

Reviving Ballet in the Nineteenth Century:
Music, Narrative, and Dance in Delibes's *Coppélia*

By

Copyright 2013

Arthur E. Lafex

Submitted to the graduate degree program in Music
and the Graduate Faculty of the University of Kansas
in partial fulfillment of the requirements for the degree of Master of Music.

Chairperson Alicia Levin

Paul R. Laird

David Alan Street

Date Defended: April 15, 2013

The Thesis Committee for Author (Arthur E. Lafex)
certifies that this is the approved version of the following thesis:

Reviving Ballet in the Nineteenth Century:
Music, Narrative, and Dance in Delibes's *Coppélia*

Chairperson Alicia Levin

Date approved: April 15, 2013

Abstract

Léo Delibes (1836-1891) wrote ballet scores that have inspired composers and have entertained generations of ballet lovers. His scores have been cited for their tunefulness, appropriateness for their narrative, and for their danceability. However, Delibes remains an obscure figure in music history, outside the musical canon of the nineteenth century. Likewise, his ballet music, whose harmonic resources are conventional and whose forms are variants of basic structures, has not received much scholarly and theoretical attention.

This thesis addresses Delibes's music by examining his ballet score for *Coppélia*, its support of narrative and also its support of dance. Chapter 1 begins with a historical view of ballet and ballet music up to the time of Delibes. Following a biographical sketch of the composer, a review of aspects of the score for *Giselle* by his mentor, Adolphe Adam (1803-1856) establishes a background upon which Delibes's ballets can be considered.

The thesis then examines Delibes's iconic ballet, *Coppélia*, for the music's support of narrative and of dance. Chapter 2 begins with an examination of its narrative music, that is, its music for pantomime and narrative episodes, studying Delibes's use of recurring themes and other devices. The study finds the use of rhythmic, melodic, and orchestral resources serves to support characterization. These are used to build themes that are recognizable and memorable to represent characters and events. Other parallels with *Giselle* are drawn at this time.

Continuing on to music for set dances, Chapter 3 begins with an inquiry into literature written by dancers and music theoreticians to discover the links between human motion and music. Three factors emerge: the existence of a predictable regularity of pulse at several levels, the enchainment of musical motives and phrases

that reflect and facilitate the dancer's own enchainment of dance steps, and an overarching factor such as melodiousness that the dancer can use to bring out the musicality of the performance. The chapter continues with a review of the dance music in *Coppélia*, finding in it the same basic structure as other music in the ballet, using themes with a national flavor in many instances.

Chapter 4 continues with a sketch of ballet's revival in the period after Delibes and into the twentieth century. The document concludes with a review of three modern performances of *Coppélia*. Two of these are reconstructions of an earlier version, while the third is a recreation using a different scenario derived from the earlier version. The review demonstrates that the qualities of Delibes's music supporting narrative and dance continue to be effective when used by choreographer in his staging of the ballet.

Acknowledgements

I would like to thank Professor Paul Laird and Professor David Alan Street for their helpful comments and support in the creation of this document. I would especially like to thank Professor Alicia Levin for her tireless contributions in its development as well. Her comments, criticisms, and high standards were essential to the production of this document as it exists today.

Table of Contents

Abstract.....	iii
Acknowledgements.....	v
Table of Contents.....	vi
Table of Examples.....	vii
Table of Figures.....	vii
Chapter 1: Introduction and Background.....	1
Short History of Ballet.....	2
Léo Delibes, Composer for the Theater.....	5
Short History of Ballet Music.....	12
Music for Narrative in <i>Giselle</i>	18
The Genesis of <i>Coppélia</i> 's Scenario.....	24
Chapter 2: Music for Narrative in <i>Coppélia</i>	31
Use of Recurring Themes.....	35
Other Support of Narrative.....	44
Parallels with <i>Giselle</i>	49
Chapter 3: Delibes's Music for the Dance.....	55
Music and Dancers.....	55
Dance Music in <i>Coppélia</i>	66
Structural Characteristics of the Music of <i>Coppélia</i>	66
Danceability.....	71
National Dances.....	77
Chapter 4: Afterword – Ballet's Revival.....	85
<i>Coppélia</i> Today – Three Modern Productions.....	89
The Bolshoi Ballet (Vikharev, 2012).....	90
The Royal Ballet (Sergeyev, 1930s).....	93
<i>Coppélia</i> at the Ballet of the Opéra Nationale de Paris (Bart, 1996).....	95
Summary and Conclusion.....	98
Appendix A: <i>Coppélia</i> – List of Numbers.....	101
Appendix B: <i>Coppélia</i> / Bart Music Sources.....	102
Bibliography.....	104

Table of Examples

Example 1: Flute chords at midnight, Act II No. 9 (measures 142-166)	20
Example 2: Musette theme from Act 1, No. 1 (measures 1-10).....	21
Example 3: Hilarion's theme from Act 1, No. 1, (measures 35-42).....	22
Example 4: Giselle's "Daisy Petal" theme from Act 1, No. 3 (measures 66-70)	23
Example 5: Coppélia theme, Act I, No. 2 (measures 77-85).....	36
Example 6: Coppélia shadow theme, Act I No. 8 (measure 17).....	37
Example 7: Coppélia theme (Swanilda's variation), Act I, No. 8 (measures 71-75)	37
Example 8: Frantz theme, Act I, No. 2 (measures 7-15).....	38
Example 9: Albrecht's entry in Giselle, Act I No. 2 (measures 1-6)	38
Example 10: Love theme, Act I, Prélude (measures 12-16).....	39
Example 11: Love theme with laughing strings, Act II, No. 10 (measures 74-76)	40
Example 12: Coppélius house, Act I No. 2 (measures 62-70).....	41
Example 13: "Tainted Wine" theme (Act II no. 15, measures 74-78).....	42
Example 14: Swanilda's waltz, Act I No. 1 (measures 4-8)	42
Example 15: Coppélius Theme, Act I No. 8 (measures 1-8).....	43
Example 16: Burgomaster appearance and gathering, Act I, No. 4 (measures 1-4)	44
Example 17: "Crowd reaction", Act I, No. 4 (measures 24-28).....	45
Example 18: Conversation between Swanilda and Coppélia, Act II, No. 10 (measures 27-30).....	45
Example 19: Musique des Automates, Act II, No. 11 (measures 1-8)	46
Example 20: "The automaton stops abruptly," Act II No. 11 (measures 26-27).....	47
Example 21: Coppélia's first steps, Act II, No. 14	48
Example 22: "Valse de la Poupée" melody, Act II, No. 14 (measures 85-93)	49
Example 23: Giselle and Hilarion quarrel, Act I, No. 3 (measures 141-145)	51
Example 24: "Hungarian" ending or <i>bozáko</i> figure	53
Example 25: Swanilda's waltz, Act I No. 1 (measures 4-12)	66
Example 26: Consequent phrase in Swanilda waltz, Act I, No. 1 (measures 12-20).....	67
Example 27: Second consequent phrase Act I. No. 1 (measures 28-36).....	68
Example 28: Swanilda waltz B phrases, Act I No. 1 (measures 37-44).....	69
Example 29: Coda, Swanilda waltz, Act I, No. 1 (measures 96-104)	69
Example 30: "A" theme from Number 9, Act II No. 9 (measures 3-6).....	71
Example 31: Anacrustic phrases in "La Paix," Act III, No. VII (measures 8-16)	74
Example 32: "Le Travail" motive, Act II Divertissement, No. IV (measures 8-11).....	75
Example 33: Ostinato motive in "Le travail" (measure 33).....	76
Example 34: First bars of "Mazurka," Act I, No. 3 (measures 1-5).....	78
Example 35: Mazurka "B" initial phrase, Act I, No. 3 (measures 19-22).....	78
Example 36: Mazurka "F" section phrase, Act I No. 3 (measures 139-142).....	79
Example 37: Orchestral "Bells," Act III, No. 19 (measures 93-101).....	91
Example 38: "Chase" music (Act II, No. 12, measure 34-41)	93

Table of Figures

Figure 1: <i>Grand plié</i> in first position	60
Figure 2: Analysis of "Mazurka," Act I, No. 3	80
Figure 3: Analysis of "Thème Slave varié," Act I, No. 6	81

Chapter 1: Introduction and Background

When the average fan thinks of nineteenth-century ballet, she is likely to be thinking of charming fantasy stories, beautiful costumes, and airy dancing on pointe performed by graceful ballerinas. The music for these, except for a few well-known dances by Tchaikovsky, would likely not be remembered at all; at best, it might be remembered as a pleasant accompaniment to the drama but otherwise of little consequence in comparison to the music heard in the opera and concert halls. These ballets include *Giselle* and *La sylphide*, ballets that remain in today's active ballet repertoire. They were successful at that time in large part because of their music, music written specifically to support their dance and narrative. As tastes and conventions changed during the nineteenth century, music adapted to support dance and narrative more closely. These changes are exemplified by the ballet *Coppélia* by Léo Delibes. Its union of music, dance, and narrative created a new standard for ballet music of the period and significantly influenced later contributors to the art of the ballet. However, up to now, no academic study has systematically addressed the quality and function of Delibes's ballet music. This thesis will examine Delibes's music for *Coppélia* and establish the contributions his work made to the ballet music of the period.

Delibes' ballet music earns high praise from other composers, from dancers and choreographers, and from authors and critics of ballet. Composers and critics praise its ingenuity in melody and orchestration and how closely the music accompanies the drama. Those engaged in dance emphasize its "danceability," its qualities of melody and rhythm that are particularly appropriate for the dance. Authors have commented that the music for *Sylvia* is the reason the ballet survived.¹ The quality of the music continues to be a significant factor of the success of these ballets today, and it is heard

¹ Ivor Guest, *The Paris Opera Ballet* (Alton, Hampshire: Dance Books, 2006), 62.

regularly in the ballet theater as well as in popular concert suites.² What are the reasons for the music's continuing success? What techniques does the music employ to enhance its story-telling on the one hand and its danceable quality on the other?

This study addresses these questions from both analytical and historical perspectives. In Chapter 1, I will review the development of ballet and ballet music over the years and the state of this music during and after the period of the Romantic ballet, paying particular attention to the music of Adolphe Adam's *Giselle* as an example. In Chapter 2, I will explore the narrative music of *Coppélia*, that is, music written to accompany episodes of pantomime and action, describing its use of and its departures from the tradition of Romantic ballet. In Chapter 3, I will focus on how dancers and choreographers interact with music and the qualities in Delibes's music that assist them. Finally, in Chapter 4, I will review three recent productions of *Coppélia* to uncover how the relationship of the music to the story and the dance differs among the ballet's reconstructions.

Short History of Ballet

Ballet began as choreographed social dancing in balls, known as *balletti* in Renaissance Italy, and became an independent, professional theater art form by the nineteenth century. These *balletti*, known as *ballets* in France, were imported into France during the sixteenth century by the queen, Catherine de Medici. They enjoyed increasing support from successive French royalty from Catherine to Louis XIV (1638-1715). In his reign, *ballets de cour* became an essential part of official state celebrations, involving the participation of the royal court and the king himself. So popular were ballets that Lully included ballets in his early operas as *divertissements*

² *Coppélia* is being presented by the Lexington (KY) Ballet Company in April, 2013, and by the Boston Ballet (Balanchine reconstruction) in May, 2013. *Sylvia* is being presented by the American Ballet Theater, New York City, in June, 2013.

between the acts, beginning a practice that has continued up to the present day. During the Enlightenment, innovators in dance such as ballet master and author Jean-Georges Noverre (1727-1810) extended ballet with pantomime and eliminated dialogue that was either spoken or sung in an effort to realize ballet's greater narrative potential. By 1780, these story ballets – or ballet-pantomimes, as they were called – became established at the Paris Opéra as an independent art form, no longer an extension of opera or theater.³

During the years between 1770 and 1830, a revolution in dance occurred in the ballet at the Paris Opéra. In the early part of the 1800s, Auguste Vestris, who had been a virtuoso dancer in the 1770s and was now in charge of the school of ballet, combined several existing dance styles into a single style. Vestris analyzed the existing genres – the noble dance style, created during the days of *ballet de cour*; character dance styles; the comic genre; and the new, athletic steps of the Italian dancers – into their component steps and movements. He then built lessons of increasing difficulty based on the repetition of each single component step. This brought an end to the old genres and created the style of dance that we recognize today as ballet.

Vestris's improvements in dance style and training paved the way for the Romantic ballet's emergence in the late 1820s. The Romantic ballet added elements of Romanticism and Romantic theater to the newly consolidated dance style of the ballet school. It had stories with supernatural or spiritual themes, with ghosts and spirits enhanced by stage mechanics and the theaters' new gas lighting. Its primary characteristic was the prominence it gave to the central female character danced by a lead ballerina. The first of these Romantic ballets, *La sylphide* (1832), featured a lead ballerina with a new approach to dancing, Marie Taglioni. She performed difficult virtuosic leaps and steps – she was among the first to dance on pointe – with apparent

³ Jennifer Homans, *Apollo's Angels: A History of Ballet* (New York: Random House, 2010), 12, 34-35, 73-74, 95.

ease, fluidity, and grace, giving no hint of the great strength and effort that these movements required. Unlike the lead ballerinas of the past, whose behavior on stage was coquettish and seductive, Taglioni carried herself with elegance and restraint. The ballet *La sylphide* (1832) incorporated Romantic elements, Taglioni's singular graceful style, and music that reflected this gracefulness. It was very popular, and it "sealed the triumph of Romanticism in the field of ballet."⁴

It is after the age of the Romantic ballet that the story of Delibes's ballet music begins. Romantic ballet remained popular through the 1830s and into the 1840s. In the years of the late 1840s and early 1850s, however, Romantic ballet lost its hold on the public. After the restoration of order with the Second Republic and the Second Empire, France entered a period of great economic expansion; however, the progress of ballet failed to reflect the economic progress.⁵ The Romantic ballets created at this time used the formulas and ideas that had been successful before without adding anything new.⁶ There was a loss of important dancers, dance masters, and choreographers around 1850 due to their retirement, relocation to other ballet centers, or death.⁷ While there was an increasing interest in the theater during the Second Empire at this time, it was in popular theater and not the ballet.⁸ New ballets in the 1850s had more exotic themes and featured impressive stage mechanics. An example of such a ballet was the popular *Le Corsaire* (1856), the story of a slave girl seized by a pirate, highlighted with a shipwreck on stage. The ballet scores written between *Le Corsaire*, which was the last by Adolphe Adam (1803-1856), and *La source* (1866), which was Delibes's first,

⁴ Ivor Guest, *The Romantic Ballet in Paris* (London: Dance Books, 1966), 77, 114.

⁵ Nathalie Ostroot and Wayne Snyder, "The Quality of Life in Historical Perspective France: 1695-1990," *Social Indicators Research* 38, No. 2 (Jun, 1996), 120.

⁶ Guest, *The Romantic Ballet in Paris*, 260-261.

⁷ Homans, 172.

⁸ *Ibid.*

reflected a decline in quality that contributed to the public's loss of interest in ballet.⁹ It was in the years that followed, during the continued decline in the fortunes of ballet, when Delibes wrote the ballet scores that could lead to the revival of ballet.

Léo Delibes, Composer for the Theater

The music of French composer Léo Delibes is familiar to people around the world. Ballet fans continue to be charmed by *Coppélia* with its rustic dances and comic mechanical doll episodes and moved by *Sylvia* with its Attic drama. Opera fans continue to enjoy the exotic and tuneful *Lakmé*. However, the life of Delibes is not as well known as other composers of the last half of the nineteenth century. Knowing his life and early career in the theater provides a deeper understanding of his style and his continuing popularity.

Clément Philibert Léo Delibes was born February 21, 1836 in Saint-Germain-du-Val, a small village in France about 150 miles (260 km) southwest of Paris. His mother Clémence's family had significant musical talent, including Clémence herself, who gave young Léo his first music lessons. After the death of Delibes's father in 1847, the family moved to Paris. His uncle Édouard Batiste, a professor at the Paris Conservatoire, enrolled him there in 1848 to study harmony, accompaniment, piano, and organ. He soon began to study composition with theater composer Adolphe Adam (1803-1856). In school, Delibes won second *prix* in solfège in 1849, first *prix* in solfège in 1850, and second honorable mention in harmony and accompaniment in 1854. In 1853, he secured a position as organist at the Church of St. Pierre de Chaillo, and Adam secured him another as accompanist at the Théâtre-Lyrique.¹⁰ This theater had just opened in

⁹ Guest, *The Romantic Ballet in Paris*, 261.

¹⁰ Margie Viola Boston, "An Essay on the Life and Works of Léo Delibes" (DMA thesis, University of Iowa, 1981), 6.

1851 and was to become the most important rival theater company to the Paris Opéra in the 1850s and 1860s.¹¹

The Théâtre-Lyrique was located across the street from the Folies-Nouvelles, a theater belonging to operetta composer Hervé (the stage name of Florimond Ronger, 1825-1892).¹² Delibes wrote his first significant composition, *Deux sous de charbon*, for this theater when he was nineteen. A comic sketch for two characters, it premiered on February 9, 1856 and was recognized by the reviewer for the *Revue et Gazette musicale de Paris* for “some pretty motifs.”¹³ His next composition, the one-act *Les Deux vieilles gardes*, was written for Jacques Offenbach’s theater, the Bouffes-Parisiennes. Premiering on August 8, 1856, it was an immediate success with Paris audiences and critics and was also performed in the provinces.¹⁴ Delibes wrote about a dozen of these light musical *opérettes*, about one per year; and most were performed at the Bouffes-Parisiennes.

The popular and critical success that his *opérettes* enjoyed gained attention for Delibes in the theater. By 1863, he had become accompanist at the Académie Royale de Musique (hereafter the Opéra), a position that put him in contact with influential people in the theater. That year, his *opéra comique*, *Le jardinier et son seigneur*, was mounted at the Théâtre-Lyrique. In 1864, he became chorus-master at the Paris Opéra

¹¹ David Charlton, John Trevitt, and Guy Gosselin, *Grove Music Online*, s. v. “Paris, §VI: 1789-1870,” <http://www.oxfordmusiconline.com.www2.lib.ku.edu:2048/subscriber/article/grove/music/40089pg6#S40089.6> (accessed August 8, 2012).

¹² *The Concise Oxford Dictionary of Music*. 5th ed., s. v. “Hervé,” <http://www.oxfordreference.com.www2.lib.ku.edu:2048/view/10.1093/acref/9780199203833.001.0001/acref-9780199203833-e-4344?rskey=0shctT&result=1&q=herv%C3%A9> (accessed March 17, 2013).

¹³ *Revue et Gazette musicale de Paris*, review of February 17, 1856, cited in André Coquis, *Léo Delibes, sa vie et son œuvre 1836-1891*, 15-16, cited in Boston, 8.

¹⁴ Boston, 6-8.

under director Émile Perrin.¹⁵ According to one story, Delibes read the score of Meyerbeer's *L'Africaine* at the piano at sight for Perrin, having been asked to do so after no one else could do it. Perrin afterward gave Delibes several commissions, and his work attracted gifts and recognition from Opéra patrons.¹⁶

These successes led Perrin to consider Delibes for more serious work: the ballet *La source*. It was in three acts and four tableaux with scenario by Charles Nuitter and choreography by Charles V. A. Saint-Léon. The job of musical composition was split between two composers: Delibes composed the second and third tableaux, and Ludwig Minkus composed the first and fourth.¹⁷ The "vivacious and especially lively" melodies of Delibes music for *La source* contrasted favorably in the press with the "plaintive melodies" by Minkus.¹⁸ The ballet had mixed success after its premier performance on November 12, 1866, partly because Adèle Grantzow, the ballerina for whom the lead role of Naïla had been created, was unable to perform in it during the winter months.¹⁹ When she joined the cast in May, 1867, it gave new life to the ballet; and it ran for a total of sixty-seven performances by the end of 1876.²⁰

¹⁵ Hugh MacDonald, *Grove Music Online*, s. v. "Delibes, (Clément Philibert) Léo," http://www.oxfordmusiconline.com.www2.lib.ku.edu:2048/subscriber/article/grove/music/07469?q=delibes&search=quick&pos=1&_start=1#firsthit (accessed July 17, 2012).

¹⁶ Boston, 15, notes that a commission for a cantata, *Alger!*, honoring Napoleon III's return to Paris after his visit there, was rewarded by Napoleon III who liked it so much that "[he] bestowed on Delibes a flattering letter, a gold medal and a magnificent tiepin decorated with diamonds." Other gifts were a diamond tiepin from Meyerbeer's widow for his work on *L'Africaine* and a diamond ring from Tsar Alexandre II for his orchestration of "Marche russe."

¹⁷ Ludwig Minkus (1826-1917) was a composer and violinist of Czech birth who created the scores for many Petipa ballets after working on *La source*. See Edward Garden, *Grove Music Online*, s. v. "Ludwig Minkus," http://www.oxfordmusiconline.com.www2.lib.ku.edu:2048/subscriber/article/grove/music/18739?q=ludwig+minkus&search=quick&pos=1&_start=1#firsthit (accessed April 3, 2013).

¹⁸ Ivor Guest, *Ballet of the Second Empire: 1858-1870* (London: Adam and Charles Black, 1953), 98.

¹⁹ Guest, *Ballet of the Second Empire*, 93. Like Saint-Léon, Ms. Grantzow was under contract with the Russian Imperial Ballet in St. Petersburg during the regular season and could only perform in Paris during their summer hiatus.

²⁰ Boston, 17.

Ballet at the time of *La source* failed to reflect the country's improving economic outlook. As described above, ballet had been declining in importance since the time of the overthrow of the July Monarchy in 1848 in the number of ballet performances, the production of new ballets, and with the great loss of key personnel.²¹ The Paris Opéra Ballet had not recovered from this loss. *La source* had been the first new ballet to be produced at the Paris Opéra since 1861. The next few years after 1866 saw a continuing decline in the number of ballet performances at the Opéra, from a high of forty-three in 1866 to a low of six performances in 1869. The year of the Universal Exposition, 1867, saw no new ballet commissioned; instead, Adam's *Le Corsaire* (1856) was revived.²²

When Perrin assembled the team for his next new ballet, *Coppélia*, in the spring of 1868, he turned to Saint-Léon, who had produced three of his last five new ballets, and the team that had worked so well with him on *La source*: scenarist Nutter and Delibes. At almost two years in development, *Coppélia* had a particularly long gestation period primarily due to Saint-Léon's contract with the Russian Imperial Ballet during the winter months. Begun by the summer of 1868, it was incomplete by September; so it was left until Saint-Léon could return the next spring. That spring, however, Adèle Grantzow, the ballerina who had been engaged for the part, was ill and did not recover until late in the summer. Since she, like Saint-Léon, had to return to St. Petersburg in September, this left no time for her to learn the part and then put on performances. *Coppélia* consequently remained in rehearsals through the summer of 1869. In this delay, Delibes was able to complete his last operetta, *La cour du roi Pétaud*, for the Variétés in 1869.

²¹ Homans, 172.

²² Guest, *Ballet of the Second Empire*, 93, 102, 104. The original choreographer, Joseph Mazilier, came out of retirement and reworked the ballet, adding a new *pas des fleurs*, for which Delibes provided the music.

