



Adolphe
ADAM

Griseldis

Ballet-Pantomime
in three acts
and five tableaux

Marija Jelić,
Soprano

Sofia Philharmonic
Chorus and Orchestra

Dario Salvi



Adolphe
ADAM
(1803–1856)

Griseldis, ou Les Cinq Sens
(‘Griseldis, or the Five Senses’)

Ballet-Pantomime in three acts and five tableaux (Paris, 1848)

Scenario: libretto by Philippe-François Pinel (‘Dumanoir’) (1806–1865)

Choreography: Joseph Mazilier (1797 [1801]–1868)

❶	Introduction (Allegro non troppo)	2:58
Act I		
First Tableau – La Vue (‘Sight’)		
❷	Andantino non troppo – Entrée du Roi – Entrée de l’Ambassadeur – Entrée du Prince	13:38
❸	Pas de trois: Allegro non troppo	7:04
❹	Polka de Griseldis: Allegro	4:39
Second Tableau – L’Ouïe (‘Hearing’)		
❺	Allegro pesante louré – Chanson [Vox] – Fanfare	11:31
❻	Pas de Griseldis: Allegretto	6:22
Act II		
Third Tableau – Le Toucher (‘Touch’)		
❼	Andante – Allegro moderato	15:10
Act III		
Fourth Tableau – L’Odorat et le Goût (‘Smell and Taste’)		
❽	Allegro	0:50
❾	Marche des Jardinières: Allegro	1:48
❿	Valse des Jardinières: Allegro non troppo	4:14
⓫	Après la Valse: Allegro	10:06
Fifth Tableau – La Vue (‘Insight’)		
⓫	Entr’acte: Allegro	3:31
⓫	Pas Final: Maestoso	6:18
⓫	Final: Allegretto – Vox – Marche	7:07

Adolphe Adam (1803–1856)

Griseldis, ou Les Cinq Sens

First performance: 16 February 1848 at the Théâtre de l'Académie Royale de Musique, Paris (Paris Opéra)

Scenario by Philippe-François Pinel ('Dumanoir'); choreography by Joseph Mazilier; scenery painted by Charles-Antoine Cambon (1802–1875) and Joseph Thierry (1812–1866); costumes by Paul Lormier (1813–1895).

Principal dancers: Carlotta Grisi (1819–1899) (Griseldis, Princess of Moldova); Lucien Petipa (1815–1898) (Elfrid, Crown Prince of Bohemia); Francisque Garnier Berthier (1813–1875) (Jacobus, companion to Elfrid); Joseph Mazilier (King of Bohemia).

Adolphe-Charles Adam (24 July 1803–3 May 1856), musician, teacher and music critic, was a prolific composer for the theatre. He is best known today for his ballets *Giselle* (1841) and *Le Corsaire* (1856), his operas *Le Chalet* (1834), *Le Postillon de Lonjumeau* (1836) and *Si j'étais roi* (1852), and his Christmas canticle *Minuit, chrétiens!* ('Midnight, Christians', 1844, known in English as *O Holy Night*). He decisively influenced the development of the musical theatre of the 19th century, his work marking the first highpoint of the Romantic ballet. His 14 dance scores were both reflective of the heritage of the age and also the vector of transformation to a new type of more substantial, symphonic and formally complex score that found its most familiar expression in the works of Léo Delibes, Ludwig Minkus, Pyotr Il'yich Tchaikovsky and Alexander Glazunov. Adam's first major contribution to Romantic ballet came with *La Fille du Danube* (ch. Filippo Taglioni, 1836), a supernatural undine (water nymph) story written for Marie Taglioni, and a great success. He travelled to St Petersburg and Berlin, writing his most famous balletic works in the 1840s on his return to Paris. He produced the masterpiece *Giselle, ou Les Wilis* (ch. Jean Coralli and Jules Perrot, 1841) based on the Germanic-Slavonic legend of young brides who die before their wedding days and return at night as phantoms to haunt and destroy perfidious men. It featured the new sensational star Carlotta Grisi and the famous dancer Lucien Petipa in the principal roles. The work, with its wonderfully delicate and integrated score, is still considered the very essence of the Romantic ballet. This period saw the efflorescence of the composer's art in a succession of brilliant works. *Griseldis, ou Les Cinq Sens*, his eleventh ballet, a love-quest moving from Bohemia to Moldova, again starring Grisi and Petipa, was a brilliant production sadly interrupted by the 1848 Revolution.

