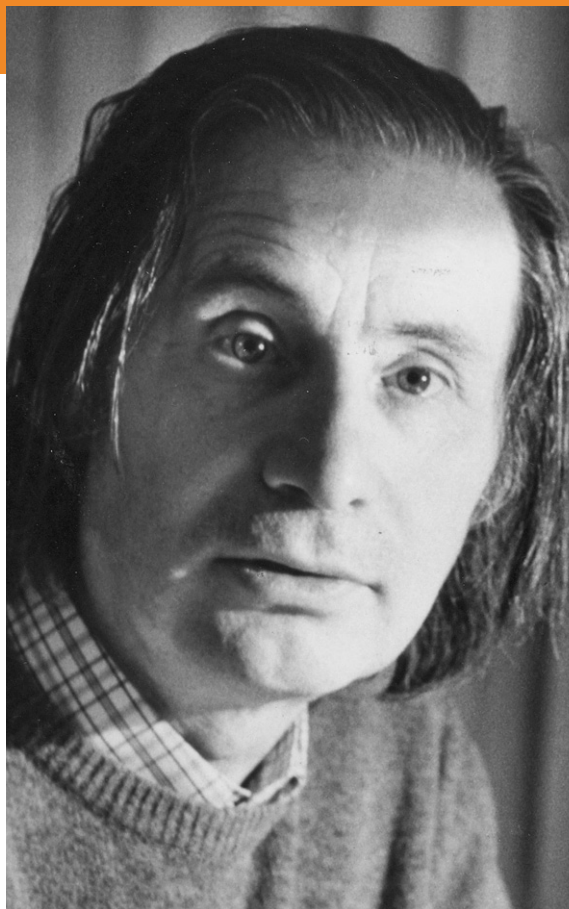


SIKORSKI



Alfred **Schnittke**



SIK 4/5614 SECOND EDITION

SIKORSKI

A L F R E D
S C H N I T T K E

Alfred Schnittke



SIKORSKI MUSIKVERLAGE HAMBURG

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Cover Photo by Yngvild Sorbye

BIOGRAPHY

Alfred Schnittke was born in 1934 in Engels, the capital of the former Volga German Republic (now the district of Saratov in central Russia). His mother, Maria Vogel, was a teacher of German, and his father, Harry Schnittke, a Jewish journalist and translator, who had been born in Frankfurt am Main. Schnittke's musical career began in 1946 in Vienna, where his father worked for a newspaper at the time. He had private piano lessons, went to operas and concerts, and wrote his first compositions. After moving to Moscow in 1948, Schnittke first studied to be a choral conductor. Subsequently, from 1953 to 1958, he studied composition and counterpoint with Evgeni Golubev and instrumentation with Nikolai Rakov at the Moscow Conservatory. At this time he was influenced by Filip Gershkovich, a pupil of Webern, who lived in Moscow. After three years in which he was a postgraduate student Schnittke taught instrumentation at the Moscow Conservatory from 1962 until 1972. Here he began to publish numerous theoretical works concerned with some of the problems associated with contemporary music. Temporarily he worked at the Moscow Experimental Studio for Electronic Music.

From 1975 onwards his music began to be played at all the important contemporary music festivals, and in the 1980s it was included in the concert programmes of leading orchestras throughout the world. Festivals and concert cycles devoted to his works, were held in many cities, including Moscow, Stockholm, London, Vienna, Lucerne, Cologne, Hamburg and Berlin. In 1991 Schnittke established his residence in Hamburg where he was professor of composition at the Hamburg Musikhochschule from 1989 to 1994.

He was an honorary fellow of the Royal Academy of Music in London, and a member of the Free Academy of Arts in Hamburg. He was also a member of the Royal Swedish Academy of Music in Stockholm, of the Academy of Arts in Berlin, the Bavarian Academy of Fine Arts in Munich, and the American Academy of Arts and Letters in New York.

During the last years of his life Schnittke suffered from a severe illness, from which he finally died on 3 August 1998.

BIOGRAPHIE

Alfred Schnittke wurde 1934 in Engels, der Hauptstadt der damaligen Wolgadeutschen Republik (heute Gebiet Saratow, Zentralrussland), geboren. Seine Mutter, Maria Vogel, war Deutschlehrerin und sein Vater, Harry Schnittke, der aus einer jüdischen Familie aus Frankfurt am Main stammte, arbeitete als Journalist und Übersetzer. Schnittkes musikalische Ausbildung begann 1946 in Wien, wo der Vater bei einer Zeitung arbeitete. Er erhielt Klavierunterricht, erlebte Opern- und Konzertaufführungen und unternahm erste Kompositionsversuche. Nach der Rückkehr nach Moskau im Jahr 1948, absolvierte Schnittke zunächst eine Ausbildung als Chordirigent. Anschließend studierte er von 1953 bis 1958 am Moskauer Konservatorium Komposition und Kontrapunkt (bei Jewgeni Golubew) sowie Instrumentation (bei Nikolai Rakow). Wesentliche Anregungen erhielt er durch den in Moskau lebenden Webern-Schüler Philipp Herschkowitsch. Nach einer dreijährigen Aspirantur war Schnittke von 1962 bis 1972 als Lehrer für Instrumentation am Moskauer Konservatorium tätig. Seit dieser Zeit veröffentlichte er zahlreiche musiktheoretische Arbeiten zu Fragen der zeitgenössischen Musik. Zeitweilig arbeitete er auch am Experimentalstudio für elektronische Musik in Moskau.

Seit 1975 wurden Schnittkes Werke bei allen wichtigen Festivals der Neuen Musik gespielt, in den achtziger Jahren fanden sie Eingang in die Konzertprogramme führender Kulturorchester. Seinem Schaffen gewidmete Festivals und zyklische Aufführungen seiner Werke fanden u.a. in Moskau, Stockholm, London, Wien, Luzern, Köln, Hamburg und Berlin statt. 1991 verlegte der Komponist seinen ständigen Wohnsitz nach Hamburg, wo er von 1989 bis 1994 als Leiter einer Kompositionsklasse an der Hamburger Musikhochschule unterrichtete.

Er war Mitglied der Royal Academy of Music in London und der Freien Akademie der Künste in Hamburg. Darüber hinaus wurde er an die Königlichen Musikakademie in Stockholm, die Akademie der Künste in Berlin, die Bayerischen Akademie der Schönen Künste in München und an die American Academy of Arts and Letters in New York berufen.

In den letzten Lebensjahren von schwerer Krankheit gezeichnet, verstarb Schnittke am 3. August 1998.

REMARKS ON ALFRED SCHNITTKE

The reason for Alfred Schnittke's prominent position among contemporary composers is threefold: his abundant oeuvre, the great popularity enjoyed by his works and the thrilling emotionality of his music.

When looking for explanations for this music's popularity, one should bear several points in mind: Alfred Schnittke is no avant-gardist, if one takes this term to mean an artist whose chief concern is experimentation with sound. Instead, he offers the listener bridges towards comprehension, above all to the listener who believes to perceive familiar material in his music. Schnittke's language is understood by countless people throughout the world because his music contains a high emotional potential and because it is expressive, suggestive and associative.

The feeling of homelessness is more widespread in these unsettled times than in any other previous period. Schnittke shared the fate of those people belonging to several national groups and yet not fully belonging to any of them. His father was a German Jew, his mother a Volga German. He grew up in the Soviet Union. Already as a young man he felt like a stranger in his homeland. Later on, he began to feel like a cosmopolitan, like a person without national boundaries. Yet he still felt foreign in several respects: as a German, as a Jew and as one who came from the Soviet Union. This reminds us of Gustav Mahler, who also believed himself to be thrice homeless.

Schnittke's music, however, has nothing to do with any cosmopolitan way of thinking or sentiments. It is based upon solid pillars of Russian and German musical traditions. The confrontation with Alexander Skryabin, Igor Stravinsky, Sergei Prokofiev and Dmitri Shostakovich, to name only these four great Russians, was important in his artistic development. On the other hand, he felt closely bound to the German musical tradition. For him, Johann Sebastian Bach was the alpha and omega of music. He loved the music of Gustav Mahler and Alban Berg, surely because of their highly expressive quality. And for a time, he never tired of studying Anton Webern's music.

Considering Schnittke's originality and the narrow-mindedness of Soviet cultural politics, it is no wonder that the composer's cause was hardly furthered in the Soviet Union. For a long time his art was considered mannered, experimental, heavily leaning on West European avant-gardism. His compositions were not among those considered suitable to represent the Soviet Union. And since he was in no way prepared to make concessions, he was forbidden to leave the country for many years. Burllesque, grotesque reports on the desperate attempts on the part of Soviet cultural functionaries to thwart performances of Schnittke's works abroad are still making the rounds. For it was abroad, outside of the Soviet Union, that his fame began to spread. Ever more frequent performances at international festivals starting in 1966 roused curiosity about the unknown Soviet composer.

REMARKS ON ALFRED SCHNITTKE

The years 1963–1968 were the crucial phase in Schnittke’s compositional development. He intensively came to terms with several directions of the avant-garde of that time, as well as with the rules of twelve-note technique and the principles of serialism – a direction with which he had little sympathy. He took offence at the idea of automatism latent in this method. Many years later, Schnittke described his decision to turn his back on serialism and go his own way as follows: “Upon arriving at the last stop, I decided to get off the already overcrowded train. [...] I looked around for a way of giving my music a richer associative content. I tried to romantically give in to my feelings and to absorb literary and visual models as well.”

In 1968 Schnittke formulated his idea of ‘polystylism’, a concept that has since become famous. Polystylism refers to composition in different layers, a dialogue with the musical past.

“Our time”, Schnittke once stated, “is different from earlier times in terms of musical reception. In earlier times, the only available music was that of the past hundred years. For us, the past is more present than it was for earlier generations. We enter into a dialogue with the past as if it were a dialogue with folklore. [...] The composer of the present day cannot avoid the musical past, which presents itself daily. [...] We are capable of living in different epochs.”

It must be emphatically stated that Schnittke’s ‘polystylism’, his plurality of styles, composition in layers, has nothing whatsoever to do with eclecticism. Nor should it be mistaken for the stylistic masquerades so beloved by Igor Stravinsky. Even the handy label ‘music about music’ hardly does it justice. Decisive for Schnittke is that the music of the past, quoted or evoked in many of his works, is constantly confronted with the musical language of the present. The important thing here is the dialogue between the past and the present, as Schnittke experienced it, construed it and reflected upon it. If his procedure is in any way comparable to anyone else’s, then far less with Stravinsky’s than with Mahler and Shostakovich’s procedures.

Alfred Schnittke was an extremely critical person. He loved to consider things carefully, to balance one aspect against another; his way of thinking was truly dialectical. When one immerses oneself in his statements on basic artistic questions and on his own music, one is struck by the frequently recurring “on the one hand ... but on the other hand.” Scepticism, challenge, remaining undecided and objection are especially characteristic of Schnittke. He commented on his *Quasi una Sonata* in 1968 as follows: “The piece is a borderline case of a sonata form. This form is challenged and at the same time appears not to materialise – by then the sonata is already over. It is like the Fellini film that sees itself as a narrative on how difficult and impossible it is to make the film. And they don’t make the film, but in the meantime the film has already come to exist.”

REMARKS ON ALFRED SCHNITTKE

Each work of Schnittke's is a spiritual adventure in the sense that the listener can never know the outcome in advance. He is constantly kept in suspense and has no idea what's coming, where the development is leading. It seems typical of Schnittke that conflicts usually are not resolved – many pieces end in a state of indecision.

Terror, threats, dread, mourning and proximity to death are part and parcel of the music of Schnittke. Significantly, several of his works have a requiem-like character. From 1972 until 1976, he composed the *Piano Quintet* in memory of his beloved mother; this work was transcribed into an orchestral work entitled *In memoriam* in 1978. The composition of the 1975 *Requiem* is closely connected to this event. In 1984/1985 followed *Ritual* for Orchestra – a composition in memory of the victims of the Second World War and a gloomy evocation of terror. Other *In memoriam* works were written in memory of closely associated artists and friends such as Gogol, Shostakovich, the violinist Oleg Kagan and the director Larisa Shepitko.

In my opinion, Schnittke's instrumental movements expressing obsession belong to his most impressive ones. The middle movement of the *Viola Concerto* comes to mind, and above all the second movement of the *Sonata for Violoncello and Piano*, a movement that increases to the point of paroxysm. Music rarely comes as close to madness as it does here.

Alfred Schnittke was vitally interested in the expansion of the vocabulary of music, for the inclusion of new sonorities. As much as he appreciated and valued technological progress in the arts, this alone was never his goal, but only a means towards heightened expression. His chief concern remained the statement, the message. He criticised some areas of new music for being too concerned with the rational aspect and neglecting the emotional aspect of music. He spoke out for art in which reason and emotion are held in balance. This balance was at the same time his criterion for the effect of a piece. "The public is not only interested", he once stated, "in the external qualities of a piece of music, but also in the psychological content of the subject and the plot, and if this content is inadequate, then the public loses interest. [...] I maintain: music will find its audience if it has been written with conviction and is strong in thought."

Wherein lies the secret of Alfred Schnittke's worldwide charisma? I believe it is to be found in the strong similarity of his music to language. It is a suggestive musical language, rich in associations, readily understood by many because it contains experiences relevant to us all. This music moves us deeply.

Constantin Floros

ANMERKUNGEN ZU ALFRED SCHNITTKE

Dreierlei begründet die Stellung, die Alfred Schnittke unter den prominenten Komponisten der Gegenwart einnimmt: sein überaus reichhaltiges Schaffen, die große Popularität, die seine Werke genießen, und die hinreißende Emotionalität seiner Musik.

Stellt man Überlegungen darüber an, wie sich die enorme Beliebtheit seiner Musik erklären lässt, so sollte man mehreres bedenken: Alfred Schnittke ist kein Avantgardist, wenn man darunter einen Künstler versteht, dem vor allem das Klangexperiment am Herzen liegt. Er bietet dem Hörer Brücken – dem Hörer, der in seiner Musik Vertrautes zu vernehmen meint. Schnittkes Klangsprache wird von ungezählten Menschen in der ganzen Welt verstanden, weil seine Musik ein hohes emotionales Potential enthält, weil sie expressiv, suggestiv und assoziativ ist.

Das Gefühl der Heimatlosigkeit ist in unserer bewegten Zeit stärker verbreitet als in jeder anderen Zeit. Schnittke teilte das Schicksal jener, die mehreren nationalen Gruppen angehören und trotzdem zwischen den Welten stehen. Sein Vater war deutscher Jude, seine Mutter Wolgadeutsche. Er wuchs in der Sowjetunion auf. Schon als junger Mann hatte er das Gefühl, in der Heimat fremd zu sein. Später begann er sich als Kosmopolit zu fühlen, als ein Mensch, in dessen Empfinden es eigentlich keine Landesgrenzen gäbe. Und dennoch fühlte er sich in mehrfacher Hinsicht fremd: als Deutscher, als Jude und als einer, der aus der Sowjetunion kam. Das erinnert an die Befindlichkeit Gustav Mahlers, der sich ebenfalls dreifach heimatlos wähnte.

Schnittkes Musik hat mit kosmopolitischer Gesinnung nichts gemein. Sie basiert auf festen Pfeilern der Tradition russischer und deutscher Musik. Wichtig für seine kompositorische Entwicklung war die Auseinandersetzung mit Alexander Skrjabin, mit Igor Strawinsky, mit Sergej Prokofjew und mit Dmitri Schostakowitsch – um nur diese vier großen Russen zu nennen. Andererseits fühlte er sich der Tradition deutscher Musik verbunden. Johann Sebastian Bach war für ihn das Alpha und das Omega der Musik. Er hat die Musik Gustav Mahlers und Alban Bergs geliebt – sicherlich um ihrer expressiven Qualitäten willen. Und eine Zeit lang wurde er nicht müde, die Musik Anton von Weberns zu studieren.

Bedenkt man Schnittkes Originalität und die Borniertheit der sowjetischen Kulturpolitik, so nimmt es nicht wunder, dass er in der Sowjetunion als Komponist kaum gefördert wurde. Seine Kunst galt lange Zeit als manieriert, experimentell, dem westeuropäischen Avantgardismus zugewandt. Seine Kompositionen gehörten nicht zu den Werken, die man für geeignet hielt, die sowjetische Kunst zu repräsentieren. Und da er in keiner Weise bereit war, Zugeständnisse zu machen, durfte er viele Jahre nicht ausreisen. Immer noch kursieren skurril-groteske Berichte über die verzweifelten Bemühungen sowjetischer Kulturfunktionäre, Aufführungen seiner Werke im Ausland zu hintertreiben. Denn zuerst im Ausland verbreitete sich Schnittkes Ruhm. Immer häufigere Aufführungen bei internationalen Festivals seit 1966 weckten die Neugier auf den bis dahin wenig bekannten sowjetischen Komponisten.

ANMERKUNGEN ZU ALFRED SCHNITTKE

In Schnittkes kompositorischer Entwicklung stellten die Jahre 1963 bis 1968 die kritische Phase dar. In dieser Zeit setzte er sich mit mehreren Richtungen der damaligen musikalischen Avantgarde intensiv auseinander, ebenso mit den Regeln der Zwölftontechnik wie mit den Prinzipien des Serialismus – einer Richtung, mit der er sich nicht anfreunden konnte. Er nahm Anstoß an der Idee des Automatismus, der in dieser Methode steckt. Seinen Entschluss, dem Serialismus den Rücken zu kehren und eigene Wege zu beschreiten, beschrieb er viele Jahre später so: „Bei der letzten Station angelangt, beschloss ich, aus dem bereits überfüllten Zug auszusteigen. [...] Ich sah mich also nach einer Möglichkeit um, meiner Musik wieder einen reicheren assoziativen Gehalt zu geben. Ich versuchte, mich romantisch meinen Gefühlen auszuliefern, ich versuchte auch, literarische und visuelle Modelle auszufüllen.“

Im Jahr 1968 formulierte Schnittke sein Modell der ‚Polystilistik‘ – ein inzwischen berühmt gewordenes Konzept. Polystilistik meint das Komponieren in unterschiedlichen Schichten, den Dialog mit der musikalischen Vergangenheit.

„Unsere Zeit“ – so äußerte er einmal – „unterscheidet sich in der Musikrezeption von dem, was früher war. Damals gab es nur die Musik der letzten hundert Jahre. Für uns wird das Vergangene aktueller als für frühere Generationen. Wir treten in einen Dialog mit der Vergangenheit ein, als sei das ein Dialog mit der Folklore. [...] Der Komponist der Gegenwart kann nicht an der täglich sich darbietenden musikalischen Vergangenheit vorbeigehen. [...] Wir sind fähig, in verschiedenen Zeiten zu leben.“

Mit allem Nachdruck sei betont: Schnittkes ‚Polystilistik‘, sein Stilpluralismus, das Komponieren in Schichten, hat mit Eklektizismus überhaupt nichts zu tun. Ebenso wenig darf sie mit jenen Stilmaskeraden verwechselt werden, die Igor Strawinsky so liebte. Selbst die griffige Formel ‚Musik über Musik‘ wird ihr nicht gerecht. Entscheidend für Schnittke ist, dass die vergangene Musik, die viele seiner Werke zitieren oder evozieren, stets mit der gegenwärtigen Klangsprache konfrontiert wird. Wichtig für ihn ist der Dialog der Vergangenheit mit der Gegenwart, wie er sie erlebte, auffasste und reflektierte. Wenn sein Verfahren überhaupt Vergleiche zulässt, dann weniger mit Strawinsky, viel eher mit Mahler und Schostakowitsch.

Alfred Schnittke war ein äußerst kritischer Mensch. Er liebte das Abwägen, das Äquilibrieren; sein Denken war genuin dialektisch. Vertieft man sich in seine Äußerungen über grundsätzliche Fragen der Kunst und über seine eigene Musik, so fällt das Einerseits und das Andererseits auf. Besonders bezeichnend für ihn ist die Skepsis, das In-Frage-Stellen, das In-der-Schwebe-Bleiben, der Einspruch. So äußerte er 1968 über *Quasi una Sonata* für Violine und Klavier: „Das Stück ist der Grenzfall einer Sonatenform. Sie wird gleichzeitig in Frage gestellt und scheint nicht zustande zu kommen – da ist die Sonate schon zu Ende. Es ist so wie in Fellinis Film, der sich eigentlich nur als eine Erzählung darüber

ANMERKUNGEN ZU ALFRED SCHNITTKE

begreift, wie schwierig und unmöglich es ist, den Film zu machen. Und der wird auch nicht gemacht, aber inzwischen ist der Film schon entstanden.“

Jedes Werk Schnittkes ist ein geistiges Abenteuer in dem Sinne, dass der Hörer, der einem Stück lauscht, den Ausgang nicht erraten kann. Er wird ständig in Spannung gehalten, hat keine Ahnung, was ihn erwartet, wohin die Entwicklung führt. Typisch für Schnittke scheint zu sein, dass Konflikte meist nicht gelöst werden – viele Stücke enden unentschieden.

Schrecken, Bedrohung, Grauen, Trauer und Todesnähe sind der Musik Schnittkes eingeschrieben. Bezeichnenderweise tragen mehrere seiner Werke requiemhaften Charakter. 1972–1976 komponierte er das *Klavierquintett* auf den Tod seiner geliebten Mutter, welches er 1978 zu einem Orchesterwerk mit dem Titel *In memoriam* umarbeitete. Mit diesem Ereignis hängt die Entstehung des *Requiem*s von 1975 zusammen. 1984/1985 folgt *Ritual* für Orchester – eine Gedenkkomposition für die Opfer des Zweiten Weltkrieges, zugleich eine düstere Evokation des Schreckens. Andere *In memoriam*-Werke entstanden zum Gedenken an nahestehende Künstler und Freunde wie Gogol, Schostakowitsch, den Geiger Oleg Kagan und die Regisseurin Larissa Schepitko.

Zu Schnittkes eindrucksvollsten Instrumentalsätzen gehören meines Erachtens jene, die Obsessives zum Ausdruck bringen. Ich denke an den mittleren Satz des *Bratschenkonzerts* und vor allem an den zweiten Satz der *Sonate für Violoncello und Klavier*, einen Satz, der sich zum Paroxysmus steigert. Nur selten ist Musik dem Wahnsinn so nahe wie hier.