The delay seemed to have given the creative team more time to polish the final product. *Coppélia* was finally premiered on May 17, 1870, with a new star, sixteen-year-old Giuseppina Bozzacchi, in the lead role. The ballet was an immediate, rousing success. Reviewers considered it one of choreographer Saint-Léon's best works, and the audience gave the young lead ballerina a "tumultuous ovation."²³ Delibes's score also met with acclaim: Pierre Lalo, music critic and son of Édouard Lalo, wrote of its music, "*Coppélia* is the first really musical ballet that has been written in France in the nineteenth century."²⁴ In the decades that followed, the ballet brought fame to Delibes as it was performed across Europe with premieres in Russia in 1884, London in 1906, and America in 1910.

The third tableau, the *Divertissement* at the end of the ballet, was long considered the weakest part of the ballet since its premiere. At that time, *Coppélia* comprised only the second half of the program. The first half of the program included a revival of Weber's *Der Freischütz* with a new *divertissement* based on *L'invitation à la valse*. This made for a long program, and many of the boxes and seats were empty by the final curtain.²⁵ The ballet's *divertissement* was therefore shortened for later performances and cut altogether for a performance on April 28, 1872, establishing a precedent for only mounting the first two tableaux.²⁶

The success of *Coppélia* was life-changing for Delibes. Now financially secure, he resigned in 1871 from his positions as organist at Saint-Jean-Saint-François and as *chef des chœurs* at the Opéra. He also married Léontine Estelle Mesnage (called Denain after her mother's stage name), daughter of a former tragedian at the Comédie-

²³ Guest, *Ballet of the Second Empire*, 122.

²⁴ Pierre Lalo, *De Rameau à Ravel* (Paris: A. Michel, 1947), 103, quoted in Boston, 20.

²⁵ Guest, *Ballet of the Second Empire*, 122.

²⁶ Boston, 19.

Française, Elise Denain, at this time.²⁷ His new-found financial independence from his successes and his wife's wealth allowed him to pursue his operatic goals.²⁸ His next work was another *opéra-comique*, *Le Roi l'a dit*, which premiered at the Opéra-Comique on May 24, 1873. Its performance fulfilled a long-held wish of Delibes for a work of his to be performed there. The opera received mixed reviews after its May premiere, but it had a run of thirty-nine performances that season.²⁹

The ballet *Sylvia* followed, premiering at the Opéra on June 14, 1876. Based on a mythological story by Tasso, it is in three acts and four tableaux, a longer ballet than *Coppélia*. Baron Jacques de Reinach was the scenarist, with choreography by Jules Barbier and Louis Mérante.³⁰ Because of its more involved scenario, the ballet as a whole was not as well received as *Coppélia*. Another factor that worked against it was the lack of an opera on the same program for the first few performances, something not appreciated by the audiences.³¹ However, the music gained greater fame for Delibes, being recognized as more symphonic than that for *Coppélia*. Some thought this an improvement; others claimed that the music took away from the ballet. One of those who thought highly of the music was Piotr Tchaikovsky. Writing to his brother Modeste, he said, "*Swan Lake* is poor stuff compared to *Sylvia*. Nothing during the last few years has charmed me so greatly as this ballet of Delibes, and *Carmen*."³² In her Delibes biography, Marge Viola Boston notes that this durable quality of Delibes's ballet music is evidenced by its life in popular concert suites and the continuing interest in the ballets.³³

²⁷ Boston, 23. It is uncertain which events caused or enabled the others; only their common occurrence at this time is established.

²⁸ Boston, 76.

²⁹ Boston, 23,24

³⁰ The creative team for this ballet was not the same that created *Coppélia*. Saint-Léon had died in 1871, and Nuitter was not offered the position.

³¹ Ivor Guest, *The Paris Opera Ballet* (Alton, Hampshire: Dance Books, 2006) 62.

³² Modeste Tchaikovsky, *Life and Letters of Peter Ilich Tchaikovsky*, 2 vols., ed. Rosa Newmarch (New York: Vienna House, 1973), I, 241, quoted in Boston, 30.

³³ Boston, 30-31.

The next few years brought Delibes additional success. Delibes's next work was the opera *Jean de Nivelle*, an *opéra comique* in three acts. After its premiere on March 8, 1880, it went on to box-office success with over 100 performances. Later that year, Ambroise Thomas appointed Delibes professor of composition at the Conservatoire, effective on January 1, 1881. Shortly after this, he began his operatic masterpiece, *Lakmé*. *Lakmé*'s composition extended from sometime before July 1881, to its premiere on April 4, 1883. This first version contained spoken dialogue and melodrama; a subsequent version replaced all spoken text with recitatives. Its music drew praise and criticism alike: praise for its French qualities and criticism for its conservatism, both of these comments possibly being references to the opera's lack of Wagnerian characteristics.³⁴ Its popularity proved itself at the box office, with over 100 performances in the four years following the premiere and over 1,000 performances up to May, 1931.

Delibes's last work was the opera *Kassya*. He completed Act I Number 1 on April 25, 1886, and the last number on June 1, 1890, but died before completing the finished product. The orchestration was completed by Jules Massenet, and the opera was premiered in March, 1893, running for seven more performances after its premiere.

Léo Delibes passed away January 15, 1891, leaving a legacy of beautiful, high-spirited music in his three masterpieces, the opera *Lakmé* and the ballets *Sylvia* and *Coppélia*. His characteristic wit and energy showed in his music for the theater, especially his comic *opérettes*, *opéras-comique*, and his ballet *Coppélia*.³⁵ On his death,

³⁴ Boston, 45.

³⁵ Boston, 74, relates several stories of Delibes's wit from Joseph Loisel's biographical introduction to his work on *Lakmé* (Paris: P. Mellotté, 1924?), 22. In one case, during Offenbach's *The Two Beggars*, he stymied the on-stage action by throwing two sous to the two beggars when the action called for them to quarrel over only one; and in another, while working with the tenor Montjauje, Delibes kept transposing the music higher until the singer's voice broke.

he was described as a preserver of the French spirit in theater music, and his ballet music continued to influence composers in the years that followed.³⁶

Short History of Ballet Music

Music for the ballet has comprised a variety of genres, styles, and forms since its inception; and ballet has likewise made use of music in different ways. In the seventeenth century, *ballets de cour* were performed in the court of Louis XIV as they had been since before his reign. These consisted of groups of dances on a single subject called *entrées* and solo airs called *récits* with a concluding *grand ballet*.³⁷ The music for these *ballets de cour* included solo airs and choral settings in addition to instrumental pieces. The *récits* were used to describe the action of the ballet. The instrumental pieces comprised standard court dances of all sorts and other pieces.³⁸ For example, in the first half of Lully's *Ballet des Plaisirs* (1655), there is an overture, six *entrées*, a *Récit de Pan*, a gavotte, a sarabande, an *entrée*, an air, and four *entrées*.³⁹ Where music for the traditional court dance types (gavotte, sarabande) was used, the dances that were performed with this music employed formal ballet steps.⁴⁰ Ballet music in the early eighteenth century continued in this tradition. For example, Rameau's music for *Pigmalion* has monologue and dialogue in recitative, a central dance episode for the

³⁶ Gustave Larroumet, "Discours aux funérailles de M. Leo Delibes," prononcé le 19 janvier 1891 (Paris: Imprimerie nationale, 1891), 3-4, cited in Boston, 66.

³⁷ James R. Anthony, *Grove Music Online*, s. v. "Ballet de cour," http://www.oxfordmusiconline.com.www2.lib.ku.edu:2048/subscriber/article/grove/music/01894?q=ballet+de+cour&search=quick&pos=1&_start=1#firsthit (accessed January 29, 2013). The *ballet de cour* consisted of episodes of song and dance related to a common theme, usually mythological and sometimes with comical episodes.

³⁸ James R. Anthony, *Grove Music Online*, s. v. "Entrée," <http://www.oxfordmusiconline.com.www2.lib.ku.edu:2048/subscriber/article/grove/music/08861> (accessed February 12, 2013).

³⁹ Jean-Baptiste Lully, *Ballet des plaisirs* (Versailles: André Danican Philidor, 1690), <http://gallica.bnf.fr/ark:/12148/bpt6k107425x.r=.langFR> (accessed March 9, 2013).

⁴⁰ Paul Nettl, *The Story of Dance Music* (New York: Philosophical Library, 1947), 165.

Three Graces with a number of short dances in conventional dance styles, a choral episode, an episode of pantomime, and a rondeau-contredanse to conclude the work.⁴¹

The relationship between opera and ballet in Paris was close, as seen in the use of solo airs and choral pieces in *ballets de cour*. When opera was introduced to Paris in the late seventeenth century, dances and segments of dance called *divertissements* were added to create a new genre, the *tragédie en musique*.⁴² These *divertissements* were dances that reflected individuals and situations in the plot but did not advance it. A more integrated form of ballet and opera called the *opéra-ballet* appeared shortly after the appearance of opera in Paris. These dramatic works comprised a prologue and three to four acts, each with an independent plot and characters but all joined by an overall idea or theme.⁴³ The acts had dance *divertissements* within them, and often a longer *divertissement* closed the work.⁴⁴

In the latter part of the eighteenth century, reform efforts in the theater in Europe led to the creation of a new development in the ballet: the ballet-pantomime. It combined episodes of dance and pantomime, and it excluded any use of words either spoken or sung.⁴⁵ Drama was to be conveyed and sustained by dance, gesture, and pose alone. Music written for ballet-pantomimes took on a new purpose: to communicate the meaning of the pantomime and to sustain the narrative in addition to providing a basis for dance in rhythm and phrase. At first, new scores were written for these ballet-pantomimes. One of the earliest of these was Jean-Jacques Noverre's *Médée et Jason* (1763), with an original score by Jean-Joseph Rodolphe. For this ballet,

⁴¹ Jean-Philippe Rameau, *Pigmalion* (Paris: Chez l'Auteur, la veuve Boivin, Leclair, 1748, <http://petrucci.mus.auth.gr/imglnks/usimg/7/77/IMSLP257297-PMLP111977-pigmalionactedeb00rame.pdf> (accessed March 9, 2013).

⁴² Homans, 41.

⁴³ Rebecca Harris-Warrick, *Grove Music Online*, s. v. "Opéra-ballet."

⁴⁴ Susan Leigh Foster, *Choreography & Narrative: Ballet's Staging of Story and Desire* (Bloomington: Indiana University Press, 1996), 59.

⁴⁵ *The Oxford Dictionary of Dance* defines "pantomime" as "A term that commonly refers to theatrical shows imparting action without the use of words or song," i. e., using only gesture and facial expression.

Noverre's choreography was developed first, and Rodolphe then composed music to match. Over time, however, composers more frequently arranged existing music familiar to the audience to fit the choreography. This music usually included fragments of popular tunes or familiar arias, known as *airs parlants*, that suggested the words of the accompanying texts to the audience. The ballet could then exploit the associations the quoted music had in its original form. When brand-new music was required for specific scenes, it was composed after the development of the dance and pantomime, often in rehearsal as choreographers taught the steps to the dancers.

The development of parody ballets occurred at the same time as the development of ballet-pantomimes. These were ballets created by importing the plots, characters, and sometimes much of the music of comic operas into ballets, transforming singing and acting into mime and dance. Often the original score was retained intact as much as possible, so that the parody ballet became simply the comic opera with pantomime and dance replacing sung recitative and aria. The growth of parody ballets paralleled that of the ballet-pantomime; but by 1830, they appeared only occasionally.⁴⁶

Along with the decline in the parody ballet came a decline in the practice of using pre-existing music in ballet-pantomimes. In wide use during the 1820s, this practice was slowly replaced by a demand for newly-composed scores in the 1830s. During this time, critics commenting on the use of borrowed music complained that scores for the ballet were nothing more than *mélanges* without dramatic continuity. The reviewer of *La gipsy* for instance, caustically described the practice of assembling these scores as follows:

When you put on a new ballet, you apply to a known composer, and invite him to put in the accompaniments. The known composer applies to even better known composers; to ALL known composers. He opens all known scores, he chooses a handful of known airs, he makes an inlay of Mozart, Haydn, Beethoven, Doche,

⁴⁶ Smith, "Music for the ballet-pantomime at the Paris Opera, 1825-1850" (PhD dissertation, Yale University, 1988), 126-131.

Adolphe Adam, Monpou, Gluck, Rossini, Auber, and has a head in a tail, many heads and many tails, and abracadabra, *voilà* a new ballet.⁴⁷

On the other hand, critics began to praise composers of original music at this time for their inventiveness in coming up with motives in great number.⁴⁸ These motives used in pantomime passages often derived from an important spoken phrase and could be repeated several times in a scene to create familiarity with it.

The score written by Jean-Madeleine Schneitzhoeffter (1785-1852) for the ballet *La sylphide* (1832) stands as an early example of the compositional approach adopted by most composers of Romantic ballet. Like his predecessors, Schneitzhoeffter makes use of existing music in several places. A notable example of this is a statement from "Che faro senza Euridice" from Gluck's *Orfeo ed Euridice* which is heard at the moment James realizes his Sylphide has died.⁴⁹ However, the score was unusual for the time because of all the original music it contained. The new music written for *La sylphide* followed the drama very closely, from moment to moment, changing in mood and rhythm as the drama unfolds. In this way, it enhanced the music's ability to support the drama. Schneitzhoeffter's score even provides sound effects in some places, a burst of wind in one scene and the sound of beating wings at the beginning. To make up for the lack of associations his new music had with well-known tunes, Schneitzhoeffter established relationships between a melodic motives and a specific dramatic action or situation early in the ballet. He then reused the melody in situations later in the ballet, thereby creating an association between that moment and the earlier moment in the drama.⁵⁰ Some

⁴⁷ *La France musicale*, February 3, 1839, quoted in Smith, "Music for the ballet-pantomime at the Paris Opera, 1825-1850," 175

⁴⁸ Smith, "Music for the ballet-pantomime at the Paris Opera, 1825-1850," 154-157.

⁴⁹ Marian Smith, "La sylphide and Les sylphides," in *Music, Theater, and Cultural Transfer*, ed. Annegret Fauser and Mark Everist (Chicago: University of Chicago Press, 2009), 262.

⁵⁰ Smith, "Music for the ballet-pantomime at the Paris Opera, 1825-1850," 162. This was not the first instance of such a technique being employed in ballet music: Fromental Halévy is thought to have been the first to associate a character with a melody in his 1830 score for *Manon Lescaut*. See Rebecca Harris-Warwick, *Grove Music Online*, s. v. "Ballet,"

critics complained in response to *La sylphide* and for several years afterward that all this original music made it more difficult to follow the story, but the trend toward original music continued.⁵¹

By the time of Adolphe Adam's *Giselle* (1841), composers used almost no music from existing sources. Instead, Adam used recurring themes in the ballet, but in a more systematic manner that underscored the drama of events. His use of these recurring themes recalled the use of reminiscence motifs in operas before this such as in Cherubini's *Les deux journées* (1800) and Hérold's *Marie* (1826).⁵²

In the music for ballet-pantomimes in the 1830s and 1840s, scenes of pantomime alternated with formal dance episodes in a manner commonly heard in opera. Often, an episode of formal dance would follow a dramatic moment performed in pantomime, in the manner of the recitative/aria model familiar to the audiences. As in opera, the dance episode could be performed by the principal dancers in the scene or by an ensemble, much the way an aria or choral number would express the moment in song in an opera. In some instances, portions of scenes could contain both pantomime and dance together.⁵³ Several types of dances were used in these dance episodes: dances made up of ballet steps, popular social dances, and national dances. First, there would be the dances made up of the ballet steps and poses that were studied in the ballet school. These were called *pas*, as in a *pas de quatre* (dance for four) or *pas seul* (solo dance), comprising combinations of the standard ballet steps. With the growth in social dancing in the nineteenth century, popular social dances would also be included,

http://www.oxfordmusiconline.com.www2.lib.ku.edu:2048/subscriber/article/grove/music/46700?q=ballet&search=quick&pos=2&_start=1#firsthit (accessed January 24, 2013).

⁵¹ Smith, "Music for the ballet-pantomime at the Paris Opera, 1825-1850," 159.

⁵² Michael Fend, *Grove Music Online*, s. v. "Cherubini, Luigi,"

http://www.oxfordmusiconline.com.www2.lib.ku.edu:2048/subscriber/article/grove/music/53110?q=cherubini%2C+luigi&search=quick&pos=1&_start=1#firsthit (accessed March 17, 2013), and Elizabeth Forbes, *Grove Music Online*, s. v. "Herold, (Louis Joseph) Ferdinand,"

http://www.oxfordmusiconline.com.www2.lib.ku.edu:2048/subscriber/article/grove/music/O003831?q=h%C3%A9rold&search=quick&pos=2&_start=1#firsthit (accessed March 17, 2013).

⁵³ Smith, "Music for the ballet-pantomime at the Paris Opera, 1825-1850," 71.

reflecting the popular taste of the moment. For example when the *galop* came into vogue in 1830 and the polka in 1846, they were often included in ballets being developed at those times.⁵⁴

National dances, dances of certain ethnic or “folk” origins, made up a third type of dance. Along with the greater interest in social dances in the ballroom in the early nineteenth century came an explosion of interest in national dances across Europe. Amateurs went to dance studios in great numbers to learn these steps of Polish or Spanish or Russian origin. Along the way, these amateur dancers acquired national costumes and purchased books and sheet music on the subject.⁵⁵ Known as character dances, these dances had long been used in the ballet to establish a character’s profile or to anchor the ballet to a particular place: waltzes meant Germany, minuets were associated with France, Poland was identified by mazurkas, and so forth.⁵⁶ With the new popularity of national dances came an inclusion of these into Romantic ballet-pantomimes as well, practiced by the leading dancers of the age.⁵⁷ In their transfer to the stage by choreographers, however, it is likely that the dances were broken down into sets of steps, poses, and gestures by which they were most readily identified, so that they could be presented in the ballet as stylized but accurate representations of these

⁵⁴ Smith, “Music for the ballet-pantomime at the Paris Opera, 1825-1850,” 79-80.

⁵⁵ Lisa C. Arkin and Marian Smith, “National Dance in the Romantic Ballet,” in *Rethinking the Sylph: New Perspectives on the Romantic Ballet*, ed. Lynn Garafola (Hanover, NH, Wesleyan University Press, 1997), 17.

⁵⁶ Marian Elizabeth Smith, “The orchestra as translator: French nineteenth-century ballet,” in *The Cambridge Companion to the Ballet*, ed. Marion Kant (Cambridge: Cambridge University Press, 2007), 144.

⁵⁷ Fanny Elssler’s *cachucha*, which she danced in *Le diable boiteux* (1836), was so popular that it was usually enored twice during her performances of the ballet at that time. Likewise, Marie Taglioni’s Spanish dancing in *La Gitana* (1838) was almost as popular as her *syphide* characterization, judging from the variety of souvenirs of each role that were made available. Both of these dancers studied national dance with native practitioners so they could better represent them on stage (Lisa C. Arkin and Marian Smith, 35-36).

dances.⁵⁸ In these characteristic but enhanced forms, national dances joined social dances as popular additions to the ballet.

Music for Narrative in *Giselle*

Adolphe Adam's ballet *Giselle* (1841) stands as a model of Romantic ballet, reflecting all the qualities of the genre that made it so popular. A significant element of its popularity at the time was the quality of the score, which has attracted the attention of scholars and musicologists in recent years. Marian Smith's analysis of Adam's score reveals the many ways that it increased the ballet's dramatic impact. Since *Giselle* is one of the masterpieces of the Romantic ballet – and its longest-lasting example – these elements of the score warrant a closer look as we identify the musical legacy of French ballet leading up to *Coppélia*. Such an examination will provide a basis for a comparison of the composers' emphases and techniques in creating a ballet score that took place in the thirty years between them.

Giselle takes place in a village in the wine country of Thuringia. Hilarion, a game-keeper, is in love with Giselle, a vine-tender; however, she is in love with Loys, whom she thinks is a peasant like herself but who is really a duke (Albrecht).⁵⁹ She loves him as much as she loves dancing. Hilarion tries to tell Giselle of Albrecht's deception, but Giselle will not listen to him. When the truth is finally revealed, her heart is broken and she dies. She becomes one of the Wilis, who are girls like Giselle who loved to dance but who died before their wedding day. Under Myrthe, their queen, the Wilis leave their graves every night and seize upon men, forcing them to dance to their death. They first swirl about Hilarion, forcing him to dance until he drowns in the lake. They next focus on Albrecht, who has been mourning Giselle at her grave; but Giselle

⁵⁸ Lisa C. Arkin and Marian Smith, 35-36.

⁵⁹ Story from Cyril W. Beaumont, *The Ballet Called Giselle* (London: C. W. Beaumont, 1945), 39-52.

intervenes. When morning breaks, the Wilis are dispelled; and Albrecht, who has held on to Giselle, brings her to a grassy knoll, where she is absorbed into the flowers.

In her study, Smith states that the score's dramatic power comes from the distinction it makes between the daytime world of mortals in Act I and the nighttime world of the Wilis in Act II. This distinction was emphasized in his treatment of orchestral sonorities, harmony, tonal schemes, melody, rhythm, and tempo.⁶⁰

Adam reserves several sonorities for the beginning of Act II that have not been heard in Act I. One of these, heard at the appearance of Myrthe, the queen of the Wilis, (Act II Scene 3), is a quartet of violins, muted, in the highest registers, accompanied by arpeggios in four harps. The music itself is ethereal: a syncopated diatonic melody in a chorale-like setting with conventional harmony that is offset by inner voices with chromatic lines. It provides a setting for the ghostly Myrthe, who typically first appears in modern productions floating across the stage in *pas de bourrée*. A different sonority, heard several dances later in the act, consists of a quartet of double reeds, twin English horns and bassoons, playing a stately chorale as Myrthe prepares to call up her band of Wilis from their resting places. Its unusual sound indicates something strange is about to occur.

Harmonies and key choices likewise reflect the world of the Wilis. In Act I, when Giselle's mother Berthe warns her of the dangers of the Wilis, the music that accompanies uses a set of unconventional key changes connected by half-diminished chords that have uncertain tonal direction. This music is in complete contrast to all the conventional music that surrounds it. At the beginning of Act II, when we see Giselle's tombstone, we hear an echo of a simple *loure* previously heard in Act I when Giselle danced with her beloved Albrecht. This time, the harmonies are darkened with

⁶⁰ Smith, "Music for the ballet-pantomime at the Paris Opera, 1825-1850," 237, 191, 194. The discussion of these elements follows on pages 195-209 and 218-220.

diminished chords replacing the major chords of the original version. Immediately after this, the chiming of midnight is heard, the hour when the Wilis will begin to arise. The chime on a repeated E is accompanied by a quartet of flutes playing the following chords in response to the bell, one after each chime:

Flutes

A Major F Major G Major E-flat Major F Major D-flat Major

7 D Major B-flat Major C Major A-flat Major A Minor E Major

Example 1: Flute chords at midnight, Act II No. 9 (measures 142-166)

After these unusual twists in Act II, the harmonic language becomes more conventional for the rest of the act. However, it is clear that a boundary has been crossed after passing through this unusual progression. The boundary is also reflected in Adam's choice of keys, with sharps for music accompanying humans and flats for the Wilis.

