



**ACADEMY OF MUSIC AND DRAMA**

# **Tchaikovsky's Waltz of the Flowers, the harp cadenza**

Different versions and traditions

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Independent Project (Degree Project), 30 higher education credits

Master of Fine Arts with Specialisation in Symphonic Orchestra Performance

Academy of Music and Drama, University of Gothenburg

Semester 4, Year 2

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Title: Tchaikovsky's Waltz of the Flowers: the harp cadenza, Different versions and traditions

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## **ABSTRACT**

Key words: harp, Tchaikovsky, Nutcracker, harp cadenza, ballet, Waltz of the Flowers

A research about one of the most famous harp cadenzas and audition excerpts. A comparison between the original cadenza, written by Tchaikovsky, and a variety of arrangements. With as a result a range of options that are possible to use when playing this cadenza.

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# Introduction

As a harpist, I sometimes have to play music that doesn't necessarily fit my instrument. This has to do with the relative unfamiliarity of composers with the instrument, in comparison with other instruments, but also the complexity of the instrument.

Therefore, harpists should learn how to arrange their music in a way that fits the harp, their personal style and still shows what the composer meant, may it be in a different way than he or she wrote. Sometimes this means that we simplify a part, by leaving some notes out or rewriting parts with enharmonics, to make the use of the pedals easier, and there are some cases where harpists have written out completely new parts.

The moment when I realised this was when I was playing the Waltz of the Flowers by Tchaikovsky with a Dutch youth orchestra. This part has a harp cadenza at the beginning, which is also one of the most familiar orchestra excerpts in our repertoire. I received the original part from the orchestra, but when I brought this to my lesson my teacher told me that "that's not how we play it" and she handed me a few different options that she had gathered over the years. When I played this arrangement of the cadenza, the conductor asked me after the first rehearsal why we never play this how it is written, and the only answer I could give him was that nobody does it, and that it just doesn't really fit the harp.

The aim of this thesis is to find out the reasons why we do not play this cadenza as Tchaikovsky wrote it, and to find out which possibilities there are to make it better to play it on the harp and how harpists can change it according to the situation in which the cadenza is played and make it their own.

I started with collecting background information about Tchaikovsky, Zabel (the harpist who premiered the ballet) the harp of the time when this was written and the music in which the cadenza appears to give an idea about the time and circumstances of the music that we are looking at. After that I started with collecting different versions of the cadenza. I already had some in my own collection, and I have added some versions to show a bigger variety of options. I have compared all the versions I collected and divided the score in six parts that all have one or more possibilities to change them. I have practiced these cadenza's, recorded them separately, and isolated the six parts and recorded the options together in one take, to make it easier to compare them. For having a visual overview, I also made a table with the six parts and the different options per cadenza. This can be used as a toolbox to create a cadenza that fits the harpist who is playing and the situation in which it is performed by mixing different versions and in that way creating an own cadenza.

# Background

## Pyotr Ilyich Tchaikovsky (1840-1893)

The ballet *The Nutcracker* is composed by the famous Russian composer P. I. Tchaikovsky. This was his third and last ballet that he composed. Tchaikovsky studied music theory in St. Petersburg from 1862 where he also undertook composition lessons with Anton Rubinstein. In 1866 Rubinstein's brother Nikolay asked him to become the harmony teacher at the newly opened conservatory in Moscow, which he accepted, and he held this position until 1878. In 1877 Tchaikovsky composed his first ballet, *the Swan Lake*. His second ballet was *the Sleeping Beauty* (1889) and was composed in 'about 40 days'.<sup>1</sup>

In 1890 he received a commission for an opera and ballet, *Iolanta* and *the Nutcracker*. Due to personal problems this took him much longer and when he finished the ballet in 1892, he thought it was worse than *the Sleeping Beauty* and declared: "I wrote the ballet with effort, sensing a decline in my ability to invent... I am experiencing a kind of crisis. I shall either emerge from it victorious and still, for a few more years, fill up sheets of music paper, or I shall lay down my arms"<sup>2</sup>

