

Adolphe Adam

Giselle

The new performing edition by David Garforth



photo by Andrea Tamoni - Teatro Alla Scala

About the Edition

- **New performing edition that returns to the orchestral soundworld of Adam's own time**
- **Quality noteset rehearsal and performing materials**
- **Adaptable for existing and for new choreographies**
- **Includes previously unheard music for optional insertion in new choreographies**
- **Commissioned by the Fondazione Teatro alla Scala**

Boosey & Hawkes is pleased to make available David Garforth's lauded edition of Adolphe Adam's much-loved ballet score. After over a century of inaccurate and overblown reorchestrations, Garforth's edition, commissioned by the Fondazione Teatro alla Scala, provides a welcome return to the exquisite lighter orchestration of Adam's own time, following a review of manuscript scores at the Bibliothèque Nationale de France and La Scala Milan. Originally researched for Sylvie Guillem's production for La Scala in 2000, the edition includes previously unheard sections of the work that were cut at the first performance, for optional insertion in new choreographies. As well as this, the traditional added variations for *Giselle* have been included, together with the Bergmüller *Peasant Pas de Deux*. It provides the opportunity to capture all the atmosphere and charm of the French Romantic ballet and return to a *Giselle* closer to what Adam intended more than 150 years ago. The new edition, available on hire, includes a fully compatible piano score in addition to the noteset orchestral score and parts.

"... the real interest of the evening is to hear Adam's score on Adam's terms. The admirable conductor, David Garforth, has returned to the original orchestration: it is lighter in texture than we hear nowadays, touchingly dramatic, absolutely of its period."

Clement Crisp, Financial Times

"Adolphe Adam's music can rarely have sounded better ... an imaginative new reading that gives the ballet freshness and truth."

John Percival, The Independent

Orchestration

2(I=picc).2(II=corA).2.2—4.2.2crt.3.1—timp.perc:tg/cyms/SD/BD/bells—harp—strings



sample taken from the original Adolphe Adam manuscript

sample of the new noteset David Garforth edition

Background to the new Teatro alla Scala/Boosey & Hawkes edition

My work on the original manuscript of Adolphe Adam's *Giselle* first started after having been invited to conduct the new production of Sylvie Guillem's *Giselle* for the Finnish National Ballet in Helsinki. For this new production the Finnish National Opera proposed their own score and parts in a hand-written and very beautiful edition of Russian origin, probably dating from the end of the 19th century. As this score was not complete and did not include all the music we wanted to include in this new production my source for the additional music was Adam's manuscript in the Bibliothèque Nationale in Paris.



Working closely with the original manuscript I was able to edit the old Russian parts and move closer to Adam's original orchestration (which on occasions had been thickened), phrasing and articulation. The demands of preparing a new production and working with an existing material limited the amount of editing I was able to achieve in the time then available.

Following the success of this production the Teatro alla Scala in Milan, where I was already a regular conductor, invited Sylvie Guillem to produce her *Giselle* for its opera and ballet season. Encouraged by the musical success and critical acclaim of our performances in Helsinki and having conducted other *Giselle* productions during my career with inadequate orchestral material and listened to complaints from orchestral musicians, I suggested to La Scala that we should produce a completely new edition with the original manuscript as our reference for the performances at La Scala.

After our premiere at La Scala and subsequent performances, our musical edition continued to receive acclaim. It was during our season at the Royal Opera House, Covent Garden in 2001 that Boosey & Hawkes made a proposition to the Teatro alla Scala to use our work on *Giselle* as the basis for a new complete edition to be made available on hire.

As the new complete edition was intended primarily for performance we decided to produce a new performing edition rather than a critical edition of the manuscript which could only be used as a basis for present day performances. I have therefore included both the non-original variations for *Giselle* together with the option of including Bergmüller's charming *Peasant Pas de Deux* in Act I. The new piano score follows the orchestral score with the same bar numbers and rehearsal numbers. There is an alternative version for 2 Trumpets, where 2 Trumpets and 2 Cornets à piston are not available, and a reduced orchestration is in preparation.

The orchestral score, piano score and orchestral parts have been entirely produced in the La Scala Orchestral Library by the La Scala orchestral librarians.

David Garforth



Performing edition by David Garforth commissioned by Fondazione Teatro alla Scala



photo by Marco Brescia - Teatro Alla Scala

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