Alfred Schnittke interessierte sich lebhaft für die Erweiterung der Klangräume, für die Erschließung neuer Sonoritäten. So sehr er den technologischen Fortschritt in der Kunst schätzte, war ihm dieser doch nicht Selbstzweck, sondern nur Mittel zum Ausdruck. Sein primäres Anliegen galt der Aussage. An manchen Richtungen der Neuen Musik kritisierte er, dass sie sich nur auf das Rationale kaprizieren und das Emotionale sträflich vernachlässigen. Er plädierte für eine Kunst, in der sich Rationalität und Emotionalität die Waage halten. Dieses Gleichgewicht war ihm zugleich der Maßstab für die Wirkung eines Stücks. „Das Publikum interessiert sich“, so erklärte er einmal, „nicht nur für die äußeren Qualitäten einer Musik, sondern auch für den psychologischen Gehalt des Sujets und der Handlung. Und wenn dieser Gehalt dürftig ist, dann verliert das Publikum das Interesse. [...] Ich bleibe dabei: Die Musik findet ihr Publikum, wenn sie mit Überzeugung geschrieben ist und wirklich Gedankliches enthält.“

Worin liegt das Geheimnis der globalen Ausstrahlung Alfred Schnittkes? Ich meine, es liegt in der stark ausgeprägten Sprachähnlichkeit seiner Musik. Sie ist eine an Assoziativem reiche, suggestive Klangsprache, die von vielen verstanden wird, weil sie Erfahrungen enthält, die uns alle angehen. Diese Musik bewegt uns zutiefst.

Constantin Floros

AWARDS AND PRIZES

- State Prize of the Russian Soviet Federative Socialist Republic [1986]
- Nika Film Prize [1989]
- Austrian State Prize [1991]
- Praemium Imperiale, Tokyo [1992]
- Bach Prize, Hamburg [1992]
- Russian State Prize 'Triumph' [1993]
- The Great Distinguished Service Cross with Star of the Federal Republic of Germany [1994]
- Honorary Medal of the Hamburg Free Academy of Arts [1994]
- Austrian Decoration for Science and Art [1995]
- Russian Culture Prize 'Slava' (Gloria) [1998]

STAGE WORKS

THE ELEVENTH COMMANDMENT (THE LUCKY MAN)

1962

Opera in two acts

Libretto by Marina Churova, Georgi Ansimov and Alfred Schnittke

Duration: ~120'

sketches in piano score only

LABYRINTHS

1971

Ballet in five episodes

Libretto by Vladimir Vasilyev

DRAMATIS PERSONAE: 'He' – 'She'

6 perc (flex, temple bl, bongos, 4 tom-t, side dr, cym, 13 gongs, tubular bells, glsp, xyl, vibr, marimba). cel. piano. hpd. org. strings (3/3/3/1)

Duration: 35'

Première of the first episode: 1972, Moscow, All-Union Ballet Competition Chamber Orchestra of the Bolshoi Theatre – Vladimir Vasilyev (choreographer) – Adolf Bruk (conductor)

Première of the complete ballet: 7 June 1978, Leningrad, Academic Choir Hall Old and Modern Music Orchestra – Eduard Serov (conductor)

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DER GELBE KLANG (THE YELLOW SOUND)

1973-1974

Multimedia motion theatre for pantomime, soprano, mixed choir (tape) and instrumental ensemble

Libretto by Vasily Kandinsky – Russian version by Alfred Schnittke, German version by Jörg Morgener (based on the original text by Kandinsky)

DRAMATIS PERSONAE: Five yellow giants – Child in white – Big man in black – Indistinct creatures – People in loose garments – People in ballet costumes

0.0.1 (*Eb* clar).0 – 0.1.1.0 – 4 perc (timp, flex, 2 temple bl, wood bl, 3 tom-t, side dr, bass, dr, 3 susp.cym, 3 tam-t, tubular bells, glsp, vibr, marimba). el.guit. cel/piano/hpd/org (2 players). vln. db – soprano, 4 choir soloists (tenor, 4 basses) and mixed choir

Duration: 40'

Première: 1975, Saint-Baume (France), Festival de la musique contemporaine

Première in the USSR: 6 January 1984, Moscow, Tchaikovsky Concert Hall Ensemble for Plastic Drama – Nelly Li (soprano) – Moscow Ensemble of Plastic Drama – Alexander Lazarev (conductor) – Gerius Mackavičius (director)

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SKETCHES

1985

Choreographic fantasia in one act by Andrei Petrov after themes by Nikolai Gogol based on 6 movements from *Gogol Suite* (Nos. 2-4, 9, 10 and 14), 7 newly composed pieces (Nos. 5-8 and 11-13), and the march 'The Swan, the Crab and the Pike' (No. 1 and 15) jointly composed by Alfred Schnittke, Sofia Gubaidulina, Edison Denisov and Gennadi Rozhdestvensky

1. March 'The Swan, the Crab and the Pike'
2. Overture
3. Chichikov's Childhood
4. The Portrait
5. Major Kovalyov
6. The Nose (The Morning · The Loss of the Nose · Searching the Nose · Despair · The Nose is Found)
7. The Overcoat
8. Ferdinand VIII
9. The Civil Servants
10. The Unknown Woman (Barrel-organ · The Unknown Woman · Pas de deux · The Debauch · Sabbath · Barrel-organ)
11. Spanish Royal March
12. The Ball
13. The Testament (Ukrainian Folksong)
14. March 'The Swan, the Crab and the Pike'

DRAMATIS PERSONAE: Nikolai Gogol – Khlestyakov, civil servant – Administrator – Anna, his wife – Maria, their daughter – Chichikov, buyer of 'dead souls' – Nosdryov, landowner – An unknown woman – Piskaryov, painter – Major Kovalyov – His nose – Bashmachkin, owner of an overcoat – His overcoat – Civil servant who thinks he is Fernando VIII, the Spanish King – Dead Souls – Civil Servants – Bandits

2(picc).2(cor anglais).2(Eb cl,bass cl).2 (db bn) – 4.3.3.1 – 5 perc (timp, cast, ratchet, whistle, flex, temple bl, 3 tom-t, side dr, bass dr, cym, susp.cym, tam-t, tubular bells, glsp, xyl). el.guit. bass guit. (prepared) piano/hpd/cel. el.org. strings

Duration: 47'

Première: 16 January 1985, Moscow, Bolshoi Theatre

Gennadi Rozhdestvensky (conductor) – Andrei Petrov (choreographer)

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▶ for *Gogol Suite* [1980] *see*: ORCHESTRAL WORKS

PEER GYNT

1986

Ballet in three acts by John Neumeier based on Henrik Ibsen's drama

Dedicated to John Neumeier

DRAMATIS PERSONAE: Peer Gynt – Åse, his mother – Different facets of Peer's personality: Soul, Childhood, Flying, Eroticism, Daredevil, Aggressiveness, Doubts – Solveig – The Other Women: Ingrid, The Green Woman, Anitra – Ingrid's parents – Solveig's parents – Mad Moens, Ingrid's fiancé – Choreographer – Producer – Pianist – Showgirl – Film director – Make-up Artist – Wardrobe Assistant

Mountain Folk, Trolls, Auditioning Dancers, Male and female Slaves, opening Night Party Guests, Film-crew, 'Everymen' (Peer's Doubles)

3(picc, alto fl).3(cor anglais).3(Eb cl,bass cl).2 (db bn) – 4.4.4.1 – 4-5 perc (timp, tgl, flex, bongo, tom-t, side dr, bass dr, cym, gong, tam-t, tubular bells, glsp, xyl, vibr, marimba). harp. cel/piano/hpd. org. strings (12/10/8/6/5) – mixed choir (tape)

Duration: full eve

Première: 22 January 1989, Hamburg, Hamburgische Staatsoper

Hamburg Philharmonic State Orchestra – Ivan Liška (Peer Gynt) – Gigi Hyatt (Solveig) – Eri Klas (conductor) – The Ballet of Hamburgische Staatsoper – John Neumeier (choreographer) – Jürgen Rose (designer)

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- ▶ for Epilogue from 'Peer Gynt' for orchestra [1987] *see*: ORCHESTRAL WORKS · for Epilogue from 'Peer Gynt' for violoncello, piano and performance CD [1993] *see*: CHAMBER MUSIC

STAGE WORKS

LIFE WITH AN IDIOT (LEBEN MIT EINEM IDIOTEN)

1991

Opera in two acts (four scenes) by Viktor Yerofeyev after his like-named short story (in Russian)

German version by Jörg Morgener (based on the translation of the short story by Beate Rausch) · English version by Andrew Reynolds und Anthony Legge

DRAMATIS PERSONAE: 'I' (baritone) – Woman (soprano) – Vova (tenor) – Keeper (bass) – Young lunatic (tenor) – Marcel Proust (baritone) – Friends, idiots, spies, homosexuals (choir)

1(picc, alto fl).1(cor anglais).1(Eb cl, bass cl).1(db bn) – 1.1.1.1 – timp. 4 perc (tgl, ratchet, flex, whip, wood bl, cow bells, tambourine, bongos, tom-t, military dr, side dr, bass dr, cym, tubular bells, glsp, xyl, vibr, marimba). cel/piano/hpd/org. strings (5/5/4/4/5)

Duration: full eve

Première: 13 April 1992, Amsterdam,

Het Rotterdams Philharmonisch Orkest – Mstislav Rostropovich (conductor) – Boris Pokrovsky (director)

© Sikorski, Hamburg, for the world, except cis · *libretto*: **SIK 2383** (in German)

Tango for two violins, harpsichord and strings, an intermezzo between scenes 1 and 2 of Act I from *Life with an Idiot*, is available separately.

HOMMAGE À ZHIVAGO

1993

Musical allegory on motives of Boris Pasternak's novel 'Doctor Zhivago', poems by Boris Pasternak, Alexander Blok and Osip Mandelstam, holy anthems and prayers (in Russian) · Idea and lyrics by Yuri Lubimov · Jointly composed and compiled by Alfred and Andrei Schnittke

DRAMATIS PERSONAE (main characters): Yuri Zhivago – Lara Antipova – Strelnikov – Komarovsky – Tonya – Amalia, Lara's mother

1 singer, choir, stage music (4 players), tape

Duration: 150'

Première: 18 May 1993, Vienna, Odeon Hall

Ensemble of the Taganka Theatre Moscow – Yuri Lyubimov (director) – Andrej von Schlippe (stage designer)

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GESUALDO

1993

Opera in seven tableaux, a prologue and an epilogue by Richard Bletschacher (in German)

DRAMATIS PERSONAE: Don Carlo Gesualdo (baritone) – Donna Maria Gesualdo, Carlo's wife (mezzo-soprano) – Don Fabrizio Caraffa, her lover (tenor) – Donna Maddalena Caraffa, Fabrizio's wife (soprano) – Cardinal Alfonso Gesualdo (bass) – Don Giulio Gesualdo (baritone) – Donna Sveva d'Avalos, Maria's mother (contralto) – Donna Maria Caracciolo (soprano) – Don Garzia de Toledo, Viceroy of Naples (tenor) – Count de Ruo (baritone) – Silvana Albano, Maria's maid (soprano) – The gardener's wife (mezzo-soprano) – Pietro Bardotti, Don Carlo's servant (tenor) – Ascanio and Francesco, two hunters (basses) – Don Raffaello, young priest (mute character) – 5 madrigalists (alto, 2 counter-tenors, tenor, bass)

3(picc, alto fl).3(cor anglais).3(Eb cl, bass cl).3(db bn) – 4.3.3.1 – 5 perc (timp, bongos, side dr, bass dr, cym, 2 tam-t, tubular bells, glsp, vibr, marimba). mandoline. guit. theorbe. harp. cel. piano/hpd. org. strings

Duration: full eve

Première: 26 May 1995, Vienna, Staatsoper

Orchestra of Staatsoper Wien – Mstislav Rostropovich (conductor) – Cesare Lievi (director)

Revised version of the opera by Ernst Märzendorfer from 2000. The alterations mainly comprise the smoothings of some extreme melodic lines in the protagonist's part and the insertion of musical material from the opera in order to fill in gaps between the tableaux.

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STAGE WORKS

HISTORIA VON D. JOHANN FAUSTEN

1991/1994

(THE HISTORY OF D. JOHANN FAUSTUS)

Opera in three acts, a prologue and an epilogue by Jörg Morgener and Alfred Schnittke based on the likenamed book published by Johann Spies in 1587 (in German) · Electronic music by Andrei Schnittke

Adapted by Gerd Albrecht for the Hamburg world premiere.

DRAMATIS PERSONAE: Doctor Johann Faustus (bass) – Mephostophiles, infernal spirit (counter-tenor) – Mephostophila, female infernal spirit (contralto) – Old man, pious physician (tenor) – Three counts (baritones) – Duke of Bavaria (bass) – Weinherr (bass) – Three students (baritones) – Narrator (tenor) – Mixed choir – Ballet

3(2picc,alto flute).3(cor anglais).3(2Eb cl, bass cl, alto sax, bar sax).3(db bn) – 4.4.4.1 – 6 perc (timp, tgl, flex, wood bl, tambourine, 3 tom-t, military dr, side dr, bass dr, cym, gong, tam-t, tubular bells, 2 swanee whistles, glsp, xyl, vibr, marimba). el.guit. bass guit. cel. piano. hpd. org. 2 synthesizers. strings – historical instruments

Duration: full eve

Première: 22 June 1995, Hamburg, Hamburgische Staatsoper

Philharmonisches Staatsorchester Hamburg – Gerd Albrecht (conductor) – John Dew (director)

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Various works of Alfred Schnittke have been used for ballet productions by choreographers such as *John Neumeier* (Endstation Sehnsucht [A Streetcar Named Desire], Otello, Medea, Fenster zu Mozart, Sounds of Empty Pages), *Birgit Scherzer* (Frauen – Männer – Paare), *Valery Panov* and *George R. Whyte* (Dreyfus – J'accuse) and *Frédéric Flamand* (Titanic, Moving Target).

For further information on these and other choreographies with music by Alfred Schnittke please contact the Sikorski Promotion Department.

ORCHESTRAL WORKS

SUITE

1954-1955

for strings, later set for chamber orchestra

SYMPHONY 1957 (NO. 0)

1956-1957

1. Allegro ma non troppo

2. Allegro vivace

3. Andante

4. Allegro

3(picc).2(cor anglais).3.2 – 4.3.3.1 – perc (timp, tgl, side dr, bass dr, cym, tam-t, xyl). harp, piano. strings

Duration: 40'

First performance: 1957, Moscow

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SCHERZO

1957

3(picc).3(cor anglais).3.3(db bn) – 4.3.3.1 – timp. perc (tgl, side dr, bass dr, cym, tam-t, bells). strings

Duration: 12'

First performance: 24 January 2016, Warsaw

Polska Orkiestra Radiowa – Michał Klanza (conductor)

This may be an orchestral version of *Scherzo* for piano quintet, a lost composition written between 1954 and 1955.

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OVERTURE

1957

3(picc).3(cor anglais).3(*E♭* clar).2 – 4.3.3.1 – perc (timp, tgl, wood bl, bass dr, cym, tam-t, xyl). piano, strings

Duration: ~10'

POEM ABOUT THE UNIVERSE

1961

Dedicated to Yuri Gagarin's first space flight in 1961

4.4(cor anglais).3(bass clar).4(db bn) – 4.4.4.1 – perc (timp, tgl, wood bl, ratchet, tamb, bass dr, cym, tam-t, xyl). 2 harps. cel. piano. org. theremin and electric instruments. strings

ORCHESTRAL WORKS

SUITE FOR CHILDREN

1962

for small orchestra

1. Moderato
2. Vivo
3. Moderato
4. Andantino
5. Allegro
6. Andantino

2.2(cor anglais).2.2 – 2.1.0.0 – perc. (timp, wood bl, tom-t, side dr, cym, bells, glsp, xyl, vibr, marimba). harp. strings (10/8/6/4/4)

Duration: 10'

First performance: 1962, Moscow

USSR Radio Symphony Orchestra – Algis Žiuraitis (conductor)

MUSIC FOR CHAMBER ORCHESTRA

1964

1.0.bass clar.0 – 1.1.0.0 – perc (3 wood bl, 3 tom-t, side dr, 2 cym, 3 gongs, tam-t). hpd (amplified). piano. strings (1/1/1/1/1)

Duration: 12'

First performance: November 1965, Leipzig

PIANISSIMO

1968

for orchestra

Commissioned by Donaueschinger Musiktage

3(2picc).3(cor anglais).3(Eb cl, bass cl).3(db bn) – 4.4.3.1 – 4 perc (timp, 5 cym, 2 gongs, tam-t, tubular bells, glsp, vibr). el.guit. harp. cel. 2 pianos. hpd. strings

Duration: 9'

First performance: 19 October 1969, Donaueschingen

Südwestfunk-Orchester Baden-Baden – Ernest Bour (conductor)

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ORCHESTRAL WORKS

SYMPHONY NO. 1

1969-1972

Dedicated to Gennadi Rozhdestvensky

1. Senza tempo – Moderato – Allegro – Andante
2. Allegretto
3. Lento
4. Lento

4(2 picc).4(cor anglais).4(Eb cl,bass cl).s sax.alto sax.ten sax.4(db bn) – 4.4.4.1
– perc (timp, flex, whip, 5 wood bl, 5 bongos, 5 tom-t, 3 side dr, bass dr, 4
cym, hi hat, 2 tam-t, tubular bells, glsp, xyl, vibr, marimba). el.guit. 2 harps.
cel. piano. hpd. org. strings (12/12/8/8/8) – tape

Duration: 60'

First performance: 9 February 1974, Gorky

Gorky Philharmonic Orchestra – Ensemble 'Melodia' – Gennadi Rozhdestvensky
(conductor)

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REQUIEM

1975

for three sopranos, contralto, tenor, mixed choir and instrumental ensemble from
the stage music to Friedrich Schiller's drama 'Don Carlos' (in Latin)

► *see:* VOCAL WORKS

PANTOMIME

1975

Suite for chamber orchestra after W.A. Mozart's fragment KV 416d

► *see:* ARRANGEMENTS AND TRANSCRIPTIONS

ORCHESTRAL WORKS

IN MEMORIAM

1977-1978

orchestral version of Piano Quintet

Composed at Gennadi Rozhdestvensky's suggestion

1. Moderato
2. Tempo di Valse
3. Andante
4. Lento
5. Moderato pastorale

3(picc, alto fl).3(cor anglais).3(bass cl).3(db bn) – 4.4.4.1 – 6 perc (timp, 2 tam-t, tubular bells, glsp, vibr, marimba). el.guit. harp. cel. 2 pianos. hpd. org. strings (at least 7/6/5/4/3)

Duration: 25'

First performance: 20 December 1979, Moscow

Moscow Philharmonic Symphony Orchestra – Gennadi Rozhdestvensky (conductor)

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study score: PE 5792

► for Piano Quintet *see: CHAMBER MUSIC*

SYMPHONY NO. 2 'St. Florian'

1979

for mixed chamber choir and large orchestra (in Latin)

Commissioned by BBC Symphony Orchestra

Dedicated to Alfred Schlee on the occasion of his 80th birthday

1. Kyrie (*Recitativo*)
2. Gloria (*Maestoso*)
3. Credo (*Moderato*)
4. Crucifixus (*Pesante*) — Et resurrexit (*Agitato*)
5. Sanctus. Benedictus (*Andante*)
6. Agnus Dei (*Andante*)

4(2 picc, alto fl).4(ob d'amore, cor anglais).4(Eb cl,bass cl).4(db bn) – 4.4.4.1 – 6 perc (timp, bass dr, 3 susp.cym, 3 gongs, 3 tam-t, tubular bells, glsp, vibr, marimba). el.guit. bass guit. 2 harps. cel. piano. hpd. org. strings (12/12/8/8/8)

Duration: 55'

First performance: 23 April 1980, London

BBC Symphony Orchestra and Chorus – Gennadi Rozhdestvensky (conductor)

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ORCHESTRAL WORKS

PASSACAGLIA

1979-1980

for orchestra

4(2picc,alto fl).4(cor anglais).4(*E♭* cl,bass cl).4(db bn) – 6.4.4.1 – 5 perc (timp, 3 susp.cym, 3 gongs, 3 tam-t, tubular bells, glsp, vibr, marimba). 2 harps. piano. hpd. strings (16/14/12/10/8)

Duration: 20'

First performance: 8 November 1981, Baden-Baden

Südwestfunk-Orchester Baden-Baden – Jacques Mercier (conductor)

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GOGOL SUITE

1980

Suite from the music to Yuri Lyubimov's production of 'The Inspector's Tale' at the Taganka Theatre in Moscow – orchestrated and compiled by Gennadi Rozhdestvensky

1. Overture (*Allegro* [♩ = 132] *attacca*)
2. Chichikov's Childhood (*Andantino*)
3. The Portrait (*Valse lento – Meno mosso*)
4. The Overcoat (*Andante accelerando – Meno mosso*)
5. Ferdinand VIII — (*attacca*)
6. The Officials (*Allegro attacca*)
7. The Ball (*Tempo di valse – Tempo di mazurka – Meno mosso – Allegro*)
8. The Testament (*Pesante*)

1(picc).1(cor anglais).2(*E♭* cl, bass cl).1(db bn) – 2.1.2.1 – 5 perc (timp, flex, ratchet, temple bl, side dr, bass dr, cym, susp.cym, tam-t, tubular bells, swanee whistle, glsp, xyl). el.guit. bass guit. cel. (prepared) piano. hpd. org. strings

Duration: 37'

First performance: 5 December 1980, London

BBC Symphony Orchestra – Gennadi Rozhdestvensky (conductor and narrator)

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► for the extended ballet version, S k e t c h e s [1985] see: STAGE WORKS

- ARRANGEMENT FOR TWO PIANOS by Valery Borovikov
In this version the fifth movement ('Ferdinand VIII') is omitted.

ORCHESTRAL WORKS

SYMPHONY NO. 3

1981

Commissioned by Gewandhausorchester Leipzig

1. Moderato
2. Allegro
3. Allegro pesante
4. Adagio

4(4picc).4(cor anglais).4(Eb cl, bass cl).4(db bn) – 6.4.4(db trbn).1 – 6 perc
(timp, 3 tom-t, drums, bass dr, susp.cym, 2 tam-t, tubular bells, vibr, marimba).
el.guit. bass guit. 2 harps. cel. piano. hpd. org. strings (16/16/12/12/10)

Duration: 60'

First performance: 5 November 1981, Leipzig

Gewandhausorchester Leipzig – Kurt Masur (conductor)

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score: PE 10340

CANTUS PERPETUUS

1981

for percussion, keyboard instruments and string orchestra (Arrangement of *Cantus perpetuus* for keyboard instrument, solo percussionist and four percussionists)

timp, bass dr, bells, tam-t, glsp, xyl, vibr – cel, hpd, piano, 2 harps – strings
(16/14/12/10/8)

Duration: 10'-30'

First performance: 13 November 2011, Saratov

Saratov Philharmonic – Alexander Ivashkin (conductor)

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► for the original chamber version [1975] *see: CHAMBER MUSIC*

SUITE IN THE OLD STYLE

1982

Arrangement for string orchestra by Jolán Berta

► *see: CHAMBER WORKS, Suite in the Old Style, original version for violin and piano [1972]*

ORCHESTRAL WORKS

SEID NÜCHTERN UND WACHET ...