The critics were divided about the ballet. Dancers were critical and found it absurd, not creative, and not being *dansante* in general. Musicians praised it and called it "a new era in ballet music" and "His technical mastery is brilliantly expressed at every step".<sup>3</sup>

## Albert Zabel (1834-1910)

A.H. Zabel was the principal harpist for the Imperial Ballet in St. Petersburg (1855-1903) and served as a harpist for the premieres of Tchaikovsky's ballets. He is known as one of the pioneers of the Russian harp school and was invited by Anton Rubinstein to become the harp professor at the St Petersburg Conservatory (1862-1905). He wrote many pieces and transcriptions for harp, which are still being played. Next to that he also wrote a Method for harp and a pamphlet called: *'Ein Wort an die Herren Komponisten über die praktische Verwendung der Harfe im Orchester'*<sup>4</sup> In this article he aims to: "...to explain some speciality about the harp and to give friendly advice to composers"<sup>5</sup> Since Zabel was teaching in St. Petersburg at the same time as Tchaikovsky was studying there and they both had contact with Anton Rubinstein, we can assume that they have known each other but I haven't been able to find substantial proof for that.

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<sup>1</sup>Roland J. Wiley, "1889–1893." In *Tchaikovsky*, (Oxford University Press, 2009. 342 Oxford Scholarship Online, 2011) doi: 10.1093/acprof:oso/9780195368925.003.0019

<sup>2</sup> Wiley, *Tchaikovsky*, 354-359

<sup>3</sup> Wiley, *Tchaikovsky*, 370-371

<sup>4</sup> *Grove Music Online*, s.v. "Zabel, Albert Heinrich," by Alice Lawson Aber-Count, accessed 8 May. 2020, <https://www-oxfordmusiconline-com.ezproxy.ub.gu.se/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000030760>.

<sup>5</sup> Irina Zingg, "History of the Russian Harp School, from 18<sup>th</sup> to the beginning of the 20<sup>th</sup> centuries," *Associazione Italiana dell'Arpa* (2021), <http://www.associazioneitalianarpa.it/history-of-the-russian-harp-school-by-irina-zingg/>.

## The harp in the late 19<sup>th</sup> century

During the 19th century the harp developed a lot. The single action pedal harp was not sufficient anymore, and there were several solutions found at the same time. By the end of the century there were two competing models, the double action harp, and the chromatic harp. This eventually led into the commission of two of the most famous pieces for harp: *Danse Sacrée et Profane* by Claude Debussy written for the cross strung chromatic harp and the *Introduction and Allegro* by Maurice Ravel, written for the double action harp. Tchaikovsky's music is also written for the double-action harp and might even have contributed to the fact that this harp has eventually won the 'battle' between the two different models.<sup>6</sup>



Fig. 1.: Double action harp

The most important improvement with the double action harp, was the way the pedals were executed. With the single action harp, every string could be played in two different options, so depending on the tuning, this would be a natural and a sharp or flat. In general, this would mean that it was possible to play up to three flats, or four sharps. With the invention of the double action harp, an extra disc was added to the mechanism, which made that every string could be played in three positions: flat, natural, and sharp. This gave the harpist the possibility to play with the maximum amount of seven flats or sharps, and this gave much more freedom for the harpist and composer.

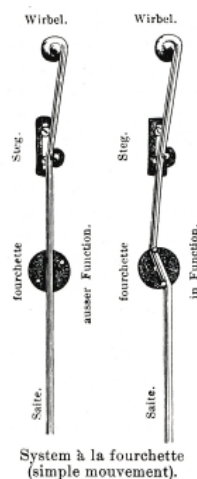


Fig. 2: Single action mechanics

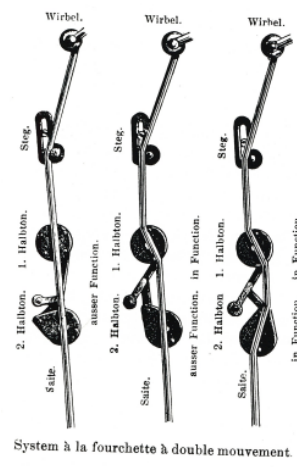


Fig 3: Double action mechanics

Since this first version of the double action harp, there have been several more changes to the instrument, which made that the modern instrument we play on nowadays, is not the same as the harp in Zabel's time. The construction of the soundboard is different, making it possible to put more tension on the strings and therefore the harp got heavier to play. To come as close as possible to the intentions of Zabel, I decided to make the recording of the version of the cadenza that Zabel wrote with a Erard harp from that period.

