

signum  
CLASSICS

# GABRIEL PROKOFIEV

CONCERTO FOR TURNTABLES NO.1 / CELLO CONCERTO

Mr. Switch / Boris Andrianov / Ural Philharmonic Orchestra / Alexey Bogorad



GABRIEL PROKOFIEV

Concerto for Turntables No. 1 (Symphonic Version) ft. Mr. Switch

- 1. I. Introduction (GrimEye) [140 bpm] [1.40]
- 2. II. Adagietto (Irreguluv) [75bpm] [4.37]
- 3. III. Largo pesante – Allegro – Largo (Malmo) [62/125bpm] [6.44]
- 4. IV. Andante (Meditnow) [95 bpm] [6.47]
- 5. V. Allegro Gavotte (Snow Time) [107bpm] [4.35]

Cello Concerto ft. Boris Andrianov

- 6. I. Scherzo Allegretto [5.51]
- 7. II. Lento (in memoriam) [10.33]
- 8. III. Allegro Energetico [7.53]

Total timings: [48.41]

Ural Philharmonic

Alexey Bogorad conductor

CONCERTO FOR TURNTABLES NO. 1

Sometimes composers write a piece that takes on a life of its own, and that's what has happened to this concerto. Much credit is due to the phenomenal skills of Mr. Switch who has become the unofficial lead soloist of this work. His performance with the National Youth Orchestra conducted by Vladimir Jurowski at the BBC Proms in 2011 was the turning point for the concerto; the video had soon reached audiences and orchestras all over the world, and since then there have been over 55 performances of the concerto worldwide, and 20 performances of the 5th movement as part of the BBC's Ten Pieces project.

Here's my original programme note from 2006, explaining how it all began:

Back in 2005, pianist and events producer, Will Dutta excitedly approached me with the idea of composing a 'concerto' for 'DJ'. My immediate reaction was negative. Although I had just composed a classical piece which incorporated a DJ (*Three Dances for Bass Clarinet, String Trio & DJ*, 2004), the idea of an actual 'DJ concerto' sounded too gimmicky to me: I was concerned it would seem like another PR exercise to get classical music 'down with the kids', but Mr Dutta insisted that there was serious potential to the project and as it was inevitable that a concerto for turntables would emerge sooner or later; why not let us be the team to do it right. Will explained that we would have top turntablist, DJ Yoda, as the soloist, and once I properly considered the musical possibilities I soon started sketching out different concepts for each of the movements, and then I was hooked.

What makes the turntable different to any other instrument is that it uses pre-recorded sounds; this is actually nothing new in classical music. From the *Musique Concrète* of Pierre Schaeffer's studios, *Poème électronique* of Varèse in the 1950s, and John Cage's *Imaginary Landscape No. 1* (from 1939, the first composition with turntables), through to the current digital world of electroacoustic music, classical composers were manipulating recorded sounds long before Grandmaster Flash made his first scratch using a record. However, once hip-hop culture discovered that a DJ can do so much more than just 'play records' with a turntable, their DIY approach led to the evolution of a very exciting new instrument.



That instrument has somehow stayed within the world of hip-hop and dance, never venturing into the classical world, despite the incredible expressive potential it has. Having previously composed and studied electroacoustic music, I am aware of the search for more expressive ways of performing electronic compositions, as unfortunately many concerts just consist of the playback of digital files. So could it be possible that this instrument, that first came to life at block parties in the Bronx, could bring that expressivity?

But, seeing as it was developed for hip-hop music, would it work in the context of a classical form such as a concerto? Hip-hop music has frequently sampled orchestral sounds and textures with great success, so why not the other way round? Plus, an experienced DJ can produce such a wide range of sounds that it must be possible for them to sit within the orchestra in some way. Furthermore, as a composer I have a genuine interest and experience in contemporary urban music styles such as hip-hop, so I knew that I could incorporate certain rhythms and musical ideas into the work that brought the worlds of the DJ and the orchestra closer together. (In this concerto you can hear traces of hip-hop drum patterns, a reggaeton beat, grime, and house.)

The central inspiration guiding the composition of this work was the instrument itself, the turntable. After a meeting with DJ Yoda, where he demonstrated the range of techniques on offer, I decided that the concerto would aim to explore all the main DJing techniques, with each movement focusing on a certain technique. The concerto explores:

1. The most basic DJ technique of all: playing a phrase of music, and the progressions from that; stopping the record, interrupting it, reversing it, slowing it down, and cutting it up.
2. The earliest DJ technique: 'mixing'. One of the most interesting mixing techniques is *beat juggling*. It is when a DJ 'juggles' with two identical records to create loops or putting them out of sync with each other, to create interesting new rhythms. In the concerto this is done with two records in the cadenzas, and with just one record against an orchestra.
3. Scratching: the most famous DJ technique and in the right hands it can be extremely expressive and musical.

