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Elena **Firsova**



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E L E N A
F I R S O V A

Elena Firsova



SIKORSKI MUSIKVERLAGE HAMBURG

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E A R T H L Y L I F E

*What have you to do with me,
Earthly life and beauty,
When that has reminded me
Who I am and who my dream ...*

*On the glass of eternity has already lain
My breath, my warmth ...
Let the moment's lees trickle down –
Don't wipe away the sweet design ...*

*Up out of an evil festering pool
I sprang, whispering like a reed,
Passionately, secretly, tenderly
Breathing the forbidden life ...*

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ELENA FIRSOVA

The essential qualities of Elena Firsova's music were established almost from the very beginning of her composing life. Even in her student days she was already an unashamedly confessional artist, whose clear intention was to give utterance to intimate personal feelings. From her earliest works she favoured smaller, more delicate combinations of instruments, and deployed a distinctive and at that time unfashionable musical language centred on the subtle manipulation of an emotionally expressive melodic line, often supported on a delicate web of post-romantic harmony. She showed no interest at all in the noisily conventional rhetoric so characteristic of most of the Soviet music being written and played around her.

Firsova was born in Leningrad on 21 March 1950. Her parents were both physicists, and she grew up in an atmosphere where education was taken seriously. When she was still quite young, her family moved to Moscow, and there she received her musical training, entering music college in 1966 and the Moscow Conservatoire in 1970. During five years at the Conservatoire, she studied composition with Alexander Pirumov and analysis with the distinguished Yuri Kholopov. But it was her unofficial contacts during her student years that she regards as having had a crucial influence on her later development. The most important of these were with the composer Edison Denisov and the teacher and Webern-pupil, Philip Gershkovich [Hershkovitz]. It was at this time too that she met her husband, the composer Dmitri Smirnov.

In 1970, when she was still at music college, she wrote her first settings of Osip Mandelstam, who died in the Stalinist camps in 1938. Though now regarded as one of the greatest Russian poets of the 20th century, Mandelstam was unpublished in the Soviet Union in the period when Firsova first fell in love with his work, and was to remain so until Glasnost in the late 1980s. Her contact with the luminous world of this writer's imagination could come only through carefully hidden and preserved old editions or through unofficial samizdat publications. Firsova has written more than a dozen settings of Mandelstam's verse and a series of instrumental compositions inspired by his words. She has said that "Had I been a poet, his is the poetry I would like to have written". For a composer who dislikes talking about music, the Mandelstam texts she has chosen come closest to describing the inner nature of Firsova's art. Particularly suggestive are lines set in one of her most appealing and characteristic pieces, the chamber cantata *Earthly Life* of 1984.

Although Elena Firsova never sought political conflict, it was in the nature of the society to which she belonged that such conflict inevitably materialised. The music she wrote placed her from the beginning among the 'unofficial' Soviet composers (of whom the most well-known were Denisov, Schnittke and Gubaidulina). This led in 1979 to her being included

with her husband in the 'Seven' who were publicly castigated by the notorious head of the Composers' Union, Tikhon Khrennikov, for having allowed their music (which he described as 'not representative of the work of Soviet composers') to be played in a festival in Cologne. This rebuke had no effect on Firsova's confidence, but it markedly increased Western interest in her music, which was certainly not the effect Khrennikov had intended.

Unsurprisingly, and more recently, the collapse of Soviet power in the late 1980s and the troubled conditions of the new Russia have had a considerable effect on Elena Firsova's life and music. The rate of her musical output acquired a new urgency, with no less than 29 pieces written between 1991 and 1993, and its range broadened as if through poetic necessity with her attention turning to the composition of music on a larger scale. Between 1988 and 1992 she completed four pieces for full orchestra which, taken together as a cycle, make up what is perhaps her most important creative statement to date.

The first of these orchestral works, *Augury*, composed in 1988 and premiered at the 1992 BBC Proms in London by the BBC Symphony Orchestra under Andrew Davis, culminates in a choral setting of Blake's famous lines beginning 'To see the world in a grain of sand ...' Although the text is by Blake, *Augury* seems to sum up many of the characteristic preoccupations and moods of Firsova's settings of Mandelstam; the music rises and falls on the waves of a romantic and lyrical reaching after ecstasy. The composition of *Augury* was followed in 1989 by *Nostalgia*, where both title and music seem to reflect the composer's growing anxiety about the future and the increasing pressure to consider a period spent outside Russia. In 1991 the decisive break was made: Elena Firsova and her husband and children moved to Britain where they made brief stays at Cambridge University and Dartington Hall in Devon, before being appointed as joint composers-in-residence at Keele University.

Early in 1992, Firsova completed one of her most ambitious works, an uncommissioned setting for soprano and full orchestra of poems by her beloved Mandelstam entitled *Secret Way*, commissioned by WDR and premiered by the Moscow Radio Orchestra under Vladimir Fedoseyev at the Musikverein in Vienna in 1996. The human voice, as in *Augury*, here fulfils a summarising role towards the end of the work, singing a text which explores a bleak and broken world in which verbal memory is lost amidst the tolling of Stygian bells. The fourth and last of this cycle of recent orchestral works is *Cassandra*, commissioned, premiered and recorded by the BBC National Orchestra of Wales under Tadaaki Otaka. It is named after the prophetess of impending doom who, for Firsova, spoke not only of Troy but also of contemporary Russia.

Despite her newfound commitment to orchestral music, Firsova has continued to produce a large body of chamber music, both for purely instrumental forces as seen in her ongoing series of string quartets, and for the idiomatic combination of solo voice and chamber ensemble which has been so central to Firsova's output. In 1992 she composed *Distance* for the Birmingham Contemporary Music Group, a setting of poems by Marina Tsvetayeva which depicts the same loneliness and desperation as the contemporary *Secret Way*, Firsova's 1994 chamber cantata.

Before the Thunderstorm returns to Mandelstam and is an impressive successor to *Earthly Life* and *Forest Walks*. All three chamber cantatas were given their premiere by the Nash Ensemble who, together with the BBC, have been the most stalwart of champions for her music. New departures for Firsova in recent years have included a chamber opera, *The Nightingale and the Rose*, premiered at the 1994 Almeida Opera Festival, and an a cappella setting of Pushkin for WDR and The Hilliard Ensemble, entitled *Insomnia*.

Through all the various changes that have taken place over the last decade, both in her outside life and in the inner life of her music, Elena Firsova has clung tenaciously to her distinctive musical voice and to her fiercely held musical ideals. In each new piece we can be sure to hear the characteristic qualities that emerged so early in her career, the same singing line and supple harmonies, and the same sense that this is an artist telling us about what she herself has felt, about what she would have us feel too.

Gerard McBurney, 1996

OPERA

A FEAST IN TIME OF PLAGUE, Op. 7

1972

Chamber opera

Libretto by Elena Firsova after Alexander Pushkin (in Russian)

Cast: Chairman (baritone) – Mary (soprano) – Luisa (mezzo-soprano) – Clergyman (bass) – Jounq Man (tenor) – Guests at the Feast (male choir, 6-12 voices) – People from the Parish (mixed choir, 12 voices)

2(picc).1.1.1 – 2.1.1.1 – perc (timp, tgl, temple bl, wood bl, maracas, tom-t, side dr, bass dr, cym, bells, tam-t, glsp, xyl, vibr). harp. cel. org. strings

Duration: 35'

THE NIGHTINGALE AND THE ROSE, Op. 46

1990-1991

Chamber opera in one act

Libretto by Elena Firsova after Oscar Wilde's like-named story and poetry by Christina Rossetti (in English)

Cast: Nightingale (soprano) – Student (tenor) – Girl (mezzo-soprano) – Red, White and Yellow Rose-bush / Green Lizard / Butterfly / Daisy / Oak (chamber choir)

1(picc).1.1.1 – 1.1.1.0 – 3 perc (tgl, indian jingles, whip, maracas, bamboo pipes, pagoda jingles, bass drum, susp.cym, bells, Chinese gong, Javanese gong, tam-t, glsp, xyl, vibr). harp. cel. strings (1/1/1/1/1)

Duration: 90'

First performance: 8 July 1994 Almeida Theatre, London

Almeida Opera – David Parry (conductor)

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ORCHESTRAL WORKS

FIVE PIECES, Op. 6 1971

1. Moderato
2. Allegretto
3. Lento
4. Vivo
5. Moderato

2.2.2.2 – 4.3.3.0 – perc. strings

Duration: 12'

STANZAS, Op. 13 1975
for orchestra

one movement

3(picc).2.2.2 – 4.3.3.1 – perc (timp, 3 tom-t, side dr, bass dr, cym, tubular bells, glsp, vibr). harp. cel. strings

Duration: 11'

First performance: June 1987, Dortmund
Dortmund Philharmonic – Klaus Weise (conductor)

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AUTUMN MUSIC, Op. 39 1988
for chamber orchestra

one movement

1.2.0.2 – 2.0.0.0 – strings (4/3/4/3/1)

Duration: 11'

First performance: 14 May 1990, Barbican Hall, London
English Chamber Orchestra – Vasily Sinaisky (conductor)

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SKAND, TR

ORCHESTRAL WORKS

NOSTALGIA (NOSTALGIE), Op. 42 1989

one movement: Andante

3(picc).3.3.3 – 4.3.3.1 – perc: (tgl, 3 wood bl, 3 bongos, 3 tom-t, bass dr, susp. cym [small/medium], gong, tam-t, tubular bells, vibr). harp. cel. strings

Duration: 16'

First performance: 14 June 1992, Staatstheater Kassel

Orchestra of the Kassel Staatstheater – Bernard Lang (conductor)

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CASSANDRA, Op. 60 1992

Commissioned by the BBC Welsh Symphony Orchestra

one movement: Andante

2(picc).2.2(Eb cl, bass cl).3(db bn) – 4.3.3.1 – perc (tgl, 3 bongos, 3 tom-t, side dr, bass dr, susp.cym, gong, tam-t, glsp, vibr). harp. cel. strings

Duration: 13'

First performance: 8 October 1993, Brangwyn Hall, Swansea

BBC National Orchestra of Wales – Tadaaki Otaka (conductor)

© Boosey & Hawkes, London

cd: BIS 668 BBC National Orchestra of Wales – Tadaaki Otaka (conductor)

MNEMOSYNE, Op. 73 1995

for chamber orchestra

one movement

1.1.2.1 – 1.0.0.0 – perc, harp, cel, strings (3/0/2/2/1)

THE SOUND OF TIME PASSING, Op. 83 1997 (DER KLANG DER VERGEHENDEN ZEIT)

one movement

3.3.3.3 – 5.4.4.1 – perc. 2 harps. cel. strings

Duration: 10'

ORCHESTRAL WORKS

CAPTIVITY (DIE GEFANGENSCHAFT), Op. 85 1998

for wind orchestra, harp, celesta, and percussion

Commissioned by the BABWE Education Trust

one movement

3.3.3.3 – 4.3.3.1 – perc. harp. cel

Duration: 12'

First performance: 9 February 2000, Manchester
RNCM Wind Orchestra – Clark Rundell (conductor)

LEAVING, Op. 86 1998

for strings (at least 4/4/4/3/1)

Commissioned by Internationale Fredener Musiktage

Dedicated to My Father

one movement: Lento

Duration: 12'

First performance: 29 August 1999, Freden
camerata freden – Adrian Adlam (conductor)

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THE SINGING FOREST (DER SINGENDE WALD), Op. 92 1999

for four recorders and string orchestra (part of 'The Lost Puzzle of Gondwana Project')

