This program will last approximately one and three-quarters hours, which includes one intermission.

Lead support for these concerts is provided by The Berry Charitable Foundation.

Generous support for Vikingur Ólafsson’s appearances is provided by The Donna and Marvin Schwartz Virtuoso Piano Performance Series.
Stéphane Denève, Conductor
Víkingur Ólafsson, Piano (New York Philharmonic debut)

Guillaume CONNESSON (b. 1970)

Céléphaïs, from Les Cités de Lovecraft (2017)
Les portes de Bronze (The Bronze Gates)
Entrée dans la cité aux rues d’Onyx (Entry into the City with Onyx Pavements)
Le Temple de turquoise (The Turquoise Temple)
Le Palais de cristal rose des Soixante-dix Délices (The Rose-Crystal Palace of the Seventy Delights)
Les sept processions des Prêtres couronnés d’orchidées (The Seven Processions of the Orchid-Wreathed Priests)

RAVEL (1875–1937)

Piano Concerto in G major (1929–31)
Allegramente
Adagio assai
Presto

VÍKINGUR ÓLAFSSON

Intermission
ROUSSEL  
(1869–1937)  

Bacchus et Ariane Suite No. 2, Op. 43  
(1930)

RAVEL  

Daphnis et Chloé, Suite No. 2  
(1909–12 / 1913)  
Lever du jour (Daybreak)  
Pantomime (Pantomime)  
Danse générale (General Dance)  

(The movements are played without pause.)

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PLEASE SILENCE YOUR ELECTRONIC DEVICES. 
PHOTOGRAPHY AND VIDEO RECORDING ARE ONLY PERMITTED DURING APPLAUSE.
As a teenager growing up in the suburbs of Paris in the mid-1980s, Guillaume Connesson discovered the stories of American author H.P. Lovecraft. Born during the last decade of the Victorian era and coming into maturity during the onset of modernism, Lovecraft developed a singular style that would later be called “cosmic horror.” He blended the macabre emotional tension of Edgar Allan Poe and prototypical fantasy novels from the 19th century, generating a sprawling and magnificent imaginary universe: the Lovecraft Mythos. Publishing almost exclusively in journals and serials devoted to strange and marvelous tales, he lived and died in relative obscurity.

Lovecraft’s posthumous notoriety has resulted from a collective effort by a veritable army of young writers, many of whom had an extensive epistolary friendship with Lovecraft, who encouraged them to pursue the nascent genre of modern science fiction. Over time numerous writers, film directors, and musicians have credited Lovecraft as an influence, including Connesson, whose initial youthful encounter with the author spurred him to compose his first work for orchestra at the age of 18.

Parallels between the artistic predilections of Lovecraft and Connesson include a love of architecture — a field that Connesson says he would have chosen if he did not pursue music — and vivid imagery. Lovecraft is infamous for profuse detailed descriptions and “lists of adjectives” that make reading him a nearly cinematic experience. In turn, very few of Connesson’s works are “abstract.” Rather than concentrate on thematic development or the suspension and resolution of phrases for their own sake, Connesson uses melody and harmonic tension to illustrate. In this way he transports the 19th-century symphonic poem to our time, evoking scenes, memories, or moments as varied as nightclub music, the mythical cities of Atlantis and Agartha, Watteau paintings, the writings of Stephen Hawking, and the aesthetics of Kandinsky.

To do this Connesson relies on his stunning capability as an orchestrator, a skill that he honed at the Conservatoire National de Région (Boulogne-Billancourt) and at the Paris Conservatoire. There, he received prizes in choral direction, history of music, analysis, electro-acoustic, and orchestration. His main teachers were Marcel Landowski and Alain Louvier, a student of Olivier Messiaen, one of the most imaginative composers of the 20th century. Since 1997 Connesson has served as Professor of

In Short

**Born:** May 5, 1970, in Boulogne-Billancourt, France  
**Resides:** in Arnouville-Lès-Mantes  
**Work composed:** 2017  
**World premiere:** October 13, 2017, at Tivolivredenburg, Utrecht (Netherlands), by the Nederlands Philharmonisch Orkest, Marc Albrecht, conductor  
**New York Philharmonic premiere:** these performances  
**Estimated duration:** ca. 9 minutes
Orchestration at Aubervilliers-LaCourneuve Conservatory.

