cres.* (crescendo) marking is present in the third system. The piece concludes with a final cadence in the seventh system.

РУССКАЯ ПЬЕСКА.

Moderato.

p

pp

1. *All^o vivo.*

p

f

p

f

Allegro.

f

pp

cres.

cres.

Nº 5267.

6. All^o vivo.

Allegretto.

N° 5267.

Vivace. ТРЕПАКЪ. 7

N° 5267.

N°4.

ФИНАЛЬ 1^я КАРТИНЫ 1^{го} АКТА.

Andantino.

PIANO.

p *fp*

fp *p*

fp *p*

dimi - nuen - do *p per-*

Moderato.

den - dosi *mf*

Più lento.

p

All? giusto.

p

f marcato.

meno.

Tempo 1.

p

Tempo 1.

meno.

f marc.

p

Moderato molto. Буря.

sempre

poco a poco cres.

ff

The musical score is written for piano and features a variety of textures and dynamics. It begins with a complex, fast-paced section in the right hand, while the left hand provides a steady accompaniment. The score includes several dynamic markings such as *ff*, *poco*, *dim.*, *rall.*, *perden.*, *dosi.*, *pp*, and *Andantino.*. The tempo and mood shift significantly in the latter half of the page, marked by *All^o mod^o*. The final section is characterized by long, flowing lines in the right hand and a more active, rhythmic pattern in the left hand.

ff *poco* *dim.* *rall.* *perden.* *dosi.* *pp* *Andantino.* *All^o mod^o* *pp*

Півніе вітруховъ.

Лошадь съ блестящей гривой носится по полямъ.

росо а росо стел:

p

p

f

p *dim.*