<sup>6</sup>Jeanna Kim, "Change and Transformation: The Harp as a Symbol of Liminality in Tchaikovsky's The Nutcracker (1892)" (Master Thesis, San Jose State University, 2018). DOI: <https://doi.org/10.31979/etd.58a2-m76b>

## The Nutcracker

*The Nutcracker* is based on the story ‘*The Nutcracker and the Mouse King*’ from E. T. A Hoffman, in a synopsis made by Marius Pepita, who was the first choreographer of the ballet. The first act takes place at Christmas Eve, where Clara is playing with a nutcracker doll. At midnight all the toys come to life, and after winning a battle with the Mouse King, the Nutcracker (who is a prince) takes Clara on a journey. They arrive at the land of Sweets and meet the Sugar Plum Fairy. When she hears about their victory over the Mouse King, she rewards them with a celebration of Dance, which includes the *Waltz of the Flowers*. At the end of the ballet Clara wakes up under the Christmas Tree with the doll in her arms.<sup>7</sup>

## The Waltz of the Flowers

*The Waltz of the Flowers* takes place in the second act, as no 13, the last number in the celebration of dance, and is followed by a pas de deux. The Waltz directly begins with the cadenza, which is introduced by the orchestra followed with the first big arpeggiated A7 chord in the harp, this is repeated twice. After the introduction, the cadenza really begins. The harp has a A7 chord in sixteenth notes, with two hands in contrary motion, first building up towards the G6 at the third beat of bar eight, and then, using the same figure going down over five bars, with in the last beat a big chord going up to the G7. This is followed by 8 big arpeggios ending again in a A7 chord. After this the orchestra comes in with the Waltz in D major.<sup>8</sup>

In my research I came across four different full editions of the cadenza, and one reference to a part of the cadenza of the American Ballet Theater.

The first one is from the New York City Ballet Orchestra, by Sara Cutler. *The Nutcracker* is a very traditional ballet in the United States and comes back every year around Christmas. This version has some interesting changes that I haven’t seen in the other (European) versions.

The second one is the cadenza used by the Bolshoi Theatre. This one says at the top, in Russian: “P. Tchaikovsky, Cadenza by A. Zabel, edited by V. Dulova”. I received this cadenza from my former teacher, Manja Smits, who has been a student of Vera Dulova. We can link Dulova indirectly to Zabel because she studied with Ksenia Erdeli, who was a student of Ekaterina Walter-Kühne, who was one of Zabel’s favourite students.<sup>9</sup>

The third and fourth cadenzas are very similar and are also possibly related. The third one I also got from Manja Smits, and this one is from the hand of Phia Berghout and written out by Vera Badings, Berghout played in the Royal Concertgebouw Orchestra (1933-1961)<sup>10</sup> and has been very important for the development of the harp in the Netherlands. The other one is from Petra van der Heide, current harpist of the RCO, and has some differences that I think are worth it to mention.

The fifth version is a part of the cadenza that is used by Barbara Allen from the American Ballet Theatre. I have only found this one mentioned in an article and have no sheet music of it. But I have

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<sup>7</sup> “The Nutcracker Ballet Story,” accessed April 17, 2021.

[https://www.nutcrackerballet.net/html/nutcracker\\_story.html](https://www.nutcrackerballet.net/html/nutcracker_story.html)

<sup>8</sup> Pyotr Il'yich Tchaikovsky, "Valse Des Fleurs (Waltz of the Flowers)." *Nutcracker Suite, Op. 71a*. D. Rahter, 1892. [https://search.alexanderstreet.com/view/work/bibliographic\\_entity%7Cscore\\_movement%7C458319](https://search.alexanderstreet.com/view/work/bibliographic_entity%7Cscore_movement%7C458319).

