Pulcinella by Richard Alston

Resource Pack
This pack was compiled for Rambert by Jane Pritchard have not been rewritten for the new specifications for exams in AS and A level Dance from 2017 onwards, although it is hoped that these notes will be a starting point for further work.

It draws on material from two earlier packs on the work; a general *Pulcinella* pack compiled in conjunction with Yorkshire Dance Centre to support education projects undertaken when the work was premiered in Leeds in January 1987 and a second produced in September 1987. The second, by Sarah Rubidge and Richard Alston, was compiled to enhance the appreciation of the stage production. Although these new notes acknowledge that Pulcinella was created for the stage they take account of the evolution of the production and acknowledge that it is only now seen on video and not in live performance.

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Pulcinella by Richard Alston
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Pulcinella

Music Pulcinella by Igor Stravinsky
Sets and costumes designed by Howard Hodgkin
Lighting designed by Peter Mumford

The running time of Pulcinella is approximately 40 minutes

Assistant to Howard Hodgkin, Paul Hallam
Cloths painted by Liz Reed
Costumes executed by Carolyn Fey, Sasha Kier and Phillip Reynolds, dyed by Audrie Gie

The production was sponsored by National Westminster Bank

Pulcinella was created for Ballet Rambert on 13 January 1987 at the Leeds Grand. It was performed as the second half of a double bill with Oedipus Rex by Igor Stravinsky performed by Opera North.

Television recording of Rambert Dance Company in Pulcinella produced and directed by Bob Lockyer recorded 12-16 September 1988 at Elstree was first transmitted on BBC2 in the Dancemakers series on 22 October 1988.

A video of the recording was released in 1991 by NVC Arts. The video also includes Rambert Dance Company performing a second work to a score by Igor Stravinsky, Soldat choreographed by Ashley Page, created in 1988. (Both works are part of the Company’s policy at that period to use live music and involve leading painters and sculptors in the creation of dance works).
Naples, Pulcinella’s home, is also the setting for a ballet I particularly love, Bournonville’s Napoli. Bournonville filled his Naples with lively step-crammed dancing, animated mime scenes and abundant high spirits. I have tried to crowd all these elements into Pulcinella and at the same time keep up with the music, which doesn’t hang about and demands that the story be told simply and fast.

Richard Alston on Pulcinella 1988

The real problem for me was to find some kind of visual language which was not literally representational, did not refer to the Commedia dell’arte and which did evoke Naples. The act drop and the costumes were the most difficult – also Picasso was always lurking over my shoulder, but, in so far as we all succeeded, it was Stravinsky that got us through.

Howard Hodgkin on Pulcinella 1988

The idea appealed to me enormously, as Pergolesi’s Neapolitan music had always charmed me by its popular character and Spanish exoticism. The prospect of working with Picasso, proposed for the décor and costumes, whose art was infinitely precious and close to me, the memory of our walks and of our numerous impressions of Naples, the real pleasure which I had derived from Massine’s choreography for Les Femmes de Bonne Humeur, all combined to overcome my hesitation when faced with the delicate task of breathing new life into sparse fragments and constructing a whole from unrelated pieces by a musician for whom I had always felt a special inclination and affection.

Igor Stravinsky on Pulcinella Spring 1919
Characters

Pulcinella
Pimpinella, his wife
Rosetta
Caviello (in love with Rosetta)
Isabella
Cinzio (in love with Isabella)
Prudenza
Florindo (in love with Prudenza)

Friends and neighbours of Pulcinella and Pimpinella

Synopsis

Richard Alston’s production is derived from the commedia dell’arte narrative of the 1920 Massine/Picasso/Stravinsky Pulcinella ballet but simplified and, as Stephanie Jordan noted in Ballet Review Spring 1987 p.12, ‘given more room for dancing; he rhythmicizes the mime into dance phrases and then leaves himself time at the end for the dance to blossom and for the celebration of the lovers’ reconciliations’.

The scene is set in Naples.

Rosetta, Isabella and Prudenza are bored with their lovers and become infatuated with a good-looking local rogue, Pulcinella. Pulcinella amuses himself by responding to their attentions to the irritation of his wife, Pimpinella, and to the rage of the women’s lovers, Caviello, Cinzio and Florindo. They threaten Pulcinella but Pimpinella and her friends see them off.

That night, however, the three men lie in wait for Pulcinella and catch him on his way to visit the women, they beat him. The quick-witted Pulcinella, able to see no other escape, keels over and ‘dies’ to his assailants’ astonishment. They are appalled at what they have done and sneak off moments before Pulcinella’s ‘corpse’ is discovered by the three young women. They are distraught and turn for support to their partners who have returned. All become alarmed when they notice that the ‘corpse’ has disappeared.

Meanwhile Pimpinella, who has caught Pulcinella flirting too often, has persuaded three friends to disguise themselves as ‘Pulcinellas’. She thinks that an excess of attention might teach her rivals a lesson. Of course the women are terrified and their boyfriends dumfounded thinking that they are seeing ghosts.

When the fake ‘Pulcinellas’ unmask and the real Pulcinella returns all is cleared up. The women ask forgiveness of their lovers, who in turn ask forgiveness of Pulcinella, his wife and neighbours. Pimpinella reclaims Pulcinella and everyone celebrates.
The Creation of Pulcinella

In 1981 Richard Alston was invited to choreograph a production of *Pulcinella* re-using Pablo Picasso’s original designs for the 1982 Brighton Festival, the theme of which was to be ‘Picasso in the Theatre’. Copyright problems associated with the designs left that project unrealised and Rambert’s original contribution to the Festival was Robert North’s *Pribaoutki*.

Alston, however continued to think about the idea of choreographing *Pulcinella* and discussed the idea with the artist, Howard Hodgkin, whom he met in 1981 while working on his own version of *The Rite of Spring*. Alston thought that Hodgkin would be the perfect designer for *Pulcinella* as the music possessed ‘a sharp brightness, an almost cold, clear edge’, something he saw reflected in Hodgkin’s use of colour. It is interesting to note that in the early 1980s Hodgkin created a group of paintings inspired by Naples, the home-town of Pulcinella.

In the early 1980s there was no opportunity to realise this project but Alston and Hodgkin collaborated on *Night Music* for Ballet Rambert in 1981. For this, as with *Pulcinella* six years later, both found a starting point in the music, for *Night Music*, a series of Mozart Divertimenti. Alston created a notion for the production, a party attended by Mozart and certain colleagues from his life, but he wanted to present this in a non referential way. After discussing the ideas further with Hodgkin a setting was created in which the artist used colour and form to evoke a garden. The setting with its bold splashes of colour and textured silver bore all the excitement of Hodgkin’s gallery works yet complimented Alston’s choreography.

In 1985 Hodgkin was invited to design a work for Opera North with the brief that it should be a companion to the dark (and static) *Oedipus Rex*. The original suggestion from Opera North was *The Rite of Spring* but Hodgkin was interested in collaborating on a second production with Alston. He knew that Alston would not want to reuse a score he choreographed four years previously, therefore the artists returned to the idea of *Pulcinella* and plans for a collaboration between Ballet Rambert and Opera North (see figure A) were set in motion. *Pulcinella* was to involve all the dancers in Ballet Rambert at that time and was a larger work than usually undertaken.

In simplifying the story-line Alston changed some characters so that he has a principal couple (Pulcinella and Pimpinella), three pairs of lovers instead of Massine’s two and where Massine had a cast of fathers, doctors and other identified characters Alston has the remainder of the Company play anonymous Friends and Neighbours. With his original cast Alston was able to repeat Massine’s idea of ‘Four Little Pulcinellas’ who masquerade as the hero. The change to three for later performances (when injuries led to a reduced cast and which is seen on the video) balances the three pairs of Lovers that Alston adopted and works well in the way the production has evolved.
Other changes occurred during the performances of the work and the results of these are seen on the recording. Some further small changes were introduced to make the work more effective on screen. The reduction of the numbers of Friends and Neighbours reduced the symmetry of some scenes making them more interesting. For example in the ‘second friends’ dance’ when the women berate the men, or when just two couples wander across gazing at the moon in scene 2 the action is clearer than when eight dancers had been involved. The role of Pimpinella was reworked for Amanda Britton before performances in August 1987 at the Big Top in Battersea. Some historical ‘quotes’ were also reduced. The farandole-style chain dance linking scenes 1 and 2 which was an obvious ‘homage’ to Massine’s demi-caractere productions was halved in length.

Richard Alston interviewed by Paul Allen on Kaleidoscope 16 January 1987 said ‘It’s a neo-classical piece of music, and it’s a neo-classical ballet really, but there is no point-work, and I, looking at the finished thing…realise I’ve done things with classical forms and with little historical dance forms or whatever, adding just the way that Stravinsky has, a sort of jazzy intonation.’

Talking about Hodgkin’s designs Alston said they are ‘exactly what I had dreamed of. It’s sharp and not cluttered. Its not a sort of picture of the Bay of Naples…. It has Italian sort of colour and warmth in it; it therefore has a great sense of place to me. But it also has this wonderful almost acid colouring, which has…the sharpness of the orchestration. It’s as if the music is our joining-point. And Howard’s sensibility in reacting to the music has come up with something which I think is a very good match for the way I have reacted to the music.’

Summing up the ballet John Russell, art critic of the New York Times (23.07.87) claimed that Pulcinella, and the sets in particular, ‘were a matter for pure exhilaration’. David Vaughan, who has followed Alston’s career, observed that, ‘In its juxtaposition of baroque forms and modern harmonies, Pulcinella might be considered a prototypical post modern exercise, hence an appropriate choice for Richard Alston… the first British post modern choreographer.’

