## Petrushka, Tuba Solo

Transposition Inquisition No. 75

Igor Stravinsky (1882-1971)

arr. Martorano

## About the Composer:

"Russian composer, later of French (1934) and American (1945) nationality. One of the most widely performed and influential composers of the 20th century, he remains also one of its most multi-faceted. A study of his work automatically touches on almost every important tendency in the century's music, from the neo-nationalism of the early ballets, through the more abrasive, experimental nationalism of the World War I years, the neo-classicism of the period 1920–51 and the studies of old music which underlay the proto-serial works of the 1950s, to the highly personal interpretation of serial method in his final decade. To some extent the mobile geography of his life is reflected in his work, with its complex patterns of influence and allusion."

## About the Composition:

"Petrushka was written for the 1911 Paris season of Sergei Diaghilev's Ballets Russes company; the original choreography was by Michel Fokine and stage designs and costumes by Alexandre Benois, who assisted Stravinsky with the libretto. The ballet premiered at the Théâtre du Châtelet on 13 June 1911 with Vaslav Nijinsky as Petrushka, Tamara Karsavina as the lead ballerina, Alexander Orlov as the Moor, and Enrico Cecchetti the charlatan.

Petrushka tells the story of the loves and jealousies of three puppets. The three are brought to life by the Charlatan during the 1830 Shrovetide Fair (Maslenitsa) in Saint Petersburg, Russia. Petrushka loves the Ballerina, but she rejects him. She prefers the Moor. Petrushka is angry and hurt, and challenges the Moor. The Moor kills him with his scimitar. Petrushka's ghost rises above the puppet theatre as night falls. He shakes his fist at the Charlatan, then collapses in a second death.

Petrushka brings music, dance, and design together in a unified whole. It is one of the most popular of the Ballets Russes productions. It is usually performed today using the original designs and choreography. Grace Robert wrote in 1946, "Although more than thirty years have elapsed since Petrushka was first performed, its position as one of the greatest ballets remains unassailed. Its perfect fusion of music, choreography, and décor and its theme—the timeless tragedy of the human spirit—unite to make its appeal universal"."