The contrast between human and Wili worlds is brought out by the use of melody and rhythm in the first scenes of Act II. The Wilis' dances are characterized by rhythmic complexity, with syncopation and hemiola in their waltzes. This contrasts the one-note-per-beat rhythmic simplicity of Giselle's waltz. Wide leaps characterize a melody in Mythe's waltz, while melodies with more conventional shape and harmony are used for the human characters. The contrasts in tempi are much more pronounced in Act II, showing a broader range of dramatic content in that act, from Albrecht's mourning at Giselle's grave to the fury of the Wilis as they dispatch Hilarion.

In addition to the changes described above, Adam used recurring themes for dramatic effect. Each of these has certain characteristics of its own that color the event that it accompanies on its first hearing. When used later in the ballet, it colors the later event in a similar manner. In addition, by recalling the earlier event at the later time, it

serves to highlight the difference between the past and present situations. Adam's use of recurring themes in this way has many precedents and is similar to the use of reminiscence motifs, whose purpose was likewise to spark recall of a previous narrative event or character. These had been used in operas since the eighteenth century, such as in Mozart's *Le nozze di Figaro* (1786), where twelve bars from "Se vuol ballare" reappear in Act 2, and Gretry's *La fausse magie* (1775), where the rooster's song recurs several times in the opera.⁶¹ The use of such motives increased in the nineteenth century, including its use in operas such as the "Samiel" motive in Carl Maria von Weber's *Der Freischütz* (1821) and also in symphonic works such as the *idée fixe* in Hector Berlioz's *Symphonie Fantastique* (1830), where the motive is subject to variation and transformation when it is reused.

The musette from the beginning of the ballet is a good example of Adam's technique. With its melody in parallel thirds and drone open fifths in the accompaniment, it suggests the rustic, country life when it is first heard in the opening scene and later as the vine-gatherers appear:



Example 2: Musette theme from Act 1, No. 1 (measures 1-10)⁶²

⁶¹ Karl Wörner in *Zeitschrift für Musikwissenschaft*, December, 1931, quoted in M. D. Calvocoressi, "Music in the Foreign Press," *The Musical Times* 73, No. 1069 (March 1, 1932), 229[-230], and Karin Pendle, "The Opéras Comiques of Grétry and Marmontel," *The Musical Quarterly* 62, No. 3 (July, 1976), 430.

⁶² All examples are from Adolphe Adam, *Giselle: Ballet pantomime en 2 actes* (Moscow: Editions "Musique", 1975).

When repeated, as Giselle is talking with the noblewoman Bathilde, it accompanies Giselle’s description of herself and her simple, rustic life, thereby highlighting the differences between her and Bathilde.

Adam also uses reminiscence motifs associated with characters. Hilarion’s theme is an unaccompanied, staccato line that ambiguously wanders between the tonic G and sixth scale degree E, creating ambiguity regarding tonality (G major / E minor):



Example 3: Hilarion's theme from Act 1, No. 1, (measures 35-42)

The theme seems to reflect the quality of Hilarion’s purposes (to reveal countryman Loys’s true identity as the nobleman Albrecht) and the furtive nature of his means for achieving them. When heard later, this theme reminds us of his earlier activities to discredit Loys / Albrecht.

Another theme associated with Giselle characterizes her affections. This theme occurs in an early scene in Act I as Giselle is miming the plucking of petals from a daisy, effectively saying “He loves me, he loves me not.” The theme is built on a dotted-eighth-sixteenth-note motive, a rhythm suggesting the phrase, “M’aime-t-il?”⁶³ The melody reflects a quality of innocence in its simplicity and light scoring:

⁶³ See Smith, “Music for the Ballet-pantomime at the Paris Opera 1825-1850,” 247.



Example 4: Giselle's "Daisy Petal" theme from Act 1, No. 3 (measures 66-70)

This music is heard again at the end of Act I, after Giselle discovers Albrecht's duplicity. Played just as it was at first, it recalls her earlier blissfulness in an ironic way, contrasting it dramatically to her present state and initiating her fall into madness and death.

Adam's consistent use of these recurring themes received little comment in the reviews of the time. This signaled a change in the expectation of audiences regarding ballet music. Smith describes the situation as follows:

Thus it was during the 1830's and 1840s – an important time in the history of ballet for many reasons – that the audience radically altered its expectations of ballet scores. Since the time of the Lullian opera-ballet, in which the plot was imparted by singers, the spectators had considered the music one of the important means for conveying the plot of the ballet-pantomime. After the 1840's, they did not.⁶⁴

This estimate highlights the shift in the role of music for the ballet that took place at this time. Music could never convey plot details by itself, only by association with these details in similar contexts. Music's capabilities in ballet lay in expressing qualities and characteristics of the people and events on the stage, based on the nature of the musical experience. The music for *Giselle* demonstrated the beginning of this revised role for music in ballet. It would have been a good model for *Coppélia*, given its popularity and its musical qualities, not to mention its authorship by Delibes's former teacher and mentor. Adam had used various musical devices very effectively in the earlier work. Delibes in *Coppélia* made use of some of these same devices, and added many of his own techniques to support drama in his music. The study of these techniques in *Giselle* provides a point of reference for an analysis of the music of

⁶⁴ Smith, "Music for the ballet-pantomime at the Paris Opera, 1825-1850," 165-176.

Coppélia to determine the changes that took place to music and its role in supporting narrative within the time that passed between them.

The Genesis of *Coppélia*'s Scenario

Coppélia is a ballet about young woman who pretends to be a doll. While this may be an appropriate subject for a ballet, the original story, a psychological drama about a young man's descent in to madness and suicide, was not. In the process of creating the ballet scenario, the scenarist Charles Nuitter made significant changes, creating new characters and a new plot line and assembling them into a story that could become the basis for a successful ballet.

Nuitter combined elements from two different sources: the original short story "Der Sandmann" by E. T. A. Hoffmann, published in 1817 in the collection *Nachtstücke* or *Night Pieces* (1816-17),⁶⁵ and an adaptation of the original story for the comic opera *La Poupée de Nuremberg* (1852) with music by Adolphe Adam. The two versions provided Nuitter with several options for developing the final version; where the original story was too dark in tone for a ballet, the operatic adaptation provided lighter alternatives.

Hoffman's short story takes us into the mind of an obsessed young man. It begins with a young author named Nathaniel. When Nathaniel was a boy, his father would be visited by an old man named Coppelius, with whom he worked in a small workshop in their home. Nathaniel imagined that Coppelius was the dreaded Sandman, who would throw sand into Nathaniel's eyes if he stayed awake too late. One night there is an explosion in the workshop; shortly afterward, Nathaniel's father dies; and Coppelius is never seen again.

⁶⁵ Henry B. Garland, *The Oxford Companion to German Literature* (Oxford: Oxford University Press, 1997), s. v. "Nachtstücke."

Now a young author, Nathaniel sees Coppelius – or someone resembling Coppelius – and is shaken by the recollection of the man and his dread of him. Nathaniel's fiancée Clara tries to dissuade him, saying that he only imagined seeing Coppelius. It turns out that Clara's brother Lothar also knew of this man, called Coppola; he was a colleague of a physics professor named Spalanzani whose lectures Lothar was attending. Shortly afterward, Nathaniel is compelled to move to a new home. The window in his new room looks out over Spalanzani's house, and he can see a young woman, said to be Spalanzani's daughter Olympia, sitting by the window. Nathaniel is completely taken by Olympia's beauty and cannot stop looking at her. He visits her regularly and is not put off by her near silence and her curious perfection of manner. Nathaniel by now has forgotten completely about his fiancée, Clara.

Then one day, Nathaniel visits Olympia and sees Spalanzani wrangling with Coppola over Olympia, each one tugging on a part of her. Coppola wins, throws Olympia over his shoulder and takes her away. Nathaniel looks at Olympia's face and notices that her eyes are gone; there are only holes as if in a mask where the eyes had been. Realizing that Olympia was only a doll, Nathaniel goes mad. When he awakes later in his room, it is as if from a bad dream. He is with Clara once again, and his love for her returns. However, in town later, he thinks he sees Coppelius and goes mad again, leaping to his death from the walk at the top of the town hall.

The synopsis above leaves out much of the plot symbolism, character detail, and action descriptions provided by Hoffman, especially Nathaniel's desperate condition and his obsession with Olympia. Adolphe de Leuven's libretto for Adolphe Adam's one-act opera, *La Poupée de Nuremberg*, took substantial departures from the story to lighten the tone.⁶⁶ Coppelius was transformed to Cornelius, a toy shop owner in Nuremberg.

⁶⁶ Karl Dahlhaus and Sieghart Döhring, *Pipers Enzyklopaädie des Musiktheaters: Oper, Operette, Musical, Ballet* (München: Piper, 1986), s. v. "Adam: La Poupée de Nuremberg (1852)."

Spalanzani became Cornelius's weak-minded son Donathan. Nathaniel and Clara were replaced by Miller, who is Cornelius's nephew, and Bertha, who is Miller's girlfriend. Not only are the characters different but also the story line is much changed. Unlike Nathaniel, Miller is not obsessed with Cornelius's doll. Cornelius has not actually made the doll to move on her own, as in *Der Sandmann*; it is only a foolish desire of his that feeds the comic plot. Cornelius invokes the Devil to bring his doll to life; and the doll appears to do so, but only through the intervention of the human, Bertha, who dresses in the doll's clothes and acts like a she-devil. In the end, Miller and Bertha run off, leaving Cornelius to realize he has been duped.

When his turn came to write his version of the story for *Coppélia*, Nutter had two models at his disposal and one major restriction imposed by the medium of ballet. The lead had to be danced by a woman, a star ballerina such as the intended *danseuse*, Adèle Grantzow.⁶⁷ The lead role of Nathaniel or Miller, if it was retained, would have had to be danced by a female dancer *en travesti*. "The *danseuse en travesti* was always a woman, and a highly desirable one (a splendid figure was one of the role's prerequisites). She may have aped the steps and motions of the male performer, but she never impersonated his [masculine] nature."⁶⁸ On the stage, they did not perform the leads themselves. Instead, their roles were unobtrusive, supportive of the lead ballerinas. With the men's roles limited to being *travesti* roles, the only viable character for the lead would have been Clara. Consequently, the story had to be told from Clara's perspective, not that of Nathaniel or Coppélius. It is likely therefore that Nutter chose Clara for the principal character to meet these restrictions.

⁶⁷ Homans, 131. This was necessary because, beginning in the 1830s and extending through the early years of the twentieth century, male dancers were all but banished from the Paris Opéra stage. They could appear in national dances or in character roles such as Coppélius, but they were barred from appearing in a leading role.

⁶⁸ Lynn Garafola, "The Travesty Dancer in Nineteenth-Century Ballet," *Dance Research Journal*, Vol. 17/18, Vol. 17, no. 2 - Vol. 18, no. 1 (Autumn, 1985 -Spring, 1986), 37.

Nutter's choice of Galicia in Eastern Europe as the location for the scenario provided opportunities for many different indigenous national dances. This was in keeping with the convention of using national music to provide an authentic sense of place.⁶⁹ Situated between Hungary and Poland on the west and Russia on the east, and under the domination of various states (its territory is today split between Poland and Ukraine), Galicia was subject to the influence of a mix of Slavic cultures.⁷⁰ It enabled the ballet's choreographer, Arthur Saint-Léon, who had had great success with the *csárdás* in his ballet *Néméa* (1864), to include these dances in the new ballet.⁷¹ A setting in Galicia would justify the addition of the popular *csárdás*, Polish mazurkas, and other Slavic dances. This choice, however, ruled out one of the working titles for the ballet, the opera's title *La Poupée de Nuremberg*.⁷² It also required character names that would be appropriate for the new location.

As a result of these considerations, the story for most of the first act of the ballet is original. The ballet takes place in a small town in Galicia.⁷³ Clara is now Swanilda, and Nathaniel has become her fiancé Frantz. We see the doll, now known as Coppélia, from the window of the home and workshop of old Coppélius. By retaining the name of the original Sandman, the scenarist allows anyone familiar with the original story to recall Hoffmann's mad scientist and Nathaniel's dark memories of him. Conversely, dropping the name Olympia for the doll enables a new set of associations based on her new name, a variant of dark Coppélius's name.

⁶⁹ Marian Smith, "The Orchestrator as Translator," 144.

⁷⁰ *Britannica Online*, s. v. "Galicia," <http://www.britannica.com/ww2.lib.ku.edu:2048/EBchecked/topic/223982/Galicia> (accessed March 1, 2013).

⁷¹ Guest, *Ballet of the Second Empire, 1858-1870*, 120.

⁷² *Ibid.*

⁷³ Sources for *Coppélia* story: Ivor Guest, *Ballet of the Second Empire*, 116-120; Roger Fiske, *Ballet Music* (London George G. Harrap & Co. Ltd., 1958), 23-29; and Léo Delibes, *Coppélia: Ballet en 2 actes et 3 tableaux* (St. Petersburg: P.K. Seliverstov, 1897).

As the ballet begins, Swanilda can see Coppélia at the window in Coppélius's house, as can Frantz and the audience. She is also aware of the infatuation Frantz carries for this beautiful but cold creature: hidden in a doorway, she can see Frantz blowing kisses to the doll. Since they are engaged, Frantz's behavior toward Coppélia sparks a dispute between them. Frantz protests that he cares only for Swanilda, but Swanilda does not believe him. The dispute is interrupted by the arrival of the Burgomaster and a crowd of people; they dance the mazurka. The Burgomaster speaks, announcing that the lord of the manor is giving the town a new bell the next day. He is briefly interrupted by noise coming from Coppélius's house nearby, and then continues that the lord of the manor will provide dowries for engaged couples who want to be married at the festivities that day. Relating the "Ballad of the Wheat,"⁷⁴ Swanilda takes a sprig of wheat from a sheaf and shakes it to determine Frantz's devotion for her. She hears nothing, proving Frantz's infidelity. Swanilda and her friends dance to a *theme slave varié*, and afterwards everyone dances the *csárdás*. Coppélius leaves his house and is harassed by a group of boys. After Coppélius is gone, Swanilda finds the key to his house which he had dropped on the ground; and the girls decide to go in and explore the workshop. Frantz likewise decides to go in, separately, for a closer look at Coppélia.⁷⁵

Much of the action in Act II Scene 1 is derived from *La Poupée de Nuremberg*. The differences in the stories create many opportunities for dancing. Like the opera, the scene takes place inside Coppélius's workshop. Swanilda and her friends have entered the workshop and are timidly looking about. The girls notice several dolls by the wall. Swanilda pulls back a curtain, revealing Coppélia. She tries to start a conversation with

⁷⁴ The French title of this scene is "Ballade de l'Épi." Guest and Fiske both have "corn" as the grain involved. However, the piano score mentions a strand of straw (p. 21), of which Swanilda takes "un épi," "an ear," which could also be translated as "bunch." All the performances that will be discussed use several sprigs of wheat for this scene.

⁷⁵ A listing of the numbers of the ballet appears in Appendix A.

the doll but fails. Examining her more closely, Swanilda discovers Coppélia's man-made nature, and everyone is relieved. Someone turns a crank, and one of the dolls starts dancing; when it quits, the girls start all the dolls dancing, joining in themselves. Coppélius enters, shuts the dolls down, and chases everyone out. The girls all manage to escape except for Swanilda, who hides behind the curtain where Coppélia is kept. Now Frantz appears through a window. Coppélius catches him and gets him to drink a glass of wine that has been drugged, rendering him unconscious. Planning to conjure the life force from Franz and transfer it to his creation, Coppélius retrieves Coppélia from behind the curtain and puts her next to Frantz. The doll, however, is now actually Swanilda, who has put on Coppélia's clothes. Coppélius conjures, and Coppélia begins to move, stiffly, mechanically, and then dances. He conjures some more, and Coppélia awakens, becoming a real girl before his eyes. This girl eventually becomes mischievous and destructive. After chasing and then being chased by Coppélius (and dancing a *boléro* and a *gigue* in the process), she sees Frantz starting to revive. She starts up the other dolls again, gathers up the groggy Frantz, and escapes with him through the window. The curtain comes down on a despondent Coppélius who has found his lifeless Coppélia and realizes he has been duped. The final *tableau* is a *divertissement* celebrating the hours of the day after tying up a few loose ends in the story. Frantz sees the error of his ways and agrees to marry Swanilda, and Coppélius is reimbursed from the lord of the manor for the damage that Swanilda caused.

In its final form, the story gives the ballet *Coppélia* all the ingredients for success with ballet audiences in Paris at the time. It has a pastoral setting, a hint of the supernatural, ample comic episodes, and many opportunities for dances. If there is any anxiety about the line between man and machine in the audience or the relative

superiority of one over the other, it is put to rest by this story.⁷⁶ Perhaps the most solid aspect of the story is its cast of sympathetic characters, especially Swanilda. “She is in fact a good deal more human than ballet heroines commonly are, and also more individual, with her self-assurance and courage.”⁷⁷ All she needs to come to life is conjuring – not by Coppélius but by the music of Léo Delibes.

⁷⁶ The great distance between the ballet and the Hoffmann story is discussed in Lucia Ruprecht, *Dances of the Self in Heinrich von Kleist, E. T. A. Hoffmann and Heinrich Heine* (Aldershot, Hampshire, England: Ashgate Publishing Ltd., 2006), 66.

⁷⁷ Fiske, 29.

Chapter 2: Music for Narrative in *Coppélia*

While all music for the ballet-pantomime is to some extent dance music, it is nonetheless useful to identify two types of music based on the roles they play: music for miming and action scenes on the one hand and music for episodes of dance on the other. This chapter begins with sharpening the distinction between these two roles. Identifying certain aspects of ballet's ability to convey narrative leads to a definition of the role of music in ballet's presentation of narrative. An analysis of Delibes's music for narrative scenes reveals the nature of his music's fulfillment of this role. Comparing Delibes's techniques for narrative scenes with those discovered in Adam's *Giselle* in Chapter 1 and drawing other parallels between the two ballet scores help to define the quality of Delibes's style in more detail. The study of dance music is deferred to Chapter 3 as part of the investigation into the danceability of Delibes's music.

As described in the section "Short History of Ballet" above, ballet-pantomime in the 1830s and 1840s varied scenes of pantomime with episodes of dance following the model set in opera's recitative and aria. Each of these different forms requires a different mode of participation for music. In the dance episodes, narrative usually pauses to allow music and dance come to the fore. Music in this case becomes the basis for dance by providing its rhythmic and melodic foundation. Dance expresses these elements of music through movement. However, in the episodes of pantomime and action, music yields this dominant role to narrative, enhancing the narrative function of ballet with its own ability in portraying action and drama. Ballet and instrumental music have much in common in these narrative capabilities. Carolyn Abbate's view is that music, as a type of theater, is mimetic and not diegetic; that is, it presents or demonstrates a story rather than telling the story. It "traps the listener in present

experience and the beat of passing time, from which he cannot escape.”⁷⁸ Since the time of the story and the time of telling the story are the same, there is no past tense; even a recollection of a past event fails to create a past tense because the recollection is in the present. The same could also be said of ballet-pantomime as a form of theater: the story exists only in its presentation here and now. The common ground between instrumental music and dance seems even greater in their common lack of a text, in their common lack of words and their inability to describe a past event using intrinsic means.

The role of music in ballet is similar to its role in film in many ways, but there are significant differences. Like film, ballet-pantomime is a series of visual images whose sequence tells the story. As a reflection of this visual emphasis, the term “tableau” is used in ballet to describe a group of dance and pantomime episodes in a single stage setting. In another similarity, both film and ballet are made up of images and music that are experienced together. With this simultaneity, music reflects and enhances the on-screen drama in real time. As musicologist and theorist Lawrence Kramer notes about music’s role in film, “Music connects us to the spectacle on screen by invoking a dimension of depth, of interiority, borrowed from the responses of our own bodies as we listen to the insistent production of rhythms, tone colors, and changes in dynamics.”⁷⁹ In a similar manner, music provides a supplementary narrative dimension to ballet that can range from imitating specific actions to reflecting a general mood.⁸⁰ However, ballet without music is silent; it has no dialogue or any other “soundtrack” apart from music. Ballet remains silent even when the playing of instruments is mimed and the orchestra provides the sound. In these cases, the orchestra mimics the stage action, providing music only in a metaphoric way, supplying the music that perhaps could be heard if the

⁷⁸ Carolyn Abbate, “What the Sorcerer Said” (*19th-Century Music* 12, No. 3 (Spring, 1989), 228.

⁷⁹ Lawrence Kramer, *Classical Music and Postmodern Knowledge* (Berkeley and Los Angeles: University of California Press, 1995), 112.

⁸⁰ A fuller discussion of this dimension is provided in Jo Butterworth, *Dance Studies: The Basics* (London: Routledge, 2012), 56-59.

stage were not silent. This silence makes the musical dimension more compelling, as Kramer notes about music in silent film: “Where speech must be minimized or lost, in lyrical montage or narrative situations of action, suspense, or passion, music is conscripted as a further supplement.”⁸¹ This conscription is necessary in film to close the alienation caused by film’s two-dimensional imagery and exacerbated (in the case of silent film) by its silence. Although three-dimensional, appearing on stage with people dancing and enacting a story, ballet-pantomime retains its silence. Its silence is manifested in mime, which encodes the story and requires the participation of the audience to decode. Ballet therefore must conscript music to cross the gap caused by this silence. Music accomplishes this by helping to decode the story and by connecting the audience to the action on stage. This is music’s historical role in the ballet-pantomime.

This gap may be compared to the one in opera noted by Carolyn Abbate, who observes, “In opera, the characters pacing the stage often suffer from deafness.”⁸² Characters being portrayed do not realize that they are singing, nor do they hear the music that flows around them. Within an opera, within the story, it is as though there is no music. Music only occurs when it is performed by a character as part of the story, such as when Don Giovanni seduces Donna Elvira with a song in Mozart’s eponymous opera. The same could be said of music in a ballet-pantomime: the dancers do not hear music when their characters are not dancing as part of the story. By extension, it also applies to their dancing as well: characters do not know they are miming and dancing, except when the characters are dancing as part of the story. This creates what Robynn Stilwell calls a “fantastical gap” between the story and the ballet-pantomime that is

⁸¹ Ibid.

⁸² Carolyn Abbate, *Unsung Voices: Opera and Musical Narrative in the Nineteenth Century* (Princeton: Princeton University Press, 1991), 119.

presenting it on the stage.⁸³ This term, “fantastical gap” has been used to refer to music that is first heard as part of the background as an accompaniment to action but that is then acknowledged by a character and becomes part of the story.⁸⁴ However, unlike the situation in film, narrative music in ballet never becomes part of the story. It never breaks the silence surrounding the story in the ballet-pantomime.

To break the silence of the ballet-pantomime, it is necessary to fuse dance episodes with narrative. Some ballets use plot devices to accomplish this. *Giselle* is an example, using several plot devices to this end. One of these is Giselle’s love of dancing, which allows the inclusion of dance episodes seamlessly within the narrative episodes. The dances of the Wilis bring narrative and dance even closer. Their narrative purpose is realized in the dance that leads to a man’s destruction. Rather than being an interruption to the narrative, dance becomes the primary means of continuing the narrative. *Coppélia* includes some dances performed by Swanilda-as-Coppélia as part of the characterization of the dancing doll. These dances reveal qualities of Delibes’s music for narrative and will be worthy of further study. However, some of the other set dances, such as the majority of the national dances, are introduced in the story with only the slimmest of narrative devices.

