



# **SILVESTROV**

**Symphony for Violin  
and Orchestra 'Widmung'**

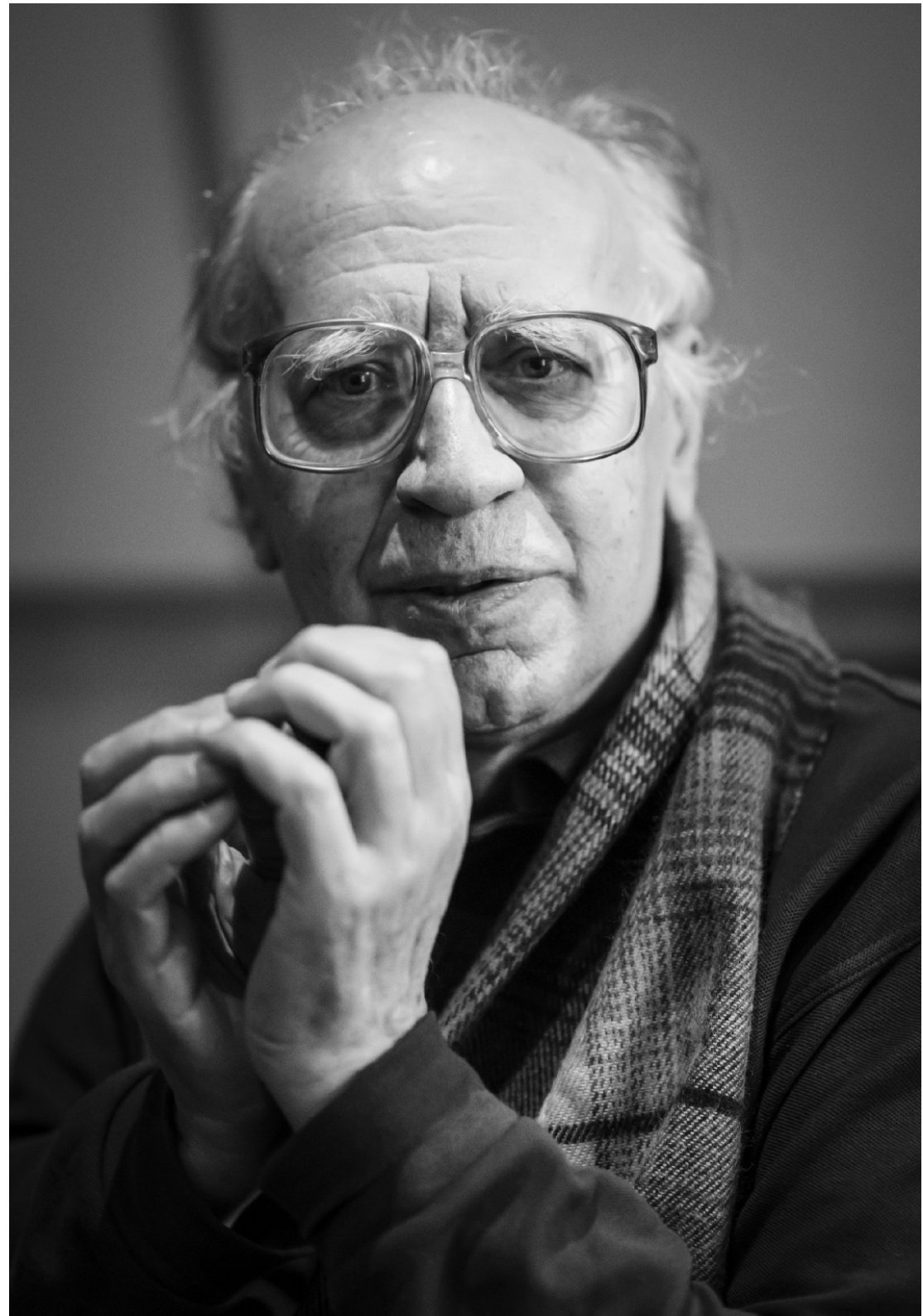
**Postludium for  
Piano and Orchestra**

**Janusz Wawrowski, Violin**

**Jurgis Karnavičius, Piano**

**Lithuanian National  
Symphony Orchestra**

**Christopher Lyndon-Gee**



## Valentin Silvestrov (b. 1937)

### Symphony for Violin and Orchestra 'Widmung' • Postludium for Piano and Orchestra

Valentin Vassil'yevich Silvestrov (b. 30 September 1937, Kyiv) emerged as one of the leaders of the 'Kyiv avant-garde' school by the time he was 30, in the late 1960s. Indeed this aspiring and inspired group of young composers more often than not met at the apartment of Silvestrov's parents, when they were not at lessons with the great mid-century composer Boris Lyatoshynsky (1895–1968), whose still spectacular and compelling *Third Symphony* (1951, rev. 1954) occupies an inalienable place alongside the music of Shostakovich and Myaskovsky, Prokofiev and Denisov. Silvestrov's companions on this earliest stage of his journey included Leonid Hrabovsky, Vitaliy Godzyatsky and Volodymyr Zahortsev; a tight-knit group, sometimes known as the 'Sixtiers'<sup>1</sup> ('Шестидесятники' – 'Shestidesyatniki'), alongside their literary and scientific counterparts, recognised in this term as the rebels against the Brezhnev period of crackdown against artistic and intellectual freedom that closed in following the brief loosening of the Khrushchev period. (Nikita Khrushchev, First Secretary of the Communist Party of the Soviet Union from 1953 to 1964 was himself a Ukrainian who had grown up and achieved his first career steps in the Donetsk region). The name of Silvestrov's most prominent colleague in later years, Myroslav Skoryk (1938–2020) is missing as a member of this group of composers, since the latter was born, to German-speaking parents, in the western city of Lviv, which was at the time part of the Second Polish Republic (as was eastern Lithuania), and who first studied there, prior to relocating to Moscow for graduate work under Dmitry Kabalevsky. Only in later life, after a brief period of three years living in Australia, did Skoryk return in 1999 to Ukraine, where he became artistic director of the National Opera of Ukraine in Kyiv, a post he held until his death.