<sup>9</sup> Zingg, History of the Russian Harp School

<sup>10</sup> Pauline Micheels, “Berghout, Sophia Rosa,” *Digitaal Vrouwenlexicon van Nederland* <http://resources.huylens.knaw.nl/vrouwenlexicon/lemmata/data/Berghout> [07/11/2017]

included it because it is the only version I could find that doesn't use Zabel's fix (see p. 10, ex. 3 and 4).

Scores of all the versions (except the American Ballet Theatre) are included in the appendix, as well as recordings.



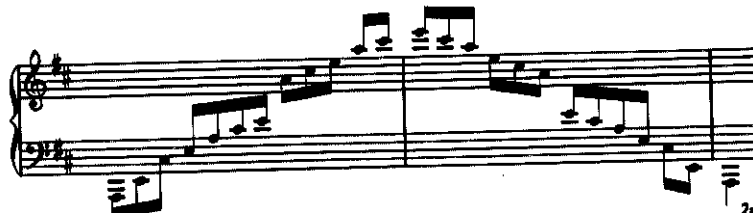
## Problems in the original cadenza

### The first big chords (bar 3+4 and 7+8)

These chords are not impossible to play, so in most cases they are left the way they were originally written. But because the chords are very full in the low register of the harp it can result in a cloudy and messy sound. To avoid this problem, it is possible to leave out some notes. This way it is possible to play stronger and have less noises from placing back the fingers on the strings that are still vibrating. (see video “beginning chords”)



Ex. 1: Peter Tschaikowsky, “Waltz of the Flowers,” 3-4 harp part from: *The Nutcracker suite op. 71a*. D. Rahter, Leipzig-Milano



Ex. 2: Peter Tschaikowsky, “Waltz of the Flowers,” 3-4 harp part from: *The Nutcracker suite op. 71a*. S. Cutler (NYC Ballet), author’s private collection

### The contrary motion figure in bar 16

It is not clear why Tchaikovsky wrote a pattern like this. It is very un-idiomatic, and on the harp, it does not have the same flow as if you would play it on the piano. It is possible that Tchaikovsky relied on the skills of Zabel, who was performing the première, to create something that would be idiomatic and true to the intent of the composer.

As we can see in the Bolshoi Theatre version, Zabel has indeed changed the original written by Tchaikovsky into something that works better when playing it on the harp, which means that from the first performance the cadenza has been played in an arrangement. Zabel has created an arrangement that has been used in almost all versions I found. He kept the right hand as written, and instead of the contrary motion in the left hand he kept the same notes in the left hand, but played them downwards instead of upwards, and placed them after the right hand instead of simultaneously, which makes it



Ex. 3: Peter Tchaikovsky, "Waltz of the Flowers," bar 16 harp part from: *The Nutcracker suite op. 71a*. D. Rahter, Leipzig-Milano



Ex. 4: Peter Tschaikowsky, "Waltz of the Flowers," bar 16, harp part from: *The Nutcracker suite op. 71a*. P. van der Heide, (RCO), author's private collection

long downwards arpeggiated chords in 32nd notes. However, it is not clear why this solution (hereafter 'Zabel's fix') is not changed in the original part.

The only other solution I came across is by Barbara Allen (American Ballet Theatre), she also plays the left hand after the right hand, but instead of changing it to a downwards motion, she keeps the same upwards arpeggio as Tchaikovsky wrote originally, but changes this into the Zabel's fix in bar 24. The effect of this, is that there is more accentuation on the base note, which has disappeared in the solution that Zabel came up with. Unfortunately, I haven't found anything more about this cadenza, so it isn't included the rest of the research, but since this is the only version I found that didn't use Zabel's fix, I wanted to mention it here. (see video "middle part")

## The number of beats/bars going down from bar 24

The next 'problem' is not something technical in terms of playing, but in the different versions and recordings I came across I have found several occasions where the part from bar 24 until 28 is made shorter. This change can be made to make the transition into the ascending chord in bar 28 easier, but another reason can be that when playing with a ballet company, the director wants a shorter cadenza. Very often, the moment of the cadenza is used as transition moment where dancers take their place on the stage. Depending on how much time this takes, the harpist might have to adapt the number of beats between bar 24 and 28. Examples of this can be found in the full scores in the appendix and in the video "measure 24-28".

