

The NAXOS logo is located in the top left corner. It consists of a blue square with the word "NAXOS" in white, serif, all-caps font. Above the text are three stylized white icons representing classical architecture.

STRAVINSKY

Later Ballets

Jeu de cartes

Danses concertantes

Scènes de Ballet

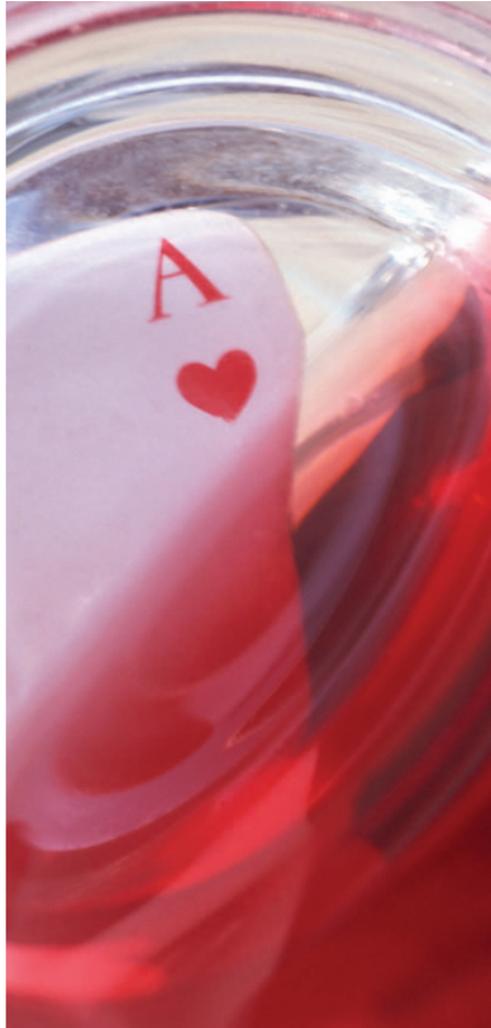
Philharmonia Orchestra

**London Philharmonic
Orchestra**

**Twentieth Century
Classics Ensemble**

Orchestra of St. Luke's

Robert Craft



THE ROBERT CRAFT COLLECTION

THE MUSIC OF IGOR STRAVINSKY, Vol. 9

Robert Craft, Conductor

Later Ballets

Jeu de cartes (1935–1936) 22:48

- | | |
|---------------|------|
| ① First Deal | 5:28 |
| ② Second Deal | 9:25 |
| ③ Third Deal | 7:55 |

Philharmonia Orchestra

Recorded at Abbey Road Studio No. 1, London, on 16th and 17th January, 1998

Danses concertantes (1941–1942) 18:47

- | | |
|--|------|
| ④ Marche – Introduction | 1:57 |
| ⑤ Pas d'action – Con moto | 3:20 |
| ⑥ Thème varié: Lento with four variations and Coda (Allegretto – Scherzando – Andantino – Tempo giocoso) | 7:51 |
| ⑦ Pas-de-deux: Risoluto – Andante sostenuto | 4:45 |
| ⑧ Marche – Conclusion | 0:54 |

Twentieth Century Classics Ensemble

Recorded at SUNY, Purchase, NY, in 1999

Scènes de Ballet (1944) 14:31

- | | |
|--|------|
| ⑨ Introduction: Andante | 0:46 |
| ⑩ Danses (Corps de Ballet): Moderato | 2:52 |
| ⑪ Variations (Ballerina): Con moto | 0:53 |
| ⑫ Pantomime: Lento, Andantino, Più mosso – Pas-de-deux: Adagio | 4:21 |
| ⑬ Pantomime: Agitato | 0:30 |
| ⑭ Variation: Risoluto – Variation (Ballerina): Andantino – Pantomime: Andantino – Danses (Corps de Ballet) | 3:19 |
| ⑮ Apothéose | 1:50 |

Orchestra of St. Luke's

Recorded at SUNY, Purchase, NY, in 1991

16 Variations (1963–1964)	5:51
London Philharmonic Orchestra Recorded at Henry Wood Hall, London, on 20th April, 1996	
Capriccio for Piano and Orchestra (<i>Rubies from the ballet Jewels</i>) (1929)	17:10
17 Allegro	6:27
18 Andante rapsodico	5:01
19 Allegro capriccioso	5:42
Mark Wait, Piano • Orchestra of St. Luke's Recorded at SUNY, Purchase, NY, on April 12th, 1994	