Grisi's relations with the Opéra had been strained because she had taken absence without leave in 1847 and been charged with breach of contract, but the Opéra could not afford to be without her services. As soon as the engagement of Arthur Saint-Léon and Fanny Cerrito had terminated, the House planned a new ballet for Grisi with a scenario by the prolific playwright Philippe-François Pinel ('Dumanoir') and choreography by the famous ballet master Joseph Mazilier.

The story tells of the adventures that befall Elfrid, the Crown Prince of Bohemia, on his journey to meet his prospective bride, Griseldis, Princess of Moldova. It depicts a journey of discovery and growing self-awareness, represented by a fresh revitalisation of the five senses.

Synopsis

Act I

❶ Introduction.

First Tableau – La Vue ('Sight'): Elfrid shows no interest in life, no enthusiasm when his marriage is decided upon by his father (the King of Bohemia) after a proposal of a royal alignment brought by the Moldovan Ambassador ❷. When Griseldis (in the guise of a shepherdess) appears to him, awakening his sense of sight ❸, and gives him a simple crown of flowers concealing her portrait ❹, even his father's anger cannot restrain him from leaving for Moldova.

Second Tableau – L'Ouïe ('Hearing'): Elfrid, on his journey, is entertained by peasants, among whom is Griseldis. When he is about to continue on his way, his sense of hearing is stimulated by a lovely voice singing ❺–❻:



Episodes du ballet des Cinq Sens, lithograph by Auguste Belin (1821–1890)

Arrête, enfant, arrête!
Ne quitte pas ces lieux!

Je suis la voix secrète,
La voix qui vient des cieux.

Grande voix des orages,
Murmure des ruisseaux,
Des forêts cris sauvages,
Chants des petits oiseaux,
Musique terrible ou touchante,
Sons funèbres ou doux,
Bruits de la terre, quand je chante,
Taisez-vous, taisez-vous!

Stop, child, stop!
Don't leave these places!

I am the secret voice,
The voice that comes from heaven.

Great voice of storms,
Whisper of streams,
From the forest wild cries,
Songs of little birds,
Terrible or touching music,
Funereal or soft sounds,
Sounds of the earth, when I sing,
Be quiet, be quiet...

English translation: Dario Salvi

Act II

Third Tableau – Le Toucher ('Touch'): The scene changes to the palace of the Governor of Belgrade. Elfrid awakes from his sleep at the touch of a kiss, but searches the harem in vain for Griseldis [7].

Act III

Fourth Tableau – L'Odorat et le Goût ('Smell and Taste'): In a forest, a hunting party rides through the trees [8]. A woman dismounts and gathers some flowers before disappearing after the others. Elfrid then arrives with Jacobus, his companion. As they partake of a meal sitting on the grass, they are entertained by a *fête des jardinières* [9]–[10]. Elfrid is insensible to the sweet-scented flowers that are offered to him. Only a small bouquet thrown at his feet by some unknown hand arouses his sense of smell. Night falls. While Elfrid tries to sleep, Griseldis appears to him again. Passing her hands before his eyes, she sends him into a deep trance, conjuring up beautiful visions at which he gazes in wonder. Then she fills a cup and places it to his lips, and he experiences the joys of taste [11].

Fifth Tableau – La Vue ('Insight'): In the final scene Elfrid arrives at his destination, the Moldovan court [12]. Here he meets Griseldis again, and, clasping her in his arms, places upon her finger the ring given to him by the Moldovan ambassador [13]. At the sound of a fanfare, Griseldis breaks away from his embrace and flees. The wedding procession approaches. Elfrid is resolved to refuse the hand of the princess, but as she reaches him, she sings a familiar refrain, lets her veil fall from her face, and reveals herself as the Griseldis of his dreams [14].

