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Rodion **Shchedrin**



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RODION SHCHEDRIN

CENTRED IN RUSSIAN CULTURE AND EVERYWHERE AT HOME:
AN ŒUVRE IN AN INTERPLAY BETWEEN EMPATHY AND IRONY

Rodion Konstantinovich Shchedrin is deeply rooted in Russian culture, both spiritually and emotionally. His music has thus been able to grow to great heights high and branch out in many directions. The oeuvre of this composer has no gradual development forward, no tentative beginning, no succession of early, main and late works. Everything is there from the very beginning – a variety of genres and styles, spiritual richness, originality, virtuosity, the spirit of invention, masterly instrumentation and the power of authenticity. A special characteristic which is most striking, perhaps a trademark of his production, is the interplay between empathy and irony.

These two poles – empathy as well as distance – are probably due to the composer's origins. He was born in Moscow as the son of a musician and grandson of an Orthodox priest, and he virtually inherited both spiritual independence and critical awareness of the world. Rodion Shchedrin says that he “digested a lot of avant-garde” but was not “confused by it or made compliant to it.”

“The piano concerto was always my field of experimentation.”

Paths of world music and European modernism cross in the piano concertos. Himself a brilliant pianist and organist, Rodion Shchedrin made solo appearances as the interpreter of his own works, beginning his career in this personal union in 1955 with the premiere of his Piano Concerto No. 1, which plays with Russian folklore in a manner both emphatic and ironic.

Piano Concerto No. 2 belongs to Shchedrin's “experiments with twelve-tone techniques and jazz.” He enjoyed a brilliant success with it in 1967 as composer and pianist during a European tour of the Leningrad Philharmonic conducted by Evgeny Mravinsky. In the Piano Concerto No. 3 consisting of 33 variations that only find their theme at the end, Shchedrin was inspired by the “phenomenon of notated aleatorics.” The premiere in 1974 was a sensation when the composer played all three piano concertos in a tour de force single evening.

Piano Concerto No. 4, commissioned in 1991 by Steinway to celebrate the 100th anniversary of the company's founding, bears the subtitle ‘sharp keys.’ Shchedrin understood his exclusive use of the sharp keys as “his kind of musical minimalism.” It keeps an appropriate distance from the current fashionable trend, of course, for the harmonic

restriction does not lead to any limitation or to endless successions of the same thing; on the contrary, the composer makes magic, enchanting the listener with timbral effects and thematic variety.

"I have written music for the piano throughout my entire creative life."

Shchedrin's piano compositions are dialogues with a final authority about the relationship between "ordo tonalis and ordo divinas," between the order of the tones and the divine order. In the musical heaven of the Orthodox Christian Russian composer rules the Protestant German composer Johann Sebastian Bach. The 24 Preludes and Fugues for Piano written between 1964 and 1970 and the Polyphonic Notebook of 1972 (25 Preludes for Piano) reflect this guiding star; they are encyclopaedias of musical forms, homages to music for its own sake far removed for any marketable attitude.

CONCERTOS FOR ORCHESTRA:
WIT, IRONY AND DEEPER MEANING

With his concertos for orchestra, Shchedrin created a genre of his own far removed from the cyclical symphonic form. In a single, unstoppable forward movement, monothematic events are blended with a variety of motifs, and the old technique of variation brings core motifs to the point of 'explosion' with a considerably new dynamism.

Number One of the concertos for orchestra (Naughty Limericks/Osorniye chastushki) of 1963, is also the Number One in the favour of public and interpreters alike. George Balanchine made use of the Naughty Limericks as ballet music, and they enthralled Leonard Bernstein so much that he commissioned Shchedrin to write another concerto for orchestra, The Chimes of 1968, masterly not only in its use of colour. With empathy with the old Russian bell sounds and distance from blind nostalgia, the concerto "ends in the exploitation of the ringing of the chimes."

The concertos for orchestra Old Russian Circus Music and Round Dances, composed to commissions from the USA, are also in the tradition of these one-movement, programmatically charged orchestral concertos.

SYMPHONIES
„Eternity is in love with the phenomenon of time“

Shchedrin has called his two symphonies „resonances of the past.“ The echo of the war, the outbreaks of violence and aggression as well as his own emotional entanglement in hate and fear are their subjects, not brushed aside since the end of the Second World War and ensuring both symphonies a place in the international repertoire.

Symphony No. 1 (1958) stands in opposition to traditional structure with its „movements in the wrong order.“ Then there is a highly unconventional tone, striking for its wildness and aggression. The language of a distraught subject is audible beyond all classical balance.

Symphony No. 2 (1962-1965) continues this theme. Cast in 25 preludes overlapping into each other, musical „eternity“ appears in the form of double fugue and cancrizans canon: the „phenomenon of time“ in sonorous, onomatopoeic elements and thematic contrasts.

OPERAS

*„... from humour, exuberance and caustic sarcasm,
it is only half a step to desperation, mourning and tears“*

Shchedrin's subjective tendency, his alternation between empathy and distance, find their correspondence in everyday life in Russia, namely in the so-called Chastushki, „a form of Russian improvised singing in villages that only originated in the twentieth century (...) in which, from humour, exuberance and caustic sarcasm, it is only half a step to desperation, mourning and tears.“

Chastushki found exemplary theatrical formation in Shchedrin's opera *Not Love Alone* (1961, reduced version 1972). At the suggestion of Kyril Kondrashin, Shchedrin adapted this masterly, at times joking and at other times tragic operatic music into an orchestral suite, ensuring its presence in the concert hall. Whoever wishes to abandon himself/herself to the magic of Russian folk art will find a great deal on offer in the first two operas of Shchedrin (*Not Love Alone* and *Dead Souls*).

To an extent hardly equalled by any other composer of his time, Shchedrin, who is also a trained choral conductor, knows the possibilities and special characteristics of the human voice. In hardly any other opera is there such enormous vocal variety and differentiation as in *Dead Souls* based on Nikolai Gogol, composed in 1974 and representing Shchedrin's principal theatrical work. This was a composition that he simply had to write, tackling it and completing without knowing whether or not it would ever be performed. Yuri Temirkanov finally performed the opera with great success at the Mariinsky Theatre in St. Petersburg, also recording it for commercial release.

The psychic nature and differentiated character exploration of Shchedrin's operatic figures is, unlike with many of his contemporaries, depicted not so much through spacious orchestral discourse – his characters gain their unmistakable guises primarily through the line of the vocal parts – the person is present from the first sung tone onwards. In this way, he creates numerous roles with weight and profile, especially for altos and mezzo sopranos. The choir also forms exciting sound events: pulsing, iridescent sounds such as wind, darkness, light and the rumble of thunder. Both the choir and the orchestra are more than merely prompters, but are active, equal partners of the soloists. Instead of the first violins and second violins, there is a 28-part chamber choir plus two soloists (mezzo soprano and alto) in the Russian manner of 'larynx singing.'

If archaic heterophony is linked with the twelve-tone principle in the orchestra pit, two plots take place at the same time on the theatrical level - an opera buffa an opera seria. One after the other as in Richard Strauss' *Ariadne auf Naxos*, but simultaneously, parallel, interrupting and blending with each other. The opera *Dead Souls* is definitely of an unmistakably Russian essence and of international format.

BALLETS

„an individual solution for each subject“

The composer is not only bound in a marriage of many years to Maya Plisetskaya, the legendary prima ballerina of the Bolschoi Theatre, but also in a creative communion. He wrote all his ballet scores for Maya Plisetskaya: *The Little Humpbacked Horse* (1960, based on Russian folk tales), *Carmen Suite* (1967, based on Georges Bizet), *Anna Karenina* (1972, based on Lev Tolstoy), *The Seagull* and *The Lady with*

the Lapdog (1980 and 1985, both based on Anton Chekhov). They are all represented in the international ballet repertoire and, like the Romantic Music Anna Karenina of 1978/1979, have also found their place in the concert hall.

The Carmen Suite for strings and percussion, a brilliant arrangement of material from Bizet's opera with the addition of two excerpts from Bizet's Arlésienne music and the opera La Jolie Fille de Perth, is one of the most frequently performed ballet scores in the world.

With its subtitle 'Lyric Scenes,' Anna Karenina refers to Tchaikovsky's opera Evgeny Onegin. Here, Shchedrin has fraternised with the old master of Russian opera and ballet in terms of structure and emphasis, as well as through quotations.

The Seagull consists of 24 preludes, three interludes and a postlude – an unusual musical form for a ballet. There is also a stylised seagull cry as a leitmotif. Shchedrin adapted this ballet score into an orchestral suite for the concert hall in 1984.

In The Lady with the Lapdog, Shchedrin surprises listeners with an „incomplete orchestra“ - strings, two oboes, two horns and celesta – resulting in an „emotionally heated sound.“

Shchedrin created a new kind of ballet music that is orientated according to the needs of dance: clear and transparent in its specification for dancing actions. At the same time, however, it is provided with an overriding network of symphonic-thematic references, thus preserving its independence, offering its own, independent subtext far removed from the concrete action.

CHORAL COMPOSITIONS

„How does one reconcile the transient with the immutable?“

In Northern Europe with its noted choral tradition, Shchedrin is appreciated as a master composer of a capella choral writing second to none. There is no situation that he cannot produce only by means of the sound of a choir, whether turmoil, calmness, suppressed fear or bell sounds such as in The Execution of Pugachyov (1981).

As a composer who spent his childhood in a Russian village, he above all preserves the echo of songs that have faded away, as in the beautiful a capella choruses Willow, Little Willow/Iva, Ivushka (1954) and Russian Villages (1973) or the Concertino, a four-movement masterwork without text for mixed choir as well as the Stanzas from Evgeni Onegin (both 1982).

„My soul, rise up, what are you doing sleeping?“

Shchedrin professes a religious impetus without subjecting himself to church doctrine. Long before it became the fashion to profess Russian Orthodox faith at the time of Perestroika, Shchedrin created works of religious intention.

Among these is Poetorium, a Russian Passion composed in 1968 to verses of the poet Andrei Wosnesensky, a friend and companion of Shchedrin.

„My soul, rise up, what are you doing sleeping?“ Shchedrin expressed this evocation in the choral work The Sealed Angel with text by Nikolai Leskov (1988). It is a valid formula illuminating many of the works.

This is especially true of The Musical Offering for organ, 3 flutes, 3 bassoons and 3 trombones. Composed in 1983 to mark the occasion of the 300th birthday of J. S. Bach,

The Musical Offering, with its performance duration of over two hours, is not merely an homage to the German composer. This is music that does not follow the customary function of art, that does express human trials and tribulations, but seeks access to a final authority and is a more or less „depersonalised“ music. In terms of its duration alone, The Musical Offering is demanding indeed. The composer later decided to shorten the work but without affecting the musical structure of the composition. In times of increasing polarisation concerning questions of faith, Rodion Shchedrin provides an example of the spiritual fellowship of a baptised, devout Russian Orthodox Christian with a Protestant German composer: „My soul, rise up, what are you doing sleeping?“

As with The Musical Offering of 1983, Stikhira (Praise, a Symphonic Adaptation of the Old Slavic Ecclesiastical Chant) of 1988 for the 1000th anniversary celebration of the Christianisation of Russia, is based on the idea of transcending joylessness, fear and abandonment through God’s love and praise of God.