Igor Stravinsky (1882-1971)

Later Ballets

Jeu de cartes:

Ballet in Three Deals for Orchestra

On 16th November, 1935, Stravinsky accepted a request from George Balanchine for a new “classical ballet”, depending on the terms of the commission. On 2nd December, however, before receiving a reply, the composer entered seven notations on the first page of a sketchbook, framing one of them, the motive for trombones as the piece’s “signature tune”. Each of the three “deals” begins with it and it is repeated at the conclusion of the work. *Jeu de cartes* is an example of melodic, rhythmic, and harmonic ideas emerging helter-skelter from the composer’s imagination and eventually used at remotely different places in the completed work.

According to Stravinsky’s own account, the notion of basing a ballet on a poker game came to him in a fiacre on his way to dinner in Paris one evening in early August 1936, and he was so delighted with it that he invited the driver to drink an aperitif with him in a café. No subject could have been more natural for Stravinsky. He loved chess and card games, especially poker, and habitually played solitaire as a relaxation during breaks from composing. This required no mental effort and allowed him to digest what he had just written and to contemplate ways of continuing it. W. H. Auden took notice of this routine during his week in Stravinsky’s home in November 1947, hence the card-game between the hero and the Devil that became the climax of *The Rake’s Progress*.

The dancers in *Jeu de cartes* are “cards”, the four suits and the joker. Card combinations offered rich possibilities for choreography, but excluded the possibility of love interest. As Stravinsky told a French interviewer after the première, “I ignored the nonsense of amorous intrigues among the cards”. In their stead is a moral: “The evil spirit seeks to dominate and must be conquered: the group of hearts triumphs over the joker”. With the political crisis in Europe in mind, he attached

an epigraph to the score from La Fontaine’s fable of *The Wolves and the Sheep*:

*Il faut faire aux méchants guerre continuelle
La paix est fort bonne de soi,
J’en conviens mais de quoi sert-elle
Avec des ennemis sans foi?*

Our war on the wicked must be continual.
Peace is best, as everyone knows.
I agree — but is it possible
With dishonourable foes?

Unlike Stravinsky’s other ballets (*Apollo, Fée, Orpheus, Agon*), it contains no slow music, no lovers’ pas-de-deux *adagio*. The *alla breve* processional music with which all three Deals begin is always in the same key and the Second and Third follow the First without pause. Dissonant harmonies are employed only near the end, but in the ending itself, the “immortal Spirit grows”, as Wordsworth wrote:

*Like harmony in music; there is a dark
Inscrutable workmanship that reconciles
Discordant elements.*

Danses concertantes

Stravinsky’s first works as a resident of the United States are the third and fourth movements of the *Symphony in C* and a *Tango*, which began as a vocalise. *Danses concertantes* is the first large-scale piece composed entirely in what was to be his home for the next 24 years, 1260 N. Wetherly Drive, Hollywood. Because of the similarity between the allegro theme of the finale of the *Symphony in C* and the principal theme of the *Pas d’Action*, the listener might suppose that the latter was the first part of the new work to be composed, but in fact the initial notation, the descending five-note

melody in F sharp minor in the variations movement was notated on a Western Union form (“Holiday telegram of your own composition, 35 cents”) stapled to a same-size sheet of white paper dated by Stravinsky “Oct 1940”. Later scored for clarinet and preceded by two bars under the title “*Une des 8 [sic] variations*”, this theme appears at the head of the first page of his sketchbook for the *Danses*.

The conductor Werner Janssen commissioned the piece for his Los Angeles Chamber Orchestra early in 1941. An entry in Stravinsky’s pocket calendar reveals that he had received a *second* instalment of \$500 on 30th September, 1941, and the final payment came on the completion of the score, 13th January, 1942. Vera Stravinsky’s diary records that her husband played the *Danses* for her on 12th November, 1941, at which time he apparently planned to conclude the piece with the fourth movement, completed on 1st December. The fifth movement, except for the last bars, repeats the first, like the march that begins and ends *Renard* and the fanfare at the beginning and end of *Agon*. Rehearsals took place on 3rd, 5th, 6th and 7th February, 1942, and the first performance, conducted by Stravinsky, on 8th February.

