

Commissioned by George Balanchine, *Jeu de cartes* is a prime example of melodic, rhythmic, and harmonic ideas emerging helter-skelter from Stravinsky's imagination. Unlike his other ballets, it contains no slow music and no lovers' *pas-de-deux* adagio. *Danses concertantes* was the first large-scale piece composed entirely in what was to be Stravinsky's Hollywood home for the next 24 years. First performed by the Chicago Symphony Orchestra under Robert Craft, *Variations* are the densest music Stravinsky ever wrote, yet the ingenious rhythmic structures allow every note to be heard. Ezra Pound, in a balcony at the Teatro La Fenice for a September 1934 performance of the *Capriccio for Piano and Orchestra*, wrote: "the piano and orchestra are as two shells of a walnut". Alban Berg, who had shared the same concert with Stravinsky, remarked to the latter: "I wish I could write such happy music".

philharmonia
orchestra

Igor
STRAVINSKY
(1882-1971)

Later Ballets

1-3	Jeu de cartes (1935-36)	1	22:48
4-8	Danses concertantes (1941-42)	2	18:47
9-15	Scènes de Ballet (1944)	3	14:31
16	Variations (1963-64)	4	5:51
17-19	Capriccio for Piano and Orchestra (<i>Rubies</i> from the ballet <i>Jewels</i>) (1929)	5	17:10

Mark Wait, Piano ⁵ • Philharmonia Orchestra ¹

Twentieth Century Classics Ensemble ²

Orchestra of St. Luke's ^{3,5} • London Philharmonic Orchestra ⁴

Robert Craft

A full track listing and recording details can be found on pages 2 and 3 of the booklet

Producer: Gregory Squires • Edited and mastered by Richard Price, Candlewood Digital LLC

Engineers: Michael Sheady (tracks 1-3, 16); Gregory Squires (tracks 4-15, 17-19); Alex Marcou (track 16)

Assistant engineers: David Flower (tracks 1-3, 16); Graham Kirby (track 16)

Booklet Notes: Robert Craft • Publishers: Schott Music (tracks 1-8); Boosey and Hawkes Ltd. (tracks 9-19)

These recordings were previously released on Koch International Classics (tracks 1-8)

and MusicMasters (tracks 9-19)

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Playing Time
79:07



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