

Ludwig Minkus:  
*Fiammetta/Néméa* and *Le Poisson doré*



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*Fiammetta/Néméa*

Ballet-Pantomime in Two Acts

by Arthur Saint-Léon

Airs de ballet

*Le Poisson doré*

Fantastic Ballet in Three Acts

by Arthur Saint-Léon

Piano Score

Compiled and Introduced by

Robert Ignatius Letellier

**CAMBRIDGE  
SCHOLARS**

P U B L I S H I N G

Ludwig Minkus: *Fiammetta/Néméa*: Ballet-Pantomime in Two Acts by Arthur Saint-Léon; *Airs de ballet, Le Poisson doré*, Fantastic Ballet in Three Acts by Arthur Saint-Léon, Piano Score,  
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Ludwig Minkus (Photograph, 1875)



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## INTRODUCTION

The ballets Minkus set to music span some thirty years of the nineteenth century (1860-90) and embody trends typical of the time. The first scores he wrote were for the last great dance master of the French Romantic School, Arthur Saint-Léon (1821-1870). Works like the Hungarian *Fiammetta* and the Russian/Polish *Le Poisson doré* provide good examples of the type of fantastic ballets current in the 1850s and 1860s, where an everyday scenario is intersected by supernatural beings and sometimes an anthropomorphised nature.

The violinist, conductor and composer Aloysius Ludwig Minkus (23 March 1826—3 December 1917) was a subject of the Austrian Empire, Czech by birth. He received his musical education in Vienna, but his creative life was spent mostly in Russia. From 1853 to 1856 he directed the serf orchestra of the powerful Russian aristocrat Prince Yusupov, appeared as a violin soloist, and taught the violin. In 1861 he became a solo violinist at the Bolshoi Theatre in Moscow, and conductor of the orchestra for ten years from 1862. For much of this time he was also ballet composer to the theatre. From 1866 he taught the violin at the Moscow Conservatory, and further served as Inspector to the Orchestras of the Imperial Theatres. In 1868 the choreographer Marius Petipa planned his ballet *Don Quixote* for the Bolshoi Theatre and Minkus was invited to compose the music. The ballet was an enormous success and led to Minkus being appointed Official Composer to the Imperial Russian Ballet—a position he held until it was discontinued in 1886. In 1872 he moved to St Petersburg in this role, and collaborated with Petipa on some further 16 ballets over the next 19 years, the most famous being *La Bayadère* (1877). Minkus left Russia to return to Vienna, possibly in the summer of 1891, where he lived in semi-retirement on a pension from the Tsar's treasury. He died in Vienna in 1917, at the age of 91.

This volume reproduces the music from two of Minkus's early works with Saint-Léon, instances of the comparatively rare publication of the composer's work in his lifetime: excerpts from *Fiammetta* in its later adaptation as *Néméa*, and the complete score of *Le Poisson doré*.

—*Néméa ou L'Amour vengé. Ballet Pantomime en deux actes par M. M. Henri Meilhac, Ludovic Halévy et Saint-Léon, Maître de Ballets des Théâtres Impériaux de Russie. Musique de Louis Minkous, Inspecteur de la Musique des Théâtres Impériaux de Moscou. Transcrit pour Piano par Maximilien Graziani.* (Paris: Heugel, 1865) (four excerpts) 5, 7, 5, 9 pp. (Berceuse, Danse de la noce hongroise, Chanson à Boire et Galop, Pot-Pourri — Andante, Pas de la coquetterie, Pas des lucioles).

—*Le Poisson doré. Ballet fantastique en trois actes composé par Mr. Saint-Léon, musique de L. Mincous. Arrangé pour le piano par G. Schubert.* B ( St Petersburg: Th. Stellovsky, c. 1870). Piano score (116 pp.).

**FIAMMETTA / NÉMÉA****FIAMMETTA**

Minkus's first ballet, the fantastical three-act *Plamya lyubvi, ili Salamandra* (The Flame of Love, or the Salamander, also called *Fiammetta*),<sup>1</sup> was given its first performance on 13/25 February 1864 at the Bolshoi Kamenny Theatre in St Petersburg (with Marfa Muravyeva in the leading role<sup>2</sup>). The scenario and the choreography were by Arthur Saint-Léon, the most important dance master of the day in both Paris and Russia.<sup>3</sup>

**Synopsis****Act 1***The Kingdom of Cupid.*

Homage is paid to the god. Terpsichore and her maidens dance for the divine residents of Olympus. Mercury interrupts the proceedings to tell of a noble youth, Count Friedrich Sternhold, who does not believe in love or its presiding divinity. He has squandered his inheritance on wild living, and now hopes to recoup his losses by marrying the daughter of the Princess Millefleurs. This girl, Ragonda, is in love with Otto, and both have entreated the protection of Cupid. He conjures up the couple who appear on one side, and then the Count on the other. The Count appears in a pavilion marked with the notice "Love is forbidden here", surrounded by his dissolute companions who are drinking, gambling, and making merry with some gypsy women. Cupid resolves to take up Ragonda's cause, summons his followers around the altar of love, and from the sacred flame brings forth a beautiful girl Fiammetta. He commissions her to ensnare the Count without conceding anything, and flies off with her on this mission.

