

JEAN MARTINON

Born January 10, 1910, Lyons, France.

Died March 1, 1976, Paris, France.

Jean Martinon studied violin at the Paris Conservatory. He continued studies in composition with Albert Roussel and conducting with Charles Munch. During World War II, he enlisted in the French Army and was taken prisoner in 1940. Martinon spent two years in a German camp, where he wrote many compositions, such as *Stalag 9* (or *Musique d'exil*) and *Absolve Domine* for men's chorus and orchestra (without violins) in memory of French musicians killed in the war.

Upon his release, Martinon conducted the *Concerts du Conservatoire de Paris*, when he was appointed conductor of the *Bordeaux Symphony*. During this time, he also appeared with the *London Philharmonic*, *Radio Eireann* in Ireland, and with the *Israel Philharmonic*. Martinon's American debut was with the *Boston Symphony* in 1957. He also guest conducted in Chicago and received praise for performances of his own *Second Symphony* (*Hymne à la vie*). He served as director of the *Düsseldorf Symphony* from 1960 until 1966.

Martinon was invited to serve as music director of the *Chicago Symphony Orchestra* in 1963. He directed the Orchestra away from the Germanic in favor of the French style that was more fluid than bold. Martinon conducted a series of contemporary concerts, funded by the *Rockefeller Foundation*, at the *University of Chicago*, and he also led a baroque music festival. During the Orchestra's seventy-fifth anniversary season (1965-66), he presented several world premieres, including his own *Fourth Symphony* (*Altitudes*).



Jean Martinon
The Paris Conservatoire Orchestra

Adam's Music For Giselle

At its premiere, the quality of the music for Giselle was the most convincing argument to date in favor of composing music for ballets rather than arranging pre-existing melodies. Up until then the most popular ballets used a pastiche of popular songs rearranged and orchestrated into danceable stew.

The music for Giselle was written at night, as was everything else Adam composed. He also always worked quickly. It is said that Giselle took less than a week to complete. Adam would argue that a work was not necessarily important because it had taken a long time to achieve.

Apart from the fact that the score was the first to use all new composition, another prominent feature of the music for Giselle is the use of "leitmotiv" (a theme that recurs in the music to refer to a specific character or emotion) as a narrative device. Adam was not the first to use leitmotiv in a ballet; François Halévy was perhaps the earliest in his 1830 score for *Manon Lescaut*. However, Adam not only repeats themes as they are, or changes their keys to affect the mood but also changes their tempi and rhythms to highlight the dramatic intent of the story.

Leitmotifs used in the work include Albrecht's theme in C major and Giselle's in G major which becomes the first love theme as they pluck the daisy. Hilarion's is in E minor, and the main love theme is in A major. The wilis' theme is heard in Act I when Berthe mentions the wilis and returns again in Act II.

Only a piano score was published in 1841. All orchestrations were made from this until Henri Busser published an orchestral score in 1924. A number of changes in the music had become "standard" by this time.

Music for the "Peasant pas de deux" was composed by Frédéric Burgmüller and added for the first performance to please a wealthy patron whose mistress was Nathalie Fitzjames, the dancer who took the part of the peasant girl. It is used to this day, although the placement in Act I varies, as does the number of dancers dancing it.

Ludwig Minkus made several changes to the score for the St. Petersburg productions. Giselle's variation was composed by Minkus and inserted in the 1864 production. It was so popular that it has been added into the original Adam score.

Act I – A rustic village

Giselle, a weak-hearted young girl who is adored by her native villagers, lives with her watchful mother, Berthe. Hilarion, the village gamekeeper, is desperately in love with Giselle. Prince Albrecht, a nobleman who is already engaged to a noblewoman named Bathilde, is bored and lonely with his everyday existence. Captivated by Giselle's frail beauty and innocence, Albrecht disguises himself as a peasant named Loys. After purchasing the cottage adjacent to Berthe's, he proceeds to shower Giselle with his affections.

Hilarion, filled with suspicion and jealousy, becomes enraged when Giselle falls madly in love with Albrecht and believes that they are engaged.

Berthe has a vision that her daughter will one day become a Wilis, a jilted maiden who dies before her wedding night. The Wilis emerge between midnight and dawn to vengefully trap any man who enters their domain by forcing him to dance to his death.

Hilarion exposes Albrecht's disguise and proclaims that he is already betrothed to Bathilde. Overwhelmingly distraught and horrified, Giselle dies of a broken heart.

Act II – A forest clearing

Hilarion is discovered just before midnight keeping vigil by Giselle's tomb. As midnight approaches, the Wilis appear with their leader, Queen Myrta. This is the night Giselle is to be initiated as a Wilis.

Albrecht, laden with feelings of guilt and remorse, visits Giselle's grave. He sees a vision of Giselle and follows it into the forest. At this point, Myrta discovers Hilarion in the forest and orders the Wilis to dance around him until he dies from exhaustion. She then discovers Albrecht and demands that he share the same fate as Hilarion but is unable to permeate the invisible bond of love that Giselle has for him.

At dawn, when the Wilis lose their power and must retreat to their dwelling place, Albrecht is saved and Giselle forgives him. Giselle returns with the Wilis and recognizes that now she will be one of them for the rest of time.

Adam **GISELLE** - *ballet*

The Paris Conservatoire- Jean Martinon Conducting

1-Act 1-Introduction

2-Act 1-Entree joyeuse des vendangeurs
et vendangeuses

3-Act 1-Entrée Du Prince

4-Act 1-Entree de Loys

5-Act 1-Retour De La Vendange

6-Act 1-Valse

7-Act 1-Pas De Deux

8-Act 1-La Chasse

9-Act 1-Scène D'Hilarion

10-Act 1-Marche des vigneron

11-Act 1-Galop general

12-Act 1- Scene Finale

13-Act 2-La halte des chasseurs

14-Act 2-Apparition de Myrthe

15-Act 2-Apparition de Giselle

16-Act 2-Entree' de Loys et Wilfride

17-Act 2-Scene des Wilis

18-Act 2-Grand pas de duex-Variation de Loys

19-Act 2- Finale

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Engineer: Kenneth Wilkinson Producer: Ray Minshull

Venue: La Maison de la Chimie, Paris



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