Shchedrin designates his musical position as „post avant-garde.“ For him this means „that all the restrictions, all the ‘one mustn’t do that,’ ‘that isn’t customary,’ ‘they will not approve’ have been ruled out. The birds have been released from the cage, one writes as one must and as one feels.“

Rodion Shchedrin and Maya Plisetskaya moved from Moscow to Munich in 1991/1992. All the works of Shchedrin not named in this catalogue have been published by Schott Music Publishers.

Sigrid Neef

(Translation by David Babcock)

RODION SHCHEDRIN

RUSSISCH ZENTRIERT UND UNIVERSELL BEHEIMATET,
EIN WERK IM WECHSELSPIEL VON EMPATHIE UND IRONIE

Rodion Konstantinowitsch Shchedrin ist geistig und emotional tief in der russischen Kultur verwurzelt. So konnte seine Musik hoch hinaus und weit verzweigt wachsen. Es gibt im Schaffen dieses Komponisten kein langsames Voran, kein tastendes Beginnen, keine Folge von Früh-, Haupt- und Spätwerk. Es ist von Anfang an alles da, Vielfalt der Genres und Stile, geistige Fülle, Originalität, Virtuosität, Erfindergeist, meisterhafte Instrumentationskunst und die Kraft des Authentischen. Eine auffallende Besonderheit, vielleicht ein Markenzeichen seines Schaffens ist das Wechselspiel zwischen Empathie und Ironie. Diese beiden Pole – Einfühlung wie Distanz – sind wohl dem Herkommen des Komponisten zu danken, der 1932 in Moskau als Sohn eines Musikers und Enkel eines orthodoxen Priesters geboren wurde und der geistige Selbständigkeit wie kritisches Weltbewusstsein quasi in die Wiege gelegt bekam. Er habe „viel Avantgarde verdaut“, aber sich von ihr „weder irre, noch kirre“ machen lassen, so Rodion Shchedrin.

„Das Klavierkonzert war immer mein Experimentierfeld.“

In den Klavierkonzerten kreuzen sich Wege der Weltmusik und der Europäischen Moderne. Selbst ein glänzender Pianist und Organist, trat Rodion Shchedrin als Interpret eigener Werke solistisch in Erscheinung und begann in dieser Personalunion 1955 seine Karriere mit der Uraufführung seines 1. Klavierkonzertes, einem emphatischen wie ironischen Spiel mit russischer Folklore.

Das 2. Klavierkonzert gehört zu Shchedrins „Experimenten mit der Zwölftontechnik und dem Jazz“. Mit ihm brillierte er 1967 als Komponist und Pianist während einer Europatournee der Leningrader Philharmoniker unter der Leitung von Jewgeni Mrawinski.

Beim 3. Klavierkonzert, das aus 33 Variationen besteht, die erst am Ende zu ihrem Thema finden, ließ sich Shchedrin „vom Phänomen der notierten Aleatorik“ inspirieren. Die Uraufführung 1974 war eine Sensation, als der Komponist in einer *tour de force* an einem einzigen Abend alle drei Klavierkonzerte selbst spielte.

Das 4. Klavierkonzert, ein Auftragswerk von Steinway zum 100. Gründungsjahr der Firma 1991, trägt den Untertitel Kreuztonarten. Die ausschließliche Verwendung von Kreuztonarten verstand Shchedrin als seine „Art des musikalischen Minimalismus“. Natürlich mit der gehörigen Portion Distanz zum gängigen Modetrend, denn die harmonische Einschränkung führt zu keiner Beschränkung, zu keiner unendlichen Folge des Immergleichen, im Gegenteil, der Komponist zaubert und bezaubert, mit Klangfarbeneffekten und thematischer Vielfalt.

„Musik für Klavier habe ich mein ganzes schöpferisches Leben lang geschrieben.“

Shchedrins Klavierkompositionen sind Dialoge mit einer Letzten Instanz über das Verhältnis zwischen 'Ordo tonalis und ordo divinas', zwischen der Ordnung der Töne und der göttlichen Ordnung. Am musikalischen Himmel des christlich-orthodoxen russischen Komponisten herrscht der protestantische deutsche Tonschöpfer Johann Sebastian Bach. Im Zeichen dieses Fixsterns entstanden zwischen 1964 und 1970 24 Präludien und Fugen für Klavier und 1972 das Polyphonisch Spielheft (25 Präludien für Klavier), Enzyklopädien musikalischer Formen, Huldigungen der Musik um ihrer selbst willen, fern jeder marktgängigen Attitüde.

ORCHESTERKONZERTE

WITZ, IRONIE UND TIEFERE BEDEUTUNG

Mit seinen Orchesterkonzerten schuf Shchedrin ein eigenes Genre, jenseits der zyklischen sinfonischen Form. In einem einzigen unaufhaltsamen Voran verschmilzt monothematisches mit vielmotivischem Geschehen und die alte Variationstechnik bringt mit neuer beachtlicher Dynamik Kernmotive zum 'explodieren'.

Die Nummer Eins unter den Orchesterkonzerten (Freche Orchesterscherze / Osornije tschastuschki) von 1963 ist auch die Nummer Eins in der Gunst von Publikum und Interpreten. Georg Balanchine diente die Freche Orchesterscherze als Ballettmusik, und sie begeisterte Leonard Bernstein so, dass er Shchedrin den Auftrag zu einem weiteren Orchesterkonzert gab, Glockenklänge aus dem Jahr 1968, einem nicht nur koloristischen Meisterstück. Einfühlung in den alten russischen Glockenklang und Distanz zu blinder Nostalgie, das Konzert „endet in der Erschießung des Glockengeläuts“. In der Tradition dieser einsätzigen programmatisch aufgeladenen Orchesterkonzerte stehen auch die 1989 für die USA entstanden die Orchesterkonzerte Alte russische Zirkusmusik und Reigen.

SINFONIEN

„Die Ewigkeit ist verliebt in das Phänomen der Zeit“

„Resonanzen der Vergangenheit“ nannte Shchedrin seine beiden Sinfonien. Das Echo des Krieges, die Ausbrüche von Gewalt und Aggression sowie die eigene emotionalen Verstrickung in Hass und Angst sind ihre Themen, die mit dem Ende des Zweiten Weltkrieges nicht abgetan sind und den beiden Sinfonien weiterhin einen Platz im Weltrepertoire sichern. Mit „falsch angeordneten Sätzen“ steht die Sinfonie Nr. 1 (1958) im Gegensatz zur traditionellen Struktur. Dazu kommt ein höchst unkonventioneller, durch Wildheit und Aggressivität auffallender Ton. Jenseits jeder klassischen Ausgewogenheit wird die Sprache eines verstörten Subjekts hörbar.

Die 2. Sinfonie (1962-1965) setzt diese Thematik fort. In 25 einander überlappenden Präludien, in Doppelfuge und Krebskanon tritt musikalische „Ewigkeit“ in Erscheinung, in sonoristischen, lautmalerischen Elementen und thematischen Kontrasten „das Phänomen der Zeit“.

OPERN

„... von Humor, Ausgelassenheit und ätzendem Spott ist es immer nur ein halber Schritt bis zur Verzweiflung, zu Klagen und Tränen“

Shchedrins subjektive Neigung, sein Wechseln zwischen Einfühlung und Distanz, haben im russischen Alltag eine Entsprechung, nämlich in den sogenannten Tschastuschki, „einer erst im 20. Jahrhundert entstandene Form des russischen, dörflichen, improvisierten Gesangs (...) bei der es von Humor, Ausgelassenheit und ätzendem Spott immer nur ein halber Schritt bis zur Verzweiflung, zu Klagen und Tränen“ ist.

Exemplarische theatralische Ausformung fanden die Tschastuschki in Shchedrins Oper *Nicht nur Liebe* (1961, 1972 reduzierte Fassung). Der meisterhaften, bald scherzhaften, bald tragischen Opernmusik hat Shchedrin auf Anregung von Kyrill Kondraschin mit einer Orchestersuite zu konzertantem Dasein verholfen. Wer sich dem Zauber russischer Vokalkunst hingeben möchte, dem haben die beiden ersten Opern Shchedrins (*Nicht nur Liebe* und *Die toten Seelen*) viel zu bieten.

Wie kaum ein zweiter Komponist seiner Zeit, weiß Shchedrin, der auch ausgebildeter Chorleiter ist, um die Möglichkeiten und Besonderheiten der menschlichen Stimme. Wohl in keiner anderen Oper ist eine solche enorme stimmliche Vielfalt und Differenziertheit zu finden wie in *Die Toten Seelen* nach Nikolai Gogol aus dem Jahr 1974, dem theatralischen Hauptwerk Shchedrins. Eine Wunschkomposition, die er in Angriff nahm und zu Ende brachte, ohne zu wissen, ob sie jemals aufgeführt werden würde. Juri Temirkanow brachte die Oper schließlich mit großem Erfolg am Mariinski Theater in St. Petersburg zur Aufführung und spielte sie auch für die Schallplatte ein.

Psychischer Habitus und differenzierte Charakterauslotung der Shchedrinschen Opernfiguren wird, anders als bei vielen Zeitgenossen, weniger durch weitläufige Orchesterrede gezeichnet – seine Gestalten gewinnen vor allem durch die Linie des Vokalparts ihr unverwechselbares Profil – die Person ist vom ersten gesungenen Ton an präsent. Dabei kreiert er zahlreiche Rollen mit Gewicht und Profil besonders für Altistinnen und Mezzosopranen. Aufregende Klangereignisse modelliert auch der Chor, pulsierende, irisierende Klänge, wie Wind, Finsternis, Licht, Donnerrollen. Chor wie Orchester sind mehr als nur Stichwortgeber, sind aktive gleichberechtigte Partner der Solisten. Anstelle von Violine I und Violine II musiziert ein 28stimmiger Kammerchor, dazu zwei Solistinnen (Mezzosopran und Alt) in der russischen Art des ‚Kehlkopfsingens‘.

Ist im Orchestergraben archaische Heterophonie mit dem Prinzip der Zwölftönigkeit verknüpft, laufen auf theatralischer Ebene zwei Handlungen parallel, eine opera buffa und eine opera seria. Nicht nacheinander wie in Richard Strauss' *Ariadne auf Naxos*, sondern gleichzeitig, parallel, einander unterbrechend und vermischend. Im buchstäblichen Sinne sind *Die Toten Seelen* von unverkennbar russischem Wesen und internationalem Format.

BALLETTE

„für jedes Thema eine individuelle Lösung“

Mit Maja Plissezkaja, der legendären Primaballerina des Bolschoi Theater, verbindet den Komponisten nicht nur eine langjährige Ehe, sondern auch eine schöpferische Gemeinschaft. Für Maja Plissezkaja schrieb er alle seine Ballettmusiken: Das bucklige Pferdchen (1960, nach russischen Volksmärchen), Carmen-Suite (1967, nach Georges Bizet), Anna Karenina (1972, nach Lew Tolstoi), Die Möwe und Die Dame mit dem Hündchen (1980 bzw. 1985, beide nach Anton Tschechow). Sie sind alle im internationalen Ballett-Repertoire vertreten und finden auch im Konzertsaal ihren Platz wie die Romantische Musik Anna Karenina von 1978/1979.

Die Carmen-Suite für Streicher und Schlagzeug, ein brillantes Arrangement von Material aus Bizets Oper unter Hinzufügung zweier Ausschnitte aus Bizets Arlesienne-Musik und der Oper La Jolie Fille de Perth, gehört zu den meistaufgeführten Ballettmusiken weltweit.

Anna Karenina verweist schon mit dem Untertitel 'Lyrische Szenen' auf Tschaikowskis Oper Eugen Onegin. Shchedrin hat sich hier in Struktur, Emphase sowie durch Zitate mit dem Altmeister der russischen Oper und des Ballettes verbrüdet.