Commissioned by The Soloists Ensemble

one movement

Duration: 4'

First performance: 9 October 1999, London, Southwark Cathedral
The Soloists Ensemble – Robert Turrel (conductor)

© The Soloists Ensemble Limited

ORCHESTRAL WORKS

LYRICAL VARIATIONS, Op. 102a

2002

for large orchestra

1. Theme *Andante rubato*
2. Variation I *Poco più mosso*
3. Variation II *Più mosso, risoluto*
4. Variation III *Con moto, capriccioso*
5. Variation IV *Lento, misterioso*
6. Variation V *Andante*
7. Variation VI *Con moto, espressivo*
8. Variation VII *Lento, pensieroso*
9. Coda *Grave*

3(picc).2(cor anglais).3.3(db bn) – 4.3.3.1 - 4 perc (timp, tgl, crot, 5 tom-t, bass dr, cym, susp. cym, bells, gong, tam-t, glsp, xyl, vibr). harp. cel. strings

Duration: 8'

© Meladina Press - St. Albans

THE GARDEN OF DREAMS (HOMMAGE TO SHOSTAKOVICH), Op. 111

2004

for orchestra

Commissioned by the Amsterdam Concertgebouw Orchestra

one movement: Adagio – Allegro

3(picc).3.3(bass cl).3(db bn) – 4.3.3.1 – perc (timp, 4 tom-t, tambourine, side dr, bass dr, cym, susp.cym, bells, gong, tam-t, glsp, vibr). harp. cel. strings

Duration: 12'

First performance: 23 June 2006, Amsterdam

Concertgebouw Orchestra – Tughan Sokhiev (conductor)

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ORCHESTRAL WORKS

NIGHT IN APPEN, Op. 127 **2009**

for orchestra

Dedicated to Sofia Gubaidulina on the occasion of her 80th birthday

Duration: 15'

BEYOND THE SEVEN SEALS, Op. 119 **2010**

for orchestra

Commissioned by Orchestre National du Capitole de Toulouse

Dedicated to Tughan Sokhiev

3.3.3.3(db bn) – 4.3.3.1 – 5 perc (timp, tgl, crot, 3 bongos, 3 temple bl, 3 wood bl, 3 tom-t, side dr, bass dr, 3 susp.cym, gong, bells, tam-t, glsp, xyl, vibr). harp. cel. strings

Duration: 12'

First performance: 9 September 2010, Toulouse

Orchestre National du Capitole de Toulouse – Tughan Sokhiev (conductor)

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GOTHIC, Op. 152 **2014**

for orchestra

3(picc).3.3.3(db bn) – 4.3.3.1 – timp. 4 perc (cym, 2 gongs [low/high], tam-t, tubular bells, glsp). strings

Duration: 7'

SOLO INSTRUMENT(S) & ORCHESTRA

CONCERTO FOR VIOLONCELLO AND ORCHESTRA NO. 1, Op. 10 1973

one movement

2(picc).1.1.1 – 3.1.0.0 – 5 perc (timp, tgl, wood bl, 2 temple bl, 3 bongos, 3 tom-t, side dr, bass dr, cym, tam-t, glsp, xyl, vibr, marimba). harp. cel. strings

Duration: 18'

First performance: 10 June 1975, Moscow Conservatoire

Anatole Liebermann (violoncello) – Veronika Dudarova (conductor)

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CONCERTO FOR VIOLIN AND ORCHESTRA NO. 1, Op. 14 1976

one movement: Lento

3(picc).3.3.3 – 3.3.3.1 – perc (timp, tgl, wood bl, 3 tom-t, side dr, bass dr, tam-t, bells, glsp, vibr). harp. cel. strings

Duration: 11'

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POSTLUDE, Op. 18 1977

for harp and orchestra

one movement: Lento

0.0.0.0 – 0.0.0.0 – tubular bells. glsp. cel. strings

Duration: 5'

First performance: 22 February 1978, Moscow – Union of Composers

Ludmila Vartanyan (harp) – Yuri Nikolayevsky (conductor)

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SOLO INSTRUMENT(S) & ORCHESTRA

CHAMBER CONCERTO NO. 1, Op. 19 1978

for flute and strings

one movement: Lento

Duration: 12'

First performance: 10 March 1980, Moscow – Union of Composers

Alexander Korneyev (flute) – Sergei Skripka (conductor)

© Sikorski, Hamburg for the world · *score*: Sovetsky Kompozitor Publishers, Moscow, 1984 in the collection 'Works by Soviet Composers for flute and orchestra'

cd: Mobile Fidelity MF 906 Alexander Korneyev (flute) – Ensemble of Soloists of the State Academic Symphony Orchestra of the USSR – Vladimir Berbitski (conductor)

CHAMBER CONCERTO NO. 2, Op. 26 1982 **(CONCERTO FOR VIOLONCELLO AND ORCHESTRA NO. 2)**

one movement

1.1.1.1 – 1.1.1.0 – perc (susp.cym, tam-t, tubular bells, glsp, vibr). harp. cel. strings (4/2/4/3/1)

Duration: 12'

First performance: 17 October 1982, Moscow Conservatoire

Ivan Monighetti (violoncello) – Gennady Rozhdestvensky (conductor)

© Sikorski, Hamburg for the world · *score*: SIKORSKI 1864, Sovetsky Kompozitor Publishers, Moscow, 1990 in 'Elena Firsova: Chamber Concerto for Cello and Orchestra / V. Tarnopolsky: Concerto'

CONCERTO FOR VIOLIN AND ORCHESTRA NO. 2, Op. 29 1983

one movement

3(picc).3.3.3(db bn) – 3.4.3.1 – perc (3 bongos, 3 tom-t, susp cym, gong, tam-t, vibr). cel. strings

Duration: 15'

First performance: November 1987, Moscow – Hall of Columns

Grigori Fagin (violin) – Moscow Radio and Television Orchestra – Mikhail Yurovsky (conductor)

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SOLO INSTRUMENT(S) & ORCHESTRA

CHAMBER CONCERTO NO. 3, Op. 33 1985

for piano and orchestra

one movement: Moderato

picc.0.0.0 – 4.1.1.0 – perc (susp.cym, gong, tam-t, tubular bells, glsp, vibr).
strings (6/4/4/4/1)

Duration: 15'

First performance: November 1989, Moscow Conservatoire
Ekaterina Chemberdzhii (piano) – Timur Minbayev (conductor)

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CHAMBER CONCERTO NO. 4, Op. 37 1987

► *see*: ENSEMBLE WORKS

CHAMBER CONCERTO NO. 5, Op. 78 1996

(CONCERTO FOR VIOLONCELLO AND ORCHESTRA NO. 3)

for violoncello, celesta, harp and strings (4/3/3/2/1)

*Commissioned by the Internationale Kammermusik-Akademie Kronberg
Dedicated to Karine Georgian*

one movement: Lento

Duration: 16'

First performance: 16 October 1997, Kronberg
Karine Georgian (violoncello) – Bayerische Kammerphilharmonie – Werner A. Albert (conductor)

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CHAMBER CONCERTO NO. 6 1996

(THE TEMPLE OF MNEMOSYNE), Op. 80

for piano and chamber orchestra

Commissioned by the Dimensions Festival

1.1.2(bass cl).1 – 1.0.0.0 – 2-3 perc (tgl, crot, glass bells, 2 susp.cym, gong,
tam-t, bells, vibr). strings (3/0/2/2/1)

Duration: 22'

First performance: 13 October 1997
Olga Balakleets (piano) – Martyn Brabbins (conductor)

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P, SKAND, TR

SOLO INSTRUMENT(S) & ORCHESTRA

THE SINGING FOREST (DER SINGENDE WALD), Op. 92 1999
for four recorders and string orchestra

▶ *see:* ORCHESTRAL WORKS

ROMANTIC FRAGMENTS (after having read E.T.A. Hoffmann), Op. 106 2003
for solo violin and chamber ensemble

▶ *see:* ENSEMBLE WORKS

CONCERTO – ELEGY, Op. 122 2008
(CONCERTO FOR VIOLONCELLO AND ORCHESTRA NO. 4)

for violoncello and orchestra

In memoriam Slava Rostropovich

Dedicated to Anatole Lieberman

one movement

2(picc).1.1.1 – 2.1.1.0 – perc (timp, tgl, 3 bongos, 3 tom-t, side dr, bass dr, cym, susp.cym, tam-t, xyl). strings

Duration: 17'

First performance: 18 February 2011, London

Anatole Lieberman (violoncello) – St. Paul's Sinfonia – Andrew Doni (conductor)

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CONCERTO FOR VIOLA AND ORCHESTRA, Op. 144 2014

one movement: Andante, rubato (♩ - 46) · Più mosso (♩ - 66) · Più mosso (♩ - 70) –
Meno mosso (♩ - 52) · Adagio (♩ - 48) · Poco meno mosso (♩ - 48) · Meno mosso
(♩ - 42) · Più mosso (♩ - 56) · Meno mosso (♩ - 52) · Meno mosso (♩ - 46)

3(picc).2.2.1 – 4.2.3.1 – timp. 4 perc (timp, side dr, bass dr, cym, tam-t, tubular
bells, glsp). harp. cel. strings

Duration: 17'

SOLO INSTRUMENT(S) & ORCHESTRA

NIGHT SHADOWS, Op. 157

2015

Concertino for harpsichord, seven strings (or string orchestra) and three percussionists

one movement: Andante (♩ - 48) · Più mosso (♩ - 52) · Poco più mosso (♩ - 56) · Poco meno mosso (♩ - 52) · tempo primo (♩ - 48) · Più mosso (♩ - 52) · tempo primo (♩ - 48)

3 perc (timp, whip, 2 temple bl, side dr, bass dr, 3 susp.cym, tam-t, tubular bells, tinkle bells or glsp). strings (2/2/1/1/1)

Duration: 9'

DOUBLE CONCERTO FOR VIOLIN, VIOLONCELLO AND ORCHESTRA, Op. 139

2015

Commissioned by Deutsches Symphonie-Orchester Berlin

1. Largo (♩ - 46) · Allegro (♩ - 72) · Poco meno mosso (♩ - 58) · Poco meno mosso (♩ - 46) · Più mosso (♩ - 72) · ♩ - 78 · Meno mosso (♩ - 52)

2. Lento (♩ - 48) · Più mosso (♩ - 56) · Più mosso (♩ - 60) · Più mosso (♩ - 72) · ♩ - 70 · ♩ - 72 · ♩ - 56 · ♩ - 72 · ♩ - 48 · Più mosso (♩ - 58) · Meno mosso (♩ - 46) · Poco meno mosso (♩ - 38)

2(picc).2.2.alto sax.2 – 2.2.1.1 – timp. 4 perc (tgl, woodbl, whip, snare dr, bass dr, cym, susp.cym, tubular bells, tam-t, glsp, vibr). cel. strings

Duration: 25'

First performance: 30 June 2017, Berlin

Vadim Gluzman (violin) – Johannes Moser (violoncello) – Deutsches Symphonie-Orchester Berlin – Tugan Sokhiev (conductor)

VOICE(S) & ORCHESTRA

TRISTIA, Op. 22

1979

Cantata for soprano and chamber orchestra on poems by Osip Mandelstam (in Russian)

1. Andante (orchestral)
2. Lento (soprano solo)
3. Andante (soprano and orchestra)
4. Vivo (soprano and orchestra)
5. Adagio (soprano and orchestra)