Lyatoshynsky's dominating influence on his young charges in the 1960s conveyed overwhelmingly the power of the modernist style, supplemented by the firm international connections of the conductor Igor Blazhkov, who was in lively correspondence with Varèse and Stockhausen; just as their Moscow-based colleague Edison Denisov exercised a decades-long secret exchange of letters with Pierre Boulez. Amplifying this trajectory, the young composer Leonid Hrabovsky<sup>2</sup> (b. 1935, since 1990 living in Brooklyn, USA) translated Webern's *The Path to the New Music* and other texts of the dodecaphonic school, providing additional stimulus and *imprimatur* to the group.

Silvestrov's own path, through the jungle of what we now know to have been the late-Soviet period, was far from easy. He was twice expelled from the Composers' Union; both following his protest against the Soviet invasion of Czechoslovakia in 1968, and again in 1974. For the authorities, his 'dissident' status was enshrined not so much in political statements (to which he remains averse to this day), as in the uncompromising nature of his musical style, which was found to be confrontational. His response to this indignity in 1974 was to withdraw from active participation in public life, writing over the next three years his collection of twenty-four *Silent Songs* ['Сітхи Пісні'], many of them on texts of Ukraine's national poet, Taras Shevchenko. And it was from this period of withdrawal that his mature style emerged. The modernism of his first four symphonies becomes tempered with reflection, with inwardness; with melancholy and with longing; with a sense of panoramic perspective, as if gliding far above the tumult of our times.

Indeed, it is *Postludium*, featured on this recording, that is the first work that fully embodies Valentin Silvestrov's mature style, which has remained ever since as an evolving revelation of his personality, and of his interpretation of world history. It is a style full of ambiguities: allusion without quotation; memory without nostalgia; strength without anger; softness without sentimentality. *Postludium*, and its companion work on this recording, *Dedication*, are perhaps the two finest representatives of the earliest period of Silvestrov's mature work, which has progressively built on this aesthetic ever since.

Essential to this highly personal world-view is, not the collision, but the simultaneity of all that has gone before. Though, earlier in his career (the 'eschatological' period of the *Symphony No. 3 'Eschatophony'*, 1966) he may have joined many others in believing that we were living in the artistic 'end times', in his much more mellow maturity, he has succeeded in synthesising, not just his own life experience, but the whole of musical history.

Shortly after the Russian Federation's invasion of Ukraine on 24 February 2022, Silvestrov's daughter Inga [Nikolenko] all but compelled him to leave Ukraine. He reluctantly agreed to this for her sake and that of his granddaughter, declaring (in an interview of 17 March 2022, with Anastassia Boutsko for *Deutsche Welle*) 'they are young! They have to live! That's why I agreed to leave.'<sup>3</sup> Their departure was dramatic. Already possessing tickets, on 5 March, at the chaotically crowded principal station of Kyiv, there seemed to be no physical possibility of making their way onto a train within many hours, if even that same day. An acquaintance caught sight of them, offered them space in his minibus parked outside, and drove them first to Lviv, using safer secondary roads and roundabout routes, then next day to the Polish border. From here, they progressed by train through Warsaw, ending exhausted in Berlin two days later. Silvestrov brought with him a single suitcase, filled with manuscripts, barely anything else. They now live comfortably, but with the deep unhappiness of those deprived of their land, their people, their lifelong habits, in the Wilmersdorf apartment of the artistic director of one of Germany's great festivals<sup>4</sup>.

Since his exile Silvestrov has been showered with worldwide attention, as the pre-eminent representative of his country's music. Not for nothing has he survived the end of the Stalinist period, the brief relaxation of cultural strictures under Khrushchev's tenure as First Secretary, artistic exile and rebuttal under Brezhnev, the confusion of the fall of the Soviet system, the even greater confusion, as artist, of the polystylism of the current era; and now, Vladimir Putin's attempt to crush the resolutely westward-facing stance of the new Ukraine. Though already well known before, he is now performed, and cited as an inspiration throughout the world. Perhaps in culmination (for the moment), his music was chosen for the Nobel ceremony of 11 December 2023 when the prizes for physics and the Peace Prize were presented.