*Céléphaïs*, the opening movement of *Les Cités de Lovecraft*, is a tour de force of orchestral color, texture, and dynamism, composed to mirror Lovecraft’s text. One of the author’s quirks that intrigues Connesson is an obsession with dreams. Lovecraft kept meticulous records of them after waking each morning and used them as building blocks for his stories — specifically those grouped together as the Dream Cycle. *Celephaïs* is a city in Lovecraft’s Dreamlands that he wrote about twice, first as an eponymous short story and again as a featured location in the novella *The Dream-Quest of Unknown Kadath*, which provides the foundation for Connesson’s “symphonic journey.” The reader experiences the same jump-cut visuals, discombobulated passage of time, and jittery shifts between the sublime and the beautiful that occur in dreams. A unique feature in Lovecraft’s *Celephaïs* is that time does not pass there, so nothing changes, tarnishes, or decays — a technicolor quality brilliantly captured by Connesson’s orchestration.

With numerous prestigious accolades to his name, multiple recordings, and constant requests for commissions and world-wide performances of his works, Connesson has come a long way from an adolescence in which he was inspired by Lovecraft to write for orchestra. With *Les Cités de Lovecraft* he closes the circle in homage to the author who, he says, has inspired him all these years. “Actually,” Connesson has mused, “it’s a bit of a

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**In the Composer’s Words**

The Lovecraftian geography is so precise and brimming with imagination that I wanted to paint it with a teeming orchestral palette. I used highly differentiated writing techniques according to the movements to echo this “baroque” folly, so typical of Lovecraft, with the multiplicity of my orchestra’s colors. *Céléphaïs* is a gleaming port city with marble walls and bronze gates. In four parts, this first movement is marked by its brilliant colors and diatonic melodic writing, with the haunting presence of the fourth. After the introduction (*Les portes de Bronze*) in which orchestral shocks are superimposed on brass fanfares, the first theme bursts forth (*Entrée dans la cité aux rues d’Onyx*) in the violins and develops in an orchestral effervescence that depicts the bustling streets. In *Le Temple de turquoise*, a second theme (still based on the interval of the fourth) appears in the trumpets, giving life to a colorful pagan celebration. The third part (*Le Palais de cristal rose des Soixante-dix Délices*) is a moment of calm in which we again find the first theme transformed in a chorale of translucent strings surrounded by shimmering sonorities in the winds, harp, and celesta. After a bridge, made up of three trilled chords, begins *Les sept processions des Prêtres couronnés d’orchidées*, a great crescendo over a seven-beat ostinato led by a theme in fourths (new mutation of the first theme). The “visit” to *Céléphaïs* concludes with a dazzling *fortissimo.*

— Guillaume Connesson
return to my childhood love, in fact .... I was obviously not satisfied with what I had written at 18, so I said to myself I want to return to this universe but with what I am today.”

**Instrumentation:** three flutes (one doubling piccolo), three oboes (one doubling English horn), three clarinets, two bassoons and contrabassoon, four horns, three trumpets, three trombones, tuba, timpani, wood sticks, cabasa, snare drum, claves, tubular bell, crotales, sizzle symbal, suspended cymbals, wind machine, whip, orchestra bells, bass drum, mark tree, small shaker, tambourine, military drum, tam-tams, temple blocks, tom-toms, triangle, vibraphone, wood block, xylophone, harp, piano (doubling celesta), and strings.

— Kathryn Bacasmot, an independent writer about music

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**Lovecraft Lives On**

Guillaume Connesson is just one in a long line of artists who have been influenced profoundly by the ideas, imagery, and motifs of writer H.P. Lovecraft. The psychedelic band H.P. Lovecraft’s best-known song, 1967’s *The White Ship*, is named after a Lovecraft story. English heavy-metal pioneers Black Sabbath felt a kinship with the author’s embrace of the macabre, naming a song on their 1970 debut album for the story “Behind the Wall of Sleep.” Years later, Metallica recorded songs inspired by Lovecraft’s story “The Call of Cthulhu” and the novella *The Shadow over Innsmouth*.

On screen, Lovecraft has influenced B-movie auteur Roger Corman and Academy Award–winning director Guillermo del Toro, and has inspired countless adaptations. His most obvious spiritual descendant may be John Carpenter, whose “Apocalypse Trilogy” — *The Thing* (1982), *Prince of Darkness* (1987), and *In the Mouth of Madness* (1994) — contains myriad references to Lovecraft works (the title of the last of these is derived from the 1936 novella *At the Mountains of Madness*). *Lovecraft Country* is a 2020 HBO horror drama television series based on the 2016 novel of the same name by Matt Ruff. Indeed, there’s an entire literary subgenre referred to as Lovecraftian horror, and Stephen King himself dubbed him “the 20th century’s greatest practitioner of the classic horror tale.”

