

THE BALLETS
by
JOHN LANCHBERY

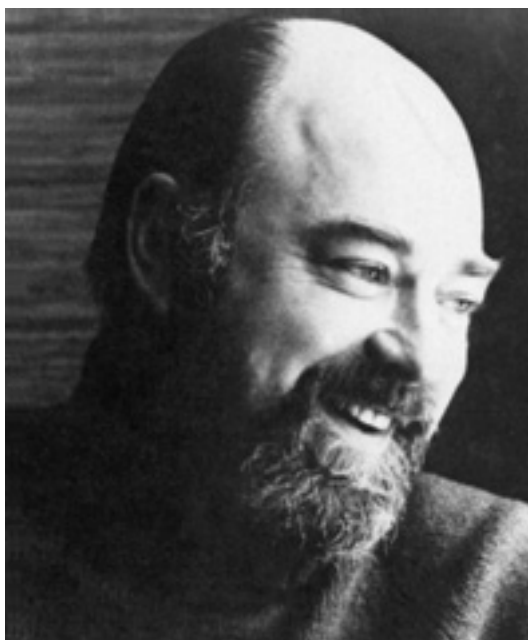


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**The complete
work**
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BMB

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JOHN LANCHBERY

John Lanchbery occupies such an important position in the international world of dance that we have decided to publish, for the first time, a complete catalogue of all the ballets for which he has either composed original music or arranged or reorchestrated existing scores.

Born in London, he studied composition with Sir Henry Wood at the Royal Academy of Music. After the war, he became the Music Director of the Metropolitan Ballet until its dissolution in 1949. In 1951, he was appointed conductor of the Sadler's Wells Ballet and in 1960 became the Music Director of the Royal Ballet, Covent Garden. Since 1972 he has regularly conducted the Australian Ballet and from 1978 to 1981 was resident with the American Ballet Theatre as well as making frequent guest appearances with Covent Garden.

He is regarded as one of the elite among ballet conductors, having conducted in all the major cities in the world including Paris, New York, Stockholm, Rio de Janeiro, Milan, Moscow etc. and worked with the greatest dancers including Nureyev, Fonteyn, Baryshnikov, Bruhn, Makarova, etc.

He has also composed or arranged scores for ballets choreographed by Ashton, Macmillan, Nureyev, Petit, Hynd etc. as well as having written music for a dozen feature films.



John Lanchbery occupe une place si importante dans le monde international de la danse depuis une cinquantaine d'années que nous avons décidé de publier pour la première fois le catalogue complet de tous les ballets dont il a composé ou arrangé et orchestré la musique.

Né à Londres, il y fait ses études de composition sous la direction de sir Henry Wood à l'Académie Royale de Musique. Après la guerre il est nommé Directeur musical du Metropolitan Ballet jusqu'à sa dissolution en 1949. Dès 1951, il devient le chef d'orchestre du Sadler's Wells Ballet et à partir de 1960 il est Directeur musical du Royal Ballet de Covent Garden. A partir de 1972, il dirige régulièrement pour l'Australian Ballet puis se fixe de 1978 à 1981 à l'American Ballet Theatre, tout en revenant fréquemment au Covent Garden.

Considéré comme le plus éminent chef d'orchestre de ballet, il a dirigé, dans la plupart des théâtres d'opéras du monde, de Paris à New-York, de Stockholm à Rio de Janeiro, de Milan à Moscou, les plus grands solistes de la danse, Nureyev, Fonteyn, Baryshnikov, Bruhn, Makarova, etc.

Parallèlement, il compose ou arrange des partitions de ballet pour les chorégraphes Ashton, Macmillan, Nureyev, Petit, Hynd etc., tout en écrivant par ailleurs une douzaine de musiques de films.

Applications to stage the following ballets should be made to BMB. Contact will be made with either the original choreographer or an authorised répétiteur to re-stage the work in a manner faithful to the original.

Pour "remonter" l'un ou l'autre des ballets ci-après, il suffit de nous en adresser la demande : nous établirons aussitôt le contact avec le chorégraphe ou s'il est décédé, avec le ou les "répétiteurs autorisés" capables de restituer l'œuvre en toute fidélité.