The ballet contained exciting *grands tableaux*, but captured the requirement of the *ballet d'action* in having more sustained mimed action and fewer individual dances and *divertissements*. However, the hunt, the hypnotism scene and the visions it gives rise to all occurred in the same *Tableau Four* so that the dramaturgy lacked balance with the rest of the work. Nevertheless, the flying visions in the scene were a great success, with mature women rather than children arranged in picturesque groupings.

Another striking feature was the emotional vocal contribution made by Grisi herself at the end of the ballet. The work, using *leitmotif*, boldly introduced the human voice into the normally wordless medium of the dance. It uniquely features a recurring ballad (a voice from heaven, the manifestation of beneficent providence) both as *vocalise* in the *Introduction*, then sung in the *Second Tableau* (in the wings by Mlle Dhalbert), and finally towards the end of work when Grisi took up the melody on stage, singing 16 bars. Not only was Carlotta the cousin of the famous soprano Giulia Grisi, but her considerable vocal talents had led both Maria Malibran and Giuditta Pasta to try and persuade her to give up dancing for singing.

Grisi's dancing was, as usual, the source of great admiration, with observers seeing in her the talents of Marie Taglioni and Fanny Elssler perfectly combined. Lucien Petipa, who was on stage for the whole ballet, was given only one solo, and as a consequence, lacked a vital engagement in the action.

Adam's music was considered one of the main elements of the ballet's success. 'This composer, already known as a master of the genre, has truly outdone himself,' observed *Le Charivari*. 'There are in his score a host of waltzes, mazurkas, polkas, and quadrille motifs that all Europe will soon dance to.' Similarly, *Le Ménestrel* noted: 'What lovely tunes! What zest! What coquetry! What vivacity! M. Adam is a magical musician; he too has the sixth sense, which is that of poetry.' The imaginative richness of the score and its vitality were much admired, with Adam's sure symphonic sense of structure, melodic fecundity and striking instrumentation much in evidence. Indeed, the passage for bass clarinet playing under the rising and falling harp arpeggios in the transformation at the end of the *Fourth Tableau* is extraordinary. The harmonium is also used to suggest otherworldliness.

Griselidis, thought the critic of *Le Charivari*, was one of the most attractive *ballets d'action* ever seen at the Opéra, produced with remarkable elegance and a great many new and graceful effects. 'When the real name of this Griseldis is Carlotta Grisi, when M. Adolphe Adam wraps this canvas in his suave network of melodies, when the brush of MM. Cambon and Thierry intervene, evoking in turn rich palaces, mysterious forests, fragrant gardens, who would like to drive the scalpel of criticism into this frail and delightful fabric!' observed *Le Ménestrel*. 'Go see the winged swarm of dancers play in the middle of gold, light, and satin; look at these seductive Moldovan *pas*, see springing and leaping on the stage and running in the forest, these horses animated by the sound of the horn, and say if it is possible to attend a spectacle more magical, more complete, better made to charm the senses.' There was a hunting scene with numerous cavalcades: 'A real Bohemian forest, with thick foliage, dark and deep arcades,' wrote Pier-Angelo Fiorentino (*Le Constitutionnel*). 'Horses gallop, fanfares ring, piqueurs pass each other. It is like a royal hippodrome of music and dance. What did I see? The princess Griseldis launched at full speed down a slippery, steep alley! A first dancer on horseback! What temerity! What imprudent boldness!' In the scene of magnetism and hypnotism, Mlle Grisi, 'admirable in grace and mimic power, conformed her gestures to the strictest orders of Mesmer's followers'. There were also *tableaux vivants* of dreams and feminine apparitions. A gardeners' feast represented smell and taste. 'The *pas des fleurs* is delightful and achieved the greatest success.' Only the outbreak of the Revolution just six days after the premiere (22–26 February 1848) curtailed the triumphant reception of the work.

