



The Russian composer Nikolai Korndorf (1947–2001) was a larger-than-life character and wrote music that was similarly expansive and urgent. His three works for solo cello illustrate his unwillingness to be governed by convention. The *Concerto capriccioso* (1986) for cello, strings and percussion is influenced by religious ritual and rock music. The *Triptych* for cello and piano (1998–99) takes its starting points in folk and operatic lament, primitivist painting and Russian Orthodox prayer. And the immense *Passacaglia* for solo cello (1997) is an instrumental retelling of Dante's *Divine Comedy*, the cello taking the part of the narrator, with the cellist whistling, reciting and singing alongside the instrumental part. Alexander Ivashkin, the soloist on this recording, was a close friend of the composer – the *Passacaglia* was written for him – and so his performances have a unique authority.



TOCC 0128

NIKOLAI KORNDORF Complete Music for Cello

Concerto capriccioso for cello, strings and percussion (1986)*

1	I. ♩ = 48	28:55
2	II. ♩ = 108	19:26
		9:29

Triptych for cello and piano (1998–99)*

3	I. Lament	23:26
4	II. Response	8:07
5	III. Glorification	7:04
		8:17

Passacaglia for solo cello (1997)

6	I. ♩ = 44; ♩ = 40	23:49
7	II. ♩ = 50; ♩ = 72	8:41
8	III. ♩ = 40	9:02
		6:06

TT 76:24

*FIRST RECORDINGS, LIVE

Alexander Ivashkin, cello
Russian Philharmonic Orchestra of Moscow [1]–[2]
Konstantin Krimets, conductor [1]–[2]
Anya Alexeyev, piano [3]–[5]

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