



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* 2:30
- [2] *Presto* 1:44
- [3] *Lento* 2:57
- [4] *[Andante]* 2:16
- [5] *[Maestoso]* 4:24
- [6] *[Fugue]* 4:32

### [7] *Dialogue* for cello and ensemble (1967)§

18:25

2:30  
1:44  
2:57  
2:16  
4:24  
4:32

### [8] *Yellow Sound*, after Vassily Kandinsky:

stage composition for pantomime,  
instrumental ensemble, soprano and  
mixed chorus (1974)†‡§ 34:54

### [9] *Magdalina* for mezzo soprano and piano (Pasternak, *Doctor Zhivago*; 1977)† 7:53

### [10] *Variations* for string quartet (1997)† 4:10

12:55

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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