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Lera **Auerbach**



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L E R A
A U E R B A C H

Jan Auerbach



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LERA AUERBACH

Lera Auerbach, the Russian-American composer, poet, writer, visual artist and concert pianist who performs regularly in major halls throughout the world, has published more than 100 works for orchestra, opera and ballet, as well as choral and chamber music. Auerbach was born in the Russian city of Chelyabinsk on the border of Siberia. As pianist and composer, she graduated with bachelor's and master's degrees from the Juilliard School in New York and received her post-graduate degree as a concert pianist from the Hanover University of Music, Drama and Media in Germany.

Her compositions are performed worldwide by leading musicians, including violinists Gidon Kremer, Leonidas Kavakos, Vadim Gluzman, Philippe Quint, Hilary Hahn, Vadim Repin, Daniel Hope, Julian Rachlin, Nadja Salerno-Sonnenberg and Dmitry Sitkovetsky; violists Kim Kashkashian and David Aaron Carpenter; cellists Alisa Weilerstein, Gautier Capuçon and David Geringas; and singers Zoryana Kushpler, Natalia Ushakova, Martin Winkler, Nikita Storojev and Stella Grigorian, among many others. Auerbach has written eight string quartets that have been championed by the Tokyo, Borromeo, Parker, Jasper, Ying, Peterson, Artemis, Granados and RTÉ Vanbrugh string quartets.

Auerbach's works for orchestra are performed by the world's leading conductors, including Christoph Eschenbach, Vladimir Fedoseyev, Vladimir Spivakov, Neeme Järvi, Vladimir and Dmitri Jurowski, Charles Dutoit, Andris Nelsons, András Keller, Hiroyuki Iwaki, Osmo Vänskä and Tõnu Kaljuste.

Choreographers and stage directors such as John Neumeier, Aszure Barton, Goyo Montero, Terence Kohler, Sol León, Paul Lightfoot, Medhi Walerski, Reginaldo Oliveira, Christine Milietz, and John La Bouchardière have staged Auerbach's ballets and operas, which have been produced in major theaters on every continent, including the Hamburg State Opera, Vienna's Theater an der Wien, New York's Lincoln Center, the National Ballet of Canada, the National Ballet of China, the Royal Danish Theater, the Nuremberg State Theater, the Finnish National Theater, Moscow's Stanislavsky Theater, the Netherlands Dance Theatre, the San Francisco Ballet and numerous others.

Auerbach has been composer-in-residence with various orchestras and music festivals, including the Staatskapelle Dresden (Germany), São Paulo Symphony (Brazil), Orchestra Ensemble Kanazawa (Japan), Concerto Budapest Symphony Orchestra (Hungary), New Century Chamber Orchestra (USA), Verbier Festival (Switzerland), Trondheim Festival (Norway), Marlboro Festival (USA), Musikfest Bremen (Germany), Lockenhaus Festival (Austria) and Pacific Music Festival (Japan). In 2015, Auerbach is composer-in-residence at the Trans-Siberian Art Festival and the Rheingau Musik Festival in Germany.

CD and DVD releases of Auerbach's works are available on the Deutsche Grammophon, ECM, ARTE, PBS, BIS, Capriccio and Cedille labels.

Auerbach is equally prolific in literature and has published three books of poetry in Russian. Gérard Depardieu, Sergei Yursky and Evgeny Kissin have been reciting her poems in performances; Sergei Yursky also recorded a poetry CD from her book, *Stairs to Eternity*, and has written the foreword for her *Hanover Notebooks*. Auerbach's poetry and prose is included in various anthologies, as well as in the textbook of required reading for Russian high school literature classes. In 1996, the International Pushkin Society in New York named her Poet of the Year. In 1997, Doctor of philological sciences Vyacheslav Okeansky published a treatise on her poetry: 'Concealment as the essence of the poetic word (Lunar Mysteries in the Poetry of Lera Auerbach)'. She is the author of several librettos and is a regular contributor to the Best American Poetry blog. In her first English-language book, *Excess of Being*, published by Arch Street Press in 2015, she revitalizes the form of aphorisms. Her writing is provocative, dark, ironic and humorous, perceptively dealing with life's kaleidoscopic questions.

Auerbach often gives poetry readings (in Russian and English), presentations and talks, as well as master classes in various venues, including Harvard University, University of Michigan, Cleveland Institute, Open Society Institute in New York, Tokyo University, World Economic Forum in Davos, Switzerland, Music Center of Budapest, Hungary and the poetry festival of West Cork, Ireland, as well as festivals in Verbier, Aspen, Marlboro, Sapporo and others.

Auerbach has been drawing and sketching all her life as part of her creative process. In 2009, after a devastating fire destroyed her studio in New York, she started prolifically painting and sculpting. Her art has been included in several exhibitions and, in 2013, she had her first solo exhibition in Norway. Her paintings are included in private collections, sold in auctions, reproduced in magazines, and used on the covers of CDs and books.

Auerbach's opera, *G o g o l*, for which she wrote both the libretto and music, received its highly acclaimed world premiere in Vienna in 2011. Two of her oil paintings, related to this opera, were sold in the *Gogol* exhibition held in Moscow that year. Her groundbreaking a cappella opera, *The Blind*, has received productions in Germany, Norway, Russia, the United States and Austria.

Auerbach's ballet, *The Little Mermaid*, was the winner of a 2012 ECHO Klassik award for Best Music DVD. It also received two Golden Mask awards and has been performed over 250 times worldwide. Auerbach's first collaboration with choreographer John Neumeier, the ballet *P r é l u d e s C V*, was recently revived to commemorate the 40th anniversary of the Hamburg Ballet. In 2014, on a commission by the Hamburg State Theater and the Moscow Stanislavsky Theater, Auerbach composed a two-act ballet, *T a t i a n a*, after Pushkin's *Evgeny Onegin*.

Auerbach has also collaborated with the Netherlands Dance Theatre and its choreographers Sol León and Paul Lightfoot on *Shine a Light*; with Goyo Montero on *Don Juan* and *Faust* for the Staatstheater Nürnberg; with Aszure Barton on *Watch Her* for the National Ballet of Canada; with Tim Plegge on *Momo* and Reginaldo Oliveira on *Mythos* for the Badisches Staatstheater Karlsruhe; and with Terence Kohler on four ballets: *Heroes* for the Munich State Ballet, *Take Your Time* for the Chinese National Ballet, *11:11* for the Flanders National Ballet and *Cinderella* for the Finnish National Ballet.

Other recent highlights include Auerbach's oratorio, *In Praise of Peace*, commissioned for the 20th anniversary of the Verbier Festival, the multilingual *Requiem – Ode to Peace* for the Staatskapelle Dresden, the string symphony *Memoria de la Luz*, her vast *Russian Requiem*, two violin concertos, a double concerto for violin, piano and orchestra, *Symphonies Nos. 1, Chimera*, and *2, Requiem for a Poet*, *Gallows Songs* for saxophone quartet and chorus, and several symphonic poems: *Post silentium*, *Eterniday* and *Dreams and Whispers of Poseidon*.

Auerbach has received numerous awards, including the prestigious Hindemith Prize, the Paul and Daisy Soros Fellowship, the Deutschlandfunk Young Artists Prize and the ECHO Klassik award, among others. The World Economic Forum selected Auerbach in 2007 as a Young Global Leader and in 2014 as a Cultural Leader, inviting her to give presentations and discussions on the fascinating topic of borderless creativity.

LERA AUERBACH

Die russisch-amerikanische Komponistin, Dichterin, Schriftstellerin, bildende Künstlerin und Konzertpianistin Lera Auerbach, die regelmäßig in den großen Konzertsälen der Welt auftritt, hat mehr als 100 Werke für Orchester, Oper und Ballett sowie Chor- und Kammermusik veröffentlicht. Auerbach wurde in der russischen Stadt Tscheljabinsk an der Grenze zu Sibirien geboren. Als Pianistin und Komponistin absolvierte sie die Juilliard School mit dem Bachelor- und Masterexamen und legte das Konzertexamen im Fach Klavier an der Hochschule für Musik, Theater und Medien in Hannover ab.

Ihre Kompositionen werden weltweit von führenden Musikern aufgeführt, u.a. von den Geigern Gidon Kremer, Leonidas Kavakos, Vadim Gluzman, Philippe Quint, Hilary Hahn, Vadim Repin, Daniel Hope, Julian Rachlin, Nadja Salerno-Sonnenberg und Dmitri Sitkovetsky, den Bratschisten Kim Kashkashian und David Aaron Carpenter, den Cellisten Alisa Weilerstein, Gautier Capuçon und David Geringas, den Sängern Zoryana Kushpler, Natalia Ushakova, Martin Winkler, Nikita Storozhev und Stella Grigorian und von vielen anderen. Auerbach hat acht Streichquartette geschrieben, die von den Tokyo, Borromeo, Parker, Jasper und Ying Quartets, den Petersen-, Artemis- und Granados-Quartetten sowie dem RTE Vanbrugh String Quartet präsentiert wurden.

Auerbachs Orchesterwerke werden von weltweit führenden Dirigenten wie Christoph Eschenbach, Wladimir Fedossejew, Vladimir Spivakov, Neeme Järvi, Vladimir und Dmitri Jurovski, Charles Dutoit, Andris Nelsons, Andrés Keller, Hiroyuki Iwaki, Osmo Vänskä und Tõnu Kaljuste aufgeführt.

Choreographen und Regisseure wie John Neumeier, Aszure Barton, Goyo Montero, Terence Kohler, Sol León, Paul Lightfoot, Medhi Walerski, Reginaldo Oliveira, Christine Mielitz und John La Bouchardière haben Auerbach-Ballete und -Opern inszeniert, die an bedeutenden Häusern auf allen Kontinenten produziert wurden, u.a. an der Hamburgischen Staatsoper, am Theater an der Wien, Lincoln Center New York, Kanadischen Nationalballett, Königlichen Dänischen Theater, Nürnberger Staatstheater, Finnischen Nationaltheater, Stanislawski-Theater Moskau, Niederländischen Tanztheater, San Francisco Ballet und an vielen anderen Häusern.

Auerbach war Composer in residence bei verschiedenen Orchestern und Musikfestivals, u.a. bei der Staatskapelle Dresden, dem Sinfonieorchester von Sao Paulo (Brasilien), dem Orchestra Ensemble Kanazawa (Japan), dem Sinfonieorchester Concerto Budapest (Ungarn), dem New Century Chamber Orchestra (USA), beim Verbier Festival (Schweiz), dem Trondheim Festival (Norwegen), Marlboro Festival (USA), Musikfest Bremen, Lockenhaus Festival (Österreich) und beim Pacific Music Festival (Japan). Im Jahr 2015 ist Auerbach Composer in residence beim Trans-Siberian Art Festival und beim Rheingau Musik Festival in Deutschland.