**Act 2**

*The estate of Count Sternhold in the Tyrol. On the left is the pavilion, on the right a barn. There is a hedge in the background, and beyond this a splendid landscape.*

The Count is making merry with his friends, as in the vision of the first act. Their carousing is interrupted by the sound of a shot, and they run to the fence to investigate. Here they find Cupid, disguised as a huntsman. Despite his cool behaviour, they invite him to join the company, and he is amused to read the sign on

<sup>1</sup> Arthur Pougin, *Supplément et Complément* (1880) to François-Joseph Fétis's *Biographie universelle des musiciens*.

<sup>2</sup> Marfa Nicolayevna Muravyeva (b. Moscow, 29 June 1838, d. St. Petersburg, 15 April 1879). Russian dancer, She studied at the St. Petersburg Imperial Ballet School, and became a member of the Bolshoi Theatre there. She was much admired in the Romantic repertory, also very successful in Moscow, and one of the first Russian ballerinas to dance at the Paris Opéra (1863-64).

<sup>3</sup> Arthur Saint-Léon (1821-70), French dancer, choreographer, ballet master and teacher. He studied with his father, a ballet master at the courts of Tuscany and Stuttgart. His début was in Munich (1835), and he studied further in Paris with Albert, before being appointed premier danseur in Brussels (1838). He went to Turin, Milan, Vienna and London where he created Phoebus in Perrot's *Esmeralda* (1844). He toured extensively all over Europe with Fanny Cerrito (his wife, 1845-51), and choreographed his first great successes for Paris (*Le Violon du diable*, 1849), before being appointed teacher at the Paris Opéra where he was in charge of ballet divertissements for many years. He succeeded Perrot as ballet master of the St Petersburg Imperial Theatres (1859-69) (where his greatest success was *The Little Humpbacked Horse*, 1864) and was also ballet master at the Paris Opéra (1863-70) (*La Source*, 1866; *Coppélia*, 1870). He was much admired as a dancer, for his *ballon* and *élévation*, and as a choreographer for his gifted adaptations of national dances.

the pavilion. Before they drink his health, he asks if he could fetch his Gypsy friend, who is nearby in the woods. They agree, and Cupid brings on Fiammetta in disguise. During the dancing that follows she begins to exert a fascination on the Count to the amusement of his friends. As the evening falls, peasants are seen returning home. Cupid invites them to tarry for some refreshment, and they entertain the company with Tyrolean dances. Cupid draws the Count's attention to endearing scenes of affection, some parents with a baby, a young couple in love yearning to be married, whom Cupid helps by giving them money. When the Count is charmed by these scenes, Cupid points to the forbidding notice on the pavilion. When the Count's servant Martini mocks his master's changing attitude, Cupid causes him to fall in love with an old woman, to the amusement of the company. Peace settles over the company who join in a berceuse. The Count's tutor arrives, admonishes his charge, and urges him to get on with his betrothal to Ragonda in order to ward off his financial ruin. The Count agrees to do so after one more dissipation. He asks Fiammetta to become his mistress, but she reacts with coolness. After a quarrel with Cupid who pretends to be angry at the Count's impertinence, Fiammetta tries to cheer him with her dancing. The Gypsy women return, and the orgy commences with a drinking song. The tutor returns to remind the Count of his commitments, and to close the party. He bids farewell to his friends, conscious of his passionate feelings for Fiammetta. Cupid in the meantime replaces the notice on the pavilion with another: "The House of Pure Love".

### Act 3

*A Gothic Hall in Princess Millefleur's castle.*

The Princess is attended by Otto and her ladies-in-waiting. She receives news of the imminent arrival of Count Sternhold, and calls her daughter to tell her the news. Ragonda can scarcely conceal her dismay, and while the Princess and Otto go to receive the guests, the ladies try to console her. Her maid Yolande plays a game of flowers with her, offering two bouquets, one of scabious for sadness and one of roses for joy, which she must choose with closed eyes. She makes sure Ragonda picks the roses. Otto appears on the balcony, full of anxiety, but is consoled by Ragonda's reassurances that she will never marry another. Otto hides as the Princess returns with the guests. Ragonda greets the Count coldly, and he, preoccupied with thoughts of Fiammetta, does not pay her proper attention. The Princess puts this down to his tiredness from his journey, and suggests that the marriage contract be signed in the morning, after he has rested in the castle for the night. He agrees, and left alone with Martini, falls asleep on his couch. The servant seeks out another couch in an alcove, but is startled by a ghostly figure. He awakens his master in his fright, and the Count, on going to investigate, is himself the recipient of a series of apparitions. He sees Cupid and Fiammetta embracing, then Otto and Ragonda, and finally Fiammetta alone who tells him that she can never be his. He sinks back exhausted, and calls for help. Servants rush in followed by the Princess, Ragonda and their friends. They try to soothe the Count, aware of what has upset him.