What is distinctively “American” about the music, setting it apart from the *Concerto in E flat*, Stravinsky’s last entirely European work, and also for chamber ensemble? One answer is that the *Concerto* is tightly corseted, adheres to a classical form pattern, and features fugal episodes in its outer movements, while the *Danses* is roomy, accommodates more episodic variety, and eschews contrapuntal devices except for the simplest imitation of a tune in the *Giocoso* of the penultimate movement. Another feature is that the *Danses* tunes themselves are American in flavour and character, especially the theme of the variations, but also the violin melody in the E flat episode in the *Pas d’Action*, and the allusion to *Yankee Doodle Dandy* in the latter part of the *Pas-de-deux*. Also American is the playfulness. Humour abounds in Stravinsky’s music, of course, from *Renard* and *Pulcinella* to *Jeu de cartes*, the *Circus Polka*, and the *Greeting Prelude*, but the wit in *Danses concertantes* is different in kind. In the first

variation (Third Movement), for instance, the sixteenth-note (semiquaver) figure introduced by the violins and taken up at irregular time-intervals by violas, flute, and trumpet, suggests a game of musical tag, as does the changing lengths between the accentuated chords in the second part of the same variation.

The joke in the next section is in the parody of a traditional ballet figure following a sour, cocking-a-snook chord. Lastly, the corny commercial chord with which this same variation ends is another Americanism that Stravinsky would have considered *infra dig* in his Rue St. Honoré years. He appears to have written it, and the three and a half bars before, in January 1941 while staying in the Barbizon Plaza, Central Park South, New York, since the notation is inscribed on a sheet of the stationery of this long-demolished hotel.

The effervescence that characterizes the *Danses* has been criticized as frivolous, and hence politically incorrect, on grounds that to display personal elation so arrantly during the Occupation of France and the bombing of Britain can be seen as callous. But one must consider that the composer had spent his last six months (March–August) in France (1939) in a tuberculosis sanatorium, and in that same period suffered from the deaths of his elder daughter, wife, and mother. Now, at last, his health was restored and he shared a home of his own with his new wife (fiancée of twenty years). True, his material circumstances were straitened, the war having deprived him of his European royalties, while his popular, money-generating music was not copyrighted in America because the Soviet Union and the United States had not signed the Berne Copyright Convention. But commissions were forthcoming, as were concert engagements.

The *Danses* score is distinguished rhythmically by an extensive use of anacrusis, most notably in the second movement and in the theme for string quartet in the third movement. Stravinsky had employed this emphasis-shifting rhythmic effect before, to be sure, notably at the beginning of *Symphony of Psalms*, but here most of the middle section of the *Allegretto* variation ([79]–[83]) is based on the anacrusis idea, a

new development in his art. The *Variations* is the longest and most substantial movement, and its rollicking Coda is the climax of the *Dances*. Since Stravinsky provided a concert ending for it, one supposes that he must originally have intended to end the piece at this point, particularly since it is in the same key as the beginning. The *Variations* follow a tonality plan of ascending semitones: theme in G, variations in A flat, A natural, and B flat.

Scènes de Ballet

Scènes de Ballet is Stravinsky's unique score commissioned for a Broadway review, but the history of the piece is too well known to be repeated here. Billy Rose, the Broadway entrepreneur, commissioned the score for \$5000 in the late spring of 1944 for inclusion in his autumn stage spectacle *The Seven Lively Arts*. After meetings with Anton Dolin, the choreographer, Stravinsky composed the music in a great hurry and completed it on the day of the liberation of Paris from German occupation in August 1944. (The score is dated 28th August, 1944.) It seems that the New York pit orchestra, accustomed to playing musicals, could not manage the five-beat bars, and whole sections of the score had to be cut. The première took place in Philadelphia in the autumn of 1944. Frederick Ashton, the choreographer of the Royal Ballet, London, perceived the qualities of the music and, after the War, re-choreographed the piece. It has remained in the repertory of the British company ever since.

One feature of the music is the avoidance of downbeat accents and the use of anacrusis, continuing a style established in *Dances concertantes*. Sentimentality and vulgarity are ingredients of the music, admittedly, but the piece also subsumes many delightful passages. The ending (*Apothéosis*), apart from the much-too-long final chord itself, is Stravinsky's greatest achievement in the anacrusis style.