Pulcinella was created in 1987 as a work for the full company of sixteen dancers. This meant that if any dancer was indisposed the numbers of ‘Friends and Neighbours’ had to be reduced from the original eight and the choreography adapted for the number available. The television recording used 4 women but only 3 men one of whom appears less frequently than the other two. The revisions for a smaller cast were fixed for the performances in 1988. Alston has observed that his productions gain in effect when he takes something away from them and in respect of Pulcinella losing the formality of 4 couples and replacing it by varied combinations of dancers he has enriched the production. It is also true that the reduction in numbers on screen makes the choreography easier for the viewer to appreciate.
Company context for the creation of Pulcinella

Richard Alston created Pulcinella for Ballet Rambert (as the Company was still called) in 1987, the year after he had been appointed Artistic Director of the Company. In 1986 the Company had celebrated its sixtieth anniversary and won a Society of West End Theatres’ Olivier Award for Dance for its Sadler’s Wells season. Pulcinella was created just before the Company went on tour to the U.S.A and Canada – a tour that provoked the change of the name of the Company to Rambert Dance Company.

Under Richard Alston’s directorship in the second half of the 1980s the Company consolidated its artistic vision. The range of work performed by Rambert was probably narrower than at other times in the Company’s history. As is noted in the Company’s history, Rambert A Celebration, the basis of the Company’s work became orientated towards Cunningham’s ideas that dance is about movement in time and space. ‘All Rambert’s work…is firmly committed to the principle that choreography which deals first and foremost with movement is the very core of the matter’. Since 1966 the daily classes with which Rambert’s dancers begin their day have alternated between modern (contemporary) dance and classical ballet. Under Alston’s influence in the 1980s the modern classes were most frequently in Cunningham movement technique. It is worth also noting that in the 1980s the Danish expert on Bouronville’s style and choreography, Hans Brenna, had been a regular guest teacher for ballet classes.

Alston appreciated the ideals of collaboration in creativity that had been emphasised by Serge Diaghilev in the years 1909-1929. His creation of Wildlife in 1984 on which he worked with the composer Nigel Osborne, three-dimensional artist Richard Smith and lighting designer Peter Mumford and of Zanza (1986) with Osborne, Mumford and the artist John Hoyland are excellent examples of this process. Both works revealed just how much artists from different disciplines (choreographers, musicians and designers) could benefit from working closely together. This sense of really working together and the choreographer taking inspiration from composers and designers is totally different from Merce Cunningham’s approach in which music, design and dance fill the same space but have a complete existence independent of one another.

In particular, under Alston’s direction, the collaboration between choreographers and fine artists was developed so that, for example, Ashley Page’s Carmen Arcadiæ Mechaniciæ Perpetuum and Soldat were designed by Jack Smith and Bruce McLean respectively. (Soldat is on the same commercial video as Pulcinella.) Mary Evelyn created two works, Trace and Calm, designed by Simon Buckley and Alston collaborated with Allen Jones on Cinema and Paul Huxley for Cat’s Eye. Such collaborations between fine artists and choreographers became a feature of creations at both Rambert and The Royal Ballet in the 1980s, the programmes being developed under the guidance of the eminent gallery-director and art critic, Bryan Robertson. Significantly at Rambert the choreographers working on the productions and Rambert’s technical team spent time with the artists so that their ideas could be realised to best effect on stage. Alston’s collaboration with Howard Hodgkin was an important part of this trend in dance and led to Hodgkin also designing for Ashley Page’s Piano at The Royal Ballet.

See the appendix for the repertoire performed during the years Alston was Artistic Director of Rambert (1986 – 1992).

Figure C: Wildlife by Richard Alston.
Pulcinella - the dance

The action in Pulcinella is treated in a manner that echoes some ideas one might expect to see on a commedia stage such as the theatrical convention whereby characters fail to see others whom in real life circumstances they could hardly miss. Also some gestures are exaggerated and slowed down with brief, deliberate pauses, so that they 'read' very clearly to the audience. Slapstick elements appear in, for example, the fights and chases. The mime is primarily based on natural gestures although some formal 'balletic mime' gestures are also introduced.

The overture is played while the garden/park front cloth is seen. On the video this is seen as a vignette which fills the full screen just before the action starts.

Scene 1. A street or open place in a Mediterranean town.

For discussion purposes this scene has been divided into three sections which could be further subdivided for analysis if required.

Section 1. 1

On stage this introduced the three pairs of lovers and Pulcinella. On the video the walk across the front of the stage by Florindo and Prudenza has been cut and only Prudenza's spotting of Pulcinella and their flirtation after the other couples leave remains. Mime dominates this section. In it the three female lovers show their attraction to Pulcinella and reject their own partners. The movement is lyrical and maintains a regular rhythm.

The curtain rises - or the camera closes in - on a bored Rosetta being wooed by Caviello who on one knee gesturing to her. But Rosetta looks away. He rises and is turned 'in attitude' by Rosetta walking round (an echo of the movement pas de deux from Flower Festival at Genzano). She seems to be stringing him along, moving away from him and then holding her hand out to be kissed. Caviello reclines on the ground apparently lost in thought and Rosetta is distracted by the entry of Pulcinella. This coincides with the tenor beginning the first song Mentre l'erbetta pasce l'agnella (While the new grass feeds the lamb). The vocal element is used for its musical value rather than the words having relevance to the action.

Rosetta runs to Pulcinella and they have a brief dance during which he rocks her and leaves her reclining at the front of the stage (feet towards Caviello's feet). Pulcinella then moves upstage (closer to the back cloth) where he meets and dances with Isabella. Rosetta, realising Pulcinella is now flirting with Isabella, reaches out with an extended circular movement and, as her arm moves round her body to stretch towards Pulcinella, Caviello briefly believes she is reaching towards him. As her arm continues to arc he follows its direction and sees Pulcinella with Isabella. He rises and calls his friend, Cinzio, and together they take their partners away leaving Pulcinella free to enjoy his flirtation with Prudenza who has just entered and whom he carries off.

Section 1. 2

This focuses on Pulcinella's relationship with his wife, Pimpinella, and dances by their 'Friends and Neighbours'. It falls into a pattern whereby three dances by the friends and neighbours are interspersed by short mimed scenes for the two principal characters.

The song ends and, with the change of music, Pulcinella's friends and neighbour's enter. This is sometimes referred to as the 'first friends' dance' (see figure E). Originally all eight dancers entered, now we see six (4 women and 2 men) who enter in groups of three (2 women and 1 man) from each side of the stage. They walk on 'naturally' or, as described on the Benesh notation score, they 'ad lib strolling' and 'chit chat', at one point there is a reference to 'easy walk swinging the arms'. Much of this dance is performed in unison or with one group of dancers picking up movement material.
from another group. Alston employs several different kinds of canon in this section. Some involve individual dancers, some pairs or groups of dancers. Individual dancers make small solo statements. This dance contains a considerable amount of light, fleet footwork. The arm movements alternate between clear linear gestures and more conventional curves. The dance follows the melodic structure quite closely with repetitions and variations of basic motifs reflected in the dancers’ material.

At the end of the dance Pimpinella and Pulcinella remain on stage to continue their mimed conversation. Pimpinella uses traditional ballet mime to complain that he loves three beautiful women - a hand drawn round the face, a kiss of the hand and displaying one, two, three fingers very deliberately - and then gesturing to her husband. He responds kneeling and holding his arms out to her. This echoes the opening scene between Rosetta and Caviello. Instead of rejecting her partner as Rosetta did, Pimpinella moves to sit on his knee. As they are clearly reconciled the three women enter with their 'signature entrance'. They walk on demi-pointe accompanied by a gentle oppositional twist of the upper body, with their arms stretched out in front one straight ahead on the next woman's shoulder, the back one raised at an angle of 45 degrees to the first. Pulcinella stops each of them with a different discrete gesture of the hand or by putting his finger to his lips and they continue their walk unnoticed by Pimpinella.

Pulcinella and Pimpinella start the next dance with an energetic phrase that leads to their exit. The two women friends not involved in the last dance enter singly, each performing her own brief dance. (In the original work Alston created these dances as two male-female duets. Apart from the loss of partnering and lifts the material is unchanged.) They are then joined by the four other friends, and by Pulcinella and Pimpinella. (This dance may be referred to as the third friends’ dance). The dance ends with each of the friends performing an identical existing phrase in canon as they leave the stage and Pulcinella sneaks back, away from his exiting wife, with a knowing pas de chat. The movement in this section is characterised by its complex rhythms with their extensive use of syncopation.

Figure E: The first friends’ dance.

In the middle of this dance the friends move to upstage right and watch the brief mime scene between Pimpinella and Pulcinella (the fact that they are watching is not obvious on the video as the camera closes in on the principals to make their narrative clear to the viewer). Pimpinella drags Pulcinella on by his ear, gives him a ‘kick’ and gestures as if angry and questioning - she has clearly caught him flirting once too often. This is a clear section of mime combining everyday gestures with classical mime movements. Pimpinella and Pulcinella are then joined by 4 of their friends (originally all 8) and the mimed gestures the two use is developed into a dance in which the shrewish women berate their men. In this dance the men and women form distinct groups. The movement is energetic and emphasises steps into the ground. It is more vigorous than previously and has a streetwise quality lacking in the earlier dance. (This is sometimes referred to as the second friends’ dance).

Figure F: Pimpinella, hands on hips, questions Pulcinella about his flirtations while Pulcinella looks innocent.
Section 1.3
This falls into two parts: Pulcinella’s flirtation and the attack.

The Song *Contento forse vivere* (Maybe I could live happily...) sung by the Soprano accompanies the flirtation between Rosetta, Isabella and Prudenza and Pulcinella, who stands alone swaying with confidence. The women enter with their characteristic walk but this time only with both arms stretched ahead of them. Initially Pulcinella (swaying to the pizzicato) appears to ignore the women (moving to the melody) only joining as the Soprano begins. (This begins the flirtation scene). In this dance the central section shows a clear contrast between the 4/4 rhythm of the women’s dance and the triplet of Pulcinella’s own movement.