CD- und DVD-Veröffentlichungen von Auerbachs Werken liegen auf den Labels Deutsche Grammophon, ECM, ARTE, PBS, BIS, Capriccio und Cedille vor.

Auerbach ist in gleicher Weise auch literarisch produktiv. So hat sie drei Lyrikbände in russischer Sprache veröffentlicht. Gérard Depardieu, Sergej Jurski und Jewgeni Kissin haben ihre Gedichte in Aufführungen rezitiert, und Sergej Jurski hat Gedichte aus ihrem Buch ‚Stufen zur Ewigkeit‘ für eine CD aufgenommen und das Vorwort zu ihren ‚Hannover-Heften‘ geschrieben. Auerbachs Poesie und Prosa sind in verschiedenen Sammlungen enthalten und zählen zur Pflichtlektüre für Literaturkurse an russischen Oberschulen. 1996 ernannte sie die Internationale Puschkín-Gesellschaft in New York zur Dichterin des Jahres. Im Jahre 1997 schrieb Vyacheslav Okeansky, Doktor der Philologie, eine Abhandlung über ihre Lyrik: ‚Das Geheimnisvolle als Essenz des poetischen Wortes (Die lunaren Mysterien in der Lyrik von Lera Auerbach)‘. Sie hat mehrere Libretti verfasst und liefert regelmäßig Beiträge zum Blog ‚Best American Poetry‘. In ihrem ersten englischsprachigen Buch mit dem Titel ‚Excess of Being‘, erschienen 2015 bei Arch Street Press, wiederbelebt sie die Form des Aphorismus. Ihr Stil ist provokativ, düster, ironisch und humorvoll und behandelt scharfsinnig die vielfältigen Fragen des Lebens.

Auerbach gibt oft Dichterlesungen (in russischer und englischer Sprache), führt Präsentationen durch und hält Vorträge sowie Meisterkurse an verschiedenen Orten wie z.B. Harvard University, University of Michigan, Cleveland Institute, Open Society Institute in New York, Universität Tokio, beim Weltwirtschaftsforum in Davos, im Musikzentrum Budapest, beim Poesiefestival im irischen West Cork sowie auf den Festivals von Verbier, Aspen, Marlboro, Sapporo u.a.

Ein Bestandteil von Auerbachs kreativem Prozess ist in ihrem Leben stets das Zeichnen und das Skizzieren gewesen. Nachdem ein verheerender Brand im Jahre 2009 ihr New Yorker Arbeitszimmer vernichtet hatte, begann sie verstärkt mit Malerei und Bildhauerei. Ihre Kunst ist Teil mehrerer Ausstellungen gewesen, und 2013 hatte sie schließlich ihre erste eigene Ausstellung in Norwegen. Ihre Bilder finden sich in Privatsammlungen, werden auf Auktionen verkauft, in Zeitschriften abgedruckt und auf CD-Covern und Buchumschlägen verwendet.

Auerbachs Oper *Gogol*, für die sie sowohl das Libretto als auch die Musik schrieb, erlebte ihre viel umjubelte Uraufführung 2011 in Wien. Zwei ihrer Ölgemälde, die sich auf die Oper beziehen, wurden in der *Gogol*-Ausstellung verkauft, die in jenem Jahr in Moskau stattfand. Ihre originelle A-cappella-Oper *The Blind* wurde in Deutschland, Norwegen, Russland, den Vereinigten Staaten und in Österreich inszeniert.

Auerbachs Ballett *Die kleine Meerjungfrau* gewann 2012 einen ECHO Klassik als beste Musik-DVD. Es wurde auch mit zwei ‚Goldenen Masken‘ ausgezeichnet und weltweit bisher über 250 Mal aufgeführt. Auerbachs erste Zusammenarbeit mit dem Choreographen John Neumeier, das Ballett *Préludes* CV, wurde kürzlich anlässlich des 40jährigen Bestehens des Hamburg Balletts wiederaufgenommen. Im Jahre 2014 komponierte Auerbach im Auftrag der Hamburgischen Staatsoper und des Moskauer Stanislawski-Theaters das zweiaktige Ballett *Tatjana* nach Puschkins ‚Eugen Onegin‘.

Auerbach hat auch mit dem Niederländischen Tanztheater und dessen Choreographen Sol León und Paul Lightfoot bei der Produktion *Shine a Light* zusammengearbeitet, ferner mit Goyo Montero bei *Don Juan* und *Faust* am Staatstheater Nürnberg, mit Aszure Barton bei *Watch Her* für das Kanadische Nationalballett, mit Tim Plegge bei *Momo* und mit Reginaldo Oliveira bei *Mythos* für das Badische Staatstheater Karlsruhe. Ferner mit Terence Kohler bei vier Balletten: *Heroes* für das Münchner Staatsballett, *Take Your Time* für das Chinesische Nationalballett, *11:11* für das Flämische Nationalballett und bei *Cinderella* für das Finnische Nationalballett.

Zu den weiteren Höhepunkten der jüngsten Zeit zählen Auerbachs Oratorium *Lob des Friedens*, ein Auftragswerk zum 20jährigen Bestehen des Verbier Festivals, das mehrsprachige *Requiem – Ode an den Frieden* für die Staatskapelle Dresden, die Streichersinfonie *Memoria de la luz*, ihr großangelegtes Russisches *Requiem*, zwei Violinkonzerte, ein Doppelkonzert für Violine, Klavier und Orchester, die Sinfonien Nr. 1 (*Chimera*) und Nr. 2 (*Requiem für einen Dichter*), *Galgenlieder* für Saxophonquartett und Chor sowie mehrere sinfonische Poeme: *Post silentium*, *Eterniday* und *Dreams and Whispers of Poseidon*.

Auerbach erhielt zahlreiche Auszeichnungen, darunter den angesehenen Hindemith-Preis, die Paul and Daisy Soros Fellowship, den Förderpreis des Deutschlandfunks und den ECHO-Preis. Das Weltwirtschaftsforum wählte Auerbach 2007 als Young Global Leader aus und 2014 als Cultural Leader, verbunden mit einer Einladung zu Vorträgen und Diskussionen über das faszinierende Thema einer grenzenlosen Kreativität.

STAGE WORKS

THE BLIND Op. 58

2001

A cappella opera for 12 voices. Libretto (in English) by Lera Auerbach based on Maurice Maeterlinck's 'Les Aveugles'

2 sopranos, 2 mezzo-sopranos, 2 contraltos, 2 tenors, 2 baritones, 2 basses (6 leading voices and supporting chorus)

Duration: 35'

Première: 13 October 2011, Berlin (Kammeroper)

Vocalconsort Berlin – Philip Mayers (conductor) – Cornelia Heger (director)

PRELUDES C & V

2003

Ballet (Choreographisches Skizzenbuch [Choreographical Sketchbook]) in two parts by John Neumeier using Auerbach's *Twenty-Four Preludes for Violoncello and Piano* Op. 47 ['C'] and *Twenty-Four Preludes for Violin and Piano* Op. 46 ['V'].

Dedicated to Catherine Kilsner Siebert

Première: 22 June 2003, Hamburg

Soloists and corps de ballet of The Hamburg Ballet – Ani Aznavoorian (violoncello) – Vadim Gluzman (violin) – Lera Auerbach [Op. 47] and Angela Yoffe [Op. 46] (piano) – John Neumeier (choreographer, stage design and costumes)

THE LITTLE MERMAID Op. 80

2004/2007

Ballet in 3 acts by John Neumeier after Hans Christian Andersen's fairy-tale

Dedicated to John Neumeier

Commissioned by The Royal Danish Ballet

DRAMATIS PERSONAE: Poet – Little Mermaid – Edvard / Prince – Henrietta / Princess – Sea-Wizard

Wedding guests – Magic shadows – Sisters of the Mermaid – The Sea – Naval Officers – Sailors – School friends of Princess – Nuns, Passengers – Stewards – Bridesmaids

• COPENHAGEN VERSION

3(picc, recorder, alto fl).3(cor anglais).4(bass cl, alto sax).3(db bn) – 4.3.3(bass tbn).1 – timp. 4 perc (tgl, crot, flex, whistle, temple bl, tambourine, bass dr, ant.cym, bells, tam-t, glsp, xyl, vibr, music saw). 2 harps. termenvox. piano. hpd. electronic org. strings

Première: 15 April 2005, Copenhagen

Soloists and corps de ballet of The Royal Danish Ballet – Orchestra of The Royal Danish Theatre – Graham Bond (conductor) – John Neumeier (choreographer)

STAGE WORKS

THE LITTLE MERMAID, Op. 80 [CONTINUED]

· HAMBURG VERSION

3(picc, 2 recorders, alto fl).3(cor anglais).3(bass cl).alto sax.3(db bn) – 4.3. 3(bass tbn).1 – timp. 4 perc (tgl, whistle, flex, crystal glasses, ant. cym, rain-stick, temple bl, tambourine, snare drum, bass dr, bells, glsp, xyl, vibr). harp. termenvox. piano. cel. strings

Première: 1 July 2007, Hamburg

John Neumeier (choreographer) – Soloists and corps de ballet of The Hamburg Ballet – The Hamburg Philharmonic State Orchestra – Klauspeter Seibel (conductor)

GOGOL – OPERA MISTERIA

2010

Opera in 3 acts with prologue and epilogue by Lera Auerbach (in Russian)

Commissioned by the Theater an der Wien with the support of the Vienna Mozart Year 2006 and patronage by Gallery Sistema and Viacheslav Sheianov in honor of Rais Sheianova

DRAMATIS PERSONAE: Nikolai Gogol (dramatic baritone) – Bes (dramatic tenor) – Poshlust / Witch (dramatic soprano) – Death (dramatic contralto) – Maria / Gogol's mother / Bride No. 1 (full lyric soprano) – Nikolka (boy soprano) – Priest / Herr Doktor / Voice of Vij (dramatic basso profondo) – Bride No. 2 / Voice of Nymph (dramatic coloratura soprano) – Prosecutor / Advocate (bass-baritone/falsetto) – Judge (countertenor) – Bride No. 3 (contralto)

Observers, Noses, Gogol Doubles, Mourners, Brides, Children (choir) – Violinist, Nymph, Gogol's demons, Mermaids, Brides, Noses (dancers)

2(picc, alto fl).1(cor anglais).2(bass cl).alto sax.2(db bn) – 2.2.2(bass tbn).1 – timp. perc (crot, temple bl, flex, bass dr, tam-t, bells, vibr, marimba). harp. cel. piano. strings – boys' choir, mixed choir

Duration: 135'

Première: 15 November 2011, Vienna

Martin Winkler (Gogol) – Ladislav Elgr (Bes) – Natalia Ushakova (Poshlust) – Stella Grigorian (Death) – Tatiana Plotnikova (Maria) – Sebastian Schaffer (Nikolka) – Deyan Vatchkov (Priest) – Anna Gorbachyova (Bride No. 2) – Maria Peniaz (Nymph) – Falko Hönisch (Prosecutor) – Tim Severloh (Judge) – Iwona Sakowicz (Bride No. 3) – Christine Mielitz (director) – Johannes Lejackner (stage designer) – Arila Siegert (choreographer) – Kaspar Glarner (costumes) – ORF-Radiosymphonieorchester Wien – Vladimir Fedoseyev (conductor) – Arnold Schoenberg Chor, Grazer Kapellknaben, Mozartknabenchor Wien

STAGE WORKS

TATIANA

2013/2014

Ballet in 2 acts. Idea and libretto by John Neumeier after 'Eugene Onegin' by Alexander Pushkin

Co-commissioned by The Hamburg Ballet, The Hamburg State Opera and The Moscow State Stanislavsky and Nemirovich-Danchenko Music Theatre

DRAMATIS PERSONAE: Tatiana – Eugene Onegin – Olga Larina – Vladimir Lensky – Prince N.

