

# *Ballet Catalogue*



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# *Ballet Catalogue*

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Durand – Salabert – Eschig (Paris) · Editio Musica Budapest



## List of abbreviations

WP: World Premiere  
Per: Performer  
Cond: Conductor  
Ch: Choreography  
Cos: Costumes  
Arr: Arranger  
Arr: Orchestration  
FE: Full Evening  
ad lib: Ad Libitum

sop: Soprano  
bar: Baritone  
ten: Tenor  
vx: Voice

picc: Piccolo  
fl: Flute  
bfl: Bass Flute  
rec: Recorder  
ob: Oboe  
ca: Cor Anglais  
cl: Clarinet  
bcl: Bass Clarinet  
bsn: Bassoon  
cbsn: Contrabassoon

sax: Saxophone  
ssax: Soprano Saxophone  
asax: Alto Saxophone  
bsax: Baritone Saxophone  
tsax: Tenor Saxophone

hn: Horn  
tpt: Trumpet  
tbn: Trombone  
btbn: Bass Trombone

timp: Timpani  
perc: Percussion  
jazzperc: Jazz Percussion  
xyl: Xylophone  
vib: Vibraphone  
mar: Marimba  
cymb: Cymbal  
glock: Glockenspiel

pf: Piano  
4ms: Piano four hands  
e-pf: Electric Piano  
harm: Harmonium  
cel: Celesta  
ondes: Ondes Martenot  
org: Organ  
e-org: Electric Organ  
clav: Clavichord  
acc: Accordion  
hp: Harp  
hpsd: Harpsichord  
gtr: Guitar  
e-gtr: Electric Guitar  
mand: Mandolin

synth: Synthesizer

strgs: Strings  
vln: Violin  
vla: Viola  
vc: Violoncello  
db: Double Bass

Adam, Adolphe (1803–1856)

## *Giselle ou les Willis*

Ballet in two acts – Scenario by Théophile Gautier

WP: June 28, 1841 – Opéra de Paris, Paris

Per: Orchestre de l'Opéra de Paris, François-Antoine Habeneck (cond.)

Ch: Jean Coralli, Jules Perrot – Ballet de l'Opéra de Paris

Cos: Paul Lormier

Set: Pierre Ciceri

2.2.2.2 – 4.4.3.1 – timp.3perc – hp – strgs

90min.

Durand – Salabert – Eschig

Unshortened original version with all 5 interpolations by Friedrich Burgmüller and Marius Petipa

Arr: Peter Marsch / Maxym

2.2.2.sax.4 – 4.2.3.1 – timp.3perc – hp – strgs

120min.

Ricordi Berlin

Even today, Adolphe Adam's ballet *Giselle ou les Willis* is still considered the epitome of romantic ballet. The work, with a libretto by Jules-Henri Vernoy de Saint-Georges, Théophile Gautier and Jean Coralli based on a legend passed down by Heinrich Heine, is part of the standard repertoire of all great ballet companies.

The story is about brides who die before their wedding from a broken heart because they have been betrayed by their beloveds. At midnight, their ghosts drive men to their death in remote forest lakes.

Duke Albrecht, having caused the innocent Giselle's death by being unfaithful, goes to her grave in order to ask her forgiveness and to commune with her soul. Novalis' *Hymnen an die Nacht* serves as a model for this.

Adolphe Adam has created memorable melodies and dance rhythms of timeless popularity. Long before Tchaikovsky, *Giselle* initiated the tradition of dancers in clothes of white tulle: The "white" ghost-act saw the birth of the classical-romantic "Ballet Blanc", the model for *Swan Lake* and Michail Fokine's *Les Sylphides*.

### Synopsis & Comments

Giselle, a young and naïve peasant girl, dies of heartbreak when she learns that Albrecht, the man she loves, is engaged to marry a princess. The Willis (the ghosts of young virgins) and their Queen decide that Albrecht must follow Giselle to the grave, condemning him to dance until he dies of exhaustion. Giselle manages to save Albrecht by dancing with him.

One of the founding works of the French Ballet and subsequently the Russian Ballet, *Giselle* is still a vital element of the repertoire, regularly performed by leading ballet companies in major theatres around the globe. Part of the repertoire for over 150 years, Adolphe Adam's music, revised here by the master composer Henri Büsser, still unfolds in all its melodic charm and multi-coloured grace.

Albéniz, Isaac (1860–1909)

## *Iberia*

Spanish fresco in three scenes: *El Puerto*, *El Albaicín* and *Fête-Dieu à Séville*

WP: October 20, 1920 – Théâtre des Champs-Élysées, Paris

Per: Orchestre du Théâtre des Champs-Élysées, Désiré-Émile Inghelbrecht (cond.)

Ch: Jean Börlin – Ballets Suédois

Set & Cos: Steinlein

3.3.3.3 – 4.4.3.1 – timp.2perc – cel.hp – strgs

35min.

Durand – Salabert – Eschig

The choreography for *Iberia* utilizes a new concept introduced by Jean Börlin: realistic dance. Divorced from any sort of dramaturgical concerns – and thus the exact opposite of *El sombrero de tres picos* (de Falla) choreographed by Massine for the Russian Ballet in the previous year – the action in *Iberia* is of no consequence whatsoever. The piece is a grand and lavish fresco of a highly stylised Spain whose complex choreography is based on the body language of Spaniards, full of physical relationships and gestures that are typically Iberian.

The score by Albéniz was greatly praised by Debussy who was a fervent admirer: “An incomparable virtuoso, he [Albéniz] went on to acquire marvelous knowledge in the field of composition. Without resembling Liszt in any way, he does evoke him by the sheer abundance of his ideas. He was the first to make use of the many melancholy aspects of his native country. Few pieces of music can compare to *El Albaicín*, which recalls the atmosphere of those Spanish evenings scented with carnations and firewater. It is like the muted sounds of a guitar in the night, with sudden surges, nervous gestures. Without exactly duplicating folk melodies, the piece is written by someone who has heard them, and who has gone so far as to slip them into his music without anyone being able to say quite where the boundaries lie.”

When *Iberia* first opened, the orchestra performed excerpts from the *Iberia* by Claude Debussy between each of the tableaux: *Par les Rues et par les Chemins* after the first tableau, *Les Parfums de la nuit* and *Le Matin d'un jour de fête* after the second. Three numbers from the original suite by Albéniz were orchestrated by Inghelbrecht for the Swedish Ballet; the suite by Albéniz can be completed by the orchestral versions [Evocacion-Triana] created by Enrique Arbós, a close personal friend of Albéniz, at the beginning of the 20<sup>th</sup> century.

Alfano, Franco (1876–1954)

## *Elia*

Choreographed action in four parts by R. Pantini on the music of the *Suite romantica*

WP: January 1929 – Théâtre Royal, Antwerp

3.3.3.2 – 4.3.3.1 – timp.perc – pf.hp – strgs  
25min.

Casa Ricordi (Milan)

Arnold, Malcolm (1921–2006)

## *Solitaire*

Ballet in one act

**Arr:** Philip Lane (reduced orchestration)

**WP:** June 7, 1956 – London

**Per:** Royal Ballet Sinfonia

**Ch:** Kenneth MacMillan – Sadler's Wells

**Set:** Desmond Heeley

2.1.1.1 – 4.2.2.btb.1 – perc – hp

**Alternative instrumentation:**

2.2.2.2 – 4.3.2.0 – timp.2perc – hp.cel – strgs

26min.

Ricordi London

The ballet was described by the choreographer, Sir Kenneth MacMillan, as “a kind of game for one”, in which a girl tries repeatedly to join in the activities of her friends, but always finds herself alone. *Solitaire* is danced to Malcolm Arnold's *Eight English Dances* (1951) and two specially composed sequences, the Sarabande and the popular Polka.

Arrigo, Girolamo (\*1930)

## *Rorogigasos*

Scenario by A. Poliziano from *Stanze per la giostra*

**WP:** February 26, 1977 – Teatro Massimo, Politeama Garibaldi, Palermo

**Per:** Karl Martin (cond.), Slavka Taskova Paoletti (soprano)

**Ch:** Ricardo Nuñez

**Set & Cos:** Mario Rossello

3.3.4.3 – 4.4.4.1 – 2timp.2perc – pf.org.2hp – strgs

33min.

Casa Ricordi (Milan)

Aubert, Louis (1877–1968)

## Cinéma

Ballet in one act – symphonic scenes –

Scenario by René Jeanne

WP: March 13, 1953 – Opéra national de Paris, Paris

Per: Orchestre de l'Opéra de Paris, Robert Blot (cond.)

Ch: Serge Lifar – Ballet de l'Opéra de Paris

Set & Cos: Louis Touchagues

3.3.3.3sax.1 – 4.3.3.1 – timp.5perc – 2hp – strgs

25min.

Durand – Salabert – Eschig

The ballet is comprised of six scenes evoking famous Hollywood personalities: Mary Pickford and Douglas Fairbanks, Chaplin and the Hollywood Nymphs, Walt Disney, and Rudolph Valentino.

“At heart, I can’t deny that for me, music is first and foremost human...”, declared Louis Aubert speaking into Georges Charbonnier’s microphone in 1953. Nothing illustrates this sentiment more than his ballet, dedicated to the stars and the magical world of Hollywood during the Roaring Twenties.

Through his writing, Aubert brings to life the personalities and atmosphere of a mythical Hollywood. The highly Ravelian final waltz sparkles and shines with fiery brilliance. Elegant and seductive, it crowns the beautifully developed musical portraits: Fairbanks trumpets his heroism in homage to westerns and period films; Mary Pickford, America’s Sweetheart, nestles into the arms of “her” Douglas; Charlie Chaplin cavorts with a bevy of Hollywood nymphs; and finally, there is the mysterious and romantic Valentino, whose portrait is shaped by the languid theme of a saxophone laid upon a bed of voluptuous strings...

An unrivalled orchestrator, Aubert brings all of his skill to bear on this piece, with flawless inspiration and grace. With his symphonic tableau, this exceptional musician has – in an alluring paradox – recreated all of the charm of silent movies.

Suggested companion work: Charles Koechlin’s *Seven Stars Symphony* (1. Douglas Fairbanks, 2. Lilian Harvey, 3. Greta Garbo, 4. Clara Bowe, 5. Marlene Dietrich, 6. Emil Jannings, 7. Charlie Chaplin).

Auric, Georges (1899–1983)

## Le Bal des voleurs

Ballet in one prologue and six scenes – Scenario by Jean Anouilh

WP: July 14, 1960 – International Dance Festival, Nervi

Ch: Léonide Massine

2.2.2.2 – 4.3.3.1 – timp.perc – pf.hp – strgs

25min.

Durand – Salabert – Eschig

The ballet faithfully follows the “comédie-ballet” by Anouilh that premiered at the Théâtre des Arts in Paris in 1938: pretty young ingenues in search of love and adventure, ruined bankers and rich indolent Englishmen can be found in continual interaction with charming and colourful thieves.

In addition to its other qualities, Georges Auric’s music is exceptionally “cinematographic”. Highly suggestive, it provides all of the musical setting necessary for a visual transposition of a successful play whose comic dialogue is suddenly transformed into polished arabesques. Cleverly orchestrated and joyously sophisticated, the score for *Le Bal des Voleurs* is an effective choreographic vehicle for bringing dreams to life.



## *La Chambre*

Ballet in one act – Scenario by Georges Simenon

WP: February 20, 1955 – Paris

Per: Orchestre des Ballets de Paris

Ch: Roland Petit – Compagnie des Ballets de Paris

Set & Cos: Bernard Buffet

2.2.1.1 – 2.2.1.1 – perc – strgs

20min.

Durand – Salabert – Eschig

A wounded man has just died in a hotel room. A woman discovers the body and calls the police. In order to solve the crime, the commissioner retraces the victim's final hours. But, upon opening a curtain, he discovers a femme fatale, who seduces him into a dance before stabbing him and disappearing.

Together, Roland Petit, Georges Simenon and Georges Auric invented the first ballet detective story in history. The remarkably evocative score by Auric draws upon his great talent as a film composer. Simenon, at the end of one of the rehearsals, declared to the press, "I have been adapted for the screen, for radio and for television, but never have I found the atmosphere of my work reproduced as it is in this ballet. I am overwhelmed. It is a bit as though something has been added to me." There could be no better definition of *La Chambre* and its qualities.

## *Les Fâcheux*

Ballet in one act – Scenario by Boris Kochno after Molière

WP: January 19, 1924 – Opéra de Monte-Carlo, Monte-Carlo

Per: Orchestre de l'Opéra de Monte-Carlo, Édouard Flament (cond.)

Ch: Bronislava Nijinska – Les Ballets de Monte-Carlo

Set & Cos: George Braque

3.3.3.3 – 4.3.3.1 – timp.perc – hp – strgs

Version for small orchestra: 2.2.2.2 – 2.2.2.0 – timp.perc – pf – strgs

35min.

Durand – Salabert – Eschig

A man is on his way to a romantic tryst. All sorts of tormentors prevent him from arriving. The audience watches as the ladies' man goes through his various unfortunate encounters with gossipmongers, a card sharp, a dance-crazed maniac, badminton players and boules players who force him to take part in their games.

Georges Auric was a musician of his time: he uses all of the "modern" materials at his disposal to produce his own particularly colourful musical universe, vivacious, warm and playful, in keeping with the highly imaginative choreographic action. Auric often uses polytonal language and sprinkles his score with small themes, at times independent, to which he gives a life of their own, similar to a choreographer who brings a group of dancers to life. The highly appealing orchestration adorns the harsh polytonality of this "symphonic poem in dance", enhanced by its mellifluous and comforting strings.

At its Parisian premiere on May 20, 1924 at the Théâtre des Champs-Élysées, *Les Fâcheux* was double billed with *Train bleu* by Darius Milhaud.

## *Le Peintre et son Modèle*

Ballet in one prologue and six scenes – Scenario by Boris Kochno

WP: November 15, 1949 – Théâtre des Champs-Élysées, Paris

Per: Orchestre du Théâtre des Champs-Élysées, André Girard (cond.)

Ch: Léonide Massine – Ballets des Champs-Élysées

Set & Cos: Balthus

2.2.2.2 – 2.2.1.0 – timp.perc – pf – strgs

16min.

Durand – Salabert – Eschig

The ballet opens on a painter in his studio with his model. The painter decides to begin work, but despite his best efforts, he is unable to capture the “truth” of his subject on his canvas. The painter and his model give themselves up to a desperate sort of struggle: with each attempt, the painter hopelessly tries to attain the truth but it continually escapes his grasp. Little by little, the model changes clothing, but every change in dress only serves to make the model seem more inhuman. The painter can only discover the underlying truth by tearing off the model’s clothes. His inner life, inaccessible up to this point, suddenly becomes clear through the bone and muscle of the human body. It is the true point of departure for the act of creation. Only now, serene, can the artist finally begin to paint.

*Le Peintre et son Modèle* encompasses all of the qualities that make Georges Auric such a masterly composer for ballet: his sense of “melodic” gesture, his fluid writing style that seems to accompany every move of the dancers, the clarity and concision of his musical exposition, the sensitivity of his orchestration that enriches the choreographic movement, and his melodic style, which is both attractive and accessible. His skilful score has all of the qualities necessary for the invention and expression of choreography, but this work also calls upon Auric’s talents as the major figure in film composition that he was. With *Le Peintre et son Modèle*, Auric and Massine opened an unexpected door onto a philosophical reflection on dance and the creative process.

## *Phèdre*

Choreographed tragedy in 21 scenes – Scenario by Jean Cocteau after Jean Racine’s *Phèdre*

WP: June 14, 1950 – Opéra de Paris, Paris

Per: Orchestre de l’Opéra de Paris, Louis Fourestier (cond.)

Ch: Serge Lifar – Ballet de l’Opéra de Paris

Set & Cos: Jean Cocteau – Photographed frames by Brassai

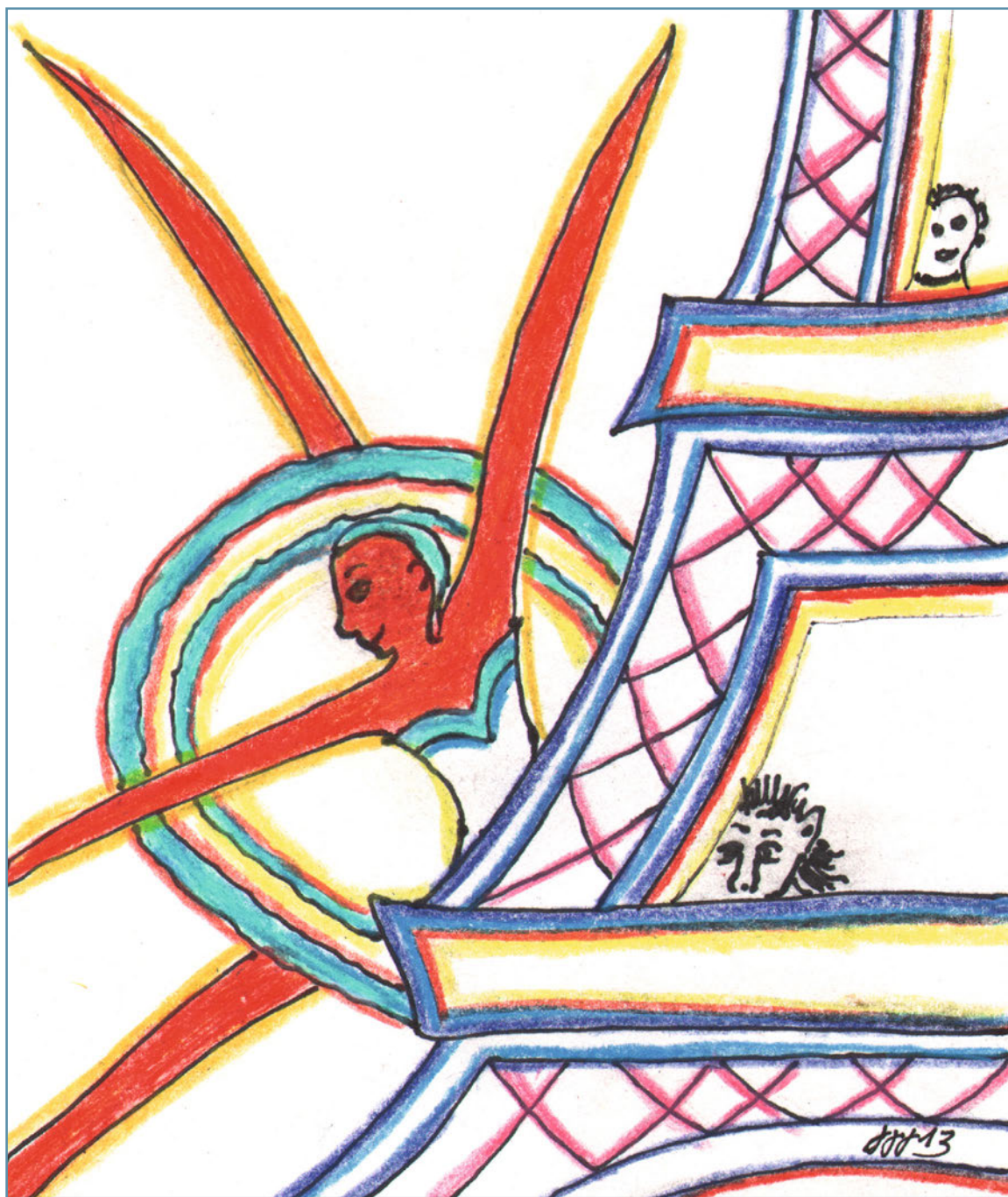
3.3.3.3 – 4.4.3.1 – timp.2perc.xyl.vib – cel.2hp – strgs

45min.

Durand – Salabert – Eschig

The book for this ballet was written by Cocteau and is an adaptation of Racine’s famous tragedy. “What is every actress’s highest ambition? To play *Phèdre*. Why shouldn’t we turn it into a ballet?” These words were apparently the author’s reply to the composer when the latter asked him to write the book for the ballet that had just been commissioned by the Opéra de Paris and Serge Lifar. Cocteau would remain as faithful as possible to the original in his adaptation for the ballet.

Something “as grand and as noble as possible”, this was Auric’s answer when questioned as to what composers hope for when they begin to work on writing a ballet. The result measures up to the composer’s ambitions: the piece is beautiful – in the classic sense of the term – strong, and even severe. In any case, the effect is striking. Auric has magnificently married the themes and situations of the tragedy and gives us a musical impression of the play that is at once fully developed and powerful, entirely worthy of the original masterpiece on which the ballet is based.



Auric / Durey / Honegger / Milhaud /  
Poulenc / Tailleferre

## *Les Mariés de la Tour Eiffel*

Scenario by Jean Cocteau

WP: June 18, 1921 – Théâtre des Champs-Élysées, Paris

Per: Orchestre du Théâtre des Champs-Élysées,

Désiré-Emile Inghelbrecht, Eugène Bigot (cond.)

