



SCHNITTKE



Complete Works for Two Violins

Concerti grossi Nos. 1 and 3 • Moz-Art à la Haydn

Moz-Art • Prelude in memoriam Dmitri Shostakovich

Vadim Gluzman, Friedemann Eichhorn, Violin

Evgeny Sinaiski, Prepared Piano, Piano, Harpsichord, Celesta

Deutsche Radio Philharmonie • Valentin Uryupin



Alfred
SCHNITTKE
(1934–1998)

Complete Works for Two Violins

Concerto grosso No. 1 (1976–77)	31:38
for two violins, harpsichord, prepared piano and strings	
❶ I. Preludio: Andante	5:52
❷ II. Toccata: Allegro	4:32
❸ III. Recitativo: Lento – Poco più mosso – Lento – Poco più mosso	8:21
❹ IV. Cadenza –	2:40
❺ V. Rondo: Agitato – Meno mosso – Andante –	7:23
❻ VI. Postludio: Andante – Allegro – Andante	2:50
❷ Moz-Art à la Haydn (after the fragment K. 416d) (1977)	11:49
play on music for two violins, two small string orchestras, double bass and conductor	
Tempo rubato – Allegretto – Maestoso – Allegretto – Moderato – Adagio lamentoso – Maestoso – Allegro – Vivo – Allegretto – Andante	
❸ Prelude in memoriam Dmitri Shostakovich (1975)	4:47
version for two violins	
Concerto grosso No. 3 (1985)	23:14
for two violins and chamber orchestra	
❹ I. Allegro	2:04
❺ II. Risoluto	2:43
❻ III. Pesante	7:00
❼ IV. –	6:55
❽ V. Moderato	4:32
❽ Moz-Art (after the fragment K. 416d) (1976)	6:12
for two violins	
Allegretto – Moderato – Pesante – Adagio lamentoso – Maestoso – Allegro	

Alfred Schnittke (1934–1998)

Complete Works for Two Violins

Performers' Perspective

This album brings together all of Alfred Schnittke's works for two violins, both with and without orchestra.

Schnittke's music is extraordinarily expressive. It offers colours and sonorities that exist in no other music, and it bears an unmistakable personal signature. What is so fascinating is the way he integrates different stylistic worlds and perspectives into his works, writing music that ranges from the utterly extroverted to the most private, even secretive spheres. One feels Schnittke's almost existential urge for expression, coupled with a remarkable diversity of stylistic means. Transposed into today's terms: Schnittke was an artist of immense stylistic openness, a musician with extraordinary tolerance, who absorbed influences reaching back to the Baroque era and transformed them through his own creative imagination into entirely new and compelling works of art.

As soloists, we have been the closest of friends since our student days at The Juilliard School in New York in the mid-1990s, and it was a true joy to record these works together with the Deutsche Radio Philharmonie and Valentin Uryupin.

Friedemann Eichhorn, Vadim Gluzman

Born in Engels on 24 November 1934 to parents of German-Jewish origin, Alfred Schnittke spent his early years in Vienna where he received his earliest musical instruction. Resident in Moscow from the late 1940s, he studied first at the October Revolution Music Academy and then the Moscow Conservatory (with Evgeny Golubev and Nikolay Rakov), where he became a teacher of instrumentation from 1962. In the 1980s he was a guest teacher at the Hochschule für Musik und Darstellende Kunst in Vienna, and became a member of the Bayerische Akademie der Schönen Künste in Munich. He was awarded the State Prize of the Russian Soviet Federative Socialist Republic (RSFSR) in 1986. Growing success abroad and ongoing illness saw him residing in Hamburg from 1990, where he died on 3 August 1998.

Schnittke's music takes in several discernible phases. After a formative phase, during which Shostakovich vied for dominance with Prokofiev, Stravinsky and Hindemith, the increasing availability of new music at the start of the 1960s led to a time of experimentation when first serial techniques and then collage or aleatoric devices were incorporated into the composer's technical armoury. The stylistic melting pot that is the *First Symphony* gave way, in the mid-1970s, to a more intuitive composition with quotation and allusion integral to what Schnittke termed his 'polystylistic' mode of expression. In the early 1990s, the effects of prolonged ill-health brought about a final period during which the expressive focus becomes narrower and starker – the music seeming to exist, like the composer himself, almost at a point of no return.

Schnittke's six concerti grossi are a notable facet of his output after the move away from his earlier Modernism to the Polystylism of his later years. Not that they are a cohesive sequence in themselves – the second being a double concerto for violin and cello, the fourth merely the first movement of the *Fifth Symphony*, and the fifth a 'fifth violin concerto' in all but name. Each of the others corresponds, to a greater or lesser degree, to this genre as it evolved in the Baroque and early Classical eras. Composed during 1976–77 for Tatiana Grindenko and Gidon Kremer, then premiered in Leningrad on 21 March 1977 by the Leningrad Chamber Orchestra and Eri Klas, the *Concerto grosso No. 1* was soon heard in Western Europe, where it helped to secure Schnittke's wider reputation, and remains among his most often performed works.