3(picc, alto flute).2(cor anglais).2(bass clar).2(db bn) – 2.1.2(bass trbn).1 – timp. 4 perc (tgl, flex, temple bl, side dr, bass dr, tam-t, glsp, tubular bells, marimba, musical saw). harp. piano. cel. strings

Duration: full eve

Première: 29 June 2014, Hamburg

A co-production between The Hamburg State Opera and The Moscow State Stanislavsky and Nemirovich-Danchenko Music Theatre

Hélène Bouchet (Tatiana) – Edvin Revazov (Eugene Onegin) – Leslie Heylmann (Olga Larina) – Alexander Trusch (Vladimir Lensky) – Carsten Jung (Prince N.) – Hamburg Ballet – John Neumeier (choreography, stage, set and costumes) – Hamburg Philharmoniker – Simon Hewett (conductor)

ORCHESTRAL WORKS

DIALOGUE WITH TIME Op. 39b

1997

for orchestra

Duration: 8'

3(alto).3(cor anglais).3(bass clar).3(db bn) – 4.3.3(bass tbn).1 – timp. 3
perc (tgl, chimes, bass dr, cym, gong, xyl, glsp, vibr). harp. cel. piano.
strings (16/14/12/10/8)

First performance: 13 February 2007, Chicago

Symphony Orchestra of the Chicago College of Performing Arts – Stephen Squires
(conductor)

DOUBLE CONCERTO FOR VIOLIN, PIANO AND ORCHESTRA Op. 40

1997

Dedicated to Vadim Gluzman and Angela Yoffe

1. Moderato
2. Chorale (Andante religioso)
3. Vivace

Duration: 31'

3(picc).3(cor anglais).2(bass cl).2(db bn) – 4.3.2.1, 3 perc (timp, tgl, tamb,
snare dr, bass dr, cym, gong, xyl, ratchet, rain-stick, cel). strings

First performance: 13 December 2006, Stuttgart

Vadim Gluzman (violin) – Angela Yoffe (piano) – Radio-Sinfonieorchester Stuttgart
– Andrey Boreyko (conductor)

CONCERTO FOR VIOLIN AND ORCHESTRA NO. 1 Op. 56

2000/2003

Dedicated to Philippe Quint

Commissioned by the American Youth Symphony

1. Grandioso
2. Moderato
3. Andante religioso
4. Allegro

Duration: 28'

2(picc).2(cor anglais).2(bass cl).2(db bn) – 4.0.0.0 – perc (timp, tgl,
whistle, flex, temple bl, tamb, bass dr, cym, ant. cym, bells, tam-t, glsp,
xyl, vibr, musical saw). harp. cel. piano. strings

First performance: 22 February 2004, Los Angeles

Philippe Quint (violin) – American Youth Symphony – Alexander Treger (conductor)

ORCHESTRAL WORKS

SUITE CONCERTANTE Op. 60 2001

for violin, piano and strings

Dedicated to Gidon Kremer

Commissioned by Gidon Kremer and the Lockenhaus Chamber Music Festival for its 20th anniversary

1. In the Beginning
2. Con spirito
3. Scherzo-noir
4. The Unreachable
5. After the War
6. Dream from Childhood.
7. Toccata of Life and the Silence of the Past

Duration: 30'

strings (minimum 8/7/5/4/2, if possible)

First performance: 13 July 2001, Lockenhaus

Gidon Kremer (violin) – Lera Auerbach (piano) – Kremerata Baltica

SERENADE FOR A MELANCHOLIC SEA Op. 68 2002

for violin, violoncello, piano and string orchestra

Dedicated to Gidon Kremer

Commissioned by Orchestra Ensemble Kanazawa

Duration: 10'

strings: divisi 7(14)/6(12)/4(8)/4(8)/2(4)

First performance: 12 September 2002, Kanazawa

Michael Dauth, violin – Marta Sudraba, violoncello – Andrius Zlabys, piano – Orchestra Ensemble Kanazawa – Hiroyuki Iwaki (conductor)

score: SIK 8547

CONCERTO FOR VIOLIN AND ORCHESTRA NO. 2 Op. 77 2004

Commissioned by Ensemble Kanazawa

one movement: Allegro

Duration: 14'

2(picc).2(cor anglais).2(bass cl).2(db bn) – 2.2.0.0 – perc (timp, tgl, flex, temple bl, bass dr, gong, vibr). cel. strings

First performance: 21 September 2004, Kanazawa

Akiko Suwanai (violin) – Orchestra Ensemble Kanazawa – Hiroyuki Iwaki (conductor)

ORCHESTRAL WORKS

DREAMS AND WHISPERS OF POSEIDON

2005

for orchestra

In memory of the lives taken by the sea on December 26, 2004

one movement: Andante – Epilogue (Moderato)

Duration: 16'

3(picc, alto flute).3(cor anglais).4(bass cl, alto sax).3(db bn) – 4.3.3.1 –
timp. 4 perc (tgl, temple bl, bass dr, cym, tam-t, bells, glsp, xyl, crystal
glasses vibr, musical saw). 2 harps. termen vox. cel. hpd. piano. org. strings
(16/14/12/10/8)

First performance: 29 March 2005, Los Angeles

American Youth Symphony – Alexander Treger (conductor)

DIALOGUES ON STABAT MATER

2005

for violin, viola, vibraphone and string orchestra after Giovanni Battista

Pergolesi's 'Stabat Mater'

Commissioned by Musikfest Bremen and Lucerne Festival

1. Moderato
2. Andante nostalgico
3. Allegro molto
4. Andante
5. Drammatico
6. Agitato
7. Moderato
8. Presto assai

Duration: 39'

First performance: 13 September 2005, Verden

Gidon Kremer (violin and conductor) – Ula Uljona (viola) – Kremerata Baltica

► For an abridged version *see* *Sogno di stabat mater* (2009)

ORCHESTRAL WORKS

SYMPHONY NO. 1 'Chimera'

2006

Commissioned by the Düsseldorfer Symphoniker

1. Aegri somnia
2. Post tenebras lux
3. Gorgoyles
4. Et in Arcadia ego
5. Siste, viator
6. Humum mandere
7. Requiem for Icarus

Duration: 40'

3(picc, alto fl).3(cor anglais).3(bass cl).3(db bn) – 4.3.3(bass trbn).1 – timp.
4 perc (trgl, rain-stick, bass dr, cym, tam-t, bells, crystal glasses [amplified],
glsp, vibr). termen vox (ad lib.). 2 harps. cel. hpd. piano. strings

First performance: 10 November 2006, Düsseldorf
Düsseldorfer Symphoniker – John Fiore (conductor)

score: SIK 8584

ICARUS (last two movements of Symphony No. 1 'Chimera')

2006/2011

Commissioned by the Düsseldorf Symphony Orchestra

Duration: 12'

3(picc, alto fl).3(cor anglais).3(bass clar).3(db bn) – 4.3.3(bass trbn).1 –
timp. 5 perc (bass dr, cym, tam-t, bells, crystal glasses [amplified], glsp,
vibr). termen vox (ad lib.). 2 harps. cel. piano. strings

First performance: 18 July 2011, Verbier
Verbier Festival Orchestra – Charles Dutoit (conductor)

score: SIK 8703

ORCHESTRAL WORKS

REQUIEM FOR A POET (SYMPHONY NO. 2)

2006

for mezzo-soprano, violoncello, choir and orchestra

Text: Marina Tsvetayeva's 'Novogodnee' ['New Year's Letter'] from 1927 (in Russian)

Commissioned by NDR Radiophilharmonie Hannover

1. Agitato
2. Tempo di marcia funebre
3. Chorale
4. Prichet
5. Canon
6. Interlude
7. Tempo die marcia funebre
8. Adagio (Lament)
9. Tempo I
10. Postlude

All sections should be performed without pause.

Duration: 42'

3(alto fl).3(cor anglais).3(bass cl).3(db bn) – 4.3.3(bass trbn).1 – timp, perc (trgl, crystal glasses, chimes, flex, bass dr, gong, glsp, vibr). harp. piano. strings

First performance: 8 March 2007, Hannover

Zoryana Kushpler (mezzo-soprano) – Sonia Wieder-Atherton (violoncello) – NDR Choir – NDR Radiophilharmonie Hannover – Eiji Oué (conductor)

ORCHESTRAL WORKS

RUSSIAN REQUIEM

2007

for boy soprano, mezzo-soprano, bass, boys' choir, mixed choir and large orchestra
Text: Holy Anthems combined with poetry by Russian authors (Anna Akhmatova, Alexander Blok, Joseph Brodsky, Gavriil Derzhavin, Zinaida Hippus, Georgi Ivanov, Mikhail Lermontov, Ossip Mandelstam, Boris Pasternak, Alexander Pushkin, Irina Ratushinskaya, Viktor Sosnora – in Russian)

Co-commissioned by Musikfest Bremen, Philharmonische Gesellschaft Bremen and Semana de Música Religiosa Cuenca