Variations

Composed between July 1963 and 28th October, 1964, the *Variations* were first performed on 17th April, 1965, by the Chicago Symphony Orchestra with the present writer conducting. The opus might also have been called "Duodecim". Not only is it composed entirely with a twelve-pitch series, but the centre of its form consists of three twelve-part variations, each with a metrical pattern of 4/8, 3/8, and 5/8 (i.e., a total of 12) heard four times in each variation (i.e., twelve times). Each of the lines of the first twelve-part variation has a different rhythm, and the same rhythms are repeated by other instruments in the second and third twelve-part variations. The instrumentation of each of the three is strikingly different, the first being scored for twelve violins playing both pianissimo and *ponticello*, the second for ten violas and two basses playing the same, and the third for wind instruments, three from the flute family, three from the oboe, three from the clarinet, with two bassoons and one horn, this last with a degree of dynamic prominence. These variations are the densest music Stravinsky ever wrote, yet the ingenious rhythmic structures (seven notes in the time of three, five notes in the time of four, five in the time of three, five in the time of two, and triplets of varying time-values) allow every note to be heard. One instrument in each ensemble of twelve plays a single note on the beat, a metronomic centre for the other eleven instruments. The entire piece has a pulsation of eighty to the beat, sometimes for a quarter- (crotchet) and sometimes an eighth-note (quaver). The pitch order of each part follows that of one of the four orders of the series, original, inverted, retrograde, retrograde inverted. The twelfth violin in the first variation launches the original order of the series.

In total contrast, the first variation, which follows a brief prelude in the brass that returns as a postlude in the strings, is limited to a single melodic line, relayed by strings, harp, piano, flute, alto flute, and solo violin; only one note in this variation is harmonized by a second pitch. The variation for twelve violins follows, then an episode for flutes, bassoons, and oboe, then the

second twelve-part variation, and an episode for the flutes, bass clarinet, and bassoons, with strings and trumpets joining at the end. The next episode exposes two three-part inventions for three trombones, framed by orchestral chords. The succeeding section combines canonic-style music in violins, violas, and cellos with a two-note figure in horn, clarinet, bassoon, bass clarinet and English horn. The following brief episode for trombones and flutes leads to a fugato for the strings in dialogue with the piano that recalls Stravinsky's *Agon*. The twelve-part wind variation follows, and the Postlude.

Stravinsky's close friend Aldous Huxley died three months after the composition had been begun. In Italy at the time, and conducting a memorial concert for President Kennedy in Santa Maria Sopra Minerva, Stravinsky was deeply grieved for his friend, describing him as "an aristocrat of behaviour, gentle, humble, courageous, intellectually charitable". Though aware that *Variations* was not music that would have appealed to Huxley, Stravinsky dedicated it to his memory.

The programme note that follows was written in Stravinsky's name at his request by the present writer on 11th March, 1965:

"*Veränderungen*" — alterations or mutations, Bach's word for the *Goldberg Variations* — could be used to describe my *Variations* as well, except that I have altered or diversified a series, instead of a theme or subject. In fact, I do not have a theme, in the textbook sense, whereas Bach's theme (for comparison) is a complete aria.

Some of us think that the rôle of rhythm is larger today than ever before, but however that may be, in the absence of harmonic modulation it must play a considerable part in the delineation of form. And more than ever before, the composer must be certain of building rhythmic unity into variety. In my *Variations*, pulsation is a constant.

The density of the twelve-part variations is the main innovation in the work. One might think of these constructions as musical mobiles, *à la* Calder, in that the patterns within them will seem to change perspectives with repeated hearings. They are relieved and offset by music of a contrasting starkness and even, notably in the first variation, by *Klangfarben* monody, which is also variation.

The question of length (duration) is inseparable from that of depth and/or height (content). But whether full, partly full, or empty, I prefer to think that the musical statements are concise, rather than short. In any case, they are in radical contrast to the prolix manner of most of the late nineteenth-century music that provides the pabulum of our regular concert life; and there lies the difficulty, mine with you no less than yours with me.

