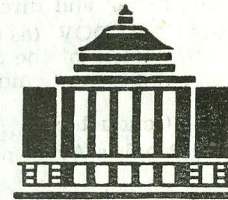




RAT · ESTONIA ·



LA FILLE MAL GARDEE



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LOUIS JOSEPH FERDINAND HÉROLD

LA FILLE MAL GARDEE

Ballet in 2 acts, 4 scenes

Libretto by DAUBERVALL

Premiere on February 4, 1980

Price 20 cop.

Choreographer and director:

OLEG VINOGRADOV (as a guest),
People's Artist of the Russian SFSR, winner of the State Prize of the Russian SFSR,
the All-Union Komsomol Prize, the Leningrad Komsomol Prize

Conductor:

KIRILL RAUDSEPP, People's Artist of the Estonian SSR

Sets:

GENNADI SOTNIKOV (as a guest)

Costumes:

TATYANA RATNER (as a guest)

Assistant director:

YELENA VINOGRADOVA

Ballet masters:

HELMI PUUR, People's Artist of the Estonian SSR,
AIME LEIS, Merited Artist of the Estonian SSR,
AIGI RÜÜTEL, ANTON BOME

Concert master of the orchestra:

MATI UFFERT

Manager of the performance:

JÜRI KRUUS

CHARACTERS:

MARCELINE	— ALEXANDER BASIKHIN ALEXANDER KIKINOV
LISE, her daughter	— ELITA ERKINA, Merited Artist of the ESSR INGE ARRO TATYANA VORONINA
COLIN, Lise's lover	— VYACHESLAV MAIMUSSOV, Merited Artist of the ESSR PYOTR RUSSANOV (as a guest)
MICHAUD, a rich miller	— PETER KARELL JURIS ŽIGURS
ALAIN, his son	— MIKHAIL BOGATYRYOV
Sabotiers	— VLADIMIR AISTOV YEVGENI BASIKHIN IGOR BELYAYEV MIKHAIL BOGATYRYOV MÄRT KALBUS MATI KALDA ALEXANDER KIKINOV VLADIMIR KUZMIN MIKHAIL NECHAYEV
Village girls, Lise's friends	— INGE ARRO SVETLANA BALOYAN TATYANA BASSOVA TAMARA BUROVA LEMME JÄRVI KATRIN KIVIMÄGI SAIMA KRANIG TATYANA KRIKUN TATYANA LAID NATALIA LUKASHEVITCH ELENA MARTINSON ANU RUUSMAA TATYANA SOLOVKINA OLGA CHICHEROVA TATYANA VORONINA
Curé	— JÜRI LASS, Merited Artist of the ESSR ANTON BOME
Notary public	— JÜRI LASS, Merited Artist of the ESSR ANTON BOME
Dancing children	— Pupils of the Tallinn Choreographical School

CONTENTS OF THE BALLET

ACT I, Scene 1

Early morning near Paris. Marceline, the spry mistress of a small farm, makes preparation for the harvest. Marceline's daughter Lise waits impatiently for the harvesters to come since she expects to see among them Colin, her beloved. The harvesters arrive and set out for the field, but Colin is not there. The young man, however, knows to abide his time: he arrives when all the other villagers have set out for the field, and he can be with Lise alone. But Marceline spoils their tête à tête, being determined not to let her daughter marry a poor man. She chases Colin away and makes Lise churn butter. Lise's work does not thrive, being interrupted time and again — by the village girls coming back for sickles, and mostly by her thoughts about Colin... Immersed in her thoughts, she does not notice the arrival of Colin, who approaches her stealthily. Their joy at the reunion is great, indeed, and it is quite a wonder that Colin can hide in time at the approach of Marceline who starts for the market.

Marceline's expedition to the market takes some time, and on returning she at once inspects the churn. Seeing the butter not yet made, she guesses immediately the reason of the delay. Punishment is imminent, but Lise escapes it due to the arrival of guests — miller Michaud and his son Alain. The simple-minded miller immediately discloses the purpose of their visit: his Alain is somewhat doltish, but if the lad were married to Lise, the father would not be stingy with money. While the parents discuss at length the details of the match, Lise runs away to the field, to see Colin. Noticing the girl's disappearance, Marceline, Michaud and Alain rush after her.

Scene 2

The harvest is in full swing. Lise and Colin are also in the field, and here they don't need to conceal their feelings. At the arrival of the pursuers, the villagers hide Lise among the sheaths, but Marceline finds her. The outbreak of a tempest arouses a general panic, but the lovers do not even notice it.

ACT II, Scene 3

Marceline has decided to force Lise to marry the rich miller's son. The bridal veil is ready, and Marceline orders Lise to fit it on. The girl refuses firmly, but when Marceline leaves the room for a while, Lise cannot resist admiring the veil and imagining how she will walk in it to the altar — at Colin's side. Marceline comes and starts teaching Lise the traditional wedding dances. The girl proves an indefatigable pupil, but Marceline is exhausted and begins to doze.

Colin appears behind the window, and, seeing the sleeping mother, advises Lise to steal from her the key to the door of the house. Lise tries to do it, but the mother wakes inadvertently. Lise disguises her intention by whirling impetuously in a dance, and the mother is amazed at the girl's consistency.

The peasants bring the harvested corn into the farmyard, and Marceline orders Lise to pile up the sheaths under the staircase. Lise detects Colin among the sheaths, and, at Marceline's arrival, hides the young man in the bedroom. The mother has brought the wedding dress, wanting to see how it fits Lise. The girls undresses for that purpose, but at that moment there is a knock at the door. Marceline pushes the scantily dressed girl into the bedroom, the door of which she locks. The arrivals are Michaud, Alain, and the notary public, ready for the wedding ceremony...

Marceline hands solemnly the key of the bedroom to the bridegroom to be. Alain opens the door and... gets such a shock that he comes tumbling down the staircase. Marceline hurries to the bedroom and stops in consternation. Out come Lise and Colin, asking for the mother's blessing. And, indeed, Marceline realizes that she must put up with the situation — what has been done cannot be undone.

Scene 4

After the wedding in the village church, there begins a merry feast. All's well that ends well. From bad to good there is only one step (this, by the way, is the subtitle of the ballet "La fille mal gardée").

"La fille mal gardée" belongs to the earliest works in the treasury of classical ballets. Its premiere took place in Bordeaux in 1789, two weeks before the beginning of the French Revolution. The spirit of the era is likewise present in the work of the librettist and choreographer Dauberval, a pupil of the famous ballet reformer J. G. Noverre: the characters are simple peasants, and the heroine prefers a poor suitor to a rich one.

Initially the music of the ballet was combined of popular tunes of the period. In 1827, the French composer L. J. F. Hérold made a revision of the music, arranging the tunes in a unified score. In the 1860s, Hérold's score was worked up once again by the German composer P. L. Hertel in the style of his own times, and since then Hertel's version was taken into use by the producers of the ballet, up to the present time.

In 1971, the Soviet ballet master Oleg Vinogradov (since 1977 the chief ballet master of the Kirov Opera and Ballet Theatre in Leningrad) devised a new choreography for the ballet, in keeping with Dauberval's libretto and reviving Hérold's music. First of all, the premiere of the new version was given at the Leningrad Maly Opera and Ballet Theatre, and then it was staged in Riga, Saratov, Odessa, Minsk, Tallinn, and some other towns of the Soviet Union as well as in the German DR, at the "Komische Oper" in Berlin.