### Act 4

*The castle grounds. In the background a terrace is set out for the wedding reception.*

The Princess, Ragonda, the Count and his tutor are all seated at the table. Peasants enter and dance for the bride, presenting her with flowers. Cupid now appears,

disguised as a notary, and accompanied by Fiammetta in the guise of his daughter. The Princess is amazed at the girl's beauty. In a scene of mime, Ragonda decides to tell her mother about her love for Otto, while Fiammetta induces the Count to break off his engagement to Ragonda. The notary tears up the contract, and to the astonishment of all, brings Ragonda and Otto together, pointing out that they truly love each other, while the Count really loves Fiammetta, and was actually about to marry Ragonda for her wealth. Fiammetta, however, is not of the terrestrial world: she is transmuted into fire and disappears. As the Count rushes at the notary, he is transformed into the God of Love. All pay Cupid homage, and the princess gives her blessing to the marriage of Otto and Ragonda.

Marfa Muravyeva, one of the first Russian dancers to tour extensively abroad, achieved great success in the part of Fiammetta. (In Moscow the ballet was called *The Salamander*.) The production was notable for the introduction of new stage devices, like shadow effects with convex mirrors and electric light (according to Pleschayev<sup>4</sup>). The ballet remained in the repertory for some ten years. Later Russian interpreters of the title-role were P. P. Lebedeva (1865), A. Grantsow (1868), E. P. Sokolova (1869), and M. Ogoleyt (1874).

### NÉMÉA

Saint-Léon's influence secured this work production in the French capital. Perhaps it was for this occasion that Minkus accompanied Saint-Léon to Paris to mount the work at the Académie Royale de Musique. It was reduced to two acts and re-christened *Néméa, ou l'Amour vengé*. Marfa Muravyeva's achievements had brought her to the attention of Emile Perrin, the director of the Paris Opéra, who invited her to dance there. She repeated her success in Paris in *Nemee*, with a scenario adapted by Henri Meilhac and Ludovic Halévy, the librettists of Offenbach's most successful operettas. The ballet was performed at the Paris Opéra on 11 July 1864, with considerable success (with Muravyeva, and with Eugénie Fiocre as Cupid<sup>5</sup>).

*The new cast shows the change in character names:*

<i>Count Molder</i> .....	<i>M Mérant</i>
<i>Moko, the Count's friend</i> .....	<i>Dauty</i>
<i>Istwann, a gypsy</i> .....	<i>Chapuy</i>
<i>Kiralfi, Hermiola's fiancé</i> .....	<i>Remond</i>
<i>Minden Hermiola's father</i> .....	<i>Lenfant</i>
<i>Néméa, a village maiden</i> .....	<i>Mme Muravyeva</i>
<i>Cupid</i> .....	<i>Eugénie Fiocre</i>
<i>Katerina, Hermiola's mother</i> .....	<i>Caroline</i>
<i>Ilka, a gypsy</i> .....	<i>Aline</i>
<i>Hermiola</i> .....	<i>Marie Sanlaville</i>
<i>Yolanda</i> .....	<i>Marie Pilatte</i>
<i>A little Faun</i> .....	<i>Verne</i>

<sup>4</sup> Alexander Pleshcheyev, *Nash Balet* (St Petersburg, 1897).

<sup>5</sup> Eugénie Fiocre (b. Paris, 2 July 1845, d. 1908). French dancer. She was *première danseuse* of the Paris Opéra (1865-75), and much admired for her beauty, especially in her many assumptions of travesty roles. She created Frantz in *Coppélia* (1870).

## Synopsis

### Act 1

*A clearing in an Hungarian forest, with a statue of Cupid, half-hidden in flowers, on the one side, and a terrace marking the boundary of Count Molder's land on the other.*

Villagers are celebrating the marriage between Hermiola and Kiralfi. The girl Néméa, however, detaches herself from the merrymaking. Proceedings are interrupted by the arrival of the local lord, Count Molder, and his friends. He discourteously turns his attentions to the bride, and her father appeals to Cupid for help. The Count pushes him aside, and in so doing knocks over the statue of the god from its pedestal. Later, Néméa returns to confide her sorrows in Cupid, and whispers the name of the man she loves. As she looks up, she finds the empty plinth occupied by the god himself, who smiles, and tells her that her beloved is guilty of a grave offense. Night falls, and the nymphs, fauns and glow-worms dance in the glade. On the Count's return they vanish, and he looks at the fallen bust, still on the ground. As he leaves, Cupid again occupies the pedestal and points menacingly at the Count's castle.

