

Alfred SCHNITTKE

Discoveries

Yellow Sound: stage composition for
pantomime, instrumental ensemble,
soprano and mixed chorus

Dialogue for cello and ensemble

Six Preludes for piano

Magdalena for mezzo soprano and piano

Variations for string quartet

Artists include

Liora Grodnikaite, mezzo soprano

Alexander Ivashkin, cello

Oleh Krysa, violin

Drosostalitsa Moraiti, piano

Bolshoi Soloists' Ensemble

Alexander Lazarev, conductor

INCLUDES FIRST RECORDINGS

SCHNITTKE DISCOVERIES

by Alexander Ivashkin

This CD presents a series of five works from across Alfred Schnittke's career – all of them unknown to the wider listening public but nonetheless giving a conspectus of the evolution of his style. Some of the recordings from which this programme has been built were unreleased, others made specially for this CD. Most of the works were performed and recorded from photocopies of the manuscripts held in Schnittke's family archive in Moscow and in Hamburg and at the Alfred Schnittke Archive in Goldsmiths, University of London.

Piano Preludes (1953–54)

The Piano Preludes were written during Schnittke's years at the Moscow Conservatory, 1953–54; before then he had studied piano at the Moscow Music College from 1949 to 1953. An advanced player, he most enjoyed Rachmaninov and Scriabin, although he also learned and played some of Chopin's Etudes as well as Rachmaninov's Second and the Grieg Piano Concerto. It was at that time that LPs first became available in the Soviet Union, and so he was able to listen to recordings of Wagner's operas and Scriabin's orchestral music. The piano style in the Preludes is sometimes very orchestral, reflecting his interest in the music of these composers. One of the Preludes almost quotes Chopin's E minor Prelude, another suggests Liszt's *Funérailles* and the last of them is a well developed fugue. The music of all six preludes bears some similarity to that of Nikolai Myaskovsky, who had been the teacher of Evgeny Golubev, Schnittke's composition professor at the Moscow Conservatoire, and the considerable skill shown in the melodic writing recalls Myaskovsky's well balanced style. The elegant profile of the tunes is related to the noble and imaginatively expressive profile of Schnittke's own melodic style in his later compositions of the 1970s and '80s.

Dialogue for cello and ensemble (1967)

Dialogue was originally planned as a concerto for cello and orchestra. Schnittke even completed the piano score in 1965, intending to orchestrate it later. But in 1967 he

changed his mind and decided to score the work for a solo cello and instruments which would offer contrasting timbres: flute, oboe, clarinet, horn, trumpet, piano and percussion – hence the title. He described *Dialogue* as ‘a piece with well developed solo line and pointillistic, sketch-like parts of the other instruments. The work is built on a three-note element (C–D–D flat) and its endless variations. [...] The form of the piece is a sonata with a long solo cello introductory cadenza’.¹ It is an early example of his use of dialogue which was to become the main idea in his later, so-called ‘polystylistic’ compositions, with their contrasts and clashes of various ‘musics’.

Yellow Sound (1974)

The interrelationships between sound, colour, shape and movement interested the Russian artist Vassili Kandinsky (1866–1944) throughout his life: in his youth he had dreamt of becoming a musician and later took a lively interest in the experiments of Scriabin with colour and music, also becoming friends with Schoenberg. In 1928 Kandinsky created a synthesis of Mussorgsky’s *Pictures at an Exhibition* with his own stage design. But his very first abstract compositions, which appeared in 1910, already testified to the astonishing musicality of his concepts as an artist, and in the Munich-based expressionist almanac *Der blaue Reiter* (‘The Blue Horseman’) of 1912, he published the text of a stage composition, *Der gelbe Klang* (‘Yellow Sound’), which he regarded as a libretto for a multimedia presentation, the purpose of which was to unite three components: music, pictorial movement and choreographic movement. In contrast to the colour-music ideas of Scriabin and the early eurhythmic experiments of that era, Kandinsky sought to achieve a contrapuntal relationship between the language of various arts, thus anticipating by almost a century the multimedia artistic experiments of the past decade. The music for *Yellow Sound* was written by Kandinsky’s colleague, Thomas de Hartman, but the premiere of this version did not take place until 1982, in New York, under the leadership of composer-conductor Gunther Schuller.