Dedicated to the victims of tsarist and communist oppression

1. Prelude – Forgive Us, O Lord (♩ = 112, ♩ = 60)
2. Not Under the Foreign Skies [Anna Akhmatova] (♩ = 76), *Poco più mosso* (♩ = 96), *Adagio molto* (♩ = 60)
3. The Scream [Zinaida Hippus] *Allegro* (♩ = 132)
4. A Prayer for the New Martyrs of Russia *Agitato* (♩ = 144), *Adagio* (♩ = ♩)
The Stars of Death [Anna Akhmatova] *Più adagio* (♩ = 48), *Allegro* (♩ = 144), *Adagio molto* (♩ = 48)
5. Forgive me, O Lord [Psalm 50] (♩ = 88), *Poco meno mosso* (♩ = 60)
6. Pray for Me [Anna Akhmatova, Joseph Brodsky] *L'istesso tempo* (♩ = 60-72)
7. Lord, Thou Hast Been my Dwelling Place [Psalm 90/91] *Più agitato* (♩ = 80), *Poco più mosso* (♩ = 120)
8. Grant Them Rest with the Saints [Zinaida Hippus] (♩ = 60), *Andante scuro* (♩ = 84)
9. Interlude. Memory eternal [Anna Akhmatova] (♩ = 100)
10. The Night. Prayers for the Death [Alexander Blok, Viktor Sosnora] *Andante* (♩ = 84), *Più mosso* (♩ = 96), *Poco meno mosso* (♩ = 60), *Poco stretto* (♩ = 69)
11. All Mighty God Shall Rise and Judge [Gavriil Derzhavin] *Allegro* (♩ = 120), *Poco meno mosso* (♩ = 96)
12. It is Good that there Is no Tzar [Georgi Ivanov, Russian folk song] *Andantino* (♩ = 86)
13. Troparions – Eternal Rest (♩ = 92)
14. I Will Be, O Russia, in your Dreams [Irina Ratushinskaya] *Agitato* (♩ = 100), *Meno mosso* (♩ = 84), *Allegro* (♩ = 120), *Andante* (♩ = 84)
15. The Country of Slaves, the Country of Masters [Mikhail Lermontov, Alexander Pushkin] *Tragico* (♩ = 80)
16. Prisoner's Prayer to the Guardian Angel (♩ = 96)
17. That which Has No Name [Georgi Ivanov] (♩ = 96)
18. My Soul – Memory Eternal [Boris Pasternak, Ossip Mandelstam, Psalm 90]

All sections should be performed without pause.

Duration: 85'

3(picc, alto fl).3(cor anglais).3(bass cl).3(db bn) – 4.3.3(bass trbn).1 – timp.
perc (trgl, flex, crystal glasses, crot, bass drum, cym, tam-t, gong, tubular bells, glsp, 2 vibr, bass marimba). harp. piano. cel. org ad lib. strings – CD
(ringing of bells)

First performance: 14 September 2007, Bremen

Elżbieta Ardám (mezzo-soprano) – Nikita Storoyev (bass) – Estonian Boys' Choir – Latvian State Choir – Bremen Philharmonic Orchestra – Tonu Kaljuste (conductor)

ORCHESTRAL WORKS

FRAGILE SOLITUDES

2008

Shadowbox for String Quartet and Orchestra

Commissioned by ProMusica Chamber Orchestra of Columbus

1. Adagio misterioso
2. Poco animato
3. L'istesso tempo
4. Poco più energico
5. Allegro moderato, marcato
6. Moderato
7. Andantino sognando
8. Andante
9. Allegro ossessivo
10. L'istesso tempo
11. Andante

Duration: 30'

2(picc, alto fl).2(cor anglais).2(bass cl).2(db bn) – 0.0.0.0 – cel. strings (at least one double bass with C-string)

First performance: 5 April 2008, Columbus

Borromeo String Quartet – ProMusica Chamber Orchestra of Columbus – Timothy Russell (conductor)

SOGNO DI STABAT MATER

2009

for violin and viola, vibraphone and string orchestra

Abridged version of *Dialogues on Stabat Mater* (2005)

Commissioned by Gidon Kremer

Duration: 12'

ETERNIDAY (HOMMAGE A W.A. MOZART)

2010

for bass drum, celesta and strings

Commissioned by Staatsorchester Rheinische Philharmonie Koblenz

Duration: 15'

First performance: 25 April 2010, Koblenz

Staatsorchester Rheinische Philharmonie Koblenz – Daniel Raiskin (conductor)

ORCHESTRAL WORKS

REQUIEM DRESDEN – ODE TO PEACE

2012

for 2 boy sopranos, counter-tenor, baritone, male choir (with boy sopranos) and orchestra

*Commissioned by Sächsische Staatskapelle Dresden and Foundation Frauenkirche Dresden on the occasion of the anniversary of the destruction of the Frauenkirche
Dedicated to the victims of nationalistic movements around the world*

1. Post silentium (Præludium – Requiem æternam) *Moderato*
2. Psalm 134 (Ein Lied im höhern Chor) *Moderato*
3. Vater unser *Poco agitato*
4. Kyrie *Agitato*
5. Father Judges Gebet *Moderato*
6. Psalm 100 *Moderato*
7. Die Verheißung (Apostelgeschichte 2:17-21) *Allegro moderato*
8. De profundis (Psalm 130) *Moderato – Adagio*
9. Gradual – Sh'ma Israel (♩ = 96)
10. Tuba mirum *Moderato*
11. Mizmor l' David (Psalm 23) *Energico*
12. Lacrimosa *Adagio*
13. Liebera me – Ana Beko'ach (♩ = 108)
14. In silentium (Ode to Peace) *Adagio*
15. Anrufung der Schutzengel *Moderato*
16. Frieden, wo Gott wohnt *Misterioso*
- 17-18. Amen *Moderato energico*

Duration: 75'

2(picc, alto fl).2(cor anglais).2(bass cl).2(db bn) – 2.1.1.1 – timp. perc (crot, flex, tubular bells, vibr). harp. cel. piano. strings

First performance: 11 February 2012, Dresden

Richard Pittsinger, Jack Keller (boy sopranos) – Maarten Engeltjes (countertenor) – Mark Stone (baritone) – Dresden Staatsopernchor – St. Paul's Cathedral Choir London – St. Thomas Choir of Boys New York – Sächsische Staatskapelle Dresden – Vladimir Yurovsky (conductor)

ORCHESTRAL WORKS

POST SILENTIUM

2012

for orchestra

Commissioned by Sächsische Staatskapelle Dresden

Duration: 18'

3(picc).3(cor anglais).3(bass clar).3(db bn) – 4.3.3(bass trbn).1 – timp. perc
(crot, flex, bass dr, tubular bells, vibr). harp. piano. cel. hpd. strings

First performance: 1 July 2012, Dresden

Sächsische Staatskapelle Dresden – Sakari Oramo (conductor)

MEMORIA DE LA LUZ

2013

String Symphony No. 1

Arrangement of String Quartet No. 2 'Primera Luz'

Commissioned by New Century Chamber Orchestra

1. Primera Luz *Adagio misterioso*
2. Monólogo *Moderato*
3. Cuatro preguntas *Adagio recitativo*
4. Diálogo extático *Poco agitato*
5. Trágico *Con moto, ma molto pesante ed intensivo*
6. Epílogo *Adagio tragico*

Duration: 22'

First performance: 23 May 2013, Berkeley

New Century Chamber Orchestra – Sakari Oramo (conductor)

IN PRAISE OF PEACE (LOB DES FRIEDENS)

2013

for soprano, mezzo-soprano, tenor, baritone, mixed choir and orchestra

Commissioned by the Verbier Festival to commemorate its 26th Anniversary as a companion work to Beethoven's 9th Symphony

Moderato (♩ = 72) – Andante (♩ = 66) – Moderato (♩ = 96) – Adagio (♩ = 72) –
Più adagio, sognando – Misterioso (♩ = 60) – Moderato energico (♩ = 108)
– Adagio – Più adagio

Duration: 28'

2(picc, alto fl).2(cor anglais).2(bass clar).2(db bn) – 2.1.1.1 – timp. perc
(crot, flex, bass dr, tubular bells, vibr). harp. piano. cel. strings

First performance: 19 July 2013, Verbier

Miah Persson (soprano) – Lilli Paasikivi (mezzo-soprano) – Pavol Bresik (tenor) –
Matthew Rose (baritone) – The New York Collegiate – Verbier Festival Orchestra
– Charles Dutoit (conductor)

Material for this work originates in part from *Requiem*, scored for solo counter-
tenor, solo bass, male choir and orchestra.

ORCHESTRAL WORKS

DREAMMUSIK

2014

for violoncello and chamber ensemble

Commissioned by Sandra Svoboda in memory of her husband Al

Dedicated to Ani Aznavoorian and Camerata Pacifica

Misterioso (♩ = 92) • Più mosso (♩ = 108) • (Più andante (♩ = 76)) • Più mosso (♩ = 92) • Meno mosso (♩ = 72) • Più mosso, agitato (♩ = 92) • Più mosso, scherzando (♩ = 104) • Allegro ma non tanto, poco pesante (♩ = 120) • Meno mosso (♩ = 96) • Adagio nostalgico (♩ = 44) • Più adagio • Più mosso (♩ = 86) • Misterioso • Sognando, poco agitato (♩ = 72) • Poco più mosso (♩ = 86) • (recitativo libero) • Allegro moderato (♩ = 136) • Più allegro • Meno mosso, pesante • Più mosso • Moderato, libero (♩ = 80) • Meno mosso (♩ = 84) • Moderato (♩ = 104) • Poco stretto (più mosso) • Poco più mosso • Agitato (♩ = 112) • (Pesante) • Meno mosso (♩ = 40) • Tragico (♩ = 88) • Poco meno mosso (♩ = 76) • Agitato (♩ = 96) • Semplice (♩ = 100) • Andante (♩ = 76) • ♩ = 92 • Poco meno mosso

Duration: 34'

1(picc).2(cor anglais).1(bass clar).0 – 0.0.0.0 – 1 perc (tubular bells, glsp, vibr). piano. strings (1/0/1/1/1)

First performance: 6 March 2014, Los Angeles

Ani Aznavoorian (violoncello) – Camerata Pacifica

DE PROFUNDIS

2013

CONCERTO FOR VIOLIN AND ORCHESTRA NO. 3

Commissioned by Vadim Repin

1. Andante sognando
2. Allegro marcato
3. Adagio pesante

Duration: 36'

2(picc).2(cor anglais).2(bass clar).2(db bn) – 2.1.bass trbn.1 – timp. 2 perc (temple bl, tubular bells, glsp, vibr, marimba). harp. cel. piano. strings

First performance: 27 March 2015, Novosibirsk

Vadim Repin (violin) – Novosibirsk Philharmonic Orchestra – Dmitri Jurovsky (conductor)

De profundis is based on Lera Auerbach's Sonata for Violin and Piano No. 3.

