

# Igor RAYKHELSON

## PIANO AND CHAMBER MUSIC, VOLUME ONE

SONNET FOR VIOLIN AND PIANO  
PIANO TRIO NO. 1 IN E MAJOR  
STRING QUARTET IN F MINOR  
VIOLIN SONATA IN A MINOR  
PIANO SONATA IN F MINOR

Ekaterina Astashova, violin  
Konstantin Lifschitz, piano  
Alexander Kniazev, cello  
Borodin Quartet

# IGOR RAYKHELSON: PIANO AND CHAMBER MUSIC, VOLUME ONE

by Paul Conway

Reflecting the spirit of Neo-Romanticism which inhabits his scores, the pianist and composer Igor Raykhelson has emphasised the primacy of melody in his music and defined his creative medium as ‘crossover’. He has also expressed the fervent wish that ‘music of the 21st century can be beautiful and can touch hearts and souls.’<sup>1</sup>

Raykhelson was born in St Petersburg – then still called Leningrad – on 24 April 1961. At the age of five he started taking music lessons and in 1976 was enrolled at the Rimsky-Korsakov Conservatoire in Leningrad, where he studied both classical and jazz piano. He soon formed his own jazz quartet, The Emerging Stars, which toured extensively throughout the former Soviet Union.

In 1979 Raykhelson moved to New York and took piano lessons with Alexander Edelman, going on to tour with such celebrated jazz musicians as Eddie Gomez, Joe Lock and Russia’s leading saxophonist, Igor Butman. At the same time, Raykhelson continued to study classical piano, performing chamber music, giving recitals and appearing as an orchestral soloist. In 1998 he met and quickly forged a close professional association with the violist Yuri Bashmet. A turning point in Raykhelson’s career came when he was asked by Bashmet to compose a work that would combine jazz and classical elements. The resulting *Jazz Suite* for viola, saxophone, piano and orchestra (1998)<sup>2</sup> was extensively performed and widely acclaimed. After producing this seminal work, Raykhelson regarded composition as his primary musical pursuit.

In April 2003 he made his Carnegie Hall debut with the well-received *Adagio* for viola and string orchestra (2002), performed by Yuri Bashmet and the Moscow Soloists Orchestra. Other key pieces for strings include *Reflections* (2003) for violin

<sup>1</sup> Booklet notes, Toccata Classics TOCC 0055.

<sup>2</sup> Recorded on Toccata Classics TOCC 0055.

(or flute) and strings, first performed in November 2003 in Hong Kong, and the *Little Symphony* (2005) for string orchestra, which made its debut at the Bahamas Music Festival in January 2006.<sup>3</sup>

Raykhelson is a prolific writer of *concertante* works and his catalogue includes concertos for clarinet (2005), viola (2005),<sup>4</sup> piano (2007),<sup>5</sup> violin (2007)<sup>6</sup> and cello (2010).<sup>7</sup> Of these, the Viola Concerto contains an unusually prominent part for piano and the Violin Concerto, which is about love, has been described by the composer as one of his most overtly romantic pieces.<sup>8</sup> Among other important large-scale works, mention should be made of *Confession* for soprano, viola and symphony orchestra, premiered by soloists Tehmine Egiazaryan and Yuri Bashmet in the summer of 2010, at a concert dedicated to the anniversary of the New Russia Symphony Orchestra, the intensely expressive *Romantic Poem* for orchestra (2004) and the savagely satirical *Phantasy Suite on Themes of War Songs* (2005).

In addition to the works featured on this disc, Raykhelson's chamber and instrumental pieces include a viola sonata (1999), a Prelude for cello and piano (1999), the *Concerto-Fantasy* for two pianos (2000), a cello sonata (2001) and *Mirage* for cello and piano (2002).

Recent compositions include *Senza Volto* (2014), for violin, viola, cello and string orchestra, written for and premiered by the Moscow Soloists and Yuri Bashmet, with the violinist Andrei Poskrobko and cellist Alexei Naidenov; *Pietà* (2016), for viola, piano and strings, written for and premiered by Yuri Bashmet and his Moscow Soloists, with the composer taking the piano part; *Maremma: Fantasy on Russian Folksong* (2017) for piano and strings, written for Boris Berezovsky and the Vitebsk Piano Quintet (2014), to be premiered in 2018 at the newly established Tretyakov Gallery Chamber Music

<sup>3</sup> The *Adagio*, *Reflections* and *Little Symphony* all feature on TOCC 0055.