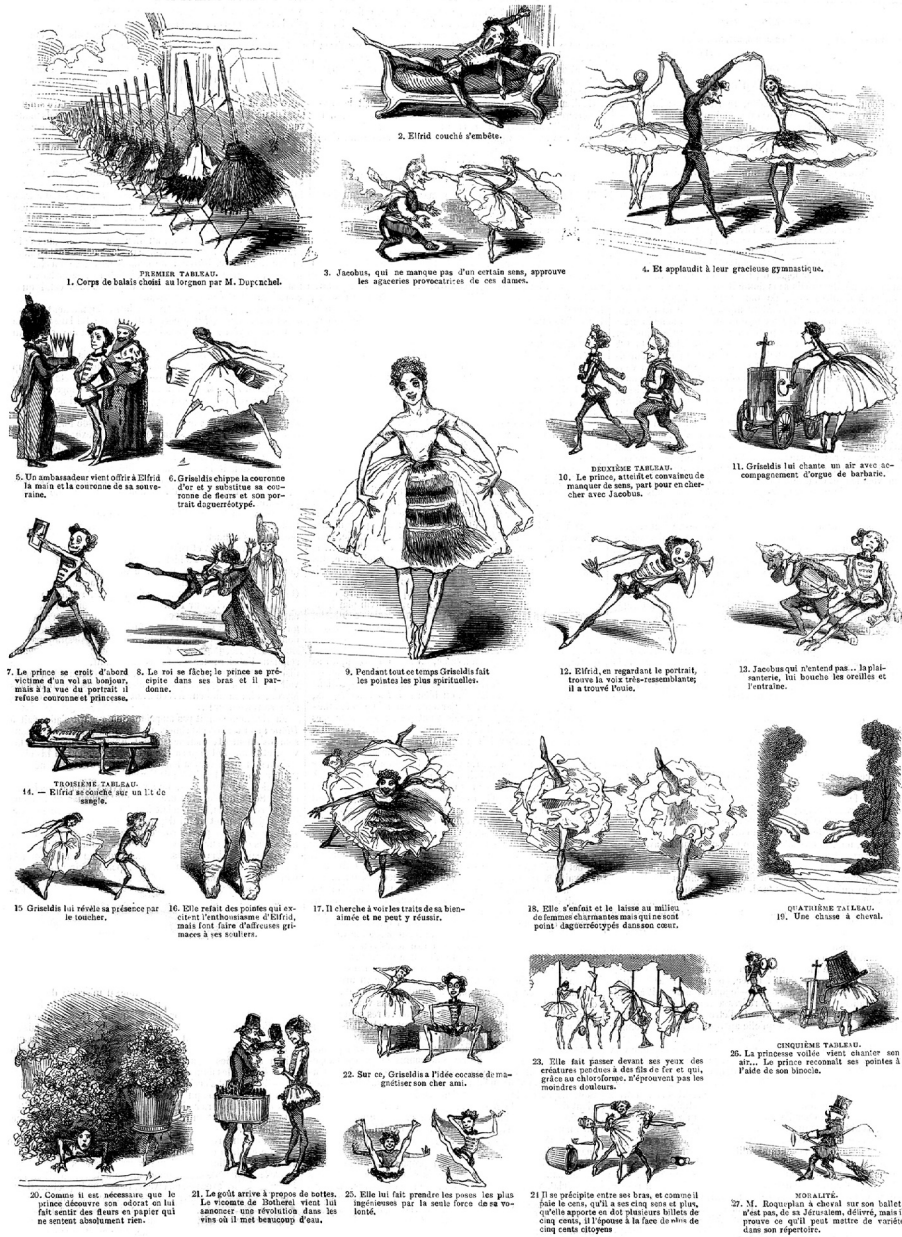
Robert Ignatius Letellier

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Letellier, Robert Ignatius and Fuller, Nicholas Lester. *Adolphe Adam, Master of the Romantic Ballet, 1830–1856* (Newcastle: Cambridge Scholars Publishing, 2023)

Les cinq Sens, ballet de l'Opéra où l'on trouve tous les sens imaginables, excepté le sens commun. — Analyse par Bertall.