I do not know how to guide listeners other than to advise them to listen not once but repeatedly... I may say that they should not look for the boundaries of the individual variations, but try instead to hear the piece as a whole. And on second thought I can recommend the orchestra itself as a guide. The use of instrumental families and individuals in contrast is a principal projective element of the form. The leading group rôles are those of the flutes, bassoons, and trombones. Perhaps my economy is inconsistent in that the trumpet and horn families have so little to do; I needed only a spot of red, however, and a spot of blue. I might add that the orchestral *dramatis personae* is unusual in that only four rather than the standard five string sections are required. Percussion instruments are not used, but their position is taken by piano and harp, which appear as a couple (married).

Capriccio for Piano and Orchestra

On 11th September, 1934, Stravinsky and Alban Berg shared a concert in Venice. After hearing the *Capriccio*, the latter remarked to the former: “I wish I could write such happy music”. And though Stravinsky did write more “happy” music than any other major twentieth-century composer, the *Capriccio* deserves the palm for sustained high spirits, above all in the finale, which so perfectly captures the mood of its pre-1929 stock-market-crash period. George Balanchine made it the vehicle for one of his most exuberant ballets, *Rubies*.

The trail of the composing process is intriguing to follow. The first notation is found at the end of the piece, starting one bar before [95]; it is dated 24th December, 1928, the day after Stravinsky conducted a performance of *Le Baiser de la fée* in Monte Carlo. The sketches that follow were used at [86] and [70–71]: Stravinsky was working his way backwards, so to speak. He turned to the second movement next, sketching the music found at [41] and at the end of the movement, including the cadenza.

The initial notation used in the first movement, before [18], repeats the same four notes as at the beginning of the first sketch for the third movement (before [95]). The music at [10] came next, followed by three bars for [6], piano part, and the music at [14] and [11]. Suddenly Stravinsky conceived the opening and composed the movement straight through, the sketches for middle-section episodes falling into place. He dated it 1st September, but did not complete the orchestra score until 26th October. The full score of the second movement was completed on 15th September and that of the third movement on 9th November.

Ezra Pound, in a balcony at the Teatro a la Fenice for the 1934 performance, wrote: “I have never heard but one composition for piano and orchestra, namely Stravinsky’s *Capriccio* — there the piano and orchestra are as two shells of a walnut”.

Robert Craft

Mark Wait

Mark Wait has been Dean and Professor of Music at the Blair School of Music at Vanderbilt University since 1993. Before that he was on the faculty of the College of Music at the University of Colorado, where he also served, from 1985 to 1993, as the executive assistant to the President. He earned his Bachelor of Music degree at Wichita State University, his Master of Music degree at Kansas State University, and the Doctor of Musical Arts degree at the Peabody Conservatory of Music in Baltimore. He served on the Country Music Hall of Fame Board of Directors in Nashville, Tennessee from 2001 to 2005, and has served as National Vice President of the honorary music society, Pi Kappa Lambda, since 2003. As a concert pianist Mark Wait has presented over 200 concerts in 25 states. In 1989 he was the pianist in a performance at Alice Tully Hall of Elliott Carter's *Double Concerto for Piano, Harpsichord, and Two Chamber Orchestras*, conducted by Robert Craft. In 1993 he recorded Igor Stravinsky's solo works for piano as part of Robert Craft's recorded cycle of the composer's complete works. Most recently, his recording with the Nashville Symphony of Elliott Carter's *Piano Concerto* (Naxos 8.559151) was nominated for a 2004 Grammy award for Best Classical Album, and Wait was a 2004 Grammy Nominee for Best Instrumental Solo Performance with Orchestra for the same recording.

Twentieth Century Classics Ensemble

Robert Craft formed the Twentieth Century Classics Ensemble to perform and record the seminal works of the last century, in particular the music of Stravinsky, Schoenberg and Webern. Since the late 1980s Fred Sherry has engaged musicians who, in addition to being virtuosos, have a deep commitment to this music. The close working relationship between the players and Robert Craft has produced finely tuned and deeply felt performances which are heightened by Craft's own stamp of authenticity. These recordings have been hailed by critics and fellow musicians alike.