## The ascending chord in bar 28

Another technical problem is the ascending chord in bar 28. What makes it hard to play is the motion in sixths with two hands. As can be seen in the video, the left hand must place the fingers on strings that the right hand is still playing, and that is not possible on the harp. To avoid this, the left hand must wait in the air until the last moment to place and then play, which results in an unstable position of the left hand that will also sound unstable. In this part of the cadenza an unstable or insecure sound is something you want to avoid, because it is the highest climax of the harp cadenza, that everybody is waiting for.

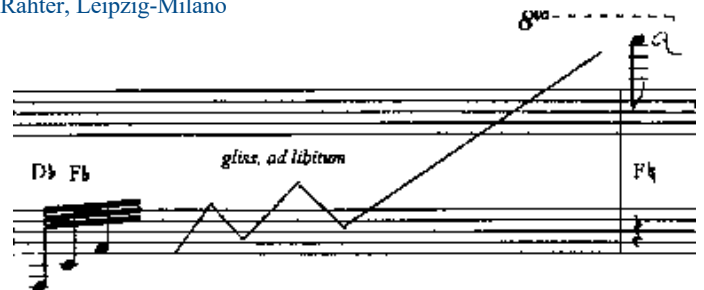
Another important thing to notice here, is that the highest note (A7) does not exist on the harp. It is possible to tune the G7 string higher, so it becomes an A, but when we look at the complete harp part of the ballet, we can see that earlier in the piece (act 2, no 11) this string is needed as a G natural. It is possible to retune after no 11, but this might not be the best solution. Most of the arrangement take the liberty to change this note to one octave lower, the A6. (see video “measure 24-28”)



Ex. 5: Peter Tchaikovsky, “Waltz of the Flowers,” bar 28 harp part from: *The Nutcracker suite op. 71a*. D. Rahter, Leipzig-Milano



Ex. 6: Peter Tchaikovsky, “Waltz of the Flowers,” bar 27, harp part from: *The Nutcracker suite op. 71a*. S. Cutler (NYC Ballet)



Ex. 7: Peter Tchaikovsky, “Waltz of the Flowers,” bar 28, harp part from: *The Nutcracker suite op. 71a*. A. Zabel, V. Dulova, (Bolshoi) author’s private collection



Ex. 9: Peter Tchaikovsky, “Waltz of the Flowers,” bar 28, harp part from: *The Nutcracker suite op. 71a*, P. Berghout, V. Badings, (RCO) author’s private collection



Ex. 10: Peter Tchaikovsky, “Waltz of the Flowers,” bar 28, harp part from: *The Nutcracker suite op. 71a*, P. van der Heide, (RCO) author’s private collection

## The last chord

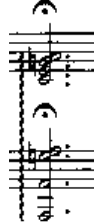
The last technical problem is the last chord of the cadenza. In the original Tchaikovsky used a fifth in the left hand which has to be played with the ring finger and middle finger which is quite a stretch (harpists normally don't use the little finger, since it is too weak and too short to reach the strings). To avoid this big leap, the versions use different solutions to reorganise the order of the notes. Most of them add more notes to the chords, in this case the harpist can jump with the left hand over the right, to play the upper part of the chord. Also worth to mention is that both RCO versions (van der Heide and Badings) have the arpeggio written out as grace notes or triads. The reason for this is probably the diminuendo towards the top note that they have added, this is not possible to notate in a vertically written chord. (see the separate video's of all the versions).