The flirtation is followed by the attack when Caviello, Cinzio and Florindo enter and see their partners with Pulcinella. The women are sent off and there follows a vigorous stylised danced fight (which could be compared with the fight in Christopher Bruce’s *Sergeant Early’s Dream*). During it fists are clenched and arm movements suggest punches as the dancers perform various jumps (see figure G). At one point Pulcinella lies down and the others jump over him (see figure H).

There is a strong element of slapstick in this scene. Pimpinella enters with a high pas de chat and strong mined gestures, and, seeing her husband being beaten by his rivals, joins the fray. They call to their friends and neighbours to help them and the three men are soon vastly outnumbered. In this section the friends and neighbours are represented by 3 men and 3 women. (This is the third man’s first entrance.) They line up all joining hands or in two parallel lines to go on the offensive. They chase the three male lovers around and off the stage. The movement in this section illustrates Alston’s use of everyday gestures on top of traditional classical ballet steps.

The scene ends with Pulcinella, Pimpinella and their friends dancing forward to the audience with a characteristic Bournonville-style jeté en avant with open arms. They then all link hands and in an allusion to Massine’s choreography, a chain of dancers run on tip-toe across the front of the stage in semi-darkness, their bodies bent over, knees lifted high. They exit. On the video there remains only the vestige of this stylised run as the dancers circle round and run off. Originally the friends and neighbours returned and crossed the stage in the same distinctive run from one wing to the other.

Figure G: The Lovers threaten Pulcinella.

Figure H: In a slapstick chase scene the lovers leap over Pulcinella ‘hiding’ on the ground.
Scene 2 A secluded place at night.

It is this second scene which includes most of the commedia-like presentation of the work with a strong element of slapstick and repeated gestures. The attack on Pulcinella which mixes punches, somersaults and pirouettes, his ‘death’, the women’s mourning, and the lovers reaction to the chase by the three ‘Pulcinellas’, are all treated in a stylised manner. Alistair Macaulay described this scene as being ‘truest to commedia spirit. Here the ballet’s narrative rhythm becomes more fluent and thus its cartoon characters have more conviction’.

This scene falls into five sections each focused on a song. It falls into the ambushing of Pulcinella; the lovers’ mourning and the disappearance of the body; Pimpinella’s revenge; Pulcinella’s celebration; and the lovers’ reunions.

Section 2.1
This begins with the song Con queste parole (With such sweet enticing words…) sung by the Bass. Pulcinella enters in a mask and voluminous red silk cloak. Behind him we see a couple romantically gazing at the moon. From the printed synopsis we learn that Pulcinella has arranged a rendezvous with Rosetta, Isabella and Prudenza. Instead he meets their partners who again beat him up. This time no help is at hand and after they have beaten him with punches and karate-style chops they point threateningly at him. Pulcinella grabs his own neck, shudders and, at the final repeat of the song’s word ‘moriro’ (death), Pulcinella falls down, apparently dead. Then Caviello covers the body with the red cloak and the three tip-toe away.

During the ‘andante’ musical interlude, after the three men have left the stage, the two couples are seen again gazing romantically at the moon without noticing the corpse. The choreography for these parallel supported pas de deux, in which the movement is addressed to the moon and not the audience, includes crescent-shaped arms gesturing towards the moon, slow supported arabesques and lifts. They also include moments when the couples’ arms are held to form a diamond shape, a recurring motif that features also in the duets for Pulcinella and Pimpinella (see figure P).

Section 2.2
The trio of women appear wearing black shawls over their shoulders. Again they enter performing their signature walk. Prudenza discovers the body and the other two also investigate under the cloak which they hurriedly replace. As the trio of vocalists sing Sento dire (I hear people say…), the women react in mime to Pulcinella’s death and then their partners’ attempts to comfort them. Before the men return the women begin a mourning dance, veiling their head with their shawls. This dance is a pastiche of dramatic/expressive dances with exaggerated gestures, circling extended movements for the legs, putting their hands to their brows and making ‘sobbing’ movements with their torsos. In this Alston seems to be sending up both Martha Graham’s choreography and indeed the mourners’ scene in the Lindsay Kemp-Christopher Bruce work Cruel Garden. The lovers’ partners return, act innocent, and try to comfort the women. As they move upstage Pulcinella rises and, without being seen by the lovers, runs off taking his red cloak with him. On turning to the corpse the lovers discover the body has disappeared and react with bewilderment and alarm.

Section 2.3
The Tenor’s song Una te falan zemprece (One pretends to be simple-hearted…) sung ‘presto’ accompanies the three fake ‘Pulcinella’s’ attempt to frighten the lovers. This is a lively number in which the three male friends have dressed identically to Pulcinella. They enter separately with a pas de chat (often used for the entry of Pulcinella and his wife suggesting their lively characters) and chase the lovers. There is much gesticulation of hands and the ‘Pulcinellas’ kiss the women’s hands and blow kisses to them and ‘punch’ the men. Eventually they herd all six lovers into a circle which they surround triumphantly. They slowly circle the group with deliberate movements including the use of flexed feet. At the end of the section the ‘Pulcinellas’ unmask one by one and Pimpinella appears and shrugs her shoulders as if to say ‘it was all a game’.

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As the music changes to slow measured material Pimpinella leads the ‘Pulcinellas’ in an accusing and mocking dance around the lovers. Three of the women friends enter and join their men, pleased with the joke they have played. In mime the Lovers tell them that Pulcinella is dead (see figure I above). The friends are horror struck and, in a mob, chase the male lovers around the stage once more, finally flinging them to the floor.

**Section 2.4**
At this point (on a crashing musical chord) Pulcinella enters. The lovers exit and a celebration dance commences to a tarantella (see figure J). The movement comprises high vigourous leaps, jumps and very fast complex footwork. Pulcinella performs the material as a solo. He is then joined by Pimpinella and they repeat material in unison. The friends finally join the dance, the groups dance providing a counterpoint to the soloists material. The dancers exit in unison after a resounding clap.

**Section 2.5**
To *Se tu m’ami* (If you only loved me) sung by the Soprano there are a series of dances of reconciliation between the lovers. The duets, which have a limpid quality. They are performed in the order the couples were introduced in the first scene. Caviello enters with limp tensionless movements and is joined by Rosetta for the first duet. This material is repeated and developed from their first appearance with, for example Caviello on one knee stretching his arms out to Rosetta but now, instead of rejecting him and moving away, she constantly moves towards him. The process of re-union is repeated with Cinzio and Isabella who are joined by Florindo and Prudenza dancing a simultaneous duet. The movement material for the two couples is not the same but the duets harmonise. This is the first section in which the lovers dance tenderly together.
Scene 3 Carnival setting with flags.

Again the scene change is instant from one cloth to another, from the night sky to the flags of the carnival. For the first dances Pimpinella has not yet changed her costume but all the other characters are seen in their alternative outfits throughout this scene.

This scene may also be looked at in 5 sections: Pimpinella's solo to the toccata, a mime scene and duet for the two principals to a gavotte and variation, the dance for the lovers and Pulcinella and Pimpinella, a trio for Pulcinella and two male friends to the vivo section and a dance for the full company, 'Tempo di Menuette', including the last song and finale.

Section 3. 1
Pimpinella enters and performs a very fast solo (see figure K below). This is characterised by sharp, complex footwork, interrupted on occasions by held arabesques. At times her arm gestures, often with one arm raised above the head, combined with fast neat steps, evoke the movements of Scottish Highland dances. Elsewhere the dance covers the stage with bold leaps.

Figure K: Pimpinella's solo.

Section 3. 2
Pulcinella then enters and, to a gavotte, mimes a scene that repeats some of the material from the first scene. In this mime Pimpinella mocks Pulcinella’s earlier escapades and makes it clear that she will not tolerate any more flirting. This material again evokes the first dance between Caviello and Rosetta when Rosetta, like Pimpinella, now, is playing hard to get. The mime also includes a repeat (with variation) of Pimpinella’s accusation of her husband’s flirtation with three women. In this section actions which appear to be gentle caresses (similar to those in the lovers’ reunions of 2.5) end with a pulled nose or a punch on the jaw. Eventually the two are truly reconciled and dance together (see figure L below). This dance includes the diamond-shape arms and the dancers performing side by side suggesting they have come to an equal partnership. Pulcinella introduces Pimpinella to the lovers and she shakes hands with each of them in turn. The scene is then set for dances celebrating a united community.

Figure L: Reconciliation of Pulcinella and Pimpinella.

Section 3. 3
To the second variation a courtly style dance for the lovers, Pulcinella and Pimpinella is performed. This may be regarded as a pastiche of period courtly dance hinting at the eighteenth century (in the way the costumes just hint at that period) and suggesting the social refinement of the lovers. The movement features slow fouettés, gentle turns and careful lifts. The material is first of all stated in unison and then in a long triple canon which creates a more richly textured dance. Pulcinella and Pimpinella leave the group before the end of the dance and as it finishes walk cross in front of the dancers mimicking the lovers’ stylised signature walk (ending with Pulcinella turning back and biting his thumb at the lovers).

Section 3. 4
This is followed by a trio for Pulcinella and two of his friends to the rather gruff 'vivo' section in which the friends provide both a chorus for, and a contrast and counterpoint to, Pulcinella's movements. (It was originally a dance for five men.) It has been nick-named the ‘Welly Dance’ and the men performing it have been described as ‘loutish boys’. For the video the two friends enter from behind the camera rather than from the ‘wings’. The movement varies between vigorous leaps and raunchy movements of the arms and legs. There is a weighty quality to the movements and the dance provides a complete contrast to the sections it is set next to.
Finally to the last song, a trio, *Pupillette fiammette* (Eyes, flames of love...) the Company comes together. The dance opens with all eight women performing slowly in parallel lines (see figure M above). It is full of small hand gestures and courtly ‘reverencies’. As the vocals begin the male lovers enter and take their partners. The dance evolves into a triple duet for the lovers at the front with the other five women in a line behind performing an ostinato of gestures and serving as a chorus to the main action. The friends’ dance that began slowly providing a contrast to that of the lovers, becomes more lively until the women seem to burst through the couples to the front. The company form files on either side of the stage and Pulcinella and Pimpinella leap up the channel.

