

8.559060

Playing
Time:
59:05

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ANTHEIL: Ballet Mécanique

George
ANTHEIL
(1900-1959)

Ballet Mécanique

Philadelphia Virtuosi Chamber Orchestra
Daniel Spalding

1 Ballet Mécanique (Revised 1953) 15:58

Serenade for String Orchestra, No. 1 15:38

- 2 I: Allegro 3:30
- 3 II: Andante molto 7:36
- 4 III: Vivo 4:32

Symphony for Five Instruments 11:51 (Second Version)

- 5 I: Allegro 5:02
- 6 II: Lento 4:19
- 7 III: Presto 2:30

8 Concert for Chamber Orchestra 15:38



COMPACT
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DIGITAL AUDIO

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NAXOS

Recorded from 4th - 5th October, 1999 at the County Ballroom,
The War Memorial, Trenton, New Jersey, USA
American Classics Series Producers: Marina and Victor Ledin
Producer: Andrew Walton • Engineer: Andrew Lang (K&A Productions)
Post-Production: Emma Stocker & Andrew Walton
This recording has been recorded and edited at 20bit resolution
Four Concert Grand Pianos provided by Yamaha Artist Services, New York City.
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Cover Art: *Ballet Mécanique* by Tim Smith, Paris
American flag, Folk Artist, 1880s.



AMERICAN CLASSICS

George Antheil's musical reputation rests predominantly upon his *Ballet Mécanique*. This represented the climax of his period with the French 'avant-garde'. It achieved massive notoriety on both sides of the Atlantic through its bizarre orchestra of pianos, percussion, electric buzzers and aeroplane propellers. Musically it is one of the masterpieces of the early twentieth century, and looked at culturally it represents a fine example of the 'spirit of the time' that was prevalent in Paris during the early 1920s. The *Symphony for Five Instruments* was the first work that Antheil composed following his arrival in Paris and he lavished great care on it. Clearly influenced by another 'enfant terrible' of the period, Igor Stravinsky, it is full of high spirits as well as possessing an element of mystery. The *Concert for Chamber Orchestra* dates from 1932, immediately prior to Antheil's return to America, and the *Serenade for String Orchestra* was composed there in 1948. Both works display considerable invention, as well as the wide range of mood that Antheil was able to create musically.

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