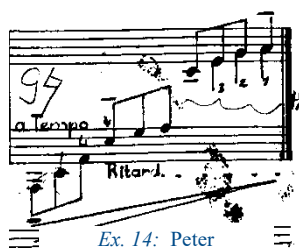
Ex. 11: Peter Tchaikovsky, "Waltz of the Flowers," bar 33, harp part from: *The Nutcracker suite op. 71a*. D. Rahter, Leipzig-Milano



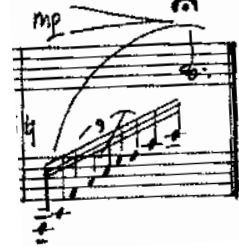
Ex. 12: Peter Tchaikovsky, "Waltz of the Flowers," bar 32, harp part from: *The Nutcracker suite op. 71a*. S. Cutler (NYC Ballet)



Ex. 13: Peter Tchaikovsky, "Waltz of the Flowers," bar 33, harp part from: *The Nutcracker suite op. 71a*. A. Zabel, V. Dulova, (Bolshoi), author's private collection



Ex. 14: Peter Tchaikovsky, "Waltz of the Flowers," bar 33, harp part from: *The Nutcracker suite op. 71a*. P. Berghout, V. Badings, (RCO) author's private collection



Ex. 15: Peter Tchaikovsky, "Waltz of the Flowers," bar 33, harp part from: *The Nutcracker suite op. 71a*. P. van der Heide, (RCO) author's private collection

## The lack of dynamics and other musical indications

Apart from the mostly technical differences stated above, there are no dynamic indications in the original cadenza apart from the fortissimo in the first chords, the fortissimo in the beginning of the solo and the ritenuto and diminuendo at the end. The Bolshoi and NYC Ballet versions keep similar dynamics, while the two RCO cadenzas added a gradual build-up from the beginning of the solo to the third beat in bar 23, the first climax of the cadenza. This addition makes the cadenza more lively and gives more structure to the listener, but when the cadenza has to be played from the back of the orchestra pit, it is not always possible to use softer dynamics. This might be the reason why it is not added to the score. (see the separate video's of all the versions)

## Solutions in the different versions compared to the original

	New York City Ballet Orchestra (Sara Cutler)	Bolshoi Theatre (Vera Dulova)	Vera Badings/Phia Berghout	RCO (Petra van der Heide)	American Ballet Theater (Barbara Allen)
<b>First chords</b>	Leaves out first and last C and A	As original	As original	As original	Not available
<b>Contrary motion</b>	Zabel's fix, leaves out the last 4 chords	Zabel's fix, leaves out the two last chords in bar 28 Added low octave A at the first beat of the cadenza	Zabel's fix	Zabel's fix	Both hands after each other but keeps the ascending motion in the left hand, instead of changing it in the downward motion like Zabel does, until reaching the top in bar 24, from where she uses the same as Zabel
<b>Number of beats from bar 24 to the ascending chord</b>	9 ½	12	14	14, as in original	Not available
<b>Ascending chord</b>	A7 chord over 2 beats in 32 <sup>nd</sup> notes, from A to a''	Glissando ad libitum, with D flat, F flat and C sharp (makes an enharmonic A7 scale)	2 A maj. chords up to A7	2 chords, 14 and 7 notes, upwards to A7	Not available
<b>Last chord</b>	As original	Adds an A octave below	Same notes as original, but spread over 3 beats in triads ending on the A on a 4 <sup>th</sup> beat (should probably feel as a 1 of the next bar)	Two note chord g+a, with an appoggiatura of 9 notes A7 chord before	Not available
<b>Dynamics and other musical indications</b>	Adds a <i>rall.</i> and a <i>tempo</i> before the ascending chord in bar 28. <i>Rit.</i> moved from bar 29 to 31	As original	Chords: Start <i>f</i> , <i>cresc.</i> to <i>ff</i> in the 2 <sup>nd</sup> bar, followed by <i>decresc.</i>  Middle part: Starts <i>p</i> builds up with a louder dynamic every 2 bars, until <i>ff</i> in bar 23 3 <sup>rd</sup> beat Fermata on the last note of the 3 <sup>rd</sup> beat of bar 28, and on the last note of the chord, first beat of 29  Ending: low A octave written as a grace note added to bar 31 and 32	Chords: Start <i>f</i> , <i>cresc.</i> to <i>ff</i> in the 2 <sup>nd</sup> bar, followed by <i>decresc.</i>  Middle part: Starts <i>p</i> builds up with a louder dynamic every 2 bars, until <i>ff</i> in bar 23 3 <sup>rd</sup> beat. <i>Accel.</i> from bar 24, 3 <sup>rd</sup> beat <i>Rit</i> and <i>cresc</i> in bar 28 Fermata on the last A  Ending: Accent on the 3 <sup>rd</sup> chord, low A octave added to bar 31 and 32 <i>F</i> in bar 31, <i>mf</i> in 32, <i>mp</i> and <i>decresc.</i> in bar 33	Not available