1983

Cantata for contralto, counter-tenor, tenor, bass, mixed choir and orchestra

Third Act of *The History of D. Johann Faustus*

Commissioned by Wiener Festwochen

text: Alfred Schnittke on the basis of Johann Spies' 'Historia von D. Johann Fausten' from 1587 (in German, Russian version by Viktor Schnittke)

DRAMATIS PERSONAE: Doctor Faustus (bass) – Mephistophiles (counter-tenor)
– Mephistophila (contralto) – Narrator (tenor or male choir/mixed choir) –
Faustus' friends, Students (choir)

Sostenuto – Poco allegretto – Andante, poco pesante – Poco agitato – Andante,
poco pesante – Agitato – Moderato – Andante, poco pesante – Sostenuto – An-
dante dolce – Moderato – Moderato – Sostenuto – Andante (one movement)

3(picc).3.(cor anglais).3(E♭ cl, bass cl, alto sax, bar sax).3(db bn) – 4.4.4.1 – 6
perc (timp, flex, wood bl, tambourine, tom-t, side dr, drums, bass dr, cym,
tam-t, tubular bells, glsp, xyl, vibr, marimba). el.guit. bass guit. cel. piano.
hpd. org. strings

Duration: 35'

First performance: 19 June 1983, Vienna

Carol Wyatt (Mephistophila) – Paul Esswood (Mephistophiles) – Helmut Wildhaber
(Narrator) – Günter Reich (Faustus) – Martin Haselböck (organ) – Wiener Singaka-
demie – Wiener Symphoniker – Gennadi Rozhdestvensky (conductor)

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tion, Vienna

ORCHESTRAL WORKS

SYMPHONY NO. 4

1984

for soprano, contralto, tenor, bass and chamber orchestra

Commissioned by Le Chant du Monde Publishers

Andante poco pesante – Moderato – Molto pesante – Moderato – Vivo – Moderato – Andante, poco pesante

Duration: 41'

- VERSION I for soprano, contralto, tenor, bass and chamber orchestra
1(alto fl).1.1.1.1 – 1.1.1.0 – 4 perc (gongs, tam-t, tubular bells, glsp, vibr). cel. piano. hpd. strings (1/1/1/1/1)
First performance: 16 March 1986, Moscow
Ensemble of Soloists of the Bolshoi Theatre Orchestra and State Chamber Choir – Alexander Lazarev (conductor)
- VERSION II for contralto (or counter-tenor), tenor, mixed choir and orchestra
1(alto fl).1.1.1.1 – 1.1.1.0 – 4 perc (gongs, tam-t, tubular bells, glsp, vibr). cel. piano. hpd. strings (full set)
First performance: 12 April 1984, Moscow
Moscow Philharmonic Symphony Orchestra, USSR State Chamber Choir – Erik Kurmangaliyev (counter-tenor) – Alexei Martynov (tenor) – Dmitri Kitzenko (conductor)

© Le Chant du Monde, Paris · Sikorski, Hamburg (for D, CH, DK, N, S, NL, GR, TR, E, P, IL, IS) · *study scores*: CDM PO 912 / SIK 6782, SOVETSKY KOMPOZITOR

RITUAL

1984-1985

for orchestra

In memory of the victims of the Second World War

(on the occasion of the 40th anniversary of the liberation of Belgrade)

Moderato (one movement)

3(picc).3(cor anglais).4(bass cl).3(db bn) – 4.4.4.1 – perc (timp, tgl, crot, 4 side dr, bass dr, cym, tam-t, tubular bells, glsp, vibr). el.guit. bass guit. harp. cel. piano. hpd. org. strings

Duration: 8'

First performance: 15 March 1985, Novosibirsk

Novosibirsk Philharmonic Symphony Orchestra – Valery Polyansky (conductor)

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ORCHESTRAL WORKS

(K)EIN SOMMERNACHTSTRAUM

1985

for orchestra (not after Shakespeare)

Commissioned by Salzburger Festspiele

Moderato (one movement)

4(4 picc).4.4(bass cl).4 – 4.4.4.1 – 5 perc (timp, side dr, bass dr, cym, tam-t, tubular bells, glsp, vibr). harp. cel. piano. hpd. strings (16/12/10/7-8/7)

Duration: 9'

First performance: August 1985, Salzburg, Salzburg Festival

ORF Orchestra – Leopold Hager (conductor)

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(K)ein Sommernachtstraum is based on musical material from *Gratulationsrondo* for violin and piano [1974], for which ► *see: CHAMBER WORKS*

EPILOGUE FROM 'PEER GYNT'

1987

for mixed choir and orchestra

Text: vocalises (tape)

3(picc).3(cor anglais).3(Eb cl/bass cl).3(db bn) – 4.4.4.1 – 7 perc. (timp, flex, bongos, drums, bass dr, cym, gong, tam-t, tubular bells, xyl, vibr, marimba). harp. cel. hpd. piano (org). strings (12/10/8/6/5)

Duration: 30'

First performance: 27 April 1987, Hamburg

Philharmonisches Staatsorchester Hamburg – Gennadi Rozhdestvensky (conductor)

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► for the version for violoncello, piano and performance CD [1993] *see: CHAMBER MUSIC* · for the ballet *Peer Gynt* [1986] *see: STAGE WORKS*

TRIO SONATA

1987

Arrangement of *String Trio* for string orchestra by Yuri Bashmet

► *see: CHAMBER WORKS, String Trio* [1985]

SUITE IN THE OLD STYLE

1987

Arrangement for chamber orchestra by Vladimir Spivakov and Vladimir Milman

► *see: CHAMBER WORKS, Suite in Old Style*, original version for violin and piano [1972]

ORCHESTRAL WORKS

FOUR APHORISMS

1988

for orchestra

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

1(picc).1(cor anglais).2(bass cl).1 – 2.1.1.0 – 3 perc (timp, cym, tam-t, tubular bells, glsp, vibr). cel. piano. hpd. strings

Duration: 8'

First performance: 18 September 1988, Berlin

Ensemble of Soloists of The Bolshoi Theatre Moscow – Alexander Lazarev (conductor)

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CONCERTO GROSSO NO. 4 – SYMPHONY NO. 5

1988

Commissioned by Koninklijk Concertgebouworkest Amsterdam on the occasion of their centenary

1. Allegro
2. Allegretto
3. Lento – Allegro
4. Lento

3(picc).3(cor anglais).3(Eb cl, bass cl).3(db bn) – 4.4.4.1 – 6 perc (timp, 3 tgl, crot, flex, whip, 3 bongos, 2 tom-t, side dr, bass dr, cym, 5 susp.cym, tam-t, tubular bells, glsp, xyl, vibr, marimba). harp. cel. piano. 2 hpd. strings (at least 12/12/12/10/9)

Duration: 39'

First performance: 10 November 1988, Amsterdam

Koninklijk Concertgebouworkest – Riccardo Chailly (conductor)

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ORCHESTRAL WORKS

SUTARTINES

1991

Arrangement of Lithuanian folk songs
for percussion, organ and strings

4 perc (timp, side dr [snare dr], bass dr, tam-t, tubular bells). strings (7/6/3/4/2)

Duration: 4'

First performance: 5 February 1991, Vilnius

Lithuanian Chamber Orchestra – Saulius Sondeckis (conductor)

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FESTIVE CHANT (FESTLICHER CANTUS)

1991

for violin, piano, mixed choir and orchestra (in Russian)

Dedicated to Gennadi Rozhdestvensky on the occasion of his 60th birthday

Moderato (one movement)

3(picc).3(cor anglais).3(Eb cl).3 – 4.4.4.1 – 2 perc (timp, tgl, cym, tam-t, tubular bells). harp. strings

Duration: 5'

First performance: 4 May 1991, Moscow

Alexander Rozhdestvensky (violin) – Viktoria Postnikova (piano) – USSR Ministry of Culture State Symphony Orchestra – Gennadi Rozhdestvensky (conductor)

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AGNUS DEI

1992

for two sopranos, female choir and chamber orchestra (in Latin)

Commissioned by 'Melos Art', Torino, for the collaborative work 'Mass for Peace'

The Mass was jointly composed by Rolf Liebermann (Introitus), Yoritsune Matsudaira (Kyrie), Gian Carlo Menotti (Gloria), Sergio Rendine (Alleluia), A. Krieger (Credo), Lukas Foss (Sanctus), Krzysztof Penderecki (Benedictus), Alfred Schnittke (Agnus Dei) and Tomás Marco (Laudamus te)

Lento

2.2.2.0 – 2.0.0.0 – tam-t. hpd. strings

Duration: 4'

First performance: 11 December 1995, Oslo, Nobel Peace Prize concert

Linda Övrebö and Åshild Siri Refsdal (sopranos) – Oslo Philharmonic Choir – Oslo Philharmonic Orchestra – Vladimir Ashkenazy (conductor)

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ORCHESTRAL WORKS

SYMPHONY NO. 6

1992

Commissioned by and dedicated to The Washington National Symphony Orchestra and Mstislav Rostropovich

1. Allegro
2. Presto
3. Adagio
4. Allegro vivace

3(2 picc).3(cor anglais).3(Eb cl, bass cl).3(db bn) – 4.4.4.1 – 3 perc (timp, tgl, side dr, bass dr, susp.cym, tam-t, tubular bells). harp. piano. strings (12/12/10/8/6)

Duration: 35'

First performance: 25 September 1993, Moscow

The Washington National Symphony Orchestra – Mstislav Rostropovich (conductor)

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SYMPHONY NO. 7

1993

*Commissioned by The New York Philharmonic
Dedicated to Kurt Masur*

1. Andante
2. Largo
3. Allegro

3(picc, alto fl).3(cor anglais).3(Eb cl, bass cl).3(db bn) – 4.3.3.1 – 3 perc (timp, 3 tgl, bongo, tom-t, side dr, 2 bass dr, 3 cym, gong, tam-t, tubular bells). harp. piano. hpd. solo vln. strings (12/12/10/8/6)

Duration: 24'

First performance: 10 February 1994, New York

Glenn Dicterov (solo violin) – The New York Philharmonic – Kurt Masur (conductor)

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ORCHESTRAL WORKS

HOMMAGE A GRIEG

1993

Arrangement of a fragment from the ballet *Peer Gynt* for orchestra

Commissioned by Grieg Jubiléet 1993

Adagio (one movement)

3(picc).3.3(Eb cl).2 – 4.3.3.0 – 2 perc (timp, side dr, cym, tam-t). harp. piano.
solo violin. strings

Duration: 5'

First performance: 15 June 1993, Bergen

Bergen Philharmonic Orchestra – Dmitri Kitaenko (conductor)

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SYMPHONY NO. 8

1994

Dedicated to Gennadi Rozhdestvensky and the Royal Stockholm Philharmonic Orchestra

Commissioned by the Stockholm Concert Hall Foundation

1. Moderato
2. Allegro moderato
3. Lento
4. Allegro moderato
5. Lento

3(picc).3(cor anglais).3(Eb cl, bass cl).3(db bn) – 4.4.3.1 – 3 perc (timp, bass
dr, 3 susp.cym, tam-t, tubular bells, glsp, vibr). 2 harps. cel/piano/hpd. strings
(12/12/10/8/6)

Duration: 38'

First performance: 10 November 1994, Stockholm

Royal Stockholm Philharmonic Orchestra – Gennadi Rozhdestvensky (conductor)

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ORCHESTRAL WORKS

SYMPHONIC PRELUDE (SINFONISCHES VORSPIEL)

1994

for orchestra

Commissioned by Philharmonisches Staatsorchester Hamburg

Dedicated to Gerd Albrecht

Andante (one movement)

4(2 picc).3(cor anglais).3(Eb cl, bass cl).3(db bn) – 4.4.3.1 – 6 perc (timp, flex,
3 bongos, bass dr, cym, gong, tam-t, tubular bells, vibr). harp. piano. strings
(12/12/10/8/6)

Duration: 20'

First performance: 6 November 1994, Hamburg

Philharmonisches Staatsorchester Hamburg – Gerd Albrecht (conductor)

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FOR LIVERPOOL

1994

for orchestra

Commissioned by The Royal Liverpool Philharmonic Society with funds provided by the Arts Council of England

3(picc).3.3(Eb cl, bass cl).3 – 4.3.3.1 – 3 perc (timp, tgl, bongos, side dr, bass
dr, cym, tam-t, tubular bells). el.guit. bass guit. harp. piano. synthesizer. strings

Duration: 15'

First performance: 23 September 1995, Liverpool

Royal Liverpool Philharmonic Orchestra – Libor Pesek (conductor)

© Sikorski, Hamburg, for the world · *study score: SIK 1924*

ORCHESTRAL WORKS

LUX AETERNA

1994

for mixed choir and orchestra (in Latin)

Orchestration by Gennadi Rozhdestvensky

Commissioned by the International Bach Academy Stuttgart as part of the collaborative work 'Requiem of Reconciliation' for Europäisches Musikfest Stuttgart

The Requiem was jointly composed by Luciano Berio (Prologue), Friedrich Cerha (Introitus and Kyrie), Paul-Heinz Dittrich (Dies irae), Marek Kopelent (Judex ergo), John Harbison (Juste judex), Arne Nordheim (Confutatis), Bernard Rands (Interludium), Marc-André Dalbavie (Offertorium), Judith Weir (Sanctus), Krzysztof Penderecki (Agnus Dei), Wolfgang Rihm (Communio I), Alfred Schnittke (Communio II), Joji Yuasa (Responsorium) and György Kurtág (Epilogue)

Andante

0.cor anglais.2.0 – 4.0.0.0 – glsp/marimba/tam-t. strings (8/8/8/3)

Duration: 7'

First performance: 16 August 1995, Stuttgart

Gächinger Kantorei Stuttgart and the Cracow Chamber Choir – The Israel Philharmonic Orchestra – Helmuth Rilling (conductor)

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ORCHESTRAL WORKS

CANTATA

1994

for counter-tenor and chamber orchestra

Text: Sebastian Brant (No. 2), Pieter Brueghel (No. 4) and Jakob Böhme (No. 5) (in German)

Commissioned by London Sinfonietta

unfinished

1. Lento
2. Und vor uns die schändliche Eitelkeit ...
3. —
4. Ihr Leute von Mallegem ...
5. Wem Zeit wie Ewigkeit ...
2(alto fl).2(cor anglais).4(Eb clar, bass cl).2 – 2.0.0.0 – perc (bongos, cym, tam-t, vibr, marimba). hpd. cel. strings

First performance (movements 1-3): 13 January 2001, London

The London Sinfonietta – Martyn Brabbins (conductor)

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The composer completed Nos. 1, 2 and a considerable portion of No. 3 in full score – Nos. 4 and 5 only sketches.

- ▶ for details concerning Gidon Kremer's *Suite of Fragments*, for which the first movement of *Cantata* was used, *see: CHAMBER MUSIC, Piano Quartet* [1988]

SUITE OF FRAGMENTS

Compilation by Gidon Kremer of four of Alfred Schnittke's works [2002]

- ▶ *see: CHAMBER WORKS, Piano Quartet* [1988]

ORCHESTRAL WORKS

SYMPHONY NO. 9

1997

Reconstruction by Alexander Raskatov [2006]

Reconstruction co-commissioned by Dresdner Philharmonie, Bruckner Orchester Linz and The Juilliard School, New York

1. [Andante]
2. Moderato
3. Presto

3(picc).3(cor anglais).3(bass clar).3 – 4.2.3.1 – 3 perc (timp, tgl, bongo, 2 tom-t, bass dr, cym, gong, tam-t, glsp, vibr). hpd (amplified), strings

Duration: 36'

First performance: 16 June 2007, Dresden

Dresdner Philharmonie – Dennis Russell Davies (conductor)

There is also a version by Gennadi Rozhdestvensky, who arranged the composed material in order to achieve a performable version, which was never officially accepted by the composer. Its only performance took place on 19 June 1998 in Moscow.

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WORKS FOR SOLO INSTRUMENT(S) & ORCHESTRA

CONCERTO FOR ACCORDION AND ORCHESTRA

1949

sketches only

POEM

for piano and orchestra

1953

lost

CONCERTO NO. 1 FOR VIOLIN AND ORCHESTRA

1957/1962

1. Allegro ma non troppo
2. Presto
3. Andante – sempre ritenuto molto
4. Allegro scherzando

3(picc, alto fl).2.3(Eb cl, bass cl).2 – 4.2.0.0 – 6 perc (timp, tgl, whip, wood bl, tom-t, side dr, cym, tam-t, glsp, xyl, vibr). harp. cel. piano. strings

Duration: 40'

First performance: 26 November 1963, Moscow

Mark Lubotsky (violin) – USSR Radio and TV Symphony Orchestra – Gennadi Rozhdestvensky (conductor)

Schnittke initially allowed an alternative version of the Concerto without the second movement.

© Sikorski, Hamburg, for the world, except cis · *piano reduction by the composer and study score: SOVETSKY KOMPOZITOR*

CONCERTO FOR PIANO AND ORCHESTRA

1960

1. Allegro
2. Andante (attacca)
3. Allegro

3(picc).2.3(Eb cl, bass cl). 2 – 4.3.3.1 – 4 perc (timp, tgl, whip, wood bl, side dr, bass dr, cym, tam-t, xyl). strings

Duration: 25'

First performance: 1960, Moscow

Leonid Brumberg (piano) – USSR State Symphony Orchestra – Vladimir Bakharev (conductor)

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WORKS FOR SOLO INSTRUMENT(S) & ORCHESTRA

MUSIC FOR PIANO AND CHAMBER ORCHESTRA

1964

1. Variazioni
2. Cantus firmus
3. Cadenza (attacca)
4. Basso ostinato

1.1.bass cl.0 – 1.1.0.0 – 1 perc (timp, wood bl, 2 tom-t, side dr, cym, tam-t, tubular bells, xyl, vibr). strings (1/1/1/1/1)

Duration: 25'

First performance: September 1965, Warsaw, Warsaw Autumn Festival
Alexandra Utrecht (piano) – Poznań Symphony Orchestra – Witold Kremenski (conductor)

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CONCERTO NO. 2 FOR VIOLIN AND CHAMBER ORCHESTRA

1966

Dedicated to Mark Lubotsky

1.1.1.1 – 1.1.1.0 – 3 perc (I: timp – II: whip, 2 wood bl, 3 bongos, 2 tom-t, side dr, bass dr, cym, tam-t – III: tubular bells, xyl). piano. strings (4/3/2/2/1)

Duration: 20'

First performance: 12 July 1966, Jyväskylä
Mark Lubotsky (violin) – Finnish Radio Symphony Orchestra – Friedrich Cerha (conductor)

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SONATA FOR VIOLIN AND CHAMBER ORCHESTRA

1968

Chamber orchestra version of Sonata No. 1 for Violin and Piano

1. Andante
2. Allegretto
3. Largo
4. Allegretto (Scherzando) – Allegro – Largo (– Allegretto)

hpd. strings (4/4/3/3/1)

Duration: 20'

First performance: 5 February 1986, Moscow
Oleg Kagan (violin) – Lithuanian Chamber Orchestra – Saulius Sondeckis (conductor)

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► for the original version, Sonata No. 1 for Violin and Piano [1963]

see: CHAMBER MUSIC

WORKS FOR SOLO INSTRUMENT(S) & ORCHESTRA

DOUBLE CONCERTO FOR OBOE, HARP AND STRINGS

1971

Dedicated to Heinz Holliger, Ursula Holliger and the Zagreb Soloists

Lento (one movement)

strings (at least 3/3/3/2/1)

Duration: 20'

First performance: May 1972, Zagreb, Zagreb Biennale

Heinz Holliger (oboe) – Ursula Holliger (harp) – Zagreb Soloists

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CONCERTO GROSSO NO. 1

1977

for two violins, harpsichord, prepared piano and strings

Commissioned by Gidon Kremer and Tatiana Grindenko

Dedicated to Gidon Kremer, Tatiana Grindenko and Saulius Sondeckis

1. Preludio (*Andante*)

2. Toccata (*Allegro*)

3. Recitativo (*Lento – Poco più mosso – Lento – Poco più mosso*)

4. Cadenza

5. Rondo (*Agitato – Meno mosso – Tempo I*)

6. Postludio (*Andante – Allegro – Andante*)

strings (6/6/4/4/1)

Duration: 25'

First performance: 21 March 1977, Leningrad

Gidon Kremer and Tatiana Grindenko (violins) – Yuri Smirnov (keyboard instruments) – Leningrad Chamber Orchestra – Eri Klas (conductor)

- ALTERNATIVE VERSION by the composer for flute, oboe, harpsichord, prepared piano and strings [1988]

Commissioned by Vyacheslav Lupachov

- ARRANGEMENT for two flutes, harpsichord, prepared piano and strings by András Adorján [1989]

First performance: 19 January 1989, Munich

András Adorján, Marianne Henkel (flutes) – Münchener Kammerorchester – Hans Stadlmair (conductor)

This version was authorized by the composer.

