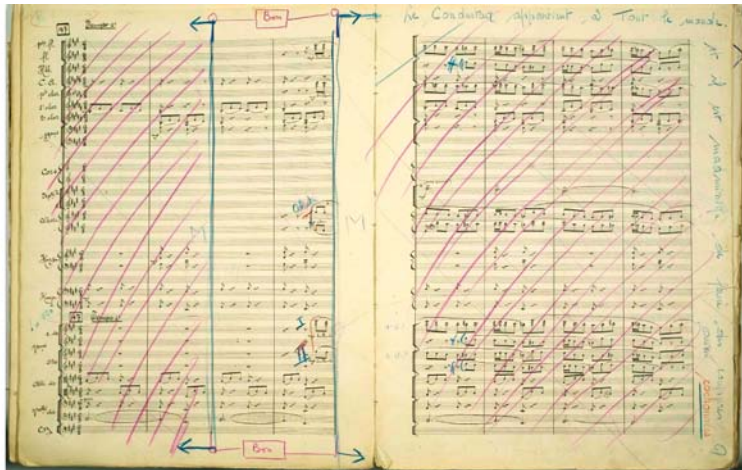


Conductors Performance Score for a Diaghilev Ballet

Auric, Georges. **La Pastorale. Partition d'Orchestre.** (Paris, 1926). Copyist manuscript on paper. Stamped "Heugel & Cie" on front cover, marked in ink 2.G.5. (Schmidt GA 49, pp 241-2).

Folio (35 x 27 cm; 10 1/2" x 13 7/8"). 398pp. (2 + 395 + 1). Bound in brown paper covers with black tape spine. Some pages loosened in binding. The manuscript is very carefully drawn in black ink on 32-line paper, bearing the ink stamp of the publisher Heugel. Annotations on almost every page with different colored inks, also erasures and paste over, indicating use in different productions. Especially dense annotation can be found on pp. 122-3, 146-7, 158-9, 225, 238-9, 241, 280-1, 296-7, 356-7, 394-5 (see illus). Some annotations are taken from the author's holograph manuscript (Schmidt, 241 and *1).



This copy was used as the conducting score for the performance of June 1, 1926 at the Théâtre Sarah Bernhardt, Paris (*2). *The score will be invaluable in any attempt to reconstruct the first performances of this Diaghilev ballet.*

La Pastorale. Ballet libretto by Boris Kochno; decor and costume by Pedro Pruna; choreography by George Balanchine (one of his first Ballet Russes choreographic creations. See Balanchine #62). **La Pastorale** consists of twelve scenes with the characters of a film star (Felia Dubrovka), a telegraph boy (Serge Lifar, who entered Scene I on a bicycle), a young lady (Tamera Gerergera), and the director (Leon Woizikovsky).

“For some reason Massine backed out of the project, forcing Diaghilev to take on a 22 year old refugee dancer choreographer named George Balanchine. From this very first ballet, Balanchine was innovative and controversial, adding certain acrobatic steps from the circus, which confused and riled the purists in the audience. Auric’s score took a back seat to controversy, but it was marvelous and original, this time broken into a prelude and 12 scenes. Bright sonorities and humorous rhythms combine with musical ideas that constantly push the tonal center to its edges or beyond. It’s truly a crime that Auric is not better known than he is” (Bayley).

The controversy is discussed in contemporary reviews:

“Auric’s music exhibits a certain nonchalant virility Indeed I thought the music by far the best part of the entertainment; it at least did what it set out to do—which in my opinion, the choreography failed to do” (Francis Toye, [London] *Morning Post* [June 29, 1926], qtd. in Macdonald, 332).

On the other hand, Francisco Newman wrote, “The music of **La Pastorale** is merely a succession of the commonplace devices of a thoroughly commonplace mind to avoid the stigma of the commonplace” ([London] *Sunday Times* [July 4, 1926]), for which Newman was barred his reserved seat at His Majesty’s Theatre (qtd. in Macdonald, 333).

According to Alexander Schouvaloff, “The fault lay in the libretto but even with it, this gave Balanchine an opportunity for inventing a technically demanding and acrobatic choreography. Even with bad reviews it was revived in Paris and London in 1929” (286).

The orchestra includes: small flute, two large flutes, two oboes, English horn, two clarinets, two bassoons, two horns, trumpet, horn, three trombones, tuba, timpani, percussion, xylophone, celesta, two harps, and strings.

The composer is Georges Auric (1899-1983). During the 1920s he frequented the circle of the Ballets Russes and Diaghilev, for whom he wrote several works, and he also had much contact with Stravinsky. In this the first phase of Auric’s musical development, he was associated with *Le Six* who shared a reaction against Wagner and against both expressionism and impressions with a return to clarity of melody, texture, and form, with a certain amount of humor, clearly evident in his three ballets: *Les Fâcheux* (1923), *Les Matelots* (1924), **La Pastorale** (1925) (Grove I, 704).

*1. Schmidt GA 49 **La Pastorale** (p. 241) [partial entry]:

Holograph MS: 1. F-Pheugel (Archive, boîte 82.) 465pp. “Pencil notations of pages correspond to the copy cited below indicating it was copied from Auric’s original.”

Copyist’s MS. 2. F-heugel (Archive, boîte 4: copy marked 2.G.5) 398pp. . . . copied in black in with numerous performance indications in blue, red or violet pencil [This score].

[Schmidt in email to me (June 22, 2018) clarifies the above entry from his catalog: “Alas, the use of holograph in this entry is clearly incorrect. I rather imagine that the real holograph is probably in the possession of his widow—who only allowed us to see a fraction of his archive because she could not understand what a real catalogue of his music might look like.”

“As for your second question [about the precedence of the present score], yes, it is the copy that you must now have. I imagine that your copy was rented and used for productions. . . . The piano score, printed just after the premiere, was probably used for dance rehearsals for the later performances. Proofs of it may have been used for the first performance [May 29, 1926], but that is only a guess.”]

