

The Russian-born Mischa Spoliansky (1898–1985) became one of the major names in cabaret in 1920s Berlin and then, as a refugee from Nazi Germany, in London, he became one of the best-known composers of film scores. He also wrote a handful of orchestral works, which have remained unknown until now. His *Boogie* is a witty, tongue-in-cheek piece of orchestral jazz, and the Overture to *My Husband and I*, one of his stage shows, has a Mozartian sparkle and wit. But it is his only Symphony, an epic statement composed over a period of nearly three decades, that constitutes his real achievement as an orchestral composer – the fourth of its five movements apparently offering Spoliansky's own musical commentary on the Holocaust.



TOCC 0626

MISCHA SPOLIANSKY Orchestral Music

<i>My Husband and I: Overture</i> (1967)	5:37
1 <i>Allegro furioso</i>	
<i>Boogie</i> (1958)	10:42
2 <i>Maestoso – Allegro con brio (Quasi boogie-woogie)</i>	
<i>Symphony in Five Movements</i> (c. 1941–69)	57:22
3 I And thus was man created: <i>Monumentale</i>	12:24
4 II Ode to Love: <i>Animato</i>	7:50
5 III Humoresque: Of Laughter: <i>Rubato</i>	5:31
6 IV Of Weeping (Lament): <i>Pesante</i>	13:25
7 V And new life blooms from the ruins (Epilogue): <i>Andante con passione</i>	18:12

TT 73:43

Liepāja Symphony Orchestra
Paul Mann, conductor

FIRST RECORDINGS

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