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WORKS FOR SOLO INSTRUMENT(S) & ORCHESTRA

MOZ-ART À LA HAYDN

1977

Play on music for two violins, two small string orchestras, double bass and conductor (after W. A. Mozart's fragment K. 416d)

► *see:* ENSEMBLE MUSIC

CONCERTO NO. 3 FOR VIOLIN AND CHAMBER ORCHESTRA

1978

Dedicated to Oleg Kagan

1. Moderato
2. Agitato
3. Moderato

2(picc).2(cor anglais).3(Eb cl, bass cl).2(db bn) – 2.1.1.0 – strings (1/0/1/1/1)

Duration: 28'

First performance: 27 January 1979, Moscow

Oleg Kagan (violin) – Chamber Ensemble of Moscow Conservatoire Students – Yuri Nikolayevsky (conductor)

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CONCERTO FOR PIANO AND STRING ORCHESTRA

1979

Dedicated to Vladimir Krainev

Moderato – Andante – Maestoso – Allegro – Tempo di Valse – Moderato – Maestoso – Moderato – Tempo primo (one movement)

strings (12/12/8/8/4)

Duration: 23'

First performance: 10 December 1979, Leningrad

Vladimir Krainev (piano) – Leningrad Philharmonic Symphony Orchestra – Alexander Dmitriyev (conductor)

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WORKS FOR SOLO INSTRUMENT(S) & ORCHESTRA

CONCERTO GROSSO NO. 2

1981-1982

for violin, violoncello and orchestra

Commissioned by Berliner Philharmoniker

1. Andantino
2. Pesante
3. Allegro
4. Andantino

3(alto fl).3(cor anglais).3(bass cl).3(db bn) – 4.4.4.1 – 4 perc (timp, 2 tom-t, side dr, drums, bass dr, cym, hi hat, tubular bells, glsp, vibr, marimba). el.guit. bass guit. cel. piano. hpd. strings

Duration: 36'

First performance: 11 September 1982, Berlin

Oleg Kagan (violin) – Natalia Gutman (violoncello) – Berliner Philharmoniker – Giuseppe Sinopoli (conductor)

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CONCERTO NO. 4 FOR VIOLIN AND ORCHESTRA

1984

Commissioned by Berliner Festwochen

Dedicated to Gidon Kremer

1. Andante
2. Vivo
3. Adagio
4. Lento

3(alto fl).3(cor anglais).3(bass cl).alto sax.3(db bn) – 4.4.4.1 – 6 perc (timp, flex, 4 bongos, tam-t, tubular bells, glsp, xyl, vibr, marimba). harp. prepared piano. hpd. strings (14/12/10/8/6)

Duration: 35'

First performance: 11 September 1984, Berlin

Gidon Kremer (violin) – Berliner Philharmoniker – Christoph von Dohnányi (conductor)

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WORKS FOR SOLO INSTRUMENT(S) & ORCHESTRA

CONCERTO GROSSO NO. 3

1985

for two violins and chamber orchestra

Commissioned by Rundfunk der DDR

1. Allegro
2. Risoluto
3. Pesante
4. Adagio
5. Moderato

4 church bells. cel/piano/hpd. strings (4/4/3/2/1)

Duration: 24'

First performance: 20 April 1985, Moscow

Oleh Krysa and Tatiana Grindenko (violins) – Lithuanian Chamber Orchestra – Saulius Sondeckis (conductor)

First performance of the final version: 9 December 1985, East Berlin

Dresdner Kammerorchester – Manfred Scherzer (conductor)

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CONCERTO FOR VIOLA AND ORCHESTRA

1985

Dedicated to Yuri Bashmet

1. Largo
2. Allegro molto
3. Largo

3(picc, alto fl).3(cor anglais).3(Eb cl, bass cl).3(db bn) – 4.4.4.1 – 7 perc (timp, flex, snare dr, 2 bass dr, 2 susp.cym, 2 tam-t, tubular bells, xyl, vibr). harp. cel. piano. hpd. strings (0/0/8/8/8)

Duration: 35'

First performance: 9 January 1986, Amsterdam

Yuri Bashmet (viola) – Koninklijk Concertgebouworkest – Lukas Vis (conductor)

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WORKS FOR SOLO INSTRUMENT(S) & ORCHESTRA

CONCERTO NO. 1 FOR VIOLONCELLO AND ORCHESTRA

1985-1986

Commissioned by Münchner Philharmoniker

Dedicated to Natalia Gutman

1. Pesante – Moderato
2. Largo
3. Allegro vivace
4. Largo

3(3picc).3(cor anglais).3(bass cl).3(db bn) – 4.4.4.1 – 6 perc (timp, tgl, flex, 2 bongos, side dr, bass dr, 3 cym, tam-t, tubular bells, vibr, marimba). harp. cel/hpd. piano. strings (12/12/11/10/8)

Duration: 40'

First performance: 7 May 1986, Munich

Natalia Gutman (violoncello) – Münchner Philharmoniker – Eri Klas (conductor)

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SIK 1995

QUASI UNA SONATA

1987

for violin and chamber orchestra

Arrangement of Sonata No. 2 for Violin and Piano

Written at the request of Gidon Kremer

2(picc).2.2.2 – 2.0.0.0 – cel. piano. strings (5/4/3/3/1)

Duration: 20'

First performance: 10 June 1987, Milan

Gidon Kremer (violin) – Orpheus Chamber Orchestra

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► for the original version, Sonata No. 2 for Violin and Piano
[1968] see: CHAMBER MUSIC

CONCERTO GROSSO NO. 4 – SYMPHONY NO. 5

1988

► see: ORCHESTRAL WORKS

WORKS FOR SOLO INSTRUMENT(S) & ORCHESTRA

CONCERTO FOR PIANO FOUR-HANDS AND CHAMBER ORCHESTRA

1988

Dedicated to Viktoria Postnikova and Irina Schnittke

(one movement)

1(picc).1.1(*E♭* cl, bass cl).1(db bn) – 1.1.1.db tuba – 4 perc (timp, 3 bongos, 3 tom-t, snare dr, susp.cym, cym, tam-t, tubular bells, vibr). strings

Duration: 23'

First performance: 18 April 1990, Moscow

Viktoria Postnikova, Irina Schnittke (piano) – USSR Ministry of Culture State Symphony Orchestra – Gennadi Rozhdestvensky (conductor)

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MONOLOGUE

1989

for viola and strings

Dedicated to Yuri Bashmet

Largo (one movement)

strings (6/6/5/4/4)

Duration: 18'

First performance: 4 June 1989, Bonn

Moscow Soloists Ensemble – Yuri Bashmet (viola/conductor)

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WORKS FOR SOLO INSTRUMENT(S) & ORCHESTRA

CONCERTO NO. 2 FOR VIOLONCELLO AND ORCHESTRA

1990

Commissioned by and dedicated to Mstislav Rostropovich

1. Moderato
2. Allegro
3. Lento
4. Allegretto vivo
5. Grave

3(picc, alto fl).3(cor anglais).3(Eb cl, bass cl).3(db bn) – 4.4.4.1 – 7 perc (timp, crot, bass dr, susp.cym, 3 gongs, 2 tam-t, tubular bells, glsp, vibr, marimba). harp. cel. piano. hpd. strings (14/12/10/8/6)

Duration: 32'

First performance: 27 May 1990, Evian

Mstislav Rostropovich (violoncello) – Symphony Orchestra of the Curtis Institute of Philadelphia – Theodor Guschlbauer (conductor)

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CONCERTO GROSSO NO. 5

1991

for violin and orchestra

Commissioned by the Carnegie Hall Corporation for the Cleveland Orchestra on the occasion of the Carnegie Hall Centenary

1. Allegretto
2. —
3. Allegro vivace
4. Lento

3(picc, alto fl).3(cor anglais).3(Eb cl, bass cl).3(db bn) – 4.4.4.1 – 7 perc (timp, tgl, flex, 2 tom-t, bass dr, cym, susp.cym, tam-t, tubular bells, vibr, marimba). harp. cel/hpd. piano (amplified). strings (14/12/10/8/6)

Duration: 22'

First performance: 2 May 1991, New York

Gidon Kremer (violin) – Alexander Slobodyanik (piano) – The Cleveland Orchestra – Christoph von Dohnányi (conductor)

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WORKS FOR SOLO INSTRUMENT(S) & ORCHESTRA

CONCERTO GROSSO NO. 6

1993

for piano, violin and strings

Dedicated to Viktoria Postnikova, Alexander Rozhdestvensky and Gennadi Rozhdestvensky

1. Andante – Allegro
2. Adagio
3. Allegro vivace

Duration: 15'

First performance: 11 January 1994, Moscow

Viktoria Postnikova (piano) – Alexander Rozhdestvensky (violin) – Moscow State Philharmonic Orchestra – Gennadi Rozhdestvensky (conductor)

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CONCERTO FOR THREE (KONZERT ZU DRITT)*

1994

for violin, viola, violoncello and string orchestra (with piano)

Dedicated to Gidon Kremer, Yuri Bashmet and Mstislav Rostropovich

1. Moderato
2. Larghetto
3. Largo
4. Allegro

strings (3/3/3/3/1)

Duration: 16'

First performance: 19 October 1994, Moscow, Great Hall of the Conservatoire

Gidon Kremer (violin) – Yuri Bashmet (viola) – Mstislav Rostropovich (violoncello) – Russian National Symphony – Mikhail Pletniev (conductor)

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* *Russian: Kontsert na troikh*. 'Na troikh' may also be construed as three people finishing off the contents of a bottle.

CONCERTO FOR VIOLA AND ORCHESTRA (NO. 2)

1998

Manuscript score found after Schmittke's death, requires reconstruction

VOCAL WORKS

THE PASSING LINE OF CLOUDS GROWS THINNER

1953

[Redeet oblakov letuchaya gryada]

for voice and piano

Text: Alexander Pushkin (in Russian)

THREE CHORUSES

1954-1955

for mixed choir

Text: Alexander Prokofiev, Mikhail Isakovsky and Alexander Mashistov (in Russian)

THREE SONGS

1954-1955

for voice and piano

Text: Fyodor Tyutchev (No. 1), Mikhail Lermontov (No. 2), and Stepan Shchiparev (in Russian)

1. Dusk [Sumrak]

2. Beggar [Nishchy]

3. Birch Tree [Beryoza]

Duration: 6'

First performance: 21 November 2009, London

Margarita Elia (soprano) – Andri Hadjiandreou (piano)

VOCALISE

1958

for mixed choir a cappella

Duration: 4'

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VOCAL WORKS

NAGASAKI

1958

Oratorio for mezzo-soprano, mixed choir and orchestra

Text: Anatoli Sofronov, Georgi Fere, Yoneda Eisaku, Shimazaki Toson (in Russian)

1. Nagasaki, City of Grief (*Andante sostenuto, poco pesante*)
2. The Morning (*Allegretto*)
3. On That Fateful Day ... (*L'istesso tempo*)
4. On the Ashes (*Andante*)
5. The Sun of Peace (*Andante sostenuto*)

4(2 picc).4(cor anglais).4(*E♭* cl, bass cl).4(db bn) – 8.4.4.2 – perc (5-6 timp, tgl, wood bl, side dr, bass dr, cym, tam-t, tubular bells, glsp, xyl, vibr, theremin). 2 harps. cel. piano. strings

Duration: 40'

First recording: 1959, Moscow

Nina Postavnicheva, mezzo-soprano – USSR Radio and TV Symphony Orchestra – Algis Žiuraitis, conductor

First performance: 23 November 2006, Cape Town

Hanneli Rupert (mezzo-soprano) – Cape Town Opera Voice of the Nation – Cape Philharmonic Orchestra – Owain Arwel Hughes (conductor)

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SONGS OF WAR AND PEACE

1959

Cantata for soprano, mixed choir and orchestra

Text: Anatoly Leontev and Andrei Pokrovsky, based on modern Russian folk songs (in Russian)

1. Golden Grass on Ancient Burial Mounds
2. War Is Rumbling in the Fields
3. My Heart Moans
4. The Storm Has Passed. The Sky Is Clear

3.3.3.3 – 4.4.3.1 – harp. cel. piano. strings

Duration: 25'

First performance: 20 December 1960, Moscow, Great Hall of the Conservatoire USSR State Symphony Orchestra – Dzhemal Dalgat (conductor)

piano reduction by the composer: MUZYKA

VOCAL WORKS

THREE POEMS OF MARINA TSVETAeva

1965

for soprano or mezzo-soprano and piano (in Russian and German)

1. Simple is my Demeanour [Prasta maya asanka, ...]
2. Black, Like a Pupil [Chornaja, kak zrachok, ...]
3. I Have Pierced the Veins [Fskryla veny ...]

Duration: 8'

First performance: January 1966, Moscow

Svetlana Erofeeva (mezzo-soprano)

- © Sikorski, Hamburg, for the world, except CIS · scores: **SIK 1946** (soprano version),
SIK 828 (mezzo-soprano version)

VERSES WRITTEN IN THE SLEEPLESSNESS OF THE NIGHT

1971

for (low) voice and piano

Text: Alexander Pushkin (in Russian)

Duration: 3'

- © Sikorski, Hamburg, for the world

Originally composed for a TV production.

VOICES OF NATURE

1972

for ten female voices and vibraphone

Text: vocalises

Lento (one movement)

Duration: 8'

First performance: 1975, Moscow

Moscow Conservatoire Students' Choir – Boris Tevlin (conductor)

- © Sikorski, Hamburg, for the world, except CIS · scores: **SIK 8722**, **VAGA**, **AMP (G. SCHIRMER)**

VOCAL WORKS

REQUIEM

1975

for three sopranos, contralto, tenor, mixed choir and instrumental ensemble – from the incidental music to Friedrich Schiller's drama 'Don Carlos' (in Latin)

1. Requiem
2. Kyrie
3. Dies irae
4. Tuba mirum
5. Rex tremendae majestatis
6. Recordare
7. Lacrimosa
8. Domine Jesu
9. Hostias
10. Sanctus
11. Benedictus
12. Agnus Dei
13. Credo
14. Requiem

0.0.0.0 – 0.1.1.0 – 6 perc (timp, flex, side dr, drums, bass dr, tam-t, tubular bells, glsp, vibr, marimba). el guit. bass guit. cel. piano. org

Duration: 35'

First performance: Autumn 1977, Budapest, Music Weeks

Kodály Choir

© Peters, Frankfurt · Sikorski, Hamburg (for CH, E, GR, IL, IS, NL, P, S, DK, N, TR) · scores:
PE 5790A, SIK 2257P · choral parts: PE 5790B, SIK 2257 · keyboard parts: SIK 2257

VOCAL WORKS

EIGHT SONGS

1975

for (medium) voice and piano or guitar – from the incidental music to Friedrich Schiller's drama 'Don Carlos' (in Russian)

1. Prelude
2. Hope
3. A Path in the Mountains
4. Evil Monks
5. Love Song
6. About Theatre
7. To my Friends
8. Song of the Marauders

Duration: 20'

First (concert) performance: 22 September 1990, Bad Urach ('Schiller in Russia')
E. Ponyakanin (baritone) – Liuba Orfenova (piano)

No. 4 ('Evil Monks') requires a mixed choir and additional instruments: marimba, vibraphone, bells, timpani, tam-tam, electric guitar and bass guitar.

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DER SONNENGESANG DES FRANZ VON ASSISI

1976

(THE CANTICLE OF THE SUN BY ST. FRANCIS OF ASSISI)

for two mixed choirs and six instruments

Text: St. Francis of Assisi (in German)

Tempo rubato, ma sostenuto (one movement)

timp. tam-t. vibr. tubular bells. cel. org

Duration: 8'

First performance: 10 June 1988, London, Almeida Festival
New London Chamber Choir and Ensemble – James Wood (conductor)

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MAGDALENA'S SONG

1977

for soprano and piano

Text: Boris Pasternak from 'Dr. Zhivago' (in Russian)

First performance: 2009, Moscow

Duration: 6'

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VOCAL WORKS

SYMPHONY NO. 2 'St. Florian'

1979

for mixed chamber choir and large orchestra

▶ *see:* ORCHESTRAL WORKS

THREE MADRIGALS

1980

for soprano, violin, viola, double bass, vibraphone and harpsichord

Text: Francisco Tanzer (in French, German and English)

Dedicated to Sofia Gubaidulina on the occasion of her 50th birthday and to Francisco Tanzer on the occasion of his 60th birthday.

1. Sur une étoile
2. Entfernung
3. Reflection

Duration: 8'

First performance: 10 November 1980, Moscow

Nelly Li (soprano) – Ludmila Ignatyeva (violin) – Igor Boguslavsky (viola) – Nikolai Gorbunov (double bass) – Victor Grishin (vibraphone) – Vera Chasovennaya (harpsichord) – Gennadi Rozhdestvensky (conductor)

There is also a version for soprano and piano by the composer (1982).

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THREE SCENES

1980

for soprano and percussion ensemble

Text: vocalises

Dedicated to Mark Pekarsky and his ensemble

1. Poco pesante
2. Moderato
3. Andante

vibr (6 players). cym/bass dr*. glsp

Duration: 17'

First performance: 1981, Moscow

Lidia Davydova (soprano) – Mark Pekarsky Percussion Ensemble – Mark Pekarsky (conductor)

* In the second movement cymbals and bass drum may be replaced by a violin (upper notes) and a double bass (lower notes), both playing invisibly behind the stage.

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VOCAL WORKS

MINNESANG

1980-1981

for 52 voices

Text: 12th and 13th century Minnesingers (Mönch von Salzburg, Friedrich von Sonnenburg, Meister Alexander, Heinrich von Meissen, Neidhart von Reuenthal, Walther von der Vogelweide and Wolfram von Eschenbach) (in medieval German)

(one movement)

18 sopranos, 12 altos, 10 tenors, 12 basses

Duration: 15'

First performance: 21 October 1981, Graz, Festival 'Steirischer Herbst', Musikprotokoll

Pro Arte Choir – Karl Ernst Hoffmann (conductor)

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SEID NÜCHTERN UND WACHET ...

1983

Cantata for contralto, counter-tenor, tenor, bass, mixed choir and orchestra

► *see:* ORCHESTRAL WORKS

THREE SACRED HYMNS

1984

for mixed choir (in Russian)

1. Hail Mary, Full of Grace [Bogoroditse devo, raduysya, Blagodatnaya Maria]
2. Lord Jesus [Gospodi, Gospodi Iisuse]
3. Our Father [Otche nash]

Duration: 5'

First performance: 30 October 1994, Stockholm

Russian State Symphony Capella – Valery Polyansky (conductor)

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SYMPHONY NO. 4

1984

for soprano, contralto, tenor, bass and chamber orchestra

► *see:* ORCHESTRAL WORKS

VOCAL WORKS

CONCERTO FOR CHOIR

1984-1985

Text: Grigor of Narek, 'Book of Mournful Songs' (Russian translation by Naum Grebnev)

Dedicated to and commissioned by Valery Polyansky and the USSR State Chamber Choir

1. O Master of All Living, Bestowing Priceless Gifts upon Us (*Andante [rubato]*)
[O povelitel' sushchego vsego, bestsennymi darami nas daryashchij]
2. I, an Expert in Human Passions, Composed This Collection of Songs, Where Every Verse Is Full to the Brim with Black Sorrow (*Andante*)
[Sobran'ye pesen sikh, gde kazhdyj stikh napolnen skorb'yu chernoyu do kraya, slozhil ya – vedat!' strastej lyudskikh]
3. To All Who Grasp the Meaning of These Mournful Words (*Andante mosso*)
[Vsem tem, kto vniknet v sushchost' skorbnykh slov]
4. Complete This Work Which I Began in Hope and with Your Name (*Lento molto*)
[Sey trud, shto nachinal ya s upovan'yem i s imenem Tvoim, Ty tavershil]

Duration: 47'

First performance (third movement only): 14 July 1984, Istanbul
USSR State Chamber Choir – Valery Polyansky (conductor)

First (complete) performance: 11 June 1986, Moscow
USSR State Chamber Choir – Valery Polyansky (conductor)

The second movement can be performed separately.

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- ARRANGEMENT OF SECOND MOVEMENT FOR STRING QUARTET by David Harrington [1997] *Collected Songs Where Every Verse Is Filled with Grief*

First performance: 17 May 1997, Moscow
Kronos String Quartet

- ARRANGEMENT OF SECOND MOVEMENT FOR VIOLIN SOLO by Nathaniel Stookey [2009] ... *Where Every Verse Is Filled with Grief*

First performance: 12 June 2009, San Francisco, Yerba Buena Center of the Arts
Paul Festa

VOCAL WORKS

EPILOGUE FROM 'PEER GYNT'

1987

for mixed choir and orchestra

► *see:* ORCHESTRAL WORKS

DREI GEDICHTE VON VIKTOR SCHNITTKÉ

1988

(THREE POEMS OF VIKTOR SCHNITTKÉ)

for tenor and piano (in German)

1. Wer Gedichte macht ...
2. Der Geiger
3. Dein Schweigen

Duration: 10'

First performance: 4 May 2009, Hamburg

Svyatoslav Martynchuk (tenor) – Marina Savova (piano)

© Sikorski, Hamburg, for the world · *score:* **SIK 8544**

VOCAL WORKS

TWELVE PENITENTIAL PSALMS (ZWÖLF BUSSVERSE)

1988

for mixed choir

Text: 'Monuments of Literature from Ancient Russia, second half of the 16th century',
Khudozhestvennaya literatura, Moscow 1986 (in Russian)

1. Adam Sat before Paradise, Weeping:
[Plakasya Adamo pred' raemo sedya:]
2. The Desert Receives Me the Way a Mother Receives Her Child.
[Priimi mya, pustymi, Yako mati chado svoe]
3. That Is Why I Live in Poverty
[Sego radi nishch est', cela ne imeyu]
4. My Soul
[Dushe moya]
5. Oh Man – Doomed and Wretched
[Okayanne ubogyi cheloveche]
6. When They Saw the Ship That Suddenly Arrived
[Zrya korable napravno pristabaema]
7. Oh My Soul, Why Are You not Afraid?
[Dyshe moya, kako ne ustrashaeshisya]
8. If You Want to Overcome the Timelessness and Sorrow
[Ashche khoshcheshi pobediti bezvremyannuyu pechal']
9. I Have Thought over My Life as a Clergyman's Life
[Vospomyanukh zhitie svoe kliroskoe az nepotrebnyi]
10. Flock Together, You Christian People
[Pridete, khristonosanii lyudie]
11. I Have Come into This Miserable Life
[Nago izydokho, na plach' sei, mladenets cyn]
12. [without text]

Duration: 37'

First performance: 26 December 1988, Moscow
USSR State Chamber Choir – Valery Polyansky (conductor)

© Belaieff, Mainz · score: BELAIEFF 555

OPENING VERSE FOR THE FIRST FESTIVAL SUNDAY

1989

(ERÖFFNUNGSVERS ZUM ERSTEN FESTSPIELSONNTAG)

for mixed choir and organ (from Psalm 47, in German)

All People, Clap Your Hands ...
[Ihr Völker alle, klatscht in die Hände ...]