The *Preludio* starts with a melodic idea, expounded by prepared piano, which is pervasive across the whole work. The violins emerge in a searching and steadily intensifying interplay, discreetly underpinned by strings then with a questioning response from harpsichord, before a brief climax is reached that subsides into uncertainty. From here the *Toccata* begins with a hectic motion on violins that quickly draws in harpsichord and strings, as the music takes on a recalcitrant and frequently sardonic humour while also alluding to archetypal gestures from previous eras, before ultimately reaching its violently dissonant culmination. This breaks off for the *Recitativo*, with musing lower strings forming a backdrop, against which the violins unfold their plangent while increasingly fraught discourse, which results in a violent climax (note a quotation from the cadenza of Tchaikovsky's *Violin Concerto* amid all this activity).

The last three movements follow without a pause. An impassioned *Cadenza* for both violins, taking in some vicious pizzicato exchanges and hectic multi-stopping during its course, leads into the *Rondo*. Over sweeping harpsichord, the two violins launch an emotionally charged theme, which draws a comparable response from strings, and is interspersed by a range of stylistically unlikely gestures that open out the expressive ambit accordingly. The most elaborate of these is a tango, which, begun on harpsichord, brings a response of suave aloofness from the violins. The earlier discourse is then resumed with ever greater impetus, as it builds to a culmination supplicatory in its intensity. In reply comes a return of the opening theme on prepared piano, sounding even more implacable than before, which ushers in the *Postludio*. Against quietly evanescent strings, violins muse speculatively on gestures taken from across this work overall, with laconic gestures from prepared piano as the music embraces silence.

Another series of pieces is drawn from the *Music for a Pantomime* (K. 446 / K. 416d) that Mozart wrote for a *commedia dell'arte* staging in 1783. Arranging and expanding on several of its movements for a New Year's Day concert in 1976, Schnittke created original works out of these surviving fragments. The chronology is not straightforward (a detailed tabulation is provided by Gavin Dixon in *The Routledge Handbook to the Music of Alfred Schnittke* [2022]) but the main items are the two recorded here, the more elaborately entitled *Moz-Art à la Haydn* composed in 1977.

From fugitive initial gestures on the two violins, the string ensemble gradually enters with a range of gestures and allusions (some more concrete than others) to music by the aforementioned Classical composers. What ensues is a sequence of vignettes for violins and strings that has almost the tangibility of a theatrical scenario, but the specific nature of this sounds as much a matter for speculation as the musical continuity seems to be decided on a whim. What is undeniable is the vitality of the discourse, as entertaining while as suspenseful as anything by Schnittke's musical forebears. At length the work heads towards a culmination that almost inevitably fails to materialise, the music instead playing out as a stealthy recession in which the two violins imply a way out of the indistinctness of the past towards the vagaries of the present.

Dating from 5 October 1975, *Prelude in memoriam Dmitri Shostakovich* was intended for and premiered by Mark Lubotsky on 5 December 1975, alongside Victor Lubotsky. The second violin should be heard at a distance, while the musical content derives from Shostakovich's monogram D–S–C–H and that of Bach, B–A–C–H. As befits its commemorative intention the mood remains both subdued and intense – bowed gestures heard against pizzicato chords convey real emotional impact as the interplay becomes more impassioned, only to subside into blank resignation during its closing stages.

Composed early in 1985, then first heard in Moscow on 20 April performed by Tatiana Grindenko and Oleh Krysa with Saulius Sondeckis conducting the Lithuanian Chamber Orchestra, the *Concerto grosso No. 3* is similarly scored to the first, with harpsichord and piano joined by celesta and bells. That year saw the tercentenaries of Bach, Handel and Scarlatti but also the quartercentenary of Heinrich Schütz and centenary of Alban Berg, and Schnittke makes productive play with stylistic elements drawn from right across the temporal spectrum of Western music.

The preludial *Allegro* plunges into the midst of a concerto grosso that might almost have been written in the Baroque era, only for bells to herald a sudden descent into the maelstrom of the 'present'. The following *Risoluto* opens with stark exchanges between the solo violins, then the remaining forces gradually enter to propel the music forward with an almost violent dislocation. Presently this is cut short, whereupon the *Pesante* begins with rhetorical gestures on lower strings then a laconic response from prepared piano and a beseeching one from the violins. This alternates with interjections from harpsichord and string orchestra as a sustained climax emerges, capped by bells before it disperses forthwith. Equally substantial, the *Adagio* (described as such in the revision) unfolds as an elegiac discourse that infuses its gestures from the musical past with a post-Mahlerian expression – its climax once again undermined by bells before its ascent into silence. The final *Moderato* offers no real closure, other than a fugitive interplay between soloists and ensemble that in due course vanishes out of earshot.