Les Cinq Sens, ballet de l'Opéra où l'on trouve tous les sens imaginables, excepté le sens commun.
Engraving by Bertall (1820–1882)



GRISELDIS OU LES CINQ SENS

BALLET-PANTOMIME EN TROIS ACTES ET CINQ TABLEAUX

DE MM. DUMANOIR ET MAZILIER

MUSIQUE DE M. ADOLPHE ADAM

Décorations de MM. CAMBON et THIERRY

REPRÉSENTÉ POUR LA PREMIÈRE FOIS, A PARIS, SUR LE THÉÂTRE DE L'ACADÉMIE ROYALE DE MUSIQUE, LE 16 FÉVRIER 1848.

Lithograph by Auguste Belin from *Théâtre Contemporain Illustré*

Marija Jelić



Photo: Nebojsa Babic

A rising star from the Balkans, soprano Marija Jelić has performed on opera and concerts stages worldwide, including in Estonia, Italy, Mexico, Argentina, Taiwan and the United States. She has appeared at numerous festivals, including the Ljubljana Festival (in a concert performance of *Carmen* with Elīna Garanča, Jonathan Tetelman and Karel Mark Chichon), Ohrid Summer Festival and Plovdiv festival, as well as alongside Plácido Domingo in Belgrade and José Cura in Croatia, and at the season opening of Opera Carolina. She has also appeared with the symphony orchestras of Liepāja and Jerusalem, and performed in major operatic roles, including as Mimì (*La Bohème*) at the Jerusalem Opera Festival. In 2021 she made her American debut with a solo concert at Carnegie Hall.

www.jelicmarija.com

Vesela Tritchkova



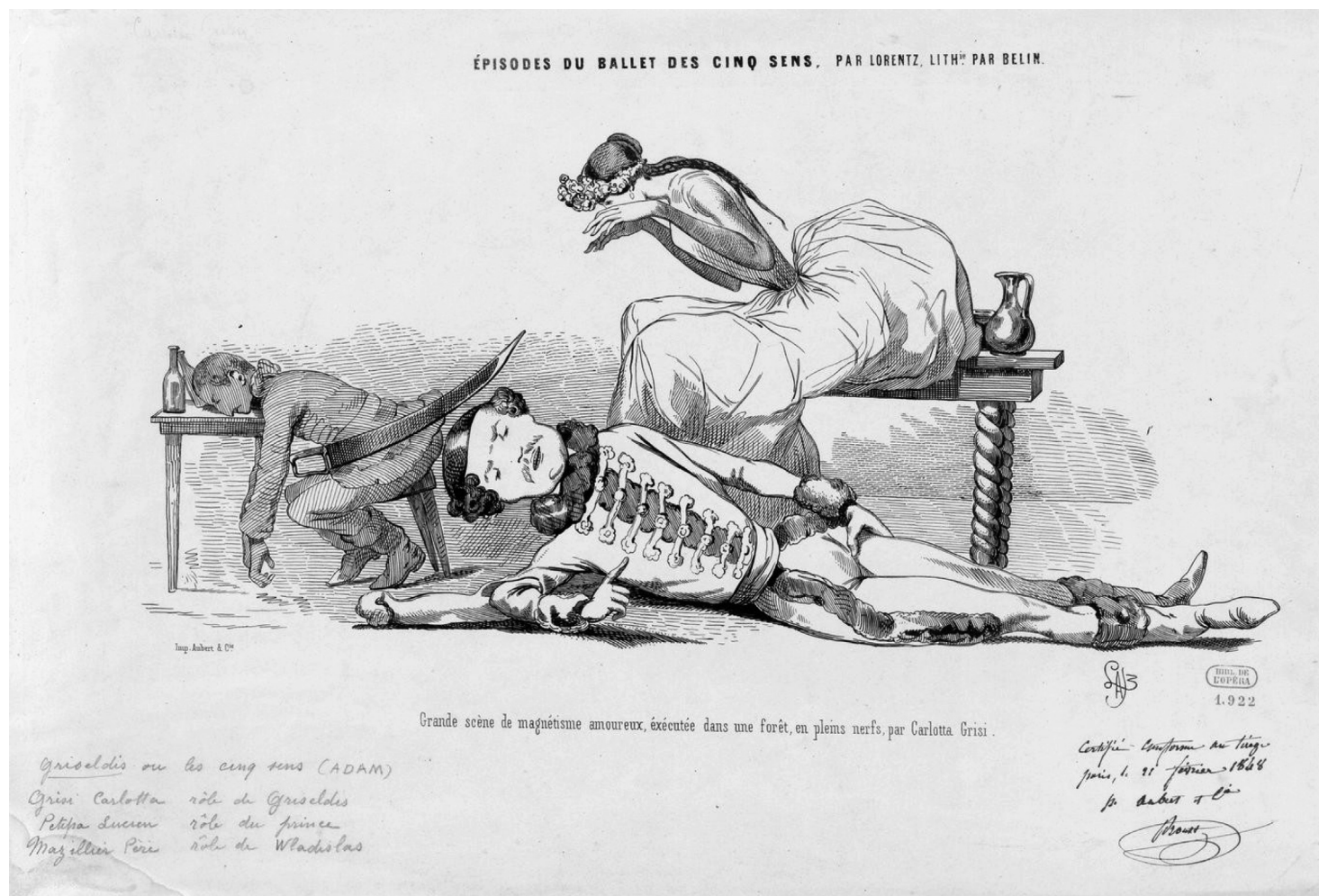
Harpist Vesela Tritchkova graduated with a Master's degree from the National Music Academy 'Prof. Pancho Vladigerov' where she studied with Malina Hristova. As a student she won a competition granting participation in the international youth orchestra Jeunesse Musicales in Sweden and Germany. Tritchkova has been solo harp of the Sofia Philharmonic since 2000. Her repertoire covers all styles and eras, and her rich concert activity includes performances in Bulgaria, London, Jerusalem, Paris, Moscow and Seoul.