The libretto of *Yellow Sound* is not a scenario in the usual sense of the word, but rather a ‘canvas’ of relationships between movement, sound and light, all interwoven into a

1 Quoted in Jürgen Köchel (ed.), *Alfred Schnittke zum 60. Geburtstag – Eine Festschrift*, Hans Sikorski, Hamburg 1994, p. 122 (translated from the German by Alexander Ivashkin).

unified whole.² It is true that there are ‘characters’, although they are rather abstract: five yellow giants, ‘indistinct beings’, a child, ‘people in loose clothing’, ‘people in tights’, and so on. The concept of the entire synthesis is defined by the theory of light developed by Kandinsky in his treatise *On the Spiritual in Art* (1911), which encompassed a broad range of aesthetic and philosophical issues. Each colour, according to Kandinsky, is a certain spiritual substance, corresponding to a particular external sphere of being. The colour white is birth; black is death, the other colours represent pairs of life-contrasts between these poles, the most important contrast being that between yellow (earth) and blue (heaven). Each colour has its own inherent warmth, mobility and potential for development. Yellow has the most potential, directed ‘outwards’ – the energy of a superabundance of vital and corporeal powers.

In his stage composition *Yellow Sound* (1974), which consists of six scenes with an introduction, Schnittke follows Kandinsky’s libretto fairly closely: the appearance of the colour yellow corresponds to the notes A and B agonisingly repeated by various instruments (violin, clarinet, piccolo, trumpet), and the general character of the drama, where ‘yellow’ is sharply separated from everything else.

Schnittke’s *Yellow Sound* was first performed (music only) in 1975 at the Festival in Sainte Baume, France. The first staged performance took place in Moscow on 6 January 1984, in the Tchaikovsky Concert Hall, by the Bolshoi Soloists’ Ensemble together with the Moscow Ensemble of Plastic Drama. That is the performance, recorded in the presence of the composer, presented on this CD.

Magdalina (1977)

In 1965 Schnittke read Boris Pasternak’s novel *Doctor Zhivago* for the first time (in a typewritten version circulated in samizdat: the book was banned in the USSR), made a handwritten copy of all the poems and planned a cycle on its poems, which he called ‘the very best of Russian poetry’,³ but in the event *Magdalina* remains his only setting of

2 Kandinsky’s original German text can be found online at www.schoenberg.at/4_exhibits/asc/Kandinsky/Klang.htm.

3 Quoted in Alexander Ivashkin (ed.), *Besedy s Alfredom Shnit'ke* [Conversations with Alfred Schnittke], Klassika-XX1, Moscow, 2nd edn. 2003, p. 24.

a Pasternak poem. Moreover, he cancelled the premiere of the song in 1977, on the day of the concert, considering it ‘not matching’ the standard of Pasternak’s poetry,⁴ and so *Magdalina* lay unpublished and unperformed for over thirty years. It is a rare example of Schnittke’s highly expressive vocal style of the 1970s, even though he had only a few vocal compositions to his name by that time. Stylistically, it comes from his best period, along with the Requiem, Piano Quintet and the concertos for piano and viola.

Variations for string quartet (1998)

Schnittke spent the last four years of his life gravely ill after a series of crippling strokes, and was unable to write with his right hand. Nevertheless, the scores of the Ninth Symphony, a new concerto for viola and the Variations for String Quartet were all written, with enormous difficulty, with the left hand only, during the period 1995–98, the latter two being found in his apartment in Hamburg after his death. The Variations last only a few minutes and represent a search for a ‘new simplicity’, a new universal musical language, typical of these last compositions.

TEXTS AND TRANSLATIONS

[8] *Yellow Sound*

Schnittke revised Kandinsky’s German texts when he prepared his Russian version; the English translation here is by Anastasia Belina.

Introduction

Каменно-жёсткие сны... И говорящие скалы...
Глыбы загадками сбывающихся вопросов...
Таянье камней... Движение неба...
Растущий ввысь невидимый вал...

Слёзы и смех... В проклятиях молитвы...
Радость единенья и чернейшие битвы...
Мрачный свет... В солнечнейший день...

Stone-hard dreams... And speaking rocks...
Mountains of questions answered with riddles...
Melting of stones... The movement of heavens...
An invisible wave reaching up to the sky...

Tears and laughter... Prayers in cursing...
Joy of unity and the blackest of battles...
Gloomy light... On the sunniest day...