The lovers leave and all the friends come together. Each pair of lovers has a brief entry (in the usual order of entry) and all dance in unison at the end of the ballet. The finale is a vigorous dance for the full cast containing quotations from, and allusions to, previous group dances and it follows the very complex rhythmic structure of the final score.

The dancers are lined up across the stage facing the audience/camera with Pulcinella and Pimpinella at the front then the 6 lovers with the 7 friends and neighbours in the back row (see figure S). In the theatre the curtain falls while the dancers are still moving. On video the action is frozen for the final credits.
Movement Vocabulary in Pulcinella

Pulcinella glances back to Bournonville and beyond for steps but uses the rhythms and upper body of the twentieth century (just one version of Alston’s fusion of principles from Cunningham and classical ballet).


One of the principle forms of training used by Rambert from the 1980s was the Cunningham movement vocabulary resulting in movement coming from the back and spine and a long line being achieved. The Rambert dancers are noted for their energy and clarity of movement. Describing his choreography in the late 1980s Richard Alston noted that he was fascinated by small, fast steps ‘All the choreographers I admire, Fred Astaire, Bournonville, Ashton have created fast and intricate work which I find tremendously exciting.’ Movement is unaffected; the hands are, as Alston said, ‘on the end of the arm’ continuing movements not adding flourishes or flowery gestures at the end. Big jumps are incorporated with the dancers eating space.

Music and dance are close. There is ‘a kind of correlation’ between the weight of movement and the volume of sound. The movement imitates the melodic line so that it becomes very clear to the audience. In Pulcinella Alston also uses counterpoint with dances following contrasting lines in the score to enrich the stage picture.

Pulcinella draws on a combination of classical and modern vocabulary and in so doing reflected the daily training of Rambert’s dancers. It is Richard Alston’s homage to August Bournonville, the great Ballet Master of the Nineteenth Century Royal Danish Ballet, whose work he admires. One of Bournonville’s most famous ballets is Napoli, a romantic, narrative work - choreographed in 1843 – and set in and around Naples (the home of Pulcinella, a centre for commedia dell’arte and the location of Massine’s ballet).

Pulcinella opens with almost a quotation from Bournonville’s Flower Festival in Genzano (another of his ‘Italian ballets’) in which the man, in attitude, is turned by the woman as his axis. In Flower Festival the man has his hands on the woman’s waist while in Pulcinella one of Caviello’s is on Rosetta’s waist and the other on her shoulder. It must be said that Alston’s is using the movement for a different effect than Bournonville, Caviello is desperately trying to win Rosetta’s affection, by wooing whilst in Flower Festival Rosa and Paulo are in love. Alston’s homage to Bournonville, nevertheless, needs to be regarded in the same light as Stravinsky’s to Pergolesi, it looks back and draws inspiration from a predecessor but it is homage refracted by a Twentieth Century sensibility.

The mime elements in Alston’s Pulcinella are clearly understood everyday gesture given an Italian flamboyance. Only occasionally, as with the gestures of a hand tracing the oval of a face to mean beautiful woman, do we see any traditional nineteenth-century ballet mime. It is Alston’s intention to use recognisable gestures to enliven his narrative not to adopt obscure gestures to baffle an audience.
Alston clearly sees the characters in two distinct groups. As he described them in an interview in *Classical Music*, 'It’s quite clear that the three women who are infatuated with Pulcinella are the Naples equivalent of bored suburban housewives – rich women who haven’t got anything better to do – and their boyfriends are Hooray Henries. It’s the Sloane Rangers versus those with Street Cred really. Pulcinella’s got a lot of Street Cred.’

The groups are clearly distinguishable by both costume and movement. The friends and neighbours, who wear less colourful clothes, have movements that emphasise aspects of Italian urban life. There is a raunchier character to their dances with their steps having a greater weight than those of the lovers. While the movements for the friends often sink down rather than up, the movement vocabulary for the lovers (in brighter costumes) is more lyrical and contained and it has a lighter and more ‘airy’ quality. It draws more obviously on classical ballet. The friends and neighbours walk more naturally than the lovers. They even stomp along and use flexed feet while the trio of women lovers have a stylised ‘signature’ walk on demi-pointe. The quality of Pulcinella and Pimpinella’s movements align them more closely with their ‘friends’ rather than the lovers.
Summary of Bournonville elements reflected in Pulcinella.

To appreciate the influence of Bournonville and Napoli on Pulcinella it is worth looking at the videos of Napoli and Bournonville classes.

1. The intricate footwork with many beaten steps such as brisés.

2. The jetés across the stage parallel to the front with one arm raised which are seen in Pulcinella in the 'First Friends' Dance' (see Figure E) and the opening dance in the pas de six in Napoli Act III.

3. The jetés en avant down to the front of the stage with the arms open as if welcoming the audience. This is a repeated step in Napoli pas de six. It may also be seen, for example, in Gennaro's first entrance in the ballet. It is essentially one of Bournonville's signature steps. It is seen several times in Pulcinella and may be easily identified as the dancers move forward (directly to the camera) at the end of scene 1.

4. The turning of one dancer in a held 'attitude derriere' by another dancer moving around them. This may be identified in the pas de deux from Flower Festival at Genzano or the pas de quatre for four women in the pas de six from Napoli where pairs of women mirror each other. It occurs at the very opening of Pulcinella.

5. The effect of the three female lovers linked with their arms, following one after another, echoes the line-up of four women in their dance in the Napoli pas de six.

6. The use of Italian gesticulation and body mime as much as formal balletic mime is seen in Napoli, for example in the roles played by the Macaroni Seller and the Lemonade Seller (suitors for Teresina's hand) in Napoli. This combination is favoured by Alston throughout Pulcinella.

7. Many other details link the two dances, the movements that dart back and forth across the stage with a constant flow of movement and frequent changes of direction. Nevertheless it must be emphasised that Alston is not slavishly incorporating Bournonville's steps and at times he transforms them with Cunninghamesque curves of the back and more varied use of the upper torso. In Bournonville the torso is held vertically.

8. The structures of the work whereby after two narrative scenes the story gives way to a scene primarily of dancing. This is both a common structure for nineteenth century ballets and partly dictated by the music used for Pulcinella, nevertheless the parallel with Napoli is clearly there.

9. The essential shape of the dancers' costumes are similar in both ballets without those for Pulcinella being a copy of Napoli.

Figure Q: Bournonville's Napoli.
Richard Alston, Choreographer of Pulcinella

Richard Alston first worked with Ballet Rambert in 1979 when he taught class for the dancers. He was then invited to choreograph a production, Bell High (1980), as a result of which he was invited to become Resident Choreographer in 1980. In 2001, as part of the celebration of Rambert’s 75th Anniversary, Richard Alston returned to Rambert to create, Unrest. This was his twenty fourth original work for the Company for which he has reworked and mounted a further three works. Pulcinella was his fifteenth creation for Rambert. It was choreographed during his period as Artistic Director of the Company.

Richard Alston was born in Sussex in 1948 and educated at Eton. He had enrolled on a fine arts course at Croydon College of Art when he developed an interest in dance, inspired by seeing The Royal Ballet. He has described how he saw a week of performances by the second Royal Ballet company at Golders Green Hippodrome (essentially the company that is now Birmingham Royal Ballet) in the 1960s. On the Saturday he took his parents to his third performance of Frederick Ashton’s La Fille mal gardée and in his own words announced ‘You know on Monday I’m supposed to be starting at art college? I actually want to be a choreographer.’ While still an art student his interest in the work of Robert Rauschenberg led him to see the Merce Cunningham Dance Company.

At the age of eighteen he began to take classes in dance (his early training included ballet classes at the Rambert School) and soon decided to take it up as a career, knowing from the outset that his real interest was in choreography. He became one of the first full-time students at the London School of Contemporary Dance and created his first work in 1968, just five months after joining the School.

London School of Contemporary Dance was the first in Britain to have a systematic training in modern dance. It was the breadth of the training and the freedom granted to students that appealed to Alston. While training he realised that he was not suited to Graham technique and thanks to classes from Viola Farber and from the opportunity to see the Merce Cunningham Dance Company in Britain and France he found that he was much more in tune with Cunningham’s style of movement. While at the School Alston also studied historical dance with Belinda Quirey. His interest in historical dance is evident in the third scene of Pulcinella.

The Contemporary Dance Trust encouraged experimentation and Alston found many opportunities to choreograph at workshops and on experimental programmes. His choreography was taken into the repertoire of London Contemporary Dance Theatre and he led the School’s demonstration group. Encouraged by Robin Howard, founder of the Contemporary Dance Trust, and with a grant from the Calouste Gulbenkian Foundation he established Strider in 1972, the first independent dance group to emerge from the London School of Contemporary Dance. Among the works Alston choreographed for Strider were Tiger Balm (1972), which was taken into the repertoire of London Contemporary Dance Theatre, Windhover (1973), Soft Verges (1974) and Slow Field (1975). Strider performed throughout Britain and was briefly resident at Dartington College of Art, during which time Alston became familiar with the principals of post modern or ‘New Dance’.