Stefan Stefanov Vrachev



Photo: Vasilka Balevska

Stefan Stefanov Vrachev (b. 1963, Plovdiv, Bulgaria) began playing the piano as a child, and graduated from the National Academy of Music 'Prof. Pancho Vladigerov' in Sofia in 1989. He has been the pianist with the Sofia Philharmonic Orchestra since 1989. A multi-award-winner, he was a laureate of the 1982 Svetoslav Obretenov competition and the 1987 International Maria Callas Grand Prix. Vrachev made his concert debut at the age of 13, and has since performed internationally and appeared as a soloist with various Bulgarian orchestras. A keen chamber musician, he performs with the Castel trio. He is also interested in popular and electronic music, and creates his own works using electronic instruments.



Episodes du ballet des Cinq Sens, lithograph by Auguste Belin

Thanks to Jean-Guillaume Bart for the important contribution in sourcing the material, recommending the piece and providing artistic and stylistic consultation, and to Dr Robert Ignatius Letellier for first proposing the title to Dario Salvi and for his contribution to the revival of Romantic ballet. Thanks also to Toni Candeloro and Martina Arduino for premiering the *Valse des Jardinières* on the stage, Nayden Todorov, Hannah Salvi, and the Order of Saint John of Jerusalem Knights Hospitaller (Malta).

Sofia Philharmonic Orchestra and Chorus



Photo: Vasilka Balevska

Founded in 1928, the Sofia Philharmonic Orchestra has long established itself as one of the leading institutions in Bulgaria's musical life. Throughout its 90-year creative history it has been associated with eminent musicians such as Sasha Popov, Konstantin Iliev, Dobrin Petkov, Vassil Stefanov and Vassil Kazandjiev, among others. The orchestra has also collaborated with conductors Kurt Masur, Neville Marriner, Valery Gergiev, Gennady Rozhdestvensky, Karl Österreicher and Charles Dutoit, and soloists such as José Carreras, Plácido Domingo, Dmitry Shostakovich, David Oistrakh, Sviatoslav Richter, Emil Gilels, Mstislav Rostropovich, Yuri Bashmet, Angela Gheorghiu, Diana Damrau and Joshua Bell. The orchestra has a vast repertoire, and has given the premiere performances of dozens of Bulgarian works. Having started