— The Editors
Maurice Ravel composed both of his piano concertos more or less simultaneously from 1929 to 1931: the Concerto in D major for Piano Left-Hand and Orchestra (1929–30) and the Concerto in G major for Piano “Both-Hands” and Orchestra (1929–31). As early as 1906, he reported that he had begun sketching a piano concerto on Basque themes, provisionally titled Zazpiak-Bat, and in 1913 he informed his friend Igor Stravinsky that he was re-focusing his attention on it. But in late 1914 Ravel, by then installed in the south of France due to the disruptions of World War I, wrote to his student and colleague Roland-Manuel that he had to give up work on the piece since he had left his sketches behind in Paris. And that was the end of it, except that some material from the project was reworked when Ravel came to write his G-major Piano Concerto.

The pianist Marguerite Long (a notable interpreter of music by Fauré and Debussy, as well as Ravel) recalled a gathering sometime in the 1920s:

One day at a dinner in the house of Mme. de Saint-Marceaux, whose salon, according to Colette, was “a citadel of artistic intimacy,” Ravel said to me point-blank: “I am composing a concerto for you. Do you mind if it ends pianissimo and with trills?” “Of course not,” I replied, only too happy to realize the dream of all virtuosis.

One heard nothing more until 1927, the date of Ravel’s journey to North America.

But after his return a year elapsed before the Concerto was put in hand — doubtless after [Paul] Wittgenstein had commissioned the Concerto for the Left Hand. Negotiations took place for a first performance of the Concerto in G in Holland, and the Concertgebouw even announced it with the composer as soloist for March 9, 1931.

In fact, Ravel had rather retracted his gift to Marguerite Long and, spurred by the success of his American tour, fixed on the idea of premiering the new concerto himself. But it was not to be. His health was none too good, and, Long continued:

The long hours spent on the Études of Chopin and Liszt greatly fatigued him. … Even when this was evident he still wished to be the first to play his work, and it was

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**In Short**

**Born:** March 7, 1875, in Ciboure, Basses-Pyrénées, France

**Died:** December 28, 1937, in Paris

**Work composed:** from 1929 to November 14, 1931, although the first and last movements reportedly drew on material composed in 1914

**World premiere:** January 14, 1932, at the Salle Pleyel in Paris, with the composer conducting the Lamoureux Orchestra, Marguerite Long (the work’s dedicatee), soloist

**New York Philharmonic premiere:** December 7, 1933, Bruno Walter, conductor, Harold Bauer, soloist

**Most recent New York Philharmonic performance:** July 25, 2021, Jaap van Zweden, conductor, Jean-Yves Thibaudet, soloist, at the Bravo! Vail Music Festival in Colorado

**Estimated duration:** ca. 21 minutes
only when pressed by his friends ... that he realized the difficulties confronting him in this formidable undertaking.

It can be understood how I was seized with agitation when on November 11, 1931, Ravel telephoned from Monfort l’Amaury announcing his immediate arrival with the manuscript. I had hardly composed myself when he entered holding out the precious pages. Hastily I turned to the last page to look for the pianissimo and the trills: they had become fortissimo and percussive ninths!

When he described this concerto to his friend the critic M.D. Calvocoressi, Ravel called it “a concerto in the truest sense of the word: I mean that it is written very much in the same spirit as those of Mozart and Saint-Saëns.” He continued:

The music of a concerto should, in my opinion, be lighthearted and brilliant, and not aim at profundity or at dramatic effects. It has been said of certain classics that their concertos were written not “for” but “against” the piano. I heartily agree. I had intended to title this concerto “Divertissement.” Then it occurred to me that there was no need to do so because the title “Concerto” should be sufficiently clear.

One may choose to disagree with what Ravel seems to imply about the presumed frothiness of piano concertos of Mozart — perhaps even about those of Saint-Saëns — and, indeed, of his own capacity for profundity, certainly in his Concerto for Piano Left-Hand but also in the Adagio assai of the G-major Concerto.

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**Ravel as Pianist**

Maurice Ravel was seven years old when he was sent off to his first piano lessons, and five or six years later he began producing his earliest compositions, which took the form of variations and even a sonata movement, not surprisingly, for piano. He was admitted to the preparatory piano classes for the Paris Conservatoire and then entered the Conservatoire itself as a piano major. Although he was obviously a capable pianist, he did not display the panache required of a top-flight concert artist at the turn of the century.