## Conclusion

During the time I wrote this thesis, I have learned the cadenza very well. By learning about the background, the composer and ‘arranger’ I know more about the circumstances in which the cadenza has been written and played. I also learned to play it in different ways, and I feel now that I can be flexible in choosing which version, or combination of versions, I want to play. I think that there is no ‘perfect’ cadenza. This depends on the situation it is performed, in an audition you want to make an unforgettable impression, so I would choose a very virtuosic version. But when I would play in a ballet performance, I know now that I might have to shorten the cadenza, or maybe stretch it out. It is very important to be very flexible in this situation, and I think I have reached this flexibility now by learning the cadenza inside out.

It has been very interesting for me to learn and record the different versions, and especially to take the time to learn to play the original. This made it clear to me that it is indeed better to change the middle part of the cadenza and make it sound more fluent than the original, but I have never thought about using another solution for that instead of the well known Zabel’s fix. I think that using Zabel’s fix is helpful in bringing out and shaping the melody, but it also results in losing the bassline, which I have never realised before playing the original version. In this case it can be an option to use the American Ballet Theatre version instead, or even to keep playing Zabel’s fix but then with more attention to the bassline.

For the chord in bar 28 I personally enjoyed the Bolshoi version (the glissando) the most. This is the perfect technique to show off the harp, in a way that sounds impressive but is easy to play, especially compared to the original which is almost impossible to make it sound fluent and virtuosic. In a performance I would definitely use the glissando, but in case of an audition I would consider another option because the glissando might sound to a harpist as a ‘easy way out’ and that is something you want to avoid on an audition. I would probably use the one from the RCO/van der Heide version, since it has the G in it which is not in the Berghout version, and the NYC Ballet feels a bit short for my personal taste.

I also use the last chord from the RCO/van der Heide version, but without ending on a second, because I personally like the resolving G to A at the end of the cadenza. I don’t use the octave grace notes that van der Heide added, because it feels for me that it slows down the motion of the waltz and that makes it harder to connect the cadenza to the actual waltz that is coming after the cadenza.

It was interesting for me to see that the original has no further musical indications than fortissimo and the ritenuto and diminuendo in the end. This means that all the other dynamics have been added as arrangements and are free to be changed to personal taste. I have experimented with this, and of course it makes sense musically to start softer and build it up to the first climax in the third beat of bar 23. However, at this point in my life, I prefer to make a small crescendo in the second bar of the solo instead of the first (and the fourth instead of third etc.) to make it a more gradually crescendo in total and to keep it softer for a longer time, so the effect of the big crescendo towards the third beat of bar 23 is bigger.

As I already mentioned, all the things stated above are my opinion at the moment that I am writing this, it can change with every occasion I have to play this cadenza, and with every other interpretation that I hear being performed and am inspired by.

I hope that this document can be helpful and inspiring for other harpists, it can help by finding the way through a lot of different versions (and opinions) to decide on a version that fits the harpist and the occasion in which it is played, and show that we all have the freedom to invent new solutions for problems occurring in this specific piece of music, but this can stand as an example for any piece of music.