<sup>4</sup> Recorded on Toccata Classics TOCC 0130.

<sup>5</sup> Recorded on Toccata Classics TOCC 0219.

<sup>6</sup> Recorded on Toccata Classics TOCC 0130.

<sup>7</sup> Recorded on Toccata Classics TOCC 0219.

<sup>8</sup> Booklet notes, Toccata Classics TOCC 0130.

Festival, of which Raykhelson has recently assumed artistic directorship. He is currently working on a revised version of his Double Concerto for violin and cello.

In addition to his activities as a composer, Raykhelson continues to perform regularly at major festivals across Russia, Europe and America. His music is published by Alphonse Leduc in Paris.

Igor Raykhelson's chamber music is invariably the product of a personal association, reaffirming the definition of the medium as 'music for friends'. Several of the examples in this album derive from Raykhelson's admiration for the musicianship of outstanding executants. Though the featured sonatas, quartets and trios owe something to existing models in the standard repertoire in terms of general approach and in matters of sonority, they are indisputably couched in Raykhelson's own highly individual and instantly recognisable style.

'I very much like what I call serious music', Raykhelson has said, adding, 'And there are two types, classical and jazz.'<sup>9</sup> The importance he attaches to jazz and the equal weight he apportions it in relation to the western classical tradition is nowhere more evident than in his **Piano Trio No. 1 in E major** (2003) [1]. This concentrated, single-movement piece was premiered in New York in 2004. A songlike opening section marked *Adagio affettuoso* unfurls the gentle and haunting principal idea, heard first on the cello and then on the violin, while the occasionally bluesy chords from the piano hint at the overtly jazz elements made explicit in the *Scherzando* central portion of the work. The opening material returns, restoring calm, but there is a reminder of the more energetic aspects of the piece before the emphatic final chords.

Raykhelson's **Sonnet** for violin and piano (2001) [2] received its first performance on 22 September 2005 in the Rachmaninov Hall of the Moscow Conservatoire, given by Elena Revich and the composer. This ruminative piece is based on the sombre opening idea announced on the piano. The cortège-like tread is taken up by the violin with the striking marking of *Morboso*, meaning 'morbid' or 'sleazy'. A more animated central section rises to a triple *forte* climax before the initial theme reappears, brooding and

<sup>9</sup> John W. Barry, 'Symphony to debut at New Paltz festival', *The Poughkeepsie Journal*, 16 June 2006.

remote. The mini-epilogue of the piano ends on a question mark, summing up the restive, equivocal nature of this enigmatic score.

Inspired by the prowess of the Russian pianist Konstantin Lifschitz, Raykhelson's **Piano Sonata** was written in 2005. Perhaps reminiscent in places of the music of their compatriot Nikolai Medtner, it also possesses some characteristic undertones of jazz. The *Moderato* opening movement [3] sets a nostalgic and pensive tone for the work as a whole. Clearly defined themes are developed continually as they unfold. In the aftermath of the central climax, a mysterious and hesitant idea emerges that proceeds spasmodically, with dark mutterings. Eventually the original material returns, even more introspective than in its previous incarnation. In keeping with the predominantly restrained and melancholic mood, the movement ends quietly and nonchalantly rather than building to a grand peroration.

Placed second, the scherzo [4] begins with a waspish, Chopinesque idea. A more measured and alluring central episode is played twice before the return of the prickly main scherzo. There follows a slow funeral march [5], its implacable tread underpinning an insistent triplet figure. At the core of this movement lies a passage that transforms the prevailing processional theme into a doleful blues. Following without a break, the finale [6] provides a satisfying contrast. Its intensely purposeful progress is halted twice by two distinct episodes. The first, marked *furioso*, is repeated, whereas the second is reflective and offers some respite from the fierce activity surrounding it. Ultimately, the main idea returns, more overwrought than before. As in the opening movement, the concluding bars present no crowning flourish but dwindle to a soft and understated close. Incredibly, for such an immediately attractive and directly communicative piece, this sonata has never, to its composer's knowledge, received a concert performance.

