

As a conductor, John Lanchbery was largely associated with ballet, though he also worked in so-called television opera and operetta. As a composer and arranger, he wrote music for films, television and radio, and fashioned new orchestral versions of famous ballets, including Les Sylphides, The Tales of Hoffmann, Don Quixote, and Giselle. He also adapted the scores of popular operettas to ballet, among them Die Fledermaus, Rosalinda, and The Merry Widow. Lanchbery may be best known today for his numerous ballet recordings, which include acclaimed performances of Tchaikovsky's Nutcracker, Sleeping Beauty, and Swan Lake. From the mid-twentieth century forward, Lanchbery served as music director for major ballet companies in England, the U.S., and Australia. When he appeared in the concert hall, he generally conducted ballet music or lighter scores like Prokofiev's Peter and the Wolf. Many of his recordings are still available from EMI, DG, Decca, and Naxos.

John Lanchbery was born in London on May 15, 1923. He began violin lessons at eight. In his later teens he studied music at the Royal Academy of Music in London, not finishing until after military service in World War II. In the postwar era, Lanchbery worked for a music publisher as he concluded studies at the RAM.

His first important post came in 1948 as music director of the Metropolitan Ballet, a small company founded the year before that would disband in 1950. Lanchbery became music director of Sadlers Wells Theatre Ballet in 1951 and worked there with Kenneth MacMillan on several notable ballets: MacMillan's first effort, Somnambulism (1953; music by Stan Kenton), was orchestrated by Lanchbery and was a huge success.

Lanchbery probably achieved his greatest acclaim as principal conductor at the Royal Ballet (1959-1972), with whom he made many successful tours abroad. During his tenure, Lanchbery made numerous popular arrangements of well-known ballet scores, including Don Quixote, for a 1966 production danced by Rudolf Nureyev.

Lanchbery arranged music for the 1970 ballet movie Tales of Beatrix Potter. The score, like the film, achieved success as a recording in its several incarnations, among which is a 1998 EMI CD containing the original soundtrack. Lanchbery held two further music directorships: one at the Australian Ballet (1972-1977) and the other with the American Ballet Theater (1978-1981). After 1981 he freelanced as a conductor and from the 1970s spent much time in Australia, eventually becoming a citizen in 2002.

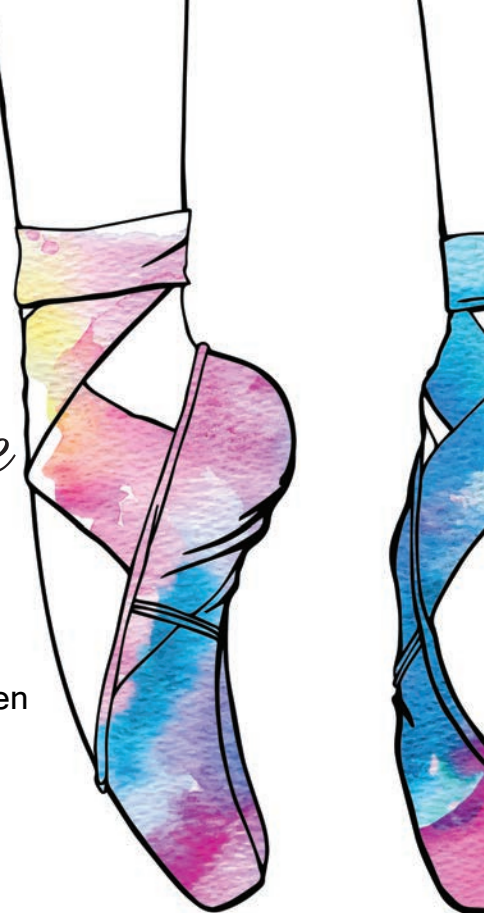


Hérolde - Lanchbery

*La Fille
Mal Gardée*

John Lanchbery

Orchestra Of The Royal
Opera House, Covent Garden



La Fille mal gardée (English: The Wayward Daughter, literal translation: "The Poorly Guarded Girl" and also known as The Girl Who Needed Watching) is a comic ballet presented in two acts, inspired by Pierre-Antoine Baudouin's 1789 painting, *La réprimande/Une jeune fille querellée par sa mère*. The ballet was originally choreographed by the Ballet Master Jean Dauberval to a pastiche of music based on fifty-five popular French airs. The ballet was premiered on 1 July 1789 at the Grand Théâtre de Bordeaux in Bordeaux, France under the title *Le ballet de la paille, ou Il n'est qu'un pas du mal au bien* (The Ballet of Straw, or There is Only One Step from Bad to Good).

La Fille mal gardée is one of the oldest and most important works in the modern ballet repertory, having been kept alive throughout its long performance history by way of many revivals. The work has undergone many changes of title and has had no fewer than six scores, some of which were adaptations of older music.