Duration: 2'

First performance: 2 July 1989, Lockenhaus/Austria
Konzertchor Darmstadt – Wolfgang Seeliger (conductor)

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VOCAL WORKS

FESTIVE CHANT (FESTLICHER CANTUS) 1991
for mixed choir and orchestra

▶ *see:* ORCHESTRAL WORKS

AGNUS DEI 1992
for two sopranos, female choir and chamber orchestra

▶ *see:* ORCHESTRAL WORKS

MUTTER (MOTHER) 1993

for mezzo-soprano and piano

Text: Else Lasker-Schüler (in German)

Dedicated to Ulrich Eckhardt on the occasion of his 60th birthday

Lento (one movement)

Duration: 2'

First performance: 28 May 1994, Berlin

Gundula Hintz (mezzo-soprano) – Maija Nabering (piano)

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VOCAL WORKS

FIVE FRAGMENTS

BASED ON PAINTINGS BY HIERONYMUS BOSCH

1994

for tenor, violin, trombone, harpsichord, timpani and strings

Text: Aeschylus (German translation by J. G. Droysen), Nicolaus Reusner (in German)

Dedicated to Vladimir Spivakov

1. Lento
2. Moderato
3. Andantino
4. Agitato
5. Senza tempo

Duration: 21'

First performance: 11 November 1994, London, Barbican Hall

Paul Charles Clarke (tenor) – Tasmin Little (violin) – Christian Lindberg (trombone)
– John Constable (harpsichord) – John Chimes (timpani) – The London Sinfonietta
– Markus Stenz (conductor)

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- ▶ for details concerning Gidon Kremer's *Suite of Fragments*, for which the second movement of *Five Fragments* was used, *see*: CHAMBER MUSIC, Piano Quartet [1988]

LUX AETERNA

1994

for two sopranos, female choir and chamber orchestra

- ▶ *see*: ORCHESTRAL WORKS

CANTATA

1994

for counter-tenor and chamber orchestra

- ▶ *see*: ORCHESTRAL WORKS

ENSEMBLE MUSIC

CONCERTO FOR ELECTRIC INSTRUMENTS

1960

1. Allegro moderato
2. Allegretto
3. Andante

Duration: 15'

First performance: 21 November 2009, London

Lydia Kavina (theremin) – Drosostalitsa Moraiti (shumophone) – Andri Hadjiandreou (crystadin) – Rebecca Wiles (camerton piano) – Emma Firth, Hannah Cott, Magdalini Nikolaidou, Magdalena Kryzanowska (ekvodins) – Mariano Nunez West (sound engineer and producer) – Alexander Ivashkin (conductor)

DIALOGUE

1965-1967

for violoncello and seven instrumentalists

fl. ob. cl. horn. tpt. piano. 1 perc (timp, claves, wood bl, 4 bongos, 3 tom-t, cym, tubular bells, xyl, vibr, marimba)

Duration: 18'

First performance: September 1967, Warsaw, Warsaw Autumn Festival

Alexander Cechanski (violoncello) – Instrumental Ensemble of the Warsaw Philharmonic Society – Tadeusz Dobrinski (conductor)

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- ARRANGEMENT FOR TROMBONE AND SEVEN INSTRUMENTALISTS by Christian Lindberg [1988]

First performance: 6 October 1989, Stockholm

- ARRANGEMENT FOR BASS CLARINET AND SEVEN INSTRUMENTALISTS by Volker Hemken [2000]

First performance: 27 February 2000, Leipzig

ENSEMBLE MUSIC

SERENADE

1968

for violin, clarinet, double bass, piano and percussion
perc (2 tom-t, side dr, bass dr, 2 cym, tubular bells)

1. —
2. Lento
3. Allegretto

Duration: 12'

First performance: Spring 1969, Moscow

Alexander Melnikov (violin) – Lev Mikhailov (clarinet) – Rustem Gabdullin (double bass) – Boris Berman (piano) – Mark Pekarsky (percussion) – Gennadi Rozhdestvensky (conductor)

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REQUIEM

1975

for soloists, mixed choir and instrumental ensemble from the incidental music to Friedrich Schiller's drama 'Don Carlos'

▶ see: VOCAL WORKS

CANTUS PERPETUUS

1975

for keyboard instrument (piano, harpsichord, organ or celesta), solo percussionist and four percussionists

▶ see: CHAMBER WORKS

DER SONNENGESANG DES FRANZ VON ASSISI

1976

(THE CANTICLE OF THE SUN BY ST. FRANCIS OF ASSISI)

for two mixed choirs and six instruments

▶ see: VOCAL WORKS

HYMN IV

1977

for violoncello, double bass, bassoon, harpsichord, harp, timpani and bells

▶ see: CHAMBER MUSIC, Hymns I-IV

ENSEMBLE MUSIC

MOZ-ART À LA HAYDN

1977

Play on music for two violins, two small string orchestras, double bass and conductor (after W. A. Mozart's fragment K. 416d)

Dedicated to Tatiana Grindenko and Gidon Kremer

2 string orchestras (3/0/1/1/0 each)

Duration: 13'

First performance: 30 December 1983, Tbilisi

Georgian Chamber Orchestra – Liana Isakadze (conductor)

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POLYPHONIC TANGO

1979

for chamber ensemble

1(picc).1.1.1(db bn) – 1.1.1.0 – 2 perc (timp, tom-t, side dr, bass dr, cym, bells, vibr). piano. strings (1/1/1/1/1)

Duration: 5'

First performance: 15 September 1979, Moscow

Ensemble of Soloists of the Bolshoi Theatre Orchestra – Gennadi Rozhdestvensky (conductor)

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MOZ-ART

1980

for oboe, harp, harpsichord, violin, violoncello and double bass (after W. A. Mozart's fragment K. 416d)

Allegretto (one movement)

Duration: 10'

First performance: July 1981, Lockenhaus

Lockenhaus Festival Ensemble – Gidon Kremer (conductor)

© Sikorski, Hamburg, for the world except cis · *score and parts*: SIK 1934

THREE MADRIGALS

1980

for soprano, violin, viola, double bass, vibraphone and harpsichord

► *see*: VOCAL WORKS

ENSEMBLE MUSIC

THREE SCENES

1980

for soprano and percussion

► *see:* VOCAL WORKS

SEPTET

1981-1982

for flute, two clarinets, violin, viola, violoncello and harpsichord (or organ)

Introduction

1. Perpetuum mobile

2. Chorale

Duration: 18'

First performance: 14 November 1982, Moscow

Ensemble of Soloists of the Bolshoi Theatre Orchestra: Alexander Golyshev, Eduard Myasnikov, Nikolai Sokolov, Ludmilla Ignatyeva, Igor Boguslavsky, Alexander Ivashkin, Vera Chasovennaya – Alexander Lazarev (conductor)

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THE CRAB

1982

for brass ensemble and percussion

Second part of the collaborative work 'March: The Swan, the Crab and the Pike'

Jointly composed by Edison Denisov (1. 'The Swan'), Alfred Schnittke (2. 'The Crab'), Sofia Gubaidulina (3. 'The Pike') and Gennadi Rozhdestvensky (percussion parts in 1-3)

0.0.0.0 – 4,3,3,1 – perc

Duration: 5'

First performance: 1982, Moscow

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► for the ballet *Sketches* [1985], in which *March: The Swan, the Crab and the Pike* was used, *see:* STAGE WORKS

ENSEMBLE MUSIC

MUSIC TO AN IMAGINARY PLAY

1985

for ensemble

1. Winter Road
2. Budding Song
3. March

fl. tpt. mouth-organ. guit. perc. piano – 2-3 vocalists (vocalise through combs)

Duration: 10'

First performance: 7 November 1985, Moscow, Great Hall of the Conservatoire Ensemble of Soloists of the USSR Ministry of Culture State Symphony Orchestra – Gennadi Rozhdestvensky (conductor)

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3 x 7

1989

for clarinet, horn, trombone, harpsichord, violin, violoncello and double bass

Moderato (one movement)

Duration: 3'

First performance: 22 April 1989, Witten
Ensemble of instrumentalists – Johannes Harneit (conductor)

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MOZ-ART À LA MOZART

1990

for eight flutes and harp (after W. A. Mozart's fragment K. 416d)

Duration: 10'

First performance: 2 August 1990, Salzburg
András Adorján, Wolfgang Schulz and students of the 1990 Summer Academy of the Mozarteum (flutes) – Anna Lelkes (harp)

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FIVE FRAGMENTS BASED ON PAINTINGS BY HIERONYMUS BOSCH

1994

for tenor, violin, trombone, harpsichord, timpani and strings

► *see: VOCAL WORKS*

CHAMBER MUSIC

SCHERZO

1954-1955

for piano quintet, later set for orchestra

lost

INTERMEZZO

1954-1955

for piano quintet

lost

SONATA 1955 FOR VIOLIN AND PIANO

1954-1955

1. [Allegro moderato]

2. Andante

Duration: 20'

First performance: 9 March 2003, London

Daniel Hope (violin) – Ivan Sokolov (piano)

© Sikorski, Hamburg, for the world · *score*: SIK 1998 (edited by Daniel Hope and Ivan Sokolov)

According to Alexander Ivashkin *Sonata 1955* was performed in 1955 at the Moscow Conservatoire by Leonid Polees (violin) and Alfred Schnittke (piano).

STRING QUARTET

1959

lost

SONATA NO. 1 FOR VIOLIN AND PIANO

1963

Commissioned by Mark Lubotsky

1. Andante

2. Allegretto

3. Largo

4. Allegretto scherzando – Allegro – Largo – Allegretto

Duration: 20'

First performance: 28 April 1964, Moscow

Mark Lubotsky (violin) – Alfred Schnittke (piano)

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► for the version for chamber orchestra, *Sonata for Violin and Chamber Orchestra* [1968], *see*: WORKS FOR SOLO INSTRUMENT(S) & ORCHESTRA

CHAMBER MUSIC

STRING QUARTET NO. 1

1966

*Commissioned by Rostislav Dubinsky, primarius of the Borodin Quartet
Dedicated to the Borodin Quartet*

1. Sonata
2. Canon
3. Cadenza

Duration: 20'

First performance: 7 May 1967, Leningrad

Borodin Quartet

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SONATA NO. 2 FOR VIOLIN AND PIANO 'Quasi una sonata'

1968

Dedicated to Lyubov Yedlina and Mark Lubotsky

(one movement)

Duration: 20'

First performance: 24 February 1969, Kazan

Mark Lubotsky (violin) – Lyubov Yedlina (piano)

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► for the version for for violin and chamber orchestra, *Quasi una Sonata* [1987], *see*: WORKS FOR SOLO INSTRUMENT(S) & ORCHESTRA

CANON IN MEMORIAM IGOR STRAVINSKY

1971

for string quartet

Commissioned by the London TEMPO music magazine

Lento (one movement)

Duration: 6'

First performance: 1971, London

Borodin Quartet

© Hans Sikorski, Hamburg, for the world, except CIS · *score and parts*: SIK 2250 · *study scores*: TEMPO, SOVETSKY KOMPOZITOR

CHAMBER MUSIC

SUITE IN THE OLD STYLE

1972

for violin and piano (harpichord)

1. Pastorale (*Moderato*)
2. Ballet (*Allegro – Poco meno mosso – Tempo I – Poco meno mosso – Tempo I*)
3. Minuet (*Tempo di minuetto – poco più mosso – Tempo I*) (*attacca*)
4. Fugue (*Allegro – Poco meno mosso*)
5. Pantomime (*Andantino*)

Duration: 16'

First performance: 27 March 1974, Moscow

Mark Lubotsky (violin) – Lyubov Yedlina (piano)

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► for Schnittke's arrangements of No. 3 ('Minuet') for two violins, Minuet [1976(?)], and for violoncello and piano, *Musica Nostalgica* [1992], *see*: CHAMBER MUSIC

■ ARRANGEMENT FOR STRING ORCHESTRA by Jolán Berta [1982]

Commissioned for Berlin Festtage der Musik

First performance: 5 October 1982, Berlin

Brandenburgisches Kammerorchester Berlin – Jolán Berta (conductor)

© Sikorski, Hamburg, for the world · *score*: SIK 1749

This version was explicitly approved by the composer.

■ ARRANGEMENT FOR CHAMBER ORCHESTRA by Vladimir Spivakov and Vladimir Milman [1987]

0.2.0.0 – 2.0.0.0 – hpd. strings

First performance: 21 August 1988, Kiel

Moscow Virtuosos – Vladimir Spivakov (conductor)

© Sikorski, Hamburg, for the world, except CIS · *score*: SIK 2380

CHAMBER MUSIC

GRATULATIONSRONDO (CONGRATULATORY RONDO)

1974

for violin and piano

Dedicated to Rostislav Dubinsky on the occasion of his 50th birthday

Allegro (one movement)

Duration: 8'

First performance: 27 March 1974, Moscow

Mark Lubotsky (violin) – Lyubov Yedlina (piano)

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- ARRANGEMENT FOR STRING ORCHESTRA by Andrei Pushkarev [2005]

First performance: 11 January 2005, Lübeck

Kremerata Baltica

Musical material from *Gratulationsrondo* was later used in *(K)ein Sommernachtsstraum* (1985) for which ► *see*: ORCHESTRAL WORKS

CANTUS PERPETUUS

1975

for keyboard instrument (piano, harpsichord, organ or celesta), solo percussionist and four percussionists (in the stage corners)

perc: metallophones with a fixed pitch (vibr, tubular bells, tubaphones, glsp, cymbales antiques, metal plates, gongs etc.) and at least 1 tam-t for each player

Duration: 10'-30'

First performance: 14 December 1975, Moscow

Alexei Lubimov (keyboard) – Mark Pekarsky and his ensemble (percussion)

The performance of *Cantus perpetuus* turns out to be somewhat problematic, since the work exists only in the form of a diagram that has to be interpreted by the performers. Schnittke regarded the Pekarsky interpretation in the Moscow world première as the final version. Unfortunately, it has not yet been possible to fully reconstruct that version.

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- for the orchestral version [1981] *see*: ORCHESTRAL WORKS

CHAMBER MUSIC

PRELUDE IN MEMORIAM DMITRI SHOSTAKOVICH

1975

for two violins or for violin and tape

Andante (one movement)

Duration: 5'

First performance: 5 December 1975, Moscow

Mark and Victor Lubotsky (violins)

© Sikorski, Hamburg, for the world, except cis · *study scores*: SIK 2255, AMP (G. SCHIRMER) 7789, SOVETSKY KOMPOZITOR (in the collection: New Works by Soviet Composers for Solo Violin [Noviye sochineniya sovetsskikh kompozitorov dlia skripki solo], No. 2)

PIANO QUINTET

1972-1976

In memory of my mother Maria Vogel

1. Moderato
2. Tempo di Valse
3. Andante
4. Lento
5. Moderato pastorale

Duration: 29'

First performance: September 1976

Georgian String Quartet – Nodar Gabunia (piano)

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► for the orchestral version, *In memoriam* [1977-1978], *see*: ORCHESTRAL WORKS

MOZ-ART

1976

for two violins (after W. A. Mozart's fragment K. 416d)

Allegretto – Moderato – Pesante – Adagio lamentoso – Maestoso – Allegro
(one movement)

Duration: 6'

First performance: February 1976, Vienna

Gidon Kremer and Tatiana Grindenko (violins)

© Sikorski, Hamburg, for the world, except cis · *study scores*: SIK 2255, AMP (G. SCHIRMER) 7789, SOVETSKY KOMPOZITOR (in the collection: New Works by Soviet Composers for Solo Violin [Noviye sochineniya sovetsskikh kompozitorov dlia skripki solo], No. 3)

CHAMBER MUSIC

MINUET

1976 (?)

Arrangement of Suite in Old Style ('Minuet') for two violins

Duration: 5'

HYMNS I-IV

1974-1977

Hymn I for violoncello, harp and timpani [1974]

Quasi Andante

Hymn II for violoncello and double bass [1974]

Adagio

Hymn III for violoncello, bassoon, harpsichord and bells (or timpani) [1975]

Lento

Hymn IV for violoncello, double bass, bassoon, harpsichord, harp, timpani and tubular bells (2 players) [1977]

Allegretto

Durations: 10', 8', 4', 5'

First performance: 26 May 1979, Moscow

Karine Georgian (violoncello) – Rustem Gabdullin (double bass) – Alexander Irshai (bassoon) – Irina Schnittke (harpsichord) – Irina Blokha (harp) – Victor Grishin (percussion)

Each hymn can be performed separately.

© Sikorski, Hamburg, for the world, except cis · *parts*: SIK 2249 (Hymn I) · *scores and parts*: SIK 2250 (Hymn II), SIKO 2251 (Hymn III), SIK 2308 (Hymn IV) · *study scores*: SOVETSKY KOMPOZITOR, AMP (G. SCHIRMER) 7745

CHAMBER MUSIC

STILLE NACHT

1978

for violin and piano on motives of Franz Xaver Gruber's Christmas carol

Lento (one movement)

Duration: 4'

First performance: January 1979, Leningrad

Gidon Kremer (violin) – Elena Bashkirova (piano)

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- ARRANGEMENT FOR VIOLIN AND STRINGS by Eckhard Schloifer [2000]

First performance: 26 December 2000, Riegelsberg

Marian Juravlea (violin) – Kammerorchester Riegelsberg – Eckhard Schloifer (conductor)

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SONATA NO. 1 FOR VIOLONCELLO AND PIANO

1978

Commissioned by Universal Edition, Vienna

Dedicated to Natalia Gutman

1. Largo (*attacca*)

2. Presto (*attacca*)

3. Largo

Duration: 21'

First performance: January 1979, Moscow

Natalia Gutman (violoncello) – Vassily Lobanov (piano)

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- ARRANGEMENT FOR VIOLA AND STRINGS by Yuri Bashmet [1987]

First performance: Berlin

Yuri Bashmet (viola) – Moscow Soloists Ensemble

CHAMBER MUSIC

STILLE MUSIK

1979

for violin and violoncello
Dedicated to Mikhail Druskin
Lento (one movement)

Duration: 5'

First performance: Autumn 1979, Paris
Oleg Kagan (violin) – Natalia Gutman (violoncello)

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STRING QUARTET NO. 2

1980

Commissioned by Universal Edition, Vienna

1. Moderato
2. Agitato
3. Mesto
4. Moderato

Duration 23'

First performance: May 1980, Evian, International Competition of String Quartets
Muir Quartet

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POLKA

1980

Arrangement for violin and piano of 'The Overcoat', No. 4 from Gogol Suite
[1980]

Dedicated to Alexander Rozhdestvensky

Moderato

Duration: 3'

First performance: 1993, Moscow
Alexander Rozhdestvensky (violin) – Viktoria Postnikova (piano)

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- ARRANGEMENT FOR VIOLIN AND STRINGS by Sergei Dreznin [1980]

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- ARRANGEMENT FOR STRING QUARTET by Sergei Dreznin [1980]

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CHAMBER MUSIC

SEPTET

1981-1982

for flute, two clarinets, violin, viola, violoncello, harpsichord (or organ)

► *see*: ENSEMBLE MUSIC

LEBENSLAUF

1982

for four metronomes (tape), three percussionists and piano

Dedicated to Wilfried Brennecke and John Cage

perc (bongo, side dr, tom-t, bass dr, tubular bells, vibr)

Duration: 12'

First performance: 25 April 1982, Witten, Wittener Tage für neue Kammermusik
Christian Roderburg, Karl Joseph Kels and Karl Hausgenoss (percussion) – Sabine
Roderburg (piano)

© Sikorski, Hamburg, for the world, except cis

SCHALL UND HALL

1983

for trombone and organ

Lento (one movement)

Duration: 8'

First performance: 22 May 1983, Moscow

Konstantin Khersonsky (trombone) – Oleg Yanchenko (organ)

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N, TR) · *parts*: UE 17892 / SIK 6754

CHAMBER MUSIC

STRING QUARTET NO. 3

1983

Commissioned by the Society for New Music, Mannheim

1. Andante
2. Agitato
3. Pesante

Duration: 20'

First performance: 8 January 1984, Moscow

Beethoven Quartet: Oleh Krysa and Nikolai Zabavnikov (violins) – Fyodor Druzhinin (viola) – Valentin Feigin (violoncello)

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- ARRANGEMENT FOR STRING ORCHESTRA by Peter Manning [2006]
- ARRANGEMENT FOR STRING ORCHESTRA by Misha Rakhlevsky
Music for Strings

STRING TRIO

1985

Commissioned by the Alban Berg Society in commemoration of the composer's 100th anniversary

1. Moderato
2. Adagio

Duration: 25'

First performance: 2 June 1985, Moscow

Oleh Krysa (violin) – Fyodor Druzhinin (viola) – Valentin Feigin (violoncello)

© Universal Edition, Vienna · Sikorski, Hamburg (for D, CH, E, GR, IL, IS, NL, P, S, DK, N, TR) · *study score*: UE PH 528 / SIK 6793 · *parts*: UE 18209a/c / SIK 6792

▶ for Schnittke's own version as Piano Trio [1992] *see*: CHAMBER MUSIC

- ARRANGEMENT FOR STRING ORCHESTRA by Yuri Bashmet [1987]
Trio Sonata
First performance: 13 May 1987, Moscow
Moscow Soloists Ensemble – Yuri Bashmet (conductor)

© Universal Edition, Vienna · Sikorski, Hamburg (for D, CH, E, GR, IL, IS, NL, P, S, DK, N, TR)

CHAMBER MUSIC

PIANO QUARTET

1988

*Commissioned by the Kuhmo Chamber Music Festival
Dedicated to Oleh Krysa*

Allegro (one movement)

Duration: 8'

First performance: 29 July 1988, Kuhmo

Oleh Krysa (violin) – Toby Hoffman (viola) – Robert Cohen (violoncello) – Vassily Lobanov (piano)

Based on a fragment for piano quartet by the 16-year-old Gustav Mahler.

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- ORCHESTRAL ARRANGEMENT by Alexander Asteriades [2001]

violin. viola. violoncello. strings (at least 3/3/3/2)

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- COMPILATION FOR VIOLIN AND STRINGS by Gidon Kremer [2002]

Suite of Fragments

1. Canon 'An das Frankfurter Opernhaus' [version for violin and strings 1987]

2. Cantata [1994, first movement]

3. Piano Quartet [1988, arrangement by Alexander Asteriades]

4. Five Fragments on Paintings by Hieronymus Bosch [1994, second movement]

Duration: 22'

First performance: 4 October 2002, Waldenburg

Kremerata Baltica – Gidon Kremer (violin/conductor)

© Sikorski, Hamburg, and Universal Edition, Vienna

STRING QUARTET NO. 4

1989

Commissioned by the Vienna Concert Hall Society

1. Lento

2. Allegro

3. Lento

4. Vivace

5. Lento

Duration: 40'

First performance: 21 October 1989, Vienna

Alban Berg Quartett

© Universal Edition, Vienna · Sikorski, Hamburg (for D, CH, E, GR, IL, IS, NL, P, S, DK, N, TR) · *study score*: UE PH 532 / SIK 6846 · *parts*: UE 19308a/d / SIK 6845

CHAMBER MUSIC

MUSICA NOSTALGICA

1992

Arrangement of the Minuet from Suite in the Old Style for violoncello and piano

Dedicated to Mstislav Rostropovich

In tempo di Minuetto (one movement)

Duration: 5'

First performance: 1992, Tokyo

Mstislav Rostropovich

© Sikorski, Hamburg, for the world · *score and parts*: SIK 1981

PIANO TRIO

1992

Arrangement of String Trio

Dedicated to Alexander Potapov, who saved my life twice

1. Moderato

2. Adagio

Duration: 25'

First performance: 25 May 1993, Evian

Mark Lubotsky (violin) – Mstislav Rostropovich (violoncello) – Irina Schnittke (piano)

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► for the original version as String Trio [1985] *see*: CHAMBER MUSIC

EPILOGUE

1993

for violoncello, piano and performance CD

(from the ballet 'Peer Gynt')

Duration: 30'

First performance: 20 May 1993, Evian

Mstislav Rostropovich (violoncello) – Irina Schnittke (piano)

© Sikorski, Hamburg, for the world, except CIS · *parts and CD*: SIK 1997

► for the orchestral version [1987] *see*: ORCHESTRAL WORKS · for the ballet Peer Gynt [1986] *see*: STAGE WORKS

CHAMBER MUSIC

SONATA NO. 2 FOR VIOLONCELLO AND PIANO

1994

Dedicated to Mstislav Rostropovich

1. Senza tempo
2. Allegro
3. Largo
4. Allegro
5. Lento

Duration: 12'

First performance: 17 November 1994, London

Mstislav Rostropovich (violoncello) – Irina Schnittke (piano)

© Sikorski, Hamburg, for the world · *parts: SIK 1955*

QUARTET FOR FOUR PERCUSSIONISTS

1994

Andante (one movement)

perc: tubular bells. glsp. vibr. marimba

Duration: 5'

First performance: 27 January 1994, Hamburg

Rüdiger Funk, Claudio von Hassel, Frank Polter, Jörg Künzer

© Sikorski, Hamburg, for the world

SONATA NO. 3 FOR VIOLIN AND PIANO

1994

Dedicated to Mark Lubotsky

1. Andante
2. Allegro (molto)
3. Adagio
4. Senza tempo (tempo libero ma inquieto)

Duration: 12'

First performance: 10 October 1994, Moscow

Mark Lubotsky (violin) – Irina Schnittke (piano)

© Sikorski, Hamburg, for the world · *parts: SIK 1936*

CHAMBER MUSIC

MINUET

1994

for violin, viola and violoncello

Dedicated to Gidon Kremer, Yuri Bashmet and Mstislav Rostropovich

Duration: 3'

First performance: 19 October 1994, Moscow

Gidon Kremer (violin) – Yuri Bashmet (viola) – Mstislav Rostropovich (violoncello)

© Sikorski, Hamburg, for the world · score: **SIK 1922**

Originally composed as an encore for the first performance of *Concerto for Three*.