Delibes’s music for narrative scenes is mimetic and visual. It imitates in musical sound the visual characteristics of what is seen on the stage at that time. He uses a variety of techniques to create music that characterizes the events and the people in the ballet. Many of the themes he creates have a recurring use that helps to identify characters and events and to recall the qualities associated with them. His most effective ballet music uses mimetic details in dance episodes to cross the narrative gap.

⁸³ Robynn J. Stilwell, “The Fantastical Gap Between Diegetic and Nondiegetic”, in *Beyond the Soundtrack: Representing Music in Cinema*, ed. Daniel Goldmark, Lawrence Kramer, and Richard Leppert (Berkeley and Los Angeles: University of California Press, 2007), 187.

⁸⁴ Rick Altman, *The American Film Musical* (Bloomington: Indiana University Press, 1987), 62-74.

The following analysis of music for narrative in *Coppélia* examines several techniques that Delibes uses to enhance action and pantomime. Beginning with Delibes's use of recurring themes, the analysis compares his approach with Adam's approach in *Giselle*, highlighting Delibes's use of variation and combination to accomplish these goals. This study then identifies other techniques that Delibes used as well to depict the drama in the music. It also draws other parallels between *Giselle* and *Coppélia* whose comparison suggests a historical perspective on the use of music in ballet to enhance narrative.

The examples for this discussion are drawn from the reduction for solo piano that was prepared by the composer in 1870 and republished in St. Petersburg in 1897.⁸⁵ The composer's piano score includes the music with embedded descriptions of the accompanying stage action, giving an approximation of Delibes's intent for the music and corresponding action in the ballet's first performances. The use of the piano reduction will enable us to concentrate on the rhythm, melody, and harmony of the examples. Where pertinent, a description of the orchestration will be provided in the accompanying text.

Use of Recurring Themes

Delibes's use of recurring themes has a different emphasis from that of Adam, an emphasis placed mostly on character but also including recurring narrative elements. These themes are actually melodies with specific memorable characteristics. They are built on distinct rhythmic motives reflecting an aspect of their character, which are often repeated within the melody. Harmony and especially orchestration underline this character aspect, often giving them a strong visual or pictorial component. They are sometimes modified and combined with other themes to make a dramatic statement.

⁸⁵ Delibes, *Coppélia: Ballet en 2 actes et 3 tableaux*.

The most distinctive of the recurring themes, the one associated with Coppélia, provides a good illustration of their use. It is easily recognized by its double-dotted rhythms, unusual melodic intervals, and scoring for two solo winds in canon without harmonic accompaniment. It is first heard when Frantz sees Coppélia in her window:



Example 5: Coppélia theme, Act I, No. 2 (measures 77-85)

The flute and English horn are accompanied in the orchestra by first and second violins played pizzicato on alternating beats (not shown above), which adds no accompanying harmony, only rhythmic accents, to each of the quick double-dotted notes. The theme accompanies Coppélia's movements while in the window: turning her head, lowering the hand that was holding a book, standing, waving to Frantz, and then abruptly sitting down. The quality of motion suggested by the double-dotted rhythms is one of angularity, abruptness, and stiffness, a "mechanical" quality. Likewise, the melodic patterns with the wide major seventh leaps and the diminished fourth in measures 4-5 of the example suggest something not quite in key, not quite right. The use of canon also recalls a convention commented on by others of equating fugue with malign characters.⁸⁶

Of all the recurring themes in *Coppélia*, this theme is most like the Wagnerian leitmotif in its handling. The full version of this melody appears when it is first played; but its subsequent appearances are variations of the theme modified to depict Coppélia viewed through the particular circumstances of the moment. In the last scene of this act,

⁸⁶ Smith describes the use of a phrase from the F Major Fugue from Book II of *Das wohltemperierte Clavier* by J. S. Bach in *La sylphide* and the fugue by Adam for the scene in *Giselle* where the Wilis attack Albrecht as examples of this practice. "La sylphide and Les sylphides," 262.

we hear a shorter version as Coppélius is walking away from his house and glances back, seeing Coppélia's shadow in the window:



Example 6: Coppélia shadow theme, Act I No. 8 (measure 17)

The first two measures of the sample are orchestrated just as the original theme was, with pizzicato accents in the violins. The second half, however, includes winds and bowed upper strings in the wavering diminished chords. Later, we hear the theme in another variation in the scene at the end of the act, after Swanilda finds the key that Coppélius has dropped. She thinks of Coppélia and decides to enter Coppélius's workshop:



Example 7: Coppélia theme (Swanilda's variation), Act I, No. 8 (measures 71-75)

The chromatic notes for the left hand in the piano score above are orchestrated as tremolo thirty-second notes played by the violas, giving these notes a dark, agitated quality. Swanilda wants to find out about her rival, Coppélia, but is hesitant. The viola notes suggest a perhaps mixed emotion, either a thrill of excitement or a chill of fear (or both). This same thrill – or chill – is echoed when Swanilda actually enters the workshop and sees Coppélia after drawing open a curtain. We hear the shadow variant (Example 6) at that time (No. 10, measure 7). It reflects Swanilda's hesitation and reluctance,

which appears to grow with each step she makes toward her rival. Later in Act II, when Coppélius has subdued Frantz, the theme returns in its most dramatic variation, in full orchestra over pedal bass tones, as Coppélius triumphantly realizes he can now accomplish the charm to give life to Coppélia and gestures in triumph (No. 13, measure 54).

Another prominent theme throughout the work is the one that comes to be identified with Frantz, one of the first to be associated with a character:



Example 8: Frantz theme, Act I, No. 2 (measures 7-15)

The theme, orchestrated simply in strings and woodwinds, does not resemble one's usual idea of a theme associated with a leading man, a solid, strong dramatic statement, such as the music that accompanies Albrecht's first entry in *Giselle*, played *fortissimo* with the full orchestra:



Example 9: Albrecht's entry in Giselle, Act I No. 2 (measures 1-6)

Instead, Frantz's theme has a comical, lightweight quality in its short pickup figure and repeated staccato eighth notes. Some authors have seen this quality as a reflection of the *danseuse en travesti* that would have been dancing Frantz's part on the Paris Opéra stage at the time of the ballet's creation.⁸⁷ We first hear it when Frantz is approaching Swanilda's house shortly after Swanilda has opened the ballet by dancing a waltz. The

⁸⁷ Fiske, 23.

theme is used also in the finale of the act to bring our attention to Frantz as he prepares to visit Coppélia (No. 8, measure 24). Its first use in the second act (No. 12, measure 1) exploits the theme's comic nature: Swanilda was unable to escape from Coppélius's workshop when he surprised her and her friends there. She was forced to find a hiding place, and Coppélius is looking around his workshop for any remaining intruders. But here comes Frantz through the window, thinking to find Coppélia, unaware that he is instead walking into Coppélius's grasp. The theme accompanies the creation of a new situation that defuses the tense situation with Swanilda. The theme is also used later in Act II several times when Frantz is unconscious from the drugged wine (No. 15 starting at measure 103), mostly now to remind us that Frantz is still there, while Coppélius and Swanilda-as-Coppélia have a conversation about him.

In addition to its use standing alone, the theme is sometimes used in conjunction with a second recurring theme. This second theme, first heard in the Prélude with full orchestra, has a more affective quality:



Example 10: Love theme, Act I, Prélude (measures 12-16)

This theme is associated with Frantz in an abbreviated form, using just the first two and a half measures, and also with Coppélius. We hear the Frantz theme and the love theme together for the first time in the scene in Act I in which he and Swanilda quarrel.⁸⁸

⁸⁸ This scene is discussed in greater detail in a later section in this chapter, "Parallels with *Giselle*."

A humorous use of the love theme is made in Act II when Swanilda is in Coppélius's workshop and discovers Coppélia is actually a doll. The first two measures of the love theme are answered by a motive in the strings that suggest laughing:



Example 11: Love theme with laughing strings, Act II, No. 10 (measures 74-76)

The note in the score reads, “So, here’s the beauty to whom Frantz blew kisses!” It is a comical moment and a relief of tension when it occurs. When this theme is paired with the Frantz theme, the theme makes the statement of “Frantz-in-love,” such as in the closing bars of the finale to Act I, when Frantz is seen carrying a ladder over to Coppélius’s house to climb up to Coppélia’s window (No. 8, measure 121).

The most dramatic use made of the love theme is in Act II in Coppélius’s workshop, when Coppélius wheels Coppélia out on her stand. This is the first time anyone, including Coppélius, has seen Swanilda in Coppélia’s clothing (No. 13 measure 86). Here the theme is heard in the full, expressive version first given in the Prélude; and here it has its greatest dramatic impact, reflecting the new affection Coppélius has for his creation – as though he can hardly believe that his handiwork turned out so beautiful and life-like.

Another significant theme making its appearance in the opening scene of Act I is this somewhat dark statement that begins with a diminished seventh chord in low strings, woodwinds, and horns, a theme associated with Coppélius’s house:



Example 12: Coppélius house, Act I No. 2 (measures 62-70)

The theme comes from a C7 harmony and in tremolo strings makes subsequent statements of D-flat7, then D7, then C minor leading to a French 6th on E-flat that resolves to a D major harmony. These three unresolved tritones rising by half step enhance the excitement of the tremolo strings. The tritones themselves are used several times throughout the work when reference is made to Coppélius, Coppélia, and his dark arts. This theme is used in conjunction with reference to Coppélius's house and its bolted doors, barred windows, and dark colors, so unlike the other brightly-painted cottages of the rest of the town.⁸⁹ Here it introduces in a literal way the double-dotted Coppélia theme that follows it, leading to the dominant of that key's G minor tonality. It is heard again in the scene with the Burgomaster in the first act (No. 4, measure 36), when a loud noise coming from the house interrupts the proceedings in the square (another reference to *Der Sandmann*).

The next theme is used exactly twice. Its first half is played in winds and the second in strings. It appears first in the "Chanson à Boire et Scène":

⁸⁹ Guest, *Ballet of the Second Empire*, 116.



Example 13: "Tainted Wine" theme (Act II no. 15, measures 74-78)

Coppélius has just poured the drugged wine out for Frantz, and he drinks it. The theme seems to suggest a little tipsiness in its descending chromatic line and lilting string figures. The first half of the theme now alternates with the chromatic fragment, both of these motives lowering in pitch as Frantz sinks into unconsciousness. In its first statement, it is repeated to make a parallel double period. Its second appearance later in the act is interrupted with a chromatic fragment in low orchestra instruments. It takes place after Swanilda-as-Coppélia has just realized she is alive, as she picks up the bottle of wine and threatens to drink it. The repetition of this phrase recalls what happened to Frantz when he drank the wine; but the theme is interrupted, as Coppélius interrupts Coppélia's attempt to drink the wine.

Several themes appear for the first time accompanying our first view of the principal characters Swanilda and Coppélius. When she first begins to dance, Swanilda dances to this waltz at the beginning of Act I:



Example 14: Swanilda's waltz, Act I No. 1 (measures 4-8)

However, this is not a recurring theme; it is used in only one other place. The waltz is a dance form, A-B-A-Coda, and it accompanies Swanilda's actions at the beginning of the act, actions which include dancing to get the attention of Coppélia, who appears seated

at a window, reading a book, not noticing her. The Coppélius theme is heard when we first see him on the stage at the beginning of the finale to Act I, walking away from his house (No. 8, measure 1):



Example 15: Coppélius Theme, Act I No. 8 (measures 1-8)

It has the dotted rhythm associated above with Coppélia's stiffness and the dark key of C minor. It also uses suspension in the second line and a hint of canon suggested by imitation in the first line above, reminiscent of the canon of Coppélia's theme. These characteristics together allude to his dark character, or at least to dry pedagogy, old-fashionedness, and associated general grumpiness.⁹⁰ Both Swanilda's theme and that of Coppélius are used together in the Entr'acte for Act II, the latter serving as an introduction to the former. This juxtaposition at that place serves to pit the two protagonists together in preparation for the drama's coming act.

This analysis has revealed a consistency with regard to these recurring themes and their handling during the ballet. The themes that are associated with characters seem to be caricatures of those characters: the comical quality of Frantz, the stiffness of Coppélia, the gruffness of Coppélius, and even the dark quality of Coppélius's house. As such they are easily recognized when varied or used in combination with other themes.

⁹⁰ Fiske, 26.

Other Support of Narrative

Delibes uses the same techniques he used to provide character to the recurring themes in his characterizations at other moments in the ballet as well. The qualities his music captures include excitement after a public announcement, the comical quality of a conversation with an inanimate object, and the stiffness of the first steps of a newly-animated doll. All of these are captured in the orchestra as musical images of the activity on the stage.

A public announcement and subsequent public excitement occurs in the scene of the arrival of the Burgomaster in Act I, No. 4. In this scene, the Burgomaster announces the gift of a new bell to the town and a festival in celebration on the next day. The music that accompanies this depicts the scene where this action takes place:



Example 16: Burgomaster appearance and gathering, Act I, No. 4 (measures 1-4)

The three quarter note Gs in the beginning are sounded by horns and sustained several measures. They make a declamatory, almost official statement in the theme; one can almost hear the “Hear, ye! Hear, ye!” in the notes. Bowed, staccato violins play the upper line that follows, while the accompaniment is played on pizzicato strings. The strings suggest busy-ness, hustle and bustle in several directions at once, with all this activity occurring over a circular harmonic base of I – IV – I. The music in the example is repeated several times, once again beginning on G, once again on B, and once on D before returning to another statement on G, the higher starting pitches suggesting the building level of excitement. The following passage, in woodwinds and strings, depicts

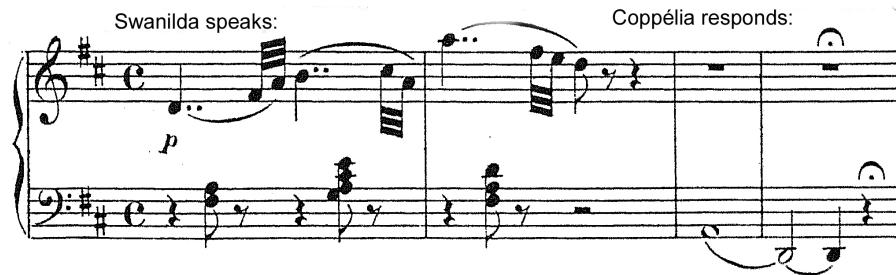
additional activity with its sixteenth notes accented with thirty-second note figures over a similarly circular harmony of G – D9 – G:



Example 17: “Crowd reaction”, Act I, No. 4 (measures 24-28)

The passage suggests greater activity in the crowd’s milling about. This musical characterization captures both the seriousness of the announcement and the busy quality of the reaction that is seen on the stage. It accompanies the depiction of the crowd’s activity in the dance by providing its own musical depiction of this activity in the orchestra.

Another instance of a depiction of events occurs in one of the more comical episodes. Delibes uses a musical figure to depict silence when Swanilda is attempting to communicate with Coppélia in the beginning of Act II. Swanilda makes a statement to the doll but gets no response back; this is accompanied by music reflecting the action::



Example 18: Conversation between Swanilda and Coppélia, Act II, No. 10 (measures 27-30)

The doll’s response, simply V – I bass notes, could be seen as a complete framework for a musical statement that has no content. It is nearly as close to musical silence as can be had without reverting to rests, which, while effective, would not have been as comical.

Delibes sets one of the most notable moments in his ballet with music that brings together dance music and music for narrative. This moment occurs in Act II when one of the Swanilda's friends snooping around in Coppélius's workshop happens to switch on one of the automatons. It starts to dance to music that reflects its mechanical nature:



Example 19: Musique des Automates, Act II, No. 11 (measures 1-8)

An almost unbroken run of sixteenth notes and simple repetitive accompaniment convey the music's mechanical nature, highlighted by the bright orchestration. The melody in sixteenth notes is played on the piccolo; and sixteenth notes in the harp, with a long trill in the flute, reinforce the piccolo. The accompaniment includes pizzicato treble strings, clarinet and oboe, and a glockenspiel. These percussive, reedy, and metallic sounds, not mollified by bowed strings, reflect the mechanical nature of the automaton, suggesting a large, wind-up music box, one that could be mechanically linked to the dancing doll on stage. At first, Swanilda and her friends are startled by the automaton, but they quickly join in the dance. For a short while, we have a dance episode. After thirty-two bars (with repeat), the mechanism moving the music and dancing doll quits. At this point, the narrative intrudes with a short phrase in bowed strings:



Example 20: "The automaton stops abruptly," Act II No. 11 (measures 26-27)

The return of the orchestra's strings effectively pulls us from an episode of dance to one of narrative. The strings continue to accompany the girls as they look around at the other dolls and for the right levers to work to start them up. When they find them, we hear the orchestra gradually fade from a narrative ballet orchestra to a music box with a return of pizzicato strings in crescendo playing notes on the fifth (dominant) scale degree. These *pizzicati* gradually reinstate the mechanical music-box sound and with it a dance episode. Now all the dolls start dancing with the music, and the dance episode returns as before. As the girls join in the dancing, we hear an episode of music in bowed strings, reintroducing the narrative function of the orchestra. All is fun until the music stops with a measure of silence after a V7 chord. Coppélius has just arrived, and the orchestra again snaps back into its musical depiction of the narrative, now in the parallel minor key.

Delibes uses minimal resources to depict Coppélia's first steps. Coppélius believes he has actually brought his doll to life, and Swanilda, who has taken its place in its clothes, must convince him of a mechanical nature. The stiff, mechanical movements of her first steps are accompanied by an irregular phrase (Example 21, Measure 1 below) played with a horn on the long note, bowed strings on the short grace notes, and pizzicato strings on the rest. Delibes alternates these short phrases with longer phrases for Coppélius's more continuous, human gestures. Examples of Coppélia's music appear below:

a) Measures 1-3

b) Measures 25-26

Example 21: Coppélia's first steps, Act II, No. 14

It is one of the few places where Delibes does not use four-bar phrases in a structured section. Example 21b from measure 25 has fuller orchestration: flute and piccolo on the grace notes, staccato treble oboe and clarinet in supporting harmony, pizzicato treble strings, and triangle. This percussive music depicts the quick angularity in the tentative movements of these early steps. They provide a choreographer with ample opportunities for un-balletic steps for Coppélia and comic interaction between doll and doll-maker.

With “Valse de la Poupée,” Delibes combines several characterizations of Coppélia to color a formal dance episode. He has created a tuneful waltz melody out of the rhythms of three mechanical motives that had been previously heard. The first part of the melody (motive A below) derives from the piccolo melody heard in “Musique des Automates,” (Example 19) now augmented to eighth notes and abbreviated to 3/4 time. The second part (motive B) comes from the Coppélia theme’s thirty-second notes and tied double-dotted notes (Example 5). Here the notes are single-dotted and the melodic shape is more conventional. The final part (motive C) comes from the grace notes in the episode that just appeared (Example 21). Here they become dotted-eighth and sixteenth notes to round out the melody with simple accompaniment:



Example 22: “Valse de la Poupée” melody, Act II, No. 14 (measures 85-93)

First heard in strings, this melody is heard in repetition played on the flute, a further reference to the “Musique des Automates” and its use of piccolo. The three mechanical motives of this melody provide a depiction of Coppélia’s nature as well as a recollection of earlier encounters of her nature in the narrative. They also give the choreographer the same opportunities for mechanical dance movements that they presented in their original forms, this time as a waltz. Delibes even supplies a hesitating introduction for seven measures so that the doll can get started dancing properly; the introduction returns for a few measures in the middle of the waltz.

These examples of Delibes’s methods for supporting narrative in music display the range of his approaches. In addition to the characterizations demonstrated in the recurring motives, his music depicts the general activity of a public announcement as well as specific actions in Coppélius’s workshop and elsewhere. Delibes also uses these techniques of depiction and characterization to color and contrast dance music in the “Musique des Automates” episode. He then merges dance (the waltz) and narrative (the dancing doll) into a single episode that epitomizes the entire work and its unique subject.

Parallels with *Giselle*

In addition to using recurring themes for characterization, there are several other parallels in the way music supports narrative between the music for *Coppélia* and that for *Giselle*. In some of these, he uses similar techniques for similar ends. In other cases, Delibes uses a different approach to accompany similar dramatic situations.

Many of the additional devices that Adam makes use of in *Giselle* to highlight the change between the daytime world of people and the nighttime world of Wilis are also used by Delibes. As discussed in Chapter 1, Adam makes use of orchestral sonorities, harmony, melody, rhythm, tempo, and tonal schemes to highlight this difference between the two worlds. Unusual combinations of instruments, not heard in the ballet in the first act, announce the arrival of Myrthe and her call to the Wilis in the second act. Unusual harmonic progressions are used in premonitions of the Wilis, as when Giselle's mother describes them in the first act and when midnight strikes in the second act. Extremes of melodic intervals, rhythm, and tempo characterize the Wilis but not the world of people.

In *Coppélia*, Delibes uses these devices but in a different way. Orchestral sonorities, unusual melodic intervals, and distinctive rhythmic motifs are used primarily in conjunction with recurring themes, where they become part of the characterization performed by those themes. There are several exceptions to this. One exception is the use of a distinct orchestral sonority in the "Musique des Automates" to underscore the mechanical nature of the automatons dancing in Coppélius's workshop, as shown above. In another case, a distinct sonority is used to highlight a dramatic moment. This occurs during the scene in the workshop as Coppélius is bringing Swanilda-as-Coppélia out from behind the curtain (Act II No. 13, measure 75). The music from the Prélude, the opening theme originally played in horns, is heard now played in a quartet of violins in the highest register, echoing the use of the same device in *Giselle* (without *Giselle's* harps) when Myrthe makes her first appearance. At this point in *Coppélia*, Delibes seems to be highlighting the magical quality of the moment in preparation for a statement of the Love theme from the Prélude in its full glory, as Swanilda-as-Coppélia is revealed for the first time. In a third exception, Delibes uses an unusual key progression to enhance a particular dramatic scene. After the "Valse de la Poupée," Coppélius conjures the transfer of more life force from Frantz to Swanilda-as-Coppélia,

who now pretends to realize that she is alive (Act II, No. 15, measure 39). The gentle melody in an oboe solo in F major is stated in antecedent phrase of a parallel period and then restated in a consequent phrase modulating to D major. The period is repeated with enhanced orchestration, modulating to the remote key of B major for a major climax in full orchestra. The first half of the theme is stated and restated in this key before returning to its original F major key via an augmented sixth chord for a final statement of the theme.

Two scenes in *Coppélia* that have counterparts in *Giselle* but are handled differently in each ballet: scenes where the lead character quarrels with a potential love interest and a scene in which a story is told with the aid of a common botanical to reveal the sincerity in a relationship. These scenes provide an opportunity to compare the way scenes with basically verbal content are treated in both ballets, revealing the changes in the approach to these scenes that took place in the years between them. In particular, the comparison suggests how depiction of conversation has changed from a depiction of words to a depiction of character.