1.1.1.1 – 2.0.0.0 – perc (2 wood bl, 2 bongos, tam-t, tubular bells, glsp, vibr).
harp. cel. strings (4/3/4/3/1)

Duration: 16'

First performance: 17 October 1981, Moscow Conservatoire

Irina Muratova (soprano) – Orchestra of the Moscow Conservatoire – Eduard Serov (conductor)

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THE STONE (DER STEIN), Op. 28

1983

Cantata for soprano and orchestra on poems by Osip Mandelstam (in Russian)

1. Adagio
2. Andantino
3. Allegro
4. Grave
5. Andante

2(picc).2(cor anglais).2.2(db bn) – 2.4.3.1 – 4 perc (tgl, 3 bongos, 2 tom-t, susp.cym, gong, tam-t, tubular bells, glsp, vibr). harp. cel. strings

Duration: 18'

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VOICE(S) & ORCHESTRA

AUGURY, Op. 38

1988

for mixed choir and orchestra – Text: William Blake (Russian Translation by Dmitri Smirmov)

one movement: Andante

3(picc).3(cor anglais).3(bass cl).3 (db bn) – 4.3.3.1 – perc (4 timp, tgl, bass dr, susp.cym, gong, tam-t, tubular bells, glsp, vibr, marimba). harp. cel. strings

Duration: 25'

First performance: 4 August 1992, London – BBC Proms, Royal Albert Hall
London BBC Symphony Orchestra and Choir – Andrew Davis (conductor)

© Boosey & Hawkes, London

SECRET WAY (DER GEHEIME PFAD), Op. 52

1992

for mezzo-soprano and orchestra – Text: Osip Mandelstam (in Russian)

Commissioned by the Westdeutsche Rundfunk

one movement

3(picc).3(cor anglais).3(bass cl).3 – 4.2.3.1 – 2 perc (tgl, jingles, 5 tom-t, bass dr, 3 susp.cym, cym, gong, tam-t, tubular bells, glsp, vibr). harp. cel. org. strings

Duration: 27'

First performance: 27 March 1996, Musikverein, Vienna
Moscow Radio Orchestra – Vladimir Fedoseyev (conductor)

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THE WORD, Op. 75

1995

for mixed choir and orchestra – Text: Biblical (in English)

Commissioned by the Camden Choir

2.2.2.2 – 4.2.3.1 – timp, perc (tam-t, bells). harp. strings

Duration: 10'

First performance: 19 June 1997, Barbican Hall, London
Camden Choir and Southern Pro Arte Orchestra – Julian Williamson (conductor)

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VOICE(S) & ORCHESTRA

THE RIVER OF TIME (DER FLUSS DER ZEITEN), Op. 81 1997

for mixed choir and chamber orchestra – Text: poem by Gavrill Derzhavin (in Russian)

Dedicated to the memory of Edison Denisov

one movement: Lento – Largo (rubato)

0.1.0.0 – 0.1.0.0 – 2 perc (timp, susp.cym, tam-t, glsp). harp. hpd. strings (at least 2/2/2/4/2)

Duration: 10'

First performance: 1 April 2000, Geneva

Orchestre de Chambre de Genève – Lev Markiz (conductor)

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DAS ERSTE IST VERGANGEN (CHRISTUSHYMNUS 2000), Op. 93 1999 **(THE FORMER THINGS ARE PASSED AWAY)**

for soprano, bass, mixed choir, and chamber orchestra – Text: Biblical, Franz Kafka [No. 1], and an anonymous Psalm from the concentration camp Buchenwald [No. 5] (in German)

Commissioned by Niedersächsischer Chorverband Hannover for EXPO 2000

1. Einstimmung *Rubato*
2. Warum I *Andante con moto*
3. Warum II *Andante*
4. Protest *Allegro energico*
5. Aufschrei *Vivo*
6. Interludium I *Largo*
7. Streit *Andante*
8. Leitwort *Presto*
9. Frohe Botschaft *Sostenuto*
10. Interludium II *Allegro espressivo*
11. Hymnus *Larghetto*
12. Interludium III *Liberamente*
13. Bekenntnis *Andante rubato*
14. Epilog *Lento*

1(picc).1.1.0 – 1.1.1.0 – 2 perc (tgl, rattle, maracas, 2 bongos, 3 tom-t, bass dr, 4 susp.cym, cym, gong, tam-t, tubular bells, glsp, xyl, vibr). harp. cel. org. strings

Duration: 40'

First performance: 3 October 2000, Hannover

Beate Gracher (soprano) – Reinhard Gröschel (bass) – Choir and Orchestra from the parish of St. Johannes in Hannover – Lothar Mohn (conductor)

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VOICE(S) & ORCHESTRA

REQUIEM, Op. 100

2001

for soprano, mixed choir and orchestra – Text: Anna Akhmatova (in Russian)

Commissioned by Olga Dagayeva

1. Epigraph *Moderato*
2. Leningrad *Moderato*
3. They led you away ... *Andantino*
4. Grief *Andante*
5. The Little Teaser *Allegretto*
6. The Poplar [soprano solo] *Andante rubato*
7. Hope *Andantino*
8. The Light Weeks *Con moto*
9. Yellow Moon *Animato*
10. The Sentence *Maestoso*
11. Night *Lento*
12. The Scream *Allegro*
13. To Death *Adagio*
14. Epilogue *Andante*

2(picc).2.2.2 – 2.1.1.0 – 5 perc (timp, tgl, 2 temple bl, 2 wood bl, cow bell, 3 tom-t, 2 bongos, tambourine, side dr, bass dr, cym, gong, tam-t, tubular bells, glsp, xyl, vibr). harp. cel. strings

Duration: 52'

First performance: 6 September 2003, Berlin

Claudia Barainsky (soprano) – Rundfunkchor Berlin – Rundfunk-Sinfonieorchester Berlin – Vassily Sinaisky (conductor)

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VOICE(S) & ORCHESTRA

ERWARTUNG, Op. 126

2012

for mixed choir and orchestra – Text: Alexander Blok (in Russian)

Commissioned by the Osnabrück Symphony Orchestra on the occasion of the 7th decennial of the end of the Battle of Stalingrad

Dedicated to the victims of the Battle of Stalingrad

one movement: Andante (♩ - 46) • Allegro (♩ - 76) • Meno mosso (♩ - 56) • Più mosso (♩ - 64) • Meno mosso (♩ - 56) • Meno mosso (♩ - 46) • Poco meno mosso (♩ - 42) • Più mosso (♩ - 70) • Meno mosso (♩ - 42) • Più mosso (♩ - 62) • Meno mosso (♩ - 42) • Più mosso (♩ - 62) • ♩ - 42 • Più mosso (♩ - 66) • Meno mosso (♩ - 42)

3(picc).3.3.1 – 4.3.3.1 – perc (timp, tgl, crot, tom-t, side dr, cym, 3 susp. cym, gong, tam-t, bells, glsp, xyl vibr), harp. cel. org. strings

Duration: 20'

First performance: 3 February 2013, Volgograd

Choir of the Volgograd Philharmonic – Osnabrück Symphony Orchestra and Volgograd Philharmonic Orchestra – Eduard Serow (conductor)

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THE SEASONS, Op. 155

2015

for soprano (or tenor), strings orchestra and percussion – Text: Valeri Nosarev (in Russian)

- 1.
- 2.
- 3.
- 4.

perc (l. strings

Duration: 17'

VOICE & INSTRUMENTS

PETRARCA SONNETS (PETRARCA-SONETTE), Op. 17

1976

for soprano and ensemble – Text: Francesco Petrarca, translation by Osip Mandelstam (in Russian and Italian)

1. Valle che de' lamenti miei se' piena [Sonnet XXXIII] *Andante*
2. Or che 'l ciel e la terra e il vento tace ... [Sonnet CXIII] *Andante*
3. Quel rosignol che si soave piange ... [Sonnet XLIII] *Lento*
4. I di miei più leggier che nessun cervo ... [Sonnet LI] *Andante*

1.1.0.0 – 1.0.0.0 – harp. cel. vln. va. vc

Duration: 16'

First performance: 9 January 1978 Union of Composers, Moscow

Anna Soboleva (soprano) – Vasily Zelvakov (conductor)

© Sikorski, Hamburg for the world · *score*: Sovetsky Kompozitor Publishers, Moscow, 1983 in the collection 'Works for Voice and Chamber Ensemble', Vol. 2

NIGHT (NACHT), Op. 20

1978

for voice and saxophone quartet – Text: Boris Pasternak (in Russian)

Dedicated to Irina Muratova and the Moscow Saxophone Quartet

one movement: *Lento*

Duration: 8'

First performance: 14 February 1983, Union of Composers, Moscow

Irina Muratova (soprano) – Moscow Saxophone Quartet: Lev Mikhailov, Alexander Oseitchuk, Leonid Nabatov, Vladimir Yeryomin

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VOICE & INSTRUMENTS

EARTHLY LIFE, Op. 31

1984

Cantata for soprano and chamber ensemble – Text: Osip Mandelstam (in Russian)
Commissioned by BBC

1. The tense and hollow sound of a fruit *Lento*
2. Here disgusting toads hop into the thick grass *Allegro – Andante*
3. I am given a body – what am I to do with it *Adagio*
4. Up out of an clinging evel pool *Allegretto – Andante – Tempo I*
5. Into the circling choral dance of shadows *Lento*

1.0.0.0 – 0.0.0.0 – 1 perc (tgl, 2 wood bl, jingles, maracas, glsp, vib, wind chime, tam-t). harp. strings (3/0/2/1/1)

Duration: 20'

First performance: 10 November 1986, London

Penelope Walmsley-Clark (soprano) – Nash Ensemble – Lionel Friend (conductor)

© Boosey & Hawkes, London · Sikorski, Hamburg for: D, CH, E, GR, IL, IS, NL, P, SKAND, TR · *full score*: Boosey & Hawkes, 1989 (S1K 6827)

FOREST WALKS, Op. 36

1987

Cantata for soprano and chamber ensemble – Text: Osip Mandelstam (in Russian)
Commissioned by the Nash Ensemble

1. A meagre beam in cold measure (*Lento*)
 2. The cloudy air is moist and hollow (*Andante*)
- flute. clarinet. harp. string quartet

Duration: 14'

First performance: 21 June 1988, Almeida Theatre, London

Penelope Walmsley-Clark (soprano) – Nash Ensemble – Ian Brown (conductor)

© Boosey & Hawkes, London · *full score*: Boosey & Hawkes, London, 1993 (S1K 6863)

TWO SONNETS OF SHAKESPEARE, Op. 25a

1988

version for soprano and saxophone quartet (Sonnets Nos. 81 and 73 in English)

1. Or I Shall Live Your Epitaph to Make ... *Largo*
2. That Time of Year ... *Adagio*

Duration: 8'

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- ▶ *see: Two Sonnets of Shakespeare* in the original version for voice and organ [1981]

VOICE & INSTRUMENTS

STYGIAN SONG, Op. 43

1989

for soprano, oboe, percussion and piano – Text: Osip Mandelstam (in Russian)
Commissioned by Internationales Komponistinnenfestival Kassel

I forgot the word I wanted to say ... *Andante*

Duration: 9'

First performance: 31 August 1990, Kassel

© Sikorski, Hamburg for the world

SEVEN HAIKU, Op. 47

1991

for soprano and lyre (or guitar) – Text: Matsuo Basyo (Russian translation by Vera Markova)