Die Musik zu Die Möwe, besteht aus einer für ein Ballett ungewöhnlichen musikalischen Form, aus 24 Präludien, drei Interludien und einem Postludium. Dazu kommt als Leitmotiv ein stilisierter Möwenschrei. Shchedrin hat diese Ballettmusik 1984 als Orchestersuite für den Konzertsaal bearbeitet.

Bei Die Dame mit dem Hündchen überrascht Shchedrin mit einem „unvollständig besetzten Orchester“ – Streicher, zwei Oboen, zwei Hörner und Celesta – mit dem Ergebnis eines „emotional-heißen Klangs“.

Shchedrin schuf eine neue Art von Ballettmusik, die auf die Bedürfnisse des Tanzes ausgerichtet ist, klar und transparent in der Vorgabe für tänzerische Aktionen. Gleichzeitig aber ist sie mit einem das Ganze überspannenden Netz sinfonisch-thematischer Bezüge versehen, und bewahrt sich so ihre Selbständigkeit, wartet fern des konkreten Geschehens mit einem eigenen und eigenständigem Subtext auf.

CHORKOMPOSITIONEN

„Wie versöhnt man das Vergängliche und das Unwandelbare?“

Im Norden Europas mit seiner ausgeprägten Chortradition schätzt man Shchedrin als einen Meisterkomponisten des A-cappella-Gesangs, der seinesgleichen sucht. Kein Ereignis, das er nicht allein durch den Chorklang herzustellen wüsste, Aufruhr, Stille, unterdrückte Angst, Glockengeläut wie in Die Hinrichtung des Pugatschow (1981).

Vor allem aber bewahrt er, der seine Kindheit auf dem russischen Dorf verbracht hat, das Echo verklungener Lieder auf, wie in den wunderschönen A-Cappella-Chören Weide, kleine Weide/Iwa, Iwuschka (1954) und Russische Dörfer (1973) oder dem Concertino, einem textlosen viersätzigen Meisterwerk für gemischten Chor sowie den Strophen Eugen Onegin (beide 1982).

„Meine Seele, erhebe dich, was schläfst du?“

Shchedrin bekennt sich zu einem religiösen Impetus, ohne sich einer kirchlichen Doktrin zu unterwerfen. Lange bevor mit der Perestroika das Bekenntnis zum russisch-orthodoxen Glauben eine Mode wurde, schuf Shchedrin religiös intendierte Werke.

Dazu zählt das *Poetorium*, eine russische Passion, die 1968 auf Verse des Dichters Andrej Wossnesenski entstand, einem Freund und Weggefährten Shchedrins.

„Meine Seele, erhebe dich, was schläfst du?“ Zu dieser Evokation fand Shchedrin in dem Chorwerk *Der versiegelte Engel* nach Nikolai Leskow (1988). Eine gültige, viele der Werke erhellende Formel.

Dies gilt besonders für *Das musikalische Opfer* für Orgel, 3 Flöten, 3 Fagotte, 3 Posaunen. 1983 zum 300. Geburtstag von J. S. Bach entstanden, ist *Das Musikalische Opfer* mit seiner Spieldauer von mehr als zwei Stunden nicht nur eine Hommage auf den deutschen Tonsetzer. Es handelt sich um eine Musik, die nicht der gängigen Funktion von Kunst folgt, die nicht menschliche Irrungen und Wirrungen zum Ausdruck bringt, sondern den Zugang zu einer Letzte Instanz sucht, um eine gleichsam ‘entpersönlichte’ Musik. Allein in Bezug auf die Spieldauer ist *Das musikalische Opfer* (im positiven Sinn) eine Zumutung. Später entschloss sich der Komponist zu einer Kürzung des Werkes, die jedoch die musikalische Struktur der Komposition nicht antastet. In Zeiten zunehmender Polarisierung von Glaubensfragen gibt Rodion Shchedrin ein Beispiel der geistigen Verbundenheit eines getauften, gläubigen russisch-orthodoxen Christen mit einem protestantischen deutschen Tonschöpfer: „Meine Seele, erhebe dich, was schläfst du?“

Dem *Musikalischen Opfer* aus dem Jahr 1983 wie *Stichira* (*Lobpreisung*, eine Sinfonisierung des altslawischen Kirchengesangs), 1988 zur 1000-Jahr-Feier der Christianisierung Russlands entstanden, liegt der Gedanke zugrunde, Freudlosigkeit, Angst und Verlassenheit durch Gottes-Liebe und Gottes-Lob zu transzendieren.

Shchedrin bezeichnete seine musikalische Position als ‘postavantgardistisch’. Das bedeutet für ihn, „dass alle Einschränkungen, alles ‘Das darf man nicht’, ‘Das ist nicht üblich’, ‘Das wird man missbilligen’ gestrichen sind. Die Vögel werden aus dem Käfig gelassen, es wird so geschrieben, wie man schreiben muss und wie man empfindet.“

Rodion Shchedrin und Maja Plissetzkaja übersiedelten 1991/1992 von Moskau nach München. Alle Werke Shchedrins, die nicht in diesem Verzeichnis genannt werden, sind beim Musikverlag Schott erschienen.

Sigrid Neef

BIOGRAPHICAL NOTES

- 1932** born in Moscow on 16th December
- 1945-1950** Studied at the Moscow Choral School
- 1950-1955** Studied at the Moscow Conservatory with Yuri Shaporin (composition) and Yakov Flier (piano)
- 1958** Married to Maya Plisetskaya, the prima ballerina of the Bolshoi Theatre
- 1960** World première of the ballet *The Little Humpbacked Horse* in Moscow
- 1961** World première of the opera *Not Only Love* (first version) in Moscow
- 1963** World première of *Naughty Limericks* (Concerto for Orchestra No. 1) at the 'Warsaw Autumn' Festival, conductor Gennady Rozhdestvensky
- 1964-1969** Professor of composition at the Moscow Conservatory
- 1967** World première of the ballet *Carmen Suite* in Moscow
- 1968** Refused to sign an open letter which was to sanction the invasion of Warsaw Pact troops in Czechoslovakia
World première of *The Chimes* (Concerto for Orchestra No. 2) in New York, conductor Leonard Bernstein
- since **1969** Free-lance composer
- 1972** World première of the ballet *Anna Karenina* in Moscow
Opening of the Pokrovsky Chamber Music Theatre with the opera *Not Only Love* (second version)
USSR State Prize
- 1973** Succeeded Dmitri Shostakovich as president of the Union of Composers of Russian Federation (since 1989 honorary president)
- 1976** Correspondent member of the Bavarian Academy of Fine Arts
- 1977** World première of the opera *Dead Souls* in Moscow, conductor Yuri Temirkanov
- 1982** Attended the Munich Piano Summer for the first time
- 1983** Honorary member of the Academy of Fine Arts of the GDR
- 1984** Lenin Prize
- 1985** Honorary member of the 'International Music Council'
- 1988** World première of the Russian Lithurgy *The Sealed Angel* in Moscow

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- 1989** Member of the Interregional Group which sympathized with 'perestroika'
Member of the Berlin Academy of Arts
World première of *Khorovery* (Concerto for Orchestra No. 4) in Tokyo
- 1990** World première of *Old Russian Circus Music* (Concerto for Orchestra No. 3) in Chicago, conductor Lorin Maazel
- 1992** Shchedrin lives alternately in Munich and Moscow
Russian State Prize from President Boris Yeltsin
- 1993** Dmitri Shostakovich Prize
- 1994** World première of the opera *Lolita* in Stockholm, conductor Mstislav Rostropovich
World première of the *Concerto for violoncello and orchestra* ('Sotto voce concerto') in London, Mstislav Rostropovich (violoncello), Seiji Ozawa (conductor)
World première of the *Trumpet Concerto* in Pittsburgh
- 1995** Crystal Awards, World Economic Forum, Davos
- 1997** Honorary professor at the Moscow Conservatory
- 1998** World première of *Four Russian Songs* (Concert for Orchestra No. 5) in London
World première of *Concerto Cantabile* in Zurich, conductor Mariss Jansons
- 1999** World première of *Piano Concerto No. 5* in Los Angeles
- 2001** Final nomination for the 'Grammy Awards' for the best contemporary composition (*Concerto Cantabile*)
- 2002** 'Composer of the Year' of the Pittsburgh Symphony Orchestra
World première of *Symphonic Etudes for Orchestra Dialogues with Shostakovich* in Pittsburgh, conductor Mariss Jansons
World première of the opera *The Enchanted Wanderer* in New York, conductor Lorin Maazel
Order for Service to the Russian State, third class
- 2003** World première of *Piano Concerto No. 6 Concerto lontano* in Amsterdam
- 2005** Honorary professor at the St Petersburg State Conservatory
- 2006** World première of the Russian choral opera *Boyarina Morozova* in Moscow
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BIOGRAPHICAL NOTES

- 2007** Order for Service to the Russian State, second class
- 2008** Honorary professor at the Central Conservatory of Music in Beijing
German music award 'Echo Klassik 2008' for the choral opera *Boyarina Morozova* in the category 'Opera recording of the year'
World première of the *Lyric Scenes* for string quartet at the 57th ARD International Music Competition in Munich
Première of the stage performance of the opera *The Enchanted Wanderer* in the production of Alexei Stepanyuk in St Petersburg
World première of the *Beethoven's Heiligenstadt Testament* in Munich, conductor Mariss Jansons
Publication of the first autobiographic book 'Autobiographical notes' in Moscow
- 2009** The Russian Theatre Award 'Golden Mask' in the category 'Best compositional work for opera' for the opera *The Enchanted Wanderer*
World première of the symphonic fresco for orchestra *Lithuanian Saga* at the 'Vilnius Festival 2009'
World première of the 7 Impromptus for piano *Artless Pages* by Yuja Wang at the 'Verbier Festival 2009'
World première of the *Journey to Eisenstadt* for violin and piano in London
- 2010** Nomination for the 'Grammy 2011' in the category 'Best Classical Contemporary Composition' (A Composer's Award) for the opera *The Enchanted Wanderer*
World première of *Oboe Concerto* in Concertgebouw in Amsterdam
- 2011** World première of *Concerto Etude* at the XIVth International Tchaikovsky Competition in Moscow
World première of *Romantic Offering* (Double concerto for piano, violoncello and orchestra) with Martha Argerich and Misha Maisky in Lucerne
- 2012** World première of the dramatic scene for soprano and symphonic orchestra *Cleopatra and the Snake* at the 'Salzburg Whitsun Festival 2012'
'Moscow Award in Literature and the Arts 2012' for the Russian choral opera *Boyarina Morozova*
Russian Order 'For Merit to the Fatherland', 4th class

OPERA

NOT LOVE ALONE

1961/1972

[He tolko lyubov]

Opera in three acts with an epilogue

Libretto by Vassili Katanian after Sergei Antonov

in Russian – German Version by Sigrid Neef

DRAMATIS PERSONAE: Varvara Vasilievna, head of the kolkhoz (mezzo-soprano) – Volodya Gavrilov (tenor) – Natasha, Volodia's bride (lyric soprano) – tractor drivers: Fyodor Petrovich, brigadier, Ivan Trofimov, Mishka and Grishka (bass, baritone, 2 tenors) – Girl with high voice (coloratura soprano) – Katerina, divorced woman (alto) – Kondurushkin, head of the brass orchestra (high bass) – Anyutka (soprano) – Fellow (tenor)

Boys and girls (small choir)

3(2picc).3(cor anglais).3.3(db bn) – 4.3.3.1 – 2 perc (timp, tgl, c ot, whip, woodbl, side dr, bass dr, cym, susp.cym, tam-t, claxon, glsp, xyl). harp. cel. piano. strings

banda: 0.0.2.0 – 1.2.0.1 – bass dr. cym – balalaika (ad lib.)