Ch: Jean Börlin – Ballets Suédois

Set & Cos: Irène Lagut, Jean Hugot

2 narrators – 2.2.2.2 – 4.3.3.1 – timp.perc – hp – strgs

Reduced version by Marius Constant: 1.1.1.1 – 1.1.1.0 – 2perc –  
hp – strgs (1.1.1.1.1)

50min.

Durand – Salabert – Eschig

On the second story of the Eiffel Tower, on the 14<sup>th</sup> of July (Bastille Day), a wedding party has gathered for a meal. A photographer tries to take their photo, but each time he tells them to “watch the birdie”, out comes an ostrich, a swimmer (from Trouville), a child, a lion...

“Since these mysteries are beyond us, let us pretend that we have organised them.” Cocteau gives this phrase to one of the two phonographs used in this spoken ballet that is a dramatic break from tradition. In a desire to renew the genre, Cocteau proposes that two actors/phonographs speak amongst the dancers. The phonographs comment on the action – a farce that brings to light all of the disconcerting poetry inherent in the banality of daily life. The score by the Groupe des Six is a suite of numbers that is permeated with popular song, and the composers had fun with the musical clichés popular at the time. The brightly acidic charm of these high-energy numbers, part way between music-hall parody and joyous intellectual provocation, has made the *Mariés* an element not to be missed within the world of 20<sup>th</sup> century French music, as well as ballet.

Auric / Honegger / Daniel-Lesur / Roland-Manuel /  
Poulenc / Tailleferre / Sauguet

## *La Guirlande de Campra*

WP: July 30, 1952 – Festival d'Aix-en-Provence, Aix-en-Provence

Per: Orchestre de la Société des Concerts du Conservatoire,  
Hans Rosbaud (cond.)

2.2.2.2 – 2.2.0.0 – perc – hp – strgs

30min.

Durand – Salabert – Eschig

An homage to the illustrious Provençal composer and a pretext for a brilliant pastiche of the French dances whose themes are from the opera-ballet *Camille* (1717) by André Campra, these *Guirlandes* also rework the dance music of the early 20<sup>th</sup> century, dressing it in the joyful bright colours so well demonstrated by the Groupe des Six in the *Mariés de la Tour Eiffel*.

Battistelli, Giorgio (\*1953)

## *Globe Theatre*

Ballet for the new millennium

WP: March 30, 1990 – Bielefeld

Per: Ensemble Quorum, Giorgio Battistelli (cond.)

Ch: Virgilio Sieni

Instruments with microphone amplification (5 performers):

1.: Baroque flute, flute in G, glass wind chimes, glass sphere with water (blown); 2.: Baroque flute, bass flute, glass wind chimes, glass bowl with water (blown); 3.: theorbo, Renaissance lute, Baroque guitar; 4.: viola da gamba, pearly chimes; 5.: percussion  
30min.

Casa Ricordi (Milan)

## *Il fiore delle mille e una notte*

Ballet in eight scenes by Pier Paolo Pasolini

WP: February 19, 1999 – Modena

Per: Orchestra Città di Ferrara, Erasmo Gaudimonte (cond.)

Ch: Virgilio Sieni

2.0.2.0 – 4.4.3.1 – 3perc – pf – strgs

70min.

Casa Ricordi (Milan)

Bussotti, Sylvano (\*1931)

## *Le Bal Mirò*

Ballet-Pantomime after Jacques Dupin

WP: September 25, 1981 – Biennale Musica (co-production with the Teatro Comunale di Firenze), Teatro La Fenice, Venice

Per: Gianpiero Taverna (cond.)

Ch: Joseph Russillo

Set & Cos: Joan Mirò

5.3.4.3 – 5.3.3.1 – timp.4perc.glock.vib.mar – pf.cel.harm

2hp.2gtr – strgs

75min.

Casa Ricordi (Milan)

## *Bergkristall*

Ballet in one act and seven pictures after Adalbert Stifter

WP: June 8, 1974 – Teatro dell'Opera, Rome

Per: Marcello Panni (cond.), Elisabetta Terubust and Rocco (dancers)

Ch: Ugo Dell'Ara

Set & Cos: Sylvano Bussotti

5.5.5.5 – 8.5.5.1 – timp.2perc.xyl.vib – pf.cel.2hp – strgs

27min.

Casa Ricordi (Milan)

## *Brillante*

For grand piano, accompanying a dancer in a 20<sup>th</sup> century manner (from the fifth movement of Bergkristall)

**WP:** June 10, 1976 – Maggio Musicale Fiorentino, Teatro della Pergola, Florence

**Per:** Giancarlo Cardini (piano), Giancarlo Vantaggio (dancer)

pf  
10min.

Casa Ricordi (Milan)

## *Cristallo di Rocca*

Ballet in one prologue, one Veglia and 12 scenes – Scenario after Adalbert Stifter

**WP:** June 10, 1983 – Teatro alla Scala, Milan

**Per:** Marcello Panni (cond.)

**Ch:** Geoffrey Cauley

3.3.4.3 – 4.3.2.1 – timp.4perc.xyl – pf.cel.hp – strgs

Chorus: sop I, sop II, alto, ten I, ten II, bar, bass

Soloists: sop, picc, fl, cromorno, db

90min.

Casa Ricordi (Milan)

## *Juvenilia 1*

Danza di undici studi lontani (a Wagnerian ballet) – Scenario by Beppe Menegatti and text by André Gide in the Italian version by R. Arienta

**WP:** August 5, 1983 – Villa Manzi, Festival di Marlia, Segromigno

**Per:** Carla Fracci, George Janku (lead dancers)

ten, pf  
20min.

Casa Ricordi (Milan)

## *Phaidra / Heliogabalus*

Four ballets and three intermezzi

- Rondò di scena for 4 virtuoso flutes (a narcissus's dance) (1975) length variable
- Accademia for flute with piano accompaniment (1980) 2'30"
- Passo d'uomo for piccolo, timpani and two groups of percussion (virile dance) (1978) 8'
- Nudo disteso a cadence for viola (1980) 4'
- Tramonto for flute, horn and clarinet (elegiac dance scene) (1978) 20'
- Brutto, ignudo a passage for clarinet (1980) 8'
- Dai, dimmi, su! Chamber conversation for 11 instruments (as a dramatic dance scene)

**WP:** February 15, 1981 – Teatro Regio, Turin

**Per:** Bruno Bartoletti (cond.), Elettra Morini, Rocco (lead dancers)

**Ch:** Geoffrey Cauley

picc, fl, ob, cl, bn, hn, timp, perc, cel, pf, pf(4ms), vln, vla, vc  
75min.

Casa Ricordi (Milan)



Casella, Alfredo (1883–1947)

## *Il convento veneziano. Le couvent sur l'eau*

A choreographed comedy – Scenario by Jean-Louis Vaudoyer

WP: February 7, 1925 – Teatro alla Scala, Milan

Ch: Giovanni Pratesi

4.4.4.4 – 4.4.3.1 – timp.perc.xyl.hand bells – cel.org.mand.2hp – strgs

Casa Ricordi (Milan)

Castaldi, Paolo (\*1930)

## *Nove ritratti dal novecento storico in forma di variazioni su un tema elisabettiano*

[Ouverture; I. Milhaud; II. Ravel; III. Bartók; IV. Debussy; V. Villa-Lobos; VI. Hindemith; VII. Gershwin; VIII. De Falla; IX. Malipiero; Addio]

WP: August 2, 1997 – Corte Malatestiana, Fano

Per: I Virtuosi Italiani, Aterballetto, Paolo Castaldi (cond.)

Ch: O. Caiti

Solo vln and vc, strgs (min. 6.6.4.4.2)

33min.

Casa Ricordi (Milan)

*Nove ritratti* can be performed in scenic action form ("ballet blanc") and possibly with Stravinsky's *Apollon Musagète*.

Chailly, Luciano (1920–2002)

## *Il cappio*

Scenario by Ugo Dell'Ara, on the music of the composer's own *Sonata tritematica no. 9 (Storia per tre personaggi)*

WP: December 6, 1962 – Naples

2.3.3.3 – 4.3.3.1 – timp.perc – strgs

14min.

Casa Ricordi (Milan)

## *Fantasmì al Grand-Hôtel*

Ballet in six scenes – Scenario by Luciana Novaro based on a theme by Dino Buzzati

WP: February 11, 1960 – Teatro alla Scala, Milan

Ch: Léonide Massine

3.2.3.3 – 4.3.3.1 – timp.perc.xyl.vib.glock – 2pf.cel.ondes(e-pf/e-gtr).hp – strgs

Stage music: cl, tsax(bsax), tpt, tbn, jazzperc, db  
40min.

Casa Ricordi (Milan)

A young accordion player falls in love with an innocent girl. Four gangsters, promising the girl every imaginable luxury, lure her to the Grand Hotel, where their boss is staying. He immediately tries to seduce her, offering a banquet in her honor. But in the midst of the festivities a rival gang shows up and kills the boss. The police arrive and arrest the girl, believing her to be the murderer. The young accordion player rushes to the jail and with the force of his love frees the girl from behind bars.

## Shee

Ballet by J. Corelli on the music of Sequenze dell'Artide

WP: 1967 – Melbourne

2picc.2.3.3 – 4.3.3.1 – timp.2perc.xyl.vib.glock –

pf.cel – strgs

15min.

Casa Ricordi (Milan)

Chen has created an incomparable, fascinating score where the orchestra is partnered with a Chinese instrument. With its strange and unexpected sounds, its mix of European sonorities and Chinese melodies, and its sophisticated orchestration, the piece is influenced as much by the Peking Opera as by the ballet music of the 20<sup>th</sup> century. An atypical object in the panorama of today's choreographic endeavours, *Raise the Red Lantern* is a multicultural art form, needing only a new choreographer to once again allow it to shine and captivate us, as it did at the Théâtre du Châtelet in Paris and at Sadler's Wells in London in the autumn of 2003.

Chen, Quigang (\*1951)

## Raise the Red Lantern

Ballet in four acts – Scenario by Zhang Yimou, based on his own movie

WP: October 17, 2003 – Nevers

Per: China National Ballet Orchestra, Yi Zhang (cond.)

Ch: Xin Peng Wang, Yuanyuan – China National Ballet

Set & Cos: Jérôme Kaplan

2.2.2.2 – 4.3.3.1 – 6perc – pf.cel.hp – strgs

35min.

Durand – Salabert – Eschig

The ballet's storyline closely follows the action of the original film script, but in a simplified adaptation for the stage. The story centres on a woman who has been sold into marriage and is forced into competition with two other wives in the feudal mansion where she is obliged to live. When her husband discovers that she has faked a pregnancy, her life falls into a downward spiral that leads her on a direct path toward tragedy.





Constant, Marius (1925–2004)

## *Cyrano de Bergerac*

Ballet in two acts and seven frames based on Edmond Rostand's play – Scenario by Roland Petit

WP: April 20, 1959 – Théâtre de l'Alhambra, Paris

Ch: Roland Petit – Ballets de Paris

Set & Cos: Bassarte, Yves Saint Laurent

2.1.3.1 – 4.3.2.1 – timp.4perc – pf(ce).hp – strgs

FE

Casa Ricordi (Milan)

Marius Constant's music moves and breathes with Edmond Rostand's play; never at a loss for inspiration, and the intrinsic theatricality of the music is an invitation to dance in the most beautiful and exciting aspects of the tradition: ensemble numbers, superb solos, pas de deux and episodes of pantomime in a modernized form.

## *Nana*

Ballet in one act after Emile Zola

WP: May 6, 1976 – Paris

Ch: Edmonde Charles-Roux, Roland Petit

3.3.3.3 – 4.3.3.1 – timp.6perc – ondes.org.e-pf.2hp – strgs

Stage music: cl, tpt, tbn, perc, hp, vc

Backstage: perc

75min.

Casa Ricordi (Milan)

## *24 Préludes*

WP: March 1, 1959 – Paris

Ch: Peter van Dick

4.4.4.4 – 6.4.4.1 – timp.perc – pf.cel.hp – strgs

14min.

Casa Ricordi (Milan)



Corghi, Azio (\*1937)

## *Un petit train de plaisir*

Ballet for two pianos and percussion after Gioachino Rossini's *Péchés de vieillesse*

WP: August 23, 1992 – Festival Rossini, Pesaro

Per: Les Percussions de Strasbourg, Mauro Bonifacio (cond.);

Bruno Canino, Antonio Ballista (pianists)

Ch: Amedeo Amodio

Set & Cos: Luisa Spinatelli

6perc (one also to play harm or acc)

60min.

Casa Ricordi (Milan)

Dallapiccola, Luigi (1904–1975)

## *Marsia*

Dramatic ballet in one act by Aurel M. Milloss

WP: September 9, 1948 – Teatro La Fenice, Venice

Ch: Aurel M. Milloss

Set & Cos: Luisa Spinatelli

3.3.4.2sax.2 – 4.3.3.1 – timp.perc – pf. cel.2hp – strgs

35min.

Casa Ricordi (Milan)

## *Le Baccanti*

Six choreographed scenes for Euripides's tragedy

WP: July 30, 1997 – ex-De Paolis film studios, Estate Romana, Rome

Per: Ensemble "Concertando", Marco Boido (cond.),  
Antonio Taglioni (stage director)

Ch: Anna Catalano

fl, cl, 2sax, perc, e-pf, vln, vla, vc

50min.

Casa Ricordi (Milan)

## *Mascherata veneziana*

Ballet in two parts on themes by Baldassare Galuppi – Scenario by  
Fabrizio Monteverde

WP: March 19, 1993 – Teatro Filarmonico, Verona

Per: Giuseppe Mega (cond.)

2.2.3.2 – 2.2.2.0 – timp.2perc – hp – strgs

70min.

Casa Ricordi (Milan)

D'Amico, Matteo (\*1955)

## *Animae corpus*

Ballet in ten scenes – Scenario by Michelangelo Buonarroti and  
Lorenzo il Magnifico

WP: December 11, 1999 – Teatro Sociale, Rovigo

Per: Pietro Borgonovo (cond.)

Ch: Robert North, Bob Cohan

2.2.2.sax.2 – 2.2.1.0 – 2perc – hp – strgs

50min.

Casa Ricordi (Milan)

## *La Ronde*

Ballet in 21 pictures inspired by Athur Schnitzler's *Reigen*

WP: February 14, 1995 – Ridotto del Teatro Comunale, Florence

Per: Ensemble Musica d'Oggi, Francesco Vizioli (cond.)

Ch: Evgheni Polyakov – Compagnia di Maggio Danza

Electronics: Centro Ricerche Musicali Roma

fl, cl, 2sax, 2perc, pf, vln, vla, vc, db

70min.

Casa Ricordi (Milan)



**V. DE SABATA**  
**MILLE**  
**E UNA NOTTE**  
FIABA COREOGRAFICA DI **G. ADAMI**  
**EDIZIONE RICORDI**

Damase, Jean-Michel (1928-2013)

## *Variations sur un thème de Gilbert Bécaud*

Ballet based on Gilbert Bécaud's song *Crois-moi, ça durera*  
(Believe me, it will last)

WP: 1968 – Paris

Ch: Roland Petit – Ballets de Paris

2.2.2.2 – 4.3.3.1 – timp.2perc – 2hp – strgs

22min.

Durand – Salabert – Eschig

The song by Gilbert Bécaud that Jean-Michel Damase has used as a theme gives rise to a series of inspired variations, showing to advantage not only the melody written by the “100,000 Volt Man”, but also the composer's unrivalled talents as a musical colourist. These variations present choreographers and dancers alike with a treasury of shimmering, invigorating, sensitive and highly sensual sequences, all oriented towards the simple pleasure of the dance.

De Sabata, Victor (1862-1967)

## *Mille e una notte*

A choreographed fairy tale – Scenario by Giuseppe Adami

WP: January 20, 1931 – Teatro alla Scala, Milan

Per: Ferruccio Calusio (cond.)

3.3.3.3 – 4.3.3.1 – timp.perc.xyl – pf.cel.org.2hp – strgs

67min.

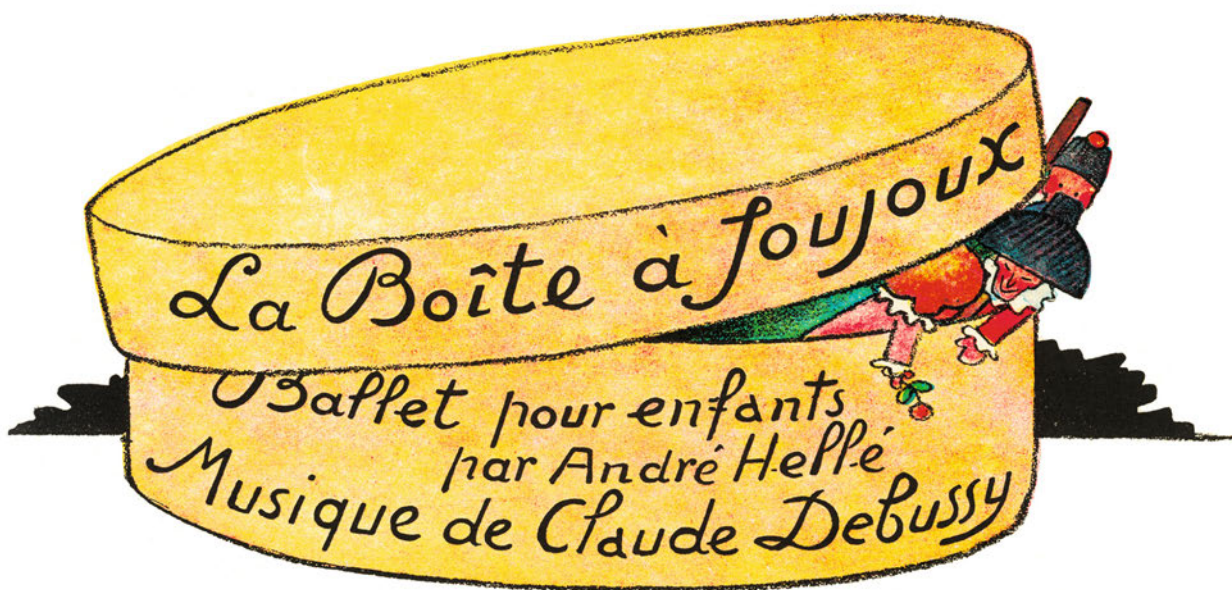
Casa Ricordi (Milan)

New York, a telephone exchange, ringing telephones and excited telephonists: the directress, the Californian Gloria Milton, recounts how she had been approached and insistently courted by Mussafer, the Shah of Persia, on an official visit to New York with his favourite Suleika.

In a magnificent palace that he has built as a gift to the city, the Shah entertains the municipal authorities and the city's high society at a marvellous oriental ball inspired by *The Thousand and One Nights*.

Gloria is there as well. The Shah, more and more infatuated by the young American, invites her to dance, provoking fierce jealousy in Suleika, who tries to kill her rival with poisoned flowers from the garden of torments. Gloria manages to escape and runs back to her flat on the top floor of a skyscraper: it's Christmas Eve, and together with a group of friends, she gaily decorates the Christmas tree. Suleika turns up, to apologise for what happened at the ball, and confesses that she acted not out of jealousy but because she wanted to protect the interests of her child. Gloria promises to help her. Mussafer departs for Persia aboard a magnificent airship that the city of New York has given him, and Suleika, having freed herself of her veils and favourite's jewellery, appears dressed now as a regular American girl.





Debussy, Claude (1862–1918)

## *La Boîte à Joujoux*

Ballet for children in five scenes

WP: December 10, 1919 – Théâtre du Vaudeville, Paris

Per: Orchestre du Théâtre du Vaudeville, Désiré-Emile Inghelbrecht  
(cond.)

Orch: André Caplet

Ch: Robert Quinault

Set & Cos: André Hellé

2.3.2.2 – 2.2.0.0 – timp.3perc – pf.cel.hp – strgs

30min.

Durand – Salabert – Eschig

"You know what it is, don't you? *La Boîte à Joujoux* is a pantomime using music that I wrote for Christmas and New Year albums, for children! The story? Oh! It's very simple: a cardboard soldier loves a doll; he tries to show her his love; the "belle" deceives him with a puppet. You see how simple it is... childishly so! But, we must bring this to the theatre! We must hold to natural simplicity! We must allow the protagonists to retain their angular gestures, their burlesque appearance and the mannerisms of cardboard characters, without which the play would become meaningless." (Claude Debussy)

Debussy never saw this ballet for children, which was written in 1913 as it was not performed until after the Great War and Debussy's death. His student André Caplet agreed to orchestrate the piece. The delicate score, dedicated to the world of childhood, shows all of the tenderness and humour of a mischievous Debussy, happy to be writing this ballet for children. His inspiration, fanciful and full of charm, animates the five musical episodes of *La Boîte à Joujoux* – and his musical references (the Wedding March from Mendelssohn's *A Midsummer Night's Dream*, Gounod's *Faust*, popular songs), put through the Debussy mill, all add to the charm, making this score one of the composer's most popular works.