1. The yellow leaf ... *Con moto*
2. The old pond ... *Andante*
3. Sudden wind carrying leaves ... *Allegro*
4. Lonely raven on the naked branch ... *Lento*
5. Flowers withered ... *Andantino*
6. Homeless raven ... *Energico*
7. Feebly licking flame ... *Largo*

Duration: 8'

First performance: Autumn 1991, Paris

Thomas Pedroli (lyre)

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THE SHELL (DIE MUSCHEL), Op. 49

1991

for soprano, clarinet, viola, violoncello and double bass – Text: Osip Mandelstam (in Russian)

one movement: *Andante*

Duration: 6'

First performance: 20 July 1991, Cheltenham Festival

Mary Wiegold (soprano) – Composers Ensemble – John Woolrich (conductor)

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VOICE & INSTRUMENTS

WHIRLPOOL (UNTIEFE), Op. 50 1991

for mezzo-soprano, flute and percussion – Text: Osip Mandelstam (in Russian)

one movement: Lento

perc (temple bl, 5 bongos, 5 tom-t, susp.cym, gong, tam-t, glsp, vibr)

Duration: 7'

First performance: 7 April 1993, ICA, London

Annemarie Sand (mezzo-soprano) – Lontano Ensemble

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SILENTIUM, Op. 51 1991

Cantata for mezzo-soprano and string quartet – Text: Osip Mandelstam (in Russian)

Commissioned by the Hugo-Wolf-Akademie Stuttgart

1. Silentium *Andante*

2. Bad Day *Allegretto*

3. The Musician *Animato*

Duration: 12'

First performance: 15 May 1993, Stuttgart, Hugo Wolf Akademie

Leili Tammel (mezzo-soprano) – Aurnyn Quartet

© Sikorski, Hamburg for the world

DISTANCE, Op. 53 1992

for voice, clarinet and string quartet – Text: Marina Tsvetayeva (in Russian)

Duration: 11'

First performance: 24 January 1993 Adrian Boult Hall, Birmingham

Linda Hirst (voice) – Birmingham Contemporary Music Group – Daniel Harding (conductor)

© Boosey & Hawkes, London

VOICE & INSTRUMENTS

BEFORE THE THUNDERSTORM, Op. 70

1994

Cantata for soprano and chamber ensemble – Text: Osip Mandelstam (in Russian)
Commissioned by the Nash Ensemble

1. Introduction [instrumental]
2. Oh How Afraid We Are, You and I, ...
3. Help Me, O Lord, to Live Through this Night
4. My Evelashes are Stinging
5. The Wolf
6. Keep My Words Forever, ...
1.0.1(bass cl).0 – 1.0.0.0 – 1 perc (tgl, susp.cym, tam-t, tubular bells, glsp).
cel. string quartet

Duration: 23'

First performance: 7 March 1995, Purcell Room, London

Patricia Rozario (soprano) – Nash Ensemble – Lionel Friend (conductor)

© Boosey & Hawkes, London

cd: Meladina Records MRCD 00014 Patricia Rozario (soprano) – Galliard Ensemble – Archinto Quartet, – Sam Walton (percussion) – Richard Shaw (celesta) – Lionel Friend (conductor) [Nos. 3 and 6]

THE SECRETS OF WISDOM, Op. 82

1997

for (mezzo) soprano, recorder and percussion – Text: Omar Khayam (in Russian)
Commissioned by Fondazione Donne in Musica, 1997

1. Where Have We Come From? *Lento*
2. The Rose said: Oh! *Con moto (rubato)*
3. What do You Mean to the World? *Andante*

Duration: 6'

First performance: 12 September 1997, Fiuggi

© Casa Musicale Sonzogno

THE SCENT OF ABSENCE (SPUREN DER ABWESENHEIT), Op. 88

1998

for bass, harp, and flute – Text: Oleg Prokofiev (in Russian)
Dedicated to the memory of Oleg Sergejevich Prokofiev

1. Like a Sketch I'll be Rubbed out ...
2. Of Life Remains a Heap of Minutes ...

Duration: 6'

First performance: 20 December 1998, Blackheath

Tim Mirfin (bass) – Emma Williams (flute) – Ruth Potter (harp)

cd: Meladina Records MRCD 00014 Emma Williams (flute) – Ruth Potter (harp) – Tim Mirfin (bass) [No. 2]

VOICE & INSTRUMENTS

WINTER ELEGY, Op. 91 1999

for counter-tenor and string trio – Text: Alexander Pushkin (from ‘Evgeni Onegin’, in Russian)

It’s Time, Friend, Time! ... *Andante*

Duration: 5’

First performance: 13 June 1999, Bern

David James (counter-tenor) – Eilis Cranitch (violin) – Michèle Minne (viola) – Elizabeth Wilson (violoncello)

© Sikorski, Hamburg for the world

WINTER SONGS, Op. 104 2003

for soprano and violoncello – Text: Osip Mandelstam (in Russian)

Commissioned by Nina Kotova

1. Frost
2. Snow Storm
3. Space

Duration: 10’

First performance: 9 February 2003, Austin

Laura Claycomb (soprano) – Nina Kotova (violoncello)

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THE PROPHET, Op. 107 2003

for baritone, mixed choir and bayan (or accordion) – Text from the Russian Liturgy and by Alexander Pushkin (in Russian)

Commissioned by the Johannes Damascenus Choir, Essen for the 2004 Dalheim Encounters

one movement: *Andante*

Duration: 14’

First performance: 5 June 2004, Dalheim

Reinhard Gröschel (baritone) – Elsbeth Moser (bayan) – Johannes-Damascenus-Chor Essen – Wolfgang Endrös (conductor)

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VOICE & INSTRUMENTS

FROM THE VORONEZH NOTEBOOKS, Op. 121 **2009**

Cantata for soprano and string quartet on poems by Osip Mandelstam (in Russian)

Introduction *Moderato*

1. The Green *Andante*

2. The Tomcat *Allegro*

3. The Sky *Largo*

4. Into the Sky *Vivo*

5. Madness *Moderato*

Duration: 18'

First performance: 2010, Kempten

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NIGHT SONGS, Op. 125 **2009**

for soprano, flute and violoncello on poems by Osip Mandelstam (in Russian)

1. Together we sat in the kitchen ... [My s toboi na kukhne posidim ...]

Andante con moto

2. After Midnight ... [Posle polunochi ...] *Vivace*

3. I came back to my town ... [Ya vernulsia v moi gorod ...] *Andante*

Duration: 10'

First performance: 6 June 2010, London

Charlotte King (soprano) – Jenny Sutton (flute) – Karine Georgian (violoncello)

cd: Meridian CDE 84635 Hannah Pedley (mezzo-soprano) – Helen Vidovich (flute) – Valerie Welbanks (violoncello)

CONSUELO, Op. 135 **2010**

Opera scene for mezzo-soprano, male chamber choir and chamber ensemble –

Text: Irina Brown after George Sand (in English)

2(picc).1.0.1 – 2.1.1.0 – timp. 3 perc (). strings (1/1/1/1/1)

Duration: 15'

VOICE & INSTRUMENTS

KUBLA KHAN: A VISION IN A DREAM, Op. 131 2011

Jointly composed by Dmitri Smirnov (Nos. 1,3), Elena Firsova (Nos. 2,4) and Alissa Firsova (No. 5) for tenor (or soprano), bayan, violin and violoncello –Text: Samuel Taylor Coleridge (in English)

Dedicated to Sofia Gubaidulina on the occasion of her 80th birthday

1. The Broken Vision
2. The Pleasure Dome
3. Down the Green Hill
4. The Shadow of the Dome of Pleasure
5. A Damsel with a Dulcimer

Duration: 23'

First performance: 12 November 2011, Hannover

Simon Bode (tenor) – Elsbeth Moser (bayan) – Andrei Bielov (violin) – Marcin Sieniawski (violoncello)

SORROWS, Op. 145 2014

for soprano and violoncello – Text: Osip Mandelstam (in Russian)

Commissioned by Maacha Deubner

Duration: 10'

First performance: 25 August 2013, Berlin

Maacha Deubner (soprano) – Ehrengard von Gemmingen (violoncello)

BIRTH OF A SMILE, Op. 147 2014

for soprano, vibraphone and four trombones

Text: Osip Mandelstam (in Russian)

Commissioned by Simon Rayner

- 1.
- 2.
- 3.

Duration: 8'

First performance: 24 February 2015, Boston

Nina Guo (soprano) – New England Conservatory Contemporary Ensemble – Bill Drury (conductor)

VOICE & INSTRUMENTS

GOBELIN, Op. 151

2014

for soprano, clarinet, violoncello and piano – Text: Osip Mandelstam (in Russian)

Commissioned by and dedicated to Maacha Deubner

1. I
2. II
3. III

Duration: 10'

First performance: 1 November 2015, Berlin

Maacha Deubner (Sopran) – Wolfgang Boettcher (Violoncello) – Mitglieder des
Ensembles Incendo Berlin

VOICE & KEYBOARD

TWO ROMANCES ON POEMS BY BORIS PASTERNAK

1966–1967

for high voice and piano (in Russian)

1. Wind *Adagio*
1. Twilight *Andante*

Duration: 7'

© Sikorski, Hamburg for the world · *score*: Sovetsky Kompozitor Publishers, Moscow, 1986 in the collection 'Romances by Soviet Composers for high voice and piano' (nos. 2 & 3)

TWO ROMANCES ON POEMS BY ANNA AKHMATOVA

1967

for high voice and piano (in Russian)

The first and the last song of a cycle, 'Creation', which originally consisted of four parts.

1. Our Sacred Handicraft *Largo*
2. The Muse *Allegretto*

Duration: 3'

© Sikorski, Hamburg for the world

cd: Le Chant du Monde 278 972/73 Elena Vassilieva (soprano) – Jacques Schab (piano)

THREE ROMANCES ON POEMS BY VLADIMIR MAYAKOVSKY

1969

for voice and piano (in Russian)

Duration: 7'

withdrawn

AUTUMN SONGS (HERBSTLIEDER), Op. 12

1974

for voice and piano – Text: Marina Tsvetayeva [No. 1], Osip Mandelstam [No. 2], Alexander Blok [Nos. 3 and 5] and Boris Pasternak (in Russian)

1. With Instinctiveness, Full of Truths ... *Con moto*
2. Oh Heaven, Heaven ... *Moderato con moto*
3. A Young Girl ... *Andante*
4. Autumn ... *Allegretto*
5. The More You Seek for Rest ... *Lento*

Duration: 12'

First performance: 13 June 1975, Moscow Conservatoire
Olga Stupakova (soprano) – Elena Firsova (piano)

© Sikorski, Hamburg for the world

VOICE & KEYBOARD

THREE POEMS BY OSIP MANDELSTAM, Op. 23 1980 for soprano and piano (in Russian)

1. What has Caused my Heart ... *Andante con moto*
2. Surpassing Tender is the Face You Show *Adagio*
3. Through the Leaves' Uneasy Whispering *Lento*

Duration: 9'

First performance: 21 November 1981, Union of Composers, Moscow
Lidia Davydova (soprano) – Rusudan Hunzaria (piano)

© Sikorski, Hamburg for the world · *full score*: G. Schirmer Inc., New York, 1991
(S I K 6854)

cds: Indiana University Press Contemporary Anthology of Music by Women ISBN 0-253-33547-7
Mary Katherine Kelton (soprano) – Anna Briscoe (piano) [No. 1 only] · Meladina Records
MRCD 00014 Patricia Rozario (soprano) – Richard Shaw (piano) [No. 2 only] · Meridian CDE
84635 Maacha Deubner (soprano) – Fei Ren (piano)