VARIATIONS

1998

for string quartet

Duration: 5'

First performance: 30 April 2000, London

Oleh Krysa, Natalia Lomeiko (violins) – Konstantin Boyarski (viola) – Alexander Ivashkin (violoncello)

© Sikorski, Hamburg, for the world

SOLO WORKS

FUGUE

1953

for solo violin

Moderato

Duration: 4'

First performance: 23 October 1999, New York

Oleh Krysa

© Sikorski, Hamburg, for the world · score: SIK 8798

PRELUDE IN MEMORIAM DMITRI SHOSTAKOVICH

1975

for two violins or for violin and tape

► see: CHAMBER WORKS

A PAGANINI

1982

for solo violin

Andante (one movement)

Duration: 14'

First performance: 29 September 1982, Leningrad

Oleh Krysa

© Sikorski, Hamburg, for the world, except CIS · score: SIK 883, SOVETSKY KOMPOZITOR (in the collection: Selected Works by Soviet Composers for Solo Violin [Izbrannye proizvedeniya sovetskikh kompozitorov dlia skripki solo])

KLINGENDE BUCHSTABEN (SOUNDING LETTERS)

1988

for solo violoncello

Dedicated to Alexander Ivashkin on the occasion of his 40th birthday

Andantino (one movement)

Duration: 2'

First performance: 28 December 1988, Moscow

Alexander Ivashkin

© Sikorski, Hamburg, for the world, except CIS · score: SIK 1842

SOLO WORKS

MADRIGAL IN MEMORIAM OLEG KAGAN

1990

for violin or violoncello solo

Lento (one movement)

Duration: 6'

First performance of the violoncello version: 13 July 1991, Wildbad Kreuth
Natalia Gutman

First performance of the violin version: 1994, New York (unconfirmed)

Gidon Kremer

© Sikorski, Hamburg, for the world, except CIS · *scores*: **SIK 1889** (violoncello version) ·
SIK 1914 (violin version)

HERRN ALFRED SCHLEE ZUM 90. GEBURTSTAG

1991

for solo viola

Duration: 3'

First performance: 18 November 1991, Vienna, Konzerthaus
Garth Knox

© Universal Edition, Vienna · *score*: **UE 19991**

IMPROVISATION

1993

for solo violoncello

Commissioned by the 'Acanthes' Contest, October 1994

Dedicated to Mstislav Rostropovich

Andante poco rubato (one movement)

Duration: 7'

First performance: 19 June 1994, Paris

Mstislav Rostropovich

© Sikorski, Hamburg, for the world · *score*: **SIK 1955**

WORKS FOR KEYBOARD

FIVE PRELUDES AND FUGUE

1953-1954

for piano

1. Prelude in A flat major *Moderato*
2. Prelude in A minor [*Andante*]
3. Prelude in D minor *Presto · Prestissimo*
4. Prelude in E minor *Lento*
5. Prelude in D minor [*Maestoso*] · *Scherzando · Tempo I*
6. Fugue in B minor [*Andante*]

Duration: 18'

First performance: 14 February 2009, London

Drosostalitsa Moraiti

© Sikorski, Hamburg, for the world, except cis · score: **SIK 8825**

The appendix of **SIK 8825** prints two further preludes in E minor (marked *Andante* and without tempo indication) which seem to represent variant versions of No. 4.

VARIATIONS

1954-1955

for piano

Duration: 12'

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PRELUDE AND FUGUE

1963

for piano

1. Andante
2. Allegretto

Duration: 8'

First performance: 1965, Moscow

Leonid Brumberg

© Sikorski, Hamburg, for the world, except cis · score: **SIK 1984**, **SOVETSKY KOMPOZITOR** (in the collection: The Young Musicians Library – Motley leaflets [Библиотека юного музыканта – пыстрые листки])

WORKS FOR KEYBOARD

IMPROVISATION AND FUGUE

1965

for piano

1. Lento

2. Vivo

Duration: 7'

First performance: April 1973, Moscow

Vladimir Krainev

© Sikorski, Hamburg, for the world, except cis · *score*: **SIK 1984, SOVETSKY KOMPOZITOR** (in the collection: Concert Pieces by Soviet Composers for Piano [Kontsertnye proizvedeniya sovetsskikh kompozitorov dlia fortepiano], No. 2)

VARIATIONS ON A CHORD

1965

for piano

Grave – Lento – Allegretto – Andante – Agitato – Lento – Maestoso – Andante
(one movement)

Duration: 5'

First performance: 20 June 1966, Moscow

Irina Schnittke

© Gerig, Cologne · *study scores*: **GERIG** (in the collection: Neue sowjetische Klaviermusik), **BREITKOPF & HÄRTEL 618** (in the collection: Neue sowjetische Klaviermusik Heft 2), **MUZYKA** (in the collection: Contemporary Piano Musik for Children. 7th Grade of Children's Music School [Sovremennaya fortepiannaya muzyka dlia detei. 7 klass DMSH])

WORKS FOR KEYBOARD

LITTLE PIECES

1971

for piano

Dedicated to my son Andrei

1. Folk Song
2. In the Mountains
3. Cuckoo and Woodpecker
4. Melody
5. Tale
6. Play
7. Children's Piece
8. March

Duration: 10'

First performance: 21 December 1971, Moscow

Andrei Schnittke (only nos. 1-4)

© Sikorski, Hamburg, for the world · scores: **SIK 2366, SOVETSKY KOMPOZITOR** (in the collection: For the Small Ones. New Pieces for Piano by Soviet Composers [Dlia samykh malenkikh. Novye piesy sovetsskikh kompozitorov dlia fortepiano] No. 1 [nos. 1-4])

HOMAGE TO IGOR STRAVINSKY, SERGEI PROKOFIEV AND DMITRI SHOSTAKOVICH

1979

for piano six-hands

Senza metro, tempo libro – Allegretto, ma poco pesante – Senza metro (one movement)

Duration: 7'

First performance: 28 December 1979, Moscow

Viktoria Postnikova, Gennadi Rozhdestvensky, Alexander Bakhchiyev

© Sikorski, Hamburg, for the world, except cis · score: **SIK 1818**

WORKS FOR KEYBOARD

TWO SHORT PIECES

1980

for organ

Dedicated to Thomas Daniel Schlee

Duration: 8'

First performance: 1980, Vienna

Thomas Daniel Schlee

© Universal Edition, Vienna · Sikorski, Hamburg (for D, CH, E, GR, IL, IS, NL, P, S, DK, N, TR) · *score*: UE 17480 (in the collection: Das neue Orgelalbum, second vol.)

▪ ARRANGEMENT FOR BAYAN by Friedrich Lips [1997]

First performance: 14 February 1997, Amsterdam

Friedrich Lips

© Universal Edition, Vienna · Sikorski, Hamburg (for D, CH, E, GR, IL, IS, NL, P, S, DK, N, TR) · *score*: UE 31131 / SIK 6893

SONATA NO. 1 FOR PIANO

1987

Dedicated to Vladimir Feltsman

1. Lento (*attacca*)

2. Allegretto [*attacca*]

3. Lento [*attacca*]

4. Allegro – Pesante

Duration: 25'

First performance: 22 May 1988, New York

Vladimir Feltsman

© Le Chant du Monde, Paris · Sikorski, Hamburg (for D, CH, DK, N, S, NL, GR, TR, IL, IS) · *score*: CDM PN 2123 / SIK 6833

THREE FRAGMENTS

1990

for harpsichord

1. Andante

2. Vivo

3. Lento

Duration: 3'

First performance: 14 June 1990, Hamburg

Günter Jena

© Sikorski, Hamburg, 1990, for the world, except CIS · *score*: SIK 1843

WORKS FOR KEYBOARD

FIVE APHORISMS

1990

for piano

Dedicated to Joseph Brodsky and Alexander Slobodyanik

1. Moderato assai
2. Allegretto
3. Lento
4. Senza tempo
5. Grave

Duration: 14'

First performance: 21 October 1990, New York

Alexander Slobodyanik (with poems by Joseph Brodsky recited between the movements)

© Sikorski, Hamburg, for the world, except CIS · score: SIK 853

SONATA NO. 2 FOR PIANO

1990

Dedicated to Irina Schnittke

1. Moderato
2. Lento
3. Allegro moderato

Duration: 20'

First performance: 1 February 1991, Lübeck

Irina Schnittke

© Sikorski, Hamburg, for the world, except CIS · score: SIK 1876

SONATA NO. 3 FOR PIANO

1992

Dedicated to Justus Frantz

1. Lento
2. Allegro
3. Lento
4. Allegro

Duration: 17'

First performance: 14 March 1996, Tel Aviv

Boris Berman

© Sikorski, Hamburg, for the world · score: SIK 1966

WORKS FOR KEYBOARD

SONATINA

1994

for piano four-hands

To my granddaughter Irina and her grandmother Irina

Allegro moderato (one movement)

Duration: 4'

© Sikorski, Hamburg, for the world · score: SIK 2366

STREAM

1969

Electronic music

Duration: 4'

© Sikorski, Hamburg, for the world

CADENZAS

CADENZA

1975

to W. A. Mozart's Piano Concerto in C minor, K. 491 (first movement)

Duration: 5'

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THREE CADENZAS

1975/1977

to Ludwig van Beethoven's Violin Concerto in D major, Op. 61
for solo violin and timpani (first movement), for solo violin (second movement) and
for solo violin, 10 violins and timpani (third movement)

Total duration: 8'

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The cadenza of the first movement was composed in 1975 and Beethoven's Violin Concerto was performed with this cadenza for the first time the same year in Kemerovo by violinist Mark Lubotsky under the baton of Lev Markiz. At Gidon Kremer's request Schnittke composed cadenzas for the second and third movement in 1977. Kremer played the concerto with all three of Schnittke's cadenzas in Salzburg in 1977. There is another (never performed) version of the third cadenza, which was discovered in the Schnittke family archives in 2010.

TWO CADENZAS

1980

to W. A. Mozart's Piano Concerto in C major, K. 467 (first and third movement)

Duration: 5'

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CADENZA

1983

to W. A. Mozart's Piano Concerto in C major, K. 503 (first movement)

Duration: 3'

© Sikorski, Hamburg, for the world, except cis · score: SIK 1267

CADENZAS

TWO CADENZAS

1983

to W. A. Mozart's Bassoon Concerto in B flat major, K. 191 (first and second movement)

Duration: 3'

© Sikorski, Hamburg, for the world, except CIS · *scores*: **SIK 1841** · **SOVETSKY KOMPOZITOR** (in the collection: Works for Solo Bassoon by Soviet composers [Proizvedenia sovetskikh kompozitorov dlia fagota solo])

TWO CADENZAS

1990

to W. A. Mozart's Piano Concerto in B flat major, K. 39 (first and third movement)

Duration: 3'

First performance: 19 April 1991, Hamburg (in John Neumeier's ballet 'Fenster zu Mozart')

Carol Tainton

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ARRANGEMENTS AND TRANSCRIPTIONS

PANTOMIME [WOLFGANG AMADEUS MOZART]

1975

Suite for chamber ensemble (Instrumentation of Mozart's Fragment K. 416d)

1. Pantalone and Colombine [*Allegro moderato*]
2. The Dottore (*Maestoso*)
3. Pierrot (*Allegro*)
4. The Dottore and Colombine (*Poco adagio*)
5. A Table Is Brought in (*Andante molto*)
6. The Afflicted Colombine (*Adagio*)
7. Harlequin [*Allegro*]
8. The Turk (*Maestoso*)
9. Colombine's Flirtation (*Larghetto*)
10. Pierrot Chases Harlequin (*Allegro*)
11. Harlequin's Defeat (*Maestoso*)
12. Pierrot Is Frightened (*Adagio*)
13. Finale [*Allegro moderato*]

1.0.1.0 – 0.0.0.0 – 2 perc (bass dr, cym, tubular bells, glsp). org. strings
(3/0/1/1/1)

Duration: 15'

First performance: New Year's Day 1975/1976, Moscow

Gidon Kremer, Tatiana Grindenko, Natalia Gutman, Oleg Kagan, Alexei Lubimov and others

© Sikorski, Hamburg, for the world, except CIS · *study score*: SIK 1756

TWO PRELUDES FOR SMALL ORCHESTRA [DMITRI SHOSTAKOVICH]

1976

(Transcription of Nos. 1 and 2 from Five Preludes for Piano [1921])

1. Allegro moderato e scherzando
2. Andante

Duration: 3'

© Sikorski, Hamburg, for the world · *score*: SOVETSKY KOMPOZITOR (in the collection: Repertory for the Symphony Orchestras of Children's Music Schools and Secondary Music Schools. Pieces by Soviet Composers [Repertuar simfonicheskikh orkestrrov DMSh i muzykalnykh uchilishch. Piesy sovetskikh kompozitorov])

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ARRANGEMENTS AND TRANSCRIPTIONS

QUEEN OF SPADES (PIQUE DAME) [PYOTR TCHAIKOVSKY] 1977

Opera in two acts after Alexander Pushkin

Première: 10 November 1990, Karlsruhe

Badischer Staatsopernchor – Badische Staatskapelle – Myron Romanul (conductor)
– Yuri Lyubimov (director)

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The arrangement was achieved in close collaboration with Yuri Lyubimov, who was responsible for the revision of the text. The alterations consist mainly of deletions of choral parts and certain scenes in order to enhance the dramatic structure of the piece. Sections with spoken text from Pushkin's novel were added. These spoken parts are accompanied by music for harpsichord newly composed by Schnittke based on original material from Tchaikovsky's opera.

RAGTIME [SCOTT JOPLIN] 1984

for orchestra

Transcription of a piano ragtime

3(picc).2.3(*Eb* cl).2 – 2.4.1.1 – perc (timp, tam-t, tubular bells, jazz drums, vibr). piano. hpd

First performance: 1 December 1984, Moscow

USSR Ministry of Culture State Symphony Orchestra – Gennadi Rozhdestvensky (conductor)

SERENADE [ADOLF JENSEN] 1984

for mezzo-soprano and orchestra

Transcription of 'Serenade' for mezzo-soprano and piano

2.1.2.2 – 2.2.0.0 – timp. harp. strings (6/5/4/3/2)

First performance: 17 February 1984, Moscow

Tatiana Yerastova (mezzo-soprano) – USSR Ministry of Culture State Symphony Orchestra – Gennadi Rozhdestvensky (conductor)

ARRANGEMENTS AND TRANSCRIPTIONS

BESCHWÖRUNG [FRIEDRICH NIETZSCHE]

1984

for mezzo-soprano and orchestra

Transcription of 'Beschwörung' for mezzo-soprano and piano

2.3(cor anglais).2.3(db bn) – 4.3.3.1 – timp. tubular bells. harp.cel. strings

First performance: 17 February 1984, Moscow

Tatyana Yerastova (mezzo-soprano) – USSR Ministry of Culture State Symphony Orchestra – Gennadi Rozhdestvensky (conductor)

CANON 'AN DAS FRANKFURTER OPERNHAUS' [ALBAN BERG]

1985/1987

Arrangement of the like-named work by Alban Berg

Duration: 4'

■ VERSION FOR NINE STRINGS [1985]

First performance: 2 April 1985, Moscow

Lithuanian Chamber Orchestra – Saulius Sondeckis (conductor)

■ VERSION FOR VIOLIN AND STRINGS [1987]

First performance: 1 August 1987, Dartington

Mark Lubotsky (violin)

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- for details concerning Gidon Kremer's *Suite of Fragments*, for which Canon 'An das Frankfurter Opernhaus' was used, *see*: CHAMBER MUSIC, Piano Quartet [1988]

INTRODUCTION 1962

Produced by Mosfilm – Igor Talankin (director)

Duration: 22'

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THE ADVENTURES OF A DENTIST 1965

Produced by Mosfilm – Elem Klimov (director)

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JUST A LITTLE JOKE 1966

Produced by Mosfilm – Andrei Smirnov (director)

THE COMMISSAR (DIE KOMMISSARIN) 1967

(based on Vasily Grossman's short story 'In the Town of Berdichev')

Produced by Maxim Gorky Studio – Alexander Askoldov (director)

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THE OWNERLESS HOUSE 1968

Produced by Mosfilm – Budimir Metalnikov (director)

THE ANGEL 1968

Produced by Central Experimental Film Studio – Sergei Smirnov (director)

THE SIXTH OF JULY 1968

Produced by Mosfilm – Juli Karasik (director)

USED CARTRIDGE CASES 1968

Produced by Maxim Gorky Studio – Evgeni Fridman (director)

DAY STARS

1968

Produced by Mosfilm – Igor Talankin (director) – Olga Berggolz, Igor Talankin (scenario) – Margarita Pilikhina (camera)

1. Barrel organ (I) *Moderato · Più mosso · Poco meno mosso · Tempo I*
2. Barrel organ (II)
3. Wintry zoo *Cadenza I · Cadenza II · Cadenza III · Cadenza IV*
4. Zoo *Andante · Allegretto*
5. Foxtrot
6. ??? *Allegretto*
7. Strange quay [странная пристань]
8. The Arc *Allegretto*
9. Execution ... Bells *Pesante*
10. Riflemen *Moderato*
11. The Uprising *Agitato*
12. The Carriage *Moderato*
[приход муськи]??? *Andante*
The Staircase
13. Finale *Allegretto*
14. Variant of the closing form 'Finale'
3(picc).3(cor anglais).3(Eb clar, bass clar).4 sax (alto, tenor, baritone[2/1/1]).3(db
bn) – 4.4.3.1 – perc (timp, tgl, wood bl, 3 bongos, 2 tom-t, drums, side dr, bass
dr, cym, Charleston, tubular bells, el.bells, tam-t, glsp, xyl, vibr, marimba).
guit. 2 harps. cel. piano. el.org. strings

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SICK AT HEART (after a story by Anton Chekhov)

1969

Produced by Mosfilm – Boris Blank (director)

UNCLE VANYA (after Anton Chekhov's like-named play)

1971

Produced by Mosfilm – Andron Mikhalkov-Konchalovsky (director)

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BELORUSSIAN STATION

1971

Produced by Mosfilm – Andrei Smirnov (director)

SPORT, SPORT, SPORT 1971

Produced by Mosfilm – Elem Klimov (director)

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THE SEAGULL (after Anton Chekhov's like-named play) 1971

Produced by Mosfilm – Juli Karasik (director)

2.2.3.2 – 4.2.3.0 – timp, perc, harp, cel, strings

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YOU AND ME 1972

Produced by Mosfilm – Larisa Shepitko (director)

WHERE THE ARBAT CROSSES BUBULINAS STREET 1973

Produced by Mosfilm – Manos Zakharias (director)

HOT SNOW 1973

Produced by Mosfilm – Gavriil Egiazarov (director)

THE RIGHT TO JUMP 1973

Produced by Mosfilm – Valery Kremnyov (director)

CITIES AND YEARS (in two parts)

1973

Produced by Mosfilm – Alexander Zarkhy (director) – Vladimir Valutsky, Alexander Zarkhi (szenario after Konstantin Fedin's novel) – Alexander Knyazhinsky (camera)

1. Introduction *Moderato · Tempo di valse lento*
2. Addition to the introduction
3. Danger *Lento*
4. Before the Battle
5. The Battle *Agitato*
6. After the Battle *Agitato*
7. March I
8. March II
9. March III
10. March III (continuation)
11. March IV
12. The Hospital
13. Victory *Agitato*
14. Holiday *Tempo della 'Carmagnole'*
15. Revolution in Germany
16. Repetition
17. Epilogue *Andante*
18. Kurt's Execution
19. 'Internationale' (arrangement)
20. German Revolutionary Song
21. The Italian Prisoners (based on the sequence 'Dies irae') *Lento*
23. Opening credits — *poco più mosso*
24. Conversation *Lento*
25. Explanation *Agitato*
26. Meeting of Rita and Marie *Andante*
27. Quarrel
28. Suffocation *Lento*
29. Encounter
30. Polka (from the episode 'The Fair')
31. The Fair *Allegro*
32. xx *Agitato*
33. xx *Agitato*
34. Percy's Ditty
35. Epilogue
36. Couplets
37. Andrei's Return *Andante*
38. Addition to 'Andrei's Return'
39. The Staircase *Moderato*
40. xx
41. Andrei
42. Waltz I
43. Waltz II
44. Waltz III

CITIES AND YEARS [CONTINUED]

45. Introduction to part II

46. The Wedding

18. Prayer before the beginning of the battle *Moderato*

47. Divine Service

22. Choral score for The Italian Prisoners *Lento*

4(2 picc).3(cor anglais).4(*E♭* clar, bass clar).2(db bn) – 4.2 cornets.3.4.1 – 5 horns (alto, tenor, baritone[2/2/1]) – perc (timp, tgl, 4-5 tom-t, side dr, bass dr, cym, bells, tam-t, glsp, xyl, vibr, marimba, siren). el.guit. bass guit. 2 harps. cel, hpd. piano. org. ionika. acc. strings – choir

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THE CAPTAIN'S DAUGHTER (after Alexander Pushkin) 1974

Produced by Mosfilm – Pavel Resnikov (director)

AGONY (part one) 1974

Produced by Mosfilm – Elem Klimov (director)

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AUTUMN 1975

Produced by Mosfilm – Andrei Smirnov (director)

RIKKI-TIKKI-TAVI (after Rudyard Kipling's novel) 1975

Produced by Tsentrnauchfilm – Alexander Tsguridi (director)

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SELECTING A TARGET (two parts) 1976

Produced by Mosfilm – Igor Talankin (director)

THE WHITE STEAMER 1976

Produced by Kirghizfilm – Bulat Shamshiev (director)

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HOW TSAR PETER GOT THE BLACK MAN MARRIED 1976

(WIE ZAR PETER SEINEN MOHREN VERHEIRATETE)

Produced by Mosfilm – Alexander Mitta (director)

Duration: 53'

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CLOWNS AND KIDS 1976

Produced by Mosfilm – Alexander Mitta (director)

© Sikorski, Hamburg, for the world

THE ASCENT (DER AUFSTIG) 1976

Produced by Mosfilm – Larisa Shepitko (director)

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TRAVKA'S ADVENTURES 1977

Produced by Mosfilm – Arkadi Kordon (director)