## Jeux

Dance poem – Scenario by Vaslav Nijinsky

WP: May 15, 1913 – Théâtre des Champs-Élysées, Paris

Per: Orchestre des Ballets Russes, Pierre Monteux (cond.)

Ch: Vaslav Nijinsky – Ballets Russes

Set & Cos: Léon Bakst

4.4.4.4 – 4.4.3.1 – timp.3perc – cel.2hp – strgs

20min.

Durand – Salabert – Eschig

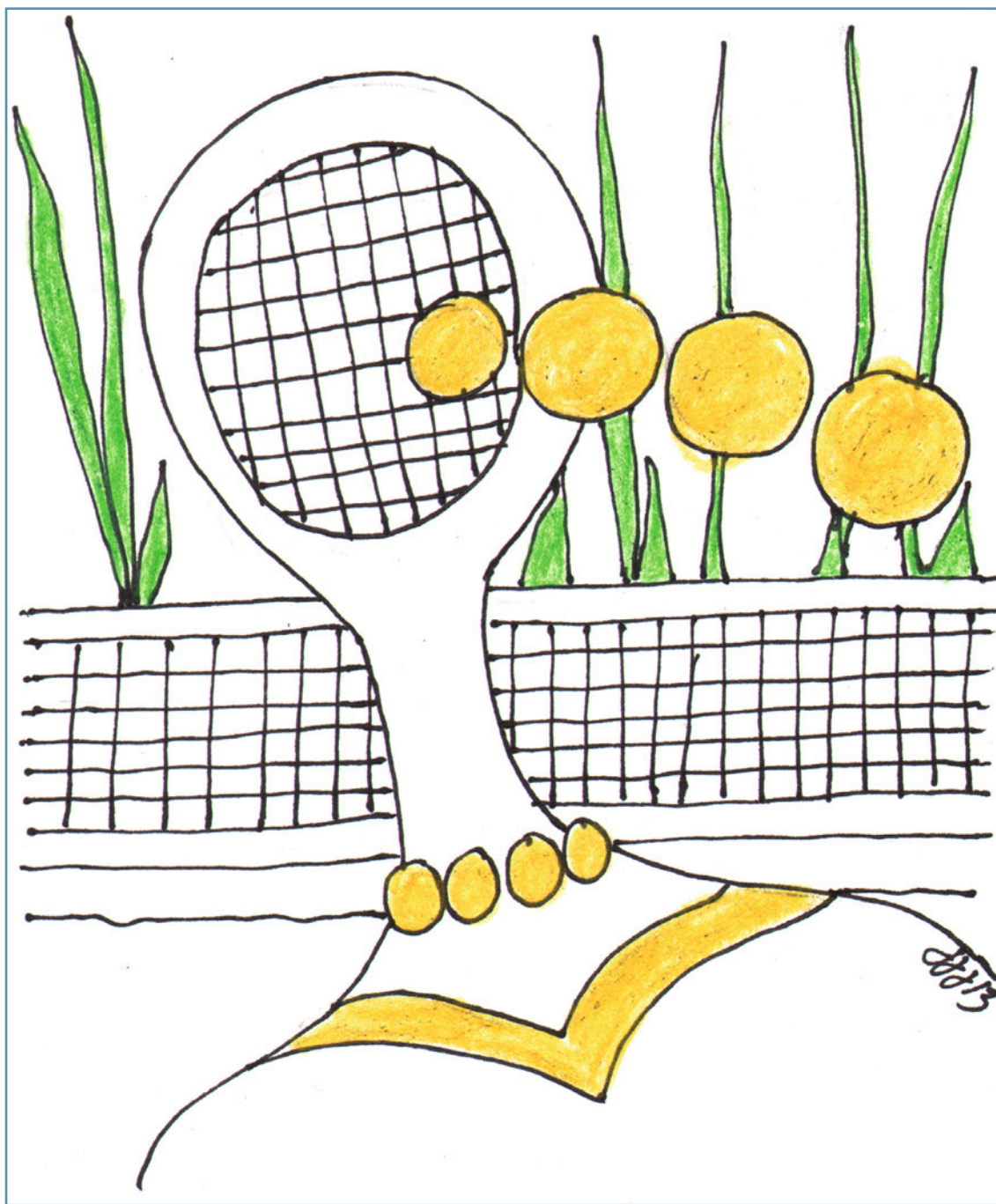
In a park at twilight, a tennis ball goes astray; a young man and two girls hurry to find it. The artificial light from the large streetlamps shining down on them inspires them to play childish games: they play hide and seek, get lost, chase each other, quarrel, pout for no reason; the night is warm, the sky is bathed in a luminous glow, kisses are exchanged. But the charm is broken when another tennis ball is thrown, by an unknown and mischievous hand. Surprised and frightened, the young man and the two girls disappear into the nocturnal depths of the park.

The day after this piece premiered, Debussy's impressions as a composer appeared in *Le Matin*: "I am not a man of science; I am thus ill-equipped to speak about dance (...) It doesn't seem like much, but it can stir up emotions, especially when the problem is posed by the incomparable Nijinsky. How is it then, despite my calm nature, that I became caught up in an undertaking so fraught with repercussions? Because one must eat lunch, and because one day I ate lunch with Monsieur Serge Diaghilev, a frightening and irresistible man who could make the stones themselves dance. He spoke to me about a scenario imagined by Nijinsky, a scenario made up of all those 'little nothings' that I believe should be the foundation for a ballet poem: there was a park, a tennis game, the chance encounter of two girls and a young man in search of a lost ball, a nocturnal landscape, mysterious and with that certain menace that shadows can often hold; leaps, turns, passages with fanciful footwork, all of the elements necessary to bring rhythm to life in a musical atmosphere.

In fact, I must admit that I have always been delighted by the constantly unexpected nature of the shows by the 'Russians'. I have so often been moved by the natural or acquired spontaneity of Nijinsky that, like a good child who has been promised a trip to the theatre, I look forward to the performance of *Jeux* in the wonderful Maison on the Avenue Montaigne – that is, the Maison de la Musique.

It seems to me that these 'Russians' have opened a window onto the countryside within our sad little study hall, where the schoolmaster is so very strict. And then, for those who admire her as much as I do, isn't it wonderful to have Tamara Karsavina, that supple flower, performing with the exquisite Ludmilla Scholar as they play ingeniously in the shadows of the night?"





# Khamma

Dance legend in one act – Scenario by William Leonard Courtney and Maud Allan

WP: November 15, 1924 – Paris

Per: Orchestre des Concerts Colonne, Gabriel Pierné (cond.)

Orch: Charles Koechlin

Scenic WP: March 26, 1947 – Opéra-Comique, Paris

Per: Orchestre du Théâtre national de l'Opéra Comique, Gustave Cloez (cond.)

Ch: Jean-Jacques Etchevery – Ballet de l'Opéra-Comique

Set & Cos: Luc-Albert Moreau

4.4.4.4 – 4.3.3.1 – timp.2perc – pf.cel.2hp – strgs

22min.

Durand – Salabert – Eschig

The original story by Courtney and Allan can be summed up in one sentence: in the Temple of Amon Râ, Khamma performs three dances before dying in order to convince the god to save the town from its invaders. This first version never saw the light of day.

The ballet premiered on stage in 1947 and was inspired by Maspero's story: Pharaoh Riyamasâsou Maïamânou is master of Upper and Lower Egypt. Magnificent, he is loved by his people, victorious in battle, happy in love – the beautiful royal wife Nafrouriya fills him with delight – and last but not least he is protected by his father, the god Amon Râ. A messenger arrives in Thebes where the Pharaoh is staying. The Prince of Bakhtan begs him to send a man of learning to visit Bintrashît, the younger sister of the Royal Wife, "for an evil has seeped into her limbs". The royal scribe Thotimhabi travels to Bakhtan to no avail. A new messenger begs the Pharaoh to send a god, and the Theban god Khonsou goes to her rescue. As the terror-stricken Prince of Bakhtan and his army look on, Khonsou frees Bintrashît from the spirit that has taken over her body. But the Prince of Bakhtan refuses to return the god to Egypt. After three years, a prophetic dream impels the monarch to send Khonsou back home. The god is showered in gifts and restored to his temple, to the great joy of Pharaoh

Riyamasâsou Maïamânou and his people. This atypical piece by the composer of *Pelléas* is a true gem. Rarely programmed in theatres, *Khamma*, orchestrated by Charles Koechlin at the composer's request, shines anew with every performance. With its exotic subject matter so very well served by its brilliantly coloured score, Debussy's music is an invitation to movement and dance. In turns sensual, irresistible, mysterious or incredibly energetic, *Khamma* is a flexible and protean work of art and can undeniably be adapted to many different choreographic languages and styles.

# Prélude à l'après-midi d'un faune

Ballet in one act

WP: December 22, 1894 – Théâtre du Châtelet, Paris (orig.)

WP: May 29, 1912 – Théâtre du Châtelet, Paris

Per: Serge de Diaghilev

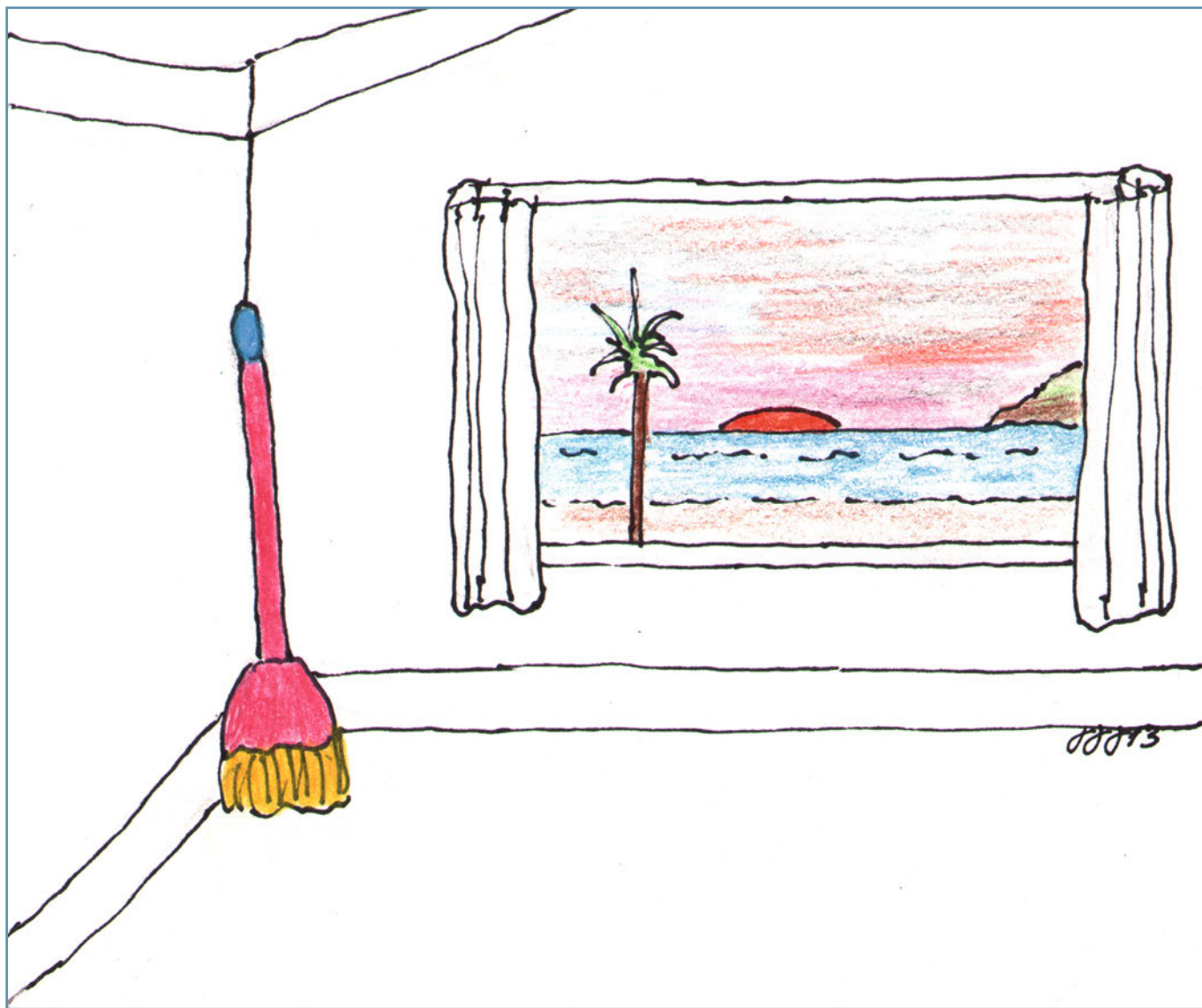
Ch: Vaslav Nijinsky – Ballets Russes

Set & Cos: Léon Bakst

3.2.2.2 – 4.0.0.0 – cymb – 2hp – strgs

10min.

Ricordi Berlin



Delibes, Léo (1836–1891)

## *Coppélia ou La Fille aux Yeux émaillés*

Ballet in two acts and three scenes – Scenario by Charles Nutter  
after E.T.A. Hoffmann's *Der Sandmann (The Sandman)*

Arr: Peter March

WP: May 25, 1870 – Opéra de Paris, Paris

Ch: Arthur Saint-Léon

WP: July 17, 1974 – Saratoga Performing Arts Center, New York

Per: Robert Irving (cond.)

Ch: George Balanchine – New York City Ballet

Set & Cos: Rouben Ter-Arutunian

2.2.2.2 – 4.2.3.1 – timp.perc – strgs

90min.

Ricordi Berlin

## *La Source ou Naïla*

Ballet in three acts and four scenes

WP: November 12, 1866 – Salle Le Peletier, Paris

Ch: Arthur Saint-Léon, Paris

Cos: Barbara Karinska

2.2.2.2 – 4.2cornet.2.3.1 – timp.perc – hp – strgs

Suite No.2, 3 and 5

75min.

Ricordi Berlin

Dukas, Paul (1865–1935)

## *L'Apprenti sorcier*

WP: May 18, 1897 – Société Nationale de Musique, Paris

Per: Paul Dukas (cond.)

3.2.3.4 – 4.4.3.0 – timp.4perc – hp – strgs

12min.

Durand – Salabert – Eschig

Immensely popular ever since Walt Disney used the music for his famous animated film *Fantasia* in 1940, the score for *L'Apprenti sorcier* is based on the poem *Der Zauberlehrling* by Goethe from which it got its name, which in turn was inspired from *Lover of Lies or the Cheater* by the Syrian satirist Lucian of Samosata (approximately 120 to 180 AD). A young sorcerer's apprentice attempts to bring a broom to life so that it can take his place in tending to the household chores that he has been assigned. The enchanted broom becomes uncontrollable; the apprentice tries to destroy it with an axe, but only manages to increase the numbers of magic brooms by the hundreds. The sorcerer's lair is transformed bit by bit into an enormous pool – the brooms are aggressively cleaning with bucket after bucket of water – until the Sorcerer returns home and manages to correct the mistakes of his young apprentice.

The highly descriptive music by Dukas follows this Goethean narrative with two recognizable themes – one for the apprentice and one for the broom – which undergo numerous transformations depending on the action of the story. A symphonic maelstrom with marked rhythms, *L'Apprenti sorcier* is one of the most famous pieces of French music and continues to be performed and celebrated around the world.

## *La Péri*

Dance poem in one act – Scenario by Ivan Clustine

WP: April 12, 1912 – Théâtre du Châtelet, Paris

Per: Orchestre des Concerts Lamoureux, Paul Dukas (cond.)

Ch: Ivan Clustine – Ballets Truhanova

Set & Cos: René Piot

3.3.3.3 – 4.3.3.1 – timp.5perc – cel.2hp – strgs

20min.

Durand – Salabert – Eschig

The Magi have predicted Prince Iskender's end. He travels to the ends of the Earth in search of the Flower of Immortality. There he encounters a sleeping peri (peris are the offspring of fallen angels who must do penance in the hopes of regaining paradise). In her hand, the peri holds a flower. Iskender steals it, waking her. Without the flower, she has no hope of returning to heaven and taking her place in the light of Ormuzd. In order to retrieve her flower, the peri bewitches Iskendar with a sensual dance. She recovers her property and Iskendar realizes that death awaits him.

*La Péri* is the final score to be finished by Dukas and is an important link in the evolution of French music. Inspired by both the Romantic and the Impressionist movements, the polished and sensuous score is as poetic as it is flamboyant in its expression of choreographic drama. Sensual and incredibly moving, the orchestra displays, envelops and expresses the Orient in all of its exotic splendour with undeniable charm, making *La Péri* one of the most exciting, vibrant and inspiring works of the French ballet repertoire.

Dutilleux, Henri (1916-2013)

## *Le Loup*

Ballet in one act – Scenario by Jean Anouilh and Georges Neveux

WP: March 18, 1953 – Théâtre de l'Empire, Paris

Per: Gérard Blareau (cond.)

Ch: Roland Petit – Ballets de Paris

Set & Cos: Jean Carzou

2.2.2.2 – 2.2.2.1 – timp.4perc – pf.cel.hp – strgs 25min.

Durand – Salabert – Eschig

A feckless fiancé escapes from his marriage to run off with a gypsy. With the help of an animal trainer, he makes everyone believe that he has been transformed into a wolf. His promised wife marries a real wolf that she has mistaken for her fiancé, before discovering that it is a real animal. After her initial fright, the two fall in love; she defends her wolf-husband, hunted by the villagers, and dies by his side.

A stunning score whose illustrative and narrative qualities are matched by its composer's brilliant inspiration and symphonic skill. This piece by Dutilleux renews the art of setting modern ballet to music and remains firmly in fashion, thanks to its musical and dramatic effectiveness, as well as its irresistible charm.

Einaudi, Ludovico (\*1955)

## *The Emperor*

Ballet for magnetic tape

WP: August 8, 1991 – Lincoln Center, Out of Doors Festival,  
New York

Ch: ISO Dance Theater  
25min.

Casa Ricordi (Milan)

## *Salgari*

Scenario by Rabindranath Tagore, Emilio Salgari and Charles Duke  
jr., reworked by the composer

WP: March 10, 1995 – Teatro Filarmonico, Verona

Per: Ludovico Einaudi (cond.)

Ch: Daniel Ezralow

3 female voices (amplified); speaker

2.2.2.2 – 2.2.2.1 – 3perc – 2pf.2e-pf.hp – strgs

(music also available on magnetic tape)

FE

Casa Ricordi (Milan)

## *Sul filo d'Orfeo*

WP: June 21, 1984 – 47° Maggio Musicale Fiorentino,  
Giardino Orti Oricellari, Florence

Per: Orchestra Sinfonica della RAI di Torino, Ludovico Einaudi  
(cond.); Serge Bennathan, Muriel Philippe (solo dancers)

Ch: Serge Bennathan

3 orchestral groups, A, B and C, of identical instrumental make-up  
2.2.2.2 – 2.2.2.0 – 2perc – pf.e-org.hp – strgs

FE

Casa Ricordi (Milan)

## *Time out. A Journey in Time*

Text by Andrea De Carlo

WP: October 7, 1988 – Teatro Comunale, Alessandria

Per: Gruppo Carme

Ch: ISO Dance Theater

2.0.3.0 – 0.2.1.btb.0 – 2perc – 2pf.cel.hp xyl.mar.vib – strgs  
(strings can be replaced by two electronic keyboards)

60min.

Casa Ricordi (Milan)

Fénelon, Philippe (\*1952)

## *Yamm*

Ballet in seven episodes

WP: October 21, 2000 – Opéra de Paris, Paris

Per: Orchestre de l'Opéra de Paris, David Coleman (cond.)

Ch: Lionel Hoche – Ballet de l'Opéra de Paris

Set & Cos: Anne-Marie Pêcheur

3.3.4.3 – 4.3.2.1 – timp.5perc – strgs

30min.

Durand – Salabert – Eschig

"*Yamm* is a ballet made up of seven sequences where the music builds the dramatic action of the movement: young men and women prepare for battle in an enclosed space, learning new tactics to confront a potential enemy that may never arrive." (Philippe Fénelon)

All of the elegance, concision, brilliance and lyricism so characteristic of Fénelon's writing is to be found in *Yamm*. One of the finest representatives of French contemporary music, Philippe Fénelon has written a score that proposes "music to dance to" and is particularly rich, sensitive and inspiring. It can leave no choreographer indifferent.

Ferrero, Lorenzo (\*1951)

## *Franca Florio, Regina di Palermo*

Ballet in two acts – Scenario by Luciano Cannito

WP: November 21, 2007 – Teatro Massimo, Palermo

Per: Orchestra e Corpo di Ballo del Teatro Massimo, Will Humburg (cond.)

