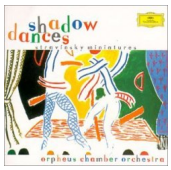
Igor Stravinsky - Shadow Dances (2000)



1. Stravinsky: Tango 3:27 2. Stravinsky: Suite No.1 for Small Orchestra - 1. Andante 1:20 3. Stravinsky: Suite No.1 for Small Orchestra - 2. Napolitana 1:13 4. Stravinsky: Suite No.1 for Small Orchestra - 3. Española 1:09 5. Stravinsky: Suite No.1 for Small Orchestra - 4. Balalaika 0:59 6. Stravinsky: Suite No.2 for Small Orchestra - 1. March 1:15 7. Stravinsky: Suite No.2 for Small Orchestra - 2. Waltz 2:01 8. Stravinsky: Suite No.2 for Small Orchestra - 3. Polka 0:59 9. Stravinsky: Suite No.2 for Small Orchestra - 4. Galop 1:49 10. Stravinsky: Concerto in D for strings - 1. Vivace 5:54 11. Stravinsky: Concerto in D for strings - 2. Arioso 2:36 12. Stravinsky: Concerto in D for strings - 3. Rondo 3:17 13. Stravinsky: Concertino - arr. (1952) of original work for string quartet (1920) 6:20 14. Stravinsky: Octet for Wind Instruments - rev. version 1952 - 1. Sinfonia (Lento - Allegro moderato) 3:54 15. Stravinsky: Octet for Wind Instruments - rev. version 1952 - 2. Tema con variazioni 7:31 16. Stravinsky: Octet for Wind Instruments - rev. version 1952 - 3. Finale 3:18 17. Stravinsky: 3 Pieces for String Quartet - 1. First Piece 0:54 18. Stravinsky: 3 Pieces for String Quartet - 2. Second Piece 2:16 19. Stravinsky: 3 Pieces for String Quartet - 3. Third Piece 4:11 20. Stravinsky: Praeludium for Jazz Ensemble 1:47 21. Stravinsky: Ragtime 4:32 22. Stravinsky: Duet for bassoons 0:42 23. Stravinsky: Fanfare for a new theatre 0:36 24. Stravinsky: Scherzo à la Russe for Jazz Orchestra 3:44 Orpheus Chamber Orchestra

One of the earliest recordings by Orpheus was a Stravinsky LP of the works Orpheus and Danses concertantes for the Pro Arte label, still available as Deutsche Grammophon 459644 and still a sparkling example of Stravinsky style. This new collection includes works for such diversified scorings as pairs of bassoons or trumpets, wind octet, and full string orchestra. The alert, heads-up style of Orpheus's playing makes all the music come alive, through such a diversity of moods and styles as the early, lightweight Suites for Small Orchestra, the bubbling

neo-Baroque cleverness of the Wind Octet, and the serious, thoughtful demeanor of the Concerto in D. Since there is such a variety of Stravinsky moods and styles on this disc, it's equally recommendable as a library supplement for a diehard Stravinsky lover or as an introduction for a Stravinsky neophyte. And it is highly recommended. --Leslie Gerber, amazon.com

This collection conveniently brings together many of Stravinsky's short pieces, which are occasionally found as filler on other discs or not at all. Count it as a considerable bonus that these often misplaced miniatures receive lively interpretations here, by one of the world's best chamber ensembles. These compositions are valuable for the insights they give of Stravinsky's varied stylistic developments. His neo-Classical period is well-represented. However, some earlier experiments are included, namely the Pieces (3) for string quartet and the Suites (2), in which the composer struggled to find new directions. The Fanfare for a New Theatre, coming late in Stravinsky's career, is the slightest of the selections, but interesting for being his last work associated with ballet. The Orpheus Chamber Orchestra adjusts well to the changing styles and approaches each piece with the right balance of seriousness and mischief. Especially engaging are the Tango, the Octet, and the Ragtime for 11 instruments, where the musicians are allowed a bit more room to stretch out. The closing track, Scherzo à la Russe, reminiscent of the "Shrove-tide Fair" in Petrushka, receives the most boisterous performance. The recorded sound is excellent, capturing all the subtle timbral nuances that make this music ingratiating. --- Blair Sanderson, Rovi

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