touring regularly in 1939, the Sofia Philharmonic has a strong international reputation, appearing in prestigious venues across Europe, Asia and America. The orchestra has released albums on the Naxos, Supraphon and Capriccio labels, and has also featured on radio in Paris, Berlin, Moscow and Munich, and Bulgarian National Radio and Television. The orchestra is the recipient of a number of prestigious awards including Bulgarian National Radio Musician of the Year (Nayden Todorov, 2002), the Golden Lyre and Crystal Lyre awarded by the Union of Bulgarian Musicians and Dancers and Classic FM Radio, the Honorary Sign of Sofia and the Honorary Sign of the President of Bulgaria. Nayden Todorov is the director of Sofia Philharmonic. www.sofiaphilharmonic.com

Dario Salvi



Photo: Murray Kerr

Dario Salvi is a busy and respected conductor with a versatile and eclectic repertoire, which has been recognised through numerous awards and nominations, including the 2023 'Riccardo Drigo' Music for Ballet prize and a 2022 International Classical Music Awards nomination for the world premiere recording of Johann Strauss II's *Waldmeister* (Naxos 8.660489-90). His passion for the rediscovery and performance of long-forgotten masterpieces and the curation of world premieres has put Salvi in the spotlight around the world. He has conducted many international orchestras and opera companies including the Malta Philharmonic Orchestra, Janáček Philharmonic Ostrava, Czech Chamber Philharmonic Orchestra Pardubice, Sofia Philharmonic Orchestra and Chorus, Karlovy Vary Symphony Orchestra, PKF — Prague Philharmonia, Neue Preußische Philharmonie Berlin, Kosovo Philharmonic, Malmö Opera and State Opera Rouse, among many others, in a repertoire ranging from ballet to opera, operetta to musical comedies, and stage to symphonic works. World premiere performances include Vassallo's *Edith Cavell*, Adam's *Griseldis*, Romberg's *The Desert Song* and Strauss II's *Blindekuh*, among many others. Salvi's discography is available on Naxos.

www.dariosalvi.com

Adolphe Adam is famous for the popular ballets *Giselle* and *Le Corsaire*, with his stage works being highly influential in the development of 19th-century musical theatre, most especially in the evolution of the Romantic ballet. The colourful and innovative *Griseldis, ou Les Cinq Sens* narrates the adventures of Elfrid the Crown Prince of Bohemia, on a journey of discovery and growing self-awareness as he travels to meet his prospective bride, Griseldis, Princess of Moldova. Heard here in its world premiere recording, *Griseldis* is one of Adam's most important ballets.

Adolphe
ADAM

(1803–1856)

Griseldis, ou Les Cinq Sens
(‘Griseldis, or the Five Senses’)

Ballet-Pantomime in three acts and five tableaux (Paris, 1848)

1	Introduction	2:58	Act II
	Act I		7 Third Tableau – Le Toucher (‘Touch’) 15:10
2–4	First Tableau – La Vue (‘Sight’)	25:21	Act III
5–6	Second Tableau – L’Ouïe (‘Hearing’)	17:53	8–11 Fourth Tableau – L’Odorat et le Goût (‘Smell and Taste’) 16:59
			12–14 Fifth Tableau – La Vue (‘Insight’) 16:56

WORLD PREMIERE RECORDING

Marija Jelić, Soprano **5** **14** • **Vesela Tritchkova, Harp solo** **5**

Stefan Stefanov Vrachev, Harmonium **5** **14**

Sofia Philharmonic Chorus **1**

(Tsvetan Krumov, Chorus master)

Sofia Philharmonic Orchestra • Dario Salvi

A detailed track list can be found inside the booklet

For a detailed synopsis please visit www.naxos.com/notes/574621.htm

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