Both quarreling scenes appear early in the ballet and help define the basic conflict in each. In Adam's ballet, Giselle has been acting very affectionately toward Loys (Albrecht in disguise), and Hilarion can take no more. He tries to tell her what a bad choice she is making, but she ignores him. The music that accompanies this dispute echoes the probable dialog, with a line in the treble clef for Giselle and one in the bass clef for Hilarion, as follows:

Giselle: Hilarion:

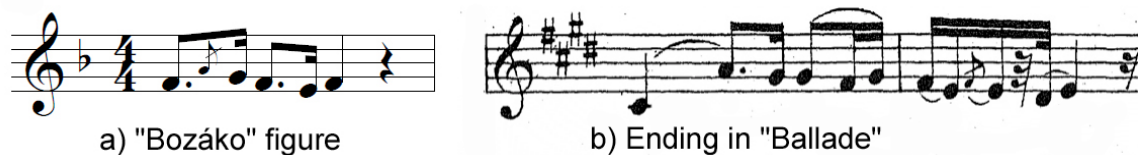
Example 23: Giselle and Hilarion quarrel, Act I, No. 3 (measures 141-145)

The drama is underscored in the key (E minor) and the agitated sixteenth notes in the strings. However, the principal technique for expressing the drama here is to mimic in the orchestra the speech that the two on stage are having at the time and probably in pantomime. If *Giselle* were an opera, these lines would probably be sung by the characters. This treatment is fully in keeping with the standard technique of using *airs parlants* in place of dialogue and also with audience expectations of the time.

The scene in *Coppélia* is depicted as a drama in the orchestra using recurring themes that have been previously identified. As the scene begins in *Coppélia*, Swanilda has hidden herself to spy on Frantz and sees him blowing a kiss to Coppélia. When Frantz arrives at Swanilda's house, the scene takes place using a succession of themes leading to a dramatic cadence: first, the four bars of Frantz's theme (Example 8) are heard, and then the love theme in F major follows (Example 10, at Act I, No. 2, measure 106). Then they quarrel, reflected in an orchestral passage in F minor that builds to a cadence on C major. The Frantz theme comes back, this time in F minor (for a sad Frantz?) and again with renewed emphasis in A-flat major (No. 2, measure 133). He protests his love for her (A-flat major, No. 2, measure 141), repeating his protests in the remote key of E major, reached abruptly, suggesting his pleading with her in this sudden inflection. The quarreling music returns, modulating through the flat tonalities to a final cadence in A major. In this instance, the use of themes tells the story by the way the themes are used together, "Frantz – Love – Quarreling" suggesting grammar in a statement with subject, verb, and object, narrating the action on stage with an orchestral passage. The handling of this scene as an orchestral narrative suggests that by the time of *Coppélia*, the practice begun with *airs parlants* of imitating speech in the orchestra had largely fallen away. Delibes relied on other means to express the dramatic moment.

The second parallel situation illustrates this change as well. To accompany Giselle's miming of plucking petals from a daisy, Adam uses a melody built on a motive

whose rhythm strongly suggests the phrase “M’aime-t-il?” (see Example 4 in Chapter 1 above). Adam uses this melody as a recurring theme later in the ballet, and Giselle’s miming of it at that time will have dramatic impact. By contrast, in the “Ballade” section of *Coppélia*, Swanilda relates the legend of a sprig of straw that reveals all secrets.⁹¹ The music that accompanies this legend makes no effort to imitate speech. Instead, Delibes uses a violin solo playing an elaborate, folk-like melody accompanied by arpeggios in the orchestra and completed with a “Hungarian” ending or *bozáko* figure to go along with Swanilda’s tale:



Example 24: "Hungarian" ending or *bozáko* figure⁹²

The folk-song quality of this music suggests the folk-wisdom quality of the legend but gives us no idea of the content, which is left to the choreographer to devise as she sees appropriate.

The highlighted differences between these two ballets echo changes that were taking place in music for the theater outside Paris as well during the period. The changes in the function of recurring themes, from inspiring reminiscence to the depiction of character in music, echoes the development of Wagnerian leitmotifs in the wider environment. The retreat of the requirement to depict speech in music likewise paves the way to a more dramatic use of musical resources in the ballet, allowing it to come closer to other forms of musical theater of the time. Delibes’s music for narrative

⁹¹ “elle raconte la légende d’un brin de paille qui révèle tous les secrets,” Delibes, *Coppélia: Ballet en 2 actes et 3 tableaux*, 21.

⁹² *Bozáko* figure from Leon Plantinga, *Romantic Music: A History of Musical Style in Nineteenth-Century Europe* (New York: W. W. Norton, 1984), 344.

supplemented the music of the period with techniques to enhance the visual experience with music that closely describes the action and characters on stage.

Chapter 3: Delibes's Music for the Dance

The support of drama in the music of *Coppélia* is complemented by the ballet's music for dance. Delibes uses several basic forms and techniques to organize much of his music, whether for a narrative episode or a dance episode. Understanding the role of music for dancers and the musical structures that enable dance will provide an understanding of Delibes's approaches in constructing his music for dance.

Music and Dancers

Delibes's music earns high praise from other composers, from dancers and choreographers, and from ballet scholars and critics. In particular, they focus on its quality of "danceability." For example, ballet historian Cyril W. Beaumont has said, "Delibes has been aptly described as 'the father of modern ballet-music,' and with good reason, for there is no doubt that Tchaikovsky and many of his successors were inspired by this new method of treating ballet-music."⁹³ Choreographer George Balanchine agreed, placing Delibes in the same category of two undisputed masters of ballet music: "Stravinsky...made *musique dansante*. There have been only three who could do it: Delibes, Tchaikovsky, and Stravinsky."⁹⁴ Other historians such as Hugh MacDonald in his article for *Grove Music Online* have also referred to the "danceable" quality of this music.⁹⁵

The particular qualities of Delibes's music that lead to its description as "danceable" have not been defined in much detail. Music scholars can define it in

⁹³ Cyril W. Beaumont, *Complete Book of Ballets* (Garden City, N. Y., Garden City Publishing Co., 1941), 494.

⁹⁴ In Nancy Goldner, *The Stravinsky Festival of the New York City Ballet* (New York: Eakins Press, 1973), 13. Quoted in Katherine Teck, *Music for the Dance* (New York: Greenwood Press, 1989), 16.

⁹⁵ Hugh MacDonald, *Grove Music Online*, s. v. "Delibes, (Clément Philibert) Léo," <http://www.oxfordmusiconline.com.www2.lib.ku.edu:2048/subscriber/article/grove/music/O004942> (accessed January 28, 2013).

general terms, as in this description by Marian Smith: “[The features of] nineteenth century ballet music ... include regularity of phrasing and simplicity of melody, harmony and texture ... [and] a heavy reliance upon repetition, both of melodies and of catchy rhythmic patterns.”⁹⁶ Arriving at a nuanced definition of these qualities will require an understanding of what Delibes’s music provides for the dancer. This will be accomplished with the discovery of how dancers use music in their art, what qualities of music best assist dancers, and which of these qualities can be found in Delibes’s music.

Ballet consists of a set of standardized dance steps that have undergone development and codification since the time of ballet’s creation in the sixteenth century. The style known as the French school consists of the dance steps identified in the 1830s by Auguste Vestris. Since then other dancing masters have expanded on this basic catalog of dance steps, such as Enrico Cecchetti, whose catalog of ballet steps was used at the Maryinsky Ballet in St. Petersburg to train the stars of Diaghilev’s Ballets Russes at the beginning of the twentieth century.⁹⁷ Catalogs of ballet steps and movements are available today as ballet dictionaries or encyclopedias.⁹⁸

These steps are used by choreographers to assemble dances, in a process that Jo Butterworth, professor of dance at the University of Malta, describes this way:

Traditionally, the classical ballet idiom was codified in such a way that every step has a name, and teachers can combine these steps in a number of different ways to provide dance phrases or enchaînements in a ballet class. Classical choreographers can use the same methods to produce whole sections of ballets, combining steps like glissade, pas de bourrée, arabesque and pirouette in a flowing musical phrase. Like building sentences from words and phrases in your own language, everyone in the studio knows and understands how to perform this material; it is endemic to most ballet classes and can be performed in either

⁹⁶ Smith, “The orchestra as translator: French nineteenth-century ballet,” 142.

⁹⁷ Homans, 291.

⁹⁸ Gail Grant’s *Technical Manual and Dictionary of Classical Ballet* lists the dance elements by their French names and describes variances each master’s method may have made in them. Gail Grant, *Technical Manual and Dictionary of Classical Ballet*, 3rd ed. (New York: Dover Publications, 1982).

simpler or more complex versions, but essentially it is based on a *given* language.⁹⁹

The “*given* language” in this case is that of traditional ballet. Like language, dance phrases and sentences cohere as a single, logical unit with an observable beginning and end. That is, the movements have a logical connection to each other. Depending on the style, there may be a recognizable pattern, with choreographic accents reflecting the accents in the rhythm of the music.

After choreographers assemble the steps into dance phrases, it is up to the dancers to give these phrases meaning, making them more than simple strings of steps. Dancers have different views of what this means depending on their training and experience. For Natalia Makarova, former dancer with the Kirov Ballet and American Ballet Theater, there is a great difference between executing a step and dancing a step. Executing a step means repeating the step as it was learned in its standardized form. Dancing means overcoming the formality of movement, using the body to convey a mood or sense of life to the audience, a quality she calls spirituality.¹⁰⁰ Her training in the Vaganova method at the Kirov in Leningrad enabled her to do this by their stress on dance as a whole-body effort. In that school, in addition to the regular class regimen of repeating series of single steps, students practiced exercises made up of combinations of steps that become more complicated as one advances through the training. As a result, her dance phrases or *enchaînements* were danced as whole entities in themselves, not just collections of steps. For Makarova, dancing in this whole-body manner enabled her to dance with great expression. She also carried this training to

⁹⁹ Jo Butterworth, *Dance Studies* (London: Routledge, 2012), 39.

¹⁰⁰ Natalia Makarova, *A Dance Autobiography* (New York: Knopf, 1979), 34.

other types of roles, including character roles and even abstract ballets such as Balanchine's, and imbued them with this expressive energy as well.¹⁰¹

Music can provide the foundation for a dancer's translation of steps into phrases. The ability of a dancer to respond to music in this way is referred to as her "musicality." The musical dancer does more than simply keep time with music. She will also reflect the personality of the music in its shape, dynamics, and quality of attack, and she will reflect the phrasing of the music and the placement of its downbeats in the dance phrases.¹⁰² This requires musical receptivity, which is the ability to hear musical qualities such as rhythm, tempo, phrasing, and mood. It also requires musical creativity or artistry, the ability to interpret music and apply these musical qualities to movement.¹⁰³ Former dancer Anya Peterson Royce describes choreographer Michel Fokine's use of music as having his dancers "dance through the music."¹⁰⁴ For Mikhail Baryshnikov, this means "the dancer must flow," softening the standard positions to give them more "liquid" aspect.¹⁰⁵ For Makarova, Fokine's use of music meant always being on the "brink of movement," always being ready to flow into the next movement.¹⁰⁶ This was facilitated by her training: having learned to dance to whole phrases, she learned to be aware of the music as whole phrases in the same way.¹⁰⁷ Dancer and choreographer Violette Verdy saw musicality in two different ways depending upon her role in a performance. Dancer Verdy, on the one hand, used the music to "phrase herself,"

¹⁰¹ Anya Peterson Royce, *Movement and Meaning: Creativity and Interpretation in Ballet and Mime* (Bloomington: Indiana University Press, 1984), 126-129, 132-146.

¹⁰² Eliza Gaynor Minden, *The Ballet Companion: a Dancer's Guide to the Technique, Traditions, and Joys of Ballet* (New York: Fireside/Simon & Schuster, 2005), 183-184.

¹⁰³ Nichelle Strzepek, "Musicality In Dance: What Is It? Can It Be Taught?" <http://www.danceadvantage.net/2010/03/29/musicality-in-dance/> (accessed February 19, 2013).

¹⁰⁴ Royce, 132.

¹⁰⁵ Mikhail Baryshnikov, *Baryshnikov at Work: Mikhail Baryshnikov Discusses His Roles* (New York: Knopf, 1978), 143, cited in Royce, 132.

¹⁰⁶ Makarova, 118.

¹⁰⁷ Royce, 136.

avoiding going “word-word-word” but instead making a phrase; in this way, music made the difference between dance and gymnastics.¹⁰⁸

On the other hand, choreographer Verdy exploited the musical form present in Baroque and Classic era music for the dance form, emphasizing the need for form in ballet because “ballet is form.”¹⁰⁹ For George Balanchine, the music of Stravinsky led him to reconsider aspects of his own art:

When I listen to a score by him I am moved ... to try and make visible not only the rhythm, melody and harmony, but even the timbres of the instruments. ... It was in studying *Apollon* that I came first to understand how gestures, like tones in music, and shades in painting, have certain family relations. ... Since this work, I have developed my choreography inside the framework such relations suggest.¹¹⁰

This close relationship between music and choreography was likewise recognized by Stravinsky, who said,

To see Balanchine’s choreography ... is to hear the music with one’s eyes ... The choreography emphasizes relationships of which I had hardly been aware—in the same way—and the performance was like the tour of a building for which I had drawn the plans but never explored the result.¹¹¹

Music can provide a continuous aural foundation for the dancer as she combines dance steps to create dance phrases. This process can be better understood with a study of how dancers first connect music to dance steps.

An examination of a rudimentary dance step and how the dancer uses music in performing it will provide a basis for understanding the process. The following is an illustration of a *grand plié* exercise in a ballet training manual, an exercise done to a count of four. Counting is essential in this exercise, providing a map of where the

¹⁰⁸ Interview June 24, 1987, in Teck, 169.

¹⁰⁹ Ibid.

¹¹⁰ George Balanchine, “The Dance Element in Stravinsky’s Music,” *Opera Quarterly*, 22, no. 1 (Winter, 2006), 141, 142.

¹¹¹ Igor Stravinsky and Robert Craft, *Themes and Episodes* (New York: Alfred A. Knopf, 1967), pp. 24–25. Quoted in George Dorris, “Balanchine on Stravinsky,” *Opera Quarterly*, 22, no. 1 (Winter, 2006), 137.

dancer should be at what point in the exercise as well as a way to distribute movement evenly over the exercise, as we can see below:

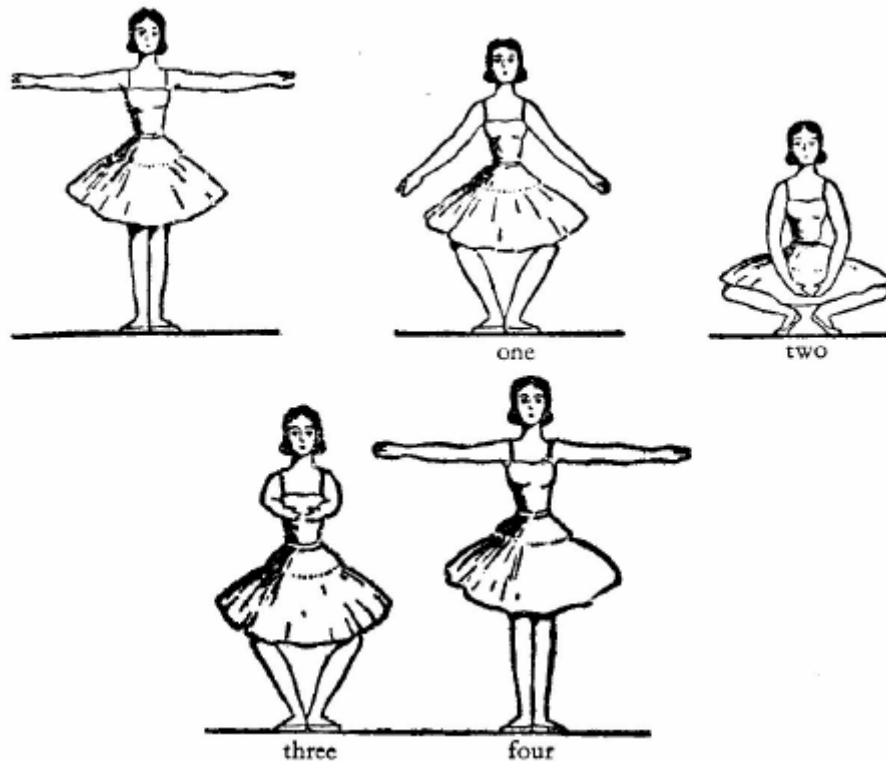


Figure 1: *Grand plié* in first position¹¹²

Beginning in first position in this example, the dancer moves to a position with arms halfway down and knees half bent by count 1, then proceeds to knees fully bent and hands together by count 2, moves back up with arms forward and knees halfway bent for count 3, and finally returns to starting position by beat 4. None of these counts represent points of rest, however. As the training manual says, “Upon reaching the extreme point of the plié in the down movement [at count 2], the pupil should not remain there even for a moment, but should immediately begin to straighten up.”¹¹³ The entire *plié* should be accomplished in a single movement over four counts; the counts simply act as position markers in the single motion which is the *plié*.

¹¹² Agrippina Vaganova, *Basic Principles of Classical Ballet: Russian Ballet Technique*, trans. Anatole Chujoy (New York: Dover Publications, 1969), 19. Used by permission.

¹¹³ Vaganova, 19.

The description suggests that the movement that makes up the *plié* is not completely circumscribed by the counting. First, to keep from resting at each count, the dancer must project movements *through* each count, so that she is ready to begin movement to the subsequent count's position by the time she has reached a certain count. Only in this way can the *plié* be done in a single, graceful motion. Secondly, we note that motion in the entire *plié* does not actually start at count 1. Motion starts *before* count 1, and the position of this first motion is its destination, its end result. Likewise, count 4 is not necessarily a resting point for the entire movement. Unless the entire exercise is complete at that point, the dancer at count 4 begins the motion toward the count 1 of the next step or movement. This next step could be another *plié* or some other step or movement. These overlapping motions from one movement to the next are what link individual steps and movements together to create a dance phrase. These links are at the heart of the idea of "enchaînement." This would also be true for linking steps that are based on other counts or combinations of smaller steps based on any counts.

Insight into how the dancer would use music in performing steps like these is provided by music theorist Eugene Montague's dissertation. Beginning with a rudimentary analysis of finger-tapping in time with a drum beat, Montague determines that a form of active listening is at work in simply keeping time to a beat. This listening is "active" not as listening to analyze form or thematic relationships, for instance, but as listening to determine a predictable regularity in the music with which to synchronize movement. It also involves active preparation for movement before the predictable next occurrence of the regularity. Any predictable audible event, such as a cadence or a melodic moment, can serve as the regularity.¹¹⁴ Montague defines a new concept, a

¹¹⁴ Eugene Montague, "Moving to Music: A Theory of Sound and Physical Action (PhD dissertation, University of Pennsylvania, 2001), 35, 37, 38.

“repeating,” as that which “occurs when two non-simultaneous musical events create a projective duration for a listener who listens in order to move, thereby offering that listener a definite future time when movement might take place.”¹¹⁵ He equates a “repeating” with what other authors have variously called “beat,” “rhythm,” “pulse,” and “tempo” to describe this musical element that is fundamental to dance.¹¹⁶ This document uses “repeating” in quotes to specify the intended use of Montague’s term.

However, normal melodic variations in a repetitive beat may interrupt the continuity of the current “repeating” and hence the dancer’s projection to the beat. This interruption requires the dancer to seek another “repeating”, another way to follow the music, at the next regular event. This is usually at the downbeat at the beginning of the next measure. The dancer’s “repeating” horizon then becomes not the beat but the bar line. That is, the dancer now projects her movement to synchronize with the music at each bar line in addition to synchronizing at the beat. After several measures, the music may come to a cadence, indicating the end of the current phrase. This cadence interrupts the regularity of the bar-line-based “repeating” by indicating that the current musical event has come to an end. The dancer must now project through the end of this event to the beginning of a new event and then direct her movement toward the next related event that identifies this new “repeating”, which is the next cadence.

To illustrate how a dancer does this, let us go back to our *plié* exercise above. For music to accompany this exercise with its four counts, the natural fit is music with 4/4 bars.¹¹⁷ In performing the exercise, the dancer is projecting the entire movement over four counts so that she arrives at the right place on each count. At the same time, in “listening to move,” she synchronizes her movements with music by projecting each

¹¹⁵ Ibid, 48.

¹¹⁶ Ibid, 78.

¹¹⁷ Vaganova, 140. Vaganova’s *plié* exercise uses ten bars of 4/4 music, which allows one full *plié* and one *demi plié* for each of the five positions.

count in the movement to occur on the “repeating”, that is, on the anticipated regularity of the beat in the music. In addition, the end of the four-count *plié* occurring at the end of the four-beat measure allows the dancer to project a new *plié* or other movement at the downbeat of the next measure. This activates a new horizon of “repeating” at the downbeat of each measure. In listening to move at the level of the bar line, the dancer can project across all the enchainé movements of the dance phrase to the end of the phrase that occurs at the music’s cadence. The dancer then either listens to move at the beginning of the next phrase or comes to a position of rest.

A key quality of danceable music is its provision for initiating the dance phrase. Since movement starts before count 1, the dancer has need for an event that makes count 1 predictable, a “repeating” such as the tapping of the ballet master’s stick or an event in the accompanying music. A measure of lead-in music such as a vamp would help for the first gesture, with the dancer following the beat from there. However, the dancer should continue past count 4 of the dance movement to count 1 of the next dance movement so as to maintain the flow of the dance phrase, facilitating the *enchaînement*. Music should lead the dancer from one step to the next for *each* downbeat up to the end of the phrase. It needs something to carry the music across the bar line in order to accompany the dancer properly.

This structure is what is provided by an anacrusis, or upbeat figure resolving to a downbeat. An upbeat, occurring on a weak beat in a measure, is unstable and seeks to resolve on a downbeat, giving music a sense of motion. Steve Larson refers to this phenomenon as “rhythmic gravity”: downward physical motions are associated with motions toward points that are metrically stable, while upward motions in fighting gravity reflect metric instability.¹¹⁸ James Morgan Thurmond argues that the bar line continues

¹¹⁸ Steve Larson, *Musical Forces: Motion, Metaphor and Meaning in Music* (Bloomington: Indiana University Press, 2012), 148.

to hide the natural shape of many musical phrases, giving greater prominence to the downbeat, the harmonic note, and giving lesser importance to the melodic notes that lead to and are resolved on the downbeat.¹¹⁹ Listeners perceive musical phrases that are constructed with anacruses being resolved over the bar lines to downbeats as being melodic, as having motion and flow. This is especially true of music in which several anacrusic phrases overlap, the end of the first phrase sharing a measure with the beginning of the next phrase. Such anacrusic phrase structure, by mirroring the linking of steps in a dance phrase, gives music its sense of danceability.

The *plié* exercise above demonstrates the impact of anacrusic phrase structure in dance music. When we applied music to the exercise, we began count 1 of the exercise on count 1 of the measure. This seemed natural, given that there were four counts in each. However, if instead we were to begin count 1 of the exercise on beat 3 of the measure of music, the downbeat, the musical stress, would occur in the middle of the dance phrase instead of at the beginning. At the end of the dance phrase, the music now in anacrusis would continue to carry the dancer to the next downbeat into the next dance movement or phrase. Music and dancer would then appear to be moving together hand in hand, not in lock step but in a single, phrased motion.