TWO SONNETS OF SHAKESPEARE, Op. 25 1981 for voice and organ (Sonnets Nos. 81 and 73 in English)

1. Or I Shall Live Your Epitaph to Make ... *Largo*
2. That Time of Year ... *Adagio*

Duration: 8'

First performance: 10 March 1986, Union of Composers, Moscow
Lidia Davydova (soprano) – Ekaterina Prochakova (organ)

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- ▶ *see*: Two Sonnets of Shakespeare in the version for soprano and saxophone quartet [1988]

THE DREAM, Op. 39a 1988 for mezzo-soprano and piano – Text: Boris Pasternak (in Russian)

Duration: 3'

First performance: 25 October 1991, Columbus, Ohio State University, USA
Nan Huges (mezzo-soprano) – Mark Steinberg (piano)

Score: Sovetsky Kompozitor Publishers, Moscow, 1990 in the collection 'From the Poetry of Boris Pasternak'

VOICE & KEYBOARD

NO, IT IS NOT A MIGRAINE , Op. 76

1995

for baritone and piano – Text: Osip Mandelstam (in Russian)

Duration: 6'

First performance: 18 July 1996, Cheltenham Festival

Paul Whelan (baritone) – Julius Drake (piano)

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SKAND, TR

VOICES A CAPPELLA

THREE POEMS BY OSIP MANDELSTAM, Op. 3 1970
for mixed chamber choir (in Russian)

1. Christmas Trees Glittering Like Gold ... *Andante*

2. Moscow Rain *Allegretto*

3. The Ear – A Finely Swollen Sail ... *Andante*

Duration: 6'

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THE BELL 1976

for mixed choir – Text: Sergei Esenin (in Russian)
composed in collaboration with Dmitri Smirnov

Duration: 3'

(withdrawn)

INSOMNIA, Op. 69 1993

for counter-tenor, two tenors and baritone – Text: Alexander Pushkin from 'Verses
composed at night' (in Russian)

Commissioned by and dedicated to the Hilliard Ensemble

one movement: Sleep Evades Me, there's no Light ...

Duration: 9'

First performance: 22 April 1994, Wittener Tage für neue Kammermusik
The Hilliard Ensemble

© Boosey & Hawkes, London

EQUINOX (AEQUINOKTIUM), Op. 87 1998

for mixed choir – Text: Osip Mandelstam, from 'The Stone' (in Russian)

one movement: *Andante*

Duration: 4'

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TEARS, Op. 97, 1 2001

for mixed choir – Text: Fyodor Tyuchev (in Russian)

VOICES A CAPPELLA

BEAUTY WILL SAVE THE WORLD, Op. 103 2002

for mixed choir – Text: Fyodor Dostoyevsky (in Russian)

Commissioned by Cambridge Trinity College Chapel

Duration: 5'

First performance: 8 August 2003, Cambridge

Exaudi Chamber Choir – James Weeks (conductor)

THE NIGHT MOMENT, Op. 97, 2 2003

for mixed choir – Text: Fyodor Tyuchev (in Russian)

AGNUS DEI, Op. 148 2014

for three female chamber choirs of three female voices (in Latin)

Dedicated to Lydia Mordkovich

Duration: 4'

ENSEMBLE WORKS

MUSIC FOR TWELVE, Op. 34

1986

for ensemble

Commissioned by the Soloists' Ensemble of the Bolshoy Theatre

one movement: Andante

1.1.1.1 – 1.1.0.0 – harp. cel. strings (1/1/1/0)

Duration: 12'

First performance: 12 September 1986, Berliner Festwochen
Ensemble Modern

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cd: Mezhdunarodnaya Kniga MK 417036 Moscow Contemporary Music Ensemble – Vladimir Ponkin (conductor)

CHAMBER CONCERTO NO. 4, Op. 37

1987

for horn and thirteen performers

one movement: Moderato

1.1.1.1 – 0.1.1.0 – 1 perc (3 bongos, 3 tom-t, tam-t, glsp, Indian jingles). cel. strings (1/1/1/1)

Duration: 12'

First performance: 18 March 1989, Queen Elizabeth Hall, London
Michael Thompson (horn) – London Sinfonietta – Oliver Knussen (conductor)

© Sikorski, Hamburg for the world · score: SIKORSKI 831

ODYSSEY, Op. 44

1990

for seven performers

one movement: Lento

1.0.0.0 – 1.0.0.0 – perc (tubular bells, vibr). harp. vln. vla. vlc

Duration: 12'

First performance: 31 October 1991, Heidelberg
Festival Ensemble – Linda Horowitz (conductor)

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P, SKAND, TR

ENSEMBLE WORKS

RETROSPECT, Op. 96 2001

for fourteen players

Commissioned by the Royal Northern College of Music Ensemble

one movement

1.1.1.1 – 1.1.0.0 – perc. cel. harp. strings (1/1/1/1/1)

Duration: 12'

First performance: 25 June 2001, Manchester

RNCM New Ensemble – Clark Rundell (conductor)

BLACK BELLS (HOMMAGE TO SHOSTAKOVICH), Op. 115 2005

for piano and ensemble

one movement

Duration: 6'

First performance: 10 August 2006, Dartington

Alissa Firsova (piano) – Dante Quartet – Sarah Thurlow (clarinet) – Steven Stirling (horn) – Michelle Hiley (percussion) – Kevin Griffiths (conductor)

ROMANTIC FRAGMENTS (after having read E.T.A. Hoffmann), Op. 106 2003

for solo violin and chamber ensemble

Commissioned by Kissinger Sommer 2003

Dedicated to TrioLog Ensemble

1. Andante con moto

2. Lento

1.1.1.0 – 0.0.0.0 – 1 perc (timp, side dr, susp. cym, tam-t). piano. violoncello

Duration: 13'

First performance: 6 July 2003, Bad Kissingen, Villa Hailmann

Peter Sheppard (violin) – Ensemble TrioLog

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CHAMBER MUSIC

SCHERZO, Op. 1 1967

for flute, oboe, clarinet, bassoon and piano

one movement: Allegro

Duration: 4'

First performance: May 1967, Music College, Moscow

Student ensemble with Elena Firsova, piano

© Sikorski, Hamburg for the world · *score*: Sovetsky Kompozitor Publishers, Moscow, 1975 in the collection 'Ensemble works for woodwinds', Vol.1

LEGEND (NOCTURNE) 1967

for horn and piano

one movement: Andante

Duration: 1'

score: Sovetsky Kompozitor Publishers, Moscow, 1978 in the collection 'Works by Soviet Composers for horn and piano', Vol. 2

TWO PIECES FOR VIOLIN AND PIANO 1968

1. Melody *Andante*

2. March *Allegretto*

Duration: 2'

score: Sovetsky Kompozitor Publishers, Moscow, 1977 in the collection 'Pieces by Soviet Composers for violin and piano', Vol. 5

STRING QUARTET NO. 1 (FIVE PIECES), Op. 4 1970

1. Moderato espressivo

2. Vivo

3. Andante

4. Allegro

5. Moderato espressivo

Duration: 11'

First performance: 17 May 1971, Union of Composers, Moscow

Andres Baumanis, Oleg Subbotin (violins) – Tatyana Petunina (viola) – Laima Kun-kule (violoncello)

© Sikorski, Hamburg for the world · *score*: Sovetsky Kompozitor Publishers, Moscow, 1983 in the collection 'Pieces by Soviet Composers for string quartet', Vol. 4

CHAMBER MUSIC

SONATA FOR VIOLONCELLO AND PIANO, Op. 5

1971

Dedicated to Anatole Liberman

1. Allegro moderato
2. Vivace
3. Sostenuto – Animato

Duration: 12'

First performance: 8 April 1972, Leningrad Conservatoire

Anatole Liberman (violoncello) – Elena Firsova (piano)

© Sikorski, Hamburg for the world · *score*: Sovetsky Kompozitor Publishers, Moscow, 1979 in the collection 'Concert Pieces by Soviet Composers for Cello and Piano', Vol. 1

cd: Bayer Records 100 200 Eckhard Stahl (violoncello) – Viola Mokrosch (piano)

PIANO TRIO NO. 1, Op. 8

1972

1. Micro Sonata
2. Prelude and Fugue

Duration: 8'

First performance: March 1973, Moscow Conservatoire

Andres Baumanis (violin) – Laima Kunkule (violoncello) – Elena Firsova (piano)

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STRING QUARTET NO. 2, Op. 11

1974

one movement

Duration: 10'

First performance: 10 December 1974, Moscow Conservatoire

Andres Baumanis, Oleg Subbotin (violins) – Tatyana Petunina (viola) – Maya Pradede (violoncello)

© Sikorski, Hamburg for the world

CHAMBER MUSIC

CAPRICCIO, Op. 15 1976

for flute and saxophone quartet

one movement

Duration: 8'

First performance: 27 April 1977, Union of Composers, Moscow
Irina Lozben (flute) – Lev Mikhailov, Alexander Oseitchuk, Leonid Nabatov, Vladimir Yeryomin (saxophones)

© Sikorski, Hamburg for the world · *score*: Sovetsky Kompozitor Publishers, Moscow, 1979 in the collection 'Pieces for woodwind ensembles', Vol. 2

MISTERIOSO (STRING QUARTET NO. 3), Op. 24 1980

In memoriam Igor Stravinsky marking the centenary of his birth

Commissioned by the German TV Channel ZDF

one movement

Duration: 10'

First performance: 14 April 1982, Union of Composers, Moscow
Armen Mardzanian, Fyodor Shevrekuko, Mikhail Tolpygo, Gayaneh Mndoyan

© Sikorski, Hamburg for the world · *score and parts*: SIK 895

cd: Art & Electronics (Mobile Fidelity) AED 10108

THREE PIECES FOR HORN AND PIANO 1980

1. Bylina
2. Tournament
3. The Remote Echoes

Duration: 4'

CHAMBER MUSIC

SPRING SONATA (FRÜHLINGSSONATE), Op. 27 1982

for flute and piano

Commissioned by and dedicated to Irina Lozben

one movement: Andante

Duration: 10'

First performance: 29 February 1984, Union of Composers, Moscow

Irina Lozben (flute) – Vasily Lobanov (piano)

© Sikorski, Hamburg for the world · *score*: Sovetsky Kompozitor Publishers, Moscow, 1985 in the collection 'Works by Soviet Composers for flute and piano and flute solo'

cd: Meridian CDE 84635 Helen Vidovich (flute) – Fei Ren (piano)

MYSTERIA (MYSTERIUM), Op. 30 1984

for organ and percussion

one movement

4 perc (**I**: timp, tgl, claves, flex, wood bl, maracas, susp.cym, gong, water gong, byan-jun, bells, glsp – **II**: timp, 5 temple bl, 4 bongos, 2 susp. cym, vibr – **III**: timp, 5 temple bl, 5 tom-t, 3 susp.cym, 2 gongs – **IV**: timp, 2 tgl, Indian chimes, pagoda I, pagoda II, bamboo brasilene, guiro, tam-t)

Duration: 16'

First performance: 4 November 1984, Glinka Museum, Moscow

Ekaterina Prochakova (organ) – Mark Pekarsky Ensemble (percussion)

© Sikorski, Hamburg for the world

AMOROSO (STRING QUARTET NO. 4), Op. 40 1989

Dedicated to the Lydian Quartet

one movement: Andante

Duration: 13'