Ch: Luciano Cannito

Set & Cos: Francesco Zito

3.2.ca.2.bcl.2.cbsn – 4.3.3.1 – timp.3perc – pf/cel.hp – strgs

FE

Casa Ricordi (Milan)

## *Invito a nozze*

Ballet for magnetic tape – Scenario by F. Bossi

WP: June 28, 1978 – Teatro del Maggio Musicale, Florence

Per: Cristina Bozzolini

Ch: Claire Jahier

30min.

Casa Ricordi (Milan)

## *La nascita di Orfeo*

Choreographed action in one act – Scenario by Lorenzo Ferrero with fragments by Euripides and Simonide (1995)

WP: April 19, 1996 – Verona

Child voice, mimes – 2.2.2.2 – 2.2.1.0 – timp.perc – hp – strgs  
26min.

Casa Ricordi (Milan)



Fitkin, Graham (\*1963)

## *Bract*

WP: November 4, 1997 – Seattle

Per: Stewart Kershaw (cond.)

Ch: Kevin O'Day – Pacific Northwest Ballet

Cos: Carole Divet

3.2.3.2 – 4.3.3.1 – timp.perc – pf – strgs

24min.

Ricordi London

Kevin O'Day choreographed *Bract* and *Devout* in 1997 for Pacific Northwest Ballet's 25th anniversary season. It is set to four piano pieces by Graham Fitkin, the first and last of which have been orchestrated for full orchestra, on commission from the Pacific Northwest Ballet. In its great drive and pull, Kevin O'Day has said, Fitkin's music mirrors vital elements of his own choreographic vocabulary, which is drawn from the popular culture of his native Detroit, including Rock & Roll and Motown. Merging streetwise movement with his classical training, O'Day aims to revitalize the ballet tradition for a new generation.

## *Devout*

WP: November 4, 1997 – Seattle

Per: Stewart Kershaw (cond.)

Ch: Kevin O'Day – Pacific Northwest Ballet

Cos: Carole Divet

3.3.3.2 – 4.4.3.1 – timp.perc – pf – strgs

15min.

Ricordi London

## *Huoah*

WP: 1995 – Lincoln Centre, New York

Per: New York City Ballet Orchestra, Graham Fitkin (cond.)

Ch: Kevin O'Day – New York City Ballet

0.0.0.2ssax.0 – 4.3.3.1 – pf – strgs

15min.

Ricordi London

A plotless ballet (but one that hints at ever-changing relationships), it is a dance with a definite streetwise, "downtown" attitude. Alternating light and dark, dramatic tension and playful wit, *Huoah* is a work that highlights intricate partnering, daredevil lifts, and the dancer's jumping abilities.

## *Mindset*

WP: February 9, 2010 – Royal Opera House, London

Per: Orchestra of the Royal Opera House, Barry Wordsworth (cond.)

Ch: Jonathan Watkins – Royal Ballet

Set & Cos: Vicki Mortimer

3.2.2.bcl.2.cbsn – 4.3.3.1 – timp.2perc – pf.2hp – strgs

32min.

Ricordi London

The narrative is set in a contemporary urban landscape. One scene takes place in a domestic kitchen, another is set in a sitting room where a dysfunctional couple drearily watches television, arguing over the remote control. Another is an urban dance-off, complete with 'shoefitti' – pairs of trainers thrown up onto telephone wires. Watkins was inspired by watching a block of flats from the outside, witnessing so many people inhabiting spaces side by side, but without connection. The action is divided into five slices of life, representing typical urban living patterns: from the sociable to the isolated, the career-obsessed to the couch potato. The choreography encompasses an intense male solo with elements of mime, an antagonistic pas de deux for the sofa couple and references to body-popping for the urban male group.



## *Reel. Stop Me When I'm Stuck*

WP: May 22, 2009 – Royal Opera House, London  
Per: Southbank Sinfonia, Barry Wordsworth (cond.)  
Ch: Jonathan Watkins – Royal Ballet  
0.0.2.2ssax.0 – 1.2.1.0 – vib – pf – strgs  
10min.  
Ricordi London

Gentilucci, Armando (1939–1989)

## *Che voi pensiate*

Ballet for magnetic tape – Commissioned by the Teatro Comunale di Bologna  
WP: July 27, 1975 – Estate Musicale, Bologna  
28min.  
Casa Ricordi (Milan)

Gnecchi, Vittorio (1876–1954)

## *Atalanta*

Symphonic ballet from the poem by Raniero Nicolaj – Scenario by the composer  
WP: June 16, 1949 – Salzburg  
Choir (or voice), Soprano  
2.3.2.2 – 2.2.2.1 – timp.perc.xyl – pf.cel – hp – strgs  
Stage music: 2hn  
80min.  
Casa Ricordi (Milan)

Painted figures on an ancient Greek vase, representing the triumph of the huntress Atalanta, spring to life and dance. A pastoral scene is followed by a hunting scene in which Atalanta shoots a deadly arrow into the white Caledonian boar. Hippomenes, who loves Atalanta, offers her the boar's heart but the young girl rejects the offer: she is not interested in love. Nonetheless, she declares that she is willing to marry any man that is able to beat her in a discus-throwing competition or in a footrace. The first competition takes place, Atalanta wins and is carried in triumph. Hippomenes is desolate: Cupid dances for him and calls upon Venus, who appears and offers the young man three golden oranges picked in the garden of the Hesperides: if he drops them during the footrace, he will slow Atalanta down since she will certainly bend down to pick them up. And that is what happens, so Hippomenes, the winner, is finally able to kiss Atalanta, while Venus and Cupid crown them with roses. A band of Amazon warriors suddenly bursts onto the scene, determined to punish Atalanta for having surrendered herself to love, but in a fierce battle they are decimated and put to flight, while Atalanta is raised up by her companions on a golden shield.

Haupt, Walter (\*1935)

## *Lasermusik*

Music for a laser and light environment, live performance and magnetic tape

WP: February 20, 1972

rec, timp, 2perc, vln, tape

7min.

Ricordi Berlin

and to 'sequence shots' (to use a term borrowed from the world of cinema) rather than separate numbers. With the exception of a few episodes which can be easily separated from the rest (the peasant dances, the death of Edgar), the six tableaux of *Wuthering Heights* can almost be considered as a single unit. I composed the music for this great narrative ballet (which can be classified along the lines of the romantic ballets) as if it were an opera without words. The music is undoubtedly more 'atmospheric' and lyrical than it is rhythmic and, in its structure, it is closer to symphonic music than to classical ballet music." (Philippe Hersant)

Hersant, Philippe (\*1948)

## *Heathcliff*

Scenario by Kader Belarbi & Agathe Berman, after *Wuthering Heights* by Emily Brontë

WP: February 26, 2012 – Opéra de Paris, Paris

Per: Orchestre de l'Opéra de Paris, Velo Pähn (cond.)

Ch: Kader Belarbi – Ballet de l'Opéra de Paris

Set & Cos: Elsa Pavanel

2.2.3.2 – 3.2.2.1 – timp.2perc – pf.hp.hurdy-gurdy – strgs

FE

Durand – Salabert – Eschig

"*Wuthering Heights* is a circular novel, marked by the destructive return of the same situations that stifle the characters one after the other. I appropriated this circular quality for myself, as did Kader Belarbi and Agathe Berman in their adaptation of Emily Brontë's book. The situations and characters are personified by motifs that recur frequently, often in an almost compulsive manner. My musical sensibility has led me to give priority to the broad lines of the story

Hoddinott, Alun (1929–2008)

## *Quodlibet on Welsh Nursery Tunes*

Based on *The Railway Children* after Edith Nesbit

WP: January 1983, Cardiff

3.2.3.2 – 4.3.3.1 – timp.perc – pf.hp – strgs

12min.

Ricordi London

Ibert, Jacques (1890–1962)

## *Les Amours de Jupiter*

Ballet in five scenes – Scenario by Boris Kochno

WP: March 9, 1946 – Théâtre des Champs-Élysées, Paris

Per: Orchestre du Théâtre des Champs-Élysées, André Girard (cond.)

Ch: Roland Petit – Ballet des Champs-Élysées

Set & Cos: Jean Hugo

2.2.2.2 – 2.2.1.1 – timp.perc – pf.hp – strgs

35min.

Durand – Salabert – Eschig

The script by Boris Kochno is based on Ovid's *Metamorphoses*, from which he has taken several episodes to illustrate the various ruses and transformations employed by Jupiter to persuade beautiful young mortals to fall into his clutches. Thus it is that we see Jupiter disguised as a bull seducing Europa, disguised as a swan to win Leda, as the God of Gods to conquer the Queen of Sparta, and finally transformed into a golden rain to beguile Danaë. The ballet ends with a well behaved "Return to Juno", a celebration of their conjugal love.

*Les Amours de Jupiter* is one of Jacques Ibert's prettiest scores. An inspired colourist, the musician has enriched his ballet with a touch of humour that matches Kochno's whimsy and Roland Petit's playful choreography. The melodic and rhythmic tone, constantly renews and varies its atmosphere and references, gracefully unfolding as the story is revealed through the choreography. The music for *Les Amours de Jupiter* is particularly theatrical and has striking appeal. Over the years, it has become a timeless gem in the world of post war French ballet music.

d'Indy, Vincent (1851–1931)

## *Istar*

Ballet in one act

WP: January 10, 1897 – Brussels

Per: Les Concerts Ysaÿe, Vincent d'Indy (cond.)

Scenic WP: April 22, 1912 – Théâtre du Châtelet, Paris

Per: Orchestre des Concerts Lamoureux, Vincent d'Indy (cond.)

Ch: Ivan Clustine – Ballets Trouhanova

Set & Cos: Jean Dréa

3.3.3.3 – 4.3.3.1 – timp.2perc – 2hp – strgs

15min.

Durand – Salabert – Eschig

Vincent d'Indy composed many "program" pieces, among which are these symphonic variations, written for the famous virtuoso Eugène Ysaÿe. D'Indy was inspired by the sixth song in the ancient Assyrian epic poem *Izdubar*, written approximately 2000 BC. The song tells the tale of the sublime goddess Istar's handsome lover who is captured and imprisoned in Hell. Istar travels to the underworld, which can only be reached by going through the seven gates of hell. Gate after gate, Istar must shed her clothing, starting with her crown, before finally passing through the final gate – now completely naked – to enter the room where her lover is held prisoner. The musical treatment of the subject is particularly suited to choreography: conceived as a theme and variations in reverse, d'Indy's seven variations develop and conclude, contrary to tradition, with the solitary exposition of the initial theme. This expression of the original theme is a musical metaphor for the seven gates over which Istar triumphs in all of her splendid nudity and the beauty of her goddesshood.

Inghelbrecht, Désiré-Emile (1880–1965)

## *El Greco*

Symphonic evocations

WP: March 9, 1946 – Théâtre des Champs-Élysées, Paris

Per: Orchestre des Ballets Suédois, Désiré-Emile Inghelbrecht (cond.)

Ch: Jean Börlin – Ballets Suédois

Set: Georges Mouveau, based on Greco's paintings

Cos: Jean Börlin, based on Greco's paintings

2.2.2.2 – 4.2.3.1 – timp.perc – hp – strgs – choir (ad lib.)

30min.

Durand – Salabert – Eschig

In a stormy Toledo torn by the raging elements, a young man curses heaven and invokes hell in turn, while a group of monks watches him in silence. A funeral procession passes by. The blasphemer's brother has died, struck by lightning. A young woman of faith approaches the tormented youth and tries to comfort him by evoking life after death. Little by little, the man's faith is renewed and the skies clear, bathing the stage in the light of apotheosis.

Inghelbrecht once again proves his mastery at "writing for dance". *El Greco* is a sophisticated score whose music is mobile and constantly changing, as varied as it is precise, full of expressive and perfectly balanced details. The music is almost cinematographic in style and the descriptive qualities of these radiant "symphonic evocations" remain pertinent and strikingly modern even to this day.

## *La Métamorphose d'Ève*

Ballet in one prologue and six acts

WP: 1929

Per: Désiré-Emile Inghelbrecht (cond.)

Ch: Carina Ari

2.2.2.2sax2 – 4.2.3.1 – timp.perc – hp – strgs – choir (ad lib.)

35min.

Durand – Salabert – Eschig

Eve in all her forms throughout the ages – she launches herself from paradise towards antiquity and then the Renaissance, passes through the pretensions and gallantry of the 18<sup>th</sup> century "fêtes galantes", and is subjected to the snobbishness of the early 20<sup>th</sup> century and the intoxication of "Negro Jazz", before sublimating herself in the distant future.

In the purest tradition of 20<sup>th</sup> century French ballet music, Inghelbrecht's score distinguishes itself by its extraordinary inventiveness, sophistication, mockery and sensuality. The musical episodes are highly varied, flirting with Debussy, Fauré or Chopin, only to bloom into waltz, beguine, tango or minuet. Cleverly written, the piece deploys all the composer's skill in the service of dance, without once sacrificing his style or his inspiration. These metamorphoses are a truly charming and personal piece of work that choreographers will delight in making their own.

Ishii, Maki (1936–2003)

## *Kaguyahime*

WP: 1985– Tokyo

Per: Kodō, Berlin Percussion, Circle Percussion, Maki Ishii (cond.)

7 Japanese drummers, 7 percussionists, 3 Gagaku instruments

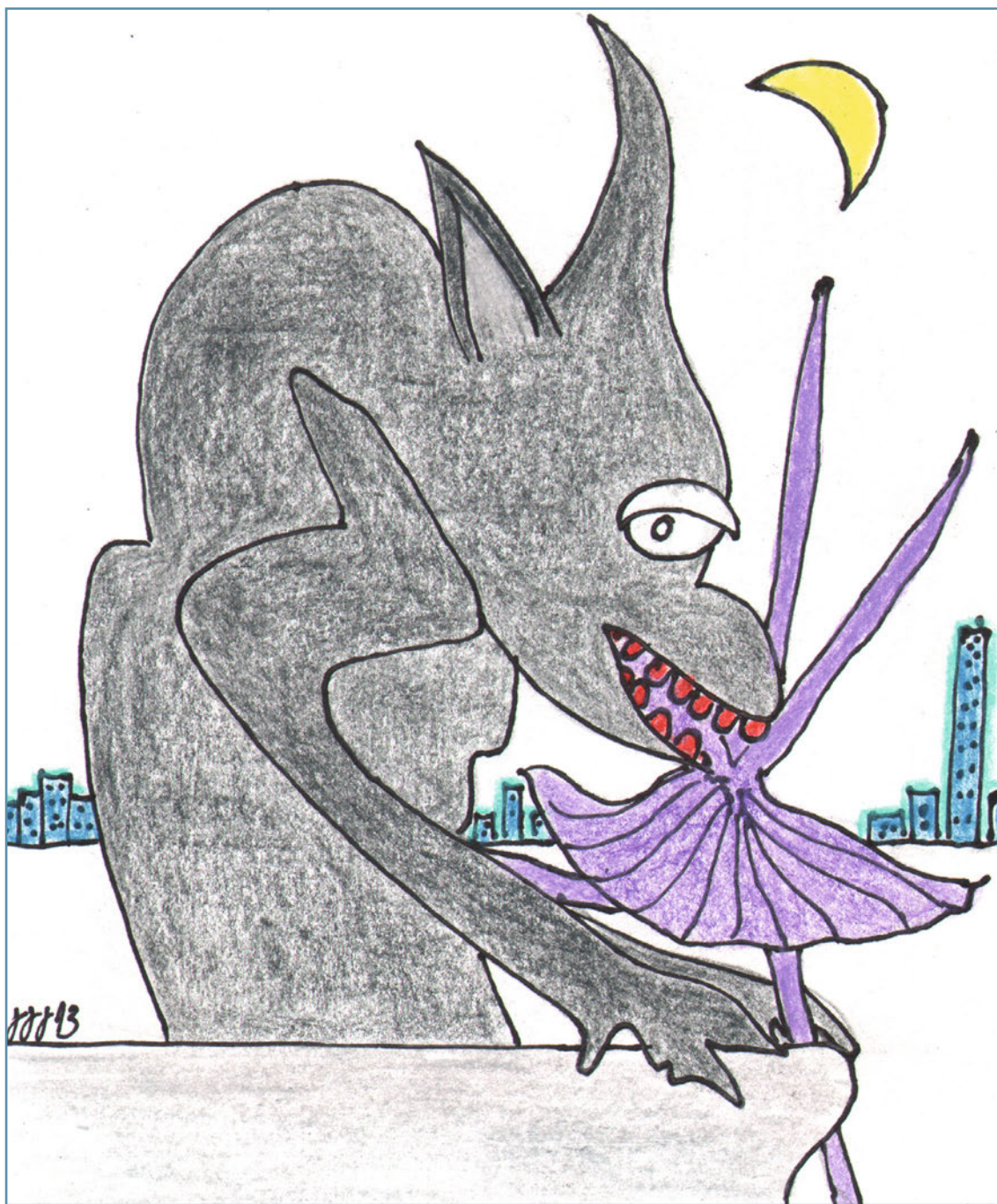
70min.

Ricordi Berlin

Once upon a time there lived an old bamboo cutter. One day, he noticed a strange light shining from within a bamboo stalk and when he went to investigate, he discovered a baby girl. On taking the foundling back home with him, he handed her to his wife to be looked after. From that day on, he regularly found gold inside bamboo stalks and soon he became a very wealthy man.

The little girl soon grew up to become a very beautiful princess, and visitors came from far and wide to admire Kaguyahime. As was the custom with all women from good families, she spent most of her time at home. But her exceptional beauty was talked about far and wide, and suitors came from all corners of the land to try to win her hand in marriage. She turned all of them away, however, and before long she fell into a deep melancholy. The bamboo cutter, not knowing what to do, decided as a last resort to select five suitors of noble birth, from which Kaguyahime was to choose one. Out of respect for the old man, she consented. But, as if by heavenly intervention, all five of the young men suffered a sudden death. On Kaguyahime's name day, her family threw an enormous party to which all the Villagers were invited. A young nobleman, who had been about to go hunting nearby, was drawn by the music. On seeing Kaguyahime's incomparable beauty, he decided there and then to ask for her hand in marriage. But when he tried to approach her, the villagers became enraged. A fight broke out, during which the young man was killed. His companions carried his body away and swore that they would carry out a terrible revenge.

Word of the fight reached the Japanese emperor through his courtiers. He decided to go and see for himself the young woman whose beauty had been such as to provoke the fatal dispute. Upon entering the village, he immediately fell under the spell of her beguiling charm and asked for her hand, but was also rejected. Kaguyahime then summoned up the courage to reveal her secret: she had come from the moon and had been abandoned by her parents as a punishment. Having now paid for her behaviour, at the next full moon a ship would come to take her home. The Emperor was determined not to allow this. He had the bamboo cutter's house guarded by his soldiers. As the intensity of the moon's light grew brighter and brighter, he, the soldiers and all the villagers became dazzled. The moonshine enveloped Kaguyahime completely and, with a last farewell, the mysterious princess vanished.





Jarre, Maurice (1924–2009)

## *Notre-Dame de Paris*

Ballet in two acts – Scenario by Roland Petit, based on Victor Hugo's *Notre-Dame de Paris*

WP: December 10, 1965 – Opéra de Paris, Paris

Per: Orchestre de l'Opéra de Paris, Philippe Le Moal (cond.)

Ch: Roland Petit – Ballet de l'Opéra de Paris

Set: René Allio

Cos: Yves Saint-Laurent

Male choir – 4.3.4.4 – 4.3.4.1 – timp – pf.org.3hp – strgs  
90min.

Durand – Salabert – Eschig

The scenario for the ballet faithfully follows the action of the major events in Victor Hugo's novel. Maurice Jarre's very visual form of inspiration achieves its culmination with this highly expressive and sensual ballet. His powerful and structured music closely follows the contours of the choreographic action and blossoms into a score whose accents are strong, dramatic, and often moving. This is not simply music to accompany dance, but rather an elaborate musical structure, sensitive yet robust, which gives shape and dynamic to the dancers' movements. The choreography is surrounded, empowered and completed by the musical design of the characters. This ballet is unquestionably one of the greatest successes of 20<sup>th</sup> century French music, and greatly deserves the attention of choreographers and dance companies who are attracted by grand pageants.

# Guignol et Pandore



ballet  
de  
Serge Lifar  
musique  
d'André Jolivet

éditions Max Eschig. Paris



Jolivet, André (1905–1974)

## *Guignol et Pandore*

Ballet in one act – Scenario by Serge Lifar

WP: April 29, 1944 – Opéra de Paris, Paris

Per: Orchestre de l'Opéra de Paris, Louis Fourestier (cond.)

Ch: Serge Lifar – Ballet de l'Opéra de Paris

Set & Cos: André Dignimont

3.3.3.3 – 4.4.3.1 – timp.5perc.pf – 2hp – strgs

35min.

