

**Svyatoslav Knushevitsky, cello**

M. Reger (1873 — 1912)

**Sonata No. 2 for Cello Solo, Op. 131c**

- 1 1. Prelude. Largo — 7.55
- 2 2. Gavotte. Allegretto — 4.17
- 3 3. Largo — 6.09

- 4 4. Gigue. Vivace — 2.39

R. Strauss (1864 — 1949)  
**Sonata for Cello and Piano, Op. 6**

- 5 1. Allegro con brio — 9.13
- 6 2. Andante ma non troppo — 9.35
- 7 3. Finale. Allegro vivo — 8.07

J.S. Bach (1765 — 1850) —  
 A. Wilhelmi (1845 — 1908)

**8 Aria from Suite No. 3 for Orchestra**

in D major, BWV 1068 — 5.40  
 M.T. von Paradis (1759 — 1824) — G. Pekker (1905 — 1983)

**9 Sicilienne — 3.08**

F. Chopin (1810 — 1849) — A. Glazunov (1865 — 1936)

**10 Etude in C sharp minor, Op. 25 No. 7 — 5.59**

F. Mendelssohn-Bartholdy (1809 — 1847)

**11 Song Without Words in E major, Op. 25 No. 7 — 2.24**

C. Saint-Saëns (1835 — 1921)

**12 Swan from «The Carnival Of Animals» — 3.07**

Total time — 68.55

Alexei Zybtshev (2, 7),

Naum Walter (3 — 6), pianos

Recorded in 1964 (1, 2), 1948 (3 — 5),

1952 (6), 1956 (7)

Editor P. Grünberg. Cover design by A. Grigoriev



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**Святослав Кнушевицкий, виолончель**

M. Reger (1873 — 1912)

**Соната № 2 для виолончели соло, соч. 131c**

- 1 1. Prelude. Largo — 7.55
- 2 2. Gavotte. Allegretto — 4.17
- 3 3. Largo — 6.09

- 4 4. Gigue. Vivace — 2.39

Р. Штраус (1864 — 1949)

**Соната для виолончели и фортепиано, соч. 6**

- 5 1. Allegro con brio — 9.13
- 6 2. Andante ma non troppo — 9.35
- 7 3. Finale. Allegro vivo — 8.07

И. С. Бах (1765 — 1850) —  
 А. Вильгельми (1845 — 1908)

**8 Ария из Сюиты № 3 для оркестра**

ре мажор, BWV 1068 — 5.40  
 М. Т. фон Парадиз (1759 — 1824) —  
 Г. Пеккер (1905 — 1983)

**9 Сицилиана — 3.08**

Ф. Шопен (1810 — 1849) —  
 А. Глазунов (1865 — 1936)

**10 Этюд до-диез минор, соч. 25 № 7 — 5.59**

Ф. Мендельсон-Бартольди (1809 — 1847)

**11 Песня без слов ми мажор, соч. 25 № 7 — 2.24**

К. Сен-Санс (1835 — 1921)

**12 Лебедь из «Карнавала животных» — 3.07**

Общее время звучания — 68.55

Алексей Зыбцов (2, 7),

Наум Вальтер (3 — 6), фортепиано

Записи 1964 (1, 2), 1948 (3 — 5),

1952 (6), 1956 (7) гг.

Редактор П. Грюнберг. Художник А. Григорьев



МЕЛОДИЯ

Svyatoslav Knushevitsky (1908 — 1963) began his musical education at the age of 7, first under his father and later with the distinguished pedagogue B.Vepreisky. Ensemble playing in his family trio and quartet had a great influence upon his musical formation and development.

But Knushevitsky's musical activity could simply have remained just amateur music making, if it were not for his meeting with a prominent pedagogue and his future teacher, the outstanding Russian cellist Semen Kozolupov. After listening to the talented youth's playing Kozolupov advised him to enter the Saratov Conservatoire and later took him to his class in the Moscow Conservatoire.

The cellist's talent developed and acquired features of true artistry, maturity and mastery. The year of 1929 was successful for Knushevitsky, he won the competition and had a position in the Bolshoi Theatre, where later he became principle cellist in cello group. A new important period of Knushevitsky's creative formation began. Contacts and works with outstanding Russian vocalists, remarkable conductors helped him to discover anew the content of many compositions of Russian and Western operatic classics.

Since 1933 Knushevitsky had busy schedule of concert activity. His name became well known after his victory at the I All-Union Performers-Musicians Competition.

Svyatoslav Knushevitsky worked a lot to widen his repertoire. Appearances of many works written specially for cello by Soviet composers, first Soviet cello concertos were connected with his name.

During the second World War time the trio consisting of David Oistrakh, Lev Oborin and Svyatoslav Knushevitsky was organized. This trio left a remarkable page in the history of Soviet performing culture.

Knushevitsky's numerous tours abroad were always a great success. The press reviews were enthusiastic: «outstanding interpreter», «giant of cello», «Russian Pablo Casals» — hundred of these epithets follow his concerts.

The creative image of Knushevitsky was defined first of all by emotional

mood of Russian classics, which captured the whole of him, whose images he cherished with the love of an artiste, devoted to human ideals of his people's art. This love to Russian classics helped him to reach the highest artistic achievements in performing of creations by P.Tchaikovsky, S.Rachmaninov, A.Glazunov, A.Arensky, A.Liadov, C.Cui, A.Rubinstein. The performing style of S.Knushevitsky is mostly the continuation and generalization of the best traditions of Russian cello school. At the same time his playing was filled with true spirit of the present, necessary for a contact with any audience.

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RUSSIA

МЕЛОДИЯ



*Святослав  
Кнушевицкий*

**М.РЕГЕР**

**Р.ШТРАУС**

**И.С.БАХ**

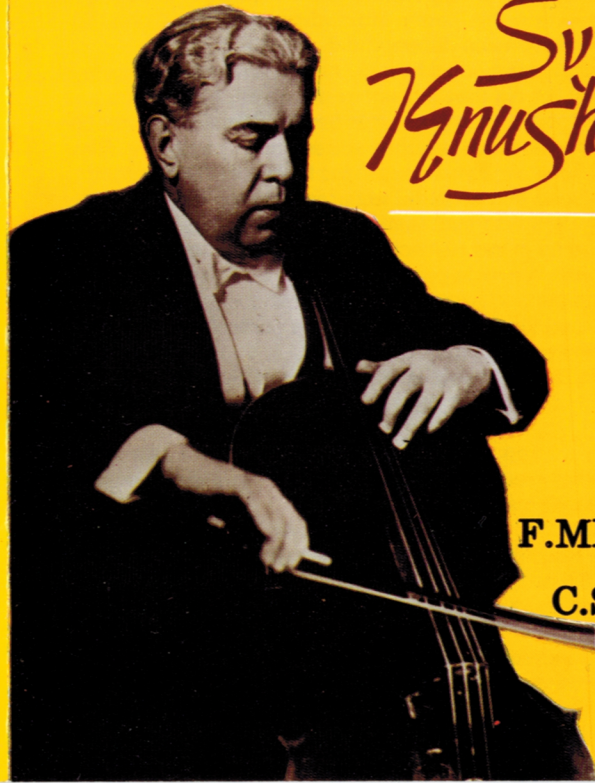
**Ф.ШОПЕН**

**Ф.МЕНДЕЛЬСОН**

**К.СЕН-САНС**

RUSSIA

МЕЛОДИЯ



*Svyatoslav  
Knushevitsky*

**M.REGER**

**R.STRAUSS**

**J.S.BACH**

**F.CHOPIN**

**F.MENDELSSOHN**

**C.SAINT-SAËNS**