First performance: October 1989, Cremona

© Sikorski, Hamburg for the world · *score*: SIK 832

cd: Conifer Classics 75605 51252 2 Chilingirian Quartet [Levon Chilingirian, Charles Steward (violins) – Simon Rowland-Jones (viola) – Philip De Groot (violoncello)]

CHAMBER MUSIC

VERDEHR-TRIO, Op. 45 1990

for violin, clarinet and piano
Commissioned by the Verdehr Trio

one movement: Andante

Duration: 10'

First performance: 7 March 1991, Madrid
Verdehr Trio

© Sikorski, Hamburg for the world

FAR AWAY, Op. 48 1991

for saxophone quartet
Commissioned by Schleswig-Holstein Music Festival
Dedicated to the Raschèr Saxophone Quartet

one movement: Andante

Duration: 7'

First performance: 6 July 1992 Hasselburg, Schleswig-Holstein Festival
Raschèr Saxophone Quartet (Carina Raschèr, Linda Bangs, Harry White, Bruce Weinberger)

© Sikorski, Hamburg for the world · score: SIK 834

MEDITATION IN THE JAPANESE GARDEN, Op. 54 1992

for flute, viola and piano
Commissioned by and dedicated to Aurèle Nicolet

one movement: Andante

Duration: 8'

First performance: 8 December 1993, Hamburg
Wolfgang Ritter (Flöte) – Thomas Oepen (viola) – Werner Hagen (piano)

© Sikorski, Hamburg for the world

cd: Koch Schwann 3-1170-2 H1 Hans-Udo Heinzmann (flute) – Thomas Oepen (viola) – Werner Hagen (piano) · Meridian CDE 84635 Helen Vidovich (flute) – Valerie Welbanks (violoncello) – Fei Ren (piano)

There is also a version of Meditation in the Japanese Garden for flute, violoncello and piano.

CHAMBER MUSIC

YOU AND I, Op. 55 1992

Duet for violoncello and piano

Dedicated to Bernard Gregor-Smith and Yolande Wrigley

one movement: Andante

Duration: 10'

First performance: 18 May 1994, The Crucible, Sheffield Festival

Bernard Gregor-Smith (violoncello) – Yolande Wrigley (piano)

© Boosey & Hawkes, London · Sikorski, Hamburg for: D, CH, E, GR, IL, IS, NL, P, SKAND, TR

VIGILIA, Op. 57 1992

for violin and piano

one movement: Agitato

Duration: 8'

First performance: 30 November 1992, Kapitelsaal, Lüdinghausen

Maria Pflueger (violin)

© Sikorski, Hamburg for the world

LAGRIMOSO (STRING QUARTET NO. 5), Op. 58 1992

one movement: Lento – Lento misterioso

Duration: 15'

First performance: 21 June 1994, Southwold Church, Aldeburgh Festival

Britten Quartet

© Boosey & Hawkes, London

OTZVUKI (RESONANZEN) (REFLECTIONS), Op. 59 1992

for flute and guitar (or harp: Op. 59a)

one movement: Andante

Duration: 6'

First performance: 18 May 1994, Münster

Ursula Wüst (flute) – Reinbert Evers (guitar)

© Sikorski, Hamburg for the world

CHAMBER MUSIC

PHANTOM, Op. 61 1993

for four viols (or for four violoncelli, Op. 61a)

one movement: Andante

Duration: 6'

First performance: 7 March 1995, Purcell Room, London

Fretwork

© Boosey & Hawkes, London

THE NIGHT DEMONS, Op. 62 1993

for violoncello and piano

Commissioned by the Norfolk and Norwich Festival

Dedicated to Steven Isserlis

one movement: Agitato

Duration: 10'

First performance: 11 October 1993 Blackfriars Hall, Norwich

Steven Isserlis (violoncello) – Ian Brown (piano)

© Boosey & Hawkes, London

cd: Meladina Records MRCD 00014 Alexander Ivashkin (violoncello) – Richard Shaw (piano)

CRUCIFIXION, Op. 63 1993

for violoncello and bayan (or organ)

Commissioned by and dedicated to Karine Georgian and Elsbeth Moser

one movement: Moderato

Duration: 12'

First performance: 2 October 1994, Dreikönigskirche, Dresden

Karine Georgian (violoncello) – Elsbeth Moser (bayan)

© Sikorski, Hamburg for the world

cd: Cord Aria 512 Karine Georgian (violoncello) – Elsbeth Moser (Akkordeon) · Meladina Records
MRCD 00014 Karine Georgian (violoncello) – Owen Murray (bayan)

CHAMBER MUSIC

THE ENCHANTED ISLAND (DIE VERZAUBERTE INSEL), Op. 66 1993
for violoncello and piano

one movement: Lento

Duration: 9'

First performance: 13 May 1994, Wigmore Hall, London

Markus Stocker (violoncello) – Victor Yampolsky (piano)

© Sikorski, Hamburg for the world

ALBUM LEAF, Op. 67 1993
for violoncello and piano

Duration: 5'

© Schott, Mainz · Score: Schott, 1999 in the collection 'Frauen komponieren, 14
Stücke für Violoncello und Klavier

MAD VISION (PIANO TRIO NO. 2), Op. 68 1993
Commissioned by Lerchenborg Music Days with funds provided by the Audustinus Foundation

one movement: Andante

Duration: 10'

First performance: 22 July 1994, Lerchenborg Musikdage, Denmark

Den Danske Trio: Bjarne Hansen (violin) – Svend Winsløv (violoncello) – Rosalind Bevan (piano)

© Sikorski, Hamburg for the world

STRING QUARTET NO. 6, Op. 71 1994
Commissioned by the Danish Quartet

one movement: Adagio – Animato

Duration: 18'

First performance: January 1996, Copenhagen

Danish Quartet

© Sikorski, Hamburg for the world

CHAMBER MUSIC

COMPASSIONE (STRING QUARTET NO. 7), Op. 72 1995

Dedicated to my father

one movement: Andante – Vivo

Duration: 12'

First performance: 15 September 1995, The Place, London
The Smith Quartet

© Boosey & Hawkes, London

**THE STONE GUEST (DER STEINERNE GAST)
(STRING QUARTET NO. 8), Op. 74** 1995

Commissioned by the Nomos Quartet

1. Allegro vivace

2. Adagio rubato

Duration: 20'

First performance: 19 January 1997, Osnabrück Castle
Nomos Quartet: Martin Dehning, Sonja-Maria Marks (violins) – Friederike Koch
(viola) – Sabine Pfeiffer (violoncello)

© Sikorski, Hamburg for the world

THE DOOR IS CLOSED (STRING QUARTET NO. 9), Op. 79 1996

Commissioned by the Sorrel Quartet to celebrate their thenth anniversary

one movement: Lento

Duration: 12'

First performance: 2 April 1997, London, Wigmore Hall
Sorrel Quartet

© Boosey & Hawkes, London · Sikorski, Hamburg for: D, CH, E, GR, IL, IS, NL, P,
SKAND, TR

CHAMBER MUSIC

LA MALINCONIA (STRING QUARTET NO. 10), Op. 84 1998

Commissioned by the Brodsky Quartet

one movement

Duration: 12'

First performance: 19 December 1999, Amsterdam

Brodsky Quartet: Andrew Haveron and Ian Belton (violins) – Paul Cassidy (viola)
– Jacqueline Thomas (violoncello)

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SKAND, TR

cd: Meladina Records MRCD 00014 Brodsky Quartet

FROZEN TIME (GEFRORENE ZEIT), Op. 90 1999

for piano quartet

Commissioned by the Schubert Ensemble Trust

one movement

Duration: 6'

First performance: 28 May 1999, London, Wigmore Hall

Pupils of the Purcell School

© The Schubert Ensemble

cd: Meladina Records MRCD 00014 Alissa Firsova (piano) – Kristina Puspure (violin) – Esther Har-
ling (viola) – Jacqueline Thomas (violoncello)

VERNAL EQUINOX, Op. 94 1999

for violin and piano

Commissioned by Simon Rainer

one movement

Duration: 6'

First performance: 5 March 2000, London, Royal Academy of Music

Michael Vaiman (violin) – Daniel Vaiman (piano)

cd: Meladina Records MRCD 00014 Michael Vaiman (violin) – Daniel Vaiman (piano)

CHAMBER MUSIC

PERPETUAL RETURN, Op. 95 2000

sextet for flute, oboe, harp and string trio

Commissioned by Ensemble Pyramide

one movement

Duration: 16'

First performance: 26 January 2001, Zürich, Helferei Grossmünster
Ensemble Pyramide

PIECE FOR PIANO TRIO, Op. 99

(in progress)

EPITAPH, Op. 105 2003

for string trio

Dedicated to the Asch-Trio

In memoriam Oleg Nikolaevich Ivanov

one movement

Duration: 6'

First performance: 21 March 2003, London, Wigmore Hall
Asch-Trio (Roman Mints, violin – Maxim Ryzanov, viola – Kristina Blaumane,
violoncello)

EUPHONISMS, Op. 108 2003

for euphonium and piano

Commissioned by Park Lane Group Artists New Year Series

1. Moderato
2. Vivo
3. Andante cantabile
4. Moderato

Duration: 8'

First performance: 7 January 2004, London, Purcell Room
David Childs (euphonium) – Evelyn Chang (piano)

CHAMBER MUSIC

PURGATORIUM (STRING QUARTET NO. 11), Op. 98 2004

one movement: Lento (♩ = 46) · Più mosso (♩ = 68) · Meno mosso (♩ = 52) · Più mosso (♩ = 68) · Poco meno mosso (♩ = 60) · Tempo primo (♩ = 46) · Vivo (♩ = 70) · Tempo primo (♩ = 46)

Duration: 7'

First performance: 4 November 2004, Liverpool

Dante String Quartet

INVOCATION, Op. 109 2004

for clarinet and bayan (or accordion)

one movement

Duration: 7'

First performance: 29 June 2004, London, Holywell Music Room

Dmitri Rasul-Kareev (clarinet) – Milos Milovojevich (accordion)

TWILIGHT BELLS, Op. 110a 2004

for flute and piano

Commissioned by Hannah Money for Margo's 70th birthday

Dedicated to Margo Mann

one movement

Duration: 5'

WINTER MUSIC, Op. 104a 2005

for two violoncelli – Arrangement of winter songs op. 104

Commissioned by Simon Rayner

Duration: 10'

© Sikorski, Hamburg for the world

FAREWELL (STRING QUARTET NO. 12), Op. 113 2005

Duration: 12'

First performance: 29 September 2006, Bristol

Brodsky Quartet: Andrew Haveron and Ian Belton (violins) – Paul Cassidy (viola)

– Jacqueline Thomas (violoncello)

CHAMBER MUSIC

HOMMAGE TO CANISY, Op. 129 2010
for violoncello and piano

one movement

Duration: 4'

First performance: 3 June 2010, London

Karine Georgian (violoncello) – Alexander Ivashkin (piano)

cd: Meridian CDE 84635 Valerie Welbanks (violoncello) – Fei Ren (piano)

TENDER IS THE SORROW, Op. 130 2010
for flute, violin, viola, violoncello and piano (or harp)

Commissioned by Idée Fixe Ensemble

Dedicated to the memory of aunt Tania

one movement

Duration: 8'

First performance (piano version): 20 April 2012, Thessaloniki

Idée Fixe Ensemble

cd: Meridian CDE 84635 Helen Vidovich (flute) – Patrick Dawkins (violin) – Morgan Goff (viola) –
Valerie Welbanks (violoncello) – Fei Ren (piano)