There is one more quality of danceable music, one that appeared from the study of dancers' use of music. In addition to the predominantly rhythmic qualities above, danceable music has an overarching quality of the music as a whole that is memorable. This quality can be expressiveness, melodiousness, or imitativeness; but it must be recognizable by the dancer as the quality on which she can base the musicality of her dancing. This is the quality that Mikhail Fokine described when he said that his new style of ballet "accepts music of every kind, provided only that it is good and

¹¹⁹ James Morgan Thurmond, *Note Grouping: A Method for Achieving Expression and Style in Musical Performance* (Camp Hill, PA: JMT Publications, 1982), 31-33.

expressive.”¹²⁰ For Tchaikovsky, this quality is one of melodiousness as a function of accompaniment, which Wiley calls “the principal measure of the *dansante* quality,” and which dancer and dance historian Jennifer Homans, describing Tchaikovsky’s music, says, “pushes dancers to move with a fullness and subtlety that few other composers then or since have inspired.”¹²¹ For Stravinsky, it is rhythmic complexity over a stable base rhythm.¹²² Other composers of successful ballet music may have their own individual qualities.

The above discussion reveals specific criteria in music that make it danceable. To begin, the “repeating” is the fundamental rhythmic feature that describes music for dance, a regular event with which a dancer can synchronize her movements. This “repeating” need not be a persistent, percussive tap; it can be varied, syncopated, or even occasionally missing. It must only be recognizable by the dancer as a event on which she can depend. In addition, a regular pulse at the level of the downbeat is necessary to provide the dancer a horizon beyond individual beats for movements that require several counts. Such a pulse would also provide a rhythmic basis for linking several short steps into a single phrase, which in turn could be used as a building block for longer dance phrases. A regular musical phrase structure is helpful but not absolutely required. What is very desirable, however, is the predictability of the end of the phrase, so that a dancer can project her dance phrase to coincide with the end of the musical phrase when these match. An anacrusic musical phrase can assist the dancer in following “repeatings” and connecting steps and phrases, especially when it is augmented with other elements in the construction of a phrase. These other

¹²⁰ Letter to *The Times* of London of 6 July 1914, reprinted in Roger Copeland and Marshall Cohen (eds.), *What is Dance? Readings in Theory and Criticism* (Oxford: Oxford University Press, 1983), 260, and in Smith, “The orchestra as translator,” 146.

¹²¹ Roland John Wiley, *Tchaikovsky’s Ballets: Swan Lake, Sleeping Beauty, Nutcracker* (New York: Oxford University Press, 1985), 6, and Homans, 278.

¹²² Balanchine, 138.

characteristics include both a well-formed melody that reflects the anacrusic emphasis in its melodic emphases and a harmonic foundation whose tension and resolution likewise reflect the metrical emphasis. All these elements should support an overarching quality that makes the music memorable.

When we look at music to determine its danceable qualities, then, we should look for “repeatings”, for these predictable horizons, anacrusic structures both within the phrases and between, melodies and harmonies that enhance these rhythmic regularities, and – ideally – music with memorable characteristics.


Dance Music in *Coppélia*

Structural Characteristics of the Music of *Coppélia*

The music of *Coppélia*, while on the surface very melodic and tuneful, is highly structured as well. It has carefully constructed phrases built with contrasting elements and extended with great variation. Phrase construction often follows a strategy of rhythmic motive, repetition, and contrast. Phrases are usually assembled into period structures, and these structures are often combined in an A-B-A-Coda form. Swanilda’s waltz at the beginning of Act I is a clear illustration of this construction. The first phrase of this melody is shown below:

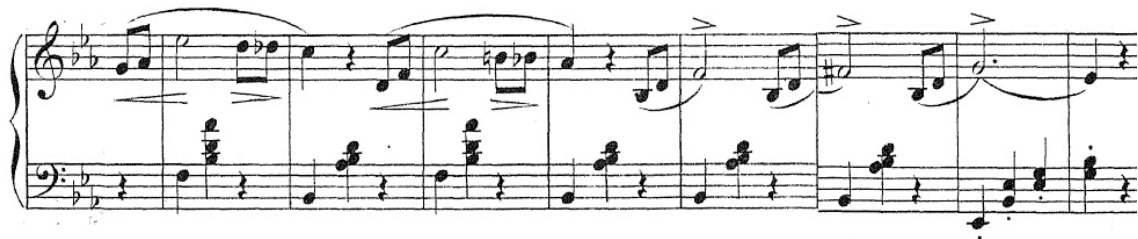


Example 25: Swanilda’s waltz, Act I No. 1 (measures 4-12)

The melody begins in an upbeat with a rhythmic motive  in the first full measure. This initial rhythmic motive is repeated in the next measure with new pitches; and in the next two measures, melody with a contrasting rhythmic motive is offered. The

pattern reflected in these few bars, that of initial motive, then a repeat of the initial motive with new pitches, and then two contrasting measures, is one of Delibes's most common techniques of building melodies. It can be seen throughout *Coppélia* in both the dance music and the music for narrative.

The structure of the eight bars in Example 25 as two four-bar phrases suggests that this is the first half of a parallel double period, but this is not the case. While there are two four-bar phrases, the first melodic phrase has no harmonic motion and therefore no cadence. The repetition in the second melodic phrase is slightly modified to cadence on V. In terms of periodic form, then, the entire sample becomes our antecedent phrase, ending in a half cadence. The consequent phrase is the next eight bars, as is shown below:




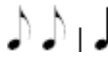
Example 26: Consequent phrase in Swailda waltz, Act I, No. 1 (measures 12-20)

The consequent phrase uses another Delibes technique in its construction, the progressive, regular clipping of phrases by half. The rhythm of the four bars that begin the antecedent phrase are repeated here with new pitches and melodic interest, but clipped to only the first two measures. This new melodic fragment is repeated with modified pitches as an extension of the previous two measures. This new version is clipped again, down to the first bar; and this is used as the rhythmic basis for the rest of the melody. Delibes has built almost the entire consequent phrase out of phrase clipping and repetition with variations in pitches.

The second half of the period is made up of material very similar to the first half. The next eight bars of this waltz are a simple repeat of the first eight bars, the initial antecedent phrase. The eight bars following those are the consequent phrase with melodic and harmonic variation but not rhythmic variation. This second statement of the consequent phrase provides contrast to the first statement, as the melody now reaches up to A flat in measure 1 of the example and then mirrors (measures 5-6) the other phrase's ascending F-F#-G (Example 25) by descending through G-G_L-F to the tonic:



Example 27: Second consequent phrase Act I. No. 1 (measures 28-36)

The effectiveness of Delibes' approach in building a tuneful melody out of minimal resources is visible here. This waltz uses the initial motive  or a variant  a total of twenty-six times in thirty-two bars; however, with the variations in pitches and melodic shape that employ this motive, there is never any feeling of repetitiveness. Instead, the motive seems to drive this waltz forward, leading to the next downbeat and then the next. It demonstrates the anacrustic phrase described in the section above at work in Delibes's music and how it moves the dance.

Together, these thirty-two bars form a parallel double period that makes up the "A" section of this waltz. The "B" section is another parallel double period, but with four-bar measures instead of eight. We see the antecedent and consequent phrases below:



Example 28: Swanilda waltz B phrases, Act I No. 1 (measures 37-44)

The motive for the antecedent phrase is the two quarter notes. Its repetition in the second measure is preceded with an eighth-note pickup played in the orchestra in the treble instruments, winds and strings. This same treatment is used to begin the contrasting material in the third measure. The motive for the consequent phrase is the hemiola figure in eighth notes in the fifth measure above, which is repeated in the next measure and begins the contrasting material in the last two measures. The next period is a repeat of this period with melodic and harmonic changes – but no rhythmic changes.

After a twelve-bar interlude consisting of a two-bar phrase repeated once and a second two-bar phrase repeated three times with melodic/harmonic variation, the “A” section returns and is played unchanged. It leads directly into the coda. In the coda, Delibes takes some liberties. He begins with what sounds like the first phrase of a period form, built according to his custom with an initial rhythmic motive. In this case, however, the motive consists of a hemiola across two bars for six bars, leaving only two bars for contrasting material:



Example 29: Coda, Swanilda waltz, Act I, No. 1 (measures 96-104)

The next phrase begins to repeat this; but instead of concluding the period, it is interrupted after six bars. A two-bar eighth-note figure begins and is repeated; it is

trimmed to one bar and repeated three times; four bars of trills follow; and finally eight bars of tonic arpeggios and chords bring the waltz to a conclusion.

The A-B-A-Coda form or some derivation of it occurs in many of the numbers. Parallel periods and parallel double periods are common throughout the work, not only in the dance music but also in the music for narrative. For example, the Frantz theme (Chapter 2, Example 8 above) is a parallel double period with four-bar phrases for the first sixteen bars; the first period is shown in the example. The rhythmic motive there is the two-eighth-note motive: one pickup and one downbeat. It is repeated in measure 2, and measures 3 and 4 have a contrasting motive, a repeated D with eighth notes. This “A” segment is followed by an A’ segment instead of a “B” segment, with the original music transposed from F major to A minor and with the repeated D’s becoming an arcing line of staccato eighth notes. The “A” section returns as before, cut slightly short and leading into the Coppélius Workshop theme.

Number 9 in Act II illustrates a variant of A-B-A-Coda form in a narrative section. This music is used at the beginning of Act II when Swanilda and her friends have just entered Coppélius’s workshop. Although the purpose of the number is narrative and not strictly dance, Delibes uses the same construction methods that he uses with dance music. This number is completely contained in an A-shortened B-A’-Coda form, where the “A” section is a repeated period instead of a parallel double period. Like Swanilda’s waltz, the first phrase of the period is constructed according to the usual procedure: a measure of rhythmic motive (here a repeated triplet sixteenth-note figure) is repeated in a second measure and then followed by two measures of contrasting material. The theme, shown below, is preceded by a two-bar vamp:



Example 30: "A" theme from Number 9, Act II No. 9 (measures 3-6)

This example illustrates an instance in which Delibes successfully integrates music for both narrative and dance. The action, the hesitant steps of Swanilda and her friends, is reflected in the short notes in the right hand above, while the dance is supported by the subtle but consistent eighth-note pulse provided by the accompaniment.

Delibes's use of these formal principles is consistent. When A-B-A-Coda can be used, he uses it. Where A-B-A-Coda is not appropriate, Delibes uses period structures. Where these do not work, Delibes builds briefer structures based on repetition and contrast. The use of these principles is also evident in the national dances, which are examined later in this chapter.

Danceability

All the qualities of danceable music can be found in *Coppélia*: strong rhythmic motives, predictable metric horizons, and a preponderance of anacrustic structures. These are all combined with melodic variation and contrast to create music with melody, descriptive or imitative elements, and dramatic or sometimes comic qualities that make the music memorable.

The method Delibes uses to construct melodies provides solid support for each of the metric horizons. Particularly strong is his support of a pulse at the bar line. His construction technique of repeating the initial rhythmic motive in the second measure of a melody clearly identifies the "repeating" in the first measure and reinforces it in the

next. The use of a melodic anacrusis in this initial motive establishes the initial beat of the measure, with the other beats being provided in the motive or in the accompaniment.

The method of motive, repetition, and contrast that Delibes employs establishes a typical phrase length of four bars with occasional two-bar phrases. These are extended by their use in a period or double period structure, ensuring a predictable “repeating” at the phrase level. To maintain the phrase “repeating” outside of the period structure, Delibes repeats short phrases of one or two measures, sometimes using them in a harmonic sequence for variety. He sometimes uses phrase clipping in phrase repetitions, repeating four-bar then two-bar then one-bar segments, to announce the end of phrase regularities in a section. These sections include dramatic scenes such as when approaching a climax or within the B-section interlude or coda in an A-B-A-Coda form in both narrative and dance episodes.

The most persistent hallmark of Delibes’s music is the use of anacrusic phrases. Delibes rarely begins a phrase on a downbeat. The occasions where he does begin on a downbeat include certain musical depictions, the national dances such as the “Mazurka” and the “Czardas” and the “Marche de la Cloche.” In the few cases where anacruses are not provided, such as Act II No. 9, “Scene” (Example 28), Delibes usually provides a short introduction or vamp.

Swanilda’s waltz (Act I, No. 1, “Valse”) illustrates the qualities and techniques of Delibes’s music that provide the *dansante* quality. It follows the rhythmic and metric qualifications tempered with enough melodic interest, thematic contrast, and rhythmic variety to give the waltz a distinct, memorable quality. It begins with a four-bar vamp that sets the rhythm and tempo of the piece but also outlines the predominant phrase length. The short motive, on which the entire “A” section is based, begins with an anacrusis (Example 23). It is repeated and then followed by a contrasting figure with grace notes, a marker that the four-bar phrase is ending in the absence of any clear

cadence. The consequent phrase (Example 26) with its two-bar grouping at the start adds variety to the four-bar “repeating” established in the previous phrase without disrupting it. Overall, the melody in the “A” section is enhanced by the high point reached in the A flat of the first measure of the second consequent phrase that answers the E flat of the corresponding phrase in the first period (Example 27).

The other sections provide contrast and variety while still emphasizing the “repeatings” established in the “A” section. In the “B” section, the downbeat emphasis of the first phrase (Example 28) adds contrast and variety to the anacrusis-driven flow of the “A” section. The syncopations in eighth notes in the second phrase provide a hint of slowing of the beat, as four triplets instead of six duplets, in contrast to the solid beat of the phrase heard before. Likewise, the hemiola at the beginning of the coda (Example 29) provides a seeming quickening of the bar-line pulse, occurring every second beat instead of every third, and making the downbeat more solid only when the two rhythms coincide. Instead of interfering with the established “repeating” horizons of the beat and the bar line, these off-beat techniques actually *enhance* danceability in those places where the “repeatings” are well-established, such as here in the coda. They accomplish this by requiring the dancer to supply the missing “repeatings” herself. She can then experience the interplay of the “repeatings” that she is now temporarily providing in her dance with the (inoperative) “repeatings” reflected in the off-beat musical events. The piece ends as the coda continues with a return to the established “repeatings” and builds to a solid cadence. Altogether, the waltz’s preponderant anacrustic phrase and its four-bar phrase regularity provide rhythmic support for dancing, while sufficient contrast and variety is introduced to maintain interest through to the end.

The dance episodes in the *Divertissement* offer many examples of anacrusis. The following melody from “La Paix,” marked “Andante con moto,” demonstrates the

composer's use of this device in a most persistent manner and its role in creating melody:

The musical score is presented in two systems. The first system contains measures 8 through 11, and the second system contains measures 12 through 16. The tempo and mood are indicated as 'Espressivo' and the performance instruction is 'P. Alto solo.' The key signature has one sharp (F#) and the time signature is 3/4. The notation includes various note values, rests, and phrasing slurs, illustrating the anacrusis in every measure.

Example 31: Anacrusis phrases in "La Paix," Act III, No. VII (measures 8-16)

The phrase markings in the example reflect bowing for the solo violist and not musical phrases. Here Delibes has not only given us phrases that overlap the bar line in every measure, but he has also emphasized the process by separating each phrase with a rest. To add to the melodic flow created by the anacrusis, the downbeat notes form dissonant suspensions and passing notes, followed by a proper resolution. Offsetting the persistence of the rhythmic device, melody and harmony introduce enough variety and unpredictability to create the perception of expressivity rather than mere repetitiousness.

This example also demonstrates a situation in which there is no detectable "repeating" for the dancer beyond the bar line. At the beginning, when the rhythmic motive in the phrase from measure 1 to measure 2 is repeated in measures 2 to 3, Delibes's usual four-bar phrase pattern creates an expectation of contrasting material in the next two measures. When another repetition of the first pattern happens in measures 2 to 3 instead, this expectation is unrealized, leaving no phrase-level

“repeating” established beyond the “repeatings” that occur at each measure. At this slow tempo, the dancer must sustain the connection of single-measure phrases indefinitely until the melody’s approaching final cadence can be heard with the change in the last two bars. The result for the audience is an episode where time seems to slow or stop.

The motion generated by regular, anacrusic phrases can also be used to create a piece that supports both dance and characterization. This is the case in “Le travail” (“La fileuse,” No. IV in the Divertissement). It is largely based on a single anacrusic phrase in 2/4 time that consistently moves from beat 2 to beat 1 (measure 2 to 3 in the example):



Example 32: "Le Travail" motive, Act II Divertissement, No. IV (measures 8-11)

The action is not obvious from the score; it appears to be a simple 2/4 march-like formula. However, as the motive progresses, the effect of “rhythmic gravity” is felt in the quarter notes. They are very stable, falling on the downbeat, being emphasized by pizzicato notes in the contrabasses, and have much longer duration than the other notes in the phrase, especially noticeable when tied to the next note. The sixteenth notes then lighten the weight of the downbeats, picking up to the next in an anacrusic figure of “up-up-DOWN.” The overall form of the piece is unusual: A-B-C-D, where sections “A” through “C” are repeated four-bar phrases made up from the anacrusic figure, and section “D” is a six-bar phrase with another singular characteristic that is described below. The entire piece is accompanied by a thirty-second-note ostinato in the violas that could be the slightly off-center spinning wheel of “La fileuse” (“The Spinner”) of the subtitle:



Example 33: Ostinato motive in "Le travail" (measure 33)

The bar-line pulse provided by the anacrusic figure motivates the entire piece; with the ostinato motive, it suggests the routine nature of work. However, the laboriousness that this persistence could engender is mollified by the lack of sectional repetition in the form. Each section provides a different melodic view of the basic rhythm, so that there is always new material being presented. As a result, however, none of the sections rises in importance above the others, reducing the prominence of melody in this piece. With the ostinato, this piece is driven by the anacrusic figure, which is the source of this piece's danceability, providing a sense of lift and descent, vertical as well as horizontal motion.

The characterization is enhanced by a subtle touch in the "D" section. This section consists of a repeated six-bar phrase built by repeating a single-measure phrase five times and adding a cadential measure. The five repeated bars of this long phrase contains a harmonic progression, A minor, G major, F# minor, E minor, D major, and finally the tonic G, each preceded by its secondary dominant-seventh harmony, as in a harmonic sequence. The six-bar phrases are unique in the entire ballet. Together, the long phrase and the long sequence seem to add a final comment to the other allusions in this piece about the repetitiveness of work and its never-ending nature.

Delibes's *dansante* quality can be summarized briefly: rhythmic motives emphasized by repetition and built with anacrusic phrases that provide a distinct, regular pulse at the bar line, usually assembled in periodic forms with predictable shape or in irregular forms with repetitive rhythmic features, unified with an overarching melodic quality. The regularity and repetitiveness is overcome with melodic and harmonic


inventiveness to create melodies with a great sense of flow. The overarching idea that unifies all of the elements that make up Delibes's music is that of character. In each of his pieces, both narrative and dance, there is a combination of rhythmic motive, melodic and harmonic elements, and orchestration that contributes to a distinct character of the piece and makes it memorable. This is a hallmark of the recurring themes as well as the dance numbers in the Divertissement. The character is revealed as the piece begins and then unfolds and develops, especially in the pieces structured using A-B-A-Coda. This quality of pictorial character can also be seen in the national dances.

National Dances

National dances make up about a third of the music of *Coppélia*. The level of attraction these had for the Parisian public at the time can be gauged from the amount of money spent on costumes: out of a total staging expense for the premiere of 37,646.04 francs, 29,523.12 francs were spent on costumes, or 78%.¹²³ While the reuse of sets helped to keep the overall expense down, the expense for costumes is an indication of their number and quality in these ensemble dances and an indication of how important the dances were deemed to the experience of this ballet.

Delibes's approach to national dances was similar to the approaches of other composers of the time. Like choreographers with dances, composers uncovered the elements that identified a particular national quality and then incorporated those elements into classical dance phrases to create stylized dances with a recognizable national quality. Delibes likewise used identifying rhythms and other characteristics that were generally recognized as reflecting the national style, incorporating them in music consisting mostly of periodic forms. In this way, formal dance music could be written to accompany the stylized national dances on the stage.

¹²³ Guest, *Ballet of the Second Empire*," 121.

The Mazurka in *Coppélia* makes use of several characteristics that identify the genre: a characteristic rhythm ¹²⁴, single-measure phrase cells, drone bass accompaniment, and accents on weak beats, although these are done as they suit Delibes's purposes.¹²⁵ The characteristic rhythm is used at the beginning as a rhythmic motive for a four-bar phrase, the first phrase of a parallel double period, played in full orchestra:



Example 34: First bars of "Mazurka," Act I, No. 3 (measures 1-5)

The example above illustrates Delibes's use of single-measure rhythmic motives to build phrases after his own fashion, using motive, repetition, and contrast. The characteristic dotted-eighth-sixteenth-note figure is used consistently throughout the Mazurka "A" section. The contrasting "B" section uses the same approach with a different initial rhythmic motive, a half note and triplet eighths:



Example 35: Mazurka "B" initial phrase, Act I, No. 3 (measures 19-22)

¹²⁴ Stephen Downes, Grove *Music Online*, s. v. "Mazurka," http://www.oxfordmusiconline.com.www2.lib.ku.edu:2048/subscriber/popup_fig/img/grove/music/F003880 (accessed March 17, 2013).

¹²⁵ Plantinga, 199.

The new motive contrasts with the “A” section motive in its use of rhythm, the accompaniment, built on the characteristic drone bass, and the orchestration, here in low winds and strings without the bright percussion of the section before. This antecedent phrase is answered by a contrasting section in F# major using treble instruments and triangle playing a delicate melody with dotted-eighth-sixteenth-note figures accented with grace notes. One rhythmic feature of the mazurka dance type, an accent on the second or third beats of the measure, is downplayed in this particular Mazurka, showing up primarily as a cadential chord on the second beat at the end of several of the sections or as grace notes on third-beat figures.

While Delibes usually stays close to the style, he will occasionally vary from it to provide contrast. The Mazurka “F” section has an atypical rhythm and phrase structure:



Example 36: Mazurka "F" section phrase, Act I No. 3 (measures 139-142)

Here, Delibes honors the third-beat accents by disguising them in a 5+4+3 rhythmic scheme. The form of the Mazurka overall could be characterized as a “nested rondo” structure, or rondo-within-a-rondo structure, as the following analysis shows:

Section	Start msr.	Lgth	Description
Mazurka A	1	18	D major, but begins on A7; 1bar lead-in, 4-bar phrases, parallel double period, Repeat, 1 bar 2 nd ending
Mazurka B	19	32	4-bar phrases, repeating phrase group aabb'aabb'
Interlude	51	3	Repeated short phrases, trills
Mazurka A	54	16	Mazurka A without repeat
Interlude	70	4	Open D-A in brass, for Burgomaster's entry
Mazurka C	74	17	G major: 4-bar phrases, parallel double period, repeat w/ 2 nd ending
Mazurka D	91	16	E minor: Parallel period, repeated
Mazurka E	107	8	C major: Parallel period, repeated
Mazurka D	115	8	Mazurka D without repeat
Mazurka C	123	16	Mazurka C without repeat
Mazurka F	139	14	4-bar phrase repeated, end on D; repeated ending on A, 2-bar close
Interlude	153	8	Lead in to beginning
Mazurka A	161	16	Mazurka A without repeat
Closing theme	177	18	Parallel double period; 3-bar tag at end overlapping 1 bar

Figure 2: Analysis of "Mazurka," Act I, No. 3

The large number of contrasting short sections with abundant repeats provides ample opportunities for choreographing steps for ensemble, sub-groups, and individuals.

