

The students take their leave, the lights dim, but once the stage is empty the cadet and leading girl creep back in for one final kiss. Their romantic efforts are thwarted by the adults, who lead them off by the ears. The work was first performed by the Ballets Russes de Monte Carlo in Australia; Lichine designed the choreography, scenery, and costumes, and danced the role of the lead cadet.

Richard Strauss avoided making available arrangements of music from his popular opera *Der Rosenkavalier*, and this seems contrary to the expedient way in which he handled his music. Various passages of the opera, however, lend themselves to being excerpted. Notable among them is the final scene, which is often presented by itself in concert, as are the waltzes from *Der Rosenkavalier*, which occur in various arrangements.

Despite the immediate and profound popularity of *Der Rosenkavalier*, Strauss was reluctant to create, let alone sanction, a suite from the opera or any other kind of work derived from the score. (This stance differs from the way he treated the first version of *Ariadne auf Naxos* [1912] which was not only revised in 1917, but the incidental music for the play that preceded it became the basis for the suite *Der Buerger als Edelmann* [1917].) In 1924, however, the librettist Hugo von Hofmannsthal was involved with plans to film *Der Rosenkavalier*, and he persuaded Strauss to arrange music from the opera to accompany the film. Since this occurred approximately several years before sound was introduced into film, the score would have been performed by an orchestra while the film was projected.

OFFENBACH GAÎTÉ PARISIENNE JOHANN STRAUSS GRADUATION BALL RICHARD STRAUSS ROSENKAVALIER SUITE



ANTAL DORATI
Minneapolis Symphony Orchestra

Jacques Offenbach died in 1880, yet it is his name that is attached to this ballet that first appeared in 1938. While the tunes in *Gaîté Parisienne* are his, much of the orchestration, as well as the arrangement of the numbers, was done by Manuel Rosenthal. The idea for the ballet was conceived by the talented trio of choreographer Leonid Massine, the well-known impresario Sol Hurok, and René Blum, director of the Ballet Russes de Monte Carlo, who together engaged the services of Rosenthal after they had selected the Offenbach tunes for him to use. The scenario they contrived was taken from Offenbach's operetta *La Vie Parisienne*.

The story concerns the seedy patrons of a Paris bistro called Tortoni's Restaurant, an actual business establishment. There are many amorous adventures in the ballet, with the story centering on two men: a baron who chases after a young woman selling gloves, and a Peruvian who pursues a relationship with a flower girl. It is all quite mischievous fun, colorfully packaged and brilliantly suited by the Offenbach/Rosenthal score. The premiere on April 5, 1938, at the Théâtre de Monte Carlo, was a great success and the music has been in the standard repertory ever since, often presented in "pops" concerts.

At the suggestion of David Lichine, a dancer and choreographer with the Ballets Russes de Monte Carlo, Antal Dorati resolved to fashion a light-hearted ballet from mostly obscure music by Johann Strauss II. According to one source, Dorati went digging through the manuscript collection of the Vienna State Opera; the composer himself claimed that he bought a bundle of Strauss

material more than a yard high from a Viennese antiquary. In any event, Dorati sorted through dozens of waltzes, polkas, and quadrilles to cobble together a 40-minute "Strauss" score, much in the manner of Manuel Rosenthal's treatment of Offenbach melodies in *Gaîté Parisienne*. To the obscure material Dorati added a couple of well-known Strauss pieces, the *Acceleration Waltz* and *Perpetuum Mobile*.

The original score was soon lost; Dorati rewrote it from memory, although this new version did not conform exactly to the first, which eventually turned up again. Late in his life, Dorati recorded an edition incorporating elements from both versions, which is presumably the form into which he hoped the score would settle.

The scene is a girls' boarding school in Austria around 1840. A graduation ball will soon begin, to which have been invited cadets from a nearby military academy. The girls are first seen indulging in their preparatory primping, overseen by the Headmistress (danced by a man). To piccolo, brass, and drums, the cadets arrive with their Headmaster-General. While the Headmaster pursues the Headmistress, the ball tentatively begins (to the strains of the *Acceleration Waltz*), but soon the students are waltzing in full swing. The students next present a *divertissement*, broken into several short numbers: "Drummer's Dance," "The Sylphide and the Scotsman," "Admiring Fan," "Dance Competition," "The Teacher and the Pupils," "The Prima Donna," and "See No Evil, Hear No Evil, Speak No Evil."

The leading girl and most assertive cadet have developed a flirtation, which is encouraged as the Headmaster and Headmistress dance a mazaruka. The ball itself closes with a grand galop.



OFFENBACH GAÎTÉ PARISIENNE JOHANN STRAUSS GRADUATION BALL RICHARD STRAUSS ROSENKAVALIER SUITE ANTAL DORATI Minneapolis Symphony Orchestra

1 Gaîté Parisienne 27:23

Arranged By – Manuel Rosenthal

Composed By – Offenbach

2 Graduation Ball 26:45

Arranged By – Antal Dorati

Composed By – Johann Strauss

3 Suite From "Der Rosenkavalier" 23:10

Arranged By – Antal Dorati

Composed By – Richard Strauss

Gaîté Parisienne & Graduation Ball Recorded April 20, 1957
Transferred from Mercury 2-track tapes #MCS5-15 & MBS5-37

Rosenkavalier Suite Recorded 1956

Transferred from a Mercury 2-track tape #MAS5-23

All Tracks recorded by Mercury Records

Engineer - Bob Fine

Wilma Cozart - Recording Director

Harold Lawrence - Musical Supervisor



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