Also written in 2005, the **Violin Sonata** was a creative response to the artistry of Vadim Repin. Premiered in the same Moscow concert that saw the first performance of the *Sonnet*, it has received many subsequent performances by various artists, among them Ekaterina Astashova, who is also Raykhelson's wife and the dedicatee of his Violin Concerto. The Violin Sonata is avowedly direct and concise in utterance, seeking to make salient points without embellishment and consciously avoiding any prolonged

thematic detours. The piano part is more than mere accompaniment: it makes a powerful impression in its own right. After a short introductory passage marked ‘Grave’, the main body of the first movement of the Violin Sonata [7] proceeds with a tremendous sweep and reach that arises naturally from the long, flowing lines of its elegant main melody. In place of a traditional development section there is a lissom tango, which is repeated. The principal ideas return and undergo further development before building to an imposing finish. Brief but haunting, the intermezzo-like central slow movement [8] floats a lyrical main theme. Textures thicken in a central episode which has the flavour of a scherzo. The closing bars are graced by a delicate sprinkling of harmonics. Equally pithy, the vigorous finale [9] begins with a *spiccato* theme on the violin in the manner of a *moto perpetuo* accompanied by heavily accented two-chord interjections from the piano. A more *legato* passage leads to a slower section, marked *dolce*, that exploits the poetic aspects of both instruments. The final portion of the movement revisits the opening material, swiftly generating considerable momentum before the richly scored closing gestures.

Written for the Borodin Quartet, the compact and closely argued **String Quartet in F minor** (2010) was premiered by its dedicatees in Moscow Conservatoire Hall on 24 March 2013. In the following year the Borodin Quartet also performed the work at the Beethovenfest in Bonn. Unlike the Violin Sonata, where each of the three movements is a discrete, sharply etched study, the three movements of the String Quartet reveal different facets of the same musical subject, forming a single, organic and overarching conception. Raykhelson writes idiomatically, with an understanding of the string-quartet repertoire, while also offering a deeply personal approach to the medium.

The first movement [10] is sectional in structure. In the opening *Moderato*, violins and viola set out the wistful, halting main theme over a cello ostinato. A more flowing version of this idea ensues and is then further elaborated in a sinuous *Alla Valzer* passage. Further variants include an agitated passage which leads into a vigorous *Allegro con fuoco* laced with triplet figurations before the expository material is repeated. In the final bars the music slowly dies away.

Marked *Adagio meditabondo* ('musing'), the central slow movement [11] is also sectional in form. It provides a gentle reflection on the material of the previous movement. There are haunting transformations of the *agitato* and waltz-like episodes and at its core is a hushed, gently expressive episode alluding to the opening of the work.

Introduced by a *Grandioso* flourish, the brief *Allegro* finale [12] offers further variations on the principal ideas of the Quartet, realising their rhythmic potential. But there is no bravura ending: Raykhelson chooses instead to underline the essentially lyrical and thoughtful nature of the piece by closing with a final reference to its hesitant and melancholic initial theme.

*Paul Conway is a freelance writer specialising in twentieth-century and contemporary British music. He has reviewed regularly for The Independent and Tempo, provided programme notes for The Proms and the Edinburgh, Spitalfields and Three Choirs Festivals and contributed chapters to books on John McCabe and Robert Simpson.*

**Ekaterina Astashova** was born in Moscow in 1980. She spent her early childhood in the ancient city of Vladimir, to the east of Moscow, and began studying violin at the age of five, with Yuri Dobrotvorsky. Having moved to Moscow with her family, she became a student at the Gnessin State Musical College, simultaneously becoming a member of its youth orchestra, under the baton of Leonid Nikolaev. Shortly after the admission to the Moscow Conservatoire, she embarked on active concert touring, as her interests began to encompass diverse musical styles, from Baroque to jazz. Her tenure with the Novaya Rossia Symphony Orchestra, under the direction of Yuri Bashmet, began soon thereafter and marked an important milestone in her young career.

Her graduation from the Conservatoire solidified her position as the one of the top string-players in the Orchestra and helped bring about her collaboration with



some of the best musicians in Russia, such as Yuri Bashmet and the saxophonist Igor Butman. Her association with Igor Raykhelson took on a special significance and blossomed into marriage, and she has premiered several of his works, *Melody* for violin and piano and *Modern Romance* for saxophone, piano, chamber orchestra and jazz combo, to name only two. Together, they have performed around the world, with performances taking them across Europe and as far as the Bahamas. She is also an avid jazz player and has joined Igor Butman and his Band on numerous occasions, performing both original music and jazz classics. In 2014 the renowned jazz composer and pianist Nikolay Levinovsky dedicated to her his own rendition of *Carmen*, transcribed for violin and big band, an exhilarating piece which became a real hit worldwide, with performances in Russia, the USA (New York), Italy and many other countries. Today she continues to perform in a variety of venues, covering a wide spectrum of styles, from chamber music via contemporary composition to jazz.