4 *Ibid.*

Резко светящаяся тень в темнейшей ночи
А - е - у - о - е - у - о - а - и - о - а - е - о - а - е - и

Harshly glowing shadow in the darkest night!!
А - е - у - о - и - у - о - а - и - о - а - е - о - а - е - и

Scene 2

Цветы покрыли всё, покрыли всё, покрыли всё.
Закрой глаза! Закрой глаза!
Мы смотрим, мы смотрим.
Наделяем невинностью зачатые.
Открой глаза! Открой глаза! О!..
Прошло. Прошло.

The flowers have covered all, covered all, covered all.
Close your eyes! Close your eyes!
We are looking. We are looking.
Imbue conception with innocence.
Open your eyes! Open your eyes! Oh!..
It is gone. It is gone.

[9] *Магдалина* From Boris Pasternak's *Doctor Zhivago*

У людей пред праздником уборка.
В стороне от этой толчеи
Обмываю миром из ведерка
Я стопы печистые твои.

Шарю и не нахожу сандалий.
Ничего не вижу из-за слез.
На глаза мне пеленой упали
Пряди распустившихся волос.

Ноги я твои в подол уперла,
Их слезами облила, Иисус,
Ниткой бус их обмотала с горла,
В волосы зарыла, как в бурнус.

Будущее вижу так подробно,
Словно ты его остановил.
Я сейчас предсказывать способна
Вещим ясновиденьем сивилл.

[9] *Magdalena* Translation by Anastasia Belina

The people tidy and clean before celebrations.
Away from this bustle
I wash your pure feet
With myrrh from a pail.

I search and do not find sandals.
My tears prevent me from seeing anything.
My eyes are covered
With threads of unravelled hair.

I placed your feet into the hem of my dress
And washed them with tears, Jesus,
And wrapped them with a string of beads from my neck,
Burying them in my hair as in a burka.

I see the future in detail,
As if you stopped it.
Now I can foretell
With the true clairvoyance of a Sibyl.

Завтра упадет завеса в храме,
Мы в кружок собьемся в стороне,
И земля качнется под ногами,
Может быть, из жалости ко мне.

Перестроятся ряды конвоя,
И начнется всадников разъезд.
Словно в бурю смерч, над головою
Будет к небу рваться этот крест.

Брошусь на землю у ног распятия,
Обомру и закушу уста.
Слишком многим руки для объятия
Ты раскинешь по концам креста.

Для кого на свете столько шири,
Столько муки и такая мощь?
Есть ли столько душ и жизней в мире?
Столько поселений, рек и рощ?

Но пройдут такие трое суток
И столкнут в такую пустоту,
Что за этот страшный промежуток
Я до Воскресенья dorасту.

Tomorrow a curtain will fall in a temple,
We will gather aside in a circle,
And the earth will sway under our feet,
Perhaps out of pity towards me.

The rows of convoy will re-form,
And the riders will begin to move away.
Like tempest over our heads,
This cross will struggle towards the heavens.

I will prostrate myself down by the base of the cross,
Will grow still, and will bite my lips.
You will throw open your embrace
To too many.

For whom on earth such expanse,
So much suffering and such power?
Are there that many souls and lives in the world?
That many villages, rivers, and forests?

But such three days will pass
And push me unto such emptiness,
That during this terrifying time
I will have grown up for Resurrection.

Drosostalitsa Moraiti graduated from the National Conservatory of Cyprus at the age of seventeen. She continued her studies in Piano Performance and Musicology at the Charles University of Prague, attaining a Bachelor's degree in 2003 and Master's in 2005, with a distinction in all subjects and first-class honours on both occasions. She has given recitals both as a soloist and in chamber music in Cyprus, Czech Republic and the United Kingdom, has performed as a pianist in productions of the National Theatre of Cyprus and regularly tours with orchestras performing traditional Greek and Cypriot music. After being awarded the Cyprus State Scholarship towards a doctoral degree, she is studying piano with Andrew Zolinsky at Goldsmiths, University of London,

where she has undertaken research on Alfred Schnittke's piano music, attaining a MPhil in 2008; she is now working towards the completion of her PhD.

Alexander Ivashkin began his music education at the Gnssin Special School of Music for gifted students at the age of five, playing both piano and cello; the suggestion that he choose the career of solo cellist came from Mstislav Rostropovich. Ivashkin established an international reputation both as an interpreter of the standard repertoire and as a proponent of contemporary music. His recitals, radio and TV recordings, and appearances with orchestras have included performances in more than 40 countries. Since 1995 he has been Artistic Director of the Adam International Cello Competition and Festival and directs a number of other annual festivals in London, including the Rostropovich Memorial Festival in Wigmore Hall.