Durand – Salabert – Eschig

This ballet is a Guignol (Punch and Judy) puppet show such as one might see in a public garden; here however, the theatre director is a puppet and the characters are all humans, for it is the humans who will act out the drama, set into motion at the hands of the impassive director. The gallant Pandora, with his cocked hat and conquistador's moustache, woos the beautiful and far from shy Guignollette. Guignol, the betrayed husband, surprises the two lovers. A huge family scene ensues, leading to the death of the mother-in-law who happens to arrive at the wrong moment, and during which Pandora is knocked out. Guignol is judged and condemned to die by decapitation. But he is immortal: a gesture from the director brings the dead back to life and signals the moment for everyone to join together in dance. This joyful and inventive ballet, pseudo-naïve, is set off by André Jolivet's fine, lively music and has all the necessary ingredients to spark the interest of choreographers. The music moves to the rhythm of these "Punch and Judy" characters, exuberant and sophisticated, full of life and movement. With numbers such as the *Parade*, Guignol's ductile and subtle variation (the dance of reproach) or the harmonic sweetness of Guignollette and Pandora's pas de deux, Jolivet lives up to the innovative reputation of the Jeune France group of which he was one of the founding members. *Guignol et Pandore* is part of the Paris Opera Ballet's repertoire, but certainly deserves to break open the doors of other opera houses and swirl away to new horizons, bringing joy in its wake.

Malipiero, Gian Francesco (1882–1973)

## *Una festa a Mantova*

Ballet after music by Claudio Monteverdi

WP: June 3, 1958 – Dortmund

Soprano, mixed choir

2.2.2.2 – 4.2.0.0 – timp.perc – cel.pf.hp – strgs

37min.

Casa Ricordi (Milan)

## *Stradivario*

A fantasia of instruments that dance – ballet in one act

WP: February 28, 1951 – Teatro Nacional de São Carlos, Lisbon

Per: Pedro de Freitas Branco (cond.)

3.3.2.2 – 4.3.3.1 – timp.perc – cel.hp – strgs

16min.

Casa Ricordi (Milan)

Maresz, Yan (\*1966)

## *Recto*

WP: April 18, 2003 – Monte-Carlo

Per: Orchestre Philharmonique de Monte-Carlo, Nicolas Brochot (cond.)

Ch: Jean-Christophe Maillot – Les Ballets de Monte Carlo

3.3.4.3 – 4.3.3.1 – 3perc – pf(cel).hp – strgs

26min.

Durand – Salabert – Eschig

*"D'une rive à l'autre* (From One Bank To The Other) is a choreographed piece based on a complex montage utilising the initial orchestral score for *Recto*. It is choreographed in a traditional manner, however, at the end of the piece, there is a general shift; the music is amplified and broadcast into the room, and the choreography is now captured in real-time video. The orchestral score is first and foremost a musical proposition made to Jean-Christophe Maillot. The piece consists of six main parts, which are then sub-divided into smaller parts (the whole forms something that can be imagined as a house of cards)." (Yan Maresz)

Marinuzzi, Gino senior (1882–1945)

Marinuzzi, Gino junior (1920–1996)

## *Avventure di Pinocchio*

Episodes in dance form from a novel by Carlo Collodi – Scenario by Giana Anguissola

WP: May 22, 1956 – Rome

Per: Oliviero De Fabritiis (cond.)

Ch: Aurel M. Milloss

3.3.4.3 – 4.3.3.1 – timp.perc.xyl – pf.cel.hp – strgs

Casa Ricordi (Milan)

Martinu, Bohuslav (1890–1959)

## *The Strangler*

A rite of passage for actors, choir and orchestra – Scenario by Robert Fitzgerald

WP: August 22, 1948 – New London Festival, Connecticut

Per: Luboš Ogoun (cond.)

Ch: Erick Hawkins – Martha Graham's Dance Group

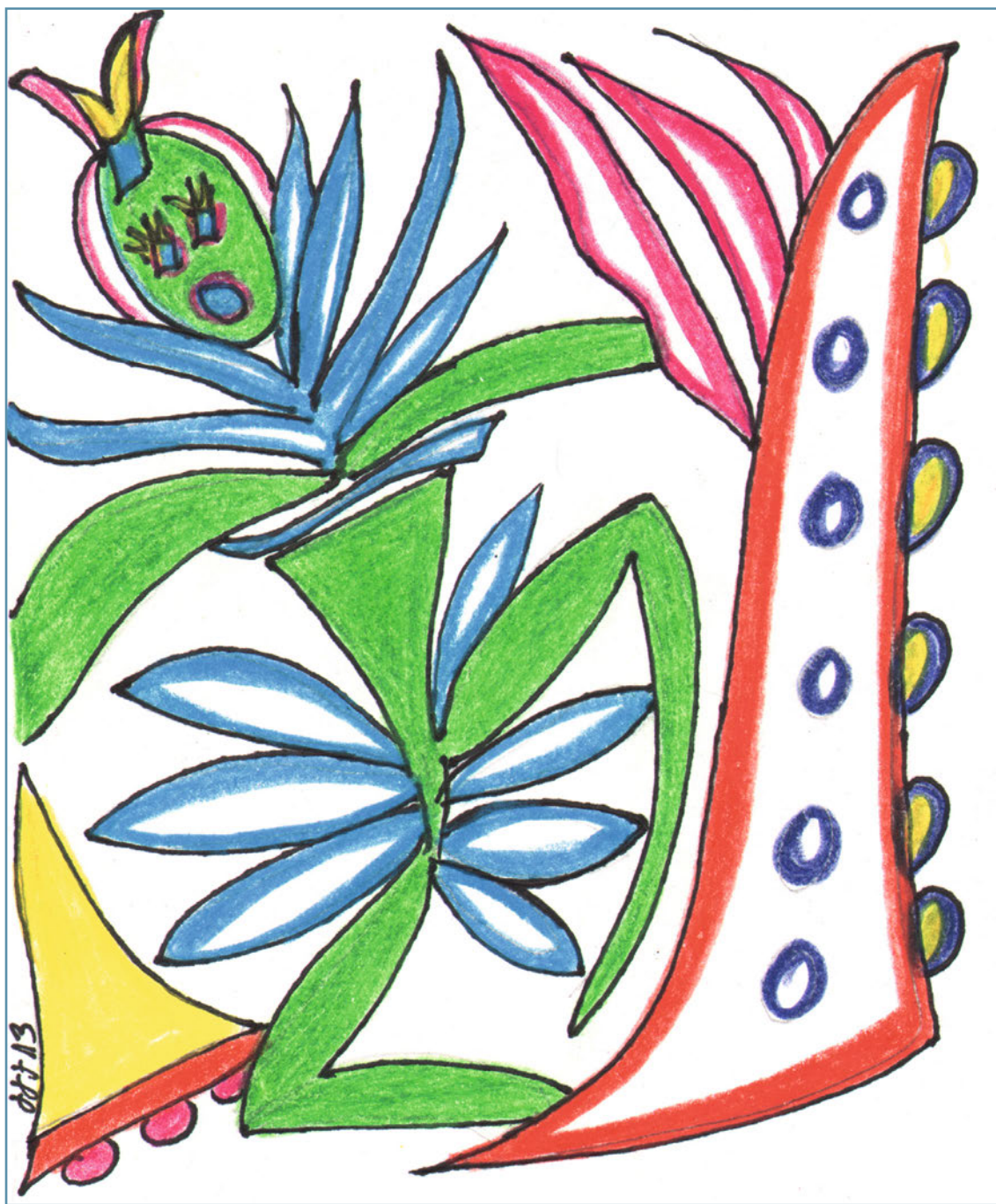
Actors, choir – 1.1.1.1 – 0.0.0.0 – timp.perc – pf

29min.

Durand – Salabert – Eschig

“...more than a stage work, *The Strangler* is rather a music to a dance scene, drawn by Erick Hawkins (whose choreography of the ballet was his very first for Martha Graham's group) for three dancers. The verses to ballet were written by Robert Fitzgerald on the theme of Oedipus and the Sphinx...” (Miloš Šafránek). The percussion section is quite extensive, and it includes both traditional and Mexican (Aztec) percussion, as well as various wooden and metal drums, all of them provided by Henry Cowell. Martinu had already dealt with the theme of Oedipus for the Prague Radio in 1936, using André Gide's *Œdipe*.

*The Strangler* is a kind of stage drama, created by Hawkins (dancer and choreographer in one) in a close cooperation with both the poet and the composer; Oedipus does not only dance, but also narrates.



Milhaud, Darius (1892–1974)

## *Le Bœuf sur le toit*

Farce-pantomime in one act – Scenario by Jean Cocteau

WP: February 21, 1920 – Comédie des Champs-Élysées, Paris

Per: Orchestre des Champs-Élysées, Vladimir Golshmann (cond.)

Ch: Jean Cocteau and various circus artists

Cos: Guy-Pierre Fauconnet

Set: Raoul Dufy

2.1.2.1 – 2.2.1.0 – 2perc – strgs

18min.

Durand – Salabert – Eschig

The action takes place in the "Nothing Doing Bar", where unusual and often comical events occur according to the whims of the customers. Nothing ever happens in this bar, and yet a crowd of unexpected characters frequents it: a man whose cardboard head is three times larger than life, a policeman who is decapitated by the blade of a ceiling fan when he comes to check that no one is drinking alcohol (the scene is set in the midst of the American Prohibition), a woman who is dressed in men's clothing dances with the decapitated head... The choreography is deliberately very slow, in marked contrast to the lively and joyful spirit of the music by Milhaud which adds an extra comic touch.

*Le Bœuf sur le toit* (this being the name of a famous Brazilian tango) is a piece of pure extravagance, a delightful bit of madness inspired by the musical accompaniment for silent movies. A whirlwind of imaginative whimsy, the piece calls for both dancers and circus performers. Milhaud had returned from his trip to South America, fascinated by the music that he discovered there and armed with a multitude of local rhythms and melodies; for this piece he "had fun gathering together popular tunes, tangos, maxixes, sambas and even a Portuguese fado, and transcribing them with a recurring theme between each song. Like a rondeau." (Darius Milhaud). *Le Bœuf sur le toit* is an incredible rhythmic and melodic treasure, making it an absolute "hit" not only of French music, but also of international ballet.

## *La Création du monde*

Ballet in one act – Scenario by Blaise Cendrars

WP: October 25, 1923 – Théâtre des Champs-Élysées, Paris

Per: Wladimir Golshmann (cond.)

Ch: Jean Börlin – Ballets Suédois

Set & Cos: Fernand Léger

2.1.2.sax.1 – 1.2.0.0 – timp.perc – pf – strgs (1.1.0.1.1)

16min.

Durand – Salabert – Eschig

The story is an abbreviated version of *La Légende des origines* by Cendrars. The piece is divided into five parts: the incantation to three giant deities, the birth of flora and fauna, the birth of man and woman, the dance of desire, and the birth of Spring. Evoking Africa as the far distant paradise where man originated, the ballet is a blend of fabulous beings, totemic figures, archaic folklore, African stories brought back by missionaries and "negro" creation myths, and it proposes a version of the origin of man that is varied and colourful.

Darius Milhaud's score is as varied as the creation of the world itself. Sometimes acerbic, always sensuous and infinitely colourful, the work is heavily influenced by jazz. Its powerful rhythmic energy calls out for movement and physical expression. The skillful orchestration, the use of polytonality, and the imaginative blend of sounds create a multitude of musical characters that accompanies and illustrates the choreographic action. *La Création du monde* can be counted among the great scores of modern 20<sup>th</sup> century ballet and its timeless charm has been confirmed by its continued success.

Minkus, Ludwig Alois (1826–1917)

## *Don Quichotte*

Ballet in four acts und eight images

**Arr:** Peter March

**WP:** November 21, 1871 – Imperial Bolshoi Kamenny Theatre, St. Petersburg

**Ch:** Marius Petipa

2.2.2.2 – 4.2.3.1 – timp.2perc – pf.cel.hp – strgs

FE

Ricordi Berlin

Thanks to the Russian ballet tradition, the ballet version of *Don Quichotte* by Petipa and Minkus from 1869 takes its place alongside Cervantes' novel, Massenet's opera, Richard Strauss' symphonic poem and Mitch Leigh's musical *Man of La Mancha*, as one of the most popular ballets of all.

The plot is centered around the girl Kitri, in whom Don Quichotte thinks he recognizes his beloved Dulcinea and whom he loves platonically, which is why he saved her from all impending dangers. Kitri is in love with the young, beautiful and poor Basil, but is supposed to marry the old, rich and unlovable Gamasch according to her father's wish. Basil wants to kill himself because of this marriage, but Quichotte stops him. In the end, Kitri and Basil get married.

The most famous part of the work is the so-called "Don-Quichotte-Pas-de-Deux", a masterpiece of ballet art and breath-taking dancing techniques, which is obligatory in all international ballet competitions and an indispensable part of gala-evenings around the world. The huge success of this Pas-de-Deux, which may be seen as a pars pro toto for the whole ballet, is due to Minkus' catchy music that is subordinated to the traditional and more sophisticated choreography. Minkus' music for *Don Quichotte* has been made even more sensuous by the revision and re-instrumentation by Peter March.

Nova, Riccardo (\*1960)

## *Ipnos Sequences*

Commissioned by the Accademia del Teatro alla Scala

**WP:** October 2, 2008 – Teatro Studio, Milan

**Per:** Indian percussion, B.C. Manjunath, Francesco Dillon

Vc, perc, electronics

60min.

Casa Ricordi (Milan)

## *Ma's Sequences*

Commissioned by and dedicated to The Akram Khan Company

**WP:** May 29, 2005 – Singapore

**Per:** Indian percussion, B.C. Manjunath, Natalie Rosario, ICTUS Ensemble, Akram Khan Company

Vc solo, 4vln, 2vla, 2vc, 2db, vx, tape

40min.

Casa Ricordi (Milan)

Pasquotti, Corrado (\*1954)

## *Pasiphae*

Chamber ballet

**WP:** November 7, 1980 – Rome

**Per:** I solisti di Roma, Dario Indrigo (cond.)

fl, ob, cl, hn, tbn, perc, vln

18min.

Casa Ricordi (Milan)







R. PICK- MANGIAGALLI



BRUNELLESCHI.

# IL "CARILLON" MAGICO

COMEDIA MIMO - SINFONICA

• • •

EDIZIONI RICORDI

Petitgirard, Laurent (\*1950)

## *Euphonia*

Symphonic ballet based on a story by Hector Berlioz

WP: 1988 – Metz

Per: Orchestre Philharmonique de Lorraine,  
Laurent Petitgirard (cond.)

3.3.3.3 – 4.3.3.1 – timp.3perc – hp – strgs  
30min.

Durand – Salabert – Eschig

"Xilef, a young composer from the year 2315, is deeply in love with a wonderful dancer named Mina. Mina and her mother send him a particularly nasty break-up letter, revealing all of the despicability of the woman he thought he loved. After recalling all the different stages of their love affair, the despairing Xilef decides to take refuge in Euphonia. Euphonia is a futuristic city entirely devoted to music, inhabited exclusively by musicians and directed by the dictatorial Shetland, a great composer and friend of Xilef's. Upon his arrival in the city, Xilef attends a grand engagement party, celebrating the betrothal of Shetland and Nadira who is wearing a mask and who, in honour of the occasion, performs a highly provocative and seductive dance. When she removes her mask, Xilef recognises Mina who pretends not to see him. Mad with rage and unable to convince Shetland of Mina-Nadira's treacherous nature, Xilef asks an old crazy doctor to create a musical trap, a sort of dance pavilion whose walls would close in at certain harmonies frequently found in Shetland's music. During the final grand ball, as Shetland directs his music and Mina-Nadira dances with her lovers (she is already making a fool of Shetland), Xilef triggers the lever that will set his deadly contraption into motion, slowly crushing Mina, her mother, and the dancers. Shetland, concentrated on directing his music, never notices and when at last his music comes to an end, he turns around just in time to see Xilef poison himself. Crazed with anguish, Shetland descends into madness among the lifeless bodies." (Laurent Petitgirard)

Pick-Mangiagalli, Riccardo (1882–1949)

## *Il carillon magico*

A comedy in mimed symphonic form, scenario by composer

WP: September 19, 1918 – Teatro alla Scala, Milan

Per: Teatro alla Scala Orchestra, Tullio Serafin (cond.)

3.3.4.3 – 4.3.3.1 – timp.perc.xyl.sistrum – cel.hp – strgs  
50min.

Casa Ricordi (Milan)

A room in Harlequin's house: on the fireplace, a pendulum clock concealing a carillon. Harlequin has convinced Columbine that she is being neglected by Pierrot, who is now yearning for the Princess of Dreams, who in her turn prefers the Gallant Knight. Columbine promises to give in to Harlequin's amorous flattery if he manages to avenge her for the slight she has suffered. Harlequin thus devises a practical joke at Pierrot's expense, making use of the pendulum and the magic sound of the carillon. In the garden of the palace of the Princess of Dreams, amidst dancing, serenades, scuffles and disguises, Pierrot finishes up in the fountain pond, and while the Princess – moon-lit night now having fallen – steals away with the Knight, poor Pierrot, unable to understand what has happened, pulls out his hair in frustration. Harlequin, determined to claim his reward for the practical joke, and Columbine, who pretends to be bashful, draw the curtain on the scene and disappear backstage.

## *Casanova a Venezia*

Scenario by Giuseppe Adami

WP: January 19, 1929 – Teatro alla Scala, Milan

Per: Teatro alla Scala Orchestra, Gabriele Santini (cond.)

3.3.3.2 – 4.3.2.2 – timp.perc.sistrum.wind machine –  
cel.hp – strgs

Casa Ricordi (Milan)

## Sumitra

A mono-mimed legend

WP: January 1, 1923 – Frankfurt am Main

2.2.2.2 – 4.2.3.1 – timp.perc.sistrum – cel.hp – strgs

Casa Ricordi (Milan)



Pierné, Gabriel (1863–1937)

## Giration

Choreographic entertainment

WP: March 22, 1934 – Théâtre des Champs-Élysées, Paris

Per: Solistes de l'Orchestre des Concerts Colonne,  
Gabriel Pierné (cond.)

Ch: Serge Lifar – Ballet de l'Opéra de Paris

Cos: Germaine Labaye

1.1.0.1 – 0.1.1.0 – pf – strgs

10min.

Durand – Salabert – Eschig

Two characters are in a playroom: the Top and the Ballerina. Suddenly the dancer arrives. Not in the least impressed by the Ballerina's simpering mannerisms, he draws her into a frenetic waltz, but she is unable to keep up with his dizzying turns. The Dancer then notices the Top, who favourably replaces the Ballerina. The abandoned Ballerina decides to imitate the spinning of the Top and manages to outshine her rival. The Dancer, noticing her newfound skill, launches himself toward her in a whirlwind of turns, and together they explore this newly discovered pleasure.

*Giration* is a refined piece of work whose music is entirely dedicated to the expression of movement and its variations. Pierné's score spins and twirls with a grace and light-heartedness that is typically French. It is sometimes sentimental, but never cloying, and is a skillful accompaniment to this pantomime. *Giration* is an interesting pretext for choreographic invention and one can see why it stimulates the imaginations of its choreographers and brings out the virtuosity of its dancers.

This ballet was commissioned by the Thomson Company and was the first ballet ever conceived to be performed to pre-recorded music, on a Columbia record played on a Thomson Talking Machine.

## Viennoise et Cortège-blues

3.3.3.3 – 4.3.3.1 – timp.2perc – hp – strgs

9min.

Durand – Salabert – Eschig

Constructed on the principle of augmentation – the piece begins with a string quintet and is joined progressively by other instruments of the orchestra – *Viennoise* is a delightful homage to the waltz, that reigning star of dance forms, and its expressive charms. This superb waltz develops into a brisk “American” march: a playful and delectable “cortège-blues”.

Pignolet de Montclair, Michel (1667–1737)

## *Les Tentations de la bergère*

Ballet in one act – Scenario based on the danced interlude of *La Dame de Pique* (Pushkin/Tchaikowsky)

**Arr & Orch:** Henri Casadesus (1879–1947)

**WP:** January 3, 1924 – Opéra de Monte-Carlo

**Per:** Orchestre de l'Opéra de Monte-Carlo, Edouard Flament (cond.)

**Ch:** Bronislava Nijinska – Ballet de Monte-Carlo

**Set & Cos:** Juan Gris

2.2.2.1 – 2.2.0.0 – timp.perc – cel.hpsd.hp – strgs

35min.

Durand – Salabert – Eschig

A Shepherdess is loved by both a Nobleman and a Poor Shepherd and finally chooses the latter. The only Diaghilev ballet to bring peasants, courtesans and a fanciful Sun King together on stage, these *Tentations* were carefully recreated by Henri Casadesus from the musical manuscripts of Michel Pignolet de Montclair (1667–1737), conserved at the Bibliothèque de l'Opéra and at Versailles.