ORCHESTRAL WORKS

CONCERTO FOR PIANO AND ORCHESTRA NO. 1

2015

1. Moderato
2. Misterioso
3. Allegro marcato, ossessivo

Duration: 44'

3(picc).3(cor anglais).3(bass clar).3(db bn) – 4.3.3(bass trbn).1 – timp, 5
perc (tgl, ratchet, rainstick, templebl, side dr, bass dr, cym, bells, tam-t,
singing saw, xyl, vibr). harp. cel. strings

First performance: 24 November 2015, Stuttgart

Lera Auerbach (piano) – Stuttgart Philharmonic – Dan Ettinger (conductor)

The present work is based on a series of earlier versions of a withdrawn piano concerto, Op. 39 (originally commissioned by Herbert und Beverly Gelfand) whose first part was premiered on 18 November 1999 in Newark (Lera Auerbach, piano – New Jersey Symphony – David Commanday, conductor) and which was performed in its entirety on 18 November 2000 in Yaroslavl (Lera Auerbach, piano – Yaroslavl Philharmonic – Murad Annamamedov, conductor)

ORCHESTRAL WORKS

THE INFANT MINSTREL AND HIS PECULIAR MENAGERY

2016

Symphony No. 3 for violin, mixed choir and orchestra

Commissioned by the Bergen Philharmonic Orchestra, the BBC Proms and the Orchestre de la Suisse Romande

text: 'Erroneous Anonymus'

1. Overture *Andante sognando, libero* (♩ = 58) • ♩ = 63 • *Poco più mosso* (♩ = 76) • *Misterioso sognando* (♩ = 76) • *Adagio nostalgico, libero attacca*
2. Child-Bard *Agitato con brio* (♩ = 112) • *Scherzando* (♩ = 92) • *Più andante* • *Scherzando* (♩ = 92) • *Tempo primo, con brio* (♩ = 104) • *Poco meno mosso attacca*
3. Interlude (Promenade I) *Adagio nostalgico* (♩ = 46) • ♩ = ♩ • *Tempo I* (♩ = 48) • *attacca*
4. Lament for a Common Corporant *Tragico comico* (♩ = 56) • *Recitativo libero* • *Scherzando* (♩ = 72) • *Stretto* • *Tempo di valse* (♩ = 88) • *Tragico comico* (♩ = 60) • *Poco più mosso* (♩ = 76) • *Recitativo libero* (♩ = 76) • *attacca*
5. Who Is Dickery Dare? *Allegretto scherzando* (♩ = 120) • *Andante recitativo* (♩ = 76) • *Quasi romantico* (♩ = 92) • *Poco più mosso* (♩ = 112) • *Poco meno mosso* (♩ = 92) • *Andante, recitativo libero e rit. attacca*
6. Interlude (Promenade II) *Andantino* (♩ = 63) • *Più mosso* (♩ = 112) • *Vivace* (♩ = 96) • ♩ = ♩ • *attacca*
7. Who Plays My Drum? *Allegro* (♩ = 120) • *Poco meno mosso, recitativo e drammatico* • *Tempo I* • *Meno mosso, recitativo libero* • *Tempo I* • *Poco mosso attacca*
8. Guacamole Treatment *Allegretto, marcato molto* • ♩ = ♩ • *Meno mosso* • *Tempo I* (♩ = 73) • ♩ = ♩ • *Meno mosso, recitativo libero* • *Tempo I* (♩ = ♩) • *attacca*
9. Moon-Rider *Sognando libero* (♩ = 80) • *Recitativo* • *Poco più agitato* (♩ = 88) • *Tempo I* (♩ = 80) • *Poco meno mosso e rit.* • *Recitativo libero* (♩ = 72) • *attacca*
10. Child-Wanderer *Andante* (♩ = 60) • *Poco meno mosso* (♩ = 54) • *Poco agitato* (♩ = 60)

Duration: 43'

3(picc, alto flute).2(cor anglais).2(bass clar).2(db bn) – 2.2.2(bass trbn).1 – timp. 3 perc (wood bl, snare dr, bass dr, bells, glsp, vibr, marimba. singing saw). harp. piano. cel. strings

First performance: 7 April 2016, Bergen

Vadim Gluzman (violin) – Bergen Philharmonic Choir – Bergen Philharmonic Orchestra – Edward Gardner (conductor)

score: SIK 8852

ORCHESTRAL WORKS

NYx: Fractured Dreams

2017

CONCERTO FOR VIOLIN AND ORCHESTRA NO. 4

Commissioned by the New York Philharmonic

Composed for Leonidas Kavakos

1. Sogno I *Liberò* (♩ = 56) • *Marcato ritmico* (♩ = 112) • *Misterioso* (♩ = 56) • *Recitativo* (♩ = 72) • ♩ = 84 *attacca*
2. Sogno II *Pesante* (♩ = 72) • *Recitativo libero attacca*
3. Sogno III *Tragico* (♩ = 56) *attacca*
4. Sogno VI *Nostalgico* (♩ = 56) • *Poco più mosso, nostalgico* (♩ = 72) • *Meno mosso* (♩ = 66) *attacca*
5. Sogno V *Scherzando meccanico* (♩ = 112) • *Adagio* (♩ = 56) • *Più mosso* (♩ = 72) • *Adagio* (♩ = 56) • *Meno mosso attacca*
6. Sogno VI *Allegro moderato* (♩ = 84) • *Adagio* (♩ = 92) • *attacca*
7. Sogno VII *Sognando libero* (♩ = 72) • *A tempo, recitativo libero attacca*
8. Sogno VII *Nostalgico curioso* (♩ = 92) *attacca*
9. Sogno IX *Allegro furioso* (♩ = 120) • *Adagio e rit. attacca*
10. Sogno X *Magico* (♩ = 66) • *Interruzione, allegro moderato* (♩ = 88) • *attacca*
11. Sogno XI *Tragico* (♩ = 92) • (*Pesante*) • (♩ = 76) • *L'istesso tempo, agitato molto* (♩ = 76) • *attacca*
12. Sogno XII *Adagio misterioso* (♩ = 52) • *Allegro furioso* (♩ = 140) • *Agitato libero* (♩ = 72) • (*Più stretto*) • ♩ = 120 • *Adagio nostalgico* (♩ = 60) • *Adagio* • *attacca*
13. Sogno XIII *Allegro furioso*

Duration: 30'

3(picc).2(cor anglais).2(bass clar).2(db bn) – 2.1.2(bass trbn).1 – timp. 4
perc (tgl, wood bl, bass dr, tam-t, bells. glsp. vibr, marimba, musical saw).
harp. piano. cel. strings

First performance: 1 March 2017, New York, David Geffen Hall

Leonidas Kavakos (violin) – New York Philharmonic – Alan Gilbert (conductor)

ZWEIFACHER TRAUM

2017

CONCERTO GROSSO NO. 5 for violin, piano and orchestra based on W. A. Mozart's Concerto K 299/297c and Andante K 315

Commissioned by ProMusica Chamber Orchestra

1. Andante sognando • Allegro
2. Andantino
3. Sognando libero • Allegro

Duration: 30'

2(picc).2.2.2 – 2.1.0.0 – timp. vibr. strings

First performance: 22 April 2017, Columbus

Katherine McLin (violin) – Lera Auerbach (piano) – ProMusica Chamber Orchestra
– David Danzmayr (conductor)

CHAMBER MUSIC

PIANO TRIO NO. 1 Op. 28

1992/1994

Dedicated to Vadim Gluzman, Wendy Warner and Angela Yoffe

Duration: 12'

1. Prélude
2. Andante
3. Presto

First performance: 2 June 1999, Schwetzingen

Vadim Gluzman (violin) – Wendy Warner (violoncello) – Angela Yoffe (piano)

score and parts: SIK 8715

SUITE FOR VIOLIN AND PIANO Op. 46a

1999

Ten preludes from Op. 46

1. Adagio (No. 1)
2. Allegro marcato (No. 6)
3. Andante (No. 8)
4. Adagio (No. 12)
5. Presto (No. 14)
6. Adagio sognando (No. 15)
7. Misterioso (No. 16)
8. Tragico (No. 20)
9. Andante (No. 23)
10. Presto (No. 24)

Duration: 22'

First performance: 15 November 2001, New York

Vadim Gluzman (violin) – Angela Yoffe (piano)

CHAMBER MUSIC

TWENTY-FOUR PRELUDES FOR VIOLIN AND PIANO Op. 46

1999

Dedicated to Vadim Gluzman and Angela Yoffe

Commissioned by Herbert and Beverly Gelfand

1. C major *Adagio mortale*
2. A minor *Andante (Tempo di valse)*
3. G major *Andantino misterioso*
4. E minor *Allegro*
5. D major *Allegro moderato*
6. B minor *Allegro marcato*
7. A major *Allegro moderato*
8. F sharp minor *Andante*
9. E major *Allegro*
10. C sharp minor *Allegro*
11. B major *Allegretto*
12. G sharp minor *Adagio*
13. F sharp major *Allegro moderato*
14. E flat minor *Presto*
15. C sharp major *Adagio sognando*
16. B flat minor *Misterioso*
17. A flat major *Vivo*
18. F minor *Agitato*
19. E flat major *Moderato*
20. C minor *Tragico*
21. B flat major *Andante*
22. G minor *Moderato serio*
23. F major *Andante*
24. D minor *Presto*

Duration: 52'

First performance (Concert version): 18 March 2004, San Francisco

Vadim Gluzman (violin) – Lera Auerbach (piano)

First performance (Ballet version · Preludes C & V): 22 June 2003, Hamburg

Vadim Gluzman (violin) – Angela Yoffe (piano)

score: S1K 8507

cd: BIS CD 1242 · Vadim Gluzman (violin) – Angela Yoffe (piano)

▶ see: STAGE WORKS Preludes C & V

CHAMBER MUSIC

TWENTY-FOUR PRELUDES FOR VIOLONCELLO AND PIANO Op. 47

1999

Dedicated to John Neumeier

Co-commissioned by Tom and Vivian Waldeck and The Caramoor International Music Festival

1. C major *Andante*
2. A minor *Allegro*
3. G major *Andante misterioso*
4. E minor *Allegro ossessivo*
5. D major *Moderato*
6. B minor *Tragico*
7. A major *Vivo ma non troppo*
8. F sharp minor *Grave*
9. E major *Vivace*
10. C sharp minor *Adagio sognando*
11. B major *Allegro*
12. G sharp minor *Adagio*
13. G flat major *Moderato*
14. E flat minor *Scherzando*
15. D flat major *Allegro con brio*
16. B flat minor *Tempo di valse*
17. A flat major *Allegro ritmico*
18. F minor *Andantino*
19. E flat major *Allegro appassionato*
20. C minor *Giocoso*
21. B flat major *Dialogo*
22. G minor *Andante nostalgico*
23. F major *Adagio sognando*
24. D minor *Vivo*

Duration: 46'

First performance (Concert version): 11 July 2008, Caramoor
Alisa Weilerstein (violoncello) – Lera Auerbach (piano)