Alexander Ivashkin has been the first performer, and dedicatee, of many works by important contemporary composers. With Rostropovich and Natalia Gutman, he was one of the cellists for whom Alfred Schnittke composed, and he has collaborated with John Cage, Lyell Cresswell, George Crumb, Sofia Gubaidulina, Mauricio Kagel, Giya Kancheli, Nikolai Korndorf, James MacMillan, Arvo Pärt, Krzysztof Penderecki, Alexander Raskatov, Peter Sculthorpe, Rodion Shchedrin, Vladimir Tarnopolski, Augusta Reid Thomas and Gillian Whitehead, among others. He gave the premiere of Cord Garben's reconstruction of Brahms' Cello Concerto in Hamburg in 2005. A recording artist for the Chandos, BMG and Naxos labels, Ivashkin has recordings of the complete cello music by Rachmaninov, Prokofiev, Shostakovich, Roslavets, Tchernine, Schnittke and Kancheli to his credit. He has taught at schools of music in Russia, the USA, Europe, Australia and New Zealand, and is currently Professor of Music and Head of Performance Studies at Goldsmiths, University of London. He plays a Giuseppe (Joseph) Guarneri cello of 1710, courtesy of The Bridgewater Trust. He also plays electric cello, viola de gamba, sitar and piano and is the author of a biography of Alfred Schnittke published by Phaidon Press.

A unique ensemble in the Canadian musical landscape, **Pentaèdre** explores and presents to the public a diversified and original chamber-music repertoire, developed in the tradition of music for winds. Under the artistic direction of Louis-Philippe Marsolais since 2005, the five musicians forming the quintet – Danièle Bourget, flute; Martin Carpentier, clarinet; Normand Forget, oboe; Mathieu Lussier, bassoon; Louis-Philippe Marsolais, horn – are strongly committed to refreshing the concept of the classical concert, crossing the borders between artistic disciplines and reintegrating performing arts into the concert: musicians become complete artists by performing with dancers, actors, mimes or singers. Their season of 3–5 concerts may thus include researches, transcriptions, creations, guest ensembles or artists (piano, singers, strings), collaborations or exchanges, works for young audiences

as well as staging challenging interdisciplinary projects. Pentaèdre has performed in major festivals in eastern Canada and toured extensively in Canada, the United States and Europe.

The ensemble has recorded five CDs – most recently, a chamber version by Normand Forget of Schubert's *Winterreise* which was named CD of the Year in 2008 – and performed more than 25 premieres, including commissions to Quebec composers such as Ana Sokolovic, Denis Gougeon or Denis Dion. Their concerts are regularly broadcast on Radio Canada and CBC.

A native of Toronto, the violinist **Jeremy Bell** has performed as soloist or leader with a number of orchestras in Canada and elsewhere; he is also principal violist with Les Violons du Roy in Quebec City. He earned a B. Mus degree from the University of Toronto and received his Masters and Doctor of Music. from the State University of New York at Stony Brook. As a member of the Penderecki String Quartet, Dr Bell is Artist in Residence at Wilfrid Laurier University where he teaches violin and chamber music. He has recorded over 20 CDs for CRI, Centaur, Eclectra, CMC and CBC labels and, from 2000 to 2007, served as the artistic director of Numus, a contemporary-music organisation in Kitchener Waterloo where he created several multi-media events.

The soprano **Nelly Lee** was educated at the St Petersburg Conservatoire, where she later taught. She is well known as a leading performer of Classical and Romantic repertoire (Mozart, Schubert, Wolf, Rachmaninov, Strauss and Mahler) , as well as a leading proponent of contemporary music. She gave the premiere of Schnittke's *Three Madrigals* for soprano and instruments (1983) and has performed and recorded vocal works by many other contemporary composers, among them Berio, Crumb, Denisov and Gubaidulina, and is the dedicatee of works by a number of important Russian composers.