**Alexander Kniazev** was born in 1961 in Moscow and began to study cello with Alexander Fedorchenko from the age of six. He was a student at the Moscow Conservatoire from 1979 to 1986. As an organist he is a graduate also of the Nizhny Novgorod Conservatoire, where he studied with Professor G. Kozlova. He won first prize in the National Competition in Vilnius (1977), third prize in the Gaspar Cassadó International Competition in Florence (1979), first prize, in a duo with Ekaterina Voskressenskaya, in the Chamber Music International Competition in Trapani, Italy, in 1987, second prize in the Tchaikovsky International Competition in Moscow in 1990, and first prize in the UNISA International Competition in Pretoria in 1992. In 1999, he was named 'Best Musician of the Year' in Russia. In 1995 he was appointed professor at the Moscow Conservatoire and he regularly gives master-classes in France, Korea and Spain.

He takes part in many international cello competitions as a jury member. He is also active as an organist and in 2017 was invited to give a recital on the organ of Saint Louis des Invalides in Paris.



Photo: Andrei Mustafayev

The conductors under whom he has since played as solo cellist include Yuri Bashmet, Jean-Claude Casadesus, Stéphane Denève, Vladimir Fedoseyev, Neeme Järvi, Kurt Masur, Vassily Petrenko, Mikhail Pletnev, Mstislav Rostropovitch, Maxim Shostakovich, Evgeny Svetlanov, Yuri Temirkanov and Alexander Vedernikov. The orchestras with which he has appeared include the Bavarian Radio, the Orchestres National de France and Philharmonique de Radio France, Gothenburg Symphony, Den Haag Residentie, Helsinki Philharmonic, Monte-Carlo Philharmonic, NHK Symphony, Prague Philharmonic, Royal Philharmonic, Russian State Symphony, St Petersburg Philharmonic, the Orchestre du Capitole de Toulouse, USSR State Symphony and Vienna Symphony. He is a frequent guest of such festivals as December Nights in Moscow, White Nights in St Petersburg, Lugano, Les Folles Journées de Nantes, Les Nuits du Suquet, La Roque d'Anthéron and Saint-Denis (all four in France), Salzburg and Tanglewood.

His enormous repertoire includes a huge number of cello works and many more for organ. He continues to add to the cello repertoire. In January 2000 he first performed his own arrangement of the Chaconne from Bach D minor Partita for violin, and in April of the same year he performed five Mozart 'cello concertos', including the *Sinfonia concertante* arranged for violin and cello. In December 2002 he premiered a programme of forty Brahms songs arranged for cello and piano. He gave the first performance of Igor Raykhelson's Cello Sonata in 2001, with the composer at the piano, and premiered his Cello Concerto in 2011. He also gave the premieres, in Moscow, of the cello concertos by Alexei Rybnikov and Benjamin Yusupov (the latter dedicated to him).

His recordings include Bloch's *Schelomo* and the Myaskovsky Cello Concerto with Svetlanov (Melodiya) and the Reger cello sonatas with Edouard Oganessian (Saphir), with whom he recorded three of his own transcriptions of Mozart violin sonatas for Toccata Classics (TOCC 0002), and his performance of Igor Raykhelson's Cello Concerto can also be found on Toccata Classics (TOCC 0219). For Warner Classics he recorded the Bach cello suites and for Golden Fleece Classics works by Vakhtang Kakhidze. With Plamena Mangova he has recorded works by Franck and Ysaÿe (Fuga Libera), with Andreï Korobeinikov the Brahms Cello Sonatas (Mirare), with Nikolai Lugansky the Chopin and Shostakovich Sonatas (Warner Classics), with Mikhail Voskresensky the Shostakovich Cello and Viola Sonatas (Extón), and in a piano trio with Dmitri Makhtin and Boris Berezovsky trios by Mendelssohn, Rachmaninov and Shostakovich (Warner Classics). As a solo organist he has recorded a Bach album on the organ of Riga Cathedral (Piano Classics) and Jean Guillou's transcription of the 'Goldberg' Variations on the organ of Strasbourg Cathedral (Extón).