Version for chamber orchestra: 1.0.1.0 – 0.1.0.0 – 2 perc (tgl, crot, whip, temple bl, woodbl, chcolo, charleston, side dr, bass dr, susp.cym, tam-t, claxon, glsp, xyl, vibr). 2 pianos (one prepared). strings (1/1/1/1/1)

banda: 0.0.0.0 – 1.2.0.1 – bass dr. cym

Duration: 90'

Première: 5 December 1961, Moscow, Bolschoi Theatre

V. Kledatskaya (Varvara) – V. Otdelenov (Volodya) – M. Miglau (Natasha/Anyutka) – A. Eisen, V. Valaitis, V. Vlasov, N. Zakharov – (tractor drivers) – V. Levko (Katerina) – A. Laptev (Fellow) – L. Maslov (Kondurushkin) – Evgeni Svtlanov (conductor) – G. Anisimov (director) – Alexander Tyschler (stage designer) – T. Ustinova (choreographer)

Première of the chamber version: 18 January 1972, Moscow, Chamber Opera

T. Sinyavskaya (Varvara) – A. Braim (Volodya) – M. Burgova (Natasha) – V. Solovyvanov, E. Akimov, B. Druzhinin, A. Pekelis (tractor drivers) – V. Zhuravleva (Girl with high voice) – A. Kiseleva (Katerina) – N. Yakovleva (Anyutka) – B. Druzhinin (Fellow) – A. Sarkisov (Kondurushkin) – W. Delman (conductor) – B. Pokrowsky (director) – N. Khrennikova (stage designer) – L. Talankina (choreographer)

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OPERA

DEAD SOULS

1976

[Myortvye dushi]

Operatic scenes in three acts (19 tableaux)

Libretto by Rodion Shchedrin after Nikolai Gogol's novel

in Russian – German Version by Sigrid Neef

DRAMATIS PERSONAE: Pavel Ivanovich Chichikov, Collegiate Councilor (baritone) – Manilov, estate owner (tenor) – Lisanka, his wife (coloratura soprano) – Korobochka, estate owner (mezzo-soprano) – Nosdryov, estate owner (tenor) – Mishuev, Nosdryov's brother-in-law (bass) – Porfiri und Pavlushka, Nosdryov's valets (bass, tenor) – Mikhail Semyonovich Sobakevich, estate owner (bass) – Plyushkin, estate owner (mezzo-soprano or high tenor) – Selifan, Chichikov's coachman (tenor) – Petrushka, Chichikov's valet (mute role) – Governor (bass) – His wife (alto) – His daughter (ballerina) – Prosecutor (baritone) – Presiding Judge (tenor) – Police Constable (bass) – Postmaster (tenor) – Police Chief (bass) – Pope (tenor) – Anna Grigorevna, a lady nice in every respect (coloratura soprano) – Sofia Ivanovna, a lady no less than nice (mezzo-soprano)

Portraits at Manilov's and at Sobakevich's, Relatives of the estate owners, Guests at the governor's ball, Peasants at the roadside, Funeral procession, Soldiers (choir)

4(picc, alto fl).2.3(bass clar).3(db bn) – 4.3.3.1 – 5 perc (4 timp, crot, flex, maracas, guiro, whip, chocolo, charleston, temple bl, cow bells, tambourine, bongos, snare dr, side dr, bass dr, cym, susp.cym, 3 gongs, 3 tam-t, church bells, glsp, xyl, vibr). balalaika. electric guit / bass guit. harp. cel. hpd. strings (0/0/1 2/10/8) – choir (mezzo-soprano, alto [soloists] 8S/8A/6T/6B [in the orchestra pit])

Duration: 120'

Première: 10 June 1977, Moscow, Bolschoi Theatre

A. Voroshilo (Chichikov) – V. Vlasov (Manilov) – M. Kostiuk (Lisanka) – L. Avdeeva (Korobochka) – V. Pyavko (Nosdryov) – V. Filippov (Mishuev) – E. Shapin, Yu. Korolyov (Porfiri und Pavlushka) – B. Morosov (Sobakevich) – E. Andreeva (Plyushkin) – A. Maslennikov (Selifan) – Yu. Streltsov (Petrushka) – L. Bernigora (Governor) – R. Kotova (his wife) – O. Artemeva (his daughter) – Yuri Temirkanov (conductor) – B. Pokrovski (director) – Valeri Levental (stage designer) – D. Bryantsev (choreographer)

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According to 'Noto-bibliografichesky spravochnik' the première of 'Dead Souls' took place on 7 June 1977.

BALLET

THE LITTLE HUMPBACKED HORSE

1956

[Konyok-gorbunok]

Ballet in four acts (8 tableaux) with prologue and epilogue

Libretto by Vasili Vainonen und P. Malyarevsky after Pyotr Ershov's fairy tale

DRAMATIS PERSONAE: Ivan, peasant boy – Danila und Gavril, his brothers – Old peasant, father of the three brothers – The little humpbacked horse – Tsar – Princess

Stableman and Gentlemen at Arms at the court – Boyars – Court jester – Mare – Horses – Firebirds – Frescoes of the firebirds – Queen of the Seas – Crab

Corals, Goldfish, Seahorses, Medusas, Gypsies, Peasant girls, Strollers, Jesters and jugglers

3(3Picc).3(cor anglais).4(*Eb* clar, bass clar).3(db bn) – 4.3.3.1 – timp. perc (tgl, whip, claves, sleigh bells, castanets, rattles, maracas, wood bl, tambourine, 2 side dr, tenor dr, bass dr, cym, tam-t, bells, glsp, xyl, vibr). 2 harps. cel. piano. synthesizer. strings

banda: 6 trpts, 3 side dr

Duration: 120'

Première: 4 March 1960, Moscow, Bolschoi Theatre

V. Vasiliev (Ivan) – I. Peregudov (Danila) – A. Simachev (Gavril) – A. Pavlinov (Father) – T. Popko (Humpbacked horse) – A. Radunsky (Tsar) – P. Karelskaya (Princess) – Gennadi Rozhdestvensky (conductor) – A. Radunsky (choreographer) – B. Volkov (stage designer)

ARRANGEMENT for double bass and piano of 'The Brothers Keeping Night Watch' and 'Crab Dance' by Rodion Azarkhin.

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BALLET

CARMEN-SUITE

1967

[Karmen-syuita]

Ballet in one act – transcription of excerpts from Bizet's opera

Libretto by Alberto Alonso

1. Prelude *Andante assai*
2. Dance *Allegro*
3. First Intermezzo *Allegro moderato*
4. Changing of the guard *Moderato*
5. Carmen's entrance and Habanera *Allegro moderato*
6. Scene *Allegro moderato – Andante assai*
7. Second Intermezzo *Larghetto*
8. Bolero *Allegro vivo*
9. Torero *Moderato con stoltezza*
10. Torero and Carmen *Lento*
11. Adagio *Andante moderato – Adagio*
12. Divination *Andantino – Andante assai*
13. Finale *Allegro – Meno mosso – Sostenuto pesante – Andante assai – Largo*

DRAMATIS PERSONAE: Carmen – Don José – Torero – Corregidor – Fate Policemen, Workingwomen of the cigar factory, Citizens, Gypsies, Toreros

5 timp. perc (I: castanets, 3 cow bells, 4 bongos, guiro, siede dr, bells, vibr, marimba – II: tgl, claves, guiro, 2 woodbl, tambourine, side dr, vibr, marimba – III: tgl, crot, maracas, guiro, chocolo, whip, 3 temple bl, side dr, tenor dr, bass dr, tam-t, glsp – IV: tgl, charleston, tambourine, 5 tom-t, bass dr, cym, tam-t). strings (18/14/12/10/8)

Duration: 46'

Première: 20 April 1967, Moscow, Bolshoi Theatre

Maya Plisetskaya (Carmen) – N. Fadeechev (Don José) – S. Radchenko (Torero) – A. Lavrenyuk (Corregidor) – N. Kasatkina (Fate) – Gennadi Rozhdestvensky (conductor) – Alberto Alonso (choreographer) – B. Meserer (stage design)

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ANNA KARENINA

1972

[Anna Karenina]

Ballet in three acts with a prologue

Libretto by Boris Lvov-Anokhin after Leo Tolstoy's novel

DRAMATIS PERSONAE: Karenin, banker and state official – Anna Karenina, his wife – Seryosha, their son – Vronski, officer – Prince Tverskoi – Princess Betsi Tverskaya, his wife – Tushkevich, Vronski's friend – Kitty, Anna's friend – Princess Sorokina – Station master – Makhotin, officer – Prince Kusovlev, officer – Golizyn, officer – Kapitonych, valet at Karenin's – Korsunsky, master of ceremonies – Julia, Italian opera singer (singer) – Romeo, Italian opera singer (singer)

St. Petersburg society, Gentlemen, Valets, People at the train station

4(picc, alto fl).3(cor anglais).4(Eb clar, bass clar).3(db bn) – 4.3.3.1 – 6 perc (I: Pk, Metal plate – II: claves, choco, 2 wood bl, temple bl, cow bells, bongos, side dr, gongs, church bells, sirene, wind machine – III: choco, 2 wood bl, temple bl, cow bells, side dr, tam-t, tubular bells – IV: whip, sleigh bells, cup bells, wood bl, bass dr, tam-t – V: crot, charleston, cym, susp. cym, tam-t – VI [ad lib.]: temple bl, wood bl, church bells), mandolin, guit (ad lib.). 2 harps. cel/piano. strings (16/14/12/10/8)

stage music act I: fl, piano, strings (4/2/2/2/0)

stage music act II: Banda (3[Picc].3[Ebclar].0.0–4.8.3.2–side dr, bass dr, cym)

stage music act III: soprano und tenor, strings (6/0/2/2/0)

Duration: 90'

Première: 10 June 1972, Moscow, Bolschoi Theatre

N. Fadeechev (Karenin) – Maya Plisetskaya (Anna) – Osip Tuninsky (Seryosha) – M. Liepa (Vronsky) – V. Levashov (Tverskoi) A. Boguslavskaya (Betsi Tverskaya) – S. Padchenko (Tushkevich) – N. Sorokina (Kitti) – A. Fedorova (Sorokina) – Yu. Vladimirov (Station master) – V. vladikin (Makhotin) – A. Petrov (Korsunsky) – Yuri Simonov (conductor) – Maya Plisetskaya, N. Ryzhenko, V. Smirnov-Golovanov (choreographers) – Valeri Levental (stage designer)

ARRANGEMENT for piano of 'Prologue' and 'Horserace' by Mikhail Pletnyov (*score*: 'Two Concert Pieces from the Ballet Anna Karenina' s i k 2398)

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BALLET

THE SEAGULL [Chaika]

1979

Ballett in two acts (23 preludes, 3 interludes and postlude)

Libretto by Valeri Levental and Rodion Shchedrin based on Anton Chekhov's play

Dedicated to Maya Plisetskaya

DRAMATIS PERSONAE: Nina Sarechnaya, 'The Seagull' – Konstantin Treplev, young novelist – Trigorin, novelist – Irina Arkadina, Konstantin's mother and Trigorin's lover – Sorin, estate owner, Konstantin's uncle – Medvedenko, teacher – Dorn, physician – Polina Andreevna – Shamraev, Sorin's estate manager – Masha, his daughter – Yakov, worker – Cook – Parlour maid