THE LIFE-STORY OF AN UNKNOWN ACTOR 1977

(DIE LEBENSGESCHICHTE EINES UNBEKANNTEN SCHAUSPIELERS)

Produced by Mosfilm – Alexander Zarkhy (director)

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MY MEMORIES TAKE ME TO YOU (after Alexander Pushkin) 1977

Produced by All-Union's Animated Cartoons Studio – Andrei Khrzhanovsky (director)

HUMAN REQUITAL 1977

Produced by Mosfilm – Alexander Svetlanov (director)

FATHER SERGEI (after Lev Tolstoy)

1978

Produced by Mosfilm – Igor Talankin (director and scenario) – Georgi Gerberg (camera)

1. Overture *Tempo di valse*

 Addition to 'Overture'

2. Carnival *Allegro*

3. Fanfare

4. Cavalry March

5. Voice *Lento*

6. Monologue I *Lento*

7. Monologue II *Lento*

8. Mazurka

9. Polonaise

10. Epilogue *Lento*

11. Finale *Lento*

4(picc).2.4(Eb clar).1 – 4.4.4.1 – perc (timp, tgl, side dr, bass dr, cym, bells, xyl, vibr). piano. cel. strings – 8 sopranos, 6-8 contraltos

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THE PLANE CREW (in two parts)

1979

Produced by Mosfilm – Alexander Mitta (director) – Yuli Dunskey, Valeri Frid, Alexander Mitta (scenario) – Valeri Shuvalov (camera) – Anatoli Kuznetsov (set design) – Mark Ermler (conductor)

1. On the Flight *Lento espressivo*
2. ???
3. On the Flight II *Agitato*
4. On the Flight (II) *Agitato*
5. Timchenko's Death *Modearto*
6. ??? *Allegro pesante*
7. Lyrical Theme *Moderato*
8. The Airport *Pesante*
9. Waltz
10. Panic *Allegro pesante*
11. Take Off *Pesante ma non troppo*
12. Alive –
13. The Fire *Pesante ma poco stringendo*
14. Unintentional *Agitato*
15. Disco II
16. Disco
17. Disco

4(2 picc).3(cor anglais).3(Eb clar, bass clar).tenor sax. baritone sax.3(db bn) – 4.4.4.1 – perc (timp, wood bl, 3 tom-t, side dr, drums, bass dr, cym, bells, xyl, vibr, marimba). 2 el.guit. bass guit. harp. cel. hpd. piano. org. strings – 2 sopranos

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AGONY (part two)

1981

Produced by Mosfilm – Elem Klimov (director)

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STURDY BOY

1982

Produced by Tsentrnaukhfilm – Alexander Tsguridi and Nana Kldiashvili (directors)

STAR FALL

1982

Produced by Mosfilm – Igor Talankin (director)

THE TALE OF WANDERINGS 1982

(DAS MÄRCHEN DER WANDERUNGEN)

Produced by Mosfilm – Alexander Mitta (director)

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THE LEAVE-TAKING (after Valentin Rasputin's like-named novel) 1983

Produced by Mosfilm – Larisa Shepitko and Elem Klimov (directors)

Jointly composed by Alfred Schnittke, Vyacheslav Artyomov, Sofia Gubaidulina and Viktor Suslin

THE DARLING OF THE AUDIENCE 1983

Produced by Tsentrnaukhfilm – Alexander Tsguridi and Nana Kldiashvili (directors)

THE WHITE POODLE 1984

Produced by Tsentrnaukhfilm – Alexander Tsguridi and Nana Kldiashvili (directors)

1. Night *Andantino*
2. Gladiators *Allegretto*
3. Gallop
4. Like a Slow Waltz
5. The Chase *Agitato*
6. Marsh II
7. Habanera [?] from Bizet's 'Carmen' *Allegro quasi andantino · Andante moderato*
8. Habanera [?] from Bizet's 'Carmen'
9. The Game *Allegretto D.C. al fine*
10. Marsch I
11. The White Poodle *Andantino*
12. In Front of the Mirror *Allegretto*
13. Waltz
14. The First [...] *Tempo di marcia*
15. Dog Waltz
16. Rag Time *Allegretto*
17. Fanfares
18. Introduction *Allegretto*

3(picc).2.3(Eb clar, bass clar).2(db bn) – 4.4.4.1 – timp. perc (tgl, cast, 2 tom-t, side dr, bass dr, cym, bells, vibr, marimba). claxons. ocarina. harp. hpd. cel. piano. strings (5/4/3/3/2)

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THE BALCONY 1988
Produced by Kazakhfilm – Kalykbek Sadykov (director)

VISITOR OF A MUSEUM 1989
Produced by Lenfilm – Konstantin Lopushinsky (director)

RUSSIA – LOVE FOR THIS COUNTRY 1990
Produced by Shigoto Film Productions and Mosfilm – Alexander Mitta (director)

THE LAST DAYS OF ST. PETERSBURG (Silent movie of 1927) 1992
Produced by Meshrabprom-Rus – Vsevolod Pudovkin (director) – Nathan Zarkhy (script) – Anatoli Golovnia (camera) – Music by Alfred Schnittke and Andrei Schnittke
Commissioned by ZDF TV Channel

1(picc).1(cor anglais).1(Eb cl, bass cl).1 – 1.1.1.0 – 2 perc (timp, flex, tom-t, side dr, bass dr, cym, 2 tam-t, tubular bells, vibr). harp. piano. strings (2/2/2/2/1)
– 6 male voices, 1 female voice (soprano)

Duration: 96'

First showing: 8 November 1992, Frankfurt

Ensemble Modern – Sabine Fues, soprano – members of the Figuralchor and the Jugendchor of Hessischer Rundfunk – Frank Strobel, conductor

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THE MASTER AND MARGARITA (after Mikhail Bulgakov) 1993
Yuri Kara (director)

Duration: 30'

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INCIDENTAL MUSIC TO FILMS TV PRODUCTIONS

THE ROSE AND THE CROSS (after Alexander Blok) **1962**
Produced by TV film – Lev Elagin (director)

AIM THE BARRAGE AT US (four parts) **1963-1964**
Produced by Mosfilm – Sergei Kolosov (director)

THE CONCEALED CABALLERO (after Pedro Calderón de la Barca) **~1965**
Produced by TV film – Evgeni Savadski (director)

THE NIGHT CALL **1968**
Produced by Ekran Studio – Valerian Kvachadze (director)

THE WALTZ **1969**
Produced by Mosfilm Studio, TV Section – Viktor Titov (director)
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THE LAST RUN OF THE 'ALBATROSS' (four parts) **1971**
Produced by Ekran Studio – Leonid Pcholkin (director)

A COTTAGE IN KOLOMNA **1971**
Produced by Mosfilm – Lev Elagin (director)

MY PAST AND MY THOUGHTS **1973**
(DIE VERGANGENHEIT UND DIE GEDANKEN)
17-part production after Alexander Herzen
Produced by Literature and Drama TV Department – Lev Elagin (director)
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THE CHERRY ORCHARD (after Anton Chekhov's like-named play) 1975
Produced by Mosfilm – Leonid Heifits (director)

- ARRANGEMENT FOR CHAMBER ENSEMBLE by Sergei Pavlenko
flute, 4 violins, double bass
- 1. Mazurka
- 2. Cotillon

TRAINERS (eight parts) 1976
Produced by Tsentrnaukh film – Alexander Tsguridi and Nana Kldiashvili, directors

THE FANCIES OF FARYATEV (after Lev Tolstoy) 1979
Produced by Lenfilm – Ilia Averbach (director)

LITTLE TRAGEDIES (three-part production after Alexander Pushkin) 1980
Produced by Mosfilm – Mikhail Schweizer (director)
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EUGENE ONEGIN (after Alexander Pushkin's poem) 1981
Produced by TV film – P. Krotenko (director)

DEAD SOULS (four-part production after Nikolai Gogol's novel) 1984
Produced by Mosfilm – Mikhail Schweizer (director)
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PUSHKIN'S POETRY 1988
Music by Alfred Schnittke and Dmitri Shostakovich
Produced by TV film – Ludmila Khmel'nitskaya (director)

AND A LIGHT IS SHINING THROUGH THE DARKNESS

1989

Play by Mikhail Kosakov after Lev Tolstoy's novel
Produced by TV film – Mikhail Kosakov (director)

INCIDENT AT VICHY

1989

Play by Mikhail Kosakov after Arthur Miller's novel
Produced by TV film – Mikhail Kosakov (director)

THE GLASS HARMONICA 1968

Produced by All-Union's Animated Cartoons Studio – Andrei Khrzhanovsky (director)
Reconstruction of the original version by Frank Strobel

3(picc, alto flute).2.3(Eb clar, bass clar).alto sax. tenor sax. bar sax.3(db bn)
– 4.3.3.1 – perc (timp, tgl, rattle, 2 wood bl, 3 bongos, side dr, bass dr, cym,
susp.cym, tam-t, bells, 2 glsp, xyl, vibr, marimba). el.guit. 2 harps. cel. piano.
ekvodin. lonika. theremin. el.acc. strings

First performance with live orchestra: 22 August 2011, Tokyo
Tokyo Symphony Orchestra – Kazuyoshi Akiyama (conductor)

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A BALLERINA ABOARD 1969

Produced by All-Union's Animated Cartoons Studio – Lev Atamanov (director)

THE WARDROBE 1971

Produced by All-Union's Animated Cartoons Studio – Andrei Khrzhanovsky (director)

CHEER UP, THE WORST IS YET TO COME 1972

Produced by All-Union's Animated Cartoons Studio – Lev Atamanov (director)

THE BUTTERFLY 1972

Produced by All-Union's Animated Cartoons Studio – Andrei Khrzhanovsky (director)

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THE STRANGE LITTLE FROG 1972

(THE FUNNY MERRY-GO-ROUND NO. 4)

Produced by All-Union's Animated Cartoons Studio – Valery Ugarov (director)

IN FABLEWORLD

1973

Produced by All-Union's Animated Cartoons Studio – Andrei Khrzhanovsky (director)

1. Curiosity Cabinet I
2. Curiosity Cabinet II
3. Departure of the Cock
4. The Bandsman – His Ending
5. The Fainting of the Cuckoo
6. Cuckoo
7. The Feast
8. Cuckoo and Cock
9. Cock
10. The Street
11. Nightingale
12. Departure of the Nightingale
13. Epilogue

1(picc).0.ten sax.0 – 0.1.1.0 – 2 perc, el. guit. cel/ionica. piano/hpd. vl. db – tenor, baritone, mixed choir

Duration: 20'

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MY FAVOURITE TIME

1980

Produced by All-Union's Animated Cartoons Studio (?) – Andrei Khrzhanovsky (director)

1. Farewell to Trigorsky
2. Memories
3. Don't tempt me
4. Landscape
5. Gallop II
6. Ritornello

I AM WITH YOU AGAIN (after Alexander Pushkin)

1981

Produced by All-Union's Animated Cartoons Studio – Andrei Khrzhanovsky (director)

PENCIL AND ERASER

1982

(THE FUNNY MERRY-GO-ROUND NO. 12)

Produced by All-Union's Animated Cartoons Studio – Elena Gavrilko (director)

AUTUMN

1982

Produced by All-Union's Animated Cartoons Studio – Andrei Khrzhanovsky (director)

OUR GAGARIN 1971
Produced by Central Documentary Film Studio – Irina Besarabova (director)

CHILE FIGHTS AND HOPES 1972
Produced by Central Documentary Film Studio – Yuri Monglovsky (director)

THE ARDUOUS ROADS OF PEACE (THE BALANCE OF TERROR) 1973
Produced by Central Documentary Film Studio – Mikhail Romm (director), completed by Elem Klimov and Marlen Khutsiev

AND YET I BELIEVE (THE WORLD TODAY) (two parts) 1974
Produced by Mosfilm – Michail Romm (director), completed by Elem Klimov and Marlen Khutsiev after Romm's death

PARADOXES OF EVOLUTION 1979
Produced by Tsentrnaukhfilm – Alexander Tsguridi and Nana Kldiashvili (directors)

LARISA (documentary film in commemoration of Larisa Shepitko) 1980
Produced by Mosfilm – Elem Klimov (director)

WHAT DOES BABIRUSSYA NEED TUSKS FOR? 1981
Produced by Tsentrnaukhfilm – Alexander Tsguridi and Nana Kldiashvili (directors)

SUITES FROM INCIDENTAL MUSIC TO FILMS

THE ADVENTURES OF A DENTIST

1965

Compilation by Frank Strobel [2003]

1. Masha's Song (*Tempo di valse*)
2. Gloria (*Maestoso*)
3. The Park (*Tempo di valse*)
4. Pantomime (*Allegretto*)
5. Charleston
6. Spring
7. Waltz (*Moderato*)
8. Despair (*Andante*)
9. Finale

3(picc).2.3(*Eb* clar).alto sax. tenor sax. baritone sax.2 – 4.3.4(db trbn).2 – timp.
perc (tgl, wood bl, tom-t, side dr, bass dr, cym, bells, glsp, marimba). banjo.
2 guit. el.guit. harp. cel. piano. hpd. synthesizer. strings – banda (No. 7): 2
cornets, 4 horns (2 alto, tenor, baritone)

Duration: 27'

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- ARRANGEMENT FOR LIGHT MUSIC ENSEMBLE by P. Dementev
Charleston (No. 5)

study score: Sovetsky Kompozitor Publishers [1975] (in the collection: Concert
and Dance Hall Repertory for Light Music Ensemble [Kontsertno-tantsevalny reper-
tuar estradnogo ansamblija] No. 3)

SUITES FROM INCIDENTAL MUSIC TO FILMS

THE COMMISSAR (DIE KOMMISSARIN)

1967

Compilation by Frank Strobel [2002]

1. Vavilova's Walks Through the City (*Andantino*)
2. Wedding (*Allegro*)
3. Attack (*Agitato*)
4. Game (*Andantino – Lento – Allegro vivace – Allegro vivace – Lento*)
5. Entrance into the City (*Andante*)
6. Love (*Andante*)
7. Cellar (*Moderato – Allegretto*)
8. Rain (*Lento – Andante*)
9. Dream (*Lento. Tempo rubato – Lento*)
10. Wandering of the Damned (*Pesante – Poco più mosso*)
11. Insight (*Andante*)

3(picc).3.4(*Eb* clar, bass cl, alto sax).3(db bn) – 4.4.4.1 – perc (timp, sleigh bells, 3 wood bl, 2 bongos, 3 tom-t, tamb [ad lib.], side dr, bass dr, cym, tam-t, bells, xyl, vibr, marimba). gtr. harp. cel. 2 pianos. el.org. strings (12/10/10/10/6) – female choir

Duration: 48'

First performance: 5 November 2005, Berlin

Radio-Sinfonieorchester Berlin – Frank Strobel (conductor)

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THE GLASS HARMONICA

1968

Compilation by Frank Strobel [2003]

1. The Musician and the Carillon
2. Procession
3. The Faces – The Flights – Pyramids
4. The Musician – The Awakening

3(picc).2.3(*Eb* clar, bass clar). a sax. t sax. bar sax.3(db bn) – 4.3.3.1 – perc (timp, tgl, guiro, rattle, wood bl, 3 tom-t, side dr, bass dr, cym, susp.cym, tam-t, bells, glsp, xyl, vibr). el.guit. bass gtr. harp. cel. piano. ekvodin. termenvox. el.org. el.acc. strings (5-stringed db)

Duration: 21'

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SUITES FROM INCIDENTAL MUSIC TO FILMS

THE WALTZ

1969

Compilation by Frank Strobel [2003]

1. Building plot
2. Coach
3. Factory
4. Vovka

3(picc).3(cor anglais).3(Eb clar, bass clar).3(db bn) – 4.4.4.1 – perc (timp, 2 wood bl, 3 tom-t, side dr, cym, 2 susp.cym, bells, glsp, vibr, marimba). harp. cel. piano. strings

Duration: 12'

First performance: 22 March 2006, Landau

Staatsphilharmonie Rheinland-Pfalz – Frank Strobel (conductor)

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UNCLE VANYA

1971

Probably compiled by Alfred Schnittke

1. Overture
2. Sonia
3. Epilogue

3.3.3(bass cl).3(db bn) – 4.4.3.1 – perc (timp, side dr, cym, bells, tam-t, vibr, marimba, cel). harp. piano. strings

Duration: 23'

SPORT, SPORT, SPORT

1971

Compilation by Gennadi Rozhdestvensky [1992]

1. Fanfares
2. Greece
3. Fans
4. Tigers
5. Winners
6. Finale

2.2.2.2 – 4.3.3.1 – timp, 3 perc (xyl, vibr). cel. piano. strings

Duration: 10'

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Compilation by Frank Strobel [2005]

1. Title Music – Interview (*Moderato*)
2. Greece – The Bath (*Adagio – Pesante*)
3. Future (*Minuet*)
4. Song of the Salesman Kalashnikov (*Allegro*)
5. Sports Fans (*Minuet – Fugue – Allegro*)
6. The Form of Modern Sport – Training – Winners – Finale (*Allegro molto – Andante*)

3(2picc).3(cor anglais).3(Eb clar, bass clar).alto sax.tenor sax.baritone sax.3(db bn) – 4.4.4.1 – timp. perc (tgl, flex, ratchet, 3 bongos, 3 tom-t, drum set, side dr, bass dr, cym, tam-t, bells, glsp, vibr, marimba). mandoline. 3 el.guit. 2 harps. cel. piano. el.org (lonika). acc. strings – choir (sampler)

Duration: 30'

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SUITES FROM INCIDENTAL MUSIC TO FILMS

MY PAST AND MY THOUGHTS

1973

(DIE VERGANGENHEIT UND DIE GEDANKEN)

Compilation by Frank Strobel [1999]

1. St. Petersburg
2. Madonnas
3. Shadows
4. Finale
5. Minuet
6. The Ending of the Revolution
7. Sad Theme
8. The Wind
9. Cancan II

2(picc).2.3(bass cl).3(db bn) – 4.2.3.1 – timp. perc (side dr, bass dr, tam-t, bells, vibr). harp. el org. piano. hpd. strings (6/5/4/4/3) – mixed choir

Duration: 14'

First performance: 29 March 1999, Berlin

Radio-Sinfonieorchester Berlin and Choir – Frank Strobel (conductor)

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AGONY

1974

Compilation by Frank Strobel [1997]

1. Introduction
2. Waltz
3. Tango
4. Finale

3(picc).3.3(bass clar).3(db bn) – 4.4.4.1 – 2 perc (side dr, bass dr, cym, tam-t, bells, glsp, xyl, marimba). 2 el.gtr. bass gtr. harp. cel. piano. hpd. org. strings – solo violin (Tango)

Duration: 21'

First performance: 30 January 1997, Hamburg

Hamburger Symphoniker – Frank Strobel (conductor)

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Compilation by Emin Khachaturyan

1. Alexander's Palace
2. The Ninth of January
3. Waltz
4. Farewell
5. Conclusion
6. Finale

SUITES FROM INCIDENTAL MUSIC TO FILMS

RIKKI-TIKKI-TAVI

1975

Compilation by Frank Strobel [2003]

1. Title-Credit Music (*Lento – Moderato*)
2. Threat and Rescue (*Lento – Agitato*)
3. Night (*Lento – Adagio*)
4. Legend (*Moderato*)
5. Struggle (*Agitato*)
6. Epilogue (*Moderato*)

3(picc).3(cor anglais).3(*Eb* clar, bass clar).3(db bn) – 4.4.4.1 – timp. perc (flex, 2 temple bl, 3 tom-t, drums, bass dr, cym, tam-t, bells, glsp, marimba). guit. el.guit. bass guit. harp. piano. el.org/org/cel. strings

Duration: 24'

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THE ASCENT (DER AUFSTIEG)

1976

Compilation by Frank Strobel [2003]

1. Sotnikov's Death [*Lento*]
2. On the Sleigh (*Lento*)
3. Remorse (*Lento*)

4.2.4(bass cl).3(db bn) – 4.4.4.1 – perc (timp, bass dr, tam-t, bells, vibr), el.guit. bass guit. harp. cel. piano. hpd. el.org. strings (12/10/8/8/4)

Duration: 15'

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CLOWNS AND KIDS

1976

Compilation by Frank Strobel [2003]

1. Title-Credit Music (*Vivo*)
2. Intermezzo [*Tempo di valse*]
3. Acrobats (*Moderato, poco pesante*)
4. In Hospital (*Moderato*)
5. Waltz

3(picc).2.4(*Eb* clar, bar sax).3(db bn) – 4.3.3.1 – perc (timp, flex, tom-t, side dr, bass dr, cym, bells, xyl). el.guit. bass guit. harp. cel. piano. hpd. acc. el.org. strings

Duration: 10'

First performance: 7 March 2008, Poznań

Filharmonia Poznańska 'Tadeusz Szeliowski' – Frank Strobel (conductor)

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HOW TSAR PETER GOT THE BLACK MAN MARRIED

1976

(WIE ZAR PETER SEINEN MOHREN VERHEIRATETE)

Compilation for small orchestra by Alfred Schnittke

1. Minuet
2. Gavotte

study score: Muzyka Publishers [1979] (in the collection: Repertory for Symphony Orchestras of Children's Music Schools. Pieces by Soviet Composers [Repertuar simfonicheskikh orkestrov DMSH. Piesy sovetskikh kompozitorov] No. 3)

Compilation by Gennadi Rozhdestvensky [1999]

1. Introduction
2. March
3. France
4. Ballade of Hannibal
5. Carnival Season
6. Damage
7. Meeting
8. Chant

4(2 picc).2.4(Eb cl).2 – 4.4.3.1 – perc (timp, trgl, flex, ratchet, woodbl, 2 tom-t, tamb, side dr, bass dr, cym, tam-t, bells, glsp, xyl, vibr, marimba). el.gtr. bass gtr. harp. cel. piano. hpd. org. strings – baritone. mixed choir. boys' choir

Duration: 40'

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THE LIFE-STORY OF AN UNKNOWN ACTOR

1977

(DIE LEBENSGESCHICHTE EINES UNBEKANNTEN SCHAUSPIELERS)

Compilation by Frank Strobel [2002]

1. Theme – Title-Credit Music (*Moderato*)
2. Agitato I – Sled (*Agitato*)
3. Agitato II – Journey (*Moderato*) – Intermezzo (*Moderato*)
4. Waltz (Farewell)
5. Theme and March – Theatre [*Moderato*] – *Vivo*
6. Epilogue – Finale (*Moderato*)

2.2.3.2 – 4.2.4.1 – perc (timp, trgl, 2 bongos, tom-t, side dr, susp.cym. bells, vibr, marimba). 2 el.guit. bass guit. harp. cel. piano. hpd. el.org. strings

Duration: 19'

First performance: 5 November 2005, Berlin

Rundfunk-Sinfonieorchester Berlin – Frank Strobel (conductor)

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SUITES FROM INCIDENTAL MUSIC TO FILMS