Henri Casadesus has adapted the original instrumentation to modern instruments and has taken great care in establishing an elegant and graceful score that revisits the charms of the Ancien Régime and its pastoral sheepfolds.

Porrino, Ennio (1910–1959)

## *Altair*

Choreographed action – Scenario by Emidio Mucci

**WP:** March 1, 1942 – Teatro San Carlo, Naples

3.3.3.3 – 4.3.3.1 – timp.perc.glock – pf.cel – hp – strgs

38min.

Casa Ricordi (Milan)

## *Mondo tondo*

A choreographed entertainment – Scenario by the composer

**WP:** May 5, 1949 – Teatro dell'Opera, Rome

**Ch:** Guglielmo Morresi

3.3.4.3 – 4.3.3.1 – timp.perc.xyl.glock – pf.cel.acc.hp.gtr – strgs

Casa Ricordi (Milan)

Poulenc, Francis (1899–1963)

## *Les Animaux modèles*

Scenario by the composer based on La Fontaine's fables

**WP:** July 8, 1942 – Opéra de Paris, Paris

**Per:** Orchestre de l'Opéra de Paris, Roger Désormières (cond.)

**Ch:** Serge Lifar – Ballet de l'Opéra de Paris

**Set & Cos:** Maurice Brianchon

3.3.4.4 – 4.4.3.1 – timp.perc.glock – pf.cel.2hp – strgs

35min.

Durand – Salabert – Eschig

Francis Poulenc has dipped into the fables of La Fontaine to create the different tableaux for this ballet; after a first section entitled *Dawn*, he moves on to the fables: *The Bear and the Travellers*, *The Ant and the Grasshopper*, *The Lion in Love*, *The Man With Two Mistresses*, *Death and the Woodcutter* and *The Two Roosters*. The ballet ends with *The Noontime Meal*.

Despite the dark era during which this ballet was composed, Poulenc's score sparkles with gaiety, imagination and humour. Bubbly and polished, the sequences unfold, carrying the listener along in an exuberant whirlwind, for an end result that is both dazzling and charming. Full of savour, La Fontaine's characters shine at the heart of this musical portrait painted by Poulenc. Beneath this homage to the famous writer of fables, one can detect a hint of the Parisians' state of mind under the occupation (for example, one can hear a quote from the famous song, *Vous n'aurez pas l'Alsace et la Lorraine*, which went unnoticed by the Nazi censors).

Vibrant with energy and charm, Poulenc's *Animaux*, as shaped by Serge Lifar, is one of the great successes of French ballet; it deserves to be performed on stage as often as *La Valse* or *Boléro* by Ravel.

## *Aubade*

Choreographed concerto

**WP:** January 21, 1930 – Théâtre des Champs-Élysées, Paris

**Per:** Francis Poulenc (pf), Alexandre Labinsky (cond.)

**Ch:** George Balanchine – Ballets Russes de Vera Nemtchinova

**Set & Cos:** Angèles Ortiz

solo pf – 2.2.2.2 – 2.1.0.0 – timp – strgs

35min.

Durand – Salabert – Eschig

In a clearing at dawn, Diana's companions are awakened by an evil premonition. Diana burns with a love that menaces her purity. Her companions give her a bow and arrows: the hunt serves as a diversion for her sadness. But alas, her efforts are in vain. She finally leaves her companions, bidding them goodbye with a wave, and runs off into the forest.

*Aubade* is one of Poulenc's most famous and popular pieces. It is a delicious mixture of vital energy, melody, grace and that typically "French" charm that carries not the least hint of sentimentality. *Aubade* is a pianistic and orchestral gem, and the extent to which the composer was influenced by choreography is immediately obvious. Cleverly orchestrated, concise and precise, the work shows off the piano with multiple changes and combinations of luscious and elegant sound – the quintessence of Francis Poulenc's art.

Pratella, Francesco Balilla (1880–1955)

## *Minuetto diabolico*

After music for harpsichord by Pier Giuseppe Sandoni

2.2.2.2 – 2.2.0.0 – timp – strgs

15min.

Casa Ricordi (Milan)



Purcell, Henry (1659–1695)

## *The Moor's Pavane*

Variations on a theme by *Othello* – from: *Abdelazer*,  
*The Gordian Knot Untied* and Pavane and Chaconne for strings

Arr: Simon Sadoff, New York Theatre Ballet

WP: 1949 – Connecticut College American Festival

Ch: José Limon

Hpsd – strgs

20min.

Ricordi Berlin

Ravel, Maurice (1875–1937)

## *Adélaïde ou Le Language des fleurs*

WP: April 22, 1912 – Théâtre du Châtelet, Paris

Per: Orchestre Lamoureux, Maurice Ravel (cond.)

Ch: Ivan Clustine – Ballets Trouhanova

Set & Cos: Jean Dréa

2.3.2.2 – 4.2.3.1 – timp.3perc.glock – cel.2hp – strgs

16min.

Durand – Salabert – Eschig

Adélaïde, the courtesan, is hesitating between two suitors: the Duke and Lorédan. After a long period of vacillation, expressed through the medium of flowers and their individual significations, she gives herself to Lorédan, offering him a red rose that she plucks from her bodice... With this ballet, Ravel proposes a succession of waltzes, based on Schubert's example, from whom he also borrowed the title of his initial piano version (*Valses nobles et sentimentales*, based on the titles *Valses Sentimentales* and *Valses Nobles* by Schubert). He plays with shimmering harmonies, from the most mellifluous to the most audacious, in a witty and sparkling orchestration. Coming straight from the depths of his heart, this suite of waltzes celebrates futility with all of the depth and brilliance one would expect from one of the greatest composers of all time.

On the night it premiered, *Adélaïde* shared the billing with *La Péri* by Dukas and *La Tragédie de Salomé* by Schmitt.







## *Boléro*

Scenario by Bronislava Nijinska

WP: November 22, 1928 – Opéra de Paris, Paris

Per: Orchestre de l'Opéra de Paris, Walter Starham (cond.)

Ch: Bronislava Nijinska – Ballet de l'Opéra de Paris

Set & Cos: Alexandre Benois

3.3.4.3sax.3 – 4.3.3.1 – strgs

17min.

Durand – Salabert – Eschig

In a Spanish tavern, an enormous red lamp sheds light on a woman standing on a vast round table. She begins a spellbinding and seductive dance, bewitching the men who are seated on stools around the table, devouring her with their eyes. Accompanied by two guitarists, a young gypsy joins her dance for a moment. Suddenly more gypsies leap into the dance, planting their knives in the table and lifting the dancer up as she reaches ecstasy on the final measure of the *Boléro*.

A major work in the repertoire of French 20<sup>th</sup> century music, *Boléro* will forever be a part of the world's musical heritage and the collective unconscious. This musical tour de force calls for choreographic excellence, given that the minute-long theme is repeated seventeen times in a row. Ravel's score is one of those works that defies classification, and yet it is an absolute must, remaining as modern as ever as it passes through the years without losing an iota of its musical vigour.

## *Daphnis et Chloé*

Ballet in four acts – Scenario by Mikhail Fokine

WP: June 8, 1912 – Théâtre du Châtelet, Paris

Per: Orchestre des Ballets Russes, Pierre Monteux (cond.)

Ch: Mikhail Fokine – Ballets Russes

Set & Cos: Léon Bakst

4.3.4.4 – 4.4.3.1 – timp.6perc – 2hp – strgs – choir ad lib. (sop.alto. ten.bass)

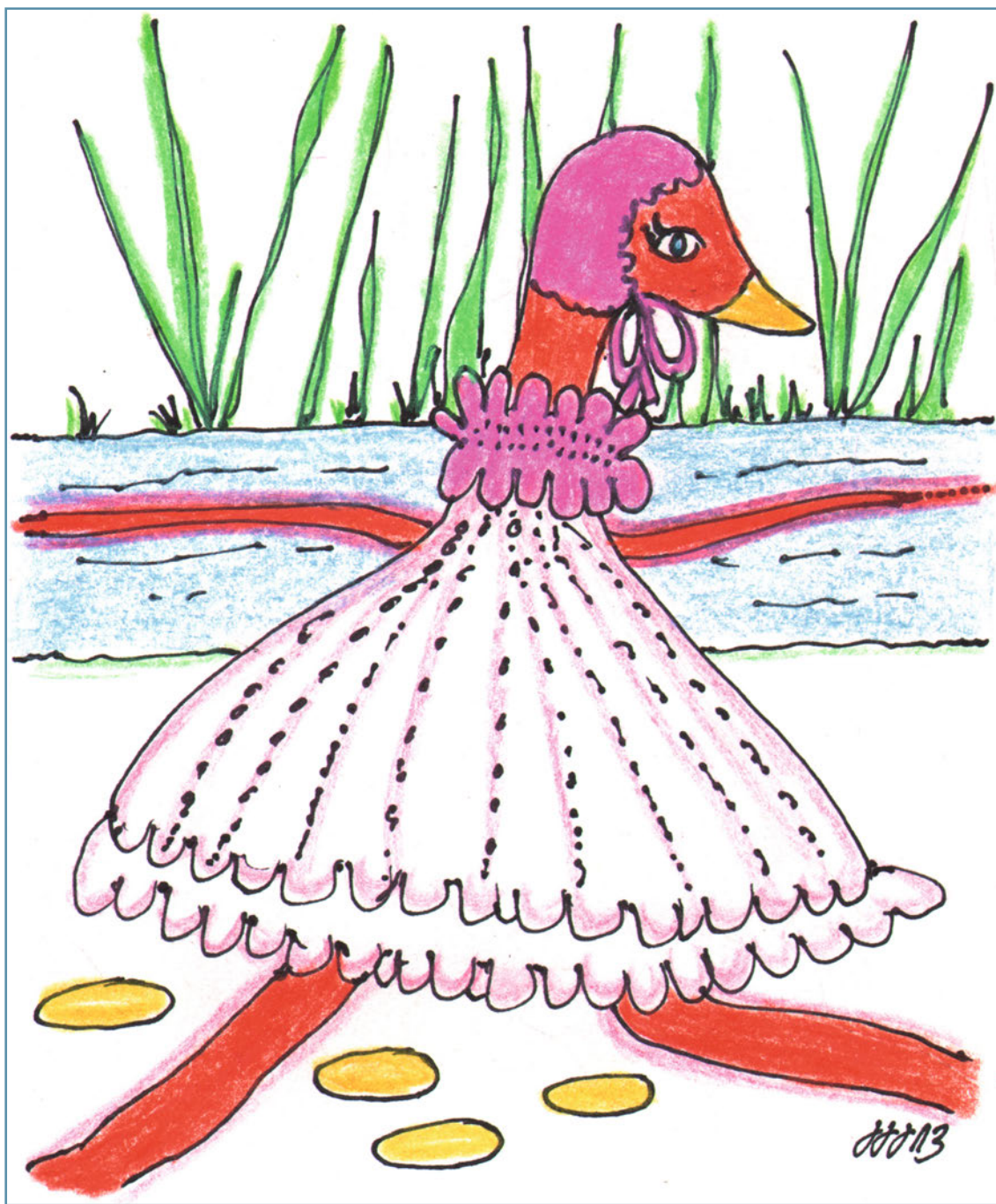
60min.

Durand – Salabert – Eschig

In a meadow at the edge of the woods dedicated to Pan and his nymphs, *Daphnis et Chloé* are about to be married. Suddenly a group of outlaws burst out of hiding and captures Chloé. The god Pan frees her. Daphnis realises that it has all been nothing but a bad dream. The two lovers throw themselves into each other's arms. Before the nymphs' altar, they swear their eternal love for one another.

Declared a masterpiece from the moment it opened at the Paris Opera, *Daphnis et Chloé* represents an upheaval in the art of choreography – Fokine swept away all of the banalities and habits associated with "antique" choreography and its mythological shepherdesses, making his choreographic language lighter and rendering it accessible, poetic and resolutely modern.

As for Ravel, he gently carried out his own revolution; he enlarged the language possibilities of his orchestra, expanded his palette with new shimmering and sensual colours, and reinvented not antiquity itself, but a possible antiquity. Far from any pastiche of the genre, Ravel's *Daphnis* offers a very personal vision, setting the intensely rich libretto to music in a manner that would forever change the approach to composing a ballet with a mythical or antique subject.



## La Valse

Choreographed poem

WP: December 12, 1920 – Paris

Scenic WP: December 12, 1926 – Opéra Royal des Flandres, Antwerp

Per: Orchestre Lamoureux, Camille Chevillard (cond.)

Ch: Sonia Korty – Ballet de l'Opéra des Flandres

3.3.3.3 – 4.3.3.1 – timp.4perc – 2hp – strgs

13min.

Durand – Salabert – Eschig

A waltzing couple can be fleetingly glimpsed through breaks in the whirling mists. The stage gradually clears. The light from the chandeliers blazes forth and an imperial court circa 1855 is revealed.

Maurice Ravel: "I changed the title *Wien* to *La Valse*, which is better suited to the aesthetic nature of the work. It is a dancing, whirling, nearly hallucinatory ecstasy, a whirlwind that becomes increasingly passionate, exhausting the dancers who allow themselves to be overwhelmed and swept away by the waltz."

"I conceived this work as a sort of apotheosis of Viennese waltz which is linked in my mind with an impression of fantastic and fatalistic whirling. In composing *La Valse*, I thought neither of a dance of death, nor of a struggle between life and death."

*La Valse* was initially commissioned by Diaghilev for the Russian Ballet in 1919 in homage to Vienna and its dance. The first time he heard the piece, in its version for two pianos, Diaghilev exclaimed, "Ravel, it is a masterpiece, but it is not a ballet. It is the painting of a ballet." The piece was removed from the list of projects for the Russian Ballet and was presented instead in concert form. However, since 1919, many famous choreographers have proven Diaghilev's analysis wrong.

## Ma Mère l'Oye

Ballet in one act, five scenes and one apotheosis

WP: January 21, 1912 – Théâtre des Arts, Paris

Per: Orchestre du Théâtre des Arts, Gabriel Grovlez (cond.)

Ch: Jeanne Hugard, Ariane Hugon, Robert Quilnault

Set & Cos: Jacques Drésa, Léon Leyritz

2.2.2.2 – 2.0.0.0 – timp.3perc – hp – strgs

35min.

Durand – Salabert – Eschig

The scenes for this ballet are taken from *Contes de Ma Mère l'Oye* by Charles Perrault, from *La Belle et la Bête* by Madame Leprince de Beaumont and from *Serpentin vert* by Madame d'Aulnoy. The ballet starts with the *Danse du Rouet et scène*, followed by the *Pavane de la Belle au Bois dormant* and then by *Tom Pouce* ("He thought he could find his path thanks to the trail of breadcrumbs he left behind him; but much to his surprise, he couldn't find a single crumb: the birds had eaten them all"). The next scene is *Laideronnette, Impératrice des Pagodes* ("She gets undressed and steps into her bath. Immediately little pagodas begin singing and playing instruments"). This is followed by *La Belle et la Bête* ("Belle, will you be my wife?" – "No, Beast!" – "I will die happy knowing that I have had the pleasure of seeing you one last time." – "No, my dear Beast, you shall not die: you will live and be my husband!") The Beast had disappeared and at her feet she could see only a prince who was more handsome than love itself and who thanked her for having broken the enchantment.) The ballet ends with *Le Jardin féérique*.

This is one of Maurice Ravel's most popular pieces. Originally written for piano duet and well known to pianists around the world, it was transformed into a ballet with orchestral accompaniment in 1912. In contrast to *Daphnis et Chloé*, Ravel wrote this music for a reduced symphonic orchestra. Inspired by the world of childhood, the score's elegance and colours remain exceptional to this day.

## *Le Tombeau de Couperin*

WP: February 28, 1920 – Paris

Per: Orchestre des Concerts Padeloup, Rhené-Bâton (cond.)

WP: November 8, 1920 – Théâtre des Champs-Élysées, Paris

Per: Orchestre des Ballets Suédois, Désiré-Émile Inghelbrecht (cond.)

Ch: Jean Börlin – La Compagnie des Ballets Suédois

2.2.2.2 – 2.1.0.0 – hp – strgs

20min.

Durand – Salabert – Eschig

Ravel orchestrated the introduction and three of the six dances for this *Tombeau* (a tombeau is a piece of music written as a memorial). The work was originally written for piano and performed for the first time by Marguerite Long in 1919, shortly before the choreographed version was presented by the Swedish Ballet. The three orchestrated tableaux (*Rigaudon*, *Forlane* and *Menuet*) have no storyline to speak of other than the dances themselves. In fact, Jean Börlin chose not to tell a story through choreographed action, but rather to revive these old French dance styles that were still in fashion in Stockholm at the time. The day after the opening, Reynaldo Hahn wrote: "*Le Tombeau de Couperin* is delicious musical entertainment, made up of an introduction that is clever, rapid, nimble and full of coquettish charm, followed by three dances. These are in their traditional forms but have been exquisitely travestied to make them 'modern'. There can be nothing more perfidiously mischievous than the minuet, nothing more impertinent, daring and vigorous than the hearty rigaudon."

Respighi, Ottorino (1879–1936)

## *Antiche arie e danze*

Ballet version in four scenes (11 pieces) – Scenario by Claudio Guastalla

WP: December 28, 1937 – Teatro alla Scala, Milan

Per: Franco Capuana (cond.)

Ch: Margherita Wallmann

4.3.2.2 – 3.2.3.0 – timp. – clav.cel.hp – strgs

30min.

Casa Ricordi (Milan)

## *Antiche arie e danze*

Version for nine pieces

WP: March 16, 1967 – Teatro alla Scala, Milan

Per: Armando Gatto (cond.)

Ch: Mario Piston

4.3.2.2 – 3.2.3.0 – timp – 2clav(4performers).cel.hp. – strgs  
30min.

Casa Ricordi (Milan)

## *Belkis, regina di Saba*

Ballet in five scenes – Scenario by Claudio Guastalla

WP: January 23, 1932 – Teatro alla Scala, Milan

Per: Franco Ghione (cond.)

Ch: Léonide Massine

4.3.4.3 – 4.4.3.1 – timp.perc.xyl.glock – pf.cel.2hp – strgs  
80min.

Casa Ricordi (Milan)

## *La pentola magica*

Ballet in two acts on popular Russian themes

WP: November 21, 1920 – Teatro Costanzi, Rome

2.1.2.1 – 2.2.3.0 – timp.perc.glock,cel – hp – strgs

30min.

Casa Ricordi (Milan)

## *Sèvres de la vieille France*

Choreographed action on French folk themes of the 17<sup>th</sup>  
and 18<sup>th</sup> centuries

WP: November 1, 1920 – Rome

Ch: Ileana Leonidoff

2.1.2.1 – 2.0.0.0 – perc.carillon – pf.cel.hp – strgs

30min.

Casa Ricordi (Milan)

Rossellini, Renzo (1908–1982)

## *Poemetti pagani. Dityrambos*

Four daring pieces for dance

WP: July 15, 1961 – Monte Carlo

pf, strgs

11min.

Casa Ricordi (Milan)

## *Racconto d'inverno*

After a novel by Dostoyevsky

WP: April 22, 1947 – Teatro dell'Opera, Rome

Ch: Teresa Battaggi

Soprano, female choir

3.3.3.3 – 4.3.3.1 – timp.perc.glock – 2hp – strgs

13min.

Casa Ricordi (Milan)

## *Il ragazzo e la sua ombra*

Ballet in one act and nine movements by Annamaria Andreoli

WP: May 1, 1965 – Rome

2.2.2.2 – 2.2.2.0 – timp.perc.xyl.vib – pf.cel.hp – strgs

28min.

Casa Ricordi (Milan)

Rossini, Gioachino (1792–1868)

## *Max und Moritz*

Ballet comedy by Edmund Gleede based on Wilhelm Busch

WP: 2012 – Aalto Theater, Essen

Per: Bochumer Symphoniker, Volker Perplies (cond.)

Arr: Béla Fischer

Ch: Michael Kropf

Set & Cos: Manfred Waba, Friederike Singer

picc.2.2.ca.2.2 – 4.3.3.1 – timp.perc – cel.org.synth.hp – strgs

FE

Ricordi Berlin

In order to create a ballet for children that needed neither introduction nor programme, a former Munich ballet director came back to the popular picture story *Max und Moritz* by Wilhelm Busch from 1865. Gleede collected suitable pieces of music from more than 30 works by Rossini, synchronized them to the seven tricks of *Max und Moritz* and thus created a Rossini pasticcio which served as a model to the choreographer Michael Kropf and which was newly orchestrated for large symphony orchestra.

In Munich, *Max und Moritz* has been performed about 700 times. Thanks to other performances inland and abroad, *Max und Moritz* is today considered to be one of the most performed ballets.