The concerto features a wide range of scratch techniques: *scribbling*, *planing*, *hydroplaning*, *the transformer*, *echoes*, *the crab* and *the baby*.

4. Playing a melody with the turntable. Perhaps surprisingly, melodic playing is possible, as the Technics 1200 (the Steinway of turntables) has a slider and button for altering the playback speed (and therefore pitch) of a record. There is a DJ from San Francisco who often plays nursery rhymes using a test-tone in his DJ-sets. There are 6 notes that can quite easily be played on the turntable (3 positions of the pitch control, in 33 or 45 rpm), and it turns out these pitches make up the first 6 notes of a minor scale. But some of the notes are very tricky to play one after another, so the turntable is not very flexible as a melody instrument.

The final and most defining choice for the piece was the subject of what sounds the DJ should use. Through the evolution of turntablism there are certain classic samples that have become the main tools of most scratch-DJs, such as a gasping "ahhhh" sampled from *Change The Beat* by Fab Freddy Five, and funk breaks and drum hits that are good for scratching. However, if we put these classic 'DJ sounds' over a live orchestra I had a feeling that the concerto would sound forced and not the organic composition I was striving for. What seemed the most natural solution was that the DJ should scratch and play with sounds that were generated by the orchestra themselves, so that no foreign sounds would ever enter the piece. For the necessary gasping sounds I could record the woodwind players and for the drum sounds record the orchestral percussion section playing passages from the concerto itself. Instead of the test-tone we would sample a flute note for the melodic section.

Apart from the composing of the score, the final challenge was how to notate the DJ part. I found that simplicity was the key, as DJs are not used to following scores. So I made a simple score that marks all the entries, the main rhythms and the sounds to use, but much of the details and ornamentation is open for improvisation, and is discussed in rehearsals. This characteristic gives a nod to the early days of the concerto when soloists were given more freedom to improvise. So in one way, this new instrument is bringing the concerto form back to its roots.



Commissioned by Will Dutta, Chimera Productions in 2006. Version for expanded orchestra was commissioned by the National Youth Orchestra of Great Britain in 2011.

The first performance of the symphonic orchestra version was given on 3 August 2011 in Symphony Hall, Birmingham by the National Youth Orchestra of Great Britain featuring DJ Switch (turntables), conducted by Vladimir Jurowski. The first performance of the original version was given on 26 September 2007 at The Scala, King's Cross, London, by The Heritage Orchestra featuring DJ Yoda (turntables), conducted by Jules Buckley.



## CELLO CONCERTO //////////////////////////////////////

Back in 2012, the Cello Concerto was the third concerto that I had composed, and was perhaps my most traditional, considering that the two previous concertos had the unconventional soloists of turntables and bass drum. However, I continued my interest in taking influences from electronic and contemporary dance music styles, as well as from classical and modern classical forms; so that this concerto explores both the more traditional and lyrical aspects of the cello as well as syncopated, percussive and minimal approaches.

Three years earlier I had composed *Cello Multitracks*, a suite for Cello nonet, which gave me the chance to explore and enjoy the huge variety of sounds that this instrument can create, and reaffirmed my belief that the cello is one of the most versatile classical instruments. I was impatient to compose a concerto for cello, so when Sasha Ivashkin approached me with the chance to compose a concerto for him and the St Petersburg Philharmonia I was already full of ideas.

Because the premiere of this concerto was in St Petersburg, and in the very concert hall where so many inspirational Russian compositions had been premiered (including works by my grandfather), I instinctively started to write music that connected to my Russian heritage, albeit with a contemporary twist. My father grew up in Russia, but I was born in London and this premiere was my Russian orchestral debut. So I allowed those aspects that connect to my Russian side to sing out louder in this work. This is particularly the case in the second movement which I subtitled 'in memoriam', as it is inspired by the memory of my father, uncle, grandmother and grandfather, and it remembers in particular the difficult times they faced in the 1940s and 1950s in Russia. My grandmother was sent to a gulag for eight years, and there is a striking photo of my young father (taken by my uncle) looking at their ransacked apartment just after she was taken by the KGB. Experiences like theirs were shared by many during the Stalinist era.



