

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]

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

18:25

2:30

1:44

2:57

2:16

4:24

4:32

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  
(Pasternak, *Doctor Zhivago*; 1977)† 7:53

10 Variations for string quartet (1997)† 4:10

TT 78:18

† FIRST RECORDINGS

‡ RECORDED IN THE PRESENCE OF THE COMPOSER

§ LIVE PERFORMANCES

Drosostalitsa Moraiti, piano 1–6, 9

Alexander Ivashkin, cello 7, 10

Ensemble Pentaèdre de Montréal;  
Jeremy Bell, conductor 7

Nelly Lee, soprano 8

Bolshoi Soloists' Ensemble;  
Alexander Lazarev, conductor 8  
Liora Grodnikaite, soprano 9  
Oleh Krysa and Natalia Lomeiko,  
violins 10  
Konstantin Boyarsky, viola 10

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