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## La Fille Mal Gardée (Hérold arr. Lanchbery) – Excerpts

- |                                                                                                                                         |       |
|-----------------------------------------------------------------------------------------------------------------------------------------|-------|
| 1. Introduction – Dance of the Cocks and Hens – Lise and the Ribbon                                                                     | 7:05  |
| 2. Thomas and Alain                                                                                                                     | 3:13  |
| 3. Picnic – Flute Dance – Quarrel – The Fanny Ellsler Pas-de-Deux<br>(a) Introduction (b) Girl's Solo (c) Adage (d) Man's Solo (e) Coda | 14:41 |
| 4. Simone – Clog Dance – Maypole Dance – Storm and Finale (Act 1)                                                                       | 7:41  |
| 5. Spinning – Tambourine Dance (aria con variazioni) – Harvesters                                                                       | 9:33  |
| 6. Thomas, Alain and the Notaries                                                                                                       | 1:03  |
| 7. Pas-de-Deux – Finale                                                                                                                 | 6:53  |

**Orchestra of the Royal Opera House, Covent Garden  
conducted by John Lanchbery (stereo, issued 1962)**

## La Boutique Fantasque (Rossini arr. Respighi) – Excerpts

- |                   |      |
|-------------------|------|
| 8. Overture       | 2:00 |
| 9. Tarantella     | 2:09 |
| 10. Mazurka       | 2:46 |
| 11. Danse Cosaque | 2:05 |
| 12. Can-Can       | 1:52 |
| 13. Valse lente   | 3:41 |
| 14. Nocturne      | 3:33 |
| 15. Galop         | 5:11 |

**Israel Philharmonic Orchestra  
conducted by Georg Solti (stereo, issued 1960)**

Originally issued on Decca

Total Time 73:42    Produced by Tony Watts    Mastered by Paul Arden-Taylor

# La Fille Mal Gardée

(Excerpts - Hérold arr. Lanchbery)

# La Boutique Fantasque

Excerpts - Rossini arr. Respighi)

**Orchestra of the  
Royal Opera House  
Covent Garden  
John Lanchbery**

**Israel Philharmonic  
Orchestra  
Georg Solti**

alto



*La fille mal gardée*, first presented in London in 1786 and repeated in Bordeaux under the title *Le ballet de la paille, ou il n'est qu'un pas du mal au bien* (The ballet of the straw Or It's only a short step from bad to good), is one of the oldest ballets in existence. Choreography was provided by the recently retired dancer Dauberval (1742-1806), who has been referred to as the inventor of the comedy ballet. Legend has it that the ballet was inspired by Dauberval seeing a print in a shop window of a tearful young lady in a barn being scolded by her mother whilst her lover beat a hasty retreat. Dauberval then revived the ballet in London under the title *La fille mal gardée* (1791) and it was seen in Russia (1800), Paris (1803) and Vienna (1808). The music for these initial productions consisted of popular airs of the time including part of Haydn's *Symphony No. 85*. Jean-Pierre Aumer, Daubeval's assistant, reintroduced *La fille mal gardée* at the Paris Opéra in 1827/8 with a new score by Ferdinand Hérold who retained much of the original eighteenth century score, composed some new music and, in the spirit of the original work, utilised fashionable favourites including extracts by Martini and Rossini (notably the storm music from *Cenerentola*, the opening chorus from *Barbiere* and an aria from *Elisabetta, Regina d'Inghilterra*). *La fille mal gardée* continued to be performed regularly in Paris for some years, often with the acclaimed ballerina Fanny Elssler as Lise for whom music from *L'elisir d'amore* was added in 1837.

A new score by Hertel accompanied a staging by Paul Taglioni in Berlin (1864) and this was taken up by Petipa and Ivanov in St Petersburg (1885). It became a tradition to add pieces by Drigo, Minkus, Delibes, Glinka and others to Hertel's score and it was this version that held the stage until Frederick Ashton choreographed *La fille* in London in January 1960. Working with the ballet historian Ivor Guest and Tamara Karsavina (who had performed the ballet in Russia), Ashton asked John Lanchbery to prepare the score. With the exception of the famous clog dance, Lanchbery jettisoned much of Hertel's music and revisited Hérold's version of 1827, making alterations to much of the scoring but also, in addition to the clog dance, retaining some later elements such as *Fanny Elssler's Pas de deux*. Lanchbery also composed some new music as linking passages between scenes. Since 1960 Ashton's ballet has been produced by many leading ballet companies but attempts have also been made to recreate Daubeval's original version from 1786. Ashton's ballet (revived by Alexander Grant who danced Alain in 1960) makes considerable use of mime, live farm animals and sundry props, of which much comment was made at the time.