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# Appendix

## List of videos

Beginning chords: <https://youtu.be/Wd8m3ukSF24>

Middle part: <https://youtu.be/eTZ6zawqJVM>

Measure 24-28: <https://youtu.be/EUXFiVSWSpA>

Original cadenza: <https://youtu.be/gIb8s1YeSLY>

A. Zabel (Bolshoi Theatre) version (on Erard harp): <https://youtu.be/6LLRuUMmD8U>

P. Berghout, V. Badings (RCO) version: <https://youtu.be/HN4wZGyYUP0>

P. van der Heide (RCO) version: <https://youtu.be/xCCJ025ChIY>

S. Cutler (NYC Ballet Theatre) version: <https://youtu.be/vV0jU-8vCzk>

74938 SUITE  
TIRÉE DU BALLET  
CASSE - NOISETTE  
(Der Nussknacker).  
Arpa.  
(Harp)  
I. OUVERTURE MINIATURE. Tacet.  
II. DANSES CARACTÉRISTIQUES.  
a) MARCHE. b) DANSE DE LA FÉE-DRAGÉE. c) DANSE RUSSE, TRÉPAK.  
d) DANSE ARABE. e) DANSE CHINOISE. f) DANSE DES MIRLITONS. Tacet. 3 flûtes  
III. VALSE DES FLEURS. P. TSCHAÏKOWSKY, Op. 71<sup>a</sup>

Tempo di Valse.  
Oboe. 1 2 ff 3 3 3 3 3 3 1 ff

Solo. 6 ff

8 rit.

2) Rahter Leipzig-Milano. 320. 885

Peter Tchaikovsky, "Waltz of the Flowers," harp part from: *The Nutcracker suite op. 71a*, D. Rahter, Leipzig-Milano

veel lengte aan vingers, naar ↓

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# ВАЛЬС ЦВЕТОВ из балета "Щелкунчик"

П. ЧАЙКОВСКИЙ  
Каденция А. ЦАБЕЛЯ  
Редакция В. ДУЛОВОЙ

Tempo di Valse

Cadenza  
ad libitum

10653

8<sup>va</sup>

(8<sup>va</sup>)

8<sup>va</sup>

8<sup>va</sup>

gliss. ad libitum

D<sup>b</sup> F<sup>b</sup> F<sup>4</sup>

rit.

D<sup>4</sup> dim. G<sup>#</sup> G<sup>4</sup>

10653

Peter Tchaikovsky, "Waltz of the Flowers," page 2, harp part from: *The Nutcracker suite op. 71a*. A. Zabel, V. Dulova, (Bolshoi), author's private collection

*Valse des Fleurs.* P.I. Tchaikowsky.

Tempo di Valse.

Oboe

1 2 *f* 3 3 *ff* 1

1 *f* *ff*

6 *p* *3de finger!!!!* *pizz.*

*mf*

*f*

Peter Tchaikovsky, "Waltz of the Flowers," page 1, harp part from: *The Nutcracker suite op. 71a*, P. Berghout, V, Badings, (RCO) author's private collection

Peter Tchaikovsky, "Waltz of the Flowers," page 2, harp part from: *The Nutcracker suite op. 71a*, P. Berghout, V, Badings, (RCO) author's private collection

# Ualse des Fleurs

P. Tschaikowsky

Tempo di Ualse in Tempo!

oboe

*ff*

*f* *ff*

rubato quasi cadenza

*mp*

*mf* *f*

Peter Tchaikovsky, "Waltz of the Flowers," page 1, harp part from: *The Nutcracker suite op. 71a*, P. van der Heide, (RCO) author's private collection

(Valse des Fleurs 2)

ff

accel ... ff

rall

rit

mp

denk in hele maten

Peter Tchaikovsky, "Waltz of the Flowers," page 2, harp part from: *The Nutcracker suite op. 71a*, P. van der Heide, (RCO) author's private collection



Example 2. NYCB "Waltz of the Flowers" cadenza.

Peter Tchaikovsky, "Waltz of the Flowers," bar 32, harp part from: *The Nutcracker suite op. 71a*. S. Cutler (NYC Ballet)