In 1975 Alston left England to study with Merce Cunningham in New York. While spending two years in America he took the opportunity to see as wide a spectrum of dance as possible. Many of the projects undertaken at Rambert have roots in this period and, for example, it was seeing Bournonville Divertissement mounted for New York City Ballet by Stanley Williams that his interest in the choreography of Bournonville began. On his return to Britain in 1977 he worked as a freelance choreographer and teacher and many dancers...
including Siobhan Davies and Ian Spink attended his classes. He also choreographed for his own group of dancers. A year after Alston began to teach at he was appointed Resident Choreographer for Rambert, a post he held until his appointment as Artistic Director in 1986. His creations for Rambert included a quartet of works to scores by Nigel Osborne: Apollo Distraught, Wildlife, Mythologies and Zanza.

Richard Alston has had a significant influence on the development of contemporary dance in Britain. He has been instrumental in introducing British dancers and choreographers to Cunningham technique and to a choreographic style that favoured a formalistic rather than an expressionist approach. His own dance style is derived from the integration of the precise Cunningham style and the more relaxed New Dance. Alston uses multidirectional movement, decentralises space and gives his dancers movements that often overlap in time and space. This creates complex visual and kinetic images on the stage.

Alston’s dances frequently have no meaning as such. He is interested in dance for its movement qualities rather than as a medium for the expression of human emotion. Nevertheless his works are not entirely abstract. This can be seen very clearly in a work such as Soda Lake (1981) where the movement both complements Nigel Hall’s sculpture and is also derived from images conjured by the desert landscape that inspired it. Images often inspire his work and these may range from a party in a garden in Night Music to the effect of the melting ice in The Rite of Spring, or the dances of Fred Astaire and Ginger Rogers in Rhapsody in Blue. Only occasionally has he attempted more overt narrative works notably in the first, short-lived version of Mythologies and in Pulcinella.

Many of his works draw inspiration from their music as is obviously true of Pulcinella. His choreography makes use of complex rhythms. As is seen in this work he combines small phrases of footwork with fast-flowing, co-ordinated arm movements. Particularly during the period that Pulcinella was created Alston combined characteristics of classical ballet and Cunningham technique. He mixes the arabesques and attitudes of ballet with the curves and twists of the torso characteristic of Cunningham and adds a sharp use of the arms which is a feature of his choreography. This angularity came into focus with Wildlife (1984) and provided a contrast to his more balletic and fluid works notably Kingdom of the Pagodas (1982) for the Royal Danish Ballet, Midsummer (1983) for the Royal Ballet and such works as Chicago Brass (1983) for Rambert that preceded Pulcinella. In addition to his work for London Contemporary Dance Theatre (LCDT), his own Companies and Rambert, he has created Field of Mustard (1981) for Siobhan Davies Company (1981), Blueprint (1978) and Cutter (1985) for Extemporary Dance Company. He created both Soda Lake (1981) and Dutiful Ducks for Michael Clark (both later mounted on Rambert) and Java and The Brilliant and the Dark for Second Stride. In 1992 Alston was invited to create a full evening of his own work for Ballet Atlantique based in La Rochelle, France. He created another full evening for LCDT at the 1994 Aldeburgh Festival and it was therefore a logical step, on the closure of LCDT, to form his own company. The Richard Alston Dance Company was launched in November 1994 when he took up the post of Artistic Director at the Place.

Alston was made an Honorary Doctor of Philosophy (in Dance) at the University of Surrey in 1992 and in 1995 was named Chevalier dans l’ordre des Arts et de Lettres in recognition of his work in France. In the 2001 New Years Honours Alston was awarded a CBE. Two major television documentaries have looked at the choreography of Richard Alston. In the first, The South Bank Show Working with Bodies (1982), Alston discusses his early work for Rambert with Melvin Bragg. The second, Just Dancing Around (1997) directed by Mark Kidel looks at Alston’s work post Rambert.

Figure R: Unrest by Richard Alston.
Howard Hodgkin –
Sets and costume design

[Hodgkin’s]’ designs for Pulcinella range from a bevy of red, white and green Italian flags rampant on a glowing melon-coloured sky to a pseudo-romantic sickle moon oozing blood for the mock death scene which serves as a pivot for the intricate commedia plot.

Allen Robertson ‘Big Toppers’ in Time Out 29 July 1987 p.27

The sets
The setting for Pulcinella consists of four scene cloths. There is a front-cloth for the overture (used on the video as a vignette above the credits and scrolled story introducing the work) and then one backcloth for each of the three scenes. There are no wing pieces, simply black drapes at the side of the stage. All the cloths are abstract but evocative of time and place, conjuring up the feel of the locations whether a Neapolitan street on a sunny day or a secluded place at night. Like Howard Hodgkin’s paintings they clearly have a subject even if not presented ‘realistically’.

The cloth for the first scene shows white blocks suggestive of Mediterranean buildings, the second is a night sky with a dramatic moon, and the final setting evokes colourful flags suggestive of a carnival. Although Hodgkin works with layers of paint the settings, particularly for the first and third scenes give the impression of having been created as collages. All the cloths, except the night sky, also suggest the incorporation of flags, this is particularly true of the one designed for the final celebration. On the video one sees the full extent of each cloth as it hangs in the studio. The scenes of Pulcinella flow seamlessly into one another. The lights lower, the cloth is changed, the lights come up and the action continues. On video the scene changes are even less marked than on stage.
The frontcloth, seen while the overture is played, could be interpreted as a garden or park. It is made up of a brightly coloured collage of irregular shapes and patterns with bold brush strokes. It includes bold green brushstrokes as well as patches of red, white and blue. This is enclosed in an incomplete ‘arch’ of orange with splashes of green appearing almost as a frame or proscenium arch.

The backcloth for scene 1 shows three rectangles framed by bold red lines – each filled by grey-white geometric shapes suggesting moulding. These are stepped one above two more with a smaller ‘block’ without red edging completing the lower line. This is all mounted on a chest-high shelf into which diagonals of black intrude. The diagonal is filled in with textured white and grey leaving a rough edge but dividing the cloth into two triangular areas. The upper right triangle is filled with a block of bright blue. The impact it makes is of part of a monumental building against a blue sky putting some observers in mind of a white-washed Mediterranean coastal town on a bright day.

Scene 2 is the most obviously literal, a blue ‘sky’ with a white, red and blue moon on a dark blue ground. A large disc dominates the right half of the backcloth. The left half of the circle is blue thinly painted over white, echoing a texturing found in a number of Hodgkin’s paintings such as Dark Moon. The centre of the moon is an irregular red segment and the right-hand crescent is silver-white. When the scene is lit to suggest night, although the outlines of the shape are not clearly defined as in a conventional representation of a crescent moon, the viewer picks out the dramatic moon effect in a dark sky. The setting is very much more clearly visible on the video than it was on stage.

Scene 3 is brilliantly colourful with patches of bright pink, red, orange, green, black and white. Incorporated are a number of rectangular shapes suggestive of flags including conspicuously the red, white and green of the Italian flag since unification in the Nineteenth Century. This is another example of the present intruding on past times. The mood evoked in this scene of celebration is of a carnival.

At the time of the ballet’s creation Hodgkin had recently completed several paintings inspired by visiting Naples:

- Goodbye to the Bay of Naples (1980-82), (168)
- In the Bay of Naples (1980-82), (170)
- In the Public Garden, Naples (1981-84), (172)
- Waking up in Naples (1980-84). (194)

Other paintings which may be linked to Hodgkin’s set designs are Dark Moon (1982-84) (catalogue raisonné 182) (the moon has repeated fascination for Hodgkin). It is also interesting to note that his 1977-79 painting, In a French Restaurant (1977-79) (catalogue raisonné 146), incorporates a French tricolour flag at the top edge of the painting, a more realistic element in a private portrait of a place.
The costumes

The costumes are uniform in style throughout the production. There is just a slight evocation of eighteenth century dress in the choice of the fitted bodices and flaired skirts for the women and knee-length breeches for the men but they are in no sense reconstructions of period or traditional commedia dell’arte costumes. In shape they also reflect the costumes worn by the dancers in the third act of Napoli.

Pulcinella and Pimpinella wear white throughout although Pimpinella’s dress has red straps changing to black for the final part (3.5) of the last scene. For this last scene her dress has a black underskirt instead of white and she also wears black tights and shoes. Pulcinella wears black shoes throughout. In scene 2 he enters wrapped in a crimson silk cloak and wearing a simple mask (but not the traditional mask covering half his face with beaked nose and wart or carbuncle on his forehead). Traditionally the zanni (servant characters in commedia dell’arte) wear full baggy trousers and a long loose open-neck blouse giving the appearance of pyjamas. In this production Pulcinella’s dress is more fitted to allow easy, clear movement, and Pulcinella neither wears the original felt hat nor the conical ‘coppolino’. He has neither the humpback or the pot-belly often associated with the character.

When disguised as ‘Pulcinellas’ the friends wear costumes identical to the real Pulcinella with white shirts (and masks) but at all other times the men’s shirts are black. In other respects the two groups are clearly distinguished by the colours of the breeches or dresses they wear, with the lovers in blues and green and the friends and neighbours in shades of stone, beige, grey and brown. For the lovers, the colours of the men’s breeches and the women’s dresses are the same so that the pairing is easy to identify even when they are not seen as ‘a couple’. For the first two scenes Rosetta and Caviello are in blue, Isabella and Cinzano in green and Prudenza and Florindo in dark blue. For the final scene the men wear breeches splashed with colour – blue or black on white for the friends and neighbours and mixtures of blue/green, orange/green, or red/green, with black for the lovers. The women’s dresses remain the same shape as before but instead of being just one colour they include black insets. All are individually coloured with Rosetta in red, Isabella in orange and Prudenza in bright pink. The friends and neighbours wear turquoise, maroon, yellow, and blackberry. Sheer tights and shoes complement the colours of the dresses in the first scenes and are black for the final one.