The first movement is lighter, a Scherzo, with some humour, sarcasm, but also a tougher edge at times. It ends with a surprise end section created from a one and half beat loop of the main theme which changes the mood into a light, almost pastoral, setting.

As already explained, the second movement is more introspective and it connects with lyrical styles of the mid-20th century. There are some glimmers of hope and peace, but there is a feeling of despair that will not go away. The middle section (marked 'suro' in the score) has a darkness that cannot be escaped, and the ending repeats the heavy closing phrase inexorably; a dark impending force that feels like it may never end.

The final movement opens with a humorous, quasi-classical introduction (marked 'curioso' in the score) but then launches into head-nodding hip-hop stabs set in triple time which are occasionally looped, stuttered mechanically and then slowed right down as if manipulated by a DJ. This movement originally had working title of 'Bang Waltz', referring to the bastardisation of the old classical form it hints at. However, the ornamental cello theme has a more classical shape, but without strictly adhering to classical harmony, and it really tests the technique of the soloist.

Very sadly the cellist Alexander Ivashkin, who commissioned this work, died suddenly of cancer less than 8 months after the premier of this concerto (on 31st Jan 2014), and I would like to dedicate this recording to his memory.

*Commissioned by Alexander Ivashkin with kind support from the Ralph Vaughan Williams Trust.*

*The first performance was given by St Petersburg Academic Philharmonic Orchestra, conducted by Sabrie Bekirova, solo cello by Alexander Ivashkin, in St Petersburg Philharmonic Great Hall on 18th May 2013.*



Photo by: Sviatoslav Prokofieff

**Gabriel would like to thank** the brilliant musicians who have given their time and talents to interpreting my concertos. Thank you Tony (Mr Switch), not just for this amazing performance but your unfailing championing of the Turntables Concertos & continuing creative curiosity, finding new ideas & magic in every performance. Boris, thank you for your brilliant performance, great to finally have you perform this concerto. Alexey & everyone in the Ural Philharmonic, thanks again for the incredible energy you put into all sessions. Thank you Jakob for your patience & amazing sound, Shamil for your awesome recording set-up. All the management team at Sverlorsk Philharmonic for their commitment and exceptional support for this project. Everyone else behind the scenes: Rika, Mel, Ichun, Dana and Joanna @ Sozo Artists; Susanna Caetani and Olga @ Only Stage. David, Simon and Liam @ Mute Song. The wonderful team at Signum Classics. Isaku & Alison. Marcas Lancaster for your listening ears. Bea & Graham for text help. My father Oleg for introducing me to contemporary music from a young age. All the rest of my family, especially Makila, Lutia, Dmitri & Cilka for their patience, love and tireless support. Of course, big thanks to Will Dutta for 'conceptualising' the idea of a Turntable Concerto in the first place, then commissioning me. DJ Yoda, Heritage Orchestra, Joolz Buckley for the world premier. Trinity Laban Contemporary Ensemble & Andrew Morely for the preview performance, and NYO for commissioning the symphonic version. All the other DJs who have performed the Concerto so far: Beni G, DJ Madhatter, Martin Baumgartner, DJ Zeke, DJ Noiz, DJ Murcio, DJ Tactics, DJ Sonny Kraft, DJ Brace, and all the orchestras and conductors who have been up for trying a different type of concerto. The sonic pioneers who conceived & continue to develop Turntablism (and it will continue to evolve)! Sabrie Bekirova & the St Petersburg Philharmonic team who premiered the Cello Concerto, Natalia Pavlutsкая for her support, and finally Alexander Ivashkin, who commissioned the Cello Concerto, and gave invaluable feedback on the first sketches, and an amazing premier in St Petersburg Philharmonic Hall - you are greatly missed.

**Mr. Switch would like to thank** Gabriel for writing such a fantastic piece, Will Dutta for commissioning it, and both for bringing me on board. The BBC Proms team, and the National Youth Orchestra of Great Britain, who gave me the opportunity to enter the wider world of classical music performance. DJ Yoda, the pioneer. The many DJs who have helped shape the art form of turntablism. My wonderful wife Vicky & our son Elliot.

**Boris would like to thank** Gabriel for this cello concerto - a great combination of old & new traditions: inspired by the music of his genius grandfather and realities of the modern world! I am very happy to be a part of this creative project and to share the joy of music making with outstanding musicians. Love, music and peace to everybody!

**Alexey would like to thank** Ural Philharmonic: every single musician in the orchestra! Gabriel and all his creative talent, and our wonderful soloists.