HUMORESQUE, Op. 128 2010
for oboe and bassoon

Commissioned by Nederlands Blazer Ensemble

Duration: 3'

First performance: 16 April 2011, Amsterdam

Bart Schneemann (oboe) – Marieke Stordiau (bassoon)

DE PROFUNDIS, Op. 132a 2011
Version for violoncello and piano of the final movement from *A Triple Portrait*

Duration: 8'

First performance: 12 June 2012, Blendington

Jessica Hayes (violoncello) – Alissa Firsova (piano)

CHAMBER MUSIC

A TRIPLE PORTRAIT, Op. 132

2012

for flute, violoncello and piano

Commissioned by Marsyas Trio

1. Andante rubato
2. Adagio
3. Andante

Duration: 12'

First performance: 25 April 2012, London

Helen Vidovich (flute) – Valerie Welbanks (violoncello) – Fei Ren (piano)

cd: Meridian CDE 84635 Helen Vidovich (flute) – Valerie Welbanks (violoncello) – Fei Ren (piano)

DALLA LUCE ALLA LUCE, Op. 154

2015

for accorion and string quintet

Dedicated to Germano Scurti

one movement

Duration: 12'

CLARINET QUINTET, Op. 160

2016

Commissioned by Ensemble Incendio

Duration: 12'

Andante, rubato (♩ - 38) • Più mosso (♩ - 52) • Più mosso (♩ - 68) • Meno mosso (♩ - 52) • ♩ - 58 • Andante (♩ - 52) • Poco più mosso (♩ - 56) • ♩ - 66 • Allegro (♩ - 76) • ♩ - 68 • Cadenza (♩ - 46) • Poco più mosso (♩ - 52) • ♩ - 62 • Più mosso (♩ - 72) • Misterioso (♩ - 46) • ♩ - 62 • ♩ - 50 • ♩ - 48

First performance: 11 December 2016, Frankfurt

Ensemble Incendio

SOLO INSTRUMENTAL WORKS

INVENTION À TWO

1966

for piano solo

Duration: 1'

Score: Sovetsky Kompozitor Publishers, Moscow, 1982 in 'Polyphonic Pieces for Piano', vol. 1

TWO POLYPHONIC PIECES

1966

for piano

1. Andante

2. Allegro ma non troppo

Duration: 2'

SUITE FOR VIOLA SOLO, Op. 2

1967

1. Moderato con moto ed espressivo

2. Andante

3. Allegretto

4. Moderato con moto

Duration: 10'

First performance: May 1968, Music College, Moscow

Veronika Orlova

© Sikorski, Hamburg for the world · *score*: Sovetsky Kompozitor Publishers, Moscow, 1979 in the collection 'Pieces by Soviet Composers for viola and piano', Vol. 3

cd: Koch Schwann 3-1170-2 H1 Thomas Oepen

SONATA FOR CLARINET SOLO, Op. 16

1976

Dedicated to Lev Mikhailov

one movement

Duration: 6'

First performance: 31 October 1977, Union of Composers, Moscow

Lev Mikhailov

© Sikorski, Hamburg for the world · *score*: Sovetsky Kompozitor Publishers, Moscow, 1978 in the collection 'Works by Soviet Composers for clarinet solo'

SOLO INSTRUMENTAL WORKS

TWO INVENTIONS FOR FLUTE SOLO, Op. 18a 1977

1. Andante
2. Allegretto

Duration: 4'

© Sikorski, Hamburg for the world · *score*: Sovetsky Kompozitor Publishers, Moscow, 1980 in the collection 'Works by Soviet Composers for flute solo' (SIK 6612)

THREE PIECES FOR XYLOPHONE SOLO 1978

1. Impulses *Sostenuto*
2. Highlights *Andante*
3. Groteques *Allegretto*

Duration: 4'

© Sikorski, Hamburg for the world · *score*: Sovetsky Kompozitor Publishers, Moscow, 1979 in the collection 'A Xylophone Tutor' by V. Blok and V. Snegiryov

ELEGY, Op. 21 1979

for piano solo

one movement: Adagio

Duration: 9'

First performance: 15 October 1980, Moscow, Gnesin Concert Hall

Vasily Lobanov

© Sikorski, Hamburg for the world · *score*: Muzyka Publishers, Moscow, 1980 in the collection 'Piano Works by Soviet Composers', Vol. 3

CD: Dreyer · Gaido 21004 Judith Pfeiffer

SPHINX 1982

for harp solo

one movement: Adagio – più mosso

Duration: 1'

© Sikorski, Hamburg for the world

SOLO INSTRUMENTAL WORKS

FANTASIA, Op. 32 1985
for violin solo

one movement: Andante – Allegro – Tempo I

Duration: 9'

© Sikorski, Hamburg for the world, except CIS · *score*: SIK 1802 (with Dmitri Smirnov's *Partita*, Op. 43)

SONATA FOR PIANO, Op. 35 1986

one movement: Andante con moto – Allegro non troppo – Andante

Duration: 6'

First performance: 1987, Moscow

Vasily Lobanov

© Sikorski, Hamburg for the world · *score*: Sovetsky Kompozitor Publishers, Moscow, 1989 in the collection 'Compositions for Piano'

MONOLOGUE, Op. 41 1989
for bassoon solo

one movement: Moderato, rubato

Duration: 5'

First performance: Autumn 1990, Moscow

Valeri Popov

© Sikorski, Hamburg for the world · *score*: SIK 1841 in the collection 'Neue russische Musik für Fagott solo'

STARRY FLUTE, Op. 56 1992
for flute solo

Dedicated to Aurèle Nicolet

one movement: Andante

Duration: 6'

First performance: 13 December 1992, Walter Hall, University of Toronto

Aurèle Nicolet

© Boosey & Hawkes, London

SOLO INSTRUMENTAL WORKS

HYMN TO SPRING (HYMNE AN DEN FRÜHLING), Op. 64 1993
for piano

Commissioned by Yvar Mikhashoff

one movement

Duration: 6'

First performance: 10 July 1993, London

Yvar Mikhashoff

© Sikorski, Hamburg for the world

MONOLOGUE, Op. 65 1993

for alto saxophone solo

Commissioned by Gele Zaal, Ghent

one movement: Lento, rubato – Largo

Duration: 7'

First performance: 21 April 1994, Gele Zaal, Ghent

Hans de Jong

© Sikorski, Hamburg for the world

QUESTIONS AND ANSWERS, Op. 70a 1995

for solo flute

Duration: 2'

© Sikorski, Hamburg for the world

EVENING MUSIC, Op. 77 1996

for piano

one movement: Adagio (rubato)

Duration: 6'

First performance: 7 February 2003, Wuppertal

Judith Pfeiffer

SOLO INSTRUMENTAL WORKS

THE REST IS SILENCE, Op. 101 **2002**

for violoncello solo

Commissioned by and dedicated to Tim Coates

one movement

Duration: 6'

First performance: 12 December 2003, London, National Portrait Gallery
Oliver Coates

FOR ALISSA, Op. 102 **2003**

Variations for piano

Dedicated to Alissa Firsova

one movement

Duration: 8'

First performance: 9 March 2003, London, Purcell Room
Alissa Firsova

ALONE, Op. 110 **2004**

for clarinet

one movement

Duration: 4'

© ABRSM (Associated Board of the Royal Schools of Music)

LAMENT, Op. 112 **2004**

for violin

Commissioned by the Cork Music Festival and Cheltenham Festival

Dedicated to the memory of my mother

one movement

Duration: 6'

SOLO INSTRUMENTAL WORKS

FOR SLAVA, Op. 120 2007

for violoncello

Dedicated to the memory of Mstislav Rostropovich

one movement

Duration: 5'

First performance: 13 August 2007, Dartington

Karine Georgian

cd: Meridian CDE 84635 Valerie Welbanks (violoncello)

IN THE WORLD OF BEAUTY, Op. 89 1998-2008

for piano

First performance: 2008, London

Alissa Firsova

BURLESQUE, Op. 134 2012

for piano

Dedicated to Elise Vessel

one movement

Duration: 2'

LOST VISION, Op. 137 2011

for piano

one movement

Duration: 8'

First performance: 6 May 2015, London

Fei Ren

cd: Meridian CDE 84635 Fei Ren

SOLO FOR CELLO, Op. 149 2014

for violoncello

Dedicated to the memory of Alexander Ivashkin

one movement

Duration: 4'

FILM MUSIC

HERMITAGE

1979

Music for three TV-documentaries: 'The Art of Ancient Greece' – 'The Art of Ancient Rome' – 'The Art of the Middle Ages' (composed in collaboration with Dmitri Smirnov)

ARRANGEMENTS

L'ÉCUME DES JOURS

[EDISON DENISOV]

Vocal score of the opera (in collaboration with Dmitri Smirnov)

1980

INTERMEZZO FROM THE BALLET 'THE AGE OF GOLD'

[DMITRI SHOSTAKOVICH]

Arrangement for flute and piano of No. 23, Intermezzo 'Everyone Amuses Himself in His Own Way' from the ballet The Age of Gold, Op. 22 (1930)

Andantino

Duration: 2'

Score: Sovetsky Kompozitor Publishers, Moscow, 1981 in the collection 'Pieces by Soviet Composers for flute and piano'

© Sikorski, Hamburg for the world

1980

PIMPINELLA, Op. 40a

[PYOTR TCHAIKOVSKY]

Arrangement for soprano and orchestra of Tchaikovsky's setting of a Florentine song, Op. 38 No. 6

2.2.2.2 – 4.2.1.0 – perc (timp, cast, glsp, xyl), strings

Duration: 8'

First performance: 11 November 1989, Mestre

Sandra Pacetti (soprano) – Teatro La Fenice Orchestra – Daniel Oren (conductor)

© Ricordi, Milan

1989

CHRONOLOGICAL WORKLIST

OPUS

WORKS WRITTEN AT MUSIC COLLEGE

	Invention à Two for piano solo	1966	55
	Two Polyphonic Pieces for piano	1966	55
	Two Romances on Poems by Boris Pasternak for voice and piano	1966-1967	34
1	Scherzo for flute, clarinet, bassoon and piano	1967	41
2	Suite for Viola solo	1967	55
	Legend (Nocturne) for horn and piano	1967	41
	Two Romances on Poems by Anna Akhmatova for high voice and piano	1967	34
	Two Pieces for Violin and Piano	1968	41
	Three Romances on Poems by Vladimir Mayakovsky for voice and piano (<i>withdrawn</i>)	1969	34
3	Three Poems by Osip Mandelstam for mixed choir	1970	37

CHRONOLOGICAL WORKLIST

OPUS

WORKS WRITTEN AT CONSERVATOIRE

4	String Quartet No. 1 (Five Pieces)	1970	. . . . . 41
5	Sonata for Violoncello and Piano	1971	. . . . . 41
6	Five Pieces for orchestra	1971	. . . . . 10
7	Feast in Plague Time chamber opera (Pushkin)	1972	. . . . . 9
8	Piano Trio No. 1	1972	. . . . . 42
9	Chamber Music for string orchestra (<i>withdrawn</i>)	1973	
10	Concerto for Violoncello and Orchestra No. 1	1973	. . . . . 15
11	String Quartet No. 2	1974	. . . . . 42
12	Autumn Songs for voice and piano (Tsvetaeva, Mandelstam, Blok, Pasternak)	1974	. . . . . 34
13	Stanzas for orchestra	1975	. . . . . 10