The "Thème Slave varié" (Act I No. 6) is a set of variations based on another national dance. The theme is a song duet by Stanisław Moniuszko taken from a book of songs and duets, *Échos de Pologne* (1865).¹²⁶ The tune uses the rhythm of the *krakowiak* (French *cracovienne*), which is characterized by syncopation.¹²⁷ This dance was an appropriate addition to *Coppélia* from the standpoint of local color. It derived its name from the city of Cracow, which was located in the territory of Galicia.¹²⁸ The song has an interesting form that could be diagrammed as A-B-(B'A'). The "A" section is a parallel period in the tonic, and the "B" section is a contrasting parallel period in the dominant. The "(B'A')" section is made up of the first phrase of the "B" section

¹²⁶ Fiske, 31. The date provided is the publication of the French edition; the date of any earlier edition was not known to Fiske. He also provides the original tune on page 30.

¹²⁷ Stephen Downes, *Grove Music Online*, s. v. "Krakowiak," http://www.oxfordmusiconline.com.www2.lib.ku.edu:2048/subscriber/article/grove/music/15467?q=krakowiak&search=quick&pos=1&_start=1#firsthit (accessed March 2, 2013).

¹²⁸ John-Paul Himka, *Galician Villagers and the Ukrainian National Movement in the Nineteenth Century* (Edmonton : Canadian Institute of Ukrainian Studies, 1988), xxix.

transposed to the tonic coupled with the second phrase of the “A” section. It was the custom for instrumentalists to perform variations on the tune after it was sung; Delibes here provides a set of five variations capped with an extended coda:

Section	Start msr.	Lgth	Description
Theme	19	8	A major, 2/4: AB(BA), with 4 bar parallel period A, 4 bar parallel period B in dominant; (BA) with: 1 st phrase from 1 st of B transposed, 2 nd phrase from 2 nd of A
Variation 1	27	24	Clarinets and oboes with theme; orchestra strings alternate with winds with short contrasting figures
Variation 2	51	24	Cellos and oboes alternate phrases of the theme; violins contrast with passages in thirty-second notes and trills.
Variation 3	75	24	<i>Tutti</i> variant of theme <i>forte</i> alternates every other measure with <i>piano</i> variation in woodwinds, with <i>tutti</i> conclusion
Variation 4	99	24	Variation with theme in 2/4 bars augmented to 3/4. Solo clarinet over <i>piano</i> chords in strings augmented with horn and bassoon; unresolved climax leads to next section.
Interlude	123	12	Echoing figures, trills, end on <i>tutti</i> chord
Variation 5	135	48	Variation with theme augmented 1 bar to 2 bars; A section: sixteenth-note figure in strings; B section: melody variant in winds with string accents; (AB) section tutti figures. Leads directly to Coda without pause
Coda	183	60	1 st 2 bars of A phrase (augmented to 4) in low brass have modulating variant, answered twice in <i>tutti</i> ; cadential figures lead to conclusion.

Figure 3: Analysis of "Thème Slave varié," Act I, No. 6

The variations stay reasonably faithful to the theme and its national character up to the interlude. At that point, the music takes on a flavor more reminiscent of the French musical theater.

The “Czardasz – Danse Hongroise” number follows the slow-fast pattern of the *csárdás* with its *lassu* and *friss* sections.¹²⁹ The *lassu* section is in ABA form. The “A” section is a parallel double period with two-bar measures, ending with a “Hungarian” ending or *bozákó* figure. This figure has been used previously in the ballet in the “Ballade,” Act I No. 5 (see Example 24 in Chapter 2 above), where it gave a Hungarian flavor to the melody in the violin. The “B” section is orchestrated in treble instruments with a snare drum, perhaps a reference to the military-recruiting roots of the *verbunkos*

¹²⁹ Plantinga, 344-345.

from which the *czardas* originated. The *friss* section is an A-B-A-Coda form made up of parallel double periods. In a departure from his usual style, his method of motive, repetition, and contrast is not evident in this piece. Another departure is the absence of a musical introduction to the beginning of the *lassu*. It is possible that these exceptions reflect stylistic considerations of the dance genre. As with the “Thème Slave varié,” the national character is stronger in the beginning than the end, when the French theater begins to show in the orchestration and musical figures.

The dances in Act II are not tied to the geographic location. As part of the story, they provide Coppélia with progressively more difficult steps to illustrate her progressively more human nature. Possibly as a way to provide additional national dances, narrative devices are used to enable these dances to reflect national types from outside the region. The “Boléro,” number 16, brings in a Spanish element when Coppélius puts a mantilla on Coppélia. She tries a few steps and eventually breaks out into a Spanish dance. The *boléro* rhythm is therefore not heard until measure 36. There we hear a parallel double period beginning with a variant of the rhythm of the *boléro*:



¹³⁰. The number ends with a short coda after the *boléro* period.

Next, Coppélius tries a Tartan scarf on her, and she immediately launches into a *gigue*. This *gigue*, based on the dance’s triplet figure, goes very fast. Delibes here brings out a Scottish quality with the orchestration: clarinet and piccolo imitate the sound of a fife by playing two octaves apart. This number has an A-B-A-C-A form and ends with a short coda.

Delibes adds another national dance with the “Danse de Fête” after “La Paix,” number VII in the *Divertissement* of Act III. The number starts out with a short

¹³⁰ Willi Kahl and Israel J. Katz, *Grove Music Online*, s. v. “Bolero,” <http://www.oxfordmusiconline.com.www2.lib.ku.edu:2048/subscriber/article/img/grove/music/F010178> (accessed March 17, 2013).

introduction marked *Allegro* with triplet sixteenth notes. The introduction hides what the dance really is; in the next several measures, the dance's familiar rhythm

 ¹³¹ (varied by Delibes so that the sixteenth notes occur on

the downbeat) and its new *Allegretto* tempo designation reveal that this is a polka.

Originating in Bohemia (yet another national source), the polka was a popular ballroom dance at the time of *Coppélia*. This apparent effort to conceal the dance's nature in the introduction suggests that Delibes knew of its popularity and may have been having a little fun with his audience's expectations. The piece has an A-B-A structure with short coda.

The last piece in the ballet is the "Galop Final," number VIII in the *Divertissement*. Like the polka, the *galop* was a popular ballroom dance at the time of *Coppélia*. Since it went very fast, over 120 beats per minute, the dances were usually short. They also made a good conclusion for a night of dancing. This practice carried over into the theater, where the *galop* was often used for the last number, as it is used here.¹³² This *galop* is in A-B-A' form with a coda comprising new material.

All told, there were seven national dances in this ballet: waltz, mazurka, krakowiak, *csárdás*, *boléro*, *gigue*, and polka. Some such as the mazurka were explicitly labeled; others such as the polka were left for the audience to discover. This variety reflects the popularity of these dances at the time. It also signals the intent of the creators of the ballet to exploit current popular tastes and to make the ballet's appeal as broad as possible.

¹³¹ Gracian Černušák, Andrew Lamb, and John Tyrrell, *Grove Music Online*, s. v. "Polka," http://www.oxfordmusiconline.com.www2.lib.ku.edu:2048/subscriber/article/grove/music/22020?q=polka&search=quick&pos=1&_start=1#firsthit (accessed February 17, 2013).

¹³² Andrew Lamb, *Grove Music Online*, s. v. "Galop," http://www.oxfordmusiconline.com.www2.lib.ku.edu:2048/subscriber/article/grove/music/10589?q=galop&search=quick&pos=1&_start=1#firsthit (accessed March 17, 2013).

The periodic forms, phrase structure, and even in some cases the generative technique of motive, repetition, and contrast remain the same in the national dances as in the music for narrative and other dance music. What is different in the national dances is the overarching idea of each of the dances. Instead of a character or a situation, this overarching idea is the national quality of the music. This is given to the music by the use of the characteristic rhythms and other thematic and instrumental qualities of the particular national dances. Like the other pieces in the score, these characteristics give each piece its individuality. In turn, this individuality, this memorable quality, gives it its appeal to dancers and audiences alike.

Chapter 4: Afterword – Ballet’s Revival

Delibes followed his success with *Coppélia* with *Sylvia*, another ballet score that was also very successful. These scores raised the bar for ballet scores to come; however, they did not change the course of ballet in France in the following decades. There were other issues with French ballet that would require migration to a different environment to repair. The new environment, imperial Russia, began importing French and Italian ballet to newly-created St. Petersburg in the eighteenth century.¹³³ In the nineteenth century, it continued to employ the most sought-after dancers and choreographers such as Arthur Saint-Léon and Adèle Grantzow, as noted in Chapter 1 above, in addition to the choreographer Marius Petipa (1818-1910). This importation transformed French ballet into Russian classical ballet and in the process preserved *Coppélia* and other French nineteenth-century ballets. In the twentieth century, ballet returned to Paris and from there spread out to the rest of the world. The Russian preservations by Petipa have been made available to present-day audiences by way of reconstructions. These reconstructions vary in the degree in which they exploit the potential of the music to support drama and dance.

The critical reception of the score for *Sylvia* as “nothing less than a lyrical symphony of the first order” led to ballet scores of greater complexity and intrinsic interest.¹³⁴ Among these were Charles Widor’s *Le Korrigan* (1880), Edouard Lalo’s *Namouna* (1882), and André Messager’s *Les Deux Pigeons* (1886). The limited success of *Sylvia* overall, however, was symptomatic of the state of ballet at the Paris Opéra in

¹³³ Homans, 247.

¹³⁴ “La partition de *Sylvia* n’est rien moins qu’une symphonie lyrique de premier ordre,” *Le Ménestrel*, 2396 (June 18, 1876).

1876.¹³⁵ It would take more than richer ballet scores to revive ballet in Paris in the 1870s.

The fundamental problem at this time in the ballet of the Paris Opéra was the lack of male dancers. Young men shunned the ballet. There were none in the ballet classes and no significant roles for them on stage if they did study dance. Consequently, there were no male dancers gaining the experience needed to become the next generation of choreographers and ballet masters. The problem was illustrated by *Sylvia's* choreographer, Louis Mérante. Mérante was not only the ballet's choreographer; he was also its principal dancer. He had been the only male *danseur* at the ballet since 1862, when Lucien Petipa retired from dancing.¹³⁶ During his tenure as ballet master, Mérante allowed many of the ballets created in the middle decades of the century to fall out of the repertoire and failed to replace them with ballets of equal quality. When Mérante died in 1887 after having been ballet master since 1869, there was no one at the Paris Opéra Ballet to succeed him. Instead, they hired Joseph Hansen, a choreographer from Belgium as his replacement, who was able to restore *Coppélia* to the repertoire.¹³⁷ With a reduced repertoire and little of lasting interest being developed to take its place, ballet at the Paris Opéra began to lose audiences to other venues.

Promising young men growing up in France went elsewhere for careers in dance. One of these young men was Marius Petipa, under whom ballet underwent a thorough change from a French art to a Russian art. Born in 1818 in Marseilles, Petipa began dancing with his father's troupe in 1831. In 1847, he went to the Imperial Ballet at St.

¹³⁵ Guest, *The Paris Opera Ballet*, 62.

¹³⁶ *International Encyclopedia of Dance*, s. v. "Meranté, Louis," <http://www.oxfordreference.com.www2.lib.ku.edu:2048/view/10.1093/acref/9780195173697.001.0001/acref-9780195173697-e-1146?rskey=naQI01&result=2&q=louis%20merante> (accessed March 19, 2013).

¹³⁷ Guest, *Paris Opera Ballet*, 66. Guest quotes journalist Antonin Proust on Hansen's success at the time that 'he lacked neither the will, nor the desire to please, but he was not helped by circumstances.'

Petersburg as lead dancer and began choreographing ballets there in 1855.¹³⁸ Petipa is credited with creating Russian classical ballet by fusing his French training in choreography under Jules Perrot and later Arthur Saint-Léon with his Italian training and experience with Russian traditions. While in St. Petersburg, he choreographed over fifty ballets, restaging many of the important ballets of the French repertoire such as *Coppélia* (1884), *Giselle* (1884), and *La sylphide* (1892), and creating many new ballets, such as *The Sleeping Beauty* (1890) and *Swan Lake* (1895, with Lev Ivanov) with music by Tchaikovsky. Under his leadership, the Russian Imperial Ballet emerged as the pre-eminent dance institution in Europe.¹³⁹

While Russian ballet flourished in St. Petersburg, French ballet continued to languish in Paris. At the turn of the century, Pedro Gailhard, who held the directorship between 1884 and 1907, was starving the Paris Opéra Ballet. To make up for high operating costs for its new home, the new Palais Garnier, which had opened in 1876, Gailhard sacrificed the ballet's operation in favor of that of the opera. Just as Petipa was increasing his company's repertoire in St. Petersburg, the repertoire at the Paris Opéra continued to shrink. A fire at the Palais Garnier's scenery store in 1894 destroyed all but two ballets' sets, and the management restored only one of the lost sets. Under Gailhard's tenure, years would go by without a new ballet, and those that were mounted had only brief runs.¹⁴⁰

Into this balletic wasteland came a new force, a young impresario named Serge Diaghilev. Diaghilev brought Russian ballet to Paris and then to the world. He had held several positions in the arts in St. Petersburg in the 1890s. One of these was a

¹³⁸ Homans, 265-267.

¹³⁹ *Oxford Dictionary of Dance*, s. v. "Petipa, Marius," <http://www.oxfordreference.com.www2.lib.ku.edu:2048/view/10.1093/acref/9780199563449.001.0001/acref-9780199563449-e-1846?rskey=5AaHAH&result=2&q=marius%20petipa> (accessed March 19, 2013).

¹⁴⁰ Guest, *Paris Opéra Ballet*, 66-68.

management position with the Imperial Theaters, from which he was dismissed in 1901 in a dispute involving a production of *Sylvia*.¹⁴¹ In 1906, he first went to Paris and mounted a large exhibition of painting there, returning in 1907 with a concert series and in 1908 with a production of *Boris Godunov*. His continuing successes led him in 1909 to export Russian ballets to Paris. During this trip, he put on several ballets choreographed by Mikhail Fokine, *Scheherazade* and *Chopiniana*, with dancers schooled in the Russian classical tradition. They had a “shattering impact” due to their “visual and plastic beauty.”¹⁴² The following year, Diaghilev assembled a team with Fokine and the dancers, as well as composer Igor Stravinsky and set designers Alexandre Benois and Léon Bakst, to create the Russian-themed ballet *The Firebird*. This ballet premiered at the Paris Opéra and was a great success with critics and audiences. Diaghilev’s troupe also brought *Giselle* with them, danced by Vaslav Nijinsky and Tamara Karsavina; it was the first time Paris had seen the ballet in forty years.¹⁴³ Their success was due in no small part to a return of the male dancer to the stage in the form of the strong yet supple Nijinsky, who combined great strength with great technique. In 1911, the company stayed in Paris for good; and the Ballets Russes was born.¹⁴⁴

It took time, but ballet in Paris had been revived. The revived ballet had the carefully preserved artistry of the old ballet. Now it had a new strength and the new ideas it had absorbed while transplanted in a foreign soil. This new ballet was a Russian art with a French vocabulary. It would be transplanted again by world events at mid-century and would take root and flourish in many distant parts of the world. Because of this diaspora, the ballets of Delibes and the best of the French tradition could again be

¹⁴¹ Homans, 297.

¹⁴² Guest, *Paris Opera Ballet*, 70.

¹⁴³ Guest, *Paris Opera Ballet*, 71.

¹⁴⁴ Homans, 299-304.

enjoyed wherever dance troupes put on their pointe shoes and step up to the barre. The results of this conserved tradition and its inspiration for modern choreographers continues to be available to the ballet audience today.

***Coppélia* Today – Three Modern Productions**

Of the three ballet productions to be examined, the two ballets that are recreations from Petipa's choreography are similar in many ways but far from identical. The third ballet, a re-conception by Maurice Bart of the Paris Opera Ballet, is very different. Comparing the three productions reveals the elements of *Coppélia* that were the most durable in the ballet's journey from the time of its creation.

The ballet we know today as *Coppélia* went through many hands getting from 1870, the year of its creation, to the twenty-first century. In 1871, Joseph Hansen staged the ballet in Brussels based on the original 1870 Saint-Léon version, and he brought his 1871 version to Moscow in 1882 for the Bolshoi Theater. In 1884, Marius Petipa revised the choreography and staged his own version in St. Petersburg. This 1884 version was restored in 1894 by Enrico Cecchetti and Lev Ivanov.¹⁴⁵

Petipa was responsible for an initiative to record his ballets for posterity, and this initiative has aided efforts to restore his choreography through the years. Petipa engaged a young anatomist, Vladimir Stepanov, to develop a system of notation to record his ballets. Twenty-four of his ballets were recorded using this notation scheme. In 1917, Nicholas Sergeyev, a *régisiseur* for the Imperial Theater, left St. Petersburg for the West, taking with him several copies of the records created using Stepanov notation. Landing in London in the 1930s, he recreated *Coppélia* both from memory and from the Stepanov records for Dame Ninette de Valois of the Royal Ballet. More recently,

¹⁴⁵ "Audience Production Guide: *Coppélia*," (Pittsburgh: Pittsburgh Ballet Theater, 2012), http://www.pbt.org/sites/default/files/page_uploads/AUDIENCE%20PRODUCTION%20GUIDE%20Coppelia--web.pdf (accessed March 21, 2013), 15.

choreographer Sergei Vkharev reconstructed *Coppélia* for the Bolshoi Ballet in 2009 using the Stepanov records. This scheme proved difficult to decipher. The skill and training of those who had recorded the ballets varied, as did the level of detail of the transcription. When decoding *Coppélia*, Vkharev had the advantage of two other ballets that had been restored in St. Petersburg with the help of the notation records, *La Bayadère* and *The Sleeping Beauty*. These helped to confirm the accuracy of Vkharev's use of the notation records.¹⁴⁶

The Bolshoi Ballet (Vkharev, 2012)

There is substantial variance between the Vkharev version and the original scenario. This variance alters the relationship between music and narrative. In this production, Coppélius is a different character, appearing on stage at times not indicated in the piano score. He is seen instead of Swanilda at the beginning of the ballet; he is next seen after Swanilda's waltz, now accompanied by Frantz's theme at the beginning of No. 2 (Example 8); and he reappears in the Burgomaster scene (No. 4) accompanied by the Coppélius House music (Example 12). By the time he is seen leaving his house at the beginning of No. 8, when his theme is played (Example 15), any association he might have had with this theme is gone. Instead, the use of the Frantz theme with Coppélius on stage in both Act I and Act II creates an association between the Frantz theme and Coppélius. In other places, this version renders a great many of the music's subtleties inoperable: the characterizations, the recurring themes, and the close following of the narrative with the music. Other moments that miss the mark are affected principally by a lack of correspondence between stage action and music. An example is the "Musique des Automates" number. At the end of the music, the humans are dancing

¹⁴⁶ Ismene Brown, "Reconstructing Ballet's Past 2: Master Restorer Sergei Vkharev," <http://www.theartsdesk.com/dance/reconstructing-ballets-past-2-master-restorer-sergei-vkharev?page=0,0> (accessed March 21, 2013).

to the mechanical sounds and the dolls are not, dulling the distinctions between human and doll, narrative and dance.

In Act II, there are moments when the music and the action match up, and the result is a dramatic enhancement of the action. The most effective of these are the most important moments, when Swanilda-as-Coppélia is acting mechanical, especially the moment when she comes to life and the orchestra plays the Awakening music (Act II, No. 15, measure 39). In another moment at the beginning of Act III, in the “Marche de la Cloche” (No. 19), the bell being donated to the town by the Duke is rolled out suspended from a frame set on a large wagon. The bell is as large as a person, and its appearance catches the audience’s attention. At that point, there is a repeated period in the orchestra with a sonority resembling steeple bells using alternating open fifths in low and high strings and winds:



Example 37: Orchestral "Bells," Act III, No. 19 (measures 93-101)

This music adds additional focus to the bell in contrast to the other events taking place on stage amid the crowd.

The national dance numbers have a certain complexity in the footwork that may have been a product of having been captured by technical means like the Stepanov notation. The “Mazurka” (No. 3) brings out sixteen couples in national costumes and in boots instead of dancing shoes. The dancers illustrate several characteristic steps, including a heel-click step on the third beat and a side-kick step.¹⁴⁷ The dance arrangements of “Thème Slave Varié” (No. 6), danced by Swanilda and her eight friends,

¹⁴⁷ Mazurka steps are illustrated in “The Russian Mazourka Quadrilles,” http://socialdance.stanford.edu/syllabi/russian_mazurka.htm (accessed March 22, 2013).

reflect Roger Fiske's description of what was likely what the Royal Ballet's staging would have been at the time of his book (1958).¹⁴⁸ The "Czardasz – Danse Hongroise" (No. 7) brings out the corps in folk costumes again, beginning in forward kicks resembling *développés* (extending first the knee and then the foot) and the stately stepping that is a characteristic of *csárdás*. It may be difficult to determine the authenticity of these *csárdás* steps, since the original dances included improvisation on the basic steps that include feet snapping inward and outward. This realization includes several steps that resemble Russian dancing as well, with male dancers dropping to one knee.¹⁴⁹

The composer's text in the score of "La Paix" (Act III Divertissement, No. VII), reads, "Peace appears with olive branch in hand."¹⁵⁰ This suggests that a solo dance may have been intended. Instead, this number is danced here as a *pas de deux* between Swanilda and Frantz. This staging and the use of the solo viola create a new parallel with *Giselle*, recalling the "Pas de deux" for Giselle's final dance with Albrecht. The viola had been little used before *Giselle* for dramatic effect; and the reviewer said at the time, "nothing is more sweet or melancholy as this instrument, so rarely used as a *réchant*."¹⁵¹ This *pas de deux* is extended in Petipa fashion with solos for each of the dancers, with new pieces inserted first for the female and then for the male soloists.¹⁵²

¹⁴⁸ Fiske, 26. Fiske has Variations 1 and 2, Swanilda's friends (only six); Variation 3, Swanilda alone, and Variations 4 and 5, both together. He also mentions the imitation of Swanilda by her friends between Variations 4 and 5.

¹⁴⁹ *Encyclopedia Britannica*, s. v. "czardas,"

<http://www.britannica.com/EBchecked/topic/149029/czardas> (accessed March 22, 2013).

¹⁵⁰ "La paix parait, son rameau d'olivier à la main," Delibes, 111.

¹⁵¹ Léon Escudier, review of *Giselle*, *La France Musicale*, July 4, 1841, quoted in Smith, "Music for the ballet-pantomime at the Paris Opera, 1825-1850," 195n.

¹⁵² The Petipa *pas de deux* consists of a duet, solos for each partner, and a coda with both, as exemplified by Balanchine's "Tchaikovsky Pas de deux (1960)." It is described in Vanessa Manko, "Marius Petipa," (<http://www.dance-teacher.com/2005/01/marius-petipa-2/>) (accessed March 22, 2013).