Performers and audience of the 1896 première of Chekhov's 'The Seagull' which disastrously floped (interludes)

3(picc, alto fl).3(cor anglais).3(bass clar).3(db bn) – 4.3.3.1 – timp. 3 perc (I: crot, flex, chocolo, small bongo, side dr, glsp, xyl, vibr, saw – II: glass chimes, sleigh bells, whip, tubular bells, 3 church bells, tam-t, vibr – III: Turkish crescent, bass dr, cym, susp. cym, glsp, metal plate, saw, pistol). electric guit. 2 harps, cel/piano, hpd/cel/harm. strings (16/14/12/10/8)

Duration: 80'

Première: 27 May 1980, Moscow, Bolschoi Theater

Maya Plisetskaya (Nina) – A. Bogatyrev (Konstantin) – M. Gabovich (Trigorin) – L. Butskova (Irina) – B. Myagkov (Sorin) – V. Smoltsov (Medvedenko) – A. Petrov (Dorn) – I. Nesterova (Polina) – V. Vorokhobko (Shamraev) – N. Sedykh (Masha) – M. Mineev (Yakov) – N. Akchurin (Cook) – A. Alexandrova (Parlour maid) – Alexander Lasarev (conductor) – Maya Plisetskaya (choreographer) – Valeri Levental (stage designer)

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THE LADY WITH THE LAPDOG [Dama s sobachkoi]

1985

Ballet in one act

Libretto by Rodion Shchedrin and Valeri Levental Valeri Lewental based on Anton Chekhov's story

Dedicated to Maya Plisetskaya

DRAMATIS PERSONAE: Anna Sergeevna – Dmitri Gurov
Vacationers, Passers-by, Theatre audience

0.2.0.0 – 2.0.0.0 – cel, strings

Duration: 45'

Première: 20 November 1985, Moscow, Bolschoi Theatre

Maya Plisetskaya (Anna) – B. Efimov (Gurov) – Alexander Lasarev (conductor) – Maya Plisetskaya (choreographer) – Valeri Levental (stage designer) – Pierre Cardin (costume designer)

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ORCHESTRAL WORKS

CONCERTO FOR PIANO AND ORCHESTRA NO. 1

1954/1974

[Pervy kontsert dlya fortepiano c orkestrom]

1. *Maestoso con moto*
2. *Scherzo-Toccata Vivo leggero*
3. *Passacaglia Sostenuto*
4. *Finale Presto festoso*

3(picc).2.2.2 – 4.3.3.1 – timp. 3 perc (I: tgl, gong, side dr, xyl – II: tgl, choco-
colo, crot, guiro, tamb, cym – III: tamb, susp.cym, bass dr). harp. cel. strings
(16/14/12/10/8)

Duration: 23'

First performance (1954 version): 7 November 1954, Moscow
Rodion Shchedrin (piano) – Symphony Orchestra of the Moscow Conservatoire –
Gennadi Rozhdestvensky (conductor)

First performance (1974 version): 5 May 1974, Moscow
Rodion Shchedrin (piano) – USSR State Symphony Orchestra – Evgeni Svetlanov
(conductor)

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SUITE NO. 1

FROM THE BALLET 'THE LITTLE HUMPBACKED HORSE'

1955

[Pervaya syuita iz baleta »Konyok-gopbunok«]

1. *Prelude Presto festivo*
2. *Sorrow Andante sostenuto*
3. *Ivan and his Elder Brothers Allegro risoluto*
4. *The Littel Humpbacked Horse Andantino giocoso*
5. *Healing of the Tsarevna Moderato cantabile*
6. *Tsar Gorokh Tempo di marcia*
7. *The Silver Mountain Moderato assai*
8. *Gypsy Dance Vivo con fuoco*
9. *Adagio and Finale Moderato – Andante espressivo – Molto maestoso*

3(picc).2(cor anglais).4(Eb clar, bass clar).3(db bn) – 4.3.3.1 – timp. perc (tgl,
chimes, castanets, tambourine, 2 side dr, bass dr, cym, tam-t, bells, glsp, xyl).
2 harps. cel. piano. strings (16/14/12/10/8)

Duration: 35'

First performance: 1956, Moscow
State Cinematography Symphony Orchestra – Nikolai Anosov (conductor)

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ORCHESTRAL WORKS

SYMPHONY NO. 1

1958

[Pervaya simfoniya]

1. Rondo *Maestoso con moto – Sostenuto assai*
2. Toccata *Allegro molto*
3. Theme with variations *Recitativo in tempo sostenuto*

3(picc).3(cor anglais).4(Eb clar,bass clar).3(db bn) – 4.3.3.1 – timp, perc (tgl, chimes, tambourine, side dr, bass dr, cym, tam-t, bells, glsp, xyl). 2 harps. cel/piano, strings (20/18/16/12/10)

Duration: 30'

First performance: 6 December 1958, Moscow

Moscow Philharmonic Orchestra – Nathan Rachlin (conductor)

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CONCERTO FOR ORCHESTRA NO. 1 'Naughty Limericks'

1963

[Ozornye chastushki. Pervyi kontsert dlya bolshogo simfonicheskogo orkestra]

Dedicated to Gennadi Rozhdestvensky

3(picc).3(cor anglais).3(bass clar).3(db bn) – 4.4.4.0 – timp. perc (crot, wooden spoons, whip, side dr, bass dr, cym, tam-t). harp. piano. strings

Spieldauer: 8'

Uraufführung: September 1963, Warsaw

Symphony Orchestra of the USSR Broadcast – Gennadi Rozhdestvensky (conductor)

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ORCHESTRAL WORKS

SUITE FROM THE OPERA 'NOT LOVE ALONE'

1964

[Simfonicheskaya syuita iz opery »He tolko lyubov«]

for mezzo-soprano and orchestra

in Russian – German Version by Sigrid Neef

1. Prelude *Andantino*
2. Rain *Allegro ma non troppo*
3. Quadrille *Sostenuto assai*
4. Nocturnal Encounter *Adagio*
5. Varvara's Song and Chastushki *Andante assai*
6. Finale *Largo*

3(picc, alto fl).3(cor anglais).3(bass clar).3(db bn) – 4.4.3.1 – timp. perc (tgl, Kursk rattles, ship, side dr, bass dr, cym, tam-t, glsp, xyl). harp. cel. piano. strings

Duration: 35'

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No. 3, 'Quadrille', is also available in a version for violoncello and piano by Grigori Singer (SIK 2388)

SYMPHONY NO. 2 'Twenty-Five Preludes'

1965

[Vtoraya simfoniya (25 prelyudii)]

1. Six Preludes (I-VI)
2. Three Preludes (VII-IX)
3. Five Preludes (X-XIV)
4. Four Preludes (XV-XVIII)
5. Seven Preludes (XIX-XXV)

3(picc).3(cor anglais).4(Eb clar, bass clar).3(db bn) – 4.4.4.1 – timp, 4 perc (2 tgl, crot, chimes, comb, whip, wood bl, 4 tuned dr, bass dr, 2 cym, tam-t, xyl). harp (ad lib.). piano/prep.piano. strings

Duration: 55'

First performance: 11 April 1965, Moscow

Large Symphony Orchestra of the USSR Broadcast – Gennadi Rozhdestvensky (conductor)

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ORCHESTRAL WORKS

SUITE NO. 2

FROM THE BALLET 'THE LITTEL HUMPBACED HORSE'

1965

[Vtoraya syuita iz baleta »Konyok-gopbunok«]

1. Dance with Balalaikas *Allegro ma non troppo*
2. The Brothers Keeping Night Watch *Andantino cantabile*
3. Scherzino *Allegretto grazioso*
4. The Firebird's Feather *Sostenuto fantastico*
5. The White Mare Presents Ivan with the Humpbacked Foal *Allegro furioso*
6. Duetino of Ivan and the Tsarevna *Moderato cantabile*
7. The Tsar is Waiting for the Tsarevna *Moderato*
8. Adagietto *Andante dolce*
9. Ivan at the Bottom of the Ocean *Andante*
10. Bathing in the Big Bots and the Tsar's Funeral *Andantino*
11. The Girl's Round Dance and Quadrille *Andantino*

3(picc).2(cor anglais).4(Eb clar, bass clar).3(db bn) – 4.3.3.1 – timp. perc (tgl, whip, ratchet, Kursk rattles, wood bl, tambourine, 2 side dr, 2 snare dr, bass dr, cym, tam-t, bells, xyl, vibr, clavinova or equodin). 2 harps. cel. piano. strings

Duration: 50'

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CONCERTO FOR PIANO AND ORCHESTRA NO. 2

1966

[Vtoroi kontsert dlya fortepiano c orkestrom]

Dedicated to Maya Plisetskaya

1. Dialogues *Tempo rubato – Allegro*
2. Improvisationen *Allegro*
3. Contrasts *Andante – Allegro*

3(picc).2.2.2 – 4.3.3.0 – timp. 2 perc (crot, wood bl, tambourine, side dr, drum set, bells, vibr). strings (16/14/12/10/8)

Duration: 22'

First performance: 5 January 1967, Moskau

Rodion Shchedrin (piano) – Symphony Orchestra of the USSR Broadcast – Gennadi Rozhdestvensky (conductor)

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ORCHESTRAL WORKS

SYMPHONIC FANFARES

1967

[Simfonicheskie fanfary (Prazdnichnaya uvertyura)]

Festive Overture for orchestra

Dedicated to the 50th anniversary of the October Revolution

3(picc).2.2.2 – 4.3.3.1 – 4 perc (timp, 2 side dr, bass dr, cym), strings

Duration: 6'

First performance: 6 November 1967, Moscow

Symphony Orchestra of the USSR Broadcast – Gennadi Rozhdestvensky (conductor)

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CONCERTO FOR ORCHESTRA NO. 2 'The Chimes'

1968

[Zvony. Vtoroi kontsert dlya bolshogo simfonicheskogo orkestra]

Commissioned by The New York Philharmonic Orchestra on the occasion of its 125th anniversary

4(2picc).2.4(2bass clar).2 – 4.4.4.0 – timp, 4 perc (I: 4 tgl, crot, cow bell, – II: susp.cym, tambourine, pistol (or whip), tam-t – III: 18 bells – IV: 5 church bells), cel/piano, strings (16/14/12/10/8)

Duration: 11'

First performance: 11 January 1968, New York

The New York Philharmonic Orchestra – Leonard Bernstein (conductor)

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ORCHESTRAL WORKS

CARMEN-SUITE

1968

[Karmen-syuita]

for strings and percussion instruments

1. Prelude *Andante assai*
2. Dance *Allegro*
3. First Intermezzo *Allegro moderato*
4. Changing of the guard *Moderato*
5. Carmen's entrance and Habanera *Allegro moderato*
6. Scene *Allegro moderato – Andante assai*
7. Second Intermezzo *Larghetto*
8. Bolero *Allegro vivo*
9. Torero *Moderato con stoltezza*
10. Torero and Carmen *Lento*
11. Adagio *Andante moderato – Adagio*
12. Divination *Andantino – Andante assai*
13. Finale *Allegro – Meno mosso – Sostenuto pesante – Andante assai – Largo*
5 timp, perc (I: castanets, 3 cow bells, 4 bongos, guiro, siede dr, bells, vibr, marimba – II: tgl, claves, guiro, 2 woodbl, tambourine, side dr, vibr, marimba – III: tgl, crot, maracas, guiro, choco, whip, 3 temple bl, side dr, tenor dr, bass dr, tam-t, glsp – IV: tgl, charleston, tambourine, 5 tom-t, bass dr, cym, tam-t), strings (18/14/12/10/8)

Duration: 46'

© Sikorski, Hamburg · *pocket score*: S I K 2304

ORCHESTRAL WORKS

ANNA KARENINA

1972

[Anna Karenina]

Romantic music for symphony orchestra

1. A Bad Omen *Andante assai*
2. Anna's Love *Allegro*
3. Anna's Lie *Allegretto moderato*
4. Anna's Revolt *Allegro assai*
5. Anna's Dreams *Allegro, ma non troppo*
6. Anna's Death *Sostenuto assai*

4(picc, alto fl).3(cor anglais).3(Eb clar).3(db bn) – 4,3,3,1 – timp (4), 5 perc (I: claves, tom-t, bongo, sleigh bells, 5 gongs, sirene, 7 church bells – II: steam whistle, chocolo, maracas, tam-t, bells – III: whip, bass dr, tam-t – IV: crot, cym, susp.cym, charleston, bass dr, large tam-t). 2 harps. cel/piano. strings (16/14/12/10/8) – female narrator (ad lib.)