	COMPOSER	CHOREOGRAPHER	PUBLISHER	DURATION	COMPOSITION
1. LA BAYADÈRE	Minkus	Makarova	BMB Mario Bois	3 acts	3.3.2.2. / 4.3.3.1. Timp. 3 Perc. Harp. Str.
1.a LA BAYADÈRE	Minkus	Nureyev	BMB	3 acts	3.2.2.2/ / 4.4.3.1. Timp. 3 Perc. Harp. Str.
2. LA CACHUCHA	Trad.	Ann Hutchinson & Merle Park	BMB	5'	a) 3.2.2.2. / 4.3.3.1. Timp. 2 Perc. Harp. Str. b) 2 guitars, 2 pianos castanets
3. LA CHAT BOTTÉ	Tschaikovsky	Roland Petit	BMB	3 acts	3.3.3.3. / 4.2.3.1. Timp. 2 Perc. Harp. Str.
4. LES DEUX PIGEONS	Messenger	Ashton	Leduc	2 acts	3.2.2.2. / 4.4.3.1. / Timp. 3 Perc. Hp. Str.
					Also reduced version : 2.1.2.1. / 2.2.2.0. Timp. 2 Perc. (Hp) Str.
5. THE DEVIL TO PAY (Le Diable à Quatre)	Adam	Ronald Hynd	BMB	3 acts	2.2.2.2. / 4.3.3.1. Timp. Perc. Harp. Str.
6. DIANA & ACTÉON	Pugni	Nureyev	BMB	Pas de deux 22'	3.2.2.2. / 4.3.3.1. Timp. 2 Perc. Harp. Str.
7. DON QUICHOTTE (Don Quixote)	Minkus	Nureyev	BMB	3 acts	3.2.2.2. / 4.3.3.1. Timp. 3 Perc. / 2 Harps. Str.
	Minkus	Beriozoff	BMB		
8. DRACULA	Liszt	Ben Stevenson	Protected	3 acts	3.3.3.2. / 4.2.3.1. Timp. 2 Perc. Harp. Piano. Str.
9. THE DREAM	Mendelssohn	Ashton	BMB	50'	2.2.2.2. / 2.3.3.1. Timp. 3 Perc. Str.
10. ESMERALDA (orch. and arr. with Charles Mackerras)	Pugni	Beriozoff	BMB	full night	2.2.2.2. / 4.2.3.0. Timp. Perc. Glock. Harp. Str.
11. FIGARO	Anonymous	Ivo Cramér	Protected	2 acts	2.2.2.2. / 2 cors. / Timp./Perc. Str. (Harp. & 1 violin on stage)
12. LA FILLE MAL GARDÉE	Hérold	Ashton	Oxford University Presse	2/3 night	2.2.2.2. / 4.2.3.1. Timp. 4 Perc. Harp. Str.

	COMPOSER	CHOREOGRAPHER	PUBLISHER	DURATION	COMPOSITION
13. GIGUE (Casse Noisette)	Tschaikovsky	Various	BMB	2'30 Divertissement	3.3.3.2./4.2.3.1. Timp. 2 Perc. Str.
14. GISELLE	Adam	Erik Bruhn and others	BMB	2 acts	3.3.2.2./4.3.3.1. Timp. 2 Perc. Harp. Str.
15. THE HIGHWAYMEN, or The Good-natured soldier	Dupuy	Ivo Cramér	Protected	30'	2.2.2.2./2.1.0.0./Str.
16. HOFFMANN	Offenbach	Peter Darrell	BMB	3 acts	2.2.2.2./4.2.3.1. Timp. 3 Perc. Harp. Piano. Str.
17. HOUSE OF BIRDS	Federico Mompou	Kenneth Macmillan	UME	35'	2.2.2.2./4.2.3.1. Timp. 2 perc. Harp. Cél. Str.
18. THE HUNCHBACK OF NOTRE DAME	Berlioz	Ronald Hynd	BMB	3 acts	2.2.2.2./4.3.3.1. Timp. 2 Perc. Harp. Str.
19. KINGDOM OF THE SHADES (voir 1. La Bayadère, act II)	Minkus	Petipa	BMB	35'	3.3.2.2./4.3.3.1. Timp. 2 Perc. Harp. Str.
20. LAURENTIA	Krein Chaboukiani	Nureyev	Protected	Divertissement 25'	3.3.3.2./4.4.3.1. Timp. 2 Perc. 2 Harps. Cél. Str.
21. MADAME BUTTERFLY	Puccini	Stanton Welch	BMB	2 acts 81'	3.3.3.2./4.3.4.0. Timp. Perc. Harp. Str.
22. MANFRED	Tschaikovsky	Nureyev	BMB	70' (4 scènes)	3.3.3.3./4.4.3.1. Timp. 6 Perc. Orgue. 2 Harps. Str.
23. MAYERLING	Liszt	Kenneth Macmillan	BMB	3 acts	3.3.3.3./4.3.3.1./Timp. 3 Perc. Harp. Str. mezzo soprano. Piano.
24. MONOTONES I	Satie	Ashton	Salabert	12'	2.2.2.2./4.0.0.0./Timp. 2 Perc. Célésta. 2 Harps. Str.
25. The MERRY WIDOW	Léhar	Ronald Hynd	Glockenverlag (Weinberger)	3 acts	3.2.2.2./4.3.3.1. Timp. 3 Perc. Harp. Str.
26. MIDSUMMER NIGHT'S DREAM	Mendelssohn	Heinz Spoerli	BMB	Full night	2.2.2.2./4.3.3.1. Timp. 2 Perc. Str.