In the second scene the female lovers wear black triangular shawls over their heads which open into large squares which they pull over their faces when in mourning for Pulcinella.

The men wear black V-necked shirts tucked into the waistbands of their breeches that reach to just below the knee. These are worn with white tights to suggest stockings and black shoes. The women are in silk dresses worn over a full net petticoat which, for the lovers, matches the colour of the dress except in the last scene when all the underskirts are black. The dresses have fitted bodices cut straight across the top with wide, elasticated, shoulder straps which cross at the back. The dresses are constructed in twelve panels so that the skirts, which reach below the knee, flare out and move beautifully with the dance. The variety in the costumes is in the colours with single colours being worn in scenes 1 and 2 and dresses with black insets, evoking lozenges of some commedia costumes, in scene 3.

Figure V: Final entry of Florindo and Prudenza.
Howard Hodgkin  
**Artist and Stage designer**

Sir Howard Hodgkin is one of Britain’s leading artists. He was born in London in 1932, to a powerful Quaker dynasty. He learnt ‘the habit of connoisseurship as a child - and with it a scepticism about received opinion in all matters concerning taste and convention’. He has acknowledged that a significant influence on his career was being evacuated as a child in 1940-43 to the United States of America. Here he found a wealth of colour and ‘could look at Matisse, all sorts of things that you couldn’t see in England’. He also acknowledges the influence on his paintings of Venetian masters together with French artists, Corot, Ingres, Delacroix, David, Bonnard, Vuillard and Degas.

Hodgkin studied at the Camberwell School of Art 1949-50 and the Bath Academy of Art, Corsham, 1950-54. He taught at Charterhouse School, the Bath Academy and Chelsea School of Art. Always an individual artist, Hodgkin felt isolated throughout the 1950s and ‘60s. Nevertheless since 1959 his paintings have been included in group shows and in 1962 he had his first one-man exhibition at Arthur Tooth and Sons, London at the age of thirty. In spite of perceived links at that time with the painters of English Pop Art, Hodgkin has never allied himself to particular movements. Thus it was not until 1976, following retrospective exhibitions that he became widely recognised. In 1977 he was awarded a CBE and received a knighthood in 1992. In 1985 he won the Turner Prize for Art having been short-listed for it the previous year.

1995-7 a major exhibition of his paintings was organised by the Modern Art Museum of Fort Worth, Texas and also shown at the Metropolitan Museum of Art, New York; Kunstverein fur die Rheinlande und Westfalen, Dusseldorf, and the Hayward Gallery, London. In summer 2001 a selection of his paintings were hung in Dulwich Picture Gallery (a south London gallery specialising in old masters) allowing visitors to re-evaluate them in the context of seventeenth and eighteenth century paintings. The exhibition which displayed Hodgkin’s recent paintings among works by Lely, Poussin and Watteau illuminated his approach to such a commission as the designs for *Pulcinella* with its cross-century context.

Teresa Gleadowe writing in the leaflet *Howard Hodgkin: Paintings 1973-84* (1984) that accompanied the exhibition at the Phillips Gallery, Washington, in 1984 noted that:

> The landscape of Hodgkin’s recent pictures is increasingly dreamlike, but his dreams are rooted in the physical world, a celebration of those moments when the senses flash, when time appears transfixed. A four day visit with a friend to the Bay of Naples in 1979 laid down a sediment of memory which has produced four of the most haunting pictures in the present exhibition. They are illuminated by an intimacy of sense and intellect, quickening to an intoxication with the art and architecture, and above all the shimmering presence of the bay. The image of the sea in these paintings serves as a perfect vehicle for that sense of liberation: the blue waters glimpsed through the frame of another picture *After Corot*; the dazzling phosphorescence of a tumbled surface, *In the Bay of Naples*; the ultramine haze of reflected light enveloping the sensuality of *Waking up in Naples*; the last glimpse of that rapturous blue in *Goodbye to the Bay of Naples*. [*catalogue raisonné 166]*

Hodgkin draws on memories to initiate his paintings and many are created over a number of years undergoing ‘a period of marination’ being worked and reworked. (This accounts for their dates spanning a number of years.) Although they may have titles, such as *Waking up in Naples* that suggest a narrative ‘the final image asserts an independent existence’. The texture of the layers of paint contributes to their charm. Hodgkin also frequently paints the frames in which his work is exhibited making them an extension of the painting. This creates a box-like perspective that parallels to some extent a proscenium arch effect that provides an interesting relationship to his work in the theatre. Hodgkin refuses to discuss the creation of specific work.
In an interview with Jann Parry in the *Observer* (1989) Hodgkin admitted that he had been interested in designing for the theatre ever since he was a child but observed he had to wait until invited to design for the stage. 'Designing for the theatre is a completely different activity from making your own work. You are following a brief not of your own making, and you can’t have the same control over the end result. You don’t even know what you’ve made until you see it on stage, by which time it is too late anyway.' From the late 1970s Bryan Robertson, the gallery director and writer, encouraged choreographers to use painters to decorate the stage for their productions particularly for works that needed ‘abstract’ settings and Hodgkin was one of the artists to benefit from this trend.

Hodgkin’s highly publicised commission to design Matthew Bourne’s *The Nutcracker* for the Edinburgh Festival in 1992 was never realised. It would have renewed his links with Opera North who had twinned Piotr Tchaikovsky’s *The Nutcracker* with the one-act opera, *Yolanta*, as had been done at the premiere of the works in St Petersburg in 1892. After Hodgkin pulled out Bourne’s production of *The Nutcracker* was designed by Anthony Ward.

In 1999, Hodgkin contributed the backcloth for *Sávriti*, a chamber opera by Gustav Holst at the Meyer Auditorium of the Freer Gallery of Art, Washington DC and at the time of writing (2002) is designing a second work for Mark Morris.

**Hodgkin’s designs for dance**

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<td>Richard Alston</td>
<td>Wolfgang Amadeus Mozart</td>
<td>Ballet Rambert</td>
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<td>1987</td>
<td><em>Pulcinella</em></td>
<td>Richard Alston</td>
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<td>1997</td>
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Peter Mumford
Lighting designer

Peter Mumford and Howard Hodgkin first worked together on Richard Alston’s *Night Music* in 1981. Mumford was introduced to Rambert professionally by Alston when he was invited to design the set and lighting for his first creation for them, *Bell High* (1981). He has subsequently lit many of Alston’s dances for Rambert including *Landscape*, *The Rite of Spring, Apollo Distraught*, and his most recent creation, *Unrest*. Mumford has been one of the principal lighting designers for Rambert over the past twenty years and although his career initially focused on dance he now also lights operas, plays and all forms of theatre.

Mumford studied Theatre Design at the Central School of Art (in the late 1960s when Ballet Rambert used its theatre, the Jeannetta Cochrane, as its performing base in London). He became a founder member of the experimental dance company, Moving Being, designing and lighting all their work (1969-78). Other companies he has worked for include the Royal Shakespeare Company, the Royal Danish Ballet, The Royal Ballet, English National Ballet, Scottish Ballet, The Royal Opera, Second Stride, Siobhan Davies Dance Company, Welsh Opera, Opera Factory, Scottish Opera, Almeida Opera. In 1986 he founded Danceline Productions, an independent television production company which specialised in dance programmes. Among the dance pieces he has filmed are Siobhan Davies’ *Wyoming* and *White Man Sleeps, Strong Language*, by Richard Alston, AMP’s *Swan Lake* and the Birmingham Royal Ballet’s *Nutcracker Sweeties*.

It is harder to appreciate the contribution of the lighting designer to a production on film or video than on stage. It is nevertheless an integral part of the production for without it we would not be able to perceive the changes from a sunny street in Naples to a secluded romantic spot at night.

Writing in *Dance Research* III.2 Autumn 1985 (pp.46-55) Mumford described his role in respect of dance,

> Lighting can express time, space and mood, and can be orchestrated rhythmically in relation to, or in juxtaposition with the musical score; it is like painting the air, and its effect is much more than the mere ‘wall-papering’ of a production. Indeed lighting for dance is central to the process of visual communication, the link between movement and its perception, and the balance between the body and surface design. At the same time, lighting is there to support, amplify and reinforce the objectives and ideas of the dance work, and not to overpower it or distract from it.
Introduction to Commedia dell’arte and the creation of Pulcinella for the Ballets Russes

The character, Pulcinella derives from Italian popular improvised comedy, commedia dell’arte, which flourished from the Sixteenth to early Eighteenth Century and continues to be performed. Commedia dell'arte was the name used to indicate plays performed by professional actors (as opposed to amateur productions). It became a term used to describe a way of performing inspired by productions that incorporated traditional stock characters.

In his Playing Commedia (p.9), Barry Grantham summarises what he regards as the characteristics of commedia –

(a) It is a style of performing, broad and non-naturalistic, in which the visual element is given equal, if not greater, emphasis than the verbal. It includes the audience as part of the performance, and their presence is frequently acknowledged.

(b) It makes use of the multiple skills of the performer – the spoken word, mime, dance, acrobatics, music and other abilities to tell a story or create a dramatic situation.

(c) It may be improvised, but employs memorised and rehearsed material (including lazzi) to back up the spontaneous invention of the actual performance.

(d) It may feature permanent characters that can be carried over from one play to another; either those drawn from the Italian Comedy, or new ones developed on the same principals.

(e) It can make use of facemasks for some or all of the characters.

From this summary it is clear that Alston’s Pulcinella uses ideas and characters drawn from commedia but is not in itself a performance of commedia dell’arte.

Actors who performed in commedia dell’arte productions presented stock characters and it was the ‘zanni’, the lower class characters or servants, who provided most of the humour. Pulcinella, was a white-smocked peasant from the region around Naples who was added to the productions in the early Seventeenth Century. In this respect Pulcinella was unlike most commedia characters as they originated in Northern Italy. Pulcinella became the ‘star’ of southern commedia troupes. John Rudlin, summarising the history of the character, suggests that Pulcinella became a significant commedia figure as the ‘burlesque representative of the working class of Naples’ in 1620 through the efforts of the performer Silvio Fiorillo.