### Act 2

*A magnificent room in the castle, which opens into another where there is a table covered by the remnants of banquet.*

Dawn is breaking. The Count and his friends have been making merry all night. They hear strange music, and see a group of strolling players passing by. The Count summons their leader (who is Cupid in disguise), and asks to be entertained by the beautiful girls of the troupe. Néméa is brought in, and the Count is smitten. She eludes him consistently, however, and Cupid assures Molder that she will never be his. The Count is enraged and draws his sword, but Cupid turns him to stone. Néméa intercedes with the god, whereupon the walls of the castle dissolve. The Temple of Love is revealed, with the statue of Cupid restored to its pedestal. All do homage to the god. The Counts begs for forgiveness, and when Néméa adds her prayers, Cupid smilingly pardons him.

*Néméa, ou l'Amour venge* was given its first performance on 11 July 1864. Empress Eugénie hurried into town from Saint-Cloud to be present, even though she was in official mourning for the King of Württemberg. Also in the audience were many dancers, including Marie Taglioni, Pauline Montessu, Fanny Cerrito, Marie Petipa, Marie Guy-Stephan, Mme Dominique, Zina Merante and Marie Vernon. Minkus's score was praised by many of the critics. "It is, to the platitudes of *La Maschera*,<sup>6</sup> what a strophe by Musset is to a vaudeville couplet", Jouvin conceded; and Gautier, remarking its "haunting, dreamy quality", was reminded of the songs of gypsies, and observed that "the harmonies introduce those sweet and somewhat effeminate falterings, whose secret Chopin and Glinka knew so well". Minkus reveals his concern with sustaining mood, relating this also to orchestral colour and display. The voluptuous delights of the *Chanson à boire* in *Néméa* are conceived as the *adagio* of a fiery csardas, the sultry hedonism conjured up by use of the solo cello suggesting

<sup>6</sup> *La Maschera, ou Les nuits de Venise*, ballet in 3 acts, scenario by Vernoy de Saint-Georges, choreography Giuseppe Rota, music by Paolo Giorza, first performed on 16 February 1864. It was performed 25 times until 1865.

Hungarian *braggadocio* in its skips and strutting dotted rhythms. The Dance of the Glow-worms is an exercise in fleeting figures and gossamer lightness.

Roqueplan singled out Saint-Léon's choreography for its "imagination and originality, his ability to handle masses, his research in seeking motifs for his *pas*, his talent in achieving variety of effect, and the fertility he shows in making use of all the resources of the company". The first act contained the *berceuse*, a *pas seul* by Muravyeva; an *hongroise*; a *pas de dix* by Mme Dominique's pupils, "performing *ballonnes* with comical conscientiousness"; and a *pas des lucioles*, danced in electric light by twenty-four girls wearing miniature oil-lamps attached to their foreheads. The second act was not so interesting by comparison with the first, including a *pas de la pomme* by Dauty, Eugenie Fiocre and Marie Pilatte; a *pas de cinq*, in which Muravyeva was partnered by Chapuy; and finally a *chanson a boire*, danced by Muravyeva.

Muravyeva was warmly received, but her technical shortcomings did not pass unnoticed. "*Parcours, cabrioles*, and ample movements are denied her", wrote Roqueplan. "Her worn-out *pointes* scrape the stage without stabbing it, except when she is supported by a partner who gives her the perpendicular line and rigidity. She has no *batterie*; her feet have never known the feeling of an *entrechat six*. Finally, her arms, which are never fully extended and move jerkily, allow of no fullness of movement. Nevertheless, the impression Mlle Muravyeva creates on the audience cannot be denied, although it can be explained."<sup>7</sup>

The ballet remained in the repertoire for seven years, attaining 53 performances by 1871, earning 7,202.80 fr. in receipts.<sup>8</sup> The work received a third transformation when on 15 March 1868 it was given at the Teatro Comunale in Trieste, as *Fiamma d'amore*. The French periodicals of the time referred to "the young Russian violinist" (his name given as 'Minkous' in transliteration of the Russian spelling); Arthur Pougin described him as *violoniste et compositeur russe*.<sup>9</sup>



Arthur Saint-Léon

<sup>7</sup> Guest, *The Ballet of the Second Empire* (London: Pitman Publishing, 1955, 1958. Rpt. in one vol., 1974); 198-199.

<sup>8</sup> See Ivor Guest, *The Ballet of the Second Empire* (London: Pitman Publishing, 1953, 1955 [two vols.]; as one 1974), p. 259.

<sup>9</sup> See Note 6.

**LE POISSON DORÉ /  
ZOLOTAYA RYBKA  
(The Golden Fish)**

Saint-Léon's greatest ballet for Russia was his work with Cesare Pugni, *Koniok-Gorbunok* (*The Little Humpbacked Horse*) (1864), based on a Russian fairytale. He tapped into the same material in *Le Poisson doré* with Minkus, but rather less successfully.