	COMPOSER	CHOREOGRAPHER	PUBLISHER	DURATION	COMPOSITION
27. A MONTH IN THE COUNTRY	Chopin	Ashton	BMB	45'	2.2.2.2. / 4.2.0.0. / Timp. Piano. Str.
28. OPPORTUNITY MAKES THE THIEF	Anonymous	Régina Beck - Friis	Protected	60'	2.2.0.2. / 2.2.0.0. / Timp. 1 Perc. Str. (2 clarinets on stage)
29. LE PAPILLON	Offenbach	Ronald Hynd	BMB	Full night	3.2.2.2. / 4.3.3.1. Timp. 3 Perc. Harp. Str.
30. PAQUITA	Minkus	Makarova and others	BMB	Divertissement 30'	3.2.2.2. / 4.3.3.1. Timp. 2 perc. Harp. Str.
31. PEER GYNT	Grieg	Ben Stevenson	BMB	Full night	3.3.3.3. / 4.3.3.1. Timp. 3 Perc. Harp. Str.
32. ROSALINDA	Johann Strauss	Ronald Hynd	BMB	3 acts	3.2.2.2. / 4.3.3.1. Timp. 2 Perc. Harp. Str.
33. THE SENTIMENTAL BLOKE	Albert Arlen	Robert Ray	BMB	55'	3.2.2.2. / 4.3.3.1. Timp. 2 Perc. Harp. Str.
34. SOLO OF Mr. VESTRIS	Anonymous	M. Baryshnikov	Protected	4'	2.2.2.2. / 2.2.0.0. / Timp. Str.
35. SOMNAMBULISM	Stan Kenton	Kenneth Macmillan	Protected	9'	2.1.2. (II doubles Bass Clar. & Eb Sax) I / 2.2.2.0. / 3 Perc. Harp. Piano. Str.
36. LA SYLPHIDE	Lovenskjöld	Erik Bruhn	Oxford University Press	2 acts	3.2.2.2. / 4.3.3.1. Timp. 3 Perc. Harp. Str.
37. LES SYLPHIDES with piano solo concertante	Chopin	Fokine	BMB	30'	2.1.2.1. / 2.2.2.0. / Timp. Perc. Harp. Piano. Str.
38. TALES OF BEATRIX POTTER	Lanchbery	Ashton	EMI	65'	3.2.2.2. / 4.3.3.1. / Timp. 3 Perc. 2 Harps. Str.
39. TALES OF BEATRIX POTTER	Lanchbery	Ashton	EMI	70'	3.2.2.2. / 4.3.3.1. / Timp. 3 Perc. Banjo. 2 Harps. Strings off-stage piano
40. THE TEMPEST	Tschaikovsky	Nureyev	BMB	70'	3.2.2.2. / 4.2.3.1. / Timp. 2 Perc. Str.
41. TOCCATA	J.-S. Bach	Alan Carter	Protected	30'	2.2.2.2. / 2.2.0.0. / Timp. Harp. Piano. Str.
42. TRISTESSE JAPONAISE	Lanchbery	Margot Fonteyn	Protected	4'	2.1.2.1. / 2.2.2.0. / 2 Perc. Harp. Piano. Str.