In Harlequin on the Moon Commedia dell'Arte and the Visual Arts Lynne Lawner describes the traditional character.

Pulcinella has the hunched back of a farmer and the large belly of a lazy glutton, exemplified by his love of gnocchi (dumplings). His costume consists of baggy wide trousers, a loose belted, blousy shirt with ruffled collar, and a tall sugar-loaf hat, all in white. He wears a black half-mask with a long beaked nose, as benefits a 'pulcino', or newborn chick. Of all the commedia characters, his most embodies the social themes inherent in the form: he is a greedy, innocent, naive, hapless country bumpkin, who nevertheless represents his downtrodden class with a certain panache.

Figure W: Page from Ballets Russes programme showing Picasso’s design for Pulcinella.
It has been suggested that in fact the name, ‘little chick’ (a ‘pulcino’ in Italian is a day-old chicken) may have been derived from his style of speech using a swazzle (the device a Punch and Judy professor inserts in his mouth to produce Punch’s distinctive voice). Punch is one of the characters derived from Pulcinella. Pulcinella’s original humped-back and pot-belly disappear from his presentation at the end of the Seventeenth Century and his grey felt hat is replaced by a white sugar-loaf or ‘coppolone’. In art work, such as the drawings by Domenico Tiepolo, troupes of characters dressed in Pulcinella costumes appear; grotesques with paunches, humped backs, hooked noses and tall hats. Tiepolo’s troupes may be acrobats dressed as Pulcinellas and in 1981 they inspired David Hockney (who had seen them in an exhibition at the Frick Gallery, New York) to use green Pulcinellas as chorus and scene-shifters in the programme of short French operas at the Metropolitan. (Directed by John Dexter and marketed under the title Parade it consisted of the ballet Parade and Les Mamelles de Tiresias and L’Enfant et les sortileges. It was premiered on 20 February 1981). Rudlin also describes the traditional movement of Pulcinella saying that he walks with ‘small jerky steps, sometimes fast and agile in a skipping walk or half run’, sometimes more slowly. He is frequently acrobatic in his movements and an excellent mime. In character he is an egotist, a boaster and delights in quarrels.

Just as artists choose to re-interpret Pulcinella so choreographers presenting the character in dance take just so much of the traditional character as they find convenient for their creation. Alston uses Pulcinella’s lower class status and dresses him in white. He also draws on the havoc Pulcinella wreaked amongst women from the narrative adopted by the Ballets Russes and idea that the apparently ‘dead’ Pulcinella rose cautiously and tiptoed off-stage to return later in triumph. In the cast list he also uses names from the original plot for two pairs of lovers, Rosetta for example was generally a serving woman but the name was sometimes used for Pulcinella’s wife! (Traditionally in commedia dell’arte Pulcinella more frequently has a sweetheart rather than a wife.)

It appears to have been the choreographer Léonide Massine who initiated the ballet Pulcinella that was created for Serge Diaghilev’s Ballets Russes for which Igor Stravinsky originally produced the score re-used by Richard Alston. Massine’s inspiration came from having watched a performance by the famous Pulcinella, Antonio Petito, in a street fair in Naples in 1917. Although familiar with works derived from commedia dell’arte, including the ballets Les Millions de Harlequin (1900) by Marius Petipa and Michel Fokine’s Le Carnaval (1910), this was Massine’s first experience of seeing commedia in its original Italian form. Excited by this experience Massine researched through manuscripts for traditional commedia plays. It was from a collection dating from 1700 that he selected the story I Quatro Pulcinella Simili (Four Identical Pulcinellas) to use as the basis of his synopsis.

![Figure X](image1.png)

**Figure X:** Programme for first London performance of Pulcinella by Ballets Russes.

![Figure Y](image2.png)

**Figure Y:** Synopsis sheet from first Pulcinella performance.
As with so many projects for the Ballets Russes it was Sergei Diaghilev who brought together the collaborators and advised on the production. Encouraged by the success of Vincenzo Tommasini’s pastiche of Domenico Scarlatti’s music for *The Good-humoured Ladies* (1917), also choreographed by Massine, Diaghilev persuaded Igor Stravinsky to work over material by the Eighteenth-Century Neapolitan composer Giambattista Pergolesi. The music came from a variety of sources; sonatas, two operas and a cantata and, as Stravinsky himself pointed out, when writing the score for the ballet ‘the whole point about *Pulcinella* is not how much but how little has been added or changed’.

Initially Diaghilev was not happy with Stravinsky’s score and for a long time went about ‘wearing a look’ which Stravinsky called “The Offended Eighteenth Century”. However Diaghilev was even less happy with Pablo Picasso’s original designs for the ballet rejecting the proposed idea of a Neapolitan street within a colourful theatre proscenium, complete with stage boxes and a chandelier and musicians’ gallery. The design finally accepted was described by Boris Kochno: ‘Under a Neapolitan moon, a boat lay sleeping and two little houses looked at each other.’ The set was painted in blue, black, grey and white so that the brightly coloured costumes of the commedia characters stood out.

Diaghilev’s Ballets Russes first performed *Pulcinella* on 15 May 1920 at the Théâtre National de l’Opéra, Paris, and it was included in the opening performance of their subsequent London season receiving its British premiere at the Royal Opera House, Covent Garden on 10 June 1920. Although regularly performed by Diaghilev’s company *Pulcinella* was not revived by the subsequent Ballets Russes companies run by Colonel de Basil and Rene Blum. It was however mounted by Leon Woizikovsky for his own group at the London Coliseum in 1935 under the title *Les Deux Polichinelles*. Woizikovsky at this time had a habit of plagiarising Massine’s works and *Les Deux Polichinelles* drew very substantially on the original *Pulcinella*. The first new *Pulcinella* seen in Britain after the demise of Diaghilev’s Ballets Russes was the production by Boris Romanoff for the Opéra Russe à Paris Opera at the Lyceum, London in 1931. It too, was designed by a fine artist, Georges de Chirico.

(Many more productions are listed in Alexander Schouvaloff & Victor Borovsky *Stravinsky on Stage*, London: Stanier & Bell, 1982 and in the Yorkshire Dance Centre’s *Pulcinella Pack.*

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I had decided to present Pulcinella as a typical Neapolitan extrovert and a bit of a rogue, so made an ironical first entry, featuring small and medium-sized steps, using the mock limping and whole body positions inherent in the sensibility of the character, and well suited to Pergolesi’s music, so excellently orchestrated by Stravinsky. As I was unable to rely on facial expressions because of my mask, I used every possible flourish, twist and ambiguity of Pulcinella’s character. My first pas de deux was with Tchernicheva, who as Prudenza pursued me with unwanted affection. I rejected her advances with mercurial elusiveness, until she gave up in despair. My next encounter was with Rosetta, danced by Nemchinova, whose sprightly charm had more effect on me. Soon we were whirling round with arms linked, until we were interrupted by the arrival of my jealous mistress, Pimpinella, danced by Karsavina. I made every effort to pacify her, and harmony was restored in a tender and amusing dance in which we glided gently round each other before launching into a lively tarantella. But Pulcinella was destined to fall into one scrape after another, and at this point I was attacked by the jealous lovers of Rosetta and Prudenza, (Idzikovsky and Tcherkas). Routed by the combined onslaught of the three ladies, they fled, but returned while I was dancing another pas de deux with Pimpinella and thrust me through with their swords, leaving me apparently dead. Alone on the stage I cautiously rose to my feet and tiptoed off. Then to the strains of a tenor in the orchestra singing ‘Moriro, Moriro’, the four little Pulcinellas entered bearing the body of Pulcinella on their shoulders. The rest of the Company stood round in attitudes of grief until the arrival of the Magician who began a grotesque ritual dance in the course of which Pulcinella is brought back to life. This is followed by a triumphant dance to one of Pergolesi’s most charming melodies, with the little Pulcinellas dancing off in pairs and all the lovers reunited. But soon the trick is revealed. The Magician is none other than Pulcinella himself, who has been impersonated by a friend. The ballet continues with more disguises, pursuits and swiftly paced pas de deux between the various couples until it reached a joyful conclusion in a profusion of imaginary folksteps in the manner of a saltarello.'
Music for Pulcinella

The short-lived Italian composer, Giovanni Battista (Giambattista) Pergolesi (1710-1736) is remembered for his comic operas and church music. His gift for comedy was displayed in the Neapolitan dialect work, Lo Fratto n’amorata (1732) and his intermezzo La serva padrona (1733) which was to influence the development of opera buffa. Although he died from tuberculosis before his full potential was realised he was sufficiently recognised for works to be erroneously attributed to him. In fact the song ‘Se tu m’ami’ (2.5 of Alstons’s production) is not now believed to be by Pergolesi.

It has been said that Pulcinella was a landmark in Igor Stravinsky’s musical development for it represented the composer’s ‘discovery of the past’. As such it represents a break from his earlier exotic, ‘nationalist’ ballets that drew upon Russian themes, such as Firebird (1910), Petrushka (1911), Le Sacre du Printemps (1913) and Les Noces (1923 but composed over a period from 1914) and heralded his neo-classical style. Pulcinella was one of several creations for the Ballets Russes at the end of the War that drew on earlier musical material. The trend began with Massine’s 1917 ballet The Good-Humoured Ladies for which Vincenzo Tommasini created a pastiche of music by Domenico Scarlatti’s. It was as a result of the success of ballet that Serge Diaghilev invited Igor Stravinsky to work over material by Pergolesi for Pulcinella. In the same year, 1920, he obtained from Ottorini Respighi a reworking of Domenico Cimarosa’s opera-ballet Le Astuzie Femminili, a divertissement from which was later performed as Cimarosiana (1924).