As its title implies, *Moz-Art* (1976) is a condensation of the original incidental music, which focuses on just one composer yet with an arguably even more 'off the wall' approach to the combining of musical past and present. Here, too, there is an underlying pathos to suggest the Viennese master as being referenced with a sincerity and affection which recalls Schnittke's words (about the *Concerto grosso No. 3*): 'those great figures of the past cannot disappear [especially when] their shadows are more capable of life than the pantheon scrum of today'.

Richard Whitehouse

Evgeny Sinaiski



Born into a distinguished musical family in St Petersburg, pianist Evgeny Sinaiski has established himself as one of Europe's most sought-after and highly respected chamber music partners and pedagogues. He is professor of chamber music and official accompanist at the Konservatorium der Stadt Wien, and leads a duo class at the Folkwang Universität der Künste. Sinaiski has collaborated with many leading musicians, including Herman Krebbers, Boris Kuschner, Shmuel Ashkenasi, Helmut Zehetmair, Hatto Beyerle, Vadim Gluzman, Stephan Picard, Friedemann Eichhorn, Latica Honda-Rosenberg, Jens Peter Maintz, Alexander Hülshoff, Alexander Zemtsov, Michael Kugel, Ivan Monighetti and Kirill Rodin. A dedicated educator, Sinaiski serves on the faculty and as staff pianist at the International Summer Academy at the Universität Mozarteum Salzburg, Kronberg Academy, Bayerische Musikakademie, Festival Les Arcs and Villa Musica. He has also been official pianist at the Singapore, Henryk Wieniawski and Rodolfo Lipizer International Violin Competitions. From 2001 to 2010, he led the chamber music class at the Rimsky-Korsakov St Petersburg State Conservatory and served as a coach pianist at the Universität der Künste Berlin.

www.sinaiski.com

Deutsche Radio Philharmonie



The Deutsche Radio Philharmonie (DRP) is one of the major radio symphony orchestras of the ARD, the German association of public service broadcasters. Jointly supported by Saarländischer Rundfunk and Südwestrundfunk, the orchestra is based in Saarbrücken and Kaiserslautern. While the orchestra's work primarily focuses on the Classical/Romantic core repertoire, it also includes rarities, new and rediscovered works, and contemporary pieces, as well as excursions into jazz. By holding concerts for classical music beginners, families and schools, the DRP is constantly breaking new ground. Further highlights include 'Moments musicaux' at the Moderne Galerie in Saarbrücken and the Pfalzgalerie Museum in Kaiserslautern, as well as pub and ensemble concerts, in which DRP members perform in chamber music formations. The orchestra also promotes young talent and has recorded numerous albums, as well as giving guest concerts at home and abroad. Spanish conductor Josep Pons was appointed the DRP's principal conductor and artistic director at the beginning of the 2025/26 season.

www.drp-orchester.de

Soloists in Moz-Art à la Haydn

Violin I

Dora Bratchkova
Margarete Adorf
Malgorzata Zagozdzon

Violin II

Xiangzi Cao-Staemmler
Lada Bronina
Christoph Mentzel

Viola

Liisa Randalu
Slawomir Wojtysiak

Cello

Teodor Rusu
Stefan Panzer

Double Bass

Ilka Emmert

Valentin Uryupin

Photo: Daniil Rabovsky



Russian-born, Berlin-based conductor Valentin Uryupin has garnered international critical acclaim. Recent highlights include debuts at the Bayerische Staatsoper (Münchner Opernfestspiele – *Dido and Aeneas* and Schoenberg's *Erwartung*), the Staatsoper Berlin (*Carmen*), and Dutch National Opera (*The Maid of Orleans*), as well as an acclaimed production of Tchaikovsky's *The Enchantress* at Oper Frankfurt. He has appeared in concert with the NHK Symphony Orchestra, Tokyo, Rundfunk-Sinfonieorchester Berlin, Chamber Orchestra of Europe, Bremer Philharmoniker, ORF Radio-Symphonieorchester Wien and the Rotterdam Philharmonic, and fulfilled guest conducting engagements with the Antwerp Symphony Orchestra, Romanian National Radio Orchestra, Janáček Philharmonic Ostrava, Filarmonica Arturo Toscanini, Orquestra Gulbenkian, Wiener Symphoniker, hr-Sinfonieorchester, Deutsches Symphonie-Orchester Berlin, Netherlands Philharmonic, Tokyo Symphony Orchestra, Tapiola Sinfonietta, SWR Symphonieorchester, Orchestra della Toscana, Orchestra Filarmonica del Teatro Comunale di Bologna, Orchestra Sinfonica di Milano Giuseppe Verdi, DR Symfoniorkestret and the Prague Radio Symphony Orchestra, among many others.