Rota, Nino (1911–1979)

## *La Strada*

Ballet in 12 scenes – Scenario by Federico Fellini and Tullio Pinelli

WP: September 2, 1966 – Teatro alla Scala, Milan

Per: Carla Fracci (lead dancer)

3.3.3.tsax.2asax.2 – 4.3.3.1 – timp.perc.jazzperc.xyl.hand bells – sistrum.cel.org.pf.hp.e-gtr – strgs

On the stage: perc, acc, gtr, db

Band on the stage: 2fl, 3cl, tsax, 2asax, 2flugelhorn,

1double bass flugelhorn, 4tpt, 3tbn, tba, perc

Behind the stage: fl, cl, tpt, jazztpt, tba, perc

FE

Casa Ricordi (Milan)

Zampanò, a rude and violent acrobat, buys sweet, obliging and dreamy Gelsomina from her mother, a poor widow, so that she can take care of him and accompany him, playing her trumpet, in the exhibitions he gives in scattered town squares. Gelsomina suffers from the brutal and insensitive way Zampanò treats her, and when she meets the Fool, a poet/tightrope walker who performs an audacious routine on a wire, she is enchanted and immediately forms a relationship of understanding and trust in him. The two meet again in a circus where Zampanò has also been engaged. He immediately feels a violent aversion to the Fool. After a furious quarrel, Zampanò is dragged off to prison, then Gelsomina and the Fool are finally able to reveal their fondness for each other. At the prison exit Zampanò grabs hold of Gelsomina and carries her away with him. One day they come upon the Fool and Zampanò kills him in a fit of rage. It is winter, Gelsomina is sick and Zampanò abandons her to her fate. The years pass, but Zampanò is never able to forget Gelsomina. He returns to look for her in the places where he had abandoned her and hears a woman singing a motif that Gelsomina once used to play on her trumpet, but Gelsomina is dead, and her tomb lies on the ground. Zampanò is now completely alone, and for the first time he begins to cry.



Roussel, Albert (1869–1937)

## *Aeneas*

Ballet in one act – Scenario by Joseph Weterings and words by H. Calcoveressi

**WP:** 1936 – Soirées de Bruxelles, Société Philharmonique de Bruxelles, Brussels

**Per:** Société Philharmonique de Bruxelles, Hermann Scherchen (cond.)

**Set & Cos:** Hélène Cherbatov

3.3.3.3 – 4.3.3.1 – timp.3perc – pf – strgs

35min.

Durand – Salabert – Eschig

*Aeneas* is comprised of two tableaux: in the first, Aeneas finds himself in the heart of the Sibyl's temple, watching the ordeals that lie in store for him pass before his eyes. The second is an apotheosis, that of a hero in the eternal city, surrounded by the people and by his soldiers.

"A work of great substance" (Louis Aubert), this adaptation of an episode from the Aeneid – which has borrowed only the strictest minimum from Virgil – is the last great composition for orchestra by Albert Roussel. The music seethes and swirls, expands outward and closes in, explodes in an impressive fanfare or lies languidly on a soft bed of chords, all at the service of the dramatic action as it unfolds. At times, the music is ferocious, with a savage energy that one might imagine to be inspired by the *Le Sacre du printemps*. Always infinitely vigorous and colourful, sometimes silken and almost romantic, it is exuberant and full of surprising sounds that seem to be the fruit of musical science. Theatrical and sensual, *Aeneas* is one of the most brilliant and fascinating compositions for French ballet. Roussel demonstrates all of his orchestral knowledge and savoir-faire as a stage musician and offers the choreographer a rich palette of expressive possibilities. A concise and well-constructed piece, *Aeneas* can be considered the modern equivalent of the monumental *Les Troyens* by Hector Berlioz.

## *Bacchus et Ariane*

Ballet in two acts – Scenario by Abel Hermant

**WP:** May 22, 1931 – Opéra de Paris, Paris

**Per:** Orchestre de l'Opéra de Paris, Philippe Gaubert (cond.)

**Ch:** Serge Lifar – Ballet de l'Opéra de Paris

**Set & Cos:** Giorgio Chirico

3.3.3.3 – 4.4.3.1 – timp.3perc – cel.2hp – strgs

40min.

Durand – Salabert – Eschig

The ballet is based on the mythological story of the god Bacchus and the beautiful Ariadne; it recounts the young woman's abduction and the love that develops between Bacchus and Ariadne.

*Bacchus et Ariane* contains some of the most beautiful music ever written by Albert Roussel. Following along the lines of the great ballet scores of Stravinsky and Prokofiev, Roussel's work shines with originality: a pronounced lyricism, a bursting energy and joy, a panorama of colours ranging from the wildest to the most mysteriously poetic, an incredibly varied orchestration whose elegance and incomparable originality is a cause for great admiration – the door is open to a multitude of choreographic interpretations, in as many different styles as can be imagined.



## *Le Festin de l'araignée*

Ballet-pantomime in one act – Scenario by Gilbert de Voisins, based on *Souvenirs entomologiques* by Jean-Henri Fabre

WP: April 3, 1913 – Théâtre des Arts, Paris

Per: Orchestre du Théâtre des Arts, Gabriel Grovlez (cond.)

Ch: Léo Staats

Set & Cos: Maxime Dethomas

2.2.2.2 – 2.2.0.0 – timp.2perc – cel.hp – strgs

38min.

Durand – Salabert – Eschig

The ballet depicts the life and adventures of insects in a garden recalling and metaphorically describing the lives of humans.

After a sensuous prelude evoking the quiet garden, the *Entrée des Fourmis*, the entrance of the very industrious ants, leads to the *Entrée des Bousiers* (Entrance of the Dung Beetles). *La Joie de l'Araignée* and *La Danse de l'Araignée* (The Spider's Joy and The Spider's Dance) tell of the arachnid's happiness and taste for delicacies. But some party-crashers arrive to spoil her feast during the *Entrée des Vers de Fruit* and the *Entrée des Deux Mantes Religieuses* (The Entrance of the Fruit Worms and The Entrance of Two Praying Mantises). *La Ronde des Fourmis* (The Ant's Ronde) that follows is simply a prelude to the capture of the praying mantises by the spider. The hatching, dance and then capture of a mayfly distract the spider. Just as she is about to devour one of the praying mantises, the other – whose escape she hadn't noticed – attacks her, delivering a fatal blow. The spider bids farewell to the garden, leaving its inhabitants to the *Mort de l'Ephémère* (Death of the Mayfly) and its funeral procession. At the end of the ballet, the garden is once again as calm and tranquil as at the beginning.

Albert Roussel's score is full of life and vivacity. Colourful, rhythmic, constantly changing, and delicately fluent, Roussel's orchestration is worthy of the highest praise, offering choreographers the best possible ground on which to exercise their art. From bitterness to the most erotic sensuality, Roussel's music displays an incredible palette of atmospheres, feelings and sensations.

Saint-Saëns, Camille (1835–1921)

## *Javotte*

Ballet in two acts – Scenario by Jean-Louis Croze

WP: December 3, 1896 – Opéra de Lyon, Lyon

Paris Premiere: February 5, 1909 – Ballet de l'Opéra de Paris, Paris

Per: Orchestre de l'Opéra de Paris, Paul Vidal (cond.)

Ch: Léo Staats

3.2.2.2 – 4.4.3.1 – timp.3perc – hp – strgs

60min.

Durand – Salabert – Eschig

This delightfully choreographed fantasy by Saint-Saëns revives the tradition of country ballet, establishing action in a rustic setting where Javotte, a young woman, as charming as she is untameable, is in love with the handsome Jean. She is tyrannised by her father, a snobbish country squire, hot-tempered and high-handed, who wants his daughter to marry the man of his choosing. All this is enlivened by a dance contest where Javotte and her lover come out as the triumphant winners. Saint-Saëns demonstrates all of his musical art on this traditional canvas, establishing lovely musical scenes for the pantomime, sprinkling his score with dance numbers inspired by popular music, and letting his rich thematic imagination run free. Skillfully orchestrated, *Javotte* deserves to make its comeback on stage.



Satie, Erik (1866–1925)

## *Parade*

Ballet in one act – Scenario by Jean Cocteau

WP: May 18, 1917 – Théâtre du Châtelet, Paris

Per: Orchestre des Ballets Russes, Ernest Ansermet (cond.)

Ch: Léonide Massine – Ballets Russes

Set & Cos: Pablo Picasso

3.3.3.2 – 2.3.3.1 – timp.perc.xyl – hp – strgs

Version for 7 instruments: 1.0.1.0 – 1.1.0.0 – hp – strgs

16min.

Durand – Salabert – Eschig

The stage set represents a fairground somewhere in Paris on a Sunday afternoon. Three music-hall acts are trying to attract customers with a parade: the Chinese conjurer, the little American girl and the acrobats. Three managers are organising the publicity. They complain to each other in their extravagant language that the crowd is mistaking the parade for the real show that is meant to take place inside. They crudely try to make the crowd understand, but no one enters the theatre. After the final number in the parade, the managers collapse in exhaustion. The Chinese conjurer, the little American girl and the acrobats come out of the empty theatre. Seeing their managers' collapse, they in turn try to explain that the show takes place inside.

*Parade* is an example of the brilliance and vitality of French music and ballet in the years following the First World War, a brilliance that swept away the “Fin de siècle” spirit that had reigned until then. *Parade* is a short and cruelly didactic ballet – the Managers are metaphors for the country's leaders and their politics – and its subject matter is reinforced by an sharp and often dry orchestration and a biting sense of humour. In his score, Satie includes a number of unexpected and whimsical instruments. Deeply playful, ironic and perhaps even political, *Parade* remains one of the most emblematic pieces in the history of ballet.

## *Relâche*

“Instantaneist” ballet in two acts – Scenario by Jean Cocteau

WP: December 4, 1924 – Théâtre des Champs-Élysées, Paris

Per: Orchestre du Théâtre des Champs-Élysées

Ch: Jean Börlin – Ballets Suédois

Set & Cos: Francis Picabia

1.1.1.1 – 2.2.1.0 – timp.perc – strgs

40min.

Durand – Salabert – Eschig

“Nothing for yesterday, nothing for tomorrow, everything for today!”, such was Picabia's motto, a good definition of this ballet where instantaneity is the rule. The elements of the piece seem to have been thrown into the mix: a scene where reflectors blind the audience; another where models undress, put their clothes back on, then take them off again; a hunter shoots an egg and out flies a pigeon; a hearse is decorated with an enormous ham and drawn by a camel; a coffin falls, opens and out jumps a man in top-hat and tails who begins to bow and scrape... Intensely provocative, a Dada manifesto to the n<sup>th</sup> degree, *Relâche* was designed to be a “sketch” that every member of the audience could identify with and in which they could recognise themselves. Picabia wrote in the program, “What can I say about *Relâche*? It is perpetual movement, it is life, it is the minute of happiness we all seek, it is the glow of wealth and luxury, love far from prudish conventions, without any moral for the fools, without any artistic affectations for the snobs. It is equally alcohol, opium, sports, strength, health, baccarat, mathematics...”. Unconventional, the ballet carries Erik Satie's music along in its wake. Joyful, drunk with freedom, his music has a decided satirical bent, and Satie has amused himself by quoting some very trivial yet fashionable songs from the café-concert repertoire (*Le père Dupanloup*, *Tu n'vois pas que tu m'ennuies ?*) that he incorporates with brilliance and skill. *Relâche* is like an instant captured within the “clutter of life”, with its elegance and its banalities, its fire and its extravagance; *Relâche* leaves the door wide open to the “instantaneous” imagination of all choreographers: it is the very essence of the ballet.

## *Sports et Divertissements*

**Arr:** Douglas Young (1981)  
speaker, cl(bcl), pf, vln, vla, vc  
28min.

Ricordi London

Sauguet, Henri (1901–1989)

## *La Chatte*

Ballet in one act – Scenario by Boris Kochno based on the eponymous Esopé's fable

**WP:** April 30, 1927 – Opéra de Monte-Carlo, Monte-Carlo

**Per:** Orchestre des Ballets Russes de Monte-Carlo, Marc-César Scotto (cond.)

**Ch:** Serge Lifar – Ballets Russes de Monte-Carlo

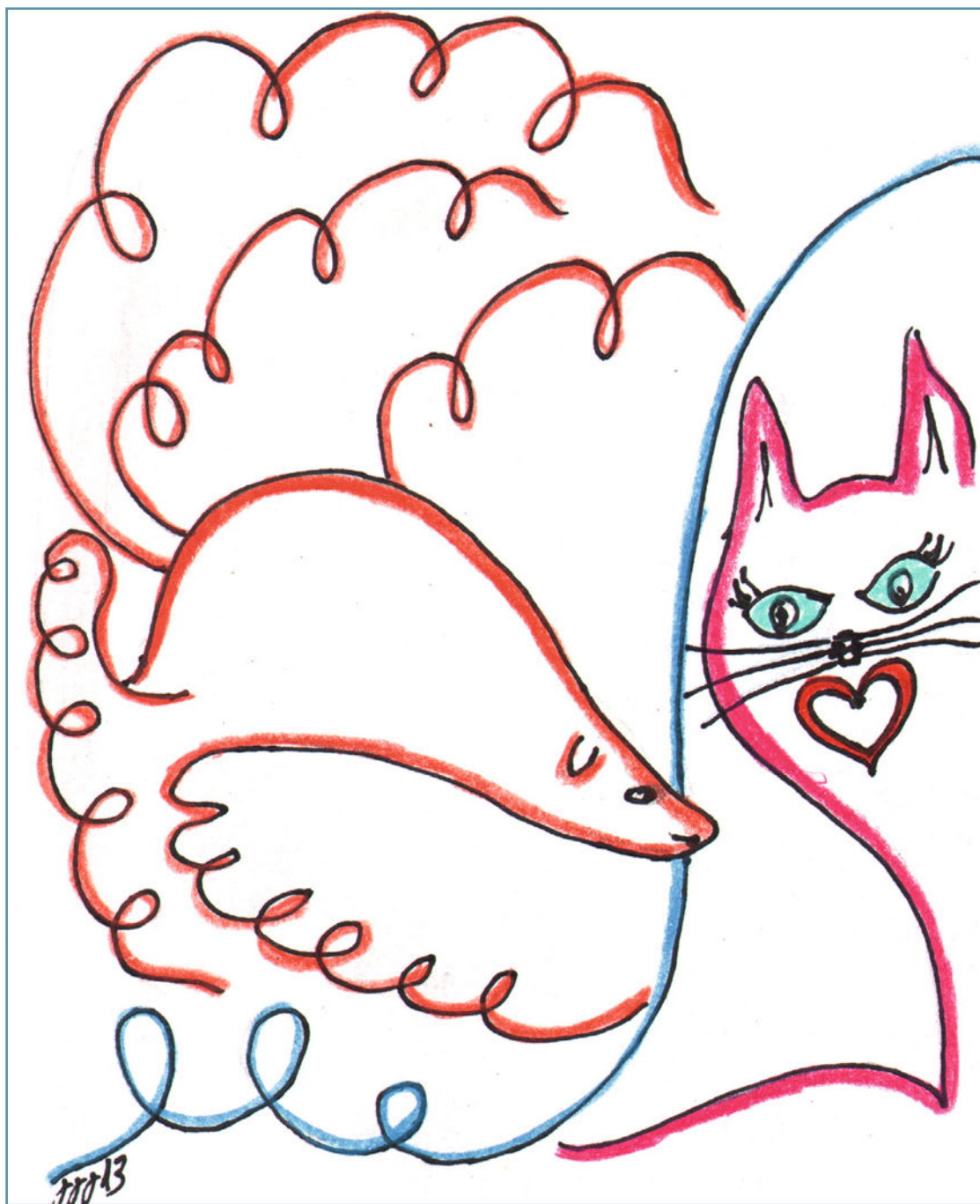
**Set & Cos:** Antoine Pevsner

3.3.3.3 – 4.3.3.1 – timp.perc – strgs  
25min.

Durand – Salabert – Eschig

A young man falls in love with a cat; he abandons his friends and begs the Goddess Aphrodite to transform the animal into a woman. Moved by the young man's pleas, the Goddess grants his request. The small cat suddenly changes into a beautiful young woman who instantly falls under the charms of the young man. But Aphrodite is keeping watch, for she wants to test the love of the cat turned woman. During the couple's lovemaking, Aphrodite releases a mouse into the room. The woman sees the mouse and abandons her lover in order to chase it. The Goddess returns the woman to her original form of a cat, as her desperate lover sees before dying of heartbreak.

A very young French musician, Henri Sauguet, had the intimidating honour of making his debut with the Russian Ballet, the same year as *Oedipus Rex* (...) More than just a promise, his *Chatte* is a fully realised piece of work, but whose grace would have remained fragile were it not for a final whose bold accents strengthen it. One is reminded of a young Weber, continuing in the direction of an Auric or rather a Poulenc, and sometimes even the Milhaud of *Train bleu* (...) The choice of these influences is especially worthy of note, given that the name of Stravinsky does not appear on the list. (...) French music has now embarked on a highly singular path and Sauguet will very possibly have his role to play. But for the moment, let us salute this highly poetic and graceful work with its simple and fitting orchestration." (Le Menestrel, June 10, 1927)





## *Les Forains*

Ballet in one act – Scenario by Boris Kochno

WP: March 2, 1945 – Théâtre des Champs-Élysées, Paris

Per: Orchestre de la Société des Concerts du Conservatoire, André Cluytens (cond.)

Ch: Roland Petit – Ballet des Champs-Élysées

Set & Cos: Christian Bérard

2.2.2.2 – 2.2.1.1 – timp.3perc – pf – strgs

25min.

Durand – Salabert – Eschig

A group of fairground entertainers arrives in a square and sets up their theatre. After a few exercises, they present their numbers. Once their show is over, they pass the hat and then continue on their way.

“To remain simple while using a complex language isn’t easy. One must listen to the advice of Rameau, who prescribed hiding art with art itself, and one must believe, like Stendhal, that only cold and conceited souls confuse what is complicated and difficult with what is beautiful.” (Sauguet) *Les Forains* is doubtless the best example of the composer’s philosophy, for he has written a work that is entirely accessible, and yet sophisticated. Sauguet’s score is filled with a simple but captivating melancholy. With its supremely elegant melodies, its tasteful orchestration, and its music that is both moving and filled with gaiety, forming a whole that is nostalgic and vibrant, these *Forains* figure amongst the brightest jewels of French ballet music. The waltz from *Les Forains*, popularised by Edith Piaf, proves the great popularity of this ballet from the moment it premiered, and today the work has been performed more than 20,000 times throughout the world.

Savinio, Alberto (pseud. di Andrea De Chirico)  
(1891–1952)

## *Vita dell'uomo*

A mimed and danced tragicomedy – Choreographed action  
by composer

WP: June 14, 1951 – Teatro alla Scala, Milan

Ch: Marguerite Wallmann

3.3.2.3 – 4.2.3.1 – timp.perc.xyl.vib.glock – pf.cel.hp – strgs

40min.

Casa Ricordi (Milan)

Schmitt, Florent (1870–1958)

## *La Tragédie de Salomé*

Silent drama in two acts and seven tableaux – Scenario by Robert d’Humières

WP: November 9, 1907 – Théâtre des Arts, Paris

Per: Orchestre du Théâtre des Arts, Désiré-Émile Inghelbrecht (cond.)

Ch: Loïe Fuller

3.3.3.3 – 4.3.3.1 – timp.5perc – 2hp – strgs

30min.

Durand – Salabert – Eschig

The action of the ballet faithfully follows the biblical story of Salome, and its expressionistic mannerisms bring to mind the play by Oscar Wilde and the opera by Richard Strauss. A powerful work if ever there was one, the *Tragédie de Salomé* fills its acoustic space with romantic flashes of dazzling brilliance. Bewitched by the Orient, Schmitt allowed his musical imagination free rein when it came to the character of the infamous Salome – who was also a source of fascination to many of his contemporaries. The seven deadly sins become intoxicating, going from cruelty to lust, by way of pride and sensual pleasure; these ripples of humanity permeate his orchestra, which suddenly becomes a mirror to the human soul. Half way between sensuality and violence, Schmitt borrows the bright colours of modernity to transmit an image of a sensuous and savage orient that is as much a bed of roses as it is the red glow of the shadows where the bloody princess lies sprawled.

Schumann, Robert (1810–1856)

## *Carnaval*

Arr: Peter March

WP: March 5, 1910 – Pawlow-Hall, St. Petersburg

Ch: Michail Fokine – Imperial Ballet

Set & Cos: Léon Bakst

2.2.2.2 – 4.3.2.1 – timp.perc – org – strgs

32min.

Ricordi Berlin

Schumann’s 21 miniature scenes based on four notes (a-es-c-h) are among the most brilliant piano works. The musical miniatures are held together by the idea of a masked ball, where the characters are disguised as figures from the Commedia dell’arte. The characters are portrayed both musically and illustratively.