Duration: 27'

First performance: 24 Oktober 1972, Moskau

Symphony Orchestra of the USSR Broadcast – D. Grigoreva (narrator) – Gennadi Rozhdestvensky (conductor)

© Sikorski, Hamburg

CONCERTO FOR PIANO AND ORCHESTRA NO. 3

1973

[Tretii kontsert (variatsii i tema) dlya fortepiano c orkestrom]

'Variations and Theme' (one movement)

3(picc).2.3.2 – 4.3.3.1 – timp, 2 perc (I: 2 bongos, bamboo tubes, 6 gongs, guiro, plate bells – II: Glass chimes, crot, Tamb, hg.Bk, Tam-t), Harfe, Cel, Streicher (16/14/12/10/8)

Duration: 24'

First performance 5 May 1974, Moscow

Rodion Shchedrin (piano) – USSR State Symphony Orchestra – Evgeni Svetlanov (conductor)

© Sikorski, Hamburg

ORCHESTRAL WORKS

SELF-PORTRAIT

1984

[Avtoportret]

Variations for large symphony orchestra

Dedicated to Rodion Shchedrin

3(picc,alto fl).3(cor anglais).3.3(db bn) – 4.3.3.1 – timp, 4 perc (I: bells, crot – II: vibr, side dr, plate bells – III: marimba [or xyl], 2 bongos, bells – IV: sleigh bells, bass dr). harp. cel/piano, srings (16/14/12/10/8)

Duration: 19'

First performance: 15 May 1984, Moscow

USSR State Symphony Orchestra – Dzhansug Kakhidse (conductor)

© Universal Edition, Wien · Sikorski, Hamburg für D, Ch, E, GR, IL, IS, NL, P, SKAND, TR · score: S I K 6826

SUITE FROM THE BALLET 'THE SEAGULL'

1984

[Syuita iz baleta »Chaika«]

1. Moderato appassionato
2. Interlude *Presto*
3. Andante, sempre poco rubato
4. L'istesso tempo
5. Interlude *Presto*
6. Moderato statico
7. Moderato appassionato

3(picc).2(cor anglais).4(Eb clar, bass clar).3(db bn) – 4.3.3.1 – timp. 3 perc (I: crot, bongos, flex, xyl, vibr – II: whistle, bells, vibr – III: bell tree, bass dr). harp. cel. hpd. strings (16/14/12/10/8)

Duration: 20'

First performance: 14 January 1986, New York

New York National Orchestra – Alvaro Cassuto (conductor)

© Sikorski, Hamburg

ORCHESTRAL WORKS

STIKHIRA FOR THE MILLENIUM OF RUSSIAN CHRISTIANITY

1988

[Stikhira na tysyacheletie kreshcheniya Rusi]

for orchestra

Dedicated to Mstislav Rostropovich

4(picc, 2alto fl).3(cor anglais).3(Eb clar).3(db bn) – 4.3.3.1 – timp. 4 perc (I: 5 church bell, marimba – II: choclo, tubular bells – III: chromatic susp.crot, glass chimes, bass dr – IV: bass dr, gong, tam-t, plate bells). harp. cel/piano. strings (16/14/12/10/8)

Duration: 23'

First performance: March 1988, Washington

Washington National Symphony Orchestra – Mstislav Rostropovich (conductor)

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CONCERTO FOR PIANO AND ORCHESTRA NO. 4

1991

[Chetyorty kontsert dlya fortepiano c orkestrom (Dieznye tonalnosti)]

'Sharp Keys'

Commissioned by the Steinway Foundation

1. Sostenuto cantabile
2. Russian Chimes

3(picc).3(cor anglais).2.3(db bn) – 4.3.3.1 – timp, 3 perc (I: crot, wind chimes, rattle - II: glass chimes, choco, side dr, tam-t, tubular bells – III: bass dr, church bells), strings (16/14/12/10/8)

Duration: 34'

First performance 11 June 1992, Washington

Nikolai Petrov (piano) – National Symphony Orchestra – Mstislav Rostropovich (conductor)

© Sikorski, Hamburg · piano score: S I K 2375

CHAMBER ORCHESTRAL WORKS

CHAMBER SUITE

1961

[Kamernaya syuita]

for harp, accordion, 20 violins and 2 double basses

1. Prelude *Andante assai cantabile*
2. Intermezzo *Moderato*
3. Amoroso *Lento*
4. Cadenza e Fuga *Rubato in tempo – Allegro inquieto*
5. Finale *Andante assai*

Duration: 15'

First performance: 1962, Moskau

Violin Ensemble of the USSR Bolshoi Theatre – Juli Reentovich (conductor)

© Sikorski, Hamburg

FESTIVE OLYMPIC FANFARES

1980

[Torzheshvennys olimpiiskie fanfary]

for brass instruments

0.0.0.0 – 4.4.4.0

Duration: 6'

First performance: July 1980, Moscow

© Sikorski, Hamburg

THE FRESCOES OF DIONYSIOS

1981

[Freski Dionisiya]

for nine instruments

1.cor anglais.1.1 – 1.0.0.0 – 6 crot. cel. va. vc

Duration: 12'

First performance: 27 April 1981, Moscow

Members of the Bolshoi Theatre Orchestra – Alexander Lasarew (conductor)

© Sikorski, Hamburg · score: SIK 6803

CHAMBER ORCHESTRAL WORKS

MUSICAL OFFERING

1983

[Muzykalnoe prinoshenie]

for organ, three flutes, three bassoons and three trombones

Dedicated to J.S. Bach on the occasion of his 300th anniversary

Duration: 135'

First performance: 21 October 1983, Moscow

Rodion Shchedrin (organ) – A. Korneev, A. Poplavsky, I. Kopchevsky (flutes) – A. Arnitsans, A. Kapchelya, E. Evstrafiev (bassoons) – N. Mironov, V. Shkolnik, E. Osipov (trombones)

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MUSIC FOR THE CITY OF KOETHEN

1984

[Muzyka dlya goroda Kyotena]

for chamber orchestra

Dedicated to J.S. Bach on the occasion of his 300th anniversary

1. Allegro moderato
2. Andante
3. Little Apotheosis *Moderato maestoso*

0,2,0,2 – 0,0,0,0 – Cemb, Streicher (6-4/4/4-3/3/1)

Duration: 18'

First performance: 17 February 1985, Berlin

Berlin Chamber Orchestra

© Sikorski, Hamburg · *score*: S I K 2281

MUSIC FOR STRINGS, OBOES, HORNS AND CELESTA

1986

0.2.0.0 – 2.0.0.0 – cel. strings

Duration: 22'

First performance: April 1987, Leningrad

Academic Symphony Orchestra of the Leningrad State Philharmonic – Fyodor Glushchenko (conductor)

© Sikorski, Hamburg · *score*: S I K 2374

Based on music from the ballet *The Lady with the Lapdog*.

CHAMBER ORCHESTRAL WORKS

THE GEOMETRY OF SOUND

1987

[Geometriya zbuika]

for chamber orchestra

1.1.1.1 – 1.1.1.0 – 2 perc (I: crot, cow bell, cup-bell, 5 bongos, charleston, vibr – II: choclo, 4 tom-t, cup-bell). harp, cel. hpd. synthesizer. strings (1/1/1/1/1)

Duration: 15'

First performance: May 1987, Cologne

Members of the Bolshoi Theatre Orchestra – Alexander Lasarew (conductor)

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VOCAL WORKS

LITTLE WILLOW

1954

[Iva. Ivushka]

for mixed choir a cappella

vocalises

Spieldauer: 5'

First performance: 27 March 1966, Leningrad

State Academic Choir – A Sveshnikov (conductor)

© Sikorski, Hamburg

BUREAUCRATIADÉ

1963

[Byurokratiada]

Satirical Recreation Cantata for soprano, mezzo-soprano, tenor, bass, choir and small orchestra on an instruction text for visitors of the guest house 'Kurpaty'

in Russian

1. Prelude *choir*
2. Recitative *mezzo-soprano, tenor*
3. Aria *soprano, bass*
4. Fugue I *tenor, choir*
5. Duet and Choral *soprano, tenor, bass, choir*
6. Monody *choir*
7. Double Canon *choir*
8. Lamento *tenor, soprano, mezzo-soprano*
9. Fugue II *soprano, choir*
10. Postlude *soprano, mezzo-soprano, tenor, bass, choir*
2.2.1.1 – 2.1.1.0 – timp. perc (tgl, wood bl, whip, comb, side dr, cym, glsp, xyl). piano. strings (4/3/2/2/1)

Duration: 15'

First performance: 24 February 1965, Moscow

© Sikorski, Hamburg

VOCAL WORKS

THE NURSERY [MODEST MUSORGSKI]

1964

[Detskaya]

Transcription of Musorgsky's vocal cycle for voice and orchestra

in Russian

1. Prelude *Andante*
2. With the Nurse
3. In the Corner
4. The Beetle
5. With the Doll
6. Riding on a hobbyhorse
7. Good Night
8. Sailor, the Cat
9. Postlude *Andante*

3(picc).3(cor anglais).2.2 – 4.3.3.1 – timp, 2 perc (I: crot, sleigh bells, guiro, choclo, charleston, xyl – II: crot, claves, susp.cym, 2 gongs). harp. cel. strings

Duration: 20'

First performance: 5 March 1975, Stockholm

Elisabeth Soderstroem (soprano) – Stockholm Royal Orchestra – Gennadi Rozhdestvensky (conductor)

© Sikorski, Hamburg

THREE SOLFEGGIOS

1965

[Tri solfedzhio]

for high voice and piano

Dedicated to Zara Alexandrovna Dolukhanova

1. Non legato ♩ ~ 80
2. Legato ♩ ~ 52
3. Staccato ♩ ~ 84

Duration: 10'

First performance: 13 October 1967, Moscow

Zara Dolukhanova (soprano) – N. Svetlanova (piano)

© Sikorski, Hamburg

VOCAL WORKS

POETORIA

1968

[Poetoriya na stikhi A. Voznesenkogo]