Ravel focused on composition, accordingly. Still, the piano remained an essential medium for him. His output of piano music remained steady through 1920, and in addition to music destined originally for that instrument, he translated several of his orchestral pieces into versions for piano solo or piano duet. Even during his successful and demanding tour through the United States and Canada in 1928 he was applauded most enthusiastically as a composer, a bit less warmly as a conductor, and softer still as a pianist. After collaborating with Ravel on the composer’s Violin Sonata in New York, the violinist Joseph Szigeti offered a typical assessment:

Ravel was somewhat nonchalant about his piano-playing; “unconcerned” might better describe his attitude. ... It was as if he said: “What of it, whether we play it a little better, or in a less polished and brilliant fashion? The work is set down, in its definitive form, and that is all that really matters.”
Instrumentation: flute and piccolo, oboe and English horn, clarinet and E-flat clarinet, two bassoons, two horns, trumpet, trombone, timpani, triangle, snare drum, cymbals, bass drum, tam-tam, wood block, slapstick, harp, and strings, in addition to the solo piano.

— James M. Keller, former New York Philharmonic Program Annotator; San Francisco Symphony program annotator; and author of Chamber Music: A Listener’s Guide (Oxford University Press)

The NY Phil Connection: Maurice, George, and Jazz

Ravel’s Piano Concerto in G major demonstrates the influence of jazz. While the genre was popular in Paris, the composer may have most fully absorbed its rhythms during his tour of America in 1928, the height of the Jazz Age. Ravel was in New York City for his 53rd birthday on March 7 — preparing for a concert of his works that he would conduct the next day with the New York Symphony (which merged that year with the New York Philharmonic to form today’s Orchestra) — when he was fêted at a party hosted by Canadian soprano Éva Gauthier. Ravel’s main request for the fest was to meet George Gershwin, and to hear him play Rhapsody in Blue. In a remembrance of Ravel, published in The New York Times in 1938, Gauthier recalled:

It was a memorable evening. George that night surpassed himself, achieving astounding feats in rhythmic intricacies, so that even Ravel was dumbfounded. George was very keen to study with Ravel, but the Frenchman’s answer was “that you might lose that great melodic spontaneity and write bad Ravel.”

Gershwin reportedly settled for a trip to Harlem with Ravel, introducing the visitor to its celebrated jazz nightclubs and performers. The Frenchman then continued his immersion in American jazz on a tour stop in New Orleans before heading home and composing this piano concerto.

— The Editors

Ravel, at the piano, with Éva Gauthier and birthday party guests including George Gershwin, far right
Had you consulted any French composer in the middle decades of the past century, you might well have found that he exuded admiration for Albert Roussel. Everyone who knew Roussel seemed to like him. He refused to get involved in musical polemics, and he was a firm, generous friend to any number of young composers who were just entering the profession. He provided a forum for many through his position as president of the French division of the International Society for Contemporary Music. La revue musicale, the most prestigious French music journal, honored him twice by dedicating special issues entirely to his achievements. The first, in 1929, was accompanied by celebratory pieces composed in his honor by eight eminent figures, including Delage, Honegger, Ibert, Milhaud, and Poulenc, and a who’s who of leading French musicologists and critics lined up to inscribe appreciations of the man and his music. At that point some of Roussel’s best work still lay ahead, including his Third and Fourth Symphonies, his ballet Bacchus et Ariane, his Concertino for Cello and Orchestra, and his String Trio. Following his death, in 1937, his colleague Charles Koechlin summed things up: “He was a complete artist — a musician, a thinker, a man.”

Roussel’s musical awakening came late. His early years were tragically unstable: his father died when he was one, his mother when he was eight, and he moved from house to house to be raised by a succession of relatives. In 1887 he entered the Naval Academy and soon embarked on a career as a naval officer. In 1892 he made his first stabs at composition while on an ocean voyage, and when he was 25 he decided that that was how he would prefer to make his mark in the world. He entered the Schola Cantorum in Paris and so excelled in the theory classes taught by the organist Eugène Gigout, and the music history and orchestration classes of the school’s director, Vincent d’Indy, that he was invited to assume the direction of the Schola’s counterpoint classes, which he did from 1902 to 1914. His pupils there included Satie and Varèse, both of whom felt they learned a great deal from him, even if they chose not to apply it to their own compositions. In ensuing years Roussel would enrich other interesting composers through private coaching, including Roland-Manuel, Riisager, and Martinů.