## GABRIEL PROKOFIEV //////////////////////////////////////

*Music for the Imagination. Music for the Modern Age.*

Composing music that both embraces and challenges western classical traditions, Gabriel Prokofiev has emerged as a significant voice in new approaches to classical music at the beginning of the 21st century. After completing his musical studies at Birmingham and York Universities, and dissatisfied with the seemingly insular world of



contemporary classical music, he developed a parallel music career as a dance, grime, electro and hip-hop producer. This background in dance music combined with his classical roots gives his music a unique and truly contemporary sound.

Gabriel has built up a large body of orchestral and chamber works and has composed seven concertos (three featuring turntables), as well as many electronic works, often combining synthesisers and samples with classical instrumentation. His works have been performed internationally by orchestras including Seattle Symphony, Detroit Symphony, St Petersburg Philharmonic, Moscow State Symphony, BBC Philharmonic, MDR Leipzig, Copenhagen Phil, Luxembourg Philharmonique, Buenos Aires Filharmonica, Porto Symphony and Real Orquesta de Sevilla. Also, he frequently collaborates with contemporary dancers and has worked with companies including Stuttgarter Ballet, Rambert Dance, Bern Ballet, Shobana Jeyasingh, Birmingham Royal Ballet, Alexander Whitley Dance and Gandini Juggling. In 2019, his first full-length opera *Elizabetta* was premiered by Regensburg Opera in Bavaria.

Gabriel is also an events curator, producer and founder of the Nonclassical record label and club night, home to a host of artists who defy conventions. Through Nonclassical, he has been one of the leading proponents of presenting classical music in non-traditional venues; and he regularly performs in East London nightclubs, warehouses and electronic music festivals, often DJing and doing live remixes of the works just performed.

His music has also been performed at classic locations such as the Royal Albert Hall, Tchaikovsky Hall in Moscow and Luxembourg Philharmonic Hall. He is published by both Faber Music and Mute Song, and lives in Hackney, London, with his wife and three children.

**Gabrielprokofiev.com**

## BORIS ANDRIANOV

Boris Andrianov was born in 1976 to a family of musicians. He graduated from the Moscow Gnessins' School of Music, later studying at the Moscow State Conservatoire (class of Natalia Shakhovskaya) and at the Hochschule für Musik Hanns Eisler under the tutelage of David Geringas. In 1991 Boris Andrianov was allocated a grant by the New Names programme.

Boris Andrianov has been a prize-winner at the International Tchaikovsky Youth Competition, the International Shostakovich Competition, Classica Nova in Hannover (together with Alexei Goribol, 1st prize, 1997), the VI International Mstislav Rostropovich Cello Competition in Paris (1997), the XI International Tchaikovsky Competition (3rd prize and Bronze Medal, 1998), the International Antonio Janigro Competition in Zagreb (1st prize and special awards, 2000) and the International Isang Yun Competition in South Korea (2003).



He performs with symphony and chamber orchestras, including the Mariinsky Orchestra, Israel Philharmonic Orchestra, Orchestre National de France, Tchaikovsky Symphony Orchestra, Kammerorchester Berlin, Russian National Orchestra, Academic Symphony Orchestra of the Moscow Philharmonic and Kammerorchester Wien. He has also performed with such conductors as Valery Gergiev, Vladimir Fedoseyev, Alexander Vedernikov, Vasily Petrenko, Gianandrea Noseda, Roman Kofman and others.

Since 2005, Andrianov has played the "Domenico Montagnana" cello from the Russian State Collection of Unique Musical Instruments. Since 2009 he has been a professor of Moscow State Tchaikovsky Conservatory.

**Borisandrianov.com**

## MR SWITCH

Mr Switch aka Anthony Culverwell is one of the most talented and successful DJs to come out of the UK – noted worldwide for his versatility, party rocking abilities and scratch skills.

Having forged his reputation in the heat of battle, Switch's efforts finally led him to take the ultimate prize and become the reigning DMC World Champion in 2014, winning the longest standing DJ competition in the world. This is his 4th world title, following his back-to-back wins in the 'Battle For World Supremacy', 3 years in a row.

Under his previous guise of DJ Switch, Anthony performed as soloist in Gabriel Prokofiev's *Concerto For Turntables No.1* alongside the National Youth Orchestra in 2011, becoming the first DJ in history to perform on the BBC Proms, the UK's largest classical music festival.