Saint-Léon had continued to work with Minkus, despite his busy engagements in Paris. In 1866 the ballet-master attempted another ballet on a Russian theme. Immediately upon his return from the highly successful Moscow première of *The Hump-Backed Horse* he completed *The Golden Fish*, supposedly inspired by Pushkin's poetic fairy-tale (itself based on a German folktale, "The Fisherman and His Wife"), but so altered that no one was able to recognize it. Thus on 8/20 November 1866, for the celebration of the Tsarevitch's wedding, he oversaw the production of a one-act ballet, *Zolotaya rybka* (*Le Poisson doré*), with Minkus's music, at the Bolshoi Kamenny Theatre in St Petersburg. The first part of *Le Poisson doré* had been given at this gala performance, with Lebedeva as Galia, Kantsyрева as the Golden Fish and the Page, Stukolkin as Taras, and Ivanov as Petro the jester. The Crown Prince of Denmark and the Prince of Wales were present.

The work was then developed as a three-act ballet for the same theatre a year later. The complete version of *Le Poisson doré* was given at the Bolshoi Kamenny Theatre, St Petersburg, on 26 September/8 October 1867, with Guglielma Salvioni<sup>10</sup> making her Russian début as Galia. Saint-Léon expressed his satisfaction in a letter to Charles Nutter of 2 October 1867:

In my opinion too the ballet is one of the best. After the première, I did not feel it necessary to cut a single measure. It is extraordinary, for the Petersburg public I think it is a little too refined. Minkus had a success, and the scenery is splendid. The last 2 acts are being given at the gala for the marriage.

The gala for the Imperial nuptials took place on 18/30 October 1867. Salvioni appeared in scenes 4 and 6 of *Le Poisson doré*.

### Synopsis

The fairy tale by Alexander Pushkin follows the lines of the German original:

A poor fisherman catches a talking golden fish, an enchanted prince, who asks in mercy to be thrown back into the sea. The fisherman complies, and returns to his hut of sticks and mud where his angry old wife upbraids him for his stupidity in not asking for a reward. The fisherman returns to the sea and calls on the fish who provides them with a fine house. But the wife is not satisfied, and asks repeatedly for incrementally more wonderful spells from the fish. The cottage becomes a noble residence, a royal castle, an imperial palace, the papal basilica. Her request to become the equal of God, however, leads to catastrophe, and they are returned to their little hut of sticks and mud.

The old Russian woman from Pushkin's poem became a Ukrainian girl, Galia; the old fisherman her young Cossack husband, Taras. In preparing *The Golden Fish* Saint-

<sup>10</sup> Guglielma Salvioni (b. Milan, 1842, d. ?), Italian dancer. She studied at La Scala Ballet School, graduating in 1856, and then danced in various Italian theatres, and at the Paris Opéra (1864-67) where she created Naïla in Saint-Léon's *La Source* (1866) and the ballerina in his Pushkin-inspired *The Golden Fish* in St Petersburg (1867). She became prima ballerina of the Vienna Court Opera (1870-73) where she created Myrrha in Paul Taglioni's *Sardanapal* in the inaugural ballet performance of the new opera house in the Ring (1869).

Léon did not seem to assimilate even the amateur advice he had had at the time of the creation of *The Hump-Backed Horse* with Pugni. Pushkin's tale is used to provide the merest framework for the scenario which is more concerned with providing opportunities for dance and local colour.

### Act 1

*A Kazak village on the Dnieper River.* Events depicts the magical rise to fortune. Taras and Galia appear in the context of a Cossack milieu with set dances from Kazan. The relationship between them is developed, Galia's dissatisfaction with her place as a fisherman's wife emphasized. The crucial water scene ensues, when Taras throws out his net, the Golden Fish appears, and is saved through Taras's kindness. Magic shells given to Taras by the fish are thrown into the Dnieper, bringing about the magic transformation to wealth and splendour, the incremental process of the wife's growing greed and ambition conflated into this one great change in fortune. The rest of the act celebrates the new-found prosperity. Galia is seen in front of her mirror admiring her new self, an opportunity for some set national (Polish) ensemble dancing (mazurka, cracowiak), with an extended solo opportunity for Taras.

### Act 2

*Galia's palace.* The action depicts the celebration of the magical good fortune, with Galia hailed a powerful monarch. Peasants bring her the traditional homage of bread and salt in her private apartment, which then changes to a luxurious chamber in the palace where there is a solemn entry of her court, replete with jester and musicians. This first part is dominated by triumphal marches which give way to more national dancing, again of an essentially Polish flavour (polskoi, cracoviak) with a long scene for the jester and musicians, and, very interesting in the light of later developments, a dance for Bayadères with scarves. The relationship between Galia and Taras is developed in a big *pas de deux* that leads into the finale.

### Act 3

*The gardens of Galia's palace, a magic island, the village.* Events see fortune succumb to hubris. The action is essentially static, divided between two set scenes, the first in the garden in front of Galia's palace, the second, introduced by a long intermezzo, the Dances of the Roses on a fantastic island with an underwater scene (*scène sous-marine*). Only at the end is the plot resumed, with Galia's triumphant dance that leads to the reversal of fortune and the return to origins in the finale which presents a thematic montage of all that has gone before.