Roussel is an intellectual composer. He does not win listeners with the seductive sensuality of Debussy or the ingratiating

**In Short**

- **Born:** April 5, 1869, in Tourcoing, a few miles north of Lille in French Flanders
- **Died:** August 23, 1937, in Royan, France
- **Work composed:** The ballet from which this suite is extracted was composed in 1930; it is dedicated to the composer’s friend Hélène Tony-Jourdan.
- **World premiere:** the complete ballet Bacchus et Ariane, on May 22, 1931, at the Paris Opéra, Philippe Gaubert, conductor; the Bacchus et Ariane Suite No. 2, on February 2, 1934, at Paris’s Salle Pleyel, with Pierre Monteux conducting the Paris Symphony Orchestra
- **New York Philharmonic premiere:** February 1, 1947, Charles Munch, conductor
- **Most recent New York Philharmonic performance:** December 2, 2006, Lorin Maazel, conductor
- **Estimated duration:** ca. 20 minutes
finesse of Ravel. Instead, he appeals most deeply to the refined aesthetic awareness of the connoisseur who approaches music on its own terms, who is prepared to delve into what Roussel considered "the most hermetic and least accessible of all the arts." In a 1928 interview he summed up his goal as a composer:

What I would like to achieve is a music that is entirely self-contained, music that aims to free itself from any pictorial or descriptive element and completely removed from any geographical connection. ... Far from wanting to describe anything, I always attempt to remove from my mind the recollection of objects or forms that might invite translation into musical effects. I want only to make pure music.

Of course, the scenario of a ballet imposes at least some influence on a composition, and Roussel’s sumptuous score for Bacchus et Ariane, composed in 1930, reflects the contours of the libretto that Abel Hernant created for what must have been a most interesting ballet as staged at its premiere in May 1931. It was directed by Jacques Rouché, with choreography by Serge Lifar and sets and costumes by Giorgio di Chirico, and was described by

The Story

Abel Hernant’s scenario for the ballet Bacchus et Ariane is derived from the ancient Greek poet Hesiod. It begins when Theseus has entered the Labyrinth, has slain the fearsome Minotaur that had resided therein, and has made his way out again following the thread that Ariadne (Ariane) had provided him. He takes her with him to the island of Naxos and deserts her there. Then, as Roussel’s biographer Norman Demuth described:

During the celebrations preliminary to leaving Naxos with the virgins whom Theseus has saved from death, Bacchus appears and drives the party to the ship, on which they hurriedly put out to sea. Bacchus has lulled Ariane into a deep sleep and she dreams that she is dancing with the god. [At this point begins the action of Act Two and, by extension, the Suite No. 2.] When she wakes up she finds she has been deserted by Theseus. In despair she tries to throw herself off a high rock into the sea. Bacchus catches her as she falls and imprints a kiss on her lips. Immediately she becomes immortal, and the Nymphs attendant upon Bacchus lay offerings at her feet while Bacchus crowns her with a crown of stars.
The New York Times as “one of the happiest and most original productions of the Gallic school in this genre during these many years.” Roussel extracted two orchestral suites from his ballet, of which Suite No. 1 essentially comprises the music of Act One and Suite No. 2 (performed tonight) corresponds to Act Two.

**Instrumentation:** two flutes (one doubling piccolo) and another piccolo, two oboes and English horn, two clarinets and bass clarinet, two bassoons and contrabassoon, four horns, four trumpets, three trombones, tuba, timpani, tam-tam, bass drum, cymbals, triangle, tambourine, snare drum, celesta, two harps, and strings.

— J.M.K.

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**Hub of the Avant-Garde**

In 1930–31, when Roussel’s *Bacchus et Ariane* was composed and premiered in Paris, that metropolis had rebounded from the trauma of World War I and the stock market crash of 1929. The cultural and intellectual elite flocked there, including figures as diverse as Coco Chanel, Salvador Dalí, Helena Rubinstein, Gertrude Stein, and Ernest Hemingway.

The visual arts saw a surge of experimentation, including surrealism (Giorgio di Chirico, a prominent exponent of this school, designed the sets and costumes for the premiere of *Bacchus et Ariane*) and Art Deco, which had evolved from 1920s Cubism. Perhaps the most prominent of the cubists, the Spanish expatriate Pablo Picasso, was exploring harmonious, curvilinear lines and bright colors, and many of his works of this time reveal an underlying eroticism.