The lovely Lise loves local farmer Colas. However her mother Simone (played in drag) has other ideas. She wants Lise to marry Alain whose father Thomas is a local landowner but to her fury, she finds that Lise and Colas are determined to spend as much time together as possible. Simone

plans a harvest picnic and invites Alain and Thomas to attend. Villagers and farmers do a clog dance (in which Simone participates) and then a maypole dance. A storm effectively ends the picnic. However Alain shows more concern for his precious umbrella than for Lise. Back home Simone and Lise pays the farmers for the harvest. Believing herself to be alone, Lise daydreams of married life with Colas and is embarrassed to find that he has witnessed her mime. Determined to remain together, they exchange scarves as love tokens but Simone's return means a swift exit for Colas – into Lise's bedroom! Simone, who has arranged for Alain and her daughter to marry without delay, orders Lise to her room to try on her wedding dress. Alain and Thomas arrive with a notary and the marriage certificate is signed. All that remains is for Lise to be fetched but Simone is horrified to see her daughter and Colas in a clinch. Thomas and the notary leave in a huff and eventually Simone agrees to her daughter's engagement to Colas. Alain is not too bothered; he is relieved to find his umbrella, which he believed was lost in the storm.

The pieces arranged by Ottorino Respighi for the ballet *La boutique fantasque* in 1917-8 stem from the latter part of Rossini's life. He had produced his final opera *Guillaume Tell* in 1829 in Paris and subsequently he lived the suburbs, composing as if for his own amusement. His hospitality was renowned and at soirées he introduced his new works for piano and voice. These pieces appeared in several volumes called *Péchés de vieillesse* (Sins of my old age). Rossini was a celebrated gourmet and liked to combine his two great loves, often naming piano pieces after his favourite dishes and even writing a piano piece called *Castor Oil*, presumably in reference to his over-indulgent guests! In many of these pieces Rossini good-naturedly aped the style of some of his friends and successful fellow-composers such as Meyerbeer and Offenbach.

Respighi's score was commissioned following discussion with Serge Diaghilev of the Ballets Russes and the ballet was premiered at the Alhambra Theatre (now the Odeon cinema) in Leicester Square on 5 June 1919. Léonide Massine was responsible for libretto and choreography and he also danced the role of the can-can male doll. His partner was Lydia Lopokova whilst the Shopkeeper was danced by Enrico Cecchetti. Sets and costumes were by André Derain. Of *La Boutique Fantasque*, *The Times* wrote that the public was 'sent off its head with delight'. After Massine left the Ballets Russes he joined Colonel de Basil's company in 1932 where he continued to perform *La boutique fantasque*. However, five years later Massine won a ruling which prevented de Basil performing the original version of *La boutique fantasque*. Having by then joined the Monte Carlo ballet, Massine performed the piece during the company's triumphant tour of Australia in October 1936.

The scenario for *La Boutique Fantasque* was loosely based on an older German ballet *Die Puppenfee* which was set by Joseph Bayer (Ballet Director at the Hofoper in Vienna) in 1897 (Moscow) and was later performed in St Petersburg with Anna Pavlova. The setting is a magic toy-shop in Nice during the second half of the nineteenth century. The shopkeeper is demonstrating his famous automata representing different parts of the world to some foreign tourists. Italian dolls dance a tarantella (*La Danza*), Polish dancers do a mazurka and in honour of some Russian tourists five Cossack dolls perform their exhilarating dance. To provide variety and comic relief the shop-keeper introduces a pair of dancing poodles and a mimed scene between a snob and a melon hawker. The pride of the shopkeeper's collection is a pair of can-can dancers whose high kicks so excite the tourists that the Russian family purchase the female dancer whilst the American tourists buy her male partner, arranging to collect their purchases the following day. During the night the dolls are upset that the happy group is about to be separated and they arrange the can-can dancers' escape. When the tourists see that their purchases are missing, they attack the shop-keeper who is robustly defended by the Cossacks. The tourists leave and as they look back through the shop window, they see the dolls reunited dancing inside.

**John Lanchbery** (1923-2003) was born in London and studied violin and composition at the Royal Academy of Music. His first post was conducting the short-lived Metropolitan Ballet orchestra but his compositions were noticed and his ballet *The Eve of St Agnes* was shown on BBC TV. Subsequently he arranged the music of others from Stan Kenton to Mendelssohn to form ballets. After a period with Sadler's Wells he joined the music staff of the Royal Ballet in 1959 remaining until 1972 when he emigrated to Australia. Among famous ballets with which he became associated besides *La fille mal gardée* are *Mayerling*, *Merry Widow*, *Tales of Beatrix Potter*, *Don Quixote*, *A Month in The Country* and *The Dream*.

**Sir Georg Solti** (1912-97) was born in Hungary and worked at the Budapest Opera during the 1930s. He also assisted Toscanini during the Salzburg Festivals in 1936-7. During the war he lived in Switzerland but was appointed Music Director in Munich (1946-52) and Frankfurt (1952-61) before moving to Covent Garden where he remained until 1971. He was previously known to London audiences as conductor of the London Philharmonic and he cemented his concert reputation in the USA as MD of the Chicago Symphony Orchestra (1969-91). His discography for Decca included numerous prize-winning recordings including *The Ring* and other Wagner operas, Mahler, Strauss and Elgar as well as the mainstream repertoire.

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