Concerto for narrator, contralto, mixed choir and orchestra on words by Andrei Voznesensky

in Russian

1. Rubato
2. Senza metrum
3. Senza metrum

4(2picc).2.4(*Eb* clar, bass clar).2 – 4.3.3.1 – timp. 5 perc (I: bells, guiro, 3 bongos, drum set, small susp.cym, charleston – II: maracas, 2 cow bell, bon-go, bells – III: chokolo, sleigh bells, crot, sirene, bells – IV: 3 tom-t, susp.cym, tam-t – V: cym, bass dr, 4 gongs, charleston). 2 harps. cel. hpd. org. strings

Duration: 40'

First performance: 24 February 1968, Moscow

Andrei Boznesensky (narrator) – L. Zykina (contralto) – Choir and Symphony Orchestra of the USSR Broadcast – Gennadi Rozhdestwensky (conductor)

© Sikorski, Hamburg

LENIN LIVES IN THE PEOPLE'S HEART

1969

[Lenin v serdtse narodnom]

Oratorio for soprano, contralto, bass, mixed choir and orchestra on texts by Marfa Kryukova

in Russian

Dedicated to Vladimir Ilych Lenin on the occasion of the centenary of his birth

1. Prelude and Lamento I *choir*
2. Red Army Guard Belma's Account *bass*
3. Lamento II *choir*
4. The worker Natorova's Account *soprano*
5. Sinfonia *orchestral*
6. Epilogue *contralto*

3(picc).3(cor anglais).4.3(db bn) – 4.3.3.1 – timp, perc (chocolo, bongo, 3 sirenes, bass dr). harp. cel. strings

Duration: 25'

First performance: 6 February 1970, Moscow

L. Zykina (soprano) – L. Belobragina (contralto) – A. Eizen (bass) – Choir and Symphony Orchestra of the USSR Broadcast – Gennadi Rozhdestwensky (conductor)

© Sikorski, Hamburg

VOCAL WORKS

RUSSIAN VILLAGES

1973

[Russkie derevni]

for mixed choir a cappella on texts by Ivan Kharabarov

Dedicated to my teacher Alexander Vasilievich Sveshnikov

Duration: 3'

First performance: December 1973, Moscow

State Academic Russian Choir – Alexander Sveshnikov (conductor)

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SKAND, TR

STANZAS FROM 'EVGENI ONEGIN'

1981

[Strofei »Evgeniya Onegina«]

Six choral pieces on poems by Alexander Pushkin from his novel in verse 'Evgeni Onegin' for mixed choir a cappella

1. That year the Autumn Season ...
2. And here in Tverskaya street ...
3. But now our roads are horrible ...
4. My graces
5. Then why be merciless ...
6. Blessed the man who lives his youth ...

Duration: 18'

First performance: 29 March 1982, Moscow

Choir of the Moscow Conservatoire – B. Tevlin (conductor)

© Sikorski, Hamburg

CONCERTINO FOR MIXED CHOIR A CAPPELLA

1982

[Kontsertino dlya smeshannogo khora a cappella]

1. The Staircase Down *Moderato*
2. Lullaby *Andante*
3. Solfeggio *Allegro, sempre sotto voce*
4. Russian Chimes *Maestoso, sempre quasi campane*

Duration: 10'

First performance: 5 May 1983, Cork

Leliumai Choir – Albinas Petrauskas (conductor)

© Sikorski, Hamburg

VOCAL WORKS

PRAYER

1991

[Molénie]

for mixed choir and orchestra on a text by Yehudi Menuhin

in English / Russian

3(picc).3(cor anglais).2.2 – 4.3.3.1 – timp. 3 perc (I: glass chimes, susp.crot – II: choclo – III: bass dr, tam-t), strings (16/14/12/10/8)

Duration: 20'

First performance: 7 March 1991, Moscow

Moscow Chamber Choir – Orchestra of th USSR Ministry of Culture – Yehudi Menuhin (conductor)

© Sikorski, Hamburg · *vocal score / score: S I K 1554 / S I K 1553*

MNOGIYA LETA (LONG LIFE)

1991

for mixed choir, piano and three groups of idiophonic percussion instruments

in Russian

Dedicated to Gennadi Rozbdestvensky on the occasion of his 60th anniversary

3 perc (I: 12 crot, wind chimes or glass chimes – II: 18 tubular bells – III: wood chimes, 4 church bells)

Duration: 9'

First performance: 5 May 1991, Moscow

Valeri Poliansky (conductor)

© Sikorski, Hamburg · *score: S I K 1547*

CHAMBER MUSIC

ECHO-SONATE

1984

[Ekho-sonata]

for violin

Composed on the occasion of the tercentenary of Johann Sebastian Bach's birth

Commissioned by Deutschlandfunk

Dedicated to Ulf Hölscher

1. Thema *Sostenuto assai, sempre poco rubato*
2. Variation I. *L'istesso tempo*
3. Variation II. *Meno mosso (tempo nuovo)*
4. Variation III. *L'istesso tempo*
5. Variation IV. *L'istesso tempo*
6. Variation V. *Allegro*
7. Variation VI. *(L'istesso tempo)*
8. Variation VII. *(L'istesso tempo)*
9. Variation VIII. *(L'istesso tempo)*
10. Variation IX. *(L'istesso tempo)*
11. Epilog *Quasi doppio meno (sostenuto assai)*

Duration: 22'

First performance: 27 June 1985, Cologne

Ulf Hölscher

© Sikorski, Hamburg · score: SIK 2344

TELEGRAMS

1986

[Telegrammy]

for organ

Duration: 22'

First performance: 23 May 1987, Flensburg

Rodion Shchedrin

CHAMBER MUSIC

THREE SHEPHERDS

1988

[Tri pastukha]

Trio for Flute, Oboe and Clarinet

Commissioned by the Kuhmo Chamber Music Festival

one movement: *Sostenuto rubato* ♩ ~ 52-56 – *Allegro* ♩ ~ 144-132 – *Tempo I* – *Allegro* ♩ ~ 144-132 – *Tempo I* – *Pesante (ma allegretto)* – *Allegro* – *Tempo nuovo (Andantino)* ♩ ~ 56-58 – *Tempo I*

Duration: 15'

First performance: 25 July 1988, Kuhmo

Soloists of the Symphony Orchestra of the Leningrad Kirov Theatre

© Sikorski, Hamburg · score: S I K 2370

RUSSIAN TUNES

1990

[Russkie naigryshi]

for solo violoncello

*Commissioned by Radio France for the fourth International Rostropovich Competition
Dedicated to Mstislav Rostropovich*

one movement: *Sostenuto improvvisato* – *Allegro assai* – *Sostenuto* – *Allegro assai*

Spieldauer: 10'

First performance: November 1990, Paris

© Sikorski, Hamburg · score: S I K 2369

THREE FUNNY PIECES

1997

[Tri vesyolye pesy]

for piano trio

1. Conversations *Rubato recitando*
2. Let's Play an Opera by Rossini *Recitativo* – *Allegro assai*
3. Humoresque *Sostenuto assai*

Spieldauer: 6'

While 'Conversations' and 'Let's Play an Opera by Rossini' represent arrangements from Nos. 10 and 3 from 'Noterbook for the Youth' (1981) 'Humoresque' was adapted from a piano piece of the same title composed in 1957.

© Sikorski, Hamburg · score: S I K 2235

PIANO WORKS

POEM [Poema]

1954

for piano

Sostenuto assai ♩ ~ 63

Duration: 4'

© Sikorski, Hamburg · score: SIK 2306

FOUR PIECES

FROM THE BALLET 'THE HUMPBACKED LITTLE HOSRE'

1955

[Chetyre pesy iz baleta »Konyok-gopbunok«]

for piano

1. Ivan and his Elder Brothers *Allegro risoluto* ♩ ~ 108 – *Sostenuto* ♩ ~ 76 – *Allegretto* ♩ ~ 104
2. The Girl's Round Dance *Moderato* ♩ ~ 96
3. Scherzino *Vivace leggierrissimo* ♩ ~ 176
4. I'm Playing the Balalaika *Allegro* ♩ ~ 138-144

Duration: 9'

© Sikorski, Hamburg · score: SIK 2306

ELEVEN VARIATIONS ON A THEME BY GLINKA

1957

[Variatsii na temu Glinki]

for piano

Homage to Mikhail Glinka on the occasion of the centenary of his death

Jointly composed by Eugen Kapp (No. 1), Vissarion Shebalin (Nos. 2 and 3), Andrei Eshpai (No. 4), Rodion Shchedrin (No. 5), Georgi Sviridov (No. 6), Yuri Levitin (No. 7), Dmitri Kabalevsky (No. 10) and Dmitri Shostakovich (Nos. 8, 9 and 11).

1. Moderato maestoso
2. Allegro
3. Andante assai
4. Moderato assai
5. Allegretto giocoso
6. Alla marcia
7. Allegro risoluto
8. Adagio
9. Allegretto
10. Allegro molto energico
11. Moderato maestoso

'Vanya's Song' from Act I of Mikhail Glinka's opera 'Ivan Susanin' ('A Life for the Tsar') serves as theme for these variations.

© Sikorski, Hamburg

PIANO WORKS

HUMORESQUE

1957

[Yumoreski]

for piano

Tempo moderato assai con buffo ed elegante ♩ ~ 60-63

Duration: 3'

First performance: 1959, Moscow

Dmitri Bashkirov

© Sikorski, Hamburg · score: S I K 2306

TOCCATINA

1958

[Tokkatina]

for piano

Presto

Duration: 5'

© National Music Publishers · Sikorski, Hamburg für D, Ch, E, GR, IL, IS, NL, P, SKAND, TR

IN THE STYLE OF ALBÉNIZ

1959

[V podrazhanie albenisu]

for piano

Dedicated to Maya Plisetskaya

Con passione ♩ ~ 126

Duration: 4'

First performance: 10 February 1963, Moscow

A. Egorov

© Sikorski, Hamburg · score: S I K 2306

In the Style of Albéniz is also available in a version for violin and piano by Dmitri Tsyganov (S I K 2237), for violoncello and piano by Valter Despal (S I K 2297) and for trumpet and piano by Timofei Dokshitser (S I K 2384).

PIANO WORKS

TROIKA

1959

[Troika]

for piano

Allegro ma non troppo ♩ ~ 208

Duration: 3'

First performance: 1959, Moscow

S. Dorensky

© Sikorski, Hamburg · score: SIK 2306

TWO POLYPHONIC PIECES

1961

[Dve poyfonicheskie pesy]

for piano

1. Two Part Invention *Allegro moderato* ♩ ~ 96-100

2. Basso ostinato *Allegro assai sempre molto ritmico* ♩ ~ 138-144

Duration: 6'

First performance: October 1961, Moscow

Dmitri Bashkirov

© Sikorski, Hamburg · score: SIK 2306

'Basso ostinato' is also available in a version for clarinet and piano by K. Myullberg (SIK 6320) and for bayan by Friedrich Lips.

