

Debussy's work later provided the basis for the ballet *Afternoon of a Faun* choreographed by Vaslav Nijinsky and a later version by Jerome Robbins.

Daphnis and Chloé was the largest work Ravel was ever to compose, occupying him from early 1909 until April 5, 1912. It is also widely regarded as his most impressive achievement, and among the greatest ballet scores of the twentieth century. The work calls for an enormous orchestra, with approximately fifteen distinct percussion instruments and a wordless chorus, heard both offstage and onstage. Given its sheer size, the ballet score is much better known by excerpts, and when heard in concert, is usually represented by one of two suites that Ravel extracted from it. The first suite, of 1911, draws material from the "Nocturne," "Interlude" and "Danse guerriere," while Ravel designated the final three numbers: "Lever du jour," "Pantomime," and "Danse générale" as Suite No. 2, following the score's completion in 1912.



Leonard
Bernstein
New York
Philharmonic

STRAVINSKY
**FIREBIRD
SUITE**

DEBUSSY
**L'Après
Midi D'Un
Faune**

RAVEL
**Daphnis
And Chloe
Suite No. 2**

Stravinsky's third concert version of his Firebird ballet was completed in 1945. Stravinsky called this work a "ballet suite," and it is substantially different from its predecessors in a number of ways. Perhaps most significant is the addition of more music in the third suite: whereas suites one and two each consisted of five movements, the 1945 suite boasts 10, including the original five from the 1919 suite, plus three Pantomimes, a Pas de deux, and a Scherzo. Also notable are the revisions the composer made in both of the later suites: notation, barring, and metrics are altered to facilitate reading Stravinsky's complex rhythms. There are also a number of changes in orchestration, due in part to the reduced orchestra of the later suites (the 1945 suite consists of the same instrumentation as the reduced 1919 suite, with the exception of an added snare drum in the former). This "ballet suite" was Stravinsky's final attempt to make his ballet more palatable: while his suites remained popular for decades after the ballet's appearance early in the century, Stravinsky quickly outgrew the Russian musical idioms that give

the work its characteristic sound. The concert suites enabled Stravinsky to extract what he felt were the ballet's salvageable moments, and to censor what musicologist Eric Walter White called the work's "effusiveness [which] must have been increasingly embarrassing to Stravinsky as time went on." The composer himself, after years of attempting to update his ballet, always referred to the work dismissively as "that audience lollipop."

Prélude à l'après-midi d'un faune known in English as *Prelude to the Afternoon of a Faun*, is a symphonic poem for orchestra by Claude Debussy, approximately 10 minutes in duration. It was composed in 1894 and first performed in Paris on 22 December 1894, conducted by Gustave Doret. The flute solo was played by Georges Barrère.

The composition was inspired by the poem *L'après-midi d'un faune* by Stéphane Mallarmé. It is one of Debussy's most famous works and is considered a turning point in the history of music. Pierre Boulez considered the score to be the beginning of modern music, observing that "the flute of the faun brought new breath to the art of music."



Stravinsky Firebird Suite Debussy L'Après-Midi D'Un Faune Ravel Daphnis and Chloe Suite No 2 Leonard Bernstein New York Philharmonic

1 Firebird Suite 21:10

**2 Debussy: Afternoon Of A Faun
(L'Après-Midi D'Un Faune) 10:25**

3 Ravel: Daphnis And Chloe Suite No. 2 15:05

Firebird Suite Recorded by Columbia 1957
Debussy & Ravel Recorded by Columbia 1965



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