

MS 6260

STEREO

BERNSTEIN/NEW YORK PHILHARMONIC

RAVEL Daphnis and Chloe

COLUMBIA
GUARANTEED HIGH FIDELITY
MASTERWORKS



COMPLETE BALLET



THE CHORUS OF THE SCHOLA CANTORUM HUGH ROSS/DIRECTOR



MS 6260



Available on Regular—ML 5660

RAVEL: DAPHNIS AND CHLOE (COMPLETE BALLET)

NEW YORK PHILHARMONIC, LEONARD BERNSTEIN, CONDUCTOR, THE CHORUS OF THE SCHOLA CANTORUM, HUGH ROSS, DIRECTOR

With all its brilliant orchestration, intoxicating color, sensuous harmonies, and orgiastic rhythms, *Daphnis and Chloe* is an essentially patrician score. Ravel was a spiritual aristocrat who knew the elemental drives and could appear to give them full rein without once relaxing his mastery of form and precise craftsmanship.

Daphnis and Chloe was commissioned by Sergei Diaghilev and produced by his Ballets Russes at the Theatre du Chatelet in Paris on June 8, 1912. The choreography was by Fokine, the sets by Bakst, Pierre Monteux conducted and the two title roles were mimed by the now almost legendary stars, Nijinsky and Karsavina.

It was not easy to weld all the disparate elements of *Daphnis and Chloe* into a unified whole. Based on a pastoral romance of the fourth-century Greek sophist, Longus, translated by the late Renaissance French poet, Jacques Amyot, and recast by the Russian, Fokine, the story was still further adjusted by Ravel for his own purpose.

His purpose was a "great choreographic symphony... a vast musical fresco, less scrupulous archeologically than faithful to the Greece of my dreams, which could easily be associated with that Greece which was imagined and depicted by the French artists of the end of the eighteenth century."

As the performance date approached, tensions developed. Bakst's oriental scene designs made Ravel wince. Bakst quarreled with Diaghilev over preparation of the sets. Nijinsky and Fokine quarreled, apparently over their differing interpretations of the role of Daphnis. And the entire corps de ballet was irritated by Ravel's intricate 5/4 rhythms in the concluding "General Dance."

The premiere was not especially successful and the ballet never became really popular. But the music has become a twentieth century classic. "It is not only Ravel's best work," wrote Stravinsky, "but also one of the most beautiful products of all French music."

The ballet is in one act and three scenes. The first scene takes place in a meadow on the edge of a sacred wood. In front of the altar of the nymphs a crowd of young men and girls bearing garlands prostrate themselves. Among them are Daphnis and Chloe. The ceremony continues with a religious dance. Daphnis does not yet realize that he loves Chloe. Chloe suffers at seeing the maidens embrace Daphnis during the dance and

Daphnis resents the young men who crowd about Chloe. The company propose a contest between the clownish shepherd, Dorco, and Daphnis. The prize will be a kiss from Chloe. Dorco executes a grotesque dance, Daphnis a light and graceful one. Daphnis and Chloe fall into each others' arms while the crowd admires their beauty. Chloe runs off and Daphnis lapses into dreamy languor.

Shouts of alarm are heard and several girls dash past, pursued by pirates. Daphnis hurries off to protect Chloe, whose life he fears may be in danger. A moment later Chloe appears. In her anxiety she throws herself before the altar of the nymphs, but the pirates seize her and carry her off. Daphnis returns, and realizing she has been abducted he curses the gods and falls senseless to the ground. The light fades and the statues of three nymphs come to life one by one. They descend from their pedestals and notice Daphnis. They wipe away his tears, waken him, and lead him towards a large rock where they invoke the god Pan. Little by little the god becomes visible and Daphnis prostrates himself, appealing to Pan for his aid. Suddenly the stage is plunged in darkness.