Orchestra of St. Luke's

The Orchestra of St Luke's is America's foremost and most versatile chamber orchestra. Formed at the Caramoor International Music Festival in the summer of 1979, the orchestra evolved from the St Luke's Chamber Ensemble, which was established in 1974, with Ensemble members forming the orchestra's artistic core as principal players. The Ensemble and the Orchestra still co-exist today, and the collaborative chamber aesthetic that is the St Luke's hallmark has resulted in consistent critical acclaim, both for mastery of a diverse repertoire spanning the Baroque to the contemporary, and for vibrant music-making of the highest order. In addition to the three-concert series presented by Carnegie Hall in the Isaac Stern Auditorium, the Orchestra of St Luke's participates in such Carnegie Hall events as the Choral Workshop and Carnegie Family Concerts. The orchestra is engaged throughout the year in a number of artistic collaborations with other New York City cultural organizations, and serves each summer as Orchestra-in-Residence at the Caramoor Festival. The Orchestra has released two critically-acclaimed recordings on its own label, St Luke's Collection: Mozart's *Symphonies 39 and 41* under the direction of Donald Runnicles, and Bach's *Brandenburg* Concertos, performed by the St Luke's Chamber Ensemble. These are the most recent additions to an extensive discography, numbering more than seventy recordings, that includes three Grammy Award-winning discs.

Philharmonia Orchestra

The Philharmonia Orchestra is one of the world's great orchestras. Acknowledged as the United Kingdom's foremost musical pioneer, with an extraordinary recording legacy, the Philharmonia leads the field for its quality of playing, and for its innovative approach to audience development, residencies, music education and the use of new technologies in reaching a global audience. Together with its relationships with the world's most sought-after artists, most importantly its Principal Conductor Christoph von Dohnányi, the Philharmonia Orchestra is at the heart of British musical life. Today, the Philharmonia has the greatest claim of any orchestra to be the United Kingdom's National Orchestra. It is committed to presenting the same quality, live music-making in venues throughout the country as it brings to London and the great concert halls of the world. In 2006/07 the Orchestra is performing more than 200 concerts, as well as presenting chamber performances by the Soloists of the Philharmonia Orchestra, and recording scores for films, CDs and computer games. 2005 marked not only the Orchestra's Sixtieth Anniversary, but also the Tenth Anniversary of its much admired United Kingdom and International Residency Programme, which began in 1995 with the launch of its residencies at the Bedford Corn Exchange and London's South Bank Centre. During 2006/07 the Orchestra celebrates its Tenth Anniversary Season as Resident Orchestra of De Montfort Hall in Leicester, its seventh year as Orchestra in Partnership at the Anvil in Basingstoke and the fourth year of its relationship in Bristol with Colston Hall, St George's Bristol and Watershed. The Orchestra's extensive touring schedule this season also includes an appearance at the Concertgebouw in Bruges, as well as at more than twenty of the finest international concert halls. Throughout its sixty-year history the Philharmonia Orchestra has been committed to finding new ways to bring its top quality live performance to audiences worldwide, and to using new technologies to achieve this. Many millions of people since 1945 have enjoyed their first experience of classical music through a Philharmonia recording, and today audiences can engage with the Orchestra through webcasts, podcasts, downloads, computer games and film scores as well as through its unique interactive music education website launched in 2005, The Sound Exchange (www.philharmonia.co.uk/thesoundexchange). In 2005 the Philharmonia became the first ever classical music organization to be shortlisted for a BT Digital Music Award, and in the same year the Orchestra presented both the first ever fully interactive webcast and the first podcast by a British orchestra. In September 2005 computer games with Philharmonia scores were at No. 1 and No. 2 in the national charts, while the Orchestra's scores for the last two Harry Potter computer games have both been nominated for BAFTA Awards. CD recording and live broadcasting both also continue to play a significant part in the Orchestra's activities: since 2003 the Philharmonia has enjoyed a major partnership with Classic FM, as The Classic FM Orchestra on Tour, as well as continuing to broadcast on BBC Radio 3.