www.valentinuryupin.com

Friedemann Eichhorn



Photo: Ettore Causa

One of the most creative and versatile musicians of his generation, Friedemann Eichhorn has rediscovered and premiered numerous works both on stage and in the recording studio. His discography spans over 30 highly acclaimed releases, and includes the complete violin concertos of French virtuoso Pierre Rode, as well as works by Senfter, Arnold Mendelssohn, Servais and Hermann, among others. An advocate of contemporary music, he has given world premieres of Fazıl Say's *Violin Concerto No. 2*, *Violin Sonata No. 2*, *Sonata for Solo Violin* and *Tristan und Isolde* transcriptions (all released on Naxos). Eichhorn has performed with Christoph Eschenbach, Antonio Pappano and Yehudi Menuhin. A founding member of the Gropius Quartett and the Phaeton Piano Trio, he is artistic director of the Kronberg Academy and a professor at the Hochschule für Musik Franz Liszt Weimar. Eichhorn studied with Valery Gradow in Mannheim, Alberto Lysy at the International Menuhin Music Academy and Margaret Pardee at The Juilliard School, and earned a PhD in musicology from the University of Mainz. On this recording he plays the 'ex-Ida Haendel' Stradivari (1699), on loan through J & A Beare.

Vadim Gluzman



Photo: Ettore Causa

Israeli violinist Vadim Gluzman breathes new life and passion into the violin tradition of the 19th and 20th centuries. His performances can be heard around the world on livestreams, broadcasts, and a striking catalogue of award-winning recordings on the BIS, Platoon and EuroArts labels. He has appeared with the Berliner Philharmoniker, Boston Symphony Orchestra, New York Philharmonic, Gewandhausorchester Leipzig, Chicago Symphony Orchestra, Israel Philharmonic, London Symphony Orchestra and Royal Concertgebouw Orchestra, and collaborated with conductors Riccardo Chailly, Christoph von Dohnányi and Neeme Järvi, among others. He has performed at the Ravinia, Tanglewood and BBC Proms festivals, as well as the North Shore Chamber Music Festival, which he founded in 2011, and toured with cellist Johannes Moser and pianist Andreï Korobeinikov. Gluzman serves as creative partner and principal guest artist with the ProMusica Chamber Orchestra in Columbus, Ohio, and artistic director of the Music in the Mountains festival in Durango, Colorado. He is distinguished artist in residence at the Peabody Conservatory. Gluzman performs on the legendary 1690 'ex-Leopold Auer' Stradivari, on extended loan through the Stradivari Society of Chicago.

www.vadimgluzman.com

Alfred Schnittke's *oeuvre* carries an unmistakable personal signature that integrates widely differing stylistic worlds. The profoundly compelling works heard in this programme display an extraordinary level of expression and colours. From the haunting sonorities of the prepared piano in his *First Concerto Grosso* to the playful theatricality of *Moz-Art (after the fragment K. 416d)* this album brings together all of Schnittke's works for two violins, both with and without orchestra.



Alfred
SCHNITTKE
(1934–1998)



- | | | |
|-------------|--|--------------|
| 1–6 | Concerto grosso No. 1 (1976–77) | 31:38 |
| 7 | Moz-Art à la Haydn (after the fragment K. 416d) (1977) | 11:49 |
| 8 | Prelude in memoriam Dmitri Shostakovich
(version for two violins) (1975) | 4:47 |
| 9–13 | Concerto grosso No. 3 (1985) | 23:14 |
| 14 | Moz-Art (after the fragment K. 416d) (1976) | 6:12 |

Vadim Gluzman, Violin I 1–6 8–14, Violin II 7

Friedemann Eichhorn, Violin II 1–6 8–14, Violin I 7

Evgeny Sinaiski, Prepared Piano 1 5 6, Piano 10,

Harpsichord 1 2 5 9 11–13, Celesta 13

Deutsche Radio Philharmonie • Valentin Uryupin 1–3 5–7 9–13

A detailed track list can be found inside the booklet.

Recorded: 19–21 April 2022 1–7 and 3–5 July 2023 8–14 at the Großer Sendesaal, Saarländischer Rundfunk (SR),

Saarbrücken, Germany • Producer, editor and mastering: Sébastien Chonion

Engineers: Thomas Becher 1–7, Angela Öztanil 8–14

Booklet notes: Friedemann Eichhorn, Vadim Gluzman, Richard Whitehouse

Publishers: Sikorski 1–8 14, Edition Peters 9–13

Cover photo by Ettore Causa

© & © 2026 Naxos Rights (Europe) Ltd • www.naxos.com