From behind the scenes a four-part chorus sings an unaccompanied and wordless interlude. From afar we hear fanfares of a horn and then of a trumpet. The full orchestra is heard in a brilliant crescendo and we are in the camp of the pirates. The scene is a jagged coastline with the sea in the background. The pirates come running in, some carrying booty, others carrying torches, which fill the stage with a garish light. They execute a warlike dance before their chief and finally fall exhausted to the ground. Chloe is brought in, her hands tied. She implores their pity in a dance and twice tries to flee but each time is brought back again. The pirate chief woos Chloe but suddenly the atmosphere changes and strange gleams illumine the night. Pan appears in a cloud and takes Chloe from her captors.

The scene seems to melt and as the lights go up we are back on the edge of the sacred wood. It is daybreak. Daphnis is still lying before the grotto of the nymphs. There is no sound but the murmur of rivulets of dew and the song of birds. Shepherds arrive searching for Daphnis and Chloe. At last she appears surrounded by shepherdesses. They throw themselves into each others arms. The old shepherd, Lammon, explains

that Pan saved Chloe in remembrance of the nymph Syrinx, with whom the god once fell in love.

Daphnis and Chloe mime the adventure of Pan and Syrinx. Chloe impersonates the young nymph, wandering in the meadow. Daphnis appears as Pan and declares his love. The nymph repulses him. The god grows more insistent. She disappears among the reeds. In despair he plucks some stalks, fashions them into a flute and plays a melancholy tune. Chloe returns and her dance follows the accents of the flute. The dance grows more and more animated and, in a mad whirl, Chloe falls into Daphnis' arms. On two sheep before the altar of the nymphs he swears his fidelity. A group of young girls enters dressed as Bacchantes and shaking their tambourines. Daphnis and Chloe embrace tenderly. A group of young men invade the stage. Joyous tumult. General Dance.

Ravel's score was constructed symphonically, the composer declared, according to a rigorous tonal pattern, using a small number of themes to assure the unity of the work.

New York Philharmonic Program Notes
by Edward Downes

The performance of the complete DAPHNIS AND CHLOE given at Carnegie Hall in March, 1961 by Leonard Bernstein and the New York Philharmonic, at which time the work was recorded, won ovations from the critics as well as the audience. Allen Hughes wrote in THE NEW YORK TIMES: "We are indebted to Mr. Bernstein for this opportunity to hear all of it [i.e., the entire ballet score] once again... The performances... were precise, bold and handsome... the sincerity and vividness of his readings made them vital and stirring at every salient point." F. D. Perkins noted in the NEW YORK HERALD TRIBUNE: "DAPHNIS AND CHLOE is music in which Mr. Bernstein is at his best, and the performance was admirable and rewarding in all respects. The quality and color of the Schola Cantorum's share of the performance matched those of the expert instrumentalists." And Harriett Johnson, in the New York Post, declared that Mr. Bernstein was "obviously under the spell of the music... The orchestra responded superbly to his direction while the Schola Cantorum... acquitted itself as a vocal ensemble with the highest artistry and musicianship."

THE SELECTION—PUBLISHED BY BIEM (DURAND & CIE.)—IS FOLLOWED BY ITS TIMINGS.

SIDE I DAPHNIS AND CHLOE (BEGINNING).....

23:48

SIDE II DAPHNIS AND CHLOE (CONCLUSION).....

27:41

COLUMBIA
MASTERWORKS

RAVEL:
DAPHNIS ET CHLOE (Complete)
(Beginning)



MS 6260
NONBREAKABLE



Side 1
XSM 53266



LEONARD BERNSTEIN, Conductor
NEW YORK PHILHARMONIC and the
SCHOLA CANTORUM,
Hugh Ross, Director

"360 SOUND" STEREO "360 SOUND"

© "COLUMBIA", "MASTERWORKS", "MARCAS REG. PRINTED IN U.S.A."

XSK-53266-20

XXSM-53267-2

COLUMBIA
MASTERWORKS

RAVEL:

DAPHNIS ET CHLOE (Complete)

(Conclusion)



MS 6260
NONBREAKABLE



Side 2
XSM 53267



LEONARD BERNSTEIN, Conductor
NEW YORK PHILHARMONIC and the
SCHOLA CANTORUM,
Hugh Ross, Director

"360 SOUND" STEREO "360 SOUND"

© COLUMBIA; "MASTERWORKS"; MARCAS REG. PRINTED IN U.S.A.