



The so-called 'lost generation' of German composers includes many whose lives were shaped by events after 1933. One such was Reinhard Schwarz-Schilling, a composer of strong spiritual depth whose 1953 *Violin Concerto* was rooted in his wartime experiences. Ingeniously constructed, it subtly evokes the influence of Bach, without at all embracing neo-classicism. Its moving slow movement is followed by a finale that marries virtuosity with dance-like magnetism. The *Partita* is much admired for its colour and vitality, whilst the *Polonaise* is a lighter work, brimming with high spirits.

Reinhard
SCHWARZ-SCHILLING
 (1904-1985)

Orchestral Works • 2

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|---|---|--------------|
| 1 | Polonaise for Orchestra (1936)* | 5:30 |
| | Poco allegro – Tempo giusto – Poco meno mosso – Tempo I | |
| | Partita (1934–35) | 31:44 |
| 2 | I. Entrata – Allegro (non troppo mosso) –
Tempo dell'Introduzione – Allegro | 8:26 |
| 3 | II. Tanz (Danza). Grazioso | 3:58 |
| 4 | III. Canzona. Breit, feierlich (Largo, solenne) –
Quasi andante – Tempo I / attacca – | 9:27 |
| 5 | IV. Etwas breit (Poco largo) – Allegretto grazioso – Allegro –
Grave, adagio – Poco allegro – Grazioso – Allegro | 9:53 |
| | Violin Concerto (1953)† | 26:13 |
| 6 | I. Ouverture. Poco sostenuto – Allegro vivo | 10:26 |
| 7 | II. Arie (Aria). Andante – Adagio – Andante / attacca – | 7:29 |
| 8 | III. Finale. Allegro con spirito | 8:18 |

***WORLD PREMIÈRE RECORDING**

Kirill Troussov, Violin†
Staatskapelle Weimar • José Serebrier

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