— The Editors

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*Pablo Picasso’s Nude and Still Life (1931)*
Serge Diaghilev’s Ballets Russes arrived in Paris in 1909 — he had already tested the waters by producing operas and concerts there during the two preceding seasons — and in no time flat a commission from the company became a signal that a composer had arrived at the summit of cultural life in the city that prided itself as the summit of culture. Such early productions as the Polovtsian Dances from *Prince Igor* (1909, with music by Borodin) and *Schéhérazade* (1910, to Rimsky-Korsakov’s score) established the credentials of the company’s production personnel — Diaghilev as director, Michel Fokine as choreographer, Leon Bakst as designer — and introduced some of the most impressive dancers of the day. In 1910 Diaghilev took the brave step of commissioning music for an entirely new ballet, thereby serving as midwife for Stravinsky’s *The Firebird*. Stravinsky contributed another score for the 1911 season (*Petrushka*) and in 1913 did his part to inspire the riot that greeted the third of his ten ballets for the company, *The Rite of Spring*.

In between, Diaghilev turned to Maurice Ravel. Fokine had been urging Diaghilev to consider a ballet on the myth of Daphnis and Chloé, and in early 1909 he began working with Ravel to devise a suitable scenario. For their source they turned to the pastoral romance attributed to the third-century Greek author Longus, as filtered through the late 16th-century French poet Jacques Amyot. From the outset the going was not easy. In June 1909 Ravel wrote to a friend:

> I must tell you that I’ve just had an insane week: preparation of a ballet

libretto for the next Russian season. Almost every night, work until 3 a.m. What complicates things is that Fokine doesn’t know a word of French, and I only know how to swear in Russian. In spite of the interpreters, you can imagine the savor of these meetings.

Work continued slowly and “the next Russian season” came and went with *Daphnis et Chloé* still in progress. Whether it was due to the logistics of collaborating with his Russian colleagues or to some personal block, Ravel fell farther and farther behind schedule. Diaghilev came close to canceling the whole project.

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**Daphnis et Chloé, Suite No. 2**

**Maurice Ravel**

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**In Short**

*Born:* March 7, 1875, in Ciboure, Basses-Pyrénées, France  
*Died:* December 28, 1937, in Paris  
*Work composed:* 1909–10 as a piano piece; revised 1911; completed as an orchestral score on April 5, 1912, and published in definitive form in 1913, the same year that the Suite No. 2 was created  
*World premiere:* The complete ballet *Daphnis et Chloé* was premiered on June 8, 1912, at the Théâtre du Châtelet in Paris, presented by the Ballets Russes, with Pierre Monteux conducting; Suite No. 2, premiere unknown  
*New York Philharmonic premiere:* November 29, 1914, with Walter Damrosch conducting the New York Symphony (which would merge with the New York Philharmonic in 1928)  
*Most recent New York Philharmonic performance:* January 5, 2019, Paavo Järvi, conductor  
*Estimated duration:* ca. 16 minutes
In the Composer’s Words

In his “Autobiographical Sketch,” a brief document Ravel prepared in 1928, he described *Daphnis et Chloé*:

a great choreographic symphony … a vast musical fresco, less scrupulous in questions of archeology than faithful to the Greece of my dreams, which identifies quite willingly with that imagined and depicted by late 18th-century French artists. The work is constructed symphonically according to a strict tonal plan, by means of a small number of motifs, whose development assures the symphonic homogeneity of the work.

The Suite No. 2 incorporates sections of the ballet that have principally to do with celebration. Ravel provided the following scenario, extracted in a general way from the plot of the entire ballet, to correspond to the Suite No. 2. His indications are inscribed at the appropriate spots in the score:

No sound but the murmur of rivulets fed by the dew that trickles from the rocks. Daphnis lies stretched before the grotto of the nymphs. Little by little the day dawns. The songs of birds are heard. Afar off a shepherd leads his flock…. Herdsmen enter, seeking Daphnis and Chloë. She at last appears encircled by shepherdesses. The two rush into each other’s arms. Daphnis observes Chloë’s crown. His dream was a prophetic vision: the intervention of Pan is manifest. The old shepherd Lammon explains that Pan saved Chloë, in remembrance of the nymph Syrinx, whom the god loved.

Daphnis and Chloë mime the story of Pan and Syrinx. Chloë impersonates the young nymph wandering over the meadow. Daphnis, as Pan, appears and declares his love for her. The nymph repulsed him; the god becomes more insistent. She disappears among the rocks. In desperation he plucks some stalks, fashions a flute, and on it plays a melancholy tune. Chloë comes out and imitates by her dance the accents of the flute.