His other previous credits include providing the closing show at festivals such as Glastonbury, Shambala & Bestival; rocking guest mixes for Radio 1, 1Xtra, Kiss FM & BBC Asian Network – and even the odd TV show, such as BBC Breakfast & Blue Peter.

Mr Switch defines himself through his versatility – having performed across the world, he is able to take any challenge thrown at him. Whether he's dropping a hip hop skills showcase, an electro swing throwback through time, or a multi-genre mash-up, he performs with the same energy, skill and sheer enjoyment of his craft.



**Dj-mr-switch.com**



## ALEXEY BOGORAD

Alexey Bogorad is a resident conductor of Moscow's acclaimed Bolshoi Theatre, a position he has held since 2011. His 2011 triumph at the Lovro von Matacic International Conducting Competition in Zagreb pushed him to the front ranks of today's generation of European conducting talent.

An experienced solo clarinetist and chamber musician, Bogorad was a principal player of the Bolshoi Theatre Orchestra from 1997 to 2011. In addition, he was a soloist of Mikhail Pletnev's Russian National Orchestra from 2001 to 2012.

Maestro Bogorad performs as guest conductor at various Russian opera companies and symphony orchestras including the Russian National Orchestra, the St. Petersburg Academic Symphony Orchestra, and Perm Opera Theatre. In 2013 he substituted for Valery Gergiev conducting the Mariinsky Theatre Orchestra during the G20 Summit in St. Petersburg. In 2015 he was honored to conduct the piano finals of the XV Tchaikovsky International Competition in Moscow, live-streamed by Medici TV with more ten million viewers worldwide.

Since 2015 he has been guest conductor of the Ekaterinburg opera and ballet theatre. In 2017 Nominated for the Russian National theatrical prize "Golden Mask", and since 2018 appointed as Artistic director of "Boldinskaya Autumn" opera and ballet festival in Nizhny Novgorod theatre.

[alexeybogorad.com](http://alexeybogorad.com)



## URAL PHILHARMONIC ORCHESTRA

Founded in 1936, Ural Philharmonic Orchestra is based in Yekaterinburg, the fourth largest city of Russia located on the Urals Mountains range which connects Europe and Asia. Led by Maestro Dmitry Liss the Orchestra is widely recognized as one of the most prominent symphonic groups in contemporary Russia and is a frequent performer at major European venues and festivals. The Orchestra numbering 101 musicians is famous for its intelligent performance culture and flexibility in acquiring new repertoire. It is a leader in commissioning and performing contemporary music along with all major works of the classical and romantic periods.

[sgaf.ru](http://sgaf.ru)