In Stravinsky in Pictures and Documents the composer describes the hunt for Pergolesi’s music, ‘Being in Italy, I ransacked the libraries with M. Diaghilev. We discovered many interesting and unknown themes.’ Most of the material used, however, came from two sources, the Casa Musicale of Professor A Ricci in Naples and the British Museum, where the musicologist E. van der Straeten had transcribed into a score selected movements from Pergolesi’s twelve sonatas.

Pulcinella has been described as a ‘ballet avec chant’ but the words add colour only as sounds. They are, as music critic, Paul Griffiths, has said ‘meaningless relics, divorced from their original function as operatic pieces. Stravinsky rescores his found material for a sort of all-purpose C18th Chamber orchestra…but the balance, the complex string textures, the elisions and the harmonic alterations all create a distinctly modern sound.’ Diaghilev’s secretary, Boris Kochno is quoted in Lydia Sokolova’s biography, Dancing for Diaghilev, as describing the transformation of Pergolesi’s original music into Stravinsky’s score for the ballet. ‘Ironic embellishments of the trombone and bassoon transformed the melodies of Pergolesi. There were perhaps not twelve bars of music which were truly Stravinsky and yet everything bore his mark.’

Pulcinella reveals Alston’s musicality as a choreographer and his appreciation of such a score. He has recently said that his Water Music (2001) to Handel’s score continues ideas that he first used in Pulcinella. Significantly in an interview for a BBC Knowledge programme marking Rambert’s 75th anniversary in 2001 Alston stressed that it was during his time at Rambert that ‘I really consolidated my passion for movement and music’.

Marie Rambert assisted Nijinsky on his creation of choreography to Le Sacre du Printemps (1913) when she helped the dancers of the Ballets Russes to understand Stravinsky’s score. It is surprising, therefore, that little music by Stravinsky has been used for ballets by Ballet Rambert/Rambert Dance Company. To date the Rambert ballets using Stravinsky’s music are Octour (1979), choreographed by Yair Vardi to the first three movements of Concert per due pianoforti soli (1935). In 1981 Richard Alston created his first version of The Rite of Spring dedicating it to Marie Rambert and using Stravinsky’s arrangement of the score for two pianos. The following year Robert North created Pribaoutki (commissioned for the Brighton Festival) using a selection of songs and three pieces for string quartet. North used Duo Concertante (1939) and Pastorale (1980) for his Light and Shade (1985) and Mark Baldwin used piano pieces for Banter, Banter (1994). Most recently Rambert has performed Jiri Kylian’s Symphony of Psalms (2001) created for Nederlands Dance Theater in 1978.
### Cast

<table>
<thead>
<tr>
<th>Role</th>
<th>First cast</th>
<th>Video cast</th>
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<tbody>
<tr>
<td>Pulcinella</td>
<td>Ben Craft</td>
<td>Christopher Carney</td>
<td></td>
</tr>
<tr>
<td>Pimmellna</td>
<td>Cathrine Price</td>
<td>Amanda Britton</td>
<td></td>
</tr>
<tr>
<td>Prudenza</td>
<td>Frances Carty</td>
<td>Sara Matthews</td>
<td>Mary Evelyn</td>
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<td>Rosetta</td>
<td>Diane Walker</td>
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<td>Isabella</td>
<td>Sara Matthews</td>
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<tr>
<td>Caviello</td>
<td>Mark Baldwin</td>
<td>Mark Baldwin</td>
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<tr>
<td>Florindo</td>
<td>Michael Hodges</td>
<td>Michael Hodges</td>
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<tr>
<td>Cinzio</td>
<td>Robert Poole</td>
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**Friends and Neighbours***

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<td>Sue Hawsley</td>
<td>Steven Brett</td>
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<td>Christopher Carney</td>
<td>Jeremy James</td>
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<td>Siobhan Stanley</td>
<td>Glenn Wilkinson</td>
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**Singers**

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<td>Della Jones</td>
<td>Della Jones (Soprano)</td>
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<tr>
<td>(Soprano)</td>
<td>Julian Pike (Tenor)</td>
<td>Hirst, Hilary Western</td>
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<td>Mark Tucker</td>
<td>Martin Nelson (Bass)</td>
<td>Simon Davies, Wynford</td>
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<td>(Tenor)</td>
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<td>John Tranter</td>
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<td>(Bass)</td>
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**Musicians**

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**Conductor**

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<td>David Lloyd-Jones</td>
<td>Brian Wright</td>
<td>Nicholas Carr</td>
<td>Roger Heaton</td>
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*As *Pulcinella* was created in 1987 for the full Ballet Rambert company of sixteen dancers there were originally eight ‘Friends and Neighbours’. The television recording used 4 women and 3 men.

The lovers are named individually in the original programme, but on screen they are simply listed as lovers. As they frequently dance as individuals, while the friends and neighbours are more often an anonymous group, their names have been retained for use in these notes. The names Prudenza, Rosetta, Caviello and Florindo are taken from the libretto for original 1920 ballet to Igor Stravinsky’s score (drawing on names used in commedia dell’arte manuscripts). When creating the ballet Richard Alston made up names for each of the individual ‘friends and neighbours’ but these were never used in the cast list.

Cathrine Price danced as Pimmellna in the opening performances in Leeds. Richard Alston reworked some of the choreography when Amanda Britton assumed the role. Christopher Carney took over the title role in the autumn of 1988 in Nottingham.

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Rambert *Pulcinella* resource pack p32
Performance record for *Pulcinella*

*Pulcinella* remained in Rambert’s repertoire for a relatively short period as it was an expensive work to perform, using the full company of 16 dancers, three solo singers and the resources of the Mercury Ensemble, the group of musicians who then accompanied Rambert. It received a total of 39 stage performances in Britain in addition to its recording for television. It was never performed abroad.

<table>
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<tr>
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<td>Leeds Grand – in conjunction with Opera North</td>
<td>6</td>
</tr>
<tr>
<td></td>
<td>London, Sadler’s Wells Theatre</td>
<td>3</td>
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<tr>
<td></td>
<td>London, Battersea Park, The Big Top</td>
<td>4 + 1*</td>
</tr>
<tr>
<td></td>
<td>Bath, Theatre Royal</td>
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<td></td>
<td>Glasgow, Theatre Royal</td>
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<td>1988</td>
<td>Mold, Theatre Clwyd</td>
<td>2</td>
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<tr>
<td></td>
<td>London, Sadler’s Wells Theatre</td>
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Following its first six performances for Opera North when the ballet followed the opera-oratorio *Oedipus Rex*, *Pulcinella* was variously programmed for the Rambert repertory as part of a triple bill with *Swamp* (Michael Clark) and *Dancing Day* (Christopher Bruce) or *Swamp* and *Wolfi* (Lynn Seymour). It was also presented as a double bill with Glen Tetley’s commedia dell’arte–inspired *Pierrot Lunaire*. *Pulcinella* was also presented at two special performances: the Gala In the Tent in the Big Top Battersea* (a special performance for over 1,000 teenagers who would not, under normal circumstances, attend a theatre performance) programmed with *Swamp* and *It’s a Raggy Waltz* (Lucy Bethune) and for part of a fund-raising gala at Sadler’s Wells with *Rhapsody in Blue* (Richard Alston)#. Its last stage performance was at Sadler’s Wells Theatre on Saturday 18 June 1988.

*Oedipus Rex*, an opera-oratorio in six scenes by Igor Stravinsky. Its text is by Jean Cocteau after Sophocles translated into Latin by Jean Daniélou. It was first performed at the Théâtre Sarah Bernhardt, Paris, on 30 May 1927. The Opera North production had been first performed at Leeds Grand on 14 March 1981.
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Stephanie JORDAN ‘Ravel Rouser’ New Statesman, 30 January 1987

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John AUPING, John ELDERFIELD, Susan SONTAG, Maria PRICE Howard Hodgkin Paintings London: Thames and Hudson, 1995

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Jann PARRY ‘An Eye for Dance’ in The Observer 16 July 1989

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Lydia SOKOLOVA Dancing for Diaghilev, London: John Murray, 1960

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**Different Steps** includes a section from *Wildlife* and a discussion of the work with Richard Alston. Available from Rambert Dance Company £35

*Soda Lake* includes two complete performances of the solo danced by Mark Baldwin and Amanda Britton and discussion of the work by Richard Alston. Available from the National Resource Centre for Dance, University of Surrey, Guildford


**Napoli** performed by the Royal Danish Ballet CV1 2056 released 1987
Unfortunately this is not currently available commercially but should be found in dance video libraries.

**Bournonville Ballet Technique Fifty Enchainements** DV3 released 1992

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**South Bank Show. Working with Bodies**
*Richard Alston Choreographer*
London Weekend Television 14 March 1982
Director/Producer Tony Cash
Introduced/Edited Melvyn Bragg

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Directed by Thomas Grimm, Produced by Colin Nears
Complete work originally choreographed 1984 + interviews with Richard Alston, Nigel Osborne, Richard Smith and Peter Mumford.

**Dance on Four/Dancelines Strong Language**
Channel 4 15 May 1988
Directed by Peter Mumford, Produced by Terry Braun
An intelligent reworking for the screen of Richard Alston’s 1987 stage work.

**Just Dancing Around**
Channel 4 January 1997
Directed by Mark Kidel.
A programme following the creative processes used by the Richard Alston Dance Company.

**Masterworks 2: The Rite of Spring**
BBC2 26 January 2002

**Rambert at 75**
BBC Knowledge, 8 November 2001
Documentary on the history of Rambert Dance Company.
Rambert
99 Upper Ground
London  SE1 9PP

learning@rambert.org.uk
Tel: 020 8630 0600

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