Alexander Lazarev is one of Russia's foremost conductors. He studied with Leo Ginsbourg at the Moscow Conservatory graduating with first class honours. In 1971 he won first prize in the Soviet Union's national competition for conductors, and the following year went on to win first prize and gold medal in the Karajan Competition in Berlin. In 1978 he founded the Ensemble of Soloists of the Bolshoi Theatre whose most important aim was the programming and wide dissemination of contemporary music by both Soviet and foreign composers. In 1987–95 he was Chief Conductor and Artistic Director of the Bolshoi Theatre, the first person for over thirty years to hold both positions concurrently. His leadership marked a period of intensive activity, with the Bolshoi Opera undertaking an unprecedented programme of prestigious foreign tours. He now holds the title of Conductor-in-Residence. In 1992–95 he was Principal Guest Conductor of the BBC Symphony Orchestra, and from 1997 to 2005 Principal Conductor of the Royal Scottish National Orchestra where his conducting of the

complete cycle of Shostakovich symphonies was a notable achievement. In recent years he has worked as a regular guest with the Philharmonia Orchestra and the St. Petersburg Philharmonic, appearing with them in London, Paris and Vienna.

His repertoire is enterprising in its scope, ranging from the eighteenth century to the avant-garde. Alexander Lazarev is a prolific recording artist: in addition to his recordings with the Bolshoi Symphony for Erato, he has made over 35 recordings for Melodiya, and has also recorded for Virgin Classics, with the BBC Symphony Orchestra for Sony Classical, with the London Philharmonic Orchestra for Hyperion and BMG, and with the Royal Scottish National Orchestra for BIS and Linn Records. Since 2008 he has been Principal Conductor of the Japan Philharmonic Orchestra with whom he is currently performing the complete cycle of Prokofiev symphonies, being recorded by Octavia.

The mezzo soprano **Liora Grodnikaite**, born in Vilnius, graduated from the Lithuanian Music Academy and the Oberlin College Conservatory of Music in the USA, where she continued her training at the Resident Artist Program with the Minnesota Opera and Gerdine Young Artists with the Opera Theatre of St Louis; she then entered the Young Artists Program at Opera North, New Hampshire, before joining the Jette Parker Young Artists Programme at the Royal Opera House, Covent Garden, returning there for another season as a Jette Parker Principal Artist.

Since leaving the Royal Opera, the roles she has sung include Flosshilde in Wagner's *Götterdämmerung* with the BBC Symphony Orchestra, the title role in *Carmen* for the Bolshoi Theatre, Latvian National Opera and Teatro Municipal do Rio de Janeiro and Jocasta in Stravinsky's *Oedipus Rex* with the Orquestra Sinfônica Brasileira. Her concert appearances include Bernstein's First Symphony, *Jeremiah*, with Orchestra del Teatro Comunale di Bologna and Stravinsky's *Mavra* with the City of Birmingham Symphony Orchestra, and she will soon sing in Szymanowski's *Stabat Mater* with the Netherlands Radio Philharmonic Orchestra. Other engagements will take her to the Theater an der Wien, the Lyric Opera of Chicago and the New Israeli Opera.

The Ukrainian-American violinist **Oleh Krysa**, a prominent student of David Oistrakh, won major prizes in such international competitions as the Wieniawski, Tchaikovsky and Montreal, and was outright winner of the Paganini Competition. After completing his postgraduate work, he began his teaching career as chairman of the Violin Department at the Kiev Conservatory, taking the same position at the Gnesin Musical and Pedagogical Institute in Moscow in 1973 and, two years later, returned to the Moscow Conservatory as Professor of Violin, where he remained until 1988. Currently he is Professor of Violin at the Eastman School of Music in Rochester, New York and actively performs all over the world. In addition to his thriving solo career, Oleh Krysa was leader of the celebrated Beethoven String

Quartet from 1977 to 1987. Oleh Krysa is also a champion of contemporary music and has worked closely with Alfred Schnittke, Valentin Silvestrov, Myroslaw Skoryk and Vyacheslav Artyomov, giving the first performances of a number of their works, many of which were written specifically for him. He has recorded on the Melodiya, BIS, Triton, Olympia, Amadis, Polskie Nagranie, TNC and Russian Disc labels. Oleh Krysa is married to pianist Tatiana Tchekina who has been his partner in most of his recitals and recordings over the years.

Natalia Lomeiko launched her solo career at seven with the Novosibirsk Philharmonic. A few years later she was invited to study at the Yehudi Menuhin School, where the late Lord Menuhin hailed her as 'one of the most brilliant of our younger violinists'. She has won several prestigious international competitions, including the Paganini in Italy and the Michael Hill in New Zealand. Natalia has been accompanied by major orchestras around the world including the St Petersburg Radio-Symphony, Tokyo Royal Philharmonic, New Zealand Symphony, Auckland Philharmonia, Melbourne Symphony, Royal Philharmonic and many others. She has recorded for Dynamic, Fone and Trust Records with the pianist Olga Sitkovetsky. Her future projects include a recording with her husband, Yuri Zhislin, for Naxos as well as numerous solo and chamber engagements around the world.