Guglielmina Salvioni made her Russian début as Galia. Saint-Léon had only limited co-operation from Salvioni. She performed many technical feats in the leading role of the Cossack wife, but could not be expected to create a Ukrainian character. The ballet was filled with novelties of every kind, with tricks performed by machines, such as a flight on a magic carpet, and the sudden rising up of a diamond castle. But nothing could save *The Golden Fish* from failure. It was the focus of repeated attacks by the critics, and it was used by Saltykov-Shchedrin as the point of issue in his bitter pamphlet, *Project of a Contemporary Ballet*, where all the absurdities of Saint-Léon



were set down with most sarcastic remarks.<sup>11</sup>

The score, comprising of fifteen numbers, shows a remarkably fluid concept of danced action, with only a few formally designated dances: mazurka, cracoviak and march in act 1, cracoviak, polonaise and march in act 2, and none actually named in act 3 in its two extended dance sequences. There is a very high percent of mimed dance in the score, with the finale particularly remarkable for its extended and durchkomponiert character, with the story thematically rehearsed in a long series of reminiscences.

After *The Golden Fish*, Saint-Léon produced three more ballets in St. Petersburg: two curtain-raisers, and a considerable four-act composition. The latter was another collaboration between Saint-Léon and Minkus, a partial arrangement of *La Source*, given in St Petersburg as *Liliya (Le Lys)* in 1869. The ballet-master seemed to rack his brains for novelties. His ballets, repeating the same patterns, were now played to half-empty houses. In 1869 the Directorate did not renew Saint-Léon's contract, and he left for Paris where, shortly before his death in 1870, he created *Coppélia*, which in the 1880s found its way to Russia, there to attain a long and successful existence.

Saint-Léon was not alone instrumental in the decline of the Russian ballet and its temporary loss of a positive ideal. *Coppélia* proved that he was capable of much more. But he was typical of the popular taste and was willing to be a useful tool in the hands of the artistic Directorate. It was the Russian dancers and the two Russian schools, always preserving the national tradition, who saved the ballet of that period from complete decline. Much in this respect was done by the Moscow ballet, freer than that of St Petersburg from the constraints of officialdom and under a lesser obligation to amuse at all costs.<sup>12</sup>

For Minkus *Le Poisson doré* represented something more positive. His score is purposeful and full of careful attention to atmosphere, national colour and orchestral vividness. Much of the special colour of *Le Poisson doré* derives from the evocation of a Cossack background as appropriate mood for the folktale. The simple life of the fisherman Taras and his wife Galia is located in this milieu established by the Entry of the Cossacks and the following Dances from Kazan. The artificial atmosphere of their ascendancy through the magic of the Golden Fish is embodied in a register of Polish themes, with a mazurka, 'polskoi' and two cracoviaks used to symbolize the rather vulgar splendour of Galia's palace and court festivities (an analogy familiar from Glinka's *A Life for the Tsar*). The big act 2 *Pas de Deux* is dominated by a long cello solo. The heroine Galia's dissatisfaction is conveyed by cornet solos in all three acts, her ambition in act 3 by two extended solos for the flute. The emotional fulfilment of her dreams, and its relationship to Taras and the Golden Fish, is suggested by an intermezzo in the middle of act 3 that looks back to the act 2 love music in an elaborate solo for the cello. That its musical qualities were recognized and had some popular appeal is suggested by the appearance of the complete score in piano arrangement within two years of the première—the first full work by the composer to be published in Russia.

<sup>11</sup>Roslavleva, *Era of the Russian Ballet*, 75. Mikhail Egrafovich Saltykov, pseud. N. Shchedrin (1826-89), Russian writer and satirist, born in Tver. He was exiled to Vyatka because of his satirical story *Contradictions* (1847), but later became a provincial vice-governor of Ryazan (1858-60) and Tver (1860-64); retired from the civil service (1868) and devoted himself to literature, especially as editor of radical periodicals, and author of satirical books against bureaucrats and the gentry (*Gubernskiye ocherki*, 1856-57). He edited with Nekrasov the radical *Notes of the Fatherland*, and of his many books, *The Golovlyov Family* (1876) and the *Fables* are among those translated.

<sup>12</sup> *Ibid.*, 75.