SONATA FOR PIANO

1962

[Sonata]

Dedicated to Dmitri Bashkirov

1. Allegro da sonata ♩ ~ 126-132

2. Variazioni polifonici ♩ ~ 126-132, *ma tempo sempre poco rubato*

3. Rondo – Toccata ♩ ~ 84-80

Duration: 13'

First performance: Spring 1962, Moscow

Dmitri Bashkirov

© Sikorski, Hamburg · score: SIK 2305

PIANO WORKS

TWENTY-FOUR PRELUDES AND FUGUES

1964/1970

[Dvadsat chetyre prelyudii i fugi]

for piano

Dedicated to the memory of my father Konstantin Mikhailovich Shchedrin

KEY	PRELUDE	FUGUE	VOCI
1. C major	<i>Allegretto</i> ♩ ~ 116	<i>L'istesso tempo</i>	3
2. A minor	<i>Vivace</i> ♩ ~ 88-92	<i>Moderato</i> ♩ ~ 100	3
3. G major	<i>Larghetto, ma rubato</i> ♩ ~ 44	<i>Allegro assai</i> ♩ ~ 144	4
4. E minor	<i>Allegretto</i> ♩ ~ 104	<i>Lento</i> ♩ ~ 48-50	4
5. D major	<i>Tempo ad libitum, rubato</i>	<i>Sostenuto</i> ♩ ~ 80	3
6. B minor	<i>Comodo</i> ♩ ~ 76	<i>Moderato</i> ♩ ~ 84	4
7. A major	<i>Allegro</i> ♩ ~ 128-132	<i>L'istesso tempo</i>	2
8. F sharp minor	<i>Adagio</i> ♩ ~ 44-46	<i>Moderato</i> ♩ ~ 88	3
9. E major	<i>Quasi improvvisato (ma sostenuto assai)</i>	<i>Allegro moderato</i> ♩ ~ 104	3
10. C sharp minor	<i>Adagietto</i> ♩ ~ 58	<i>Andantino moderato</i> ♩ ~ 76-80	3
11. B sharp major	<i>Lento assai</i> ♩ ~ 42	<i>Lento</i> ♩ ~ 56-58	5
12. G sharp minor	<i>Allegro</i> ♩ ~ 138-132	<i>L'istesso tempo</i>	3
13. G flat major	<i>Sostenuto assai</i> ♩ ~ 80	<i>Allegretto</i> ♩ ~ 108	3
14. E flat minor	<i>Presto</i> ♩ ~ 144 – <i>Allegro</i> ♩ ~ 126-120	<i>Tempo precedente (Allegro) – (Presto) ♩ ~ 144-152)</i>	3
15. D flat major	<i>Lento improvvisato</i> ♩ ~ 50	<i>Andantino moderato</i> ♩ ~ 72-69	4
16. B flat minor	<i>Giocoso</i> ♩ ~ 108	<i>L'istesso tempo</i>	2
17. A flat major	<i>Rubato</i>	<i>Moderato</i> ♩ ~ 88	3
18. F minor	<i>Allegretto</i> ♩ ~ 69	<i>Andante recitativo</i> ♩ ~ 63 <i>poco rubato sempre</i>	3
19. E flat major	<i>Allegro capriccioso</i> ♩ ~ 80	<i>L'istesso tempo</i>	3
20. C minor	<i>Improvvisato, quasi cadenza</i> ♩ ~ 50-60	<i>Adagio con moto</i> ♩ ~ 54-56	4
21. B flat major	<i>Allegro, ma non troppo, rubato parlando</i>	<i>Moderato tranquillo</i> ♩ ~ 80	3
22. G minor	<i>Grave assai</i> ♩ ~ 60-63 – <i>Doppio movimento</i> ♩ ~ 60	<i>Dolente</i> ♩ ~ 50-52	4
23. F major	<i>Comodo</i> ♩ ~ 84	<i>Moderato</i> ♩ ~ 92	3
24. d minor	<i>Allegretto</i> ♩ ~ 116	<i>L'istesso tempo</i>	3

Duration: 50' (Vol. I, Nos. 1-12) / 55' (Vol. II, Nos. 13-24)

First performance: 20 April 1965 (Vol. I) / 27 January 1972 (Vol. II), Moscow
Rodion Shchedrin

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PIANO WORKS

POLYPHONIC NOTEBOOK

1972

[Polifonicheskaya tetrad (25 preludii)]

Twenty-Five Preludes for Piano

1. Two-Part Invention *Andantino* ♩ ~ 63-66
2. Canon at the Octave *Allegro* ♩ ~ 80-76
3. Ostinato *Sostenuto* ♩ ~ 66
4. Fughetta *Moderato* ♩ ~ 72-69
5. Canonic Imitation *Allegretto* ♩ ~ 108-104
6. Collateral Parts *Rubato, ma andante*
7. Mirror Canon *Commodo* ♩ ~ 72-76
8. Recitative and Crab Motion *Animato recitando* ♩ ~ 112-116
9. Etude (Inversion) *Scherzo capriccioso* ♩ ~ 69-72
10. Chaconne *Sostenuto* ♩ ~ 76-66
11. Counterpoint *Moderato* ♩ ~ 80-84
12. Toccata – Collage *Allegro grazioso* ♩ ~ 132-138
13. Three-Part Invention *Andante* ♩ ~ 54-56
14. Canon by Augmentation *Moderato risoluto* ♩ ~ 69-66
15. Motet (Double Canon) *Sostenuto* ♩ ~ 72
16. Basso ostinato *Allegro* ♩ ~ 69-66
17. Perpetual Canon *Recitativo improvvisato*
18. Fugue *Allegro moderato* ♩ ~ 76-72
19. Triple Counterpoint *Larghetto* ♩ ~ 50-52
20. Canon an a Cantus Firmus *Andantino* ♩ ~ 112-116
21. Passacaglia *Andante espressivo* ♩ ~ 63-58
22. Three-Part Canon *Moderato* ♩ ~ 69-66
23. Double Fugue *Allegro* ♩ ~ 72-69
24. Horizontal and Vertical *Adagio improvvisato*
25. Polyphonic Mosaics *Andantino, poco rubato* ♩ ~ 63-60

Spieldauer: 60'

First performance: 31 March 1973, Moscow

Rodion Shchedrin

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PIANO WORKS

NOTEBOOK FOR THE YOUTH

1981

[Tetrad dlya yunoshestva]

Fifteen Pieces for Piano

1. Arpeggio *Moderato* ♩ ~ 76-80
2. Medieval Russian Chant *Sostenuto* ♩ ~ 72-69
3. Let's Play an Opera by Rossini *Allegretto* ♩ ~ 120-116 – *Allegro* ♩ ~ 144 (152)-138
4. Choir *Lento* ♩ ~ 48-52
5. Thirds *Allegro, ma non troppo* ♩ ~ 132-138
6. Chant of Praise *Maestoso cantabile* ♩ ~ 88-84
7. Chord Inversions *Comodo* ♩ ~ 66-63
8. The Village Wailer *Andante rubato* ♩ ~ 46
9. Fanfares *Maestoso* ♩ ~ 116-112
10. Conversations *Rubato, ma rapido*
11. Russian Chimes *Moderato* ♩ ~ 88-92
12. Chant of Peter the Great's Time *Allegro moderato* ♩ ~ 63-66 (♩ ~ 192-200)
13. Chase *Vivace* ♩ ~ 152-160
14. Twelve Notes *Andante* ♩ ~ 66-69
15. Etude in A *Allegro ben articolato* ♩ ~ 63-60

Spieldauer: 22'

First performance: 29 March 1982, Moscow

Rodion Shchedrin

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CHASTUSHKI

1999

[chastushki]

Concerto for solo piano. Arrangement from 'Concerto for Orchestra No. 1 – Naughty Limericks' (1963)

one movement: *Allegro assai* (♩ ~ 144)

Spieldauer: 8'

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INCIDENTAL MUSIC TO FILMS

THE BATH-HOUSE

1961

[Banya]

Produced by Soyusmultfilm – Sergei Yutkevich and A. Karanovich (scenario after Vladimir Mayakovsky) – M. Kamenetsky (camera) – B. Filchikov (sound editor) – V. Puzanov, M. Portnaya, Yu. Kledatsky, (puppeteers) – E. Khachaturian (conductor).
First showing: 31 May 1961

1. Overture
2. Time is Marching
3. Work
4. Pont Kich is spying
5. Time Machine
6. Galop
7. Appearance of Belvedonsky
8. Alignment of the chairs
9. Supper
10. Momentalnikov's Ditty
11. Pobedonosiko's Room
12. In Pibedonosikov's Parlour
13. The Journey of Money
14. Pobedonosiko's speech on Leo Tolstoy
15. Belvedonsky Portrays Pobedonosikov
16. The Choice of Colours and Proceeding of the Portraying
17. Chudakov menaces Pobedonosikov
18. Passing through Moscow and Work
19. Pobedonosiko's Flat
20. Panorama of Eavesdroppers
21. Bureaucratic Running About
22. The Time Machine on the Roof of Pobedonosiko's House
23. Signs of the Phosphorescing Women
24. Pont Kich Beholds Moscow
25. Belvedonsky's Waltz
26. Supplement to 'Supper'
27. March-Galop
28. View on Glacvnachpup's flat
29. Chronicle
30. Epigraph
31. Epilogue

1.0.1.1 – 0.1.2.0 – perc (timp, tgl, crot, sleigh bells, wood bl, cym, tam-t, metronome. alarm clock, xyl). ekvodin. krestodin. guit, acc. cel. piano. vl. db

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INCIDENTAL MUSIC TO FILMS

ANNA KARENINA

1967

[Anna Karenina]

Produced by Mosfilm – Vasili Katanyan and Alexander Zarkhi (scenario after Leo Tolstoy's novel) – Alexander Zarkhi (director) – A. Borisov, Yu. Gladienko (set designers) – Leonid Kalashnikov (camera) – V. Leshchev, B. Zuev (sound editors) – Nina Petrikina (cutter) – State Cinematography Symphony Orchestra – Emin Khachaturian (conductor). First showing: 17 October 1967

1. Waltz
2. Mazurka
3. Overture
4. Bad Omen
5. Glances
6. Encounter at the Neva
7. Proposition in the Box
8. Kity's and Levin's Proposition
- 8a/b.* Anna's Dream. Vronsky's Dream
9. Anna's Fall
10. Ice Rink. Wintry Path
11. Karenin is Waiting
12. The Regiment's Camp
13. Vronsky's Suicide
14. Anna'y Illness
15. March at the Races
16. The Races
17. Finale
18. Russian Folk Song

CAST: Anna Karenina (Tatyana Samoilova) – Nikolai Gritsenko (Karenin) – Vronsky (Vasili Lanonvoi) – Stepan Oblonsky (Yuri Yakovlev) – Levin (Boris Goldaev) – Kitty (Anastassia Vertinskaya) – Dolly (I. Savvina) – Countess Betsy (Maya Plissetskaya) – Countess Vronskaya (Sofia Pilyavskaya) – Lawyer (Andrei Tutyshkin) – Seryosha (Vasili Sakhnovsky) – Valet (Anatoli Kubatsky)

5(picc).3(cor anglais).3.2 – 4.4.4.1 – perc (timp, 2 tgl, sleigh bells, whip, 2 cow bells, tambourine, 2 side dr, bass dr, cym, susp.cym, bells, tam-t, xyl). 2 harps. cel. piano. strings

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INCIDENTAL MUSIC TO FILMS

NAUGHTY LIMERICKS

1963

[Ozornye chastushki]

Two-part film using Shchedrin's 'Concerto for Orchestra No. 1'. Produced by Mosfilm – N. Ryzhenko, V. Grave (scenario) – N. Ryzhenko (choreographer) – M. Sokolov (set designers) – A. Tafel (camera) – M. Romadinova (costumes) – Ballet and orchestra of the Moscow Bolshoi Theatre

CAST: Yu. Vladimirov – N. Sorokina – V. Nikitin – A. Bogatyrev – T. Popko – G. Kozlova – L. Vlasova – V. Nemolyaev – V. Gordeev

3(picc).3(cor anglais).3(bass clar).3(db bn) – 4.4.4.0 – timp. perc (crot, wooden spoons, whip, side dr, bass dr, cym, tam-t). harp. piano. strings

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