Konstantin Boyarsky was born in Russia in 1976 into a family of musicians and began playing the violin at the age of six. He attended the music school affiliated to the Tchaikovsky Conservatoire in Moscow where he studied with Inna Gauhman until 1990. From an early age he was performing in prestigious Russian venues, including the Tchaikovsky Conservatoire, and at fourteen he emigrated with his family to England. For three years Konstantin attended the Yehudi Menuhin School and then in 1994 he commenced a BMus (Hons) course at the Royal College of Music where he studied the violin and viola with Felix Andrievsky. Konstantin has given many solo recitals and taken part in chamber-music performances in England as well as in Italy, France, Austria and Germany. He is also an accomplished composer. In collaboration with choreographer Matthew Hart and 'Focus on Dance' ballet company he wrote the music (for solo violin and strings) for a ballet entitled *Sleepers* which was inspired by the assassination of the Romanov Family; in December 1995 it was the subject of a feature screened on *The South Bank Show* of London Weekend Television. A subsequent composition – a ballet suite *Children of War*, inspired by the conflict in Bosnia – was sponsored by Schweppes Europe and recorded in November 1996 by the Warsaw Symphony Orchestra.



[1]–[6] Piano Preludes recorded Council Chamber, Deptford Town Hall, London, 30 May 2009; recording engineer Richard Black

[7] *Dialogue* recorded Lazaridis Theatre, Perimeter Institute, Waterloo, Canada, 1 December 2006; recording engineer Ed Marshall, Marshall Arts Productions

[8] *Yellow Sound* recorded The Tchaikovsky Hall, Moscow, 6 January 1984; recording engineer Nikolai Sudzilovsky

Bolshoi Soloists' Ensemble: Edouard Miasnikov, clarinet; Viacheslav Prokopov, trumpet; Anatoly Skobelev, trombone; Victor Grishin, percussion; Nikolai Grishin, percussion; Alexander Buhgolts, electric guitar; Vera Chasovennaya, piano/celesta; Tamara Lazareva, harpsichord/organ; Rimma Stepanian, violin; Valery Bartsalkin, double-bass
Chorus: Irina Pashinskaya, Alexander Golyshev, Sergei Burdukov, Igor Boguslavsky, Alexander Ivashkin

[9] *Magdalena* recorded Royal Opera House, Choir Studio, London, 29 June 2009; recording engineer Mariano Nuñez West

[10] *Variations for String Quartet* recorded The Purcell Room, Southbank Centre, London, 30 April 2000; recording engineer Colin Attwell, Claudio Records

Recordings remastered by Richard Black, Recording Rescue

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Executive producer: Martin Anderson

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The output of Alfred Schnittke (1934–98) has been documented in recordings more thoroughly than that of any other Russian composer since Shostakovich. But there are a number of works which have not yet been released on CD, and four of the five here are not only first recordings; they also document Schnittke's stylistic evolution over more than four decades of creative activity, moving from the relatively traditional Preludes, via the modernist *Dialogue* and the experimental *Yellow Sound* to the elliptical Variations, one of his last works, written in the teeth of enormous physical difficulty.



SCHNITTKE Discoveries

Six Preludes for piano (1953–54)†

1 *Moderato*

2 *Presto*

3 *Lento*

4 [*Andante*]

5 [*Maestoso*]

6 [Fugue]

18:25

2:30

1:44

2:57

2:16

4:24

4:32

7 *Dialogue* for cello and ensemble
(1967)§

12:55

8 *Yellow Sound*, after Vassily Kandinsky:
stage composition for pantomime,
instrumental ensemble, soprano and
mixed chorus (1974)† ‡ § 34:54

9 *Magdalena* for mezzo soprano and piano
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10 *Variations* for string quartet (1997)† 4:10

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† FIRST RECORDINGS

‡ RECORDED IN THE PRESENCE OF THE COMPOSER

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Alexander Lazarev, conductor 8

Liora Grodnikaite, soprano 9

Oleh Krysa and Natalia Lomeiko,
violins 10

Konstantin Boyarsky, viola 10

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