## First Violins

**Markov Evgeny**  
Concertmaster of the Orchestra  
Honoured Artist of the Russian Federation

**Shaposhnikova Oksana**  
Concertmaster of the group

**Latsuk Elena**  
Assistant to the Concertmaster  
Honoured Artist of the Russian Federation

**Govorova Marina**  
**Baranov Pavel**

**Guselnikova Ekaterina**  
**Zinchenko Alexander**

**Mesilova Tatyana**  
**Makarova Olga**

**Maximova Yulia**  
**Rozhdestvenskaya Irina**

**Serebryanskaya Milana**  
**Sechina Marina**

**Shnyreva Elena**  
**Horsheva Olga**

## Second Violins

**Kadyrova Lilia**  
Concertmaster of the group

**Baranova Nadezhda**  
2nd Concertmaster

**Sedletskaya Marina**  
Assistant to the Concertmaster

**Batalina Anna**  
**Berezina Elena**

**Korotayeva Ksenia**  
**Zinchenko Svetlana**

**Kuprina Elena**  
**Lyangasova Anna**

**Chumachenko Irina**  
**Shchennikova Lyudmila**

**Kochkarova Alexandra**  
**Chuprakova Maria**

## Violas

**Sokolova Lyubov**  
Concertmaster of the group

**Zheleznyakov Evgeny**  
2nd Concertmaster

**Voronkov Alexey**  
Assistant to the Concertmaster

**Grekova Irina**  
**Aleksandrova Maria**

**Zakharova Svetlana**  
**Zvorygin Vladimir**

**Zinchenko Vladimir**  
**Rodyukova Ulyana**

**Usanova Anna**  
**Fadeyev Dmitry**

## Cellos

**Kabilkova Natalia**  
Concertmaster of the group  
Honoured Artist of the Russian Federation

**Akurenko Natalia**  
2nd Concertmaster

**Kudinov Alexey**  
**Shirokova Galina**

Assistant to the Concertmaster  
**Zhulikova Yuliya**

**Zommer Olga**  
**Mosalev Vadim**

**Polyakova Yekaterina**  
**Sartakova Vera**

**Cherepanov Oleg**  
**Lebedev Evgeny**

**Shishkina Natalia**

## Double Basses

**Usanov Dmitry**  
Concertmaster of the group

**Gin Vasily**  
2nd Concertmaster

**Kuprin Leonid**  
Assistant to the Concertmaster

**Karaulov Vladimir**  
**Rozhdestvensky Anton**

**Chumachenko German**  
**Yakovlev Dmitry**

**Dudkov Vasily**

## Flutes

**Bushkov Timofey**  
Concertmaster of the group

**Lopatina Zhanna \***  
Regulator of the group

**Veshcheva Svetlana \***  
**Markul Maria**

## Oboes

**Kudinov Vadim**  
Concertmaster of the group  
Honoured Artist of the Russian Federation

**Kudinov Alexander**  
Assistant to the Concertmaster

**Kudinova Svetlana \***  
**Ostanin Konstantin \***

## Clarinets

**Nechaev Yuriy**  
Concertmaster of the group

**Smirnyagin Mikhail**  
Assistant to the Concertmaster

**Tikhonov Alexander**

## Bassoons

**Postoev Andrey**  
Concertmaster of the group

**Shikov Mikhail \***  
Assistant to the Concertmaster

**Mayorov Andrey**

## Horns

**Polyakov Roman**  
Assistant to the Concertmaster

**Guselnikov Vladimir \***  
**Zelenin Anatoly \***

**Polikhach Anatoly**

## Trumpets

**Kovalenko Pavel**  
Concertmaster of the group  
Honoured Artist of the Russian Federation

**Zykov Evgeny \***  
**Shchennikov Vyacheslav**

## Trombones

**Ivanov Yuriy**  
Concertmaster of the group  
Honoured Artist of the Russian Federation

**Bekurashvili Ilya**  
**Thomson Viktor**

## Tuba

**Solovey Oleg**  
Concertmaster of the group  
Honoured Artist of the Russian Federation

## Harp

**Lemishenko Veronika \***  
Concertmaster of the group

## Percussion

**Magrychev Anton**  
Concertmaster of the group  
Honoured Artist of the Russian Federation

**Alekseev Andrey**  
Assistant to the Concertmaster

**Boznyak Maxim**  
**Shirokov Valery**

**Yarkova Galina**

Composed by **Gabriel Prokofiev**

Published by Mute Song Ltd.

**Concerto for Turntables No.1** ©2007 (symphonic version ©2011)  
**Cello Concerto** ©2013

[www.dj-mr-switch.com](http://www.dj-mr-switch.com)  
[www.borisandrianov.com](http://www.borisandrianov.com)  
[www.gabrielprokofiev.com](http://www.gabrielprokofiev.com)

©2020 Stopstart Music Ltd  
Licensed to Signum Records  
©2020 Signum Records

Recorded in **Sverdlovsk Philharmonic Hall**, Yekaterinburg, Russia  
on 22nd August 2018 (Concerto for Turntables No. 1) and 24th August 2018 (Cello Concerto)

Turntables overdubbed at **Stopstart Studios**, London E5, UK  
on 23rd July, 22nd and 25th November 2019

Designed by **Darren Rumney**

Produced and Engineered by **Jakob Händel**

Assistant Recording Engineer – **Shamil Gainetdinov**  
Sound Studio Management – **Shamil Gainetdinov**, **Rostislav Turbin**  
**Sverdlovsk Philharmonic General Manager – Alexander Kolotursky**  
**Sverdlovsk Philharmonic Vice General Manager – Rustem Khasanov**  
**Ural Philharmonic Orchestra Director – Semen Ryvkin**  
Local Project Leads – **Natalia Chernega**, **Yulia Grigoryeva**  
Video production – **Sofia Gunba**, **Anton Leontyev**, **Igor Ryazanov**  
Photography – **Tatyana Andreyeva**, **Georgy Mamarin** and **Sviatoslav Prokofieff**

**SignumClassics,**

Signum Records Ltd, Suite 14, 21 Wadsworth Road, Perivale, Middlesex, UB6 7LQ, UK.  
+44 (0) 20 8997 4000 E-mail: [info@signumrecords.com](mailto:info@signumrecords.com)

**[www.signumrecords.com](http://www.signumrecords.com)**

\* Concerto for Turntables only