### **Symphony for Violin and Orchestra 'Widmung' ('Dedication') (1990–91)**

I. Allegro moderato con moto – Moderato

II. Moderato con moto – Andantino –

III-a. Allegretto –

III-b. Andante – Moderato

The *Symphony for Violin and Orchestra 'Dedication'* was written specifically for the great Latvian violinist Gidon Kremer, who premiered the work in Munich, and subsequently recorded it in 1996 – coincidentally, the same year in which Silvestrov's wife, Larissa Bondarenko, unexpectedly died. The work's full title indicates that, in the manner of Prokofiev's *Sinfonia Concertante*, and perhaps, too, of Benjamin Britten's *Cello Symphony* (both written for Mstislav Rostropovich), it is far from a typical display 'concerto'; the violin is, though, only sometimes the protagonist, but always the resolution of the musical questions posed by the work.

When Gidon Kremer first heard his own recording of the work he 'spontaneously shouted out, "Death in Venice!" And, after a moment, then closer to the truth, "Death in Kyiv!" ... This music is like a Mass for everything that exists that is desirable, unattainable, or only to be arrived at in one's imagination.'<sup>5</sup>

In a similar way, when I performed and recorded Silvestrov's *Eighth Symphony* after the Russian war on Ukraine had already begun, I experienced a powerful feeling throughout that Silvestrov *already knew* in 2012–13 everything that would befall his country, not just in Crimea in 2014, but a decade later throughout the length and breadth of the land.

The inner power of his music is indeed that of the prophet or mystic; or perhaps more accurately that of a deeply introspective man whose perceptiveness of the truth of the human condition, and fellow-feeling with all that afflicts humankind are rare indeed.

Behind this lies the 'secret' of the title of the work. For, this is not a 'dedication' to anyone in particular. It is a homage to the human race; to the fundamental life-force; to the tragedies that repeat themselves over and over in our existence. But also, to love and to humanity, to hope and to renewal.

In common with almost all of Silvestrov's works of the last 30 years, the *Symphony for Violin and Orchestra* is cast essentially in a single movement. Though the score is 'officially' divided into three movements, these are played *attacca*, without breaks, each evolving out of the dissolution of what went before; and the third movement, which is double the length of the preceding two, falls clearly into two major components, also played continuously. The thematic materials continuously evolve and transmute.

The heart of the work occupies its elegiac final seven minutes, which have already been presaged (and then suppressed by the harshness of the orchestra) in a brief A major lyrical passage towards the end of the second movement of the work. This passage, more 'Bellinian' than 'Schubertian' is overcome by the eruption of furious arpeggiated figures with which the orchestra silences the soloist at the opening of the third.

In the end, the music's lyricism is hard-won, fights to be heard, and even towards the close, the gorgeous Mahlerian melody in A flat (a semitone lower than its pre-echo in A major that closes the second movement) is heard enveloped and almost submerged in a highly chromatic harmonic cloud that swirls around the music: violins of the orchestra *divisi* into twelve parts, violas into five, cellos into four, sometimes six, basses into three. This 'cloud' has already been hinted at towards the close of the second movement, as the soloist attempts *cantabile* phrases of lyrical melody to counteract the violent insistence of the uncompromising, clarion repeated single pitches that have dominated the starkly dodecaphonic first movement. These insistently hammered motifs return in the second movement and again during the first half of the third. As the work strives for its apotheosis, this 'Cloud of Unknowing'<sup>6</sup> is not a resolution, but a further question that contains all that we can possibly know, as the work, rather than fighting the complexity, yields to it, then evaporates into silence.



## Postludium for Piano and Orchestra (1984)

*Comodo – Allegro vivace – Andantino – Allegro – Allegro vivace – Andantino – Allegro vivace – Andantino – Allegro – Andante*

Postlude to what?

It was perhaps with the 1968 work *Poem in Memory of Boris Lyatoshytsky*, written soon after the death of his pre-eminent teacher, that Silvestrov began to explore a genre that he later characterised as a 'collecting of echoes, a form opening not to the end, as is more usual, but to the beginning.'<sup>7</sup> His first work explicitly titled *Postlude* is one of the *Silent Songs* of 1977, followed in 1979 by *Piano Sonata No. 3 'Postlude'* and *Three Postludes* in 1981–82. *Postludium* is the most complete expression of this aesthetic of 'echoing' rather than proposing, summing-up rather than dialectically proceeding.

A challenging opening twelve-tone row, presented mostly *fortissimo* by trombones and trumpets, yields already on the second page of the score to a triad on D flat, leading to Silvestrov's signature 'yearning' melody of a rising second; and then, through more dissonance, falling, in *piano* dynamic, reaches F major in low register. In due course, the solo piano, hitherto merely a colour within the orchestra, emerges from the texture with a series of scurrying cadenzas based on the interval of the fourth, accompanied in an aleatoric manner by cluster chords in the woodwind that sustain the focal pitches of the piano passages. These eleven short cadenzas tussle with violins who attempt a melancholy *cantabile* melody, constantly truncated and interrupted.

Then, not even half-way through the work, the orchestra reaches a pedal of sustained low Cs against a circling dominant seventh arpeggio in strings, horns and harp, that it will hold tenaciously until the very end of the work. Against the duality of this pedal, the solo piano essays bird-like motives, in a chain of harmonically descending thirds, culminating on a pedal of E flat: a shift that feels very distant indeed, following the many minutes of the long-sustained pedal C with the insistent triplets of F – B – D circling above.