Today *La Fille mal gardée* is normally presented in one of two different versions: many ballet companies feature productions which are derived from Alexander Gorsky's version to the music of Peter Ludwig Hertel, originally staged for the Bolshoi Theatre in Moscow in 1903. Gorsky's version was almost entirely based on Marius Petipa and Lev Ivanov's 1885 staging for the Imperial Ballet of St. Petersburg. The Petipa/Ivanov staging was itself based on Paul Taglioni's version to the music of Peter Ludwig Hertel, originally staged in 1864 for the Court Opera Ballet of the Königliches Opernhaus in Berlin. Modern audiences are perhaps most familiar with the production staged by Frederick Ashton for the Royal Ballet in 1960.

The appealing simplicity and the naïve familiarity of the action of *La Fille mal gardée* have lent it a popularity that has established it in the repertory of many ballet companies all over the world.

La Fille mal gardée was the creation of Jean Dauberval, one of the greatest choreographers of his day. He was trained under the influential teacher Jean-Georges Noverre and is further distinguished as the teacher of Charles Didelot, known today as "The Father of Russian Ballet". Legend has it that Dauberval found his inspiration for *La Fille mal gardée* while in a Bordeaux print shop, where he viewed an engraving of Pierre-Antoine Baudouin's painting *Le réprimande/Une jeune fille querellée par sa mère*. The painting showed a girl in tears with her clothes disarrayed being berated by an old woman (presumably her mother) in a hay barn, while her lover can be seen in the background scurrying up the stairs to the safety of the loft. Allegedly this quaint work of art amused Dauberval so much that he immediately set out to craft a suitable scenario for a ballet.

The ballet was first presented at the Grand Théâtre de Bordeaux in Bordeaux, France on 1 July 1789. Dauberval's wife, la danseuse Marie-Madeleine Crespé (known to history as Mme. Théodore), created the role of Lison (or Lise, as the character is known in modern versions), the

danseur Eugène Hus created the role of Colin (or Colas), and Francois Le Riche created the role of the Widow Ragotte (now known as Widow Simone in modern versions).

The ballet's original title was *Le ballet de la paille, ou Il n'est qu'un pas du mal au bien* ("The Ballet of the Straw, or There is Only One Step from Bad to Good"). The work met with public success and proved to be Dauberval's most popular and enduring work.

The music

In the late 18th and early 19th centuries scores for ballets were often patchworks (or a pastiche) of popular airs derived from well-known dances, songs and/or operas. These scores were often arranged and adapted by either the theatre's director of music or by the lead violinist of the opera house's orchestra, who at the time also served as conductor (the separate role of orchestral conductor was not yet established).

The 1789 score for *La Fille mal gardée* was itself an arrangement of fifty-five popular French airs. The surviving orchestral parts of the 1789 score do not list a composer/arranger, and no extant contemporary account of the original production mentions a composer. It is possible that Dauberval himself arranged the score, for he certainly devised the ballet's scenario and was a competent violinist. If it was not his work, then it may have been one of the musicians employed by the theatre.

Revivals of Dauberval's original version

Announcement for the premiere of *La Fille mal gardée* at the Pantheon, London, 1791.

Two years after the premiere, Dauberval travelled to London to mount the work for the Ballet of the King's Pantheon Theatre, and for the occasion he changed the title of the ballet to *La Fille mal gardée*, as the ballet is now commonly known. For the first performance on 30 April 1791, Dauberval's wife Mme. Théodore reprised her role as Lise, while Dauberval's student, Charles Didelot danced Colas.

The 1789 score was loathed by the musicians of the Pantheon Theatre Orchestra. When the orchestral parts were rediscovered in 1959 by the ballet historian and musicologist Ivor Guest and the conductor John Lanchbery, they were found to be covered with comments ranging from the witty to the crude. In the original manuscript the title of the ballet was sprawled atop the pages. The lead violinist of the first London performance crossed out the title, and in its place wrote "Filly-Me-Gardy".

Hérolid - Lanchbery

La Fille Mal Gardée

John Lanchbery

Orchestra Of The Royal Opera House, Covent Garden

- 1 Introduction, Dance Of The Cock And Hens, Lise And Ribbon 7:04
 - 2 Thomas And Alain 3:12
 - 3 Picnic, Flute Dance, Quarrel, The Fanny Ellsler Pas-De-Deux 14:49
 - 4 Simone, Clog Dance, Maypole Dance, Storm And Finale (Act 1) 7:39
 - 5 Spinning, Tambourine Dance (Aria Con Variazoni), Harvesters 9:33
 - 6 Thomas, Alain And The Notaries 1:03
 - 7 Pas-De-Deux, Finale 6:56
- Total Time 50:41

Released by Decca February 27- March 2 1962
Producer: Ray Minshull Engineer: Arthur Lilley
Recorded at Kingsway Hall
Transferred from a 15ips 2-track tape

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