ACADÉMIE IMPÉRIALE DE MUSIQUE & DE DANSE

# NÉMÉA

OU  
L'AMOUR VENGÉ

BALLET-PANTOMIME EN DEUX ACTES

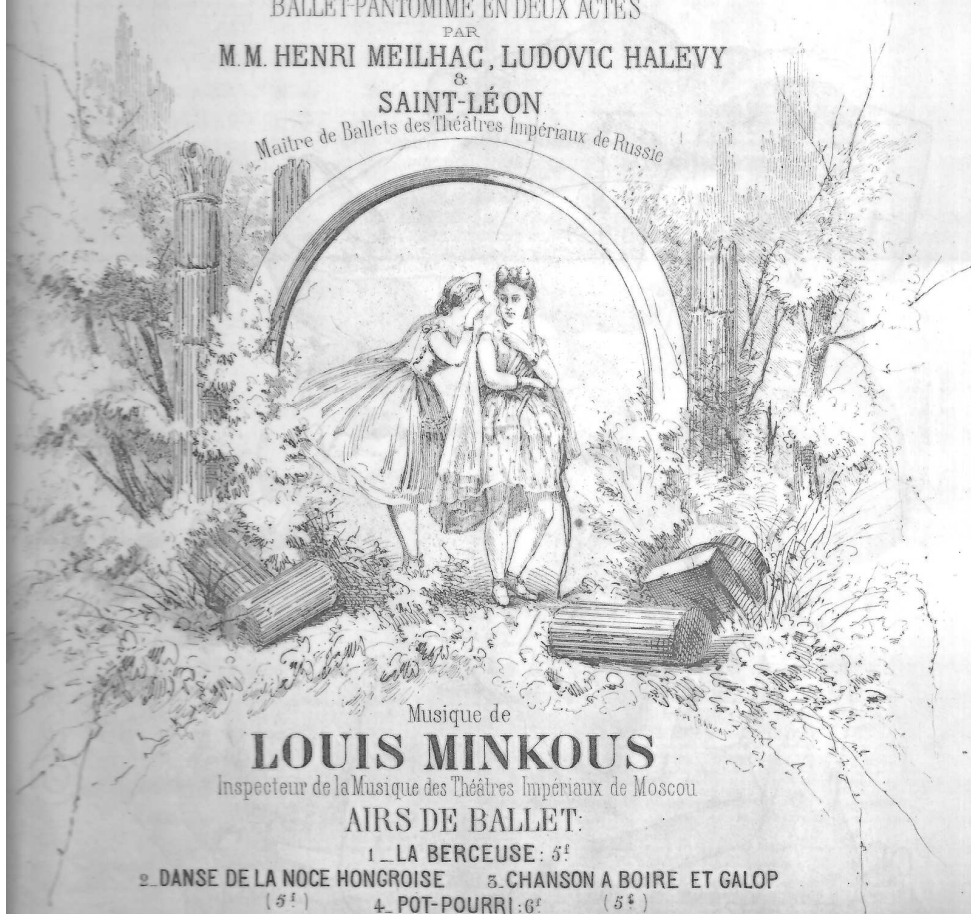
PAR

M. M. HENRI MEILHAC, LUDOVIC HALEVY

&

SAINT-LÉON

*Maître de Ballets des Théâtres Impériaux de Russie*



Musique de

**LOUIS MINKOUS**

*Inspecteur de la Musique des Théâtres Impériaux de Moscou*

AIRS DE BALLET:

1. LA BERCEUSE: 5<sup>e</sup>

2. DANSE DE LA NOCE HONGROISE 3. CHANSON A BOIRE ET GALOP

(5<sup>e</sup>)

4. POT-POURRI: 6<sup>e</sup>

(5<sup>e</sup>)

(ANDANTE, LA COQUETTERIE ET LES LUCIOLES)

Transcrits pour Piano

par

**MAXIMILIEN GRAZIANI**

*Valse, Polka, Mazurka & Quadrille de NÉMÉA*

*Grande Valse de Salon à 2 et 4 mains*

*compagnie pour*

*compagnie sur NÉMÉA*

BALLET  
de  
l'OPÉRA

**NÉMÉA**  
AIRS DE BALLETS TRANSCRITS.  
PAR  
**MAXIMILIEN GRAZIANI**  
N° 1  
**LA BERCEUSE**

MUSIQUE  
de  
**L. MINKOUS.**

Andantino

**PIANO.**



Andantino.



A musical score for the song "The Rose Tree". The score is written for a piano, with a treble and bass staff. The key signature is one sharp (F#), and the time signature is 3/4. The tempo is marked "Allegretto". The score begins with a piano (pp) dynamic. The melody is in the treble staff, and the accompaniment is in the bass staff. The melody features a series of eighth and sixteenth notes, with some slurs and fingerings indicated. The bass staff provides a simple harmonic accompaniment with eighth and sixteenth notes. The score is divided into measures by bar lines. The first measure of the melody is marked with a piano (pp) dynamic. The score ends with a double bar line.

A musical score for the song 'The Rose Tree'. The score is written for a piano and voice. The piano part is in the left hand, and the voice part is in the right hand. The key signature is one sharp (F#), and the time signature is 4/4. The piano part consists of a simple melody in the right hand and a bass line in the left hand. The voice part consists of a single line of music. The lyrics are written below the voice line.