First performance (Ballet version · Preludes C & V): 22 June 2003, Hamburg
Ani Aznavoorian (violoncello) – Lera Auerbach (piano)

score: **SIK 8508**

► see: STAGE WORKS Preludes C & V

CHAMBER MUSIC

SUITE FOR VIOLONCELLO AND PIANO Op. 47a

1999

Nine preludes from Op. 47

1. Andante (No. 1)
2. Allegro (No. 2)
3. Andante misterioso (No. 3)
4. Allegro appassionato (No. 19)
5. Tragico (No. 6)
6. Allegro con brio (No. 15)
7. Tempo di valse (No. 16)
8. Adagio (No. 12)
9. Vivo (No. 24)

Duration: 17'

First performance: 1 June 2000, Baltimore

Wendy Warner (violoncello) – Lera Auerbach (piano)

POSTLUDE Op. 47b

1999

Encore for violin and piano

Dedicated to the memory of Saul Barnett

Duration: 2'30"

score: **SIK 8546**

cd: BIS 1242 · Vadim Gluzman (violin) – Angela Yoffe (piano)

THREE DANCES IN THE OLD STYLE Op. 54

2000

Encores for violin and violoncello

Dedicated to Eugene Kalnitsky

Duration: 5'

First performance (Nos. 1 and 2): 14 July 2001, Lockenhaus

Sandis Steinberg (violin) – David Geringas (violoncello)

First performance (No. 3): 18 May 2002, Schwetzingen

Gidon Kremer (violin) – Marta Sudraba (violoncello)

CHAMBER MUSIC

SONATA FOR VIOLIN AND PIANO NO. 1 Op. 57

2000

Dedicated to Philippe Quint

1. Grandioso
2. Moderato
3. Andante religioso
4. Allegro

Duration: 23'

First performance: 7 February 2001, Mexico City
Philippe Quint (violin) – Tatiana Goncharova (piano)

FIVE PRELUDES [DMITRI SHOSTAKOVICH]

2000

Five Preludes from Shostakovich's Op. 34 (1933) arranged for violin and piano by Lera Auerbach. They were conceived, together with Dmitri Tsyganov's existing arrangement of 19 preludes, to complete the 24 preludes cycle in a version for violin and piano.

Commissioned by Grigory Kalinovsky

1. Moderato (No. 4)
2. Andante (No. 7)
3. Adagio (No. 14)
4. Moderato (No. 23)
5. Presto (No. 9)

Duration: 8'

First performance: 5 September 2001 Jerusalem
Grigory Kalinovsky (violin) – Tatiana Stepanova (piano)

score: **SIK 2392**

cd: CENTAUR RECORDS 2636 · Grigory Kalinovsky (violin) – Tatiana Goncharova (piano).
Together with 19 Shostakovich preludes arranged by Dmitri Tsyganov

Lera Auerbach also made two arrangements of Shostakovich's Op. 34 (complete cycle) for violoncello and piano (2008) and for viola and piano (2010).

CHAMBER MUSIC

OSKOLKI (BROKEN PIECES) Op. 61 **2001**

for violin and piano

Dedicated to Gidon Kremer

1. Agitato
2. Allegro moderato
3. Adagio
4. Moderato
5. Andante
6. Vivo
7. Andante
8. Allegro moderato
9. Andante
10. Vivo

Duration: 14'30"

First performance: 28 March 2004, Basel, Festival 'les Muséiques'

Gidon Kremer (violin) – Lera Auerbach (piano)

score: **SIK 8546**

SONATA FOR VIOLIN AND PIANO NO. 2 (SEPTEMBER 11) Op. 63 **2001**

in one movement

Duration: 11'

First performance: 7 October 2003, New York

Philippe Quint (violin) – Adam Neiman (piano)

score: **SIK 8551**

cd: BIS CD 1592 · Vadim Gluzman (violin) – Angela Yoffe (piano)

SONATA FOR VIOLONCELLO AND PIANO NO. 1 Op. 69 **2002**

Dedicated to David Finckel and Wu Han

Co-commissioned by Hancher Auditorium / The University of Iowa and the Music in the Park Series, St. Paul, MN

1. Allegro moderato
2. Lament (Adagio)
3. Allegro assai
4. Con estrema intensità

Duration: 24'

First performance: 19 February 2003, Iowa City

David Finckel (violoncello) – Wu Han (piano)

score: **SIK 8509**

CHAMBER MUSIC

STRING QUARTET NO. 1 Op. 79

2004

Commissioned by Impresariat Simmenauer, dedicated to Sonia Simmenauer

1. Allegro molto
2. Moderato – Allegro ma non troppo
3. Agitato – Grave funebre

Duration: 16'

First performance: 16 January 2005, Lucerne

Kuss Quartet

EPILOGUE

2005

for string quartet

Hommage à Edith Wharton

Commissioned by Close Encounters with Music

one movement

Duration: 16'

First performance: 28 May 2005, Tanglewood, Ozawa Hall

Yehonatan Berick, Cornelius Dufallo (violins) – Toby Appel (viola) – Yehuda Hanani (violoncello)

SONATA FOR VIOLIN AND PIANO NO. 3

2005

Commissioned by Arizona Friends of Chamber Music and the Harry and Lea Gudelsky Foundation in memory of H. Paul Gudelsky

1. Adagio tragico
2. Allegro marcato
3. Adagio pesante
4. Allegro assai

Duration: 18'

First performance: 5 February 2006, Tucson

Vadim Gluzman (violin) – Lera Auerbach (piano)

score: **SIK 8686**

CHAMBER MUSIC

PRIMERA LUZ (STRING QUARTET NO. 2)

2005

Commissioned by Semana de música religiosa Cuenca

1. Adagio
2. Monologue
3. Four Questions (Adagio)
4. Con moto
5. Con moto, ma molto pesante, intensivo e tragico
6. Agitato

Duration: 23'

First performance: 8 April 2006, Cuenca

Tokyo String Quartet

POSTLUDE

2006

for violoncello and piano. Arrangement of No. 12 (G sharp minor, *Adagio*) from Twenty-four Preludes for Violoncello and Piano, Op. 47 (1999)

Duration: 2'30"

CETERA DESUNT. SONNET FOR STRING QUARTET (STRING QUARTET NO. 3)

2006

Commissioned by Jana Marko and Alexander Gérard

1. Dicis et non es
2. Sic ego non sine te ... (nec tecum vivere possum)
3. Dicis et non facis
4. Nec tecum vivere possum ... (sic ego non sine te)
5. Advenitatis asinus, pulcher et fortissimus
6. Si vis pacem, para bellum
7. Non omnia moriar
8. Cetera desunt

Duration: 21'

First performance: 9 August 2006, Hamburg

Petersen Quartet

cd: CAP 71 104 · Petersen Quartet

score: **SIK 8581**

CHAMBER MUSIC

POSTSCRIPTUM

2006

for piano trio

Duration: 5'

First performance: 29 March 2008, Cologne

Georg Sigl (violin) – Eckard Runge (violoncello) – Lera Auerbach (piano)

FINDINGS – SIXTEEN INVENTIONS

2007

(STRING QUARTET NO. 4)

Commissioned by The Caramoor International Music Festival

1. Con moto, marcato
2. Andante
3. Religioso, dolce misterioso
4. Moderato
5. Allegretto
6. Andante
7. Agitato scherzando
8. Recitativo andante
9. Misterioso lento
10. Moderato energico
11. Scherzando
12. Andante, ma con moto
13. Andante misterioso sognando
14. Prestissimo
15. Andante
16. Adagio molto, misterioso, ad lib.

Duration: 27'

First performance: 19 July 2007, Caramoor

Parker String Quartet

CHAMBER MUSIC

TWENTY-FOUR PRELUDES FOR VIOLONCELLO AND PIANO

2008

[D MITRI S H O S T A K O V I C H]

Shostakovich's Op. 34 (1933) arranged for violoncello and piano by Lera Auerbach
*Co-commissioned by Norddeutscher Rundfunk Hamburg and the New Orleans Friends of Music,
Drs. Emel and Ranney Mize and Maestro Klauspeter Seibel*

1. C major *Moderato*
2. A minor *Allegretto*
3. G major *Andante*
4. E minor *Moderato*
5. D major *Allegro vivace*
6. B minor *Allegretto*
7. A major *Andante*
8. F sharp minor *Allegretto*
9. E major *Presto*
10. C sharp minor *Moderato non troppo*
11. B major *Allegretto*
12. G sharp minor *Allegro non troppo*
13. F sharp major *Moderato*
14. E flat minor *Adagio*
15. D flat major *Allegretto*
16. B flat minor *Andantino*
17. A flat major *Largo*
18. F minor *Allegretto*
19. E flat major *Andantino*
20. C minor *Allegretto furioso*
21. B flat major *Allegretto poco moderato*
22. G minor *Adagio*
23. F major *Moderato*
24. D minor *Allegretto*

Duration: 31'

First performance: 17 July 2008, Reinbek

Alisa Weilerstein (violoncello) – Lera Auerbach (piano)

score: SIK 2427

Lera Auerbach also made two arrangements of Shostakovich's Op. 34 for viola and piano (complete cycle, 2010) and for violin and piano (Nos. 4, 7, 14, 23, 9 – 2000)

CHAMBER MUSIC

SIX PRELUDES FOR DOUBLE BASS AND PIANO

2008

Arrangement of six preludes from Op. 46 (1999)

Dedicated to Rafael DeStella

1. Andante (tempo di valzer lento) (No. 2)
2. Adagio sognando (No. 8)
3. Adagio (No. 12)
4. Tragico (No. 20)
5. Moderato serio (No. 22)
6. Andante sognando (No. 23)

Duration: 13'

POSTSCRIPTUM

2009

for mezzo-soprano, violoncello and piano (Arrangement of Postscriptum for piano trio [2006])

Duration: 5'

First performance: 1 May 2009, Washington

Sasha Cooke (mezzo-soprano) – Alisa Weilerstein (violoncello) – Lera Auerbach (piano)

JOB'S LAMENT

2009

for violin and piano

Commissioned by Verbier Festival

Duration: 13'

First performance: 26 June 2009, Verbier

Dmitri Sitkovetsky (violin) – Lera Auerbach (piano)

SPEAK, MEMORY

2010

for violin and piano

Commissioned by and dedicated to Hilary Hahn

Duration: 3'

Speak, Memory is also available in a version for violin solo.

