

The Lithuanian composer and pianist Vytautas Bacevičius (1905–70) is one of the undiscovered radicals of the twentieth century. The early works on this CD show him finding his voice, as in the First Piano Concerto, with its echoes of Scriabin, and the *Poème électrique*, cast in the ‘machinist’ aesthetic in vogue in the 1920s and ‘30s. The programmatic Second Symphony depicts the onset of the Second World War which Bacevičius, desperately anxious about his family in Poland and Lithuania, followed from his exile in the New World. And the late Sixth Symphony and *Graphique*, with their kaleidoscopic, pointilliste use of orchestral colour, boiling with violent energy, point to an entirely new musical language.



MIT DEUTSCHEM KOMMENTAR ~ NOTES EN FRANÇAIS

## VYTAUTAS BACEVIČIUS Orchestral Music

<b>1</b> <i>Poème électrique</i> (1932)	5:29	<b>6</b> <i>Symphony No. 6, Cosmique</i> (1960)	12:17
<b>2</b> Concerto for Piano and Orchestra No. 1, <i>Sur les thèmes lituaniens</i> (1929)	14:16	<b>7</b> <i>Graphique</i> (1964)	12:57
Symphony No. 2, <i>Della Guerra</i> (1940)	21:07		
<b>3</b> <i>Allegro</i>	7:53		
<b>4</b> <i>Andante funèbre</i>	8:14		
<b>5</b> <i>Allegro molto</i>	5:00		
			TT: 66:06

Aidas Puodžiukas, piano **2**  
 Lithuanian State Symphony Orchestra  
 Vytautas Lukočius, conductor **1, 5–7**  
 Martynas Staškus, conductor **2**

FIRST RECORDINGS

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 and Publishing Centre, Vilnius

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