His chamber-music partners include Valery Afanassiev, Elena Bashkirova, Boris Berezovsky, Mario Brunello, Jean Guillou, Evgeny Kissin, Andrei Korobeinikov, Elisabeth Leonskaya, Nikolai Lugansky, Dimitri Makhtin, Plamena Mangova, Ivan Monighetti, Kun Woo Paik, Vadim Repin and Victor Tretiakov. He has also performed in a trio with Boris Berezovsky and Dimitri Makhtin, appearing in the Concertgebouw Amsterdam, the Palais des Beaux-Arts in Brussels, the Wigmore Hall in London, the Salzburg Festival and at the Lincoln Center in New York. Their Tchaikovsky DVD, with pieces for piano, violin and cello and the *Trio Elégiaque*, was awarded a Diapason d'or.

**Konstantin Lifschitz**, piano, was born in 1976 in Kharkov. He began his studies at the age of five at the Gnessin State Musical College in Moscow, where Tatiana Zelikman was his teacher. He was thirteen when he made his sensational debut recital in the October Hall of the House of Unions in Moscow. He furthered his studies in Russia, England and Italy, where his teachers included Alfred Brendel, Leon Fleisher, Theodor Gutmann, Hamish Milne, Charles Rosen, Karl-Ulrich Schnabel, Vladimir Tropp, Fou T'song and Rosalyn Tureck. In the early 1990s he received a grant from the Russian Cultural Foundation and around that time started to perform in such European centres as Amsterdam, Milan, Munich, Paris and Vienna. He toured Japan with The Moscow Virtuosi under Vladimir Spivakov and Europe with the St Petersburg Symphony Orchestra under Yuri Temirkanov, and also performed with Mischa Maisky and Gidon Kremer in many European cities.

He has given recitals at many major festivals and in the most important of the world's concert venues and appears with the leading international orchestras, under conductors who have included Andrey Boreyko, Bernard Haitink, Marek Janowski, Mikhail Jurowski, Sir Neville Marriner, Sir Roger Norrington, Mstislav Rostropovich, Alexander Rudin and Dmitri Sitkovetsky. As a passionate chamber musician, he has collaborated with such artists



as Sol Gabetta, Natalia Gutman, Lynn Harrell, Leila Josefowicz, Patricia Kopatchinskaja, Gidon Kremer, Misha Maisky, Vadim Repin, Mstislav Rostropovich, Alexander Rudin, Dmitry Sitkovetsky, Eugene Ugorski, Maxim Vengerov, Carolin Widmann and Jörg Widmann.

His diverse repertoire is reflected in his large discography, which includes Bach's *Musical Offering* and *Art of Fugue* (which has been an important focus of his work over the years). His debut recording, featuring music by Bach, Schumann, Medtner and Scriabin, won the German Echo Klassik award. In 2008 a live recording of his performance of Bach's *Well-Tempered Clavier* (Books I and II) at the Miami International Piano Festival was released on DVD by VAI. He has made several recordings with the Orfeo label, including Bach's *Musical Offering*, the 'St Anne' Prelude and Fugue and three Frescobaldi toccatas (2007), the Gottfried von Einem Piano Concerto with the Vienna Radio Symphony Orchestra (2009), Brahms Second Concerto and Mozart Concerto K456 under Dietrich Fischer-Dieskau (2010), Bach *The Art of Fugue* (2010), the complete Bach Concertos for keyboard and orchestra with the Stuttgart Kammerorchester (2011) and the 'Goldberg' Variations (2015). His recording of the complete Beethoven violin sonatas (with Daishin Kashimoto, leader of the Berlin Philharmonic) was released by Warner Classics in January 2014. He has recorded all seven keyboard concertos of J. S. Bach with the Stuttgart Chamber Orchestra, leading from the piano; he also appears more and more often as a conductor, with such ensembles as the Philharmonic Chamber Orchestra (Wernigerode), St Christopher Chamber Orchestra (Vilnius), Musica Viva (Moscow), Lux Aeterna and Gabrieli Choir (Budapest), Moscow Virtuosi, Solisti di Napoli, Dalarna Sinfonietta (Falun, Sweden), the Chamber Orchestra Arpeggione (Hohenems) and the Century Orchestra (Osaka).

Konstantin Lifschitz is a Fellow of the Royal Academy of Music in London and in 2008 was appointed a professor of the Lucerne University of Applied Sciences and Arts.