The Royal Ballet (Sergeyev, 1930s)

The Royal Ballet version has many similarities with the Bolshoi version and a few key differences. The most significant difference is the fidelity to be found between the music and the narrative. Generally speaking, this reconstruction seems to pay greater attention to the music. This is particularly evident in Act II, in which actions are coordinated with music very closely, such that even individual gestures appear to have musical accompaniment. The scene in Act II after Frantz enters is a good example: the music seems to accompany Frantz's individual footsteps as he quietly moves about with Coppélius right behind him. Once Frantz sees Coppélius, he starts to run; and this is accompanied by a period with syncopated music, much as might occur in a comic chase sequence in film today:



Example 38: “Chase” music (Act II, No. 12, measure 34-41)

The “Musique des Automates” number (Act II, No. 11) likewise has greater attention to detail. When the dance music stops during the first episode, the dancer portraying the dancing doll collapses to the short phrase seen earlier (Chapter 2, Example 20). After restarting, all the dolls dance until the mechanical music stops, when they all quit. There are other places in which the music does not match up well with the action, but this does not affect the perception of recurring themes or other devices.

There is some difference in the dances between these two versions. The Mazurka in Act I (No. 3) has different staging, with different groups of dancers in costumes at least as colorful as those of the Bolshoi – with red boots instead of tan – filling the stage at different episodes in the music. The steps are basically the same, heel clicks and side steps, if a little less complex than the Bolshoi. The “Thème Slave

Varié” (No. 6) is very similar to the Bolshoi version in arrangement of dancers and steps, except that this realization uses six dancers instead of eight. The “Czardasz – Danse Hongroise” (No. 7) has a few differences from the Bolshoi. The *lassu* section has more intricate footwork and no steps down on knees; the *friss* section includes the characteristic boot-slapping front and back.¹⁵³

The dances in Act II and Act III have basically the same structures as the corresponding dances in the Bolshoi realization. “La Paix” is a *pas de deux* very similar to the Bolshoi realization in its steps and the order they are given, but the groups of steps are connected by different transitions. This *pas de deux* is likewise followed by solos for Frantz and Swanilda, solos that use the music in the Divertissement instead of inserting other pieces. Frantz’s solo variation is taken from “La Discorde et la Guerre” (No. VI), the number appearing before “La Paix” in the score that was cut in the Bolshoi realization. Swanilda’s solo variation is the “Danse de Fête” (following No. VII). She begins the first “A” section with simple polka-like steps on pointe, a difference from the Bolshoi realization, but then proceeds to more complex steps.

Comparing these two versions brings to light several issues of significance dealing with concepts of authenticity. Vikharev’s restoration for the Bolshoi Ballet seems to have been less sensitive with regard to the relationship between stage action and music than the Sergeyev restoration for the Royal Ballet. This leads us to question how well that relationship was documented by Stepanov and how much of his judgment Vikharev had to contribute in this regard. The smaller numbers of dancers in some of the Sergeyev restoration suggest that groups were made smaller for the Royal Ballet when it was restored there. The dance numbers had overall structures that were similar between the two versions but differed in many details. These differences are reminders

¹⁵³ Richard Duree, “The Csárdás,” http://www.phantomranch.net/folkdanc/articles/csardas_duree.htm (accessed March 22, 2013).

that the transmission of ballet is an oral tradition with opportunities for change in every new dancer that learns the dances. The question of which version is more authentic becomes less important when both versions seem to have undergone changes from the original Petipa version. Furthermore, it becomes moot when we consider that the Petipa version itself was a revision or reinterpretation of the original Saint-Léon choreography, which is now lost. We can at best ask what versions of what dances work the best for this ballet. Framed in those terms, other interpretations of the ballet become possible.

***Coppélia* at the Ballet of the Opéra Nationale de Paris (Bart, 1996)**

Patrice Bart held the position of *Associé à la Direction de la Danse* at the Ballet of the Opéra Nationale de Paris in 1996 when he was asked to create a new version of *Coppélia* for the 1996 season.¹⁵⁴ For his version, Bart went back to the original story by E. T. A. Hoffman, *Der Sandmann*, and re-imagined it. In Bart's version, Coppélius is no longer the old fool of Nutter's *Coppélia* nor the dangerous inventor of Hoffman's story; instead, he is a mature, aristocratic man. Death has taken the love of his life from him, the beautiful ballerina Coppélia, and he wants to have her image brought back to life. The man working on this is Spalanzani, a mad scientist – or Coppélius's alter ego? – who believes he can recreate Coppélius's former love if he can find a soul to bring to life the doll he built. It happens that Swanilda resembles Coppélius's lost love when she dresses as the Harvest Queen. Spalanzani, having noticed this, plans to snatch Swanilda's soul to animate his doll.

Coppélius has also seen Swanilda's uncanny resemblance to his former love, and wants to win her over. Swanilda has had a quarrel with Frantz, a student who was her boyfriend before going away to school. She becomes attracted to the more mature Coppélius, so she accepts an invitation from Spalanzani to go to his workshop. Once

¹⁵⁴ Source for this section is Reiner E. Moritz, "The Mystery of Coppélia" (*Coppélia*, Opus Arte, DVD, OA 1061 D, 2011) unless otherwise given.

there, she puts on the Harvest Queen costume; and after seeing her, Coppélius, intoxicated with wine and opium, makes advances. Swanilda dances several dances, and the lust of the two men increases. Before the men's intentions are known, Frantz rescues her, sets the laboratory up in smoke, and he and Swanilda are reunited.

The ways Bart has changed the story line make a major difference in several significant ways. First was the change in the characteristics of the male lead. Bart's version has two strong male leads, Frantz and Coppélius. Frantz is no longer the comedy relief but a serious male character, worthy of Swanilda's hand. Coppélius is likewise a serious, more mature character, one that can provide Frantz some competition for Swanilda. The second impact is the virtual disappearance of the doll as part of the story. Coppélia exists only as an image in Coppélius's mind, crudely drawn in a book and on a life-size poster. A third difference from the original scenario is Swanilda's attraction to strange Coppélius. She seems interested in becoming his doll, his departed Coppélia, as she puts on her Queen of the Harvest garb and headdress. This Coppélius, however, is deeply disturbed, much like the character Nathaniel in *Der Sandmann*.

Bart has rearranged the music to suit his purposes. He added music from *Lakmé* and *Le Roi l'a dit* and matched the action to the music that accompanies it well.¹⁵⁵ The original *Coppélia* music numbers, where they were used, were arranged to fit the existing stage action. For instance, Bart does not use the first half of "No. 2, Scène," where Coppélia is seated in the window and Frantz blows her a kiss, because this action does not take place in his version. However, for the scene of the quarrel between Swanilda and Frantz, Bart uses the same portion of the number that used by the original; and like the original, it leads into "No. 3, Mazurka."

¹⁵⁵ A cross-reference of the ballet scenes in the Bart version and the corresponding musical selections from Delibes's scores can be found in Appendix B, "Coppélia / Bart Music Sources."

Many music passages were reassigned to different narrative episodes. The music of No. 10, "Scène," including Swanilda's non-conversation with Coppélia in Coppélius's workshop, was moved to Act I for a conversation between Swanilda and Spalanzani. It works there the way it works in the original, as Spalanzani gives her no reply to her questions. At the end of Act I, Spalanzani gives Swanilda the key to the workshop (at Coppélius's request). This turns the focus around in Act II, giving her no motivation to hide or pretend to be Coppélia, at least at first. The revised action that follows in Act II is supported by a rearrangement of the music and an insertion from *Lakmé*. Most of the principal numbers have been retained: "Musique des Automates," "Valse de la Poupée," the Prélude music with the love theme, "Boléro," and "Gigue."

No effort is made to use the recurring themes for characterization in this version, leaving this aspect of Delibes's score non-functional. The use of music from *Le Roi l'a Dit* and *Lakmé* would make this difficult at best. For instance, the entries for the two male leads in Act I are danced to music imported from *Le Roi l'a Dit*. In order to use this music for recurring themes, the themes would have to be made into fragments and inserted into the other numbers. Even if this were skillfully done, it may not provide enough dramatic value to risk the disruption to the original music that this would bring about. The other themes do not accompany a character or situation often enough for an association to be made.

Bart maintained most of the major dance numbers in this version: the "Mazurka," the "Thème Slave Varié," the "Czardas," the "Musique des Automates," the "Valse de la Poupée," and the brief Act II dances. There is no Act III, and only a few of the Divertissement numbers were inserted into the earlier acts. Bart added a *pas de deux* at the end for Swanilda and Frantz, which is set to music from *Lakmé*.

When one alters such a classic such as *Coppélia*, one must be careful to retain enough distinct elements of the original to give audiences what they want from a version

of *Coppélia* while they are being presented with new ideas. Patrice Bart's version gives his audience a great deal of the original: the national dances in full costume, the mechanical doll dances, and the dramatic revelation scene.

The dancing in this version is substantially enhanced. All of the dances were re-choreographed, drawing on the resources of classical ballet. The national dances have many new steps and turns to complement and extend the steps and kicks of the original dances. The ensembles for these dances are more varied, including the other dancers and even the leads in one or more of their ensembles. The ensemble *pas* such as the "Thème Slave Varié" are greatly expanded beyond the original choreography for Swanilda and her friends. There are also many new dances introduced with music from the two operas, which blend in well with the original music and add to the drama of the work. This *Coppélia* is a worthy addition to the *Coppélia* canon, providing entertainment for those new to the ballet as well as those for whom the ballet is an old friend.

Summary and Conclusion

Since the beginning of ballet, music has been an integral part of dance performance. In the seventeenth and eighteenth centuries, ballet attracted the work of Lully and Rameau in their composition of vocal and instrumental music. With the ballet-pantomime, changes were made in the demands made of music. In addition to providing the rhythmic foundation for dancing, music helped to relate the story as well, supplementing the episodes of pantomime with instrumental reflections of the dialogue and drama. When simple arrangements of known music for this became unsatisfactory, musical scores written specifically for the ballet appeared. Among the more popular and critically successful of these composers was Adolphe Adam, the teacher and mentor to Léo Delibes.

A veteran composer of *opérettes* for such theaters as the Bouffes-Parisiennes before writing for the ballet, Léo Delibes showed of mastery of music for dance as well as music for drama in his ballet music. This mastery is exemplified by his music for *Coppélia*. In this ballet, his music for narrative captured the characterization of the events and persons in the drama through the use of orchestral, rhythmic, and melodic resources. For example, the orchestration of “Musique des Automates” captures a music-box quality for the dancing dolls, the rhythm of the “Coppélia” motive captures the angularity of the doll’s mechanical movements, and the melody of “Le Travail” captures the routine of daily work. At the same time, Delibes’s music for dance has been recognized for its danceable quality by dancers and choreographers alike. This danceable quality is the result of his use of rhythmic motives and anacrustic phrases (phrases that begin on an up-beat). This gives his music a regular structure; yet it still remains fluid and melodic. His music for national dances makes less use of anacrustic phrases, using instead the rhythmic motives that characterize the particular dances.

Modern productions of *Coppélia* reveal the difficulties inherent in reviving a ballet with a substantial history. Before the advent of video recording, ballet was preserved only in the memory of dancers and choreographers, transmitted by demonstration and rehearsal. Many of the ballets of the past are available to us only through recreations such as those of Marius Petipa, and even those are subject to differences due to their own recreation history. The dramatic subtleties in the music of *Coppélia* sometimes suffer when these versions are created without using all the available information. However, even when its narrative functions are partially disabled, the music still remains vital, able to support these different interpretations and even complete revisions of the story when used for that purpose.

Beyond this study, many opportunities for further research` present themselves. A full understanding of Delibes’s ballets would be incomplete without extending analysis

such as this to his other works, *La source* and *Sylvia*. How useful such analysis might be on other works remains to be seen, especially with modern works where neither the steps nor the music fit regular patterns. Perhaps investigations such as this and the ones it is based on can find other ways for modern music to be more danceable and for modern dance to be more musical. Perhaps there may be a common language to be made for both dancers and musicians to enable each to understand the other better. Such a bridge between music and dance would be a stimulant to the creativity of both sides.

Appendix A: Coppélia – List of Numbers¹⁵⁶

Act I Scène 1 – Premier Tableau

	Prelude
No. 1	Valse
No. 2	Scène
No. 3	Mazurka
No. 4	Scène
No. 5	Ballade de l'Épi
No. 6	Thème Slave, Varié
No. 7	Czardas – Danse Hongroise
No. 8	Final

Act II Scène 1 – Deuxième Tableau

	Entr'acte
No. 9	Scène
No. 10	Scène
No. 11	Musique des Automates
No. 12	Scène
No. 13	Chanson à Boire et Scène
No. 14	Scène et Valse de la Poupée
No. 15	Scène
No. 16	Boléro
No. 17	Gigue
No: 18	Final

Act II Scène 2 – Troisième Tableau

No. 19	Marche de la Cloche
No : 20	La Fête de la Cloche – Divertissement
I	Valse des Heures
II	L'Aurore
III	La Prière
IV	Le Travail (La Fileuse)
V	L'Hymen (noce villageoise)
VI	La Discorde et la Guerre
VII	La Paix
VIII	Galop – Final

¹⁵⁶ Delibes, *Coppélia: Ballet en 2 actes et 3 tableaux*, Table of Contents

Appendix B: Coppélia / Bart Music Sources

ACT I

TITLE	<i>COPPÉLIA</i> MUSIC SOURCES
Overture	Prélude
Coppélius's Vision	(Lakmé)
Village Square	Prélude, m. 155
Swanilda and her Friends	No. 1, Valse
Entry of Frantz and His Friends	(Le Roi l'a Dit)
Frantz, Swanilda, and the Butterflies	(insertion)
Entry of Spalanzani	(Le Roi l'a Dit)
Evocation of Strange Coppélius	No. 10, m 1-50 (Act II)
Lovers' Quarrel	No. 2, Scène, m. 93
Entry of the Gypsies: ' <i>Pas de Bottes</i> '	No. 2, Scène, m. 177; No. 3 Mazurka
Entry of Coppélius ;Coppélius's Dance; <i>Pas de Trois</i>	(Lakmé)
Frantz's Variation	Divertissement II, L'Aurore (Act III)
Swanilda and Frantz Pas de Deux	No. 5, Ballade
Dance of Swanilda and of her Little Friends	No. 6, Thème Slave Varié
Czardas	No. 7, Czardas; 7 bis, Sortie
The Key to Coppélius's House (Finale)	No. 8, Final

ACT II

TITLE	COPPÉLIA MUSIC
Coppélius's Laboratory	Divertissement VII, La Paix (Act III)
Entry of Swanilda and her Friends	Entr'Acte, m. 1-18; No. 9, Scène; No. 10, Scène, m. 51
The Military Musicians	No. 11, Musique des Automates, m. 46
Spalanzani's Intervention	No. 11 bis, Scène
Reappearance of Mysterious, Evocative Motive	No. 12 m. 1-24
Swanilda and the Dolls	No. 14, Scène et Valse de la Poupée
Entrée of Coppélius	No 12, Scène, m. 25
Coppélius's Vision	No 13, Chanson de Boire et Scène
<i>Pas de Deux</i>	(Lakmé)
Spanish Dance (Boléro)	No. 16, Boléro
Scottish Dance (Gigue)	No. 17, Gigue
Swanilda in Peril	No. 15, Scène, m. 86, m. 122 ; Divertissement VI, La Discorde et la Guerre, m. 16
Reprise of Prologue Motive	(Lakmé)
Epilogue : <i>Pas de Deux</i>	(Lakmé)
<i>Pas de Deux</i>	(Lakmé)

Bibliography

- Abbate, Carolyn. *Unsung Voices: Opera and Musical Narrative in the Nineteenth Century*. Princeton: Princeton University Press, 1991.
- _____. "What the Sorcerer Said." *19th-Century Music* 12, No. 3 (Spring, 1989): 221-230.
- Arkin, Lisa C. and Marian Smith. "National Dance in the Romantic Ballet." In *Rethinking the Sylph: New Perspectives on the Romantic Ballet* edited by Lynn Garafola, 11-68. Hanover, NH: Wesleyan University Press, 1997.
- Balanchine, George. "The Dance Element in Stravinsky's Music." *Opera Quarterly* 22, no. 1 (Winter 2006): 138-143.
- Beaumont, Cyril W. *The Ballet called Giselle*. London: C. W. Beaumont, 1945.
- _____. *Complete Book of Ballets*. Garden City, N. Y: Garden City Publishing Co., 1941.
- Boston, Margie Viola. "An Essay on the Life and Works of Léo Delibes." DMA diss., University of Iowa, 1981.
- Brown, Ismene. "Reconstructing Ballet's Past 2: Master Restorer Sergei Vikharev." <http://www.theartsdesk.com/dance/reconstructing-ballets-past-2-master-restorer-sergei-vikharev?page=0,0> (accessed March 21, 2013).
- Butterworth, Jo. *Dance Studies*. London: Routledge, 2012.
- Dahlhaus, Karl, and Sieghart Döhring. *Pipers Enzyklopädie des Musiktheaters: Oper, Operette, Musical, Ballet*. München: Piper, 1986.
- Dorris, George. "Balanchine on Stravinsky." *Opera Quarterly*, 22, no. 1 (Winter, 2006): 136-137.
- Duree, Richard. "The Csárdás." http://www.phantomranch.net/folkdanc/articles/csardas_duree.htm (accessed March 22, 2013).
- Fiske, Roger. *Ballet Music*. London: Harrap, 1958.
- Foster, Susan Leigh. *Choreography & Narrative: Ballet's Staging of Story and Desire*. Bloomington: Indiana University Press, 1996.
- Garafola, Lynn. "The Travesty Dancer in Nineteenth-Century Ballet." *Dance Research Journal* 17/18, Vol. 17, no. 2 - Vol. 18, no. 1 (Autumn, 1985 -Spring, 1986): 35-40.
- Garland, Henry B. *The Oxford Companion to German Literature*. Oxford: Oxford University Press, 1997.

- Grant, Gail. *Technical Manual and Dictionary of Classical Ballet*, 3rd ed. New York: Dover Publications, 1982.
- Guest, Ivor Forbes. *The Ballet of the Second Empire, 1858-1870*. London: A. and C. Black, 1953.
- _____. *The Paris Opera Ballet*. Alton, Hampshire: Dance Books, 2006.
- _____. *The Romantic Ballet in Paris*. Alton, Hampshire: Dance Books, 2008.
- Himka, John-Paul. *Galician Villagers and the Ukrainian National Movement in the Nineteenth Century*. Edmonton: Canadian Institute of Ukrainian Studies, 1988.
- Homans, Jennifer. *Apollo's Angels: A History of Ballet*. New York: Random House, 2010.
- Larson, Steve. *Musical Forces: Motion, Metaphor and Meaning in Music*. Bloomington: Indiana University Press, 2012.
- Makarova, Natalia. *A Dance Autobiography*. New York: Knopf, 1979.
- Manko, Vanessa. "Marius Petipa." <http://www.dance-teacher.com/2005/01/marius-petipa-2/> (accessed March 22, 2013).
- Minden, Eliza Gaynor. *The Ballet Companion: a Dancer's Guide to the Technique, Traditions, and Joys of Ballet*. New York: Fireside/Simon & Schuster, 2005.
- Mohin, Andrea. "Balanchine's Enduring Pact With Stravinsky." *New York Times*, September 13, 2012. <http://www.nytimes.com/2012/09/16/arts/dance/new-york-city-ballet-offers-two-weeks-of-stravinsky.html?pagewanted=all> (accessed September 9, 2012).
- Montague, Eugene. "Moving to Music: A Theory of Sound and Physical Action." PhD diss., University of Pennsylvania, 2001.
- Moritz, Reiner E. "The Mystery of Coppélia." In *Coppélia*. DVD. Opus Arte, DVD, OA 1061 D, 2011.
- Nettl, Paul. *The Story of Dance Music*. New York: Philosophical Library, 1947.
- Ostroot, Nathalie and Wayne Snyder. "The Quality of Life in Historical Perspective France: 1695-1990." *Social Indicators Research* 38, No. 2 (Jun, 1996): 109-128.
- Pendle, Karin. "The Opéras Comiques of Grétry and Marmontel." *The Musical Quarterly* 62, no. 3 (July, 1976): 409-434.
- Pittsburgh Ballet Theater, "Audience Production Guide: Coppélia." Pittsburgh: Pittsburgh Ballet Theater, 2012.
- Plantinga, Leon. *Romantic Music: A History of Musical Style in Nineteenth-Century Europe*. New York: W. W. Norton, 1984.

- Royce, Anya Peterson, . *Movement and Meaning: Creativity and Interpretation in Ballet and Mime*. Bloomington, IN: Indiana University Press, 1984.
- Ruprecht, Lucia. *Dances of the Self in Heinrich von Kleist, E. T. A. Hoffmann and Heinrich Heine*. Aldershot, Hampshire: Ashgate Publishing Ltd., 2006.
- Smith, Marian. "La sylphide and Les sylphides." In *Music, Theater, and Cultural Transfer*, edited by Annegret Fauser and Mark Everist, 256-275. Chicago: University of Chicago Press, 2009.
- _____. "The Orchestra as Translator: French Nineteenth-Century Ballet." In *The Cambridge Companion to the Ballet*, edited by Marion Kant, 138-150. Chicago: University of Chicago Press, 2009.
- _____. "Music for the ballet-pantomime at the Paris Opera, 1825-1850." PhD diss, Yale University, 1988.
- Stilwell, Robynn J. "The Fantastical Gap between Diegetic and Nondiegetic." In *Beyond the Soundtrack: Representing Music in Cinema*, edited by Daniel Goldmark, Lawrence Kramer, and Richard Leppert, 184–202. Berkeley and Los Angeles: University of California Press, 2007.
- Strzepek, Nichelle, "Musicality In Dance: What Is It? Can It Be Taught?" <http://www.danceadvantage.net/2010/03/29/musicality-in-dance/> (accessed February 19, 2013).
- Teck, Katherine. *Music for the Dance: Reflections on a Collaborative Art*. Westport, CT: Greenwood Press, 1989.
- Thurmond, James Morgan. *Note Grouping: A Method for Achieving Expression and Style in Musical Performance*. Camp Hill, PA: JMT Publications, 1982.
- Vaganova, Agrippina. *Basic Principles of Classical Ballet: Russian Ballet Technique*. Translated by Anatole Chujoy. New York: Dover Publications, 1969.
- Wiley, Roland John. *Tchaikovsky's Ballets: Swan Lake, Sleeping Beauty, Nutcracker*. Oxford: Clarendon Press, 1985.

Scores

- Adam, Adolphe. *Giselle: Ballet pantomime en 2 actes* [piano score]. Moscow: Editions "Musique," 1975.
- Delibes, Léo. *Coppélia: ballet en 2 actes et 3 tableaux* [piano version by composer]. St. Petersburg: P.K. Seliverstov, 1897.
- Lully, Jean-Baptiste, *Ballet des plaisirs*. Versailles: André Danican Philidor, 1690, <http://gallica.bnf.fr/ark:/12148/bpt6k107425x.r=.langFR> (accessed March 9, 2013).

Rameau, Jean-Philippe, *Pigmalion*. Paris: Chez l'Auteur, la veuve Boivin, Leclair, 1748,
[http://petrucci.mus.auth.gr/imglnks/usimg/7/77/IMSLP257297-PMLP111977-
pigmalionactedeb00rame.pdf](http://petrucci.mus.auth.gr/imglnks/usimg/7/77/IMSLP257297-PMLP111977-pigmalionactedeb00rame.pdf) (accessed March 9, 2013).