London Philharmonic Orchestra

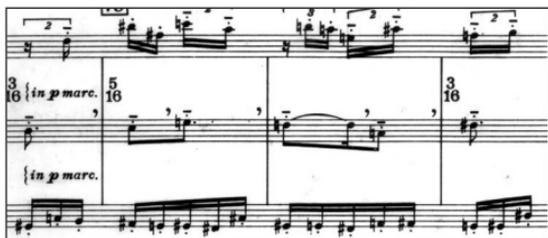
The London Philharmonic Orchestra, founded in 1932, has long established a high reputation for its versatility and artistic excellence. These are evident from its performances in the concert hall and opera house, its many award-winning recordings, its trail-blazing international tours, and its pioneering education work. The London Philharmonic Orchestra presents its main series of concerts at the South Bank Centre's Royal Festival Hall from September to May, and in summer becomes the resident symphony orchestra at Glyndebourne Festival Opera. In September 2007 Vladimir Jurowski took over as the Orchestra's Principal Conductor, following in the footsteps of distinguished previous incumbents such as Sir Thomas Beecham, Sir Adrian Boult, Sir John Pritchard, Bernard Haitink, Sir Georg Solti, Klaus Tennstedt and Kurt Masur.

Robert Craft

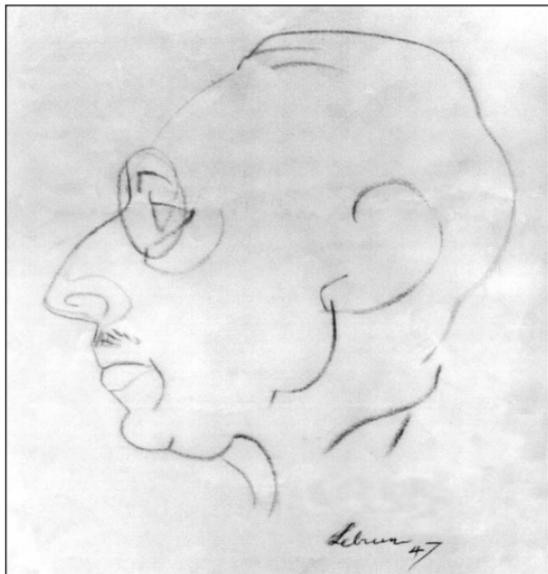
Robert Craft, the noted conductor and widely respected writer and critic on music, literature, and culture, holds a unique place in world music of today. He is in the process of recording the complete works of Stravinsky, Schoenberg, and Webern for Naxos. He has twice won the Grand Prix du Disque as well as the Edison Prize for his landmark recordings of Schoenberg, Webern, and Varèse. He has also received a special award from the American Academy and National Institute of Arts and Letters in recognition of his "creative work" in literature. In 2002 he was awarded the International Prix du Disque Lifetime Achievement Award, Cannes Music Festival.

Robert Craft has conducted and recorded with most of the world's major orchestras in the United States, Europe, Russia, Japan, Korea, Mexico, South America, Australia, and New Zealand. He is the first American to have conducted Berg's *Wozzeck* and *Lulu*, and his original Webern album enabled music lovers to become acquainted with this composer's then little-known music. He led the world premières of Stravinsky's later masterpieces: *In Memoriam: Dylan Thomas*, *Vom Himmel hoch*, *Agon*, *The Flood*, *Abraham and Isaac*, *Variations*, *Introitus*, and *Requiem Canticles*. Craft's historic association with Igor Stravinsky, as his constant companion, co-conductor, and musical confidant, over a period of more than twenty years, contributed to his understanding of the composer's intentions in the performance of his music. He remains the primary source for our perspectives on Stravinsky's life and work.

In addition to his special command of Stravinsky's and Schoenberg's music, Robert Craft is well known for his recordings of works by Monteverdi, Gesualdo, Schütz, Bach, and Mozart. He is also the author of more than two dozen books on music and the arts, including the highly acclaimed *Stravinsky: Chronicle of a Friendship*; *The Moment of Existence: Music, Literature and the Arts, 1990–1995*; *Places: A Travel Companion for Music and Art Lovers*; *An Improbable Life: Memoirs; Memories and Commentaries*; and *Down a Path of Wonder: Memoirs of Stravinsky, Schoenberg and Other Cultural Figures* (2006). He lives in Florida and New York.



Invention for Three Trombones from Variations



Images from the Robert Craft Photographic Collection

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Playing Time
79:07

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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 (Rubies from the ballet <i>Jewels</i>) (1929) ⁵	17:10

Mark Wait, Piano⁵ • Philharmonia Orchestra¹

Twentieth Century Classics Ensemble²

Orchestra of St. Luke's^{3,5} • London Philharmonic Orchestra⁴

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)

Cover photograph by John Foxx (Getty Images)