The dance grows more and more animated. In mad whirlings, Chloë falls into the arms of Daphnis. Before the altar of the nymphs he swears on two sheep his fidelity. Young girls enter; they are dressed as Bacchantes and shake their tambourines. Daphnis and Chloë embrace tenderly. A group of young men come on the stage. Joyous tumult … a general dance.
Because the program fell at the end of the company’s season, it got only two performances. Although it was revived in Paris the next season and received a production in London in 1914, *Daphnis et Chloé* has enjoyed only sporadic success in the world of ballet. Ravel’s music, however, has achieved the status of a concert classic.

By the time *Daphnis et Chloé* reached the stage, Ravel had already extracted the first of his two orchestral suites from the score. In 1913 he followed up with a second, which has grown to be the more popular of the two. Reviewing *Daphnis et Chloé* excerpts in *La Revue Musicale / S.I.M.* (Société Internationale de Musique) in 1914, the composer Vincent d’Indy, who always veered toward the conservative, expressed not just tolerance but even modest enthusiasm for the score; he viewed it as signaling a turn for the better in the catalogue of a composer who, he felt, had previously constrained himself to “the bibelot, the curiosity, the decorative miniature.” Diaghilev, whose faith had greatly wavered during the project’s fitful birth, apparently felt positive toward the work, at least toward Ravel’s contribution to it. He even invited Ravel to write another ballet score in 1917, although that project never got farther than a letter of agreement.

**Instrumentation:** two flutes (one doubling piccolo), another piccolo, alto flute, two oboes and English horn, two clarinets plus E-flat clarinet and bass clarinet, three bassoons and contrabassoon, four horns, four trumpets, three trombones, tuba, timpani, bass drum, cymbals, triangle, tenor drum, tambourine, snare drum, castanets, orchestra bells, celesta, two harps, and strings.

— J.M.K.
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The New York Philharmonic uses the revolving seating method for section string players who are listed alphabetically in the roster.

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Programs are supported, in part, by public funds from the New York City Department of Cultural Affairs in partnership with the City Council, the National Endowment for the Arts, the National Endowment for the Humanities, and the New York State Council on the Arts, with the support of the Office of the Governor and the New York State Legislature.
Stéphane Denève is music director of the St. Louis Symphony Orchestra and the Brussels Philharmonic, and recently concluded his six-year tenure as principal guest conductor of The Philadelphia Orchestra. He is also director of the Brussels Philharmonic’s Centre for Future Orchestral Repertoire. He previously served as chief conductor of the Stuttgart Radio Symphony Orchestra and music director of the Royal Scottish National Orchestra. Recognized internationally for the quality of his performances and programming, he regularly appears at major concert venues with the world’s greatest orchestras and soloists. He has a special affinity for the music of his native France, and is an advocate for 21st-century music.

Recent and upcoming engagements include appearances with Amsterdam’s Royal Concertgebouw Orchestra, Bavarian Radio Symphony Orchestra, Orchestra sinfonica dell’Accademia nazionale di Santa Cecilia, NDR Elbphilharmonie Orchestra, Vienna Symphony, Deutsches Symphonie-Orchester Berlin, NHK Symphony, Orchestre national de France, Czech Philharmonic, Rotterdam Philharmonic, and Netherlands Radio Philharmonic. In 2020 he conducted the Nobel Prize Concert with the Stockholm Philharmonic. In North America he made his Carnegie Hall debut in 2012 with the Boston Symphony Orchestra, and regularly conducts The Cleveland, Philadelphia, Los Angeles Philharmonic, San Francisco Symphony, and Toronto Symphony orchestras, as well as the New York Philharmonic. He is also a popular guest at many US summer music festivals, including Bravo! Vail, Saratoga Performing Arts Center, Hollywood Bowl, Blossom Music Festival, Festival Napa Valley, and the Grand Teton Music Festival.

In the field of opera, Denève led a new production of Debussy’s Pelléas et Mélisande with the Royal Concertgebouw Orchestra and Netherlands Opera at the 2019 Holland Festival. He has led productions at the Royal Opera House, Glyndebourne Festival, Teatro alla Scala, Deutsche Oper Berlin, Saito Kinen Festival, Gran Teatro del Liceu, La Monnaie, and Opéra national de Paris.