In 1910, the great Russian choreographer Michail Fokine was asked to create a new ballet for a charity ball in St. Petersburg. For the music, he chose Schumann’s *Carnaval* op. 9, whose inherent programme he took literally, used as a libretto and transformed into a brilliant choreography. It’s about interpersonal relationships and love affairs at a masked ball in an enchanted ancient garden. Motivated by the ballet’s huge success, Serge Diaghilev, the founder of the “Ballets Russes”, decided to show the ballet in his guest seasons in Paris. As the solo piano didn’t serve him as a basis for representing Russian dance in the West, he insisted instead on an impressive orchestration of Schumann’s piano cycle. The orchestration was hastily given to Rimsky-Korsakov, Glasunov, Arensky, Liadov, Klenovskyj, Tscherepnin, Petrov and Winkler. Peter March has newly selected, edited and arranged these works in the spirit of Schumann’s composition.



Sciarrino, Salvatore (\*1947)

## *Morte a Venezia*

Studies in linear depth. Ballet in two acts on music by Johann Sebastian Bach

**WP:** May 24, 1991 – Teatro Filarmonico, Verona

**Per:** Orchestra e Corpo di ballo dell'Arena di Verona, Giampiero Taverna (cond.); Rudolf Nureyev (lead dancer)

**Ch:** Flemming Flindt

**Set & Cos:** Jacob Worsaae

3.3.3.2 – 4.2.3.0 – timp.perc – cel.hp.harm – strgs – 2solo vla, gtr, vx

75min.

Casa Ricordi (Milan)



Stuppner, Hubert (\*1944)

## *Pierrot und Pierrette*

Ballet after Arthur Schnitzler's pantomime *Der Schleier der Pierrette*

Solo pf, vl

2.2.2.2 – 4.2.2.0 – 2perc – hp.cel – strgs

50min.

Ricordi Berlin

Szymanowsky, Karol (1882–1937)

## *Harnasie*

Ballet-pantomime in two acts – Scenario by J. Nilolska

**WP:** May 11, 1935 – Prague National Opera, Prague

**Per:** Prague National Opera Orchestra, J. Charvat (cond.)

**Ch:** J. Nilolska – Prague Opera National Ballet

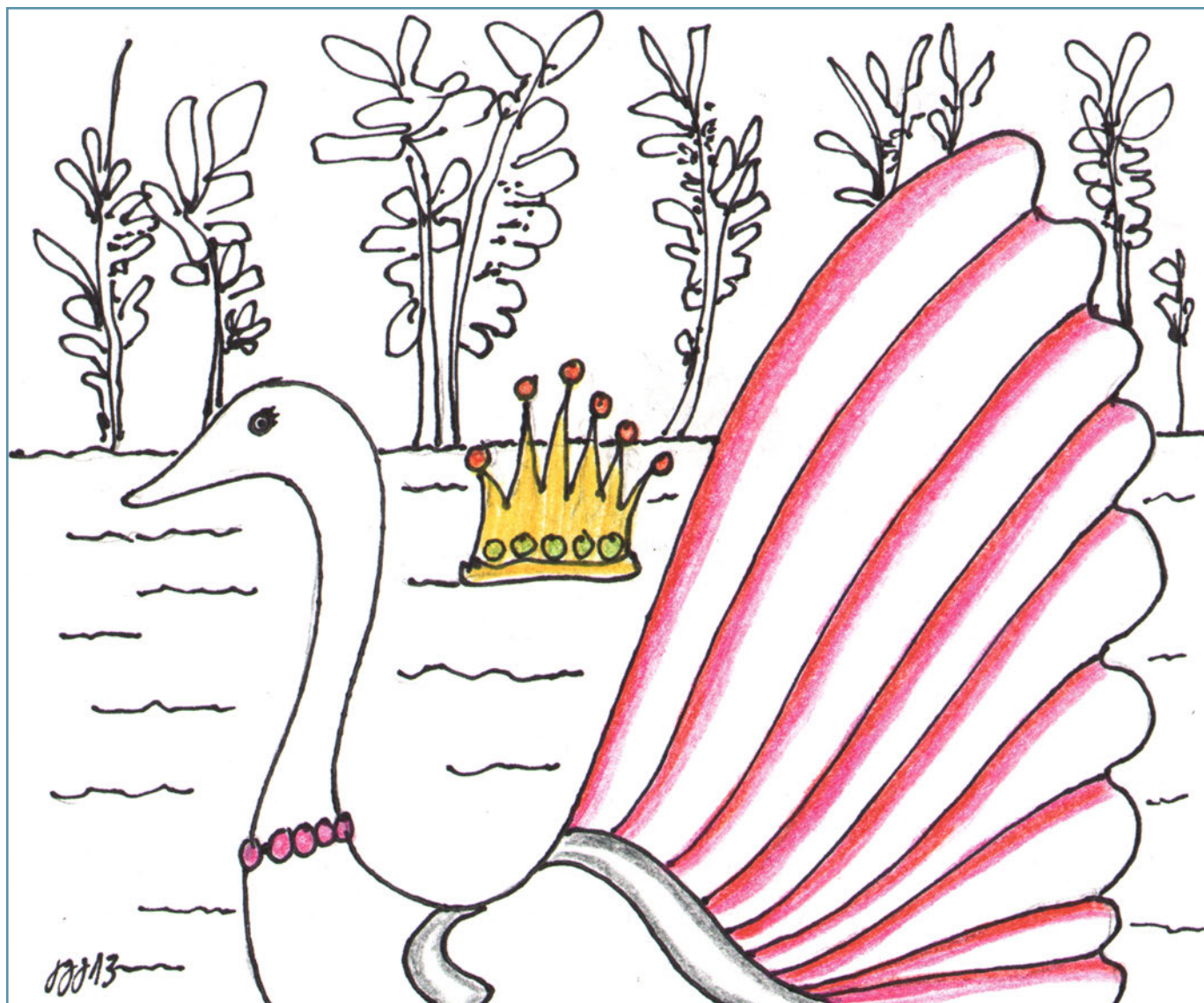
**Set & Cos:** V. Pavlik

3.3.3.3 – 4.3.3.1 – timp.4perc – pf – hp – strgs – choir

40'

Durand – Salabert – Eschig

In a mountainous landscape, a young Fiancée is courted by the Chief of the Harnasies, a band of outlaws. The Chief chases the young woman, but once he has conquered her, he leaves her behind, promising to return one day. The Fiancée resigns herself to marrying her promised husband, but the Chief reappears in the company of his Harnasies and carries the Fiancée off, during a battle with the villagers, to live happily ever after. Szymanowsky's music for *Harnasie* shines with all of the qualities inherent in his art: a highly original orchestration, refined and colourful, a striking modernity marked by its sophisticated and almost savage rhythms à la Stravinsky, and the use of melodies with a rural folk music flavour that closely follow the action of the ballet.



Tchaikovsky, Peter (1840–1893)

## *Swan Lake*

Petersburg Version 1895

New edition 2008 by Edmund Gleede – interpolations by  
Riccardo Drigo and Peter March

**WP:** February 20, 1877 – Bolschoi Theatre, Moscow

February 17, 1895 – Mariinsky Theatre, St. Petersburg

**Ch:** Marius Petipa – Imperial Ballet

3.2.2.2 – 4.4.3.1 – timp.perc – hp – strgs

FE

Ricordi Berlin

To friends of music and ballet from all over the world, *Swan Lake* is the ballet of ballets, the most popular and most played classical ballet of all. It is about the young prince Siegfried, who, instead of the princesses introduced by his mother, marries the courtesan Odile, whom he has seen in a vision as the pure and innocent swan girl Odette. The marriage fails because of the court's opposition and Siegfried's realization that Odile is not Odette. After another vision, in which he sees a distraught but unreachable Odette, Siegfried commits suicide to be united with her.

The music of this three-hour masterpiece is full of utterly original melodies and rhythms that have also become part of the concert repertoire.

## *The Nutcracker*

Ballet in two acts

**WP:** December 18, 1892 – Mariinsky Theatre, St. Petersburg

**Per:** Riccardo Drigo (cond.)

**Ch:** Marius Petipa – Ivanow, Dance Company

## *Sleeping Beauty*

Ballet in three acts and a prologue

**WP:** January 3, 1890 – Mariinsky Theatre, St. Petersburg

**Per:** Riccardo Drigo (cond.)

**Ch:** Marius Petipa – Imperial Ballet

**Set:** Henrich Levogt (Prologue), Ivan Andreyev (Act 1), Mikhail Bocharov (Acts 1, 2), Matvey Shishkov (Act 3)

**Cos:** Ivan Vsevolozhsky

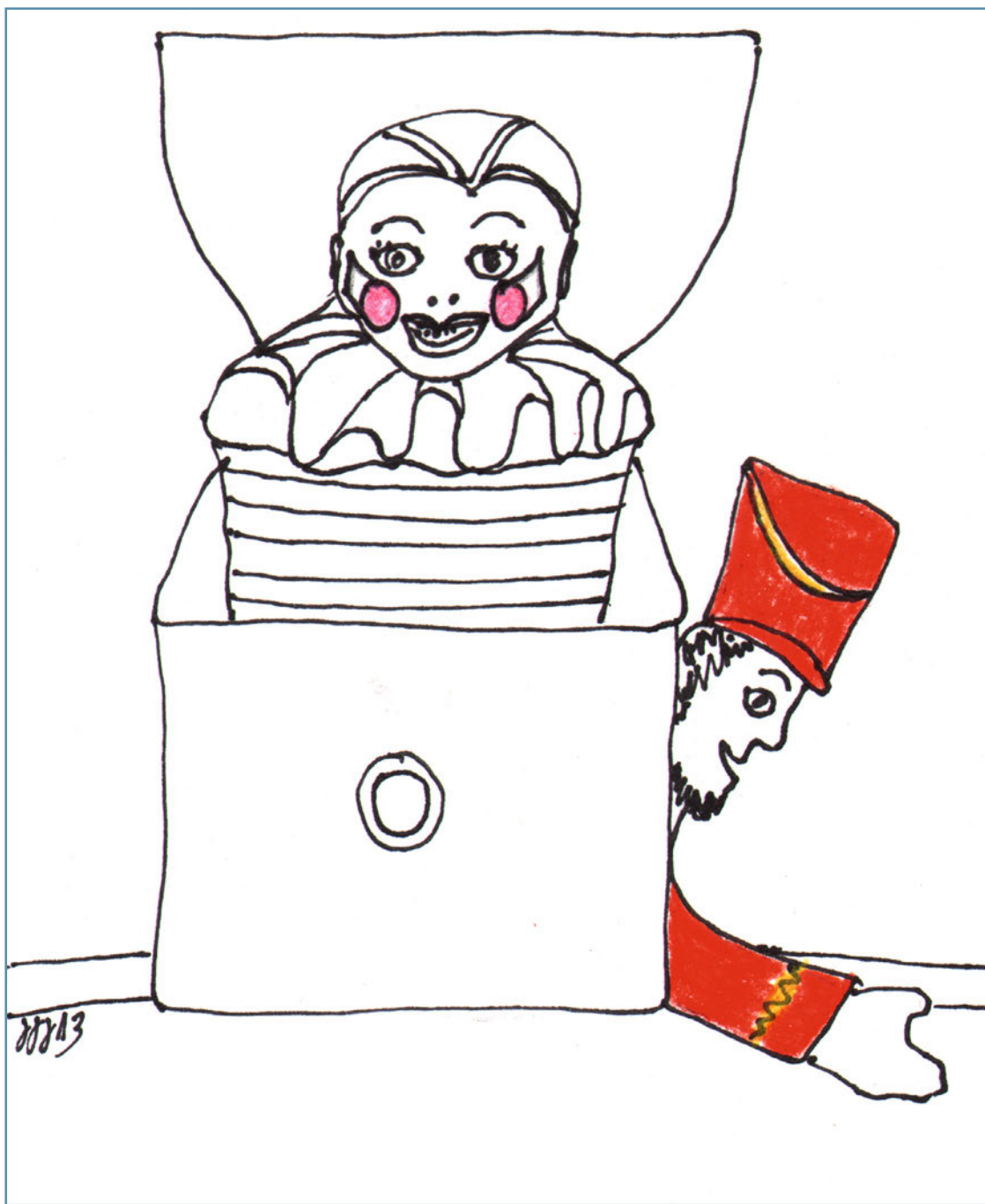
3.3.2.2 – 4.4.3.1 – timp.2perc – pf.hp – strgs

FE

Ricordi Berlin

This fairy tale ballet, which premiered in 1890 at the Imperial Theatre St. Petersburg, is regarded as a highlight of aristocratic, French-Russian dance art. Conceptualized, staged and choreographed by Marius Petipa (1818-1910), this ballet transplanted the French fairy tale of *La Belle au bois dormant* by Charles Perrault (1628-1703) to the tsarist stage, from whence it became famous all over the world. The plot is centred around the princess Aurora who is bewitched by the evil fairy Carabosse: if she ever pricks her finger, she will fall into an eternal sleep. This happens through Carabosse's deceit, so the good fairy Siren puts the whole court to sleep and many years later sends a vision of the sleeping princess to the prince Desiré who hurries to Aurora's rescue. In the apotheosis, Desiré and Aurora get married and crowned.

The success of the ballet is mainly due to Tchaikovsky's brilliant music that develops great power through its catchy motifs, outshining everything composed and said about this theme up to now.



Turchi, Guido (1916–2010)

## *Dedalo*

Ballet in one act by Guido Zacharias

WP: June 6, 1972 – Teatro Comunale, Florence

Per: Ettore Gracis (cond.)

3.3.3.3 – 4.3.3.1 – timp.perc.glock – pf.cel – hp – strgs

35min.

Casa Ricordi (Milan)

Verdi, Giuseppe (1813–1901)

## *Lady and the Fool*

Arr: Charles Mackerras

picc.2ca.2bcl.2cbssn – 4.3.4.0 – timp.perc. – cel.hp – strgs

45min.

Ricordi London

Vacchi, Fabio (\*1949)

## *Dioniso Germogliatore*

Ballet in five scenes on a text by Giuliano Scabia

WP: August 7, 1998 – Teatro dei Rozzi, Siena

Per: Orchestra Sinfonica Siciliana with electronics,  
Emilio Pomàrico (cond.)

Ch: Roberto Zappalà – Balletto di Toscana

2.2.3.2 – 2.2.1.0 – timp.perc – pf.cel – strgs

35min.

Casa Ricordi (Milan)

Veretti, Antonio (1900–1978)

## *Una favola di Andersen*

A mimed symphonic action – Scenario by composer, German  
translation by Hans Feldigl

WP: September 15, 1934 – Venice

Soprano, narrator – 2.2.2.2 – 2.1.1.1 – timp.perc.xyl.glock– pf.cel –  
hp – strgs

23min.

Casa Ricordi (Milan)

Vlad, Roman (1919–2013)

## *Il gabbiano*

Variations in three acts after Chekov – Italian translation by Roman Vlad, German by Hans Feldigl, English by Geoffrey Dunn

WP: September 5, 1968 – Teatro dei Rinovati, Siena

Per: Petro Rigacci (cond.)

Soprano voices (or 1 s and ms), bar

2.2.2.2 – 2.0.0.0 – timp.perc.vib.xyl – cel – strgs

70min.

Casa Ricordi (Milan)

Zemlinsky, Alexander von (1872–1942)

## *Drei Ballettstücke*

WP: 1903 – Vienna

3.3.3.3 – 4.3.3.1 – timp.perc – strgs

20min.

Ricordi Berlin

## *Ein Tanzpoem*

Dance poem in one act – Scenario based on Hugo von Hofmannsthal

WP: 1992 – Zurich

3.3.4.3 – 4.3.3.1 – timp.perc – 2hp – strgs

35min.

Ricordi Berlin

Zandonai, Riccardo (1883–1944)

## *Biancaneve*

Five mimed symphonic impressions from a fairy tale by the Grimm brothers – Scenario (elaboration and script) by Pino Donati

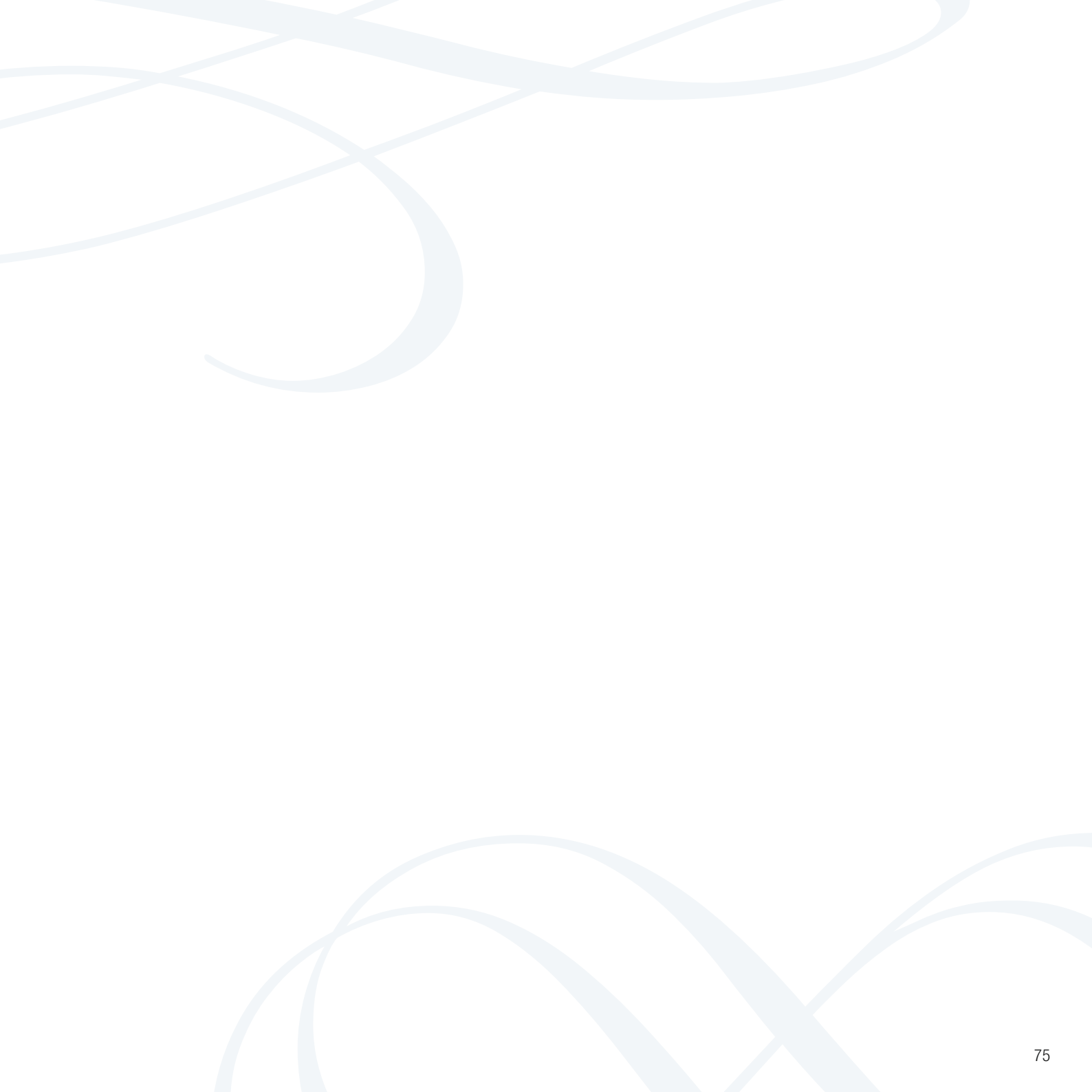
WP: March 31, 1951 – Rome

3.3.3.3 – 4.4.3.1 – timp.perc.cel.xyl – pf – strgs

Behind the stage: 2hn.2tbn recorded vx

Casa Ricordi (Milan)





## *Judi Jensen*

### About the artist

Judi Jensen was born in Southern Minnesota, where she was honored by being one of few students asked to join the first Humanities Class at Albert Lea High School. She studied art with Jim Urmston and Don Emery at Santa Monica College, transferring to UCLA and graduating in 1985 with a B.A. in English Literature and a minor in Film. While living in West Berlin from 1985 to 1990, she did several large series of the Berlin Wall and the City of Berlin, having more than thirteen exhibitions of her work there. In Berlin, she was Editor in Chief of The Berlin Monthly and also worked for The Edge and The Berliner as Advertising Director and Graphic Artist. After returning to Los Angeles, she was a Costume Designer for Film for over fifteen years ([www. IMDB.com](http://www.IMDB.com)). She has had exhibitions of her art in California and abroad. Judi Jensen lives and has her studio in her home in Santa Monica Canyon. The artist created the paintings in this catalogue specifically for Universal Music Publishing Classical in 2013.





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