From this E flat emerges a full-scale *cadenza* for the piano that is like a kind of overheard recital of completely contrasting music: mellifluous, singing, naively and beguilingly beautiful. Yet, its phrases become shorter and shorter as the pedal C and circling dominant seventh arpeggios return, together with a softly chattering 'cicada', companion of the evening birdcalls. Then, a miracle: the violins of the orchestra mimic the head phrase of the piano 'recital'. Three concluding *cadenzas* reminiscent of the long opening of the work; then a yielding, as the 'fourth-motif' slows down by a factor of four and descends into the lowest register. As the work concludes, the insistent C pedal is no more: it yields to a concluding E natural. The music fades into silence.

Just as in his *Violin Concerto* and *Symphony No. 8*, in *Postludium* Silvestrov toys with the idea of treating a 'great form' in a different, more intimate way; the opposite of grandiose. Often, this is articulated through the questing innocence of a circling phrase, echoed across instruments, enveloped in a cloud of string harmonics or clusters that do not quite obliterate it.

Malcolm MacDonald has said of Silvestrov's music, that he 'seems to compose, not the lament itself, but the lingering memory of it; the mood of sadness that it leaves behind.'<sup>8</sup>

*Postludium* remains one of Silvestrov's early masterpieces, for the beauty of its form, its beguiling motifs, its harmonic world, an unforgettable solo piano *cadenza*; above all, because, though a postlude it opens doors to a possibility that music still has something to say.

## Is Silvestrov a Postmodernist Composer?

What, exactly, is meant by the term 'postmodernism' has yet to be satisfactorily defined.

Jean-Jacques Nattiez has famously written, in his great essay about Boulez's *Répons*<sup>9</sup>, 'Modernism created a gulf with the public, and postmodernism wants to bridge that gap.'

Such a 'definition' would seem to give free reign to the all-too-often superficial neo-Romanticism of much contemporary composition, to mimicry and facile imitation; to 'easy listening' for modern ears; to abandoning challenge or depth of any kind in favour of 'entertainment.' We are living in a pusillanimous age of 'political correctness', this era of a civilisation that has lost its way; thus it is hardly surprising that much of the art that paints a picture of our times reflects lack of purpose and clear direction in its very banality. Composers throughout the ages have used 'models', have paid homage to their imperishable predecessors in ways that are more often than not loving tributes: think Josquin's *Déploration sur la mort de Jean Ockeghem*, Mozart's very early piano concertos that are unabashed 'arrangements' of Johann Christian Bach, or Alban Berg's *Violinkonzert 'Dem Andenken eines Engels'*. Much of what is being written today is, however, merely derivative; betraying a lack of courage or of vision, straining our faith in music as an art-form with any future at all.

Where did we go wrong?!

Perhaps we did not *all* go wrong, for ...

... no such facile solutions could be further from the truths contained in the work of the great Ukrainian composer Valentin Silvestrov, now a temporary exile in Berlin, where he remains for the time being, impatient to return to the stones and squares and parks and to the air and to the light, the trees, the churches and the hills that have been his companions and inspiration his entire life.

No, the music of Valentin Silvestrov is decidedly not about nostalgia, nor is it about seeking to recreate something that is 'easier' to listen to than the modernist journeys of the post-Second World War period. Not nostalgia: on the contrary, it is about lament.

Postmodern is the melancholia of realising that our era and our culture are passing. Postmodern is a lament for sounds half-heard, barely remembered from a past full of beauty and spiritual aspiration. Postmodern is recall through a veil or a fog of uncertainty, of that which in the past meant everything to us, but is now disappearing under the onslaughts of a more brutish culture.

Valentin Silvestrov is not seeking to keep hold of this world that is dying in front of our eyes; he has long ago accepted his role as the one who is writing its epitaph.

When, in Silvestrov's music, we think we hear quotation, what he is in fact presenting to us is infinitely artful pastiche; nay, half-heard memory, that approaches the listener like a shade hesitatingly revealing its presence from behind a lace curtain ('Une dentelle s'abolît'<sup>10</sup>).

If Silvestrov seems to allow a quotation from Mozart, or Chopin, or Webern, or Mahler to invade his hesitant musical textures, these are in fact not citations but allusions; the composer putting on the clothes, for an instant or a truncated phrase, of one of these illustrious predecessors – never an actual quotation, but a shadow presence of homage, a half-remembered nostalgic wish, inevitably altered by all that has come since. For in Silvestrov, everything is a postlude to that which is slipping, inevitably and unceasingly from between our fingers.

'I do not write new music. My music is a response to and an echo of what already exists,' said Silvestrov. 'Music is still song, even if one cannot literally sing it: it is not a philosophy, not a world-view. It is, above all, a chant, a song the world sings about itself, it is the musical testimony to life.'<sup>11</sup>

Or, as Raymond Tuttle expresses it, 'Silvestrov's music is usually in the process of fading into nothing ...'<sup>12</sup>

Silvestrov's music is in the end a 'nothing' filled, not with lament, but with the richness and beauty and depth of that which is never finally lost; for it stays in the memory and the heart even when no longer instantly present to the eyes, the ear or the soul.

**Christopher Lyndon-Gee**

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<sup>1</sup> Much of this history is documented in the article by Max Chukhlib, *Composers-Sixtiers: Unknown Kyiv avant-garde*, first published on 23 August 2022; consulted on 22 September 2023, at [slukh.media/en/texts/kyiv-avant-garde/](http://slukh.media/en/texts/kyiv-avant-garde/)

<sup>2</sup> In 1959 Shostakovich wrote of his All-Union prize-winning work, 'the *Ukrainian Songs* by Hrabovsky pleased me immensely – his arrangements attracted me by the freedom of treatment and good choral writing.'