For more than seventy years, the **Borodin Quartet** has been celebrated for its insight and authority in the chamber-music repertoire. Revered for its searching performances of Beethoven and Shostakovich, the Quartet is equally at home in music ranging from Mozart to Stravinsky. Its particular affinity with Russian repertoire is based on constant promotion, performances and recording of the pillars of Russian string-quartet music: Borodin, Tchaikovsky and Shostakovich, as well as Glinka, Stravinsky, Prokofiev and Schnittke. The Quartet is universally recognised for its genuine interpretation of Russian music, generating critical acclaim all over the world; the *Frankfurter Allgemeine Zeitung* wrote about the ensemble: 'here we have not four individual players, but a single sixteen-stringed instrument of great virtuosity'.



Photo: Keith Saunders

The connection of the Borodin Quartet with Shostakovich's chamber music is intensely personal, since it was stimulated by a close relationship with the composer, who personally supervised its study of each of his quartets. Widely regarded as definitive interpretations, the Borodin cycles of the complete Shostakovich quartets have been performed all over the world, including Frankfurt, Lisbon, London, Madrid, New York, Paris, Seville, Vienna and Zurich. Indeed, the idea of performing a complete cycle of Shostakovich's quartets originated with the Borodin Quartet. In recent seasons the ensemble has returned to a broader repertoire, including works by Borodin, Prokofiev, Schubert and Tchaikovsky.

The Borodin Quartet was formed in 1945 by four students from the Moscow Conservatoire. Calling itself the Moscow Philharmonic Quartet, the group changed its name to Borodin

Quartet ten years later and remains one of the very few existing established chamber ensembles with uninterrupted longevity. The world has changed beyond recognition since 1945; the Borodin Quartet, meanwhile, has retained its commitment to tonal beauty, technical excellence and penetrating musicianship. The cohesion and vision of the ensemble have survived successive changes in personnel, thanks not least to the common legacy shared by its members from their training at the Moscow Conservatoire. The current members of the Quartet are Ruben Aharonian, Sergei Lomovsky, Igor Naidin and Vladimir Balshin.

In addition to performing quartets, the Borodin Quartet regularly joins forces with other distinguished musicians to explore the chamber-music repertoire further, among them Yuri Bashmet, Boris Berezovsky, Mario Brunello, Michael Collins, Christoph Eschenbach, Elisabeth Leonskaya, Nikolai Lugansky, Denis Matsuev and Sviatoslav Richter. The Quartet also regularly receives invitations to give master-classes, and to serve as jury members at major international competitions.

The Quartet's first release on the Onyx label, featuring Borodin, Schubert, Webern and Rachmaninov, was nominated for a Grammy in 2005 in the 'Best Chamber Performance' category. The Borodin Quartet has produced a rich heritage of recordings over several decades, for labels including EMI, RCA and Teldec, including the complete Beethoven quartets for Chandos.



Recorded on 15, 17 and 20 June 2017 in The House of Sound Recording, Moscow (Piano Trio No. 1, *Sonnet*, Piano Sonata, Violin Sonata) and on 28 December 2011 in the Concert Hall of the Gnessin Institute, Moscow (String Quartet)  
Producer-engineers: Pavel Lavrenkov (Piano Trio No. 1, *Sonnet*, Piano Sonata, Violin Sonata) and Leonid Azgaldov (String Quartet)

Booklet notes: Paul Conway

Cover design: David M. Baker (david@notneverknow.com)

Typesetting and lay-out: Kerrypress, St Albans

Executive producer: Martin Anderson

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Igor Raykhelson 'possesses a superb mastery of both classical and jazz idioms'  
Yuri Bashmet

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# IGOR RAYKHELSON Piano and Chamber Music, Volume One

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## Piano Trio No. 1 in E major (2003)

1 *Adagio affettuoso – Scherzando* 11:12

2 **Sonnet** for violin and piano (2001) 7:07

## Piano Sonata in F minor (2005)

3 I *Moderato* 10:03

4 II *Vivace – Allegretto dolce* 4:49

5 III *Largo* 7:48

6 IV *Allegro risoluto* 2:36

## Violin Sonata in A minor (2005)

7 I *Grave – Più mosso* 12:26

8 II *Adagio affettuoso* 3:58

9 III *Allegro moderato* 3:07

## String Quartet in F minor (2010)\*

10 I *Moderato – Alla Valzer* 6:31

11 II *Adagio meditabondo* 5:36

12 III *Grandioso – Allegro* 3:01

TT 78:18

Ekaterina Astashova, violin 1–2 7–9

Alexander Kniazev, cello 1

Konstantin Lifschitz, piano 1–9

Borodin Quartet 10–12

FIRST RECORDINGS

\*LIVE RECORDING