A musical score for a piano piece titled "The Rose Tree". The score is written for two staves, Treble and Bass. The key signature is one sharp (F#), and the time signature is 4/4. The piece begins with a piano (p) dynamic marking. The melody is primarily in the Treble staff, featuring a series of eighth and sixteenth notes, often beamed together. The Bass staff provides a harmonic accompaniment with chords and moving lines. The score includes various musical notations such as slurs, ties, and dynamic markings like *mf* (mezzo-forte) and *cresc.* (crescendo). The piece concludes with a final chord in the Treble staff.

[illegible]

The musical score consists of five systems, each with a piano (p) and violin (v) part. The key signature is G major (one sharp) and the time signature is 3/4. The notation includes various musical symbols such as notes, rests, beams, slurs, and dynamic markings (*f* for fortissimo, *p* for piano). Fingerings are indicated by numbers 1-4. Some measures include slurs over eighth notes, and there are occasional accents. The piece concludes with a final chord in the piano part.

The musical score consists of five systems, each with a grand staff (treble and bass clef). The key signature is one sharp (F#), and the time signature is 4/4. The first system begins with a piano (*p*) dynamic. The second system includes a mezzo-forte (*mf*) dynamic and a crescendo (*cresc.*) marking. The third system features a forte (*f*) dynamic followed by a piano (*p*) dynamic. The fourth system includes a crescendo (*cresc.*) marking. The fifth system begins with a forte (*f*) dynamic followed by a piano (*p*) dynamic. The notation includes various musical symbols such as beams, slurs, and accents.

*Vivace.*

*ff*

*ff*



2

BALLET  
de  
l'OPERA

# NÉMÉA

AIRS DE BALLETS TRANSCRITS  
PAR  
MAXIMILIEN GRAZIANI  
N° 2

MUSIQUE  
de  
L. MINKOUS.

## DANSE de la NOCE HONGROISE

*Allegretto.*

**PIANO.** *ff*

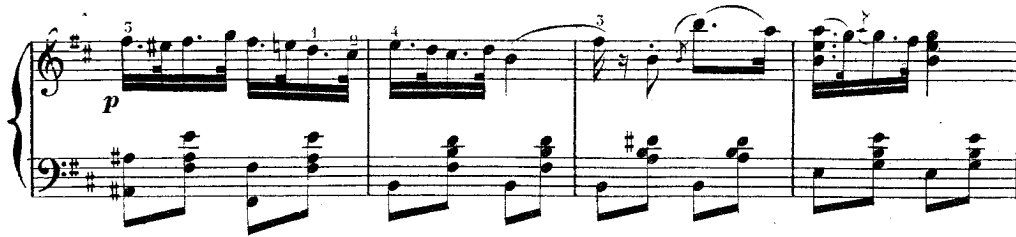
Paris, AU MÉNESTREL, 2 bis r. Vivienne

H. 4186. (2) Imp. Moucelot, 27 r. C<sup>x</sup> des P<sup>ts</sup> Champs.

This page of musical notation for piano consists of five systems, each with a grand staff (treble and bass clefs). The key signature is one sharp (F#). The notation includes various musical elements:

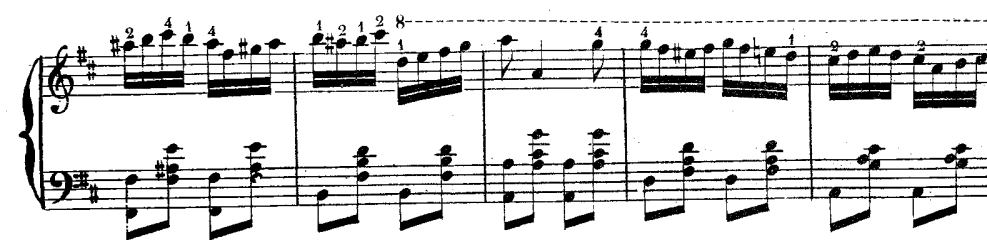
- System 1:** The right hand features complex chords and arpeggios with fingerings 5, 4, 3, 2, 1. The left hand plays a steady eighth-note accompaniment.
- System 2:** The right hand continues with arpeggiated figures. The left hand maintains the eighth-note accompaniment.
- System 3:** Similar to the previous systems, with arpeggiated figures in the right hand and eighth-note accompaniment in the left.
- System 4:** The right hand shows more intricate arpeggiated patterns. The left hand continues with eighth-note accompaniment.
- System 5:** The final system on the page, maintaining the same musical texture as the previous systems.

4





6



This image displays a page of musical notation for the piece 'The Rose Tree' in G major. The notation is arranged in five systems, each consisting of a treble staff and a bass staff. The key signature is one sharp (F#), and the time signature is 2/4. The piece begins with a piano introduction marked 'p'. The first system includes fingerings (8, 1, 3) and a dynamic marking 'p'. The second system features a variety of note values and rests. The third system includes a fermata over a measure. The fourth system continues the melodic and harmonic development. The fifth system concludes the piece with a final cadence. The notation includes various musical symbols such as notes, rests, beams, and fingerings, all presented in a clear and legible format.