CHAMBER MUSIC

TWENTY-FOUR PRELUDES

2010

FOR VIOLA AND PIANO [DMITRI SHOSTAKOVICH]

Shostakovich's Op. 34 (1933) arranged for viola and piano by Lera Auerbach

Commissioned by the Philip and Mauriel Berman Foundation for the Great Lakes Chamber Music Festival

1. C major *Moderato*
2. A minor *Allegretto*
3. G major *Andante*
4. E minor *Moderato*
5. D major *Allegro vivace*
6. B minor *Allegretto*
7. A major *Andante*
8. F sharp minor *Allegretto*
9. E major *Presto*
10. C sharp minor *Moderato non troppo*
11. B major *Allegretto*
12. G sharp minor *Allegro non troppo*
13. F sharp major *Moderato*
14. E flat minor *Adagio*
15. D flat major *Allegretto*
16. B flat minor *Andantino*
17. A flat major *Largo*
18. F minor *Allegretto*
19. E flat major *Andantino*
20. C minor *Allegretto furioso*
21. B flat major *Allegretto poco moderato*
22. G minor *Adagio*
23. F major *Moderato*
24. D minor *Allegretto*

Duration: 36'

First performance: 10 June 2010, Bloomfield Hills

Kim Kashkashian (viola) – Lera Auerbach (piano)

score: **SIK 2440**

cd: ECM 2375 · Kim Kashkashian (viola) · Lera Auerbach (piano)

Lera Auerbach also made two arrangements of Shostakovich's Op. 34 for violoncello and piano (complete cycle, 2008) and for violin and piano (Nos. 4, 7, 14, 23, 9 – 2000)

CHAMBER MUSIC

SERAPHIM CANTICLES

2011

Sextet for two violins, two violas and two violoncelli

Commissioned by 'Music Accord' for the Chamber Music Society of Lincoln Center

1. Prelude
2. Misterioso
3. Andante nostalgico – Agitato – Adagio misterioso
4. Tragico
5. Disperatamente
6. Postlude

Duration: 22'

First performance: 10 April 2011, New York

Erin Keefe, Yura Lee (violins) – Begth Gutgerman, Paul Neubader (violas) – Nicolas Altstaedt, Fred Sherry (violoncelli)

STRING QUARTET NO. 5 (SONGS OF ALKONOST)

2011

Commissioned by Staatskapelle Dresden

one movement

Duration: 20'

First performance: 15 September 2011, Dresden

Shostakovich Festival Quartet

TRIPTYCH – THE MIRROR WITH THREE FACES

(PIANO TRIO NO. 2)

2011

Co-commissioned by Arizona Friends of Chamber Music and the Weiss/Kaplan/Newman Piano Trio

1. Prelude (Left Exterior Panel) *Moderato libero*
2. First Unfolding (Left Interior Panel) *Allegro appassionato*
3. Second Unfolding (Right Interior Panel) *Tempo di valse*
4. Tell'em What You See (Center Panel) *Allegro assai*
5. Folding – Postlude (Right Exterior Panel) *Adagio nostalgico*

Duration: 23'

First performance: 9 March 2012, Tucson, Leo Rich Theatre

Martin Beaver (violin) – Clive Greensmith (violoncello) – Lera Auerbach (piano)

score: **SIK 8820**

CHAMBER MUSIC

ABSCHIED (STRING QUARTET NO. 6)

2012

Co-commissioned by Centro Nacional de Difusión Musical Madrid, BASF-Kulturmanagement and 92nd Street Y New York

Dedicated to the Tokyo String Quartet

1. Prologue
2. Epilogue

Duration: 25'

First performance: 30 November 2012, Madrid

Tokyo String Quartet

PIANO TRIO NO. 3

2013

Commissioned by Colmar Festival 'Les Musicales'

1. Grandioso
2. Andante
3. Andante religioso
4. Allegro brutale

Duration: 28'

First performance: 3 May 2013, Colmar

Marc Coppey (violin) – Liana Gourdija (violoncello) – Peter Laul (piano)

ARCANUM (SONATA FOR VIOLA AND PIANO NO. 4)

2013

Commissioned by the Vevey Society 'Arts et Lettres'

Dedicated to Kim Kashkashian

1. Advenio *attacca*
2. Cinis *attacca*
3. Postremo *attacca*
4. Adempte

Duration: 25'

First performance: 23 April 2012, Vevey

Kim Kashkashian (viola) – Lera Auerbach (piano)

score: **SIK 8821**

cd: ECM 2375 · Kim Kashkashian (viola) · Lera Auerbach (piano)

CHAMBER MUSIC

DESIR (STRING QUARTET NO. 7)

2013

Commissioned by Pittsfield South Mountain Concerts

1. Compagnon de silence
2. Agenda de don Juan
3. Rêves et dances de désir

Duration: 35'

First performance: 8 September 2013, Pittsfield

Borromeo String Quartet

STRING QUARTET NO. 8 (SYLVIA'S DIARY)

2013

Commissioned by Hanson Institute for American Music of the Eastman School of Music at the University of Rochester

Dedicated to Ying Quartet

1. Six Entries from a Diary

(1) "I May Never Be Happy, But Tonight I am Content" *Andante libero* (♩ = 60) – *Più agitato* – *Tempo I, recitativo libero* / (2) "I am Tempted to Write a Poem, But ..." *Agitato* (♩ = 79) – *Tempo di valse lento* / (3) "What is More Wonderful ..." *Andante sognando* (♩ = 60) / (4) "And What am I Against So Many?" *Allegro ma non troppo, marcato molto* (♩ = 110) – *Tempo di valse* – *Agitato* – *Tempo I* / (5) "I Have This Demon ..." *Allegro moderato, scuro* (♩ = 100) / (6) "Whith Me, the Present Is Forever" *Moderato con moto e marcato energico* (♩ = 89) – *Poco meno mosso* (♩ = 79) – *Adagio misterioso* (♩ = 48) – *Più mosso, agitato* – *Tempo I* (♩ = 89) – *Adagio più* (♩ = 42) – *Adagio sognando*

2. "I Talked to God, but the Sky is Empty..." *Con brio, energico marcato* (♩ = 106) – *Meno mosso* – *Tempo I* – *Poco meno mosso* (♩ = 72) – *Adagio* (♩ = 56) – *Poco più mosso, stretto* (♩ = 100) – *Andante* – *Tempo I* (♩ = 106) – *Adagio* – *stretto*

3. Epilogue ("... and Orion Walkes by and Doesn't Speak") *Adagio* (♩ = 56) – *Più adagio*

Duration: 20'

First performance: 17 November 2013, Rochester

Ying Quartet

CHAMBER MUSIC

TRIO FOR VIOLIN, HORN AND PIANO

2014

Dedicated to Séverine and Ivan Cohen

1. Libero
2. Pesante
3. Toccata
4. Adagio

Duration: 18'

First performance: 3 July 2014, Geneva

There is also a version by the composer for violin, tenor saxophone and piano (2015).

TRIO FOR VIOLIN, VIOLONCELLO AND PIANO

[SERGEI PROKOFIEV]

2015

Prokofiev's Op. 94 (1943) arranged for piano trio by Lera Auerbach

1. Moderato
2. Scherzo *Presto*
3. Andante
4. Allegro con brio

Duration: 24'

First performance: 20 January 2015, San Francisco

Philippe Quint (violin) – Joshua Roman (violoncello) – Lera Auerbach (piano)

Lera Auerbach also made a version for oboe, violoncello and piano for the Verbier Festival 2015.

ROOTS

2016

for violin and bayan

Commissioned by Akkordeonfest Hannover

Andante nostalgico (♩ = 60) • Meno mosso e ritenuto • Tempo I, libero molto • Allegro ossessivo, aggressiv • Meno mosso • Allegro ossessivo • Adagio misterioso • Più adagio • Tragico (♩ = 69) • Più agitato, libero • recitativo libero • Nostalgico • Adagio lamentoso (♩ = 58) • Più mosso, pesante cantabile (♩ = 76) • Poco più agitato (♩ = 84) • Adagio nostalgico (♩ = 60) • Poco meno mosso • più mosso ed accelerando • Adagio subito • Agitato (♩ = 112) • Ossessivo • Andante (♩ = 66) • Poco meno mosso, misterioso (♩ = 56) • A tempo (♩ = 60)

Duration: 16'

First performance: 24 November 2016, Hannover

Katrin Rabus (violin) – Elsbeth Moser (bayan)

CHAMBER MUSIC

PIANO TRIO NO. 4

2017

Commissioned by Concours International de Violon Tibor Varga

Pesante e tragico (♩ = 60) • Poco meno mosso (♩ = 52) • Più mosso (♩ = 69) • Poco meno mosso (♩ = 50) • meno mosso • Ossessivo (♩ = 120) • Adagio nostalgico (♩ = 60) • meno mosso, tragico pesante (♩ = 62) • ♩ = 50 • Adagio (♩ = 46) • ♩ = 40 • Tragico (♩ = 48) • Adagio sognando (♩ = 44)

Duration: 15'

First performance: 27 August 2017, Sion

SOLO WORKS

FANTASIA

1986

for piano

Duration: 6'

cd: PH 07064 · Ksenia Nosikova

MONOLOGUE FOR FLUTE Op. 19

1990

Duration: 7'

AFTER THE END OF TIME Op. 27

1992

for electronic tape

Duration: 9'

First performance (as a ballet): 21 March 1998, New York

Choreographed by the Juilliard Dance Group

First performance (in concert): 11 December 2006, Darmstadt

MEMENTO MORI

1992

for piano

1. Requiem – Canon – Requiem
2. Back to Childhood – Let's Play Grownups – Childhood
3. Adulthood – Memento mori

Duration: 12'

cd: PH 07064 · Ksenia Nosikova

CHORALE, FUGUE AND POSTLUDE Op. 31

1994/2003

for piano

Commissioned by and dedicated to Brigitte Feldtmann

Duration: 10'

First performance: 29 March 2008, Cologne

Lera Auerbach

score: SIK 8569

cd: LYRICRECORDS 101 (Lera Auerbach – only Fugue and Postlude of the 1994 version) · BISCD 1462 · (Lera Auerbach) [This recording was awarded the prize "Choc de la Musique 2007".]