LITTLE TRAGEDIES

1980

Compilation and arrangement by Yuri Kasparov

1. Waltz I
2. Night
3. Barcarole
4. St. Petersburg
5. Mozart's Improvisation
6. Marching Tune
7. Polka
8. Waltz II

1.1.1.1 – 1.1.1.0 – 2 perc (timp, tgl, guiro, side dr, bass dr, susp.cym, tam-t, tubular bells, glsp, vibr, marimba). harp. cel/piano. strings (1/1/1/1/1)

Duration: 20'

First performance: 29 October 1994, Heidelberg, 9. Internationales Festival für Neue Musik

ASM Ensemble Moscow – Alexei Vinogradov (conductor)

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THE TALE OF WANDERINGS

1982

(DAS MÄRCHEN DER WANDERUNGEN)

Compilation by Frank Strobel [2003]

1. Construction of the 'Bat' and Flight
2. Crash of the Carriage – The Sea
3. Declaration of Love – Orlando's Theme
4. Playing Cat-and-Mouse – Fire
5. May Dance – The Cafe – The Hunt
6. The Plague
7. Minuet
8. Dance – Waltz – Orlando's Death
9. The Destruction of the Castle
10. Finale

4(2picc).3(cor anglais).4(Eb clar, bass clar).3(db bn) – 4.4.4.euphonium.1 – timp. perc (tgl, flex, wood bl, bongos, tom-t, side dr, bass drum, cym, hihat, tam-t, bells, glsp, vibr, marimba). el.gtr. bass guit. harp. cel. piano. org. synthesizer. strings

Duration: 45'

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SUITES FROM INCIDENTAL MUSIC TO FILMS

DEAD SOULS

1984

Compilation by Gennadi Rozhdestvensky [1993]

1. Introduction (*Andante – Vivo*)
2. Polka (*Allegretto*)
3. Funeral March (*Andante*)
4. March
5. Plyushkin's Youth (*Andante*)
6. Mazurka
7. In Manilov's House (*Moderato*)
8. Waltz
9. Gallop (*Presto*)

4(2picc).3(cor anglais).4(*Eb* cl, bass cl).3(db bn) – 4.4.bar.4.1 – perc (timp, cast, flex, whip, 3 temple bl, 2 wood bl, side dr, bass dr, cym, tam-t, tubular bells, glsp, xyl, vibr, marimba). bass guit. harp. cel. piano. hpd. org. strings

Duration: 30'

First performance: 14 April 1994, Bergen

Philharmonic Orchestra of Bergen – Gennadi Rozhdestvensky (conductor)

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THE LAST DAYS OF ST. PETERSBURG

1992

Compilation by Frank Strobel [2003]

Five movements without titles

1(picc).1(cor anglais).1(*Eb* cl, bass cl).1 – 1.1.1.0 – 2 perc (timp, flex, tom-t, side dr, bass dr, cym, 2 tam-t, tubular bells, vibr). harp. piano. strings (2/2/2/2/1)

Duration: 12'

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THE MASTER AND MARGARITA

1993

Compilation by Frank Strobel [1997]

1. Master and Margarita
2. Voland
3. Foxtrot
4. Tango
5. Funeral March
6. Ravel's Bolero
7. Master and Margarita

4.3.4.3 – 4.4.4.1 – perc (timp, tgl, tom-t, side dr, bass dr, cym, susp.cym, tam-t).
el gtr. harp. cel. piano. hpd. org. synthesizer. strings

Duration: 13'

First performance: 30 January 1997, Hamburg

Hamburger Symphoniker – Frank Strobel (conductor)

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INCIDENTAL MUSIC TO PLAYS

MAYAKOVSKY'S DEBUT

Poem by Vladimir Mayakovsky

Première: around 1958

SOMEBODY'S LIFE

Play by Dmitri Cholendro

Première: 1 December 1965, Moscow, Mossoviet Theatre

Evgeni Savadski (director)

THE COLONEL'S WIDOW

Play by Yuhan Smuul

Première: 17 April 1966, Moscow, Mossoviet Theatre

Lev Tanyuk (director)

BORIS GODUNOV

Poem by Alexander Pushkin

Première: late 1960s

WAY OF THE CROSS

Play based on Alexei Tolstoy's like-named novel

Première: 3 January 1970, Moscow, Central Theatre of the Soviet Army

Arseni Yachalchik (director)

CAESAR AND CLEOPATRA

Play in 5 acts by George Bernard Shaw

Première: 26 December 1976, Moscow, Mossoviet Theatre

Evgeni Savadski (director)

INCIDENTAL MUSIC TO PLAYS

DON CARLOS

Dramatic poem by Friedrich Schiller

Première: 26 December 1976, Moscow, Mossoviet Theatre

Evgeni Savadski (director)

- ▶ for Eight Songs and Requiem from the incidental music to Friedrich Schiller's drama 'Don Carlos' *see*: VOCAL WORKS

A DUCK SHOOTING PARTY

Play by Alexander Vampilov

Première: 1978

THE INSPECTOR'S TALE

Play after Nikolai Gogol

Première: 9 June 1978, Moscow, Taganka Theatre

Yuri Lyubimov (director)

- ▶ for the choreographic fantasia after themes by Nikolai Gogol Sketches [1985] *see*: STAGE WORKS · for Gogol Suite [1980] *see*: ORCHESTRAL WORKS

TURANDOT

Play by Bertolt Brecht

Première: 20 December 1979, Moscow, Taganka Theatre

Yuri Lubimov (director)

KLIM SAMGIN

Play after the novel by Maxim Gorki

Première: 26 February 1981, Moscow, Mayakovsky Theatre

Andrei Goncharov (director)

SPARE THE WHITE BIRD

Play by Nikolai Miroshnichenko

Music by Alfred Schnittke, Yuri Schwarz and Nino Rota

Première: 26 November 1982, Moscow, Young Spectator's Theatre

Vitali Fridman (director)

INCIDENTAL MUSIC TO PLAYS

THE DEVILS

Play after Fyodor Dostoevsky's novel

Première: 16 February 1984, London

Yuri Lyubimov (director)

LORD OF THE FLIES

Play after William Golding's novel

Music by Alfred Schnittke and Dmitri Pokrovsky

Première: 27 July 1986, Leningrad, Small Drama Theatre

Lev Dodin (director)

THE BEGGAR OR SAND'S DEATH

Play by Yuri Olesha

Première: 5 September 1986, Moscow, Miniature Theatre

Mikhail Levitin (director)

I AM POOR SOSO

Play by Viktor Korkia

Première: May 1988, Moscow, State University Theatre

Evgeni Slavutin (director)

THE MANDATE

Play by Nikolai Erdman

Music by Alfred Schnittke and Dmitri Shostakovich

Première: 21 September 1988, Moscow, Central Theatre of the Soviet Army

Alexander Burdonsky (director)

A FEAST IN TIME OF PLAGUE

Play by Alexander Pushkin

Première: 3 June 1989, Moscow, Taganka Theatre

Yuri Lyubimov (director)

INCIDENTAL MUSIC TO PLAYS

DOCTOR ZHIVAGO

Play after Boris Pasternak's novel

Première: 16 June 1993, Moscow, Taganka Theatre

Yuri Lyubimov (director)

- **Notes on the Orchestral Polyphony in Dmitri Shostakovich's Fourth Symphony**

in: 'Muzyka i sovremennost' [Music and the Present Age], No. 4, Moscow, 1966

- **Some Features of the Orchestral Harmonisation of Themes in Dmitri Shostakovich's Symphonic Works**

in: 'Dmitri Shostakovich', Moscow, 1967

- **The Orchestral Harmonisation of Themes in the Early Works of Stravinsky**

in: 'Muzyka i sovremennost', No. 5, Moscow, 1967

- **Edison Denisov**

in: 'Res facta', No. 6, Cracow, 1972 (in Polish)

- **Paradoxicality as a Feature of Stravinsky's Musical Logic**

in: 'I. F. Stravinsky', Moscow, 1973

- **Collage and Polystylistics**

'Muzykalnye kultury narodov. Traditsii i sovremennost' [The Musical Culture of Different Peoples. Tradition and the Present Age], Moscow, 1973

- **Special Features of Sergei Prokofiev's Orchestral Harmonisation of Themes**

in: 'Muzyka i sovremennost', No. 8, Moscow, 1974

- **Circles of Influence**

in: 'Dmitri Shostakovich', Moscow, 1976

- **Embodying a New Idea**

'Problemy traditsii i novatorstva v sovremennoi muzyke' [Problems of Tradition and Innovation in Modern Music], Moscow, 1982

■ **Thoughts on Sergei Prokofiev**

‘Festvortrag zur Eröffnung des Internationalen Prokofjew-Festivals am 16. September 1990 in Duisburg’ [Inaugural address to the Duisburg International Sergei Prokofiev Festival on 16 September 1990] *Slk 1507*, Hamburg, 1990

■ **Overcoming Metre by Rhythm**

Manuscript

■ **Ligeti’s Orchestral Micropolyphony**

Manuscript

■ **Stereophonic Tendencies in Modern Orchestral Thinking**

Manuscript

■ **Static Form. A New Conception of Time**

Manuscript

■ **The Third Movement of Luciano Berio’s Symphony. Stylistic Counterpoint**

Thematic and Formal Unity in the Context of Polystylistics. Expansion of the Concept of Theme

Manuscript

■ **Klangfarbenmelodie** [Melody of Timbres]

Manuscript

■ **Infinitely Interlocking Timbre Ties in a Fugue (Ricerca) by Bach-Webern**

Manuscript

■ **Timbre Modulations in Bartók’s ‘Music for Strings, Percussion and Celesta’**

Manuscript

■ **Timbre Affinity and its Functional Utilisation. Timbre Scale**

Manuscript

CHRONOLOGICAL WORKLIST

1949

- **Concerto for Accordion and Orchestra** 38

1953

- **Fugue** for solo violin 79
- **The Passing Line of Clouds Grows Thinner** for voice and piano 48
- **Poem** for piano and orchestra 38

1954

- **Five Preludes and Fugue** for piano 81

1955

- **Intermezzo** for piano quintet [1954-1955] 65
- **Scherzo** for piano quintet, later set for orchestra [1954-1955] 21, 65
- **Sonata 1955 for Violin and Piano** [1954-1955] 65
- **Suite** for strings, later set for chamber orchestra [1954-1955] 21
- **Three Choruses** for mixed choir [1954-1955] 48
- **Three Songs** for voice and piano [1954-1955] 48
- **Variations** for piano 81

1957

- **Concerto No. 1 for Violin and Orchestra** (revised in 1962) 38
- **Overture** 21
- **Symphony 1957 (No. 0)** [1956-1957] 21

1958

- **Mayakovsky's Debut** [incidental music] 114
- **Nagasaki**
Oratorio for mezzo-soprano, mixed choir and orchestra 49
- **Vocalise** for mixed choir a cappella 48

1959

- **Songs of War and Peace**
Cantata for soprano, mixed choir and orchestra 49
- **String Quartet** 65

CHRONOLOGICAL WORKLIST

1960

- **Concerto for Electric Instruments** 60
- **Concerto for Piano and Orchestra** 38

1961

- **Poem About the Universe** 21

1962

- **The Eleventh Commandment**
Opera in two acts 15
- **Introduction** [film music] 92
- **The Rose and the Cross** [film music] 98
- **Suite for Children** for small orchestra 22

1963

- **Prelude and Fugue** for piano 81
- **Sonata No. 1 for Violin and Piano** 65

1964

- **Aim the Barrage at Us** [film music 1963-1964] 98
- **Music for Chamber Orchestra** 22
- **Music for Piano and Chamber Orchestra** 39

1965

- **The Adventures of a Dentist** [film music] 92, 104
- **The Concealed Caballero** [film music] 98
- **Improvisation and Fugue** for piano 82
- **Somebody's Life** [incidental music] 114
- **Three Poems of Marina Tsvetaeva** for (mezzo)-soprano and piano 50
- **Variations on a Chord** for piano 82

CHRONOLOGICAL WORKLIST

1966

- **The Colonel's Widow** [incidental music] 114
- **Concerto No. 2 for Violin and Chamber Orchestra** 39
- **Just a Little Joke** [film music] 92
- **String Quartet No. 1** 66

1967

- **The Commissar** (Die Kommissarin / In the Town of Berdichev)
[film music] 92, 105
- **Dialogue** for violoncello and seven instrumentalists [1965-1967] 60

1968

- **The Angel** [film music] 92
- **Day Stars** [film music] 92
- **The Glass Harmonica** [film music] 101, 105
- **The Night Call** [film music] 98
- **The Ownerless House** [film music] 92
- **Pianissimo** for orchestra 22
- **Serenade** for violin, clarinet, double bass, piano and percussion 61
- **The Sixth of July** [film music] 92
- **Sonata for Violin and Chamber Orchestra** 39
- **Sonata No. 2 for Violin and Piano** 'Quasi una sonata' 66
- **Used Cartridge Cases** [film music] 92

1969

- **A Ballerina Aboard** [film music] 101
- **Boris Godunov** [incidental music late 1960s] 114
- **Sick at Heart** [film music] 93
- **Stream** [electronic music] 86
- **The Waltz** [film music] 99, 106

1970

- **Way of the Cross** [incidental music] 114

CHRONOLOGICAL WORKLIST

1971

- **Belorussian Station** [film music] 93
- **Canon in Memoriam Igor Stravinsky** for string quartet. 66
- **A Cottage in Kolomna** [film music] 98
- **Double Concerto for Oboe, Harp and Strings** 40
- **Labyrinths**
Ballet in five episodes. 15
- **The Last Run of the 'Albatross'** [film music]. 98
- **Little Pieces** for piano 83
- **Our Gagarin** [film music] 103
- **The Seagull** [film music]. 93
- **Sport, Sport, Sport** [film music] 93, 107
- **Uncle Vanya** [film music] 93, 106
- **Verses Written in the Sleeplessness of the Night** for voice and piano . 50
- **The Wardrobe** [film music] 101

1972

- **The Butterfly** [film music] 101
- **Cheer Up, the Worst is Yet to Come** [film music] 101
- **Chile Fights and Hopes** [film music] 103
- **The Strange Little Frog**
(The Funny Merry-go-Round No. 4) [film music]. 101
- **Suite in the Old Style** for violin and piano (harpsichord) 67
- **Symphony No. 1** [1969-1972]. 23
- **Voices of Nature** for ten female voices and vibraphone 50
- **You and Me** [film music] 93

1973

- **The Arduous Roads of Peace** (The Balance of Terror) [film music] . . 103
- **Cities and Years** [film music] 94
- **Hot Snow** [film music] 94
- **In Fableworld** [film music]. 102
- **My Past and my Thoughts** (Die Vergangenheit und die Gedanken)
[film music] 98, 108
- **The Right to Jump** [film music] 94
- **Where the Arbat Crosses Bubulinas Street** [film music]. 93

CHRONOLOGICAL WORKLIST

1974

- **Agony** [film music, part one] 94, 108
- **The Captain's Daughter** [film music] 94
- **Der Gelbe Klang** (The Yellow Sound)
Multimedia motion theatre [1973-1974]. 15
- **Gratulationsrondo** (Congratulatory Rondo) for violin and piano 68
- **And Yet I Believe** (The World Today) [film music]. 94

1975

- **Autumn** [film music] 94
- **Cadenza** to W. A. Mozart's Piano Concerto in C minor, K. 491 87
- **Cantus perpetuus** for keyboard instrument and five percussionists 68
- **The Cherry Orchard** [film music] 99
- **Eight Songs** for voice and piano or guitar from the
incidental music to 'Don Carlos' 52
- **Pantomime**
Suite for chamber orchestra after W. A. Mozart's Fragment K. 416d 89
- **Prelude in memoriam Dmitri Shostakovich**
for two violins or for violin and tape 69
- **Requiem** for soloists, mixed choir and instrumental ensemble from the
incidental music to 'Don Carlos' 51
- **Rikki-Tikki-Tavi** [film music] 94, 109

CHRONOLOGICAL WORKLIST

1976

- **The Ascent** [film music] 95, 109
- **Caesar and Cleopatra** [incidental music] 114
- **Clowns and Kids** [film music] 95, 109
- **Don Carlos** (incidental music) 115
- **How Tsar Peter Got the Black Man Married** (Wie Zar Peter seinen Mohren verheiratete) [film music] 95, 110
- **Minuet** for two violins. 70
- **Moz-Art** for two violins. 69
- **Piano Quintet** [1972-1976]. 69
- **Selecting a Target** [film music] 94
- **Der Sonnengesang des Franz von Assisi** (The Canticle of the Sun by St. Francis of Assisi) for two mixed choirs and six instruments. 52
- **Trainers** [film music] 99
- **Two Preludes for Small Orchestra** [DMITRI SHOSTAKOVICH] 89
- **The White Steamer** [film music] 95

1977

- **Concerto grosso No. 1**
for two violins, harpsichord, prepared piano and strings 41
- **Human Requital** [film music] 96
- **Hymns I-IV** for instrumental ensemble [1974-1977]. 70
- **The Life-Story of an Unknown Actor** (Die Lebensgeschichte eines unbekanntenen Schauspielers) [film music]. 95, 110
- **Magdalena's Song** for soprano and piano 53
- **Moz-Art à la Haydn**
Play on music for two violins, two small string orchestras, double bass and conductor 62
- **My Memories Take Me to You** [film music] 95
- **Queen of Spades** (Pique Dame) [PYOTR TCHAIKOWSKY] 90
- **Three Cadenzas** to Beethoven's Violin Concerto in D major, Op. 61 [1975/1977] 87
- **Travka's Adventures** [film music] 95

CHRONOLOGICAL WORKLIST

1978

- **Concerto No. 3 for Violin and Chamber Orchestra** 41
- **A Duck Shooting Party** [incidental music] 115
- **Father Sergei** [film music] 96
- **In memoriam** for orchestra [1977-1978] 24
- **The Inspector's Tale** [incidental music] 115
- **Sonata No. 1 for Violoncello and Piano** 71
- **Stille Nacht** for violin and piano 71

1979

- **Concerto for Piano and String Orchestra** 41
- **The Fancies of Faryatyev** [film music] 99
- **Homage to Igor Stravinsky, Sergei Prokofiev and Dmitri Shostakovich** for piano six-hands 83
- **Paradoxes of Evolution** [film music] 103
- **Polyphonic Tango** for chamber ensemble 62
- **Stille Musik** for violin and violoncello 72
- **Symphony No. 2 'St. Florian'** for chamber choir and orchestra 24
- **Turandot** [incidental music] 115

1980

- **Gogol Suite**
Suite from the incidental music to 'The Inspector's Tale' 25
- **Larisa** [film music] 103
- **Little Tragedies** [film music] 99, 111
- **Moz-Art** for oboe, harp, harpsichord, violin, violoncello and double bass 62
- **My Favourite Time** [film music] 102
- **Passacaglia** for orchestra [1979-1980] 25
- **Polka** for violin and piano 72
- **String Quartet No. 2** 72
- **The Plane Crew** [film music] 96
- **Three Madrigals** for soprano, violin, viola, double bass, vibraphone and harpsichord 53
- **Three Scenes** for soprano and percussion ensemble 53
- **Two Cadenzas** to W. A. Mozart's Piano Concerto in C major, K. 467 87
- **Two Short Pieces** for organ 84

CHRONOLOGICAL WORKLIST

1981

- **Agony** [film music, part two] 94, 96, 108
- **Cantus perpetuus** for percussion, keyboard instruments and strings 26
- **Eugene Onegin** [film music] 99
- **I Am With You Again** [film music] 102
- **Klim Samgin** [incidental music] 115
- **Minnesang** for 52 voices [1980-1981]. 54
- **Symphony No. 3** 26
- **What Does Babirusya Need Tusks for?** [film music] 103

1982

- **A Paganini** for solo violin 79
- **Autumn** [film music] 102
- **Concerto grosso No. 2** for violin, violoncello and orchestra [1981-1982] 42
- **The Crab** for brass ensemble and percussion 63
- **Lebenslauf** for four metronomes, three percussionists and piano 73
- **Pencil and Eraser**
(The Funny Merry-go-Round No. 12) [film music] 102
- **Septet** for flute, two clarinets, violin, viola, violoncello,
harpichord (or organ) [1981-1982]. 63
- **Star Fall** [film music] 96
- **Spare the White Bird** [incidental music] 115
- **Sturdy Boy** [film music] 96
- **The Tale of Wanderings** (Das Märchen der Wanderungen)
[film music] 96, 111

1983

- **Cadenza** to W. A. Mozart's Piano Concerto in C major, K. 503 87
- **The Darling of the Audience** [film music] 97
- **The Leave-Taking** [film music] 96
- **Schall und Hall** for trombone and organ 73
- **Seid nüchtern und wachet ...**
Cantata for contralto, counter-tenor, tenor, bass, mixed choir and orchestra 27
- **String Quartet No. 3** 74
- **Two Cadenzas** to W. A. Mozart's Bassoon Concerto in B flat major, K. 191 88

CHRONOLOGICAL WORKLIST

1984

- **Beschwörung** for mezzo-soprano and orchestra [FRIEDRICH NIETZSCHE] 91
- **Concerto No. 4 for Violin and Orchestra** 42
- **Dead Souls** [film music] 99, 112
- **The Devils** [incidental music] 116
- **Ragtime** for orchestra [SCOTT JOPLIN] 90
- **Serenade** for mezzo-soprano and orchestra [ADOLF JENSEN] 90
- **Symphony No. 4** for soprano, alto, tenor, bass and chamber orchestra 28
- **The White Poodle** [film music] 97
- **Three Sacred Hymns** for mixed choir 55

1985

- **Canon 'An das Frankfurter Opernhaus'** for nine strings 91
- **Concerto for Choir** [1984-1985] 55
- **Concerto for Viola and Orchestra** 43
- **Concerto grosso No. 3** for two violins and chamber orchestra 43
- **(K)ein Sommernachtstraum** for orchestra 29
- **Music to an Imaginary Play** for ensemble 64
- **Ritual** for orchestra [1984-1985] 28
- **Sketches**
 - Choreographic fantasia 16
- **String Trio** 74

1986

- **The Beggar or Sand's Death** [incidental music] 116
- **Concerto No. 1 for Violoncello and Orchestra** [1985-1986] 44
- **Peer Gynt**
 - Ballet in three acts 17
- **Lord of the Flies** [incidental music] 116

CHRONOLOGICAL WORKLIST

1987

- **Canon 'An das Frankfurter Opernhaus'** for violin and strings [1985/1987] 91
- **Epilogue from 'Peer Gynt'** for mixed choir and orchestra 29
- **Quasi una sonata** for violin and chamber orchestra 44
- **Sonata No. 1 for Piano** 84

1988

- **The Balcony** [film music] 97
- **Concerto for Piano Four-Hands and Chamber Orchestra** 45
- **Concerto grosso No. 4 – Symphony No. 5** 30
- **Drei Gedichte von Viktor Schnittke** (Three Poems of Viktor Schnittke) for tenor and piano 56
- **Four Aphorisms** for orchestra 30
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1992

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