CHRONOLOGICAL WORKLIST

OPUS

WORKS WRITTEN AFTER LEAVING CONSERVATOIRE

14	Concerto for Violin and Orchestra No. 1	1976	. . . . . 15
15	Capriccio for flute and saxophone quartet	1976	. . . . . 43
16	Sonata for Clarinet solo	1976	. . . . . 55
17	Petrarcha Sonnets for voice and ensemble	1976	. . . . . 25
	The Bell for mixed choir (Esenin) (<i>withdrawn</i>)	1976	. . . . . 37
18	Postlude for harp and orchestra	1977	. . . . . 15
18 a	Two Inventions for Flute solo	1977	. . . . . 56
19	Chamber Concerto No. 1 for flute and strings	1978	. . . . . 16
20	Night for voice and saxophone quartet (Pasternak)	1978	. . . . . 25
	Three Pieces for Xylophone solo	1978	. . . . . 56
21	Elegy for piano solo	1979	. . . . . 56
22	Tristia Cantata for soprano and chamber orchestra (Mandelstam)	1979	. . . . . 20
	Hermitage Music for three TV-films	1979	. . . . . 61
23	Three Poems by Osip Mandelstam for voice and piano	1980	. . . . . 35
24	Misterioso (String Quartet No. 3)	1980	. . . . . 43
	Three Pieces for Horn and Piano	1980	. . . . . 43
	L'écume des jours [EDISON DENISOV] vocal score	1980	. . . . . 62
	Interlude from 'The Age of Gold' [DMITRI SHOSTAKOVICH] Arrangement for flute and piano	1980	. . . . . 62
25	Two sonnets of Shakespeare for voice and organ	1981	. . . . . 35
25 a	Two sonnets of Shakespeare for voice and saxophone quartet	1981	. . . . . 26

CHRONOLOGICAL WORKLIST

OPUS

26	Chamber Concerto No. 2 (Concerto for Violoncello and Orchestra No. 2)	1982	. . . . . 16
27	Spring Sonata for flute and piano	1982	. . . . . 44
	Sphinx for harp solo	1982	. . . . . 56
28	The Stone Cantata for soprano and orchestra (Mandelstam)	1983	. . . . . 20
29	Concerto for Violin and Orchestra No. 2	1983	. . . . . 16
30	Mysteria for organ and percussion	1984	. . . . . 44
31	Earthly Life Cantata for soprano and ensemble (Mandelstam)	1984	. . . . . 26
32	Fantasia for violin solo	1985	. . . . . 57
33	Chamber Concerto No. 3 for piano and orchestra	1985	. . . . . 17
34	Music for Twelve for ensemble	1986	. . . . . 39
35	Sonata for Piano	1986	. . . . . 57
36	Forest Walks Cantata for soprano and ensemble (Mandelstam)	1987	. . . . . 26
37	Chamber Concerto No. 4 for horn and ensemble	1987	. . . . . 39
38	Augury for choir and orchestra (Blake)	1988	. . . . . 21
39	Autumn Music for chamber orchestra	1988	. . . . . 10
39 a	The Dream for mezzo-soprano and piano (Pasternak)	1988	. . . . . 35
40	Amoroso (String Quartet No. 4)	1989	. . . . . 44
40 a	Pimpinella [ПЬОТР ТЧАЙКОВСКИЙ] Arrangement for soprano and orchestra	1989	. . . . . 62
41	Monologue for bassoon solo	1989	. . . . . 57
42	Nostalgia for orchestra	1989	. . . . . 11
43	Stygian Song for soprano and chamber ensemble (Mandelstam)	1989	. . . . . 27

CHRONOLOGICAL WORKLIST

OPUS

44	Odyssey for chamber ensemble	1990	39
45	Verdehr-Trio for violin, clarinet and piano	1990	45
46	The Nightingale and the Rose Chamber Opera (Wilde / Rossetti)	1990-1991	9
47	Seven Haiku for soprano and lyre (Basho)	1991	27
48	Far Away for saxophone quartet	1991	45
49	The Shell for soprano and ensemble (Mandelstam)	1991	27
50	Whirlpool for mezzo-soprano, flute and percussion (Mandelstam)	1991	28
51	Silentium for voice and string quartet (Mandelstam)	1991	28
52	Secret Way for mezzo-soprano and orchestra (Mandelstam)	1992	21
53	Distance for voice, clarinet and string quartet (Tsvetayeva)	1992	28
54	Meditation in the Japanese Garden for flute, viola and piano	1992	45
55	You and I Duet for violoncello and piano	1992	46
56	Starry Flute for flute solo	1992	57
57	Vigilia for violin and piano	1992	46
58	Lagrimoso (String Quartet No. 5)	1992	46
59	Otzvuki for flute and guitar	1992	46
59 a	Otzvuki for flute and harp	1992	46
60	Cassandra for orchestra	1992	11
61	Phantom for four viols	1993	47
61 a	Phantom for four violoncelli	1993	47
62	The Night Demons for violoncello and piano	1993	47
63	Crucifixion for violoncello and bayan or organ	1993	47
64	Hymn to Spring for piano	1993	58
65	Monologue for saxophone solo	1993	58
66	The Enchanted Island for violoncello and piano	1993	48
67	Album Leaf for violoncello and piano	1993	48
68	Mad Vision (Piano Trio No. 2)	1993	48
69	Insomnia for four male singers (Pushkin)	1993	37

CHRONOLOGICAL WORKLIST

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- 70 **Before the Thunderstorm** Cantata for soprano and ensemble
(Mandelstam) 1994 29
- 71 **String Quartet No. 6** 1994 48
- 70 a **Questions and Answers** for flute solo 1995 58
- 72 **Compassione (String Quartet No. 7)** 1995 49
- 73 **Mnemosyne** for chamber orchestra 1995 11
- 74 **The Stone Guest (String Quartet No. 8)** 1995 49
- 75 **The Word** for choir and orchestra 1995 21
- 76 **No, It is Not a Migraine** for baritone and piano (Mandelstam) 1995 36
- 77 **Evening Music** for piano solo 1996 58
- 78 **Chamber Concerto No. 5** for violoncello, harp, celesta and string
orchestra (**Concerto for Violoncello and Orchestra No. 3**) 1996 17
- 79 **The Door is Closed (String Quartet No. 9)** 1996 49
- 80 **Chamber Concerto No. 6 (The Temple of Mnemosyne)**
for piano and chamber orchestra 1996 17
- 81 **The River of Time** for mixed choir and chamber orchestra
(Derzhavin) 1997 22
- 82 **The Secrets of Wisdom** for (mezzo) soprano, recorder and
percussion (Khayam) 1997 29
- 83 **The Sound of Time Passing** for orchestra 1997 11
- 84 **La malinconia (String Quartet No. 10)** 1998 50
- 85 **Captivity** for wind orchestra, harp, celesta, and percussion 1998 12
- 86 **Leaving** for strings 1998 12
- 87 **Equinox** for mixed choir (Mandelstam) 1998 37
- 88 **The Scent of Absence** for bass, harp, and flute (Prokofiev) 1998 29

CHRONOLOGICAL WORKLIST

OPUS

90	Frozen Time for piano quartet	1999	. . . . . 50
91	Winter Elegy for couter-tenor and string trio (Pushkin)	1999	. . . . . 30
92	The Singing Forest for four recorders and strings	1999	. . . . . 12
93	Das Erste ist vergangen for soprano, bass, mixed choir and chamber orchestra	1999	. . . . . 22
94	Vernal Equinox for violin and piano	1999	. . . . . 50
95	Perpetual Return sextet for flute, oboe, harp and string trio	2000	. . . . . 51
96	Retrospect for 14 players	2001	. . . . . 40
97, 1	Tears for mixed choir	2001	. . . . . 37
100	Requiem for soprano, mixed choir and orchestra	2001	. . . . . 23
101	The Rest is Silence for violoncello solo	2002	. . . . . 59
102	For Alissa Variations for piano	2002	. . . . . 59
102 a	Lyrical Variations for large orchestra	2002	. . . . . 13
103	Beauty will Save the World for mixed choir (Dostoevsky)	2002	. . . . . 38
97, 2	The Night Moment for mixed choir	2003	. . . . . 38
104	Winter Songs for soprano and violoncello (Mandelstam)	2003	. . . . . 30
106	Romantic Fragments for solo violin and chamber ensemble	2003	. . . . . 40
105	Epitaph for string trio	2003	. . . . . 51
107	The Prophet for baritone, choir and bayan (Pushkin, liturgical texts)	2003 30
108	Euphonisms for euphonium and piano	2003 51

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OPUS

98	Purgatorium (String Quartet No. 11)	2004	52
99	Piece for Piano Trio (<i>in progress</i>)			51
109	Invocation for clarinet and bayan (or accordion)	2004	. . . . .	52
110	Alone for clarinet	2004	. . . . .	59
110 a	Twilight Bells for flute and piano	2004	. . . . .	52
111	The Garden of Dreams (Homage to Shostakovich) for orchestra	2004	. . . . .	13
112	Lament for violin	2004	. . . . .	59
104 a	Winter Music for two violoncelli	2005	. . . . .	52
113	Farewell (String Quartet No. 12)	2005	. . . . .	52
115	Black Bells (Homage to Shostakovich)	2005	. . . . .	40
120	For Slava	2007	. . . . .	60
89	In the World of Beauty for piano	1998-2008	. . . . .	60
122	Concerto-Elegy (Concerto for Violoncello and Chamber Orchestra)	2008	. . . . .	18
121	From the Voronezh Notebooks	2009	. . . . .	31
125	Night Songs	2009	. . . . .	31
127	Night in Appen	2009	. . . . .	14
119	Beyond the Seven Seals	2010	. . . . .	14
128	Humoresque for oboe and bassoon	2010	. . . . .	53
129	Homage to Canisy	2010	. . . . .	53
130	Tender is the Sorrow for flute, string trio and piano (or harp)	2010	. . . . .	53
135	Consuelo for mezzo-soprano, male chamber choir and chamber ensemble	2010	. . . . .	31
131	Kubla Khan: A Vision in a Dream	2011	. . . . .	32
132 a	De profundis for violoncello and piano	2011	. . . . .	53
137	Lost Vision for piano	2011	. . . . .	60

CHRONOLOGICAL WORKLIST

OPUS

126	Erwartung	2012	. . . . . 24
132	A Triple Portrait for flute, violoncello and piano	2012	. . . . . 54
134	Burlesque for piano	2012	. . . . . 60
144	Concerto for Viola and Orchestra	2014	. . . . . 18
145	Sorrows for soprano and violoncello (Mandelstam)	2014	. . . . . 32
147	Birth of a Smile for soprano, vibraphone and four trombones (Mandelstam)	2014	. . . . . 32
148	Agnus Dei for three female chamber choirs	2014	. . . . . 38
149	Solo for Cello	2014	. . . . . 60
151	Gobelin for soprano, clarinet, violoncello and piano (Mandelstam)	2014	. . . . . 33
152	Gothic for orchestra	2014	. . . . . 14
154	Dalla luce alla luce for accordion and string quintet	2015	. . . . . 54
155	The Seasons for soprano (or tenor), string orchestra and percussion (Nosarev)	2015	. . . . . 24
157	Night Shadows Concertino for harpsichord, seven strings (or string orchestra) and three percussionists	2015	. . . . . 19
160	Clarinet Quintet	2016 54
139	Double Concerto for Violin, Violoncello and Orchestra	2016 19

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