SOLO WORKS

T'FILAH Op. 33 1996
for violin solo
Dedicated to Vadim Gluzman
Duration: 6'30"
First performance: 1 September 1996, Stresa
Vadim Gluzman
score: SIK 8545
cd: BIS 1242 · Vadim Gluzman

PRAYER

Duration: 7'

- original version for english horn solo, Op. 33a 1996
Commissioned by Candis Threlkeld
First performance: 1997, Aspen
Candis Threlkeld
- version for bass clarinet or clarinet 2008
- version for alto saxophone 2009
First performance: 9 July 2009, Bangkok
Carrie Hoffman

MONOLOGUE FOR DOUBLE BASS Op. 34 1996
Commissioned by and dedicated to Rafael Agudelo
Duration: 7'
First performance: 1996, New York
Rachel Calin

MONOLOGUE FOR VIOLA Op. 38 1997
Duration: 5'30"
First performance: 14 July 2001, Lockenhaus
Vladimir Mendelssohn

SOLO WORKS

TWENTY-FOUR PRELUDES FOR PIANO Op. 41

1999

Dedicated to Tom and Vivian Waldeck

Co-commissioned by Tom and Vivian Waldeck and the Caramoor International Music Festival

1. C major *Moderato*
2. A minor *Presto*
3. G major *Moderato*
4. E minor *Appassionato – Nostalgico*
5. D major *Andantino sognante*
6. B minor *Chorale*
7. A major *Andante*
8. F sharp minor *Presto*
9. E major *Allegretto*
10. C sharp minor *Largo*
11. B major *Misterioso*
12. G sharp minor *Allegro bruto*
13. F sharp major *Andante*
14. E flat minor *Allegretto*
15. D flat major *Moderato*
16. B flat minor *Allegro ma non troppo, tragico*
17. A flat major *Adagio tragico*
18. F minor *Grave*
19. E flat major *Adagio religioso*
20. C minor *Misterioso*
21. B flat major *Allegro moderato*
22. G minor *Andante*
23. F major *Allegretto*
24. D minor *Grandioso*

Duration: 39'

First performance: 23 July 1999, New York

Lera Auerbach

score: **SIK 8536**

cd: BIS CD 1462 · (Lera Auerbach – This recording was awarded the prize ‘Choc de la Musique 2007’)

CRC 3441 · Eri Kalman

SOLO WORKS

SUITE FOR PIANO Op. 41a

1999

Nine preludes from Op. 41

1. Andantino (No. 5)
2. Allegretto (No. 14)
3. Presto (No. 8)
4. Grave (No. 18)
5. Allegro moderato (No. 21)
6. Misterioso (No. 20)
7. Moderato – Allegro ma non troppo (No. 16)
8. Adagio (No. 17)
9. Grandioso (No. 24)

Duration: 15'

First performance: 12 July 2001, Lockenhaus

Lera Auerbach

TEN DREAMS Op. 45

1999

for piano

Commissioned by Tom and Vivian Waldeck

1. Allegro ma non troppo
2. Andante
3. Andante misterioso
4. Allegro ma non troppo
5. Tempo di un lamento
6. Lento assai
7. Allegro assai
8. Moderato
9. Vivo misterioso
10. Allegro moderato

Duration: 16'

First performance: 13 July 2008, Plön

Lera Auerbach

score: **SIK 8612**

cd: BIS CD 1462 · (Lera Auerbach – This recording was awarded the prize 'Choc de la Musique 2007'.)

CRC 3441 · Eri Kalman

SOLO WORKS

MEMORY OF A TANGO Op. 64 2002

Encore piece for double bass solo

Commissioned by Rafael Agudelo

Duration: 1'40"

First performance: 17 August 2002, New York

Rafael Agudelo

PRELUDE, TOCCATA AND POSTLUDE Op. 65 2002

for carillon

Duration: 7'

First performance: June 2006, New York

LONELY SUITE (BALLET FOR A LONELY VIOLINIST) Op. 70 2002

for violin solo

Dedicated to Vadim Gluzman

1. Dancing with Oneself
2. Boredom
3. No Escape
4. Imaginary Dialogue
5. Worrisome Thought
6. Question

Duration: 9'

First performance: 16 March 2004, San Francisco

Vadim Gluzman

score: **SIK 8545**

cd: BIS CD 1592 · Vadim Gluzman

GEN 15339 · Zhi-Jong Wang

SOLO WORKS

SONATA FOR VIOLONCELLO Op. 72 2003

1. Prélude – Allegro moderato
2. Andante sognando
3. Moderato
4. Interlude
5. Vivo con brio
6. Allegro ma non troppo, con fuoco

Duration: 12'

First performance: 9 February 2004, Athens

Christophor Miroshnikov

cd: MS 1371 · Anthony Arnone

PRELUDE, TOCCATA AND POSTLUDE Op. 75 2003

for vibraphone solo

1. Allegro grandioso e tragico – Andante nostalgico
2. Allegro marcato (ma non troppo)
3. Molto meno mosso – Andante – Poco meno mosso

Duration: 4'

LA FENICE (SONATA FOR PIANO NO. 1) 2005

Commissioned by Ksenia Nosikova

1. Anzi che introduzione *Moderato*
2. I cavalli di San Marco *Allegro ma non troppo*
3. Riflessioni *L'istesso tempo*
4. La prigionie di Casanova *Moderato ma con moto*
5. La Fenice *Andante*
6. Corale per la chimera *Adagio religioso*

Duration: 20'

First performance: 8 October 2007, Lawrence

Ksenia Nosikova

cd: PH 07064 · Ksenia Nosikova

SOLO WORKS

IL SEGNO (SONATA FOR PIANO NO. 2)

2006

Commissioned by Deutschlandfunk, Cologne

1. Adagio tragico
2. Toccata *Allegro*
3. Grave
4. Allegro – Molto meno mosso

Duration: 17'

First performance: 3 July 2006, Bonn

Lera Auerbach

cd: PH 07064 · Ksenia Nosikova

CADENZAS

2006

to W. A. Mozart's Piano Concerto in D minor, K. 466 (first and third movement)

Duration: 6'

1. Allegro
2. Agitato – Adagio misterioso, tragico

First performance: 26 July 2006, Kiel

Gerhard Oppitz

LUDWIGS ALPTRAUM

2007

for piano

Commissioned by Deutsche Telekom for the Second International Beethoven Competition for Piano Bonn 2007

Duration: 7'

First performance: 11 December 2007, Bonn

score: **SIK 8559**

cd: SACD 0701 · Keiko Hattori (recorded live from the Second International Beethoven Competition)

TXA 15068 · Georg Michael Grau

SOLO WORKS

par.ti.ta

2007

for violin

Commissioned by Bachwoche Ansbach 2007

1. Adagio libero (Preludio)
2. Moderato
3. Andantino scherzando
4. Serioso
5. Andante libero
6. Vivo scuro
7. Adagio tragico
8. Grave
9. Allegro ossessivo
10. Adagio (Postludio)

Duration: 25'

First performance: 29 July 2007, Ansbach

Vadim Gluzman

score: **SIK 8860**

MILKING DARKNESS

2011

for piano

Commissioned by ARD Music Competition 2011

Duration: 10'

First performance: September 2011, Munich

score: **SIK 8694**

CADENZAS

2014

to W. A. Mozart's Flute Concerto in D major, K. 314

Commissioned by the National Symphony Orchestra of Washington for Aaron Goldman

1. *Allegro aperto*
2. *Andante ma non troppo*
3. *Allegro* [Cadenza and intrata]

Duration: 5'

First performance: 13 November 2014, Washington

Aaron Goldman (flute) – National Symphony Orchestra of Washington – Christoph Eschenbach (conductor)

SOLO WORKS

LA SUITE DELS OCELLS HOMMAGE À PABLO CASALS

2015

for violoncello

Commissioned by Washington Performing Arts supported by Jane and Calvin Cafritz

Dedicated to Amit Peled

1. Preludio. Nostalgico sognando
2. Moderato ma poco agitato
3. Con brio
4. Adagio sognando
5. Moderato
6. Allegretto grazioso
7. Sognando libero
8. Fuga

Duration: 23'

First performance: 8 November 2015, Washington

Amit Peled

SAKURA NO YUME

2016

for piano

Dedicated to Yukihisa Miyayama

Duration: 4'

First performance: 27 March 2016, Tokyo

Lera Auerbach

CHORAL WORKS

PSALM 23 Op. 42 1999
for mixed choir (in Hebrew)
Dedicated to Tom Waldeck
Duration: 3'20"

PSALM 100 Op. 43 1999
for boys (or children's) choir (in Hebrew)
Dedicated to the memory of Melanie Silverman
Duration: 3'
First performance: 17 May 2009, Berlin
Women's Choir of St. Matthäus-Kirche – Lothar Knappe (conductor)

PSALM 130 Op. 44 1999
for mixed choir (in Latin)
Dedicated to Page and Elizabeth Johnson
Duration: 4' 30"

THE BLIND Op. 58 2001
A cappella opera for 12 singers. Libretto (in English) by Lera Auerbach based on Maurice Maeterlinck's 'Les Aveugles'
2 sopranos, 2 mezzo-sopranos, 2 contraltos, 2 tenors, 2 baritones, 2 basses (6 leading voices and supporting chorus)
Duration: 55'

LULLABY Op. 66 2002
for mixed choir
text: William Blake's 'Cradle song' (in English)
Duration: 3'
First performance: 21 November 2004, Vienna
Chamber choir 'Vox humana', Gumpoldskirchen

CHORAL WORKS

GALGENLIEDER (GALLOWS SONGS)

2013

for saxophone quartet and female choir on poems by Christian Morgenstern (in German – English version by May Knight)

Co-Commissioned by Westdeutscher Rundfunk, KorVest Choir, Philomela Choir and Zurich Sing-Akademie

1. Das ästhetische Wiesel
2. Der Seufzer
3. Geburtsakt der Philosophie
4. Zwischenspiel I
5. Gespräch der Hausschnecke mit sich selbst
6. Zwischenspiel II
7. Fisches Nachtgesang (Thema und Variationen)
8. Galgenkindes Wiegenlied
9. Die Schildkrötkröte
10. Zwischenspiel III
11. Das Gebet
12. Denkmalswunsch
13. Das Wasser

soprano sax. alto sax. tenor sax. baritone sax. female choir (s/s/a/a)

Duration: 32'

First performance: 25. May 2013, Cologne

Christine Rall (soprano sax) – Elliot Riley (alto sax) – Bruce Weinberger (tenor sax) – Kenneth Coon (baritone sax) – Members of WDR Choir – Nicholas Kok (conductor)

There is also available a version for saxophone quartet and two-part children's choir, performed for the first time in Dresden on 9 May 2015 by the Dresden Philharmonic Children's Choir, conducted by Gunter Berger.

CHORAL WORKS

72 ANGELS. In splendore lucis

2016

for choir and sayophone quartet

text: 72 angels' names (in Hebrew)

Co-Commissioned by Nederlands Kamerkoor, Radiokören Stockholm, Cracow Singers, Chorverband Steiermark – Vocalforum Graz, Collegium musicale Tallinn, CHOREOS Osnabrück, Zürcher Sing-Akademie und Collegium Vocale zu Franziskanern Luzern

1. Vehevyah *Andante lamentoso, libero molto* (♩ = 60) · *Più agitato*
2. Eliel ♩ = 80 · *A tempo, recitativo libero*
3. Sitael *Energico* (♩ = 80) · *A