A graduate and prizewinner of the Paris Conservatoire, Stéphane Denève worked closely in his early career with Georg Solti, Georges Prêtre, and Seiji Ozawa. A gifted communicator and educator, he is committed to inspiring the next generation of musicians and listeners, and has worked regularly with young people in programs such as those of the Tanglewood Music Center, New World Symphony, Colburn School, European Union Youth Orchestra, and Music Academy of the West.

Icelandic pianist Vikingur Ólafsson has made a profound impact with his remarkable combination of highest-level musicianship and visionary programming. His recordings for Deutsche Grammophon — Philip Glass Piano Works (2017), Johann
Sebastian Bach (2018), Debussy • Rameau (2020), and Mozart & Contemporaries (2021) — have captured the public and critical imagination and led to career streams of more than 400 million. From Afar, his most recent album, was released in October 2022.

One of today’s most sought-after artists, Ólafsson has received multiple honors, including the Rolf Schock Prize in Musical Arts (2022), Opus Klassik Awards for Solo Recording / Instrumental (twice, in 2019 and 2020), Album of the Year at the BBC Music Magazine Awards (2018), and being named Gramophone magazine Artist of the Year (2019).

Ólafsson continues to perform as artist-in-residence at the world’s top orchestras, concert halls, and festivals, and works with today’s greatest composers. In the 2022–23 season, in addition to making his New York Philharmonic debut, he performs with ensembles including London’s Philharmonia Orchestra, Amsterdam’s Concertgebouw Orchestra, Czech Philharmonic Orchestra, Berlin Philharmonic, The Cleveland Orchestra, the London and Bergen Philharmonic Orchestras, and the Toronto and Montreal Symphony Orchestras.

A captivating communicator both on and offstage, Víkingur Ólafsson’s significant talent extends to broadcast, having presented several of his own series for television and radio. He was artist-in-residence for three months on BBC Radio 4’s flagship arts program Front Row. His live broadcasts during lockdown, from an empty Harpa concert hall in Reykjavík, reached millions of listeners around the world.
Jaap van Zweden became Music Director of the New York Philharmonic in 2018; in the 2022–23 season he presides over the Orchestra’s return to the new David Geffen Hall. He is also Music Director of the Hong Kong Philharmonic since 2012, and becomes Music Director of the Seoul Philharmonic in 2024. He has appeared as guest with the Orchestre de Paris; Amsterdam’s Royal Concertgebouw and Leipzig Gewandhaus Orchestras; Vienna, Berlin, and Los Angeles philharmonic orchestras; and London Symphony, Chicago Symphony, and Cleveland orchestras.

Jaap van Zweden’s NY Phil recordings include David Lang’s prisoner of the state and Julia Wolfe’s Grammy-nominated Fire in my mouth (Decca Gold). He conducted the first-ever performances in Hong Kong of Wagner’s Ring Cycle, the Naxos recording of which led the Hong Kong Philharmonic to be named the 2019 Gramophone Orchestra of the year. His performance of Wagner’s Parsifal received the Edison Award for Best Opera Recording in 2012.

Born in Amsterdam, Jaap van Zweden became the youngest-ever concertmaster of the Royal Concertgebouw Orchestra at age 19. He began his conducting career almost 20 years later, was named Musical America’s 2012 Conductor of the Year, and was awarded the prestigious Concertgebouw Prize in 2020. In 1997 he and his wife, Aaltje, established the Papageno Foundation to support families of children with autism.

The New York Philharmonic connects with millions of music lovers each season through live concerts in New York and around the world, as well as broadcasts, recordings, and education programs. The 2022–23 season marks a new chapter in the life of America’s longest living orchestra with the opening of the new David Geffen Hall and programming that engages with today’s cultural conversations through explorations of HOME, LIBERATION, SPIRIT, and EARTH, in addition to the premieres of 16 works. This marks the return from the pandemic, when the NY Phil launched NY Phil Bandwagon, presenting free performances across the city, and 2021–22 concerts at other New York City venues.

The Philharmonic has commissioned and/or premiered important works, from Dvořák’s New World Symphony to Tania León’s Pulitzer Prize–winning Stride. The Orchestra has released more than 2,000 recordings since 1917, streams performances on NYPhil+, and shares its extensive history free online through the New York Philharmonic Shelby White & Leon Levy Digital Archives.

Founded in 1842, the New York Philharmonic is the oldest symphony orchestra in the United States, and one of the oldest in the world. Jaap van Zweden became Music Director in 2018–19, succeeding titans including Bernstein, Toscanini, and Mahler.
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