<sup>3</sup> This full interview is available at [www.dw.com/en/ukrainian-composer-valentin-silvestrov-what-are-you-kremlin-devils-doing/a-61158308](http://www.dw.com/en/ukrainian-composer-valentin-silvestrov-what-are-you-kremlin-devils-doing/a-61158308)

<sup>4</sup> These details of the 'escape' were shared by Valentin and his daughter Inga at a meeting with Christopher Lyndon-Gee in Berlin, on 15 July 2022.

<sup>5</sup> Gidon Kremer, in booklet notes to his recording of *Dedication* on Teldec 4509-99206-2, released 1996, Hamburg.

<sup>6</sup> The anonymous 14th-century neo-Platonist work in Middle English positing a god who is pure essence, beyond any capacity of human comprehension.

<sup>7</sup> One of Silvestrov's responses to an interview by Tat'yana Frumkis, published as *Sokhranyat' dostoinstvo ...* in *Sovetskaya Muzyka*, No. 4 (1990).

<sup>8</sup> Malcolm MacDonald, in a concert review cited by Seth Brodsky at [www.allmusic.com/artist/valentin-silvestrov-mn0001901195/biography](http://www.allmusic.com/artist/valentin-silvestrov-mn0001901195/biography); used by permission of Malcolm's widow, Libby Valdez.

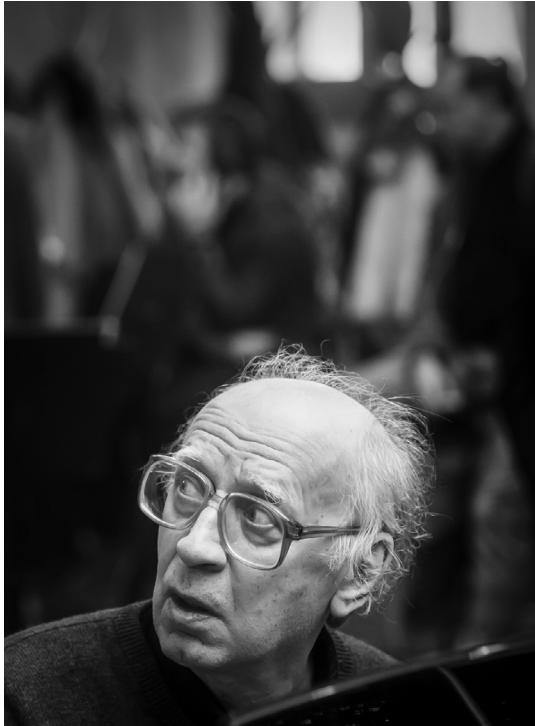
<sup>9</sup> Jean-Jacques Nattiez, *Boulez in the postmodern era: The Time of Répons*, included in *The Battle of Chronos and Orpheus*, Oxford University Press 2004, translated by Jonathan Dunsby; original edition *Le Combat de Chronos et d'Orphée*, Paris 1993 (Christian Bourgeois).

<sup>10</sup> Here I allude to the title of Mallarmé's 1893 poem that is set by Pierre Boulez as the third movement of *Pli selon Pli* ('Fold according to fold'), his quasi-symphony of the mid-1960's, revised and rescored in the 1980s.

<sup>11</sup> Both these citations are from the same interview with Tat'yana Frumkis: see note 7 above.

<sup>12</sup> Raymond Tuttle, review of the *Requiem for Larissa* at *Classical.Net*, 2004, at [www.classical.net/music/recs/reviews/e/ecm01778a.php](http://www.classical.net/music/recs/reviews/e/ecm01778a.php)

Session photos © Dmitrij Matvejev



Valentin Silvestrov



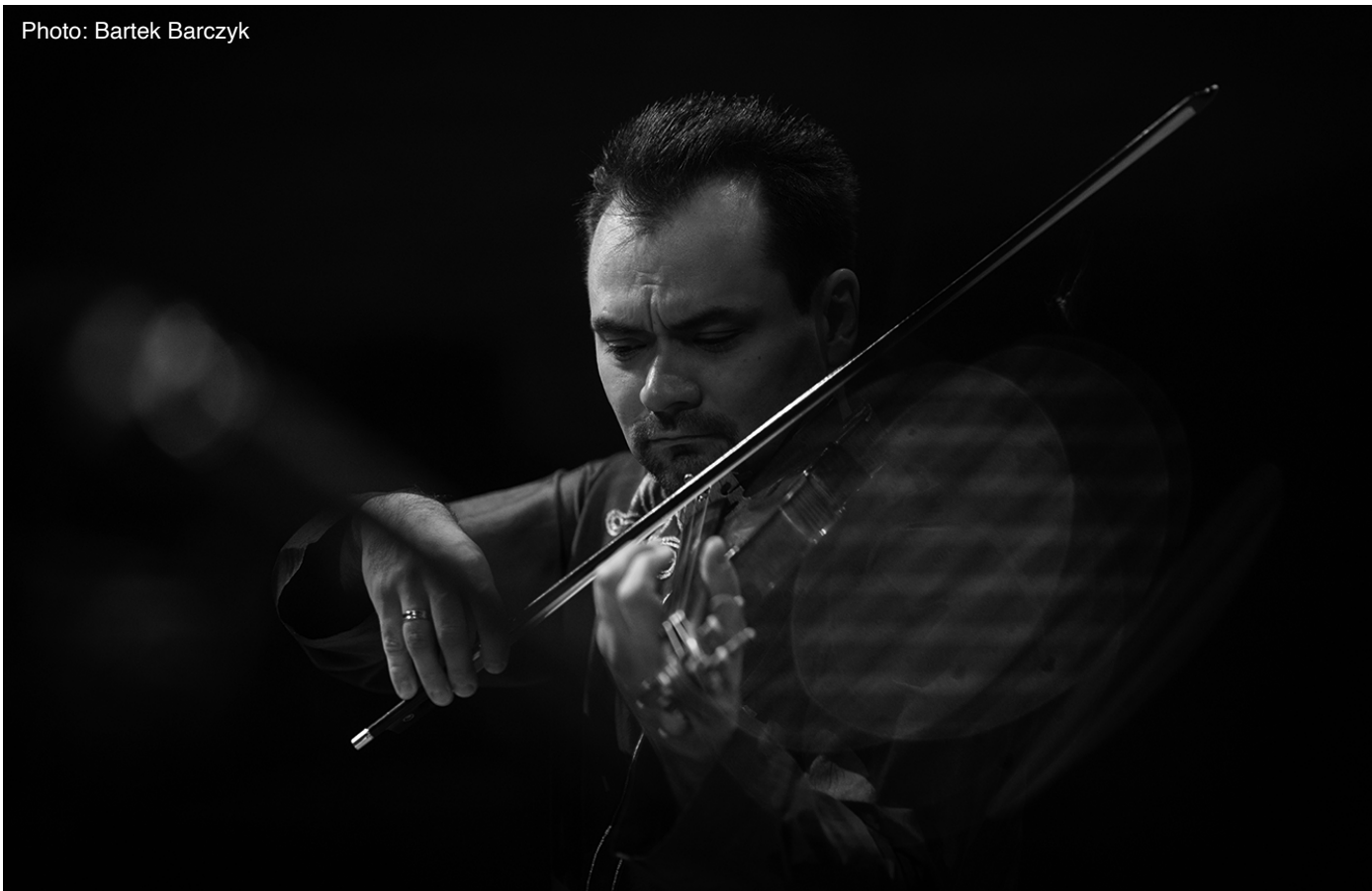
Valentin Silvestrov and Christopher Lyndon-Gee



From left to right: Inna Galatenko (soprano), Aleksandra Kerienė (recording producer), Valentin Silvestrov, Evelina Bajoriniene (engineer and associate producer)

## Janusz Wawrowski

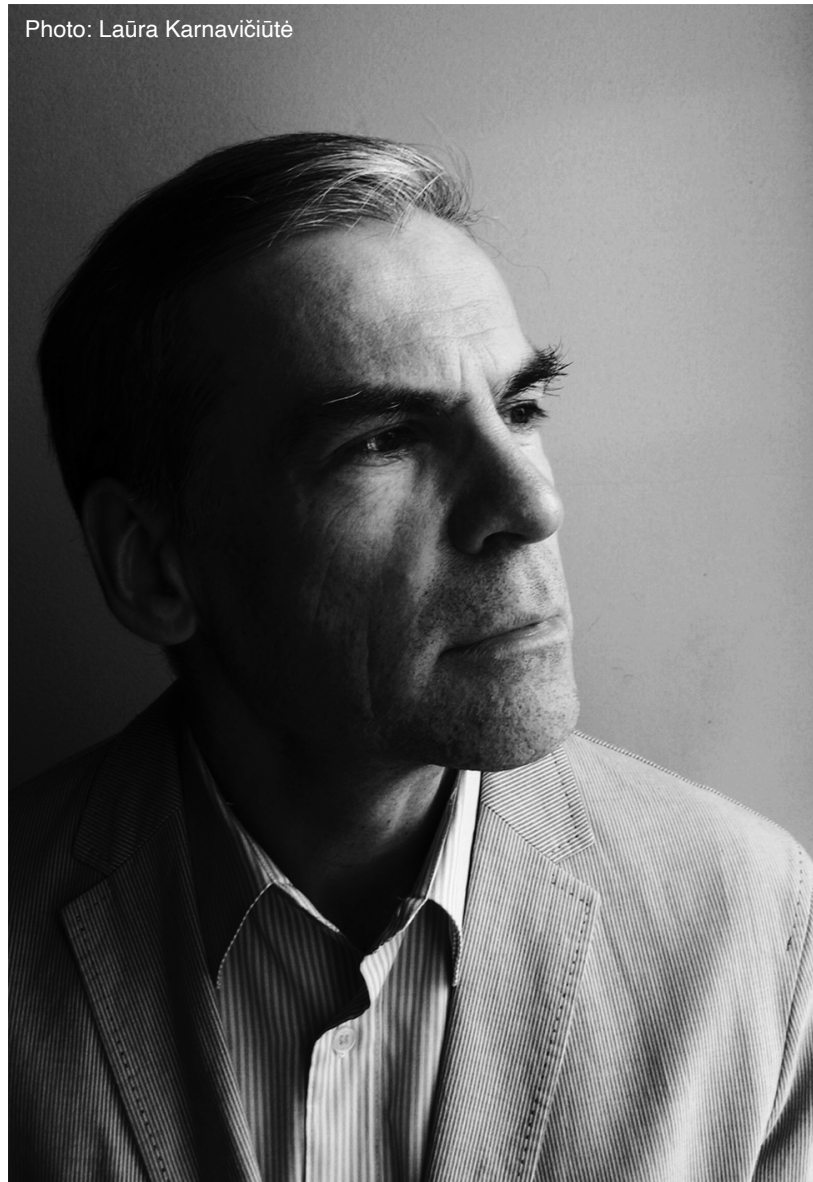
Photo: Bartek Barczyk



Janusz Wawrowski's solo career has led him to perform in a number of the world's most important concert halls, including the Musikverein Wien, Wigmore Hall in London and the Elbphilharmonie Hamburg. A double winner of the Fryderyk Award, he has been associated with the Warner Classics label for many years, for which he has released six acclaimed solo albums and a number of singles. One of his most recent albums, *Phoenix*, received nominations for ICMA 2021, PdSK, Opus Klassik 2021 and Fryderyk 2021, and was chosen as Presto Classical's Editor's Choice and Classic FM's Album of the Week, among others. Wawrowski has given numerous premieres of violin concertos, and is the dedicatee of works by Tomasz J. Opałka, Marcin Markowicz and Norbert Palej, among others. An important part of his career is the interpretation and research of Polish music, and among his many other accolades, Wawrowski has been awarded the Polish Medal for Merit to Culture – Gloria Artis. He plays a 1685 Antonio Stradivari violin. [www.wawrowski.com](http://www.wawrowski.com)



## Jurgis Karnavičius



Jurgis Karnavičius was born in Vilnius, Lithuania, into a family of musicians. He studied at the Lithuanian Academy of Music and Theatre and the Moscow State Tchaikovsky Conservatory. A laureate of numerous prestigious international piano competitions, he gives solo recitals and performs with leading orchestras, and is also the concert partner of his wife, leading Lithuanian opera singer Sigutė Stonytė. Karnavičius actively collaborates with various chamber ensembles, as well as with contemporary music ensemble Gaida. His solo piano repertory ranges from Haydn to Glass, with particular emphasis on the works of Mozart, Beethoven, Schubert, Schumann, Liszt and Brahms. In recent years his attention has been drawn towards French and lesser-known composers. He has given concerts in many European countries, the United States, Canada and Korea. In addition to his active performing career, he is a professor at the Lithuanian Academy of Music and Theatre, and from 2011 to 2020 was head of the piano department. He often gives masterclasses in Lithuania and abroad, as well as participating in various international competitions as a jury member.



## Lithuanian National Symphony Orchestra



The Lithuanian National Symphony Orchestra (LNSO) was established in 1940 by the composer, conductor and pianist Balys Dvarionas. The orchestra presents around 50 concerts annually in the Lithuanian National Philharmonic Hall and across Lithuania. It has also performed in some of the most prestigious international concert venues, such as the Musikverein Wien, the philharmonic halls of Cologne and Berlin, and the Barbican Centre in London. The basis of the LNSO's rich repertoire consists of oratorios and symphonies from various epochs, as well as modern contemporary music, with an emphasis on well-known works by Lithuanian composers and also first symphonies by many young composers. Since 1991, the LNSO has regularly participated in the GAIDA contemporary music festival. The orchestra also presents music by Lithuanian composers on Euroradio broadcasts. The LNSO's discography includes numerous releases on the Ondine, Accentus,

Marco Polo, Col legno, Ella Records, Naxos and Avie Records labels. Modestas Pitrenas has served as artistic director and principal conductor since 2015. Robertas Šervenikas is the orchestra's second conductor, and Juozas Domarkas is honorary conductor.

[www.nationalphilharmonic.eu](http://www.nationalphilharmonic.eu)

## Christopher Lyndon-Gee

Photo: Dmitrij Matvejev



Internationally renowned conductor Christopher Lyndon-Gee is known worldwide for his catalogue of many dozens of recordings, almost all of these since 1994 with Naxos. These include the complete orchestral music of Igor Markevitch and of Edgard Varèse; most of the symphonies and orchestral works of George Rochberg (a project still in progress); and, since their first collaborations in Kyiv in 2016, the present series of music of Valentin Silvestrov. Other prize-winning recordings include the music of Hans Werner Henze, Ottorino Respighi, Dmitry Shostakovich, Larry Sitsky (his opera *The Golem*), Igor Stravinsky, Arthur Bliss and Richard Strauss. His musicianship has been recognised by the Sydney Critics 'Best Conductor' award for his work with the then Australian Opera (now Opera Australia), by five GRAMMY Award nominations, multiple nominations for other major awards such as Cannes and Echo Klassik; and by the Pizzicato Prize in Luxembourg. His history and close associations with many orchestras include Italy, The Netherlands, Poland, Germany, England, Australia, the United States, Lithuania, the Republic of Georgia, Russia, France, Switzerland, the Havana Philharmonic (Cuba), and the Kyiv Philharmonic, Presidential Orchestra and Kyiv Chamber Orchestra in Ukraine. Primarily a composer, Lyndon-Gee won the Onassis Prize in Athens for his ballet score *Il Poeta muore* ('The Poet

Dies'), based on the life of Pier Paolo Pasolini and on Loris Jacopo Bononi's book of the same title. The Australian National Critics awarded him 'Artist of the Year' for his choral-orchestral *Hymn for Sarum: Te Deum*; and, also in Australia, he won the Spivakovsky prize for his *Poema per Gaspara Stampa*, honouring Italy's great 16th-century female poet. Numerous other works led to two MacDowell Fellowships in the USA; to a Paul Sacher Foundation Fellowship, and (for his writing about music) to multiple Visiting Scholar invitations to the Berenson Library at Villa I Tatti, Florence. He is currently working on a concerto for violin that will be entitled *Mémorial pour Pierre*, slated for its premiere in November 2024 in Vilnius.



Also available



# SILVESTROV

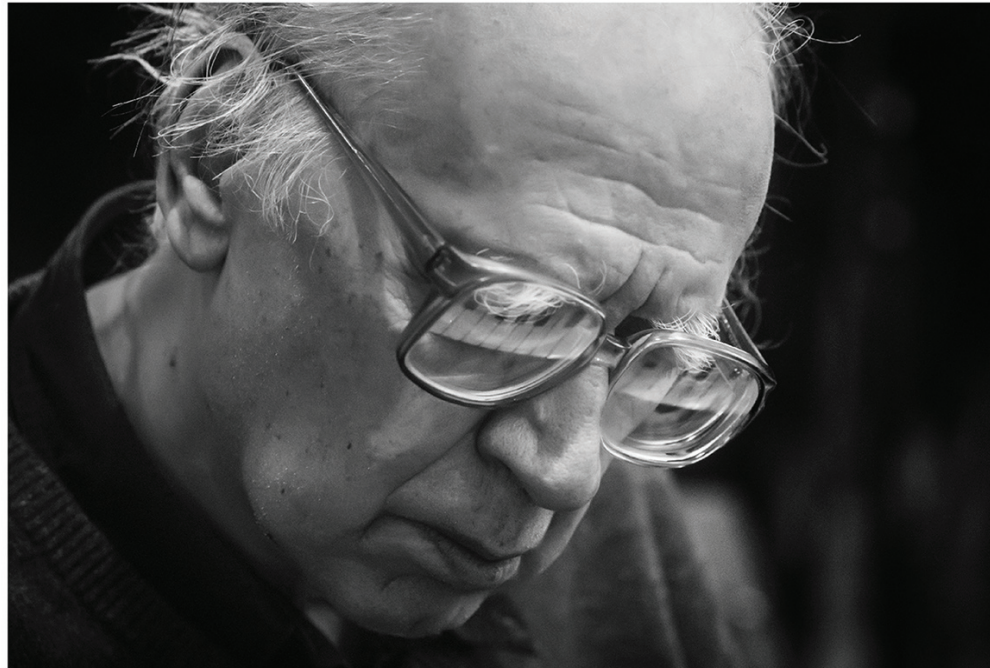
## Symphony No. 7

**Ode to a Nightingale • Piano Concertino**

**Inna Galatenko, Soprano • Oleg Bezborodko, Piano**

**Lithuanian National Symphony Orchestra**

**Christopher Lyndon-Gee**



8.574123



Valentin Silvestrov, Ukraine's leading composer, currently lives in exile in Berlin. His life in the late-Soviet period was harsh and included expulsion from the Composers' Union which led to his withdrawal from participation in public life. This album brings together the two superlative works of Silvestrov's early maturity. *Postludium for Piano and Orchestra* is yearning and dissonant, embodying the atmosphere of a lament, but without nostalgia, cast in a style full of ambiguity and allusion. The *Symphony for Violin and Orchestra 'Widmung'* is another melancholy, mystic work, a homage to the human spirit and life-force, but also, through hard-won lyricism, to love, hope and renewal.

Valentin  
**SILVESTROV**  
(b. 1937)

**Symphony for Violin and Orchestra  
'Widmung' ('Dedication') (1990–91)**

	<b>43:28</b>
❶ I. Allegro moderato con moto – Moderato	<b>11:39</b>
❷ II. Moderato con moto – Andantino –	<b>7:50</b>
❸ III-a. Allegretto –	<b>11:08</b>
❹ III-b. Andante – Moderato	<b>12:51</b>
❺ <b>Postludium for Piano and Orchestra (1984)</b>	<b>19:37</b>

**Janusz Wawrowski, Violin ❶–❹ • Jurgis Karnavičius, Piano ❺**  
**Lithuanian National Symphony Orchestra**  
**Christopher Lyndon-Gee**

Executive producer: National Philharmonic Society of Lithuania: with special thanks to their general director, Mme Rūta Prusevičienė, and to production manager Vaiva Bukytė.

Special thanks also to the Lietuvos Kultūros Taryba, general director Mme Asta Pakarklytė, for general funding, including a scholarship to the conductor enabling completion of this project.

Recorded: 2–6 May 2022 at the Lithuanian National Philharmonic Hall, Vilnius, Lithuania

Producers and engineers: Vilius Keras, Aleksandra Kerienė

Assistant producer: Evelina Bajorinienė for Baltic Mobile Recordings

Engineers: Donatas Kielius and Evelina Bajorinienė • Editors: Vilius Keras, Evelina Bajorinienė

Publishers: M.P. Belaieff ❶–❹, Musikverlag Hans Sikorski ❺

Booklet notes: Christopher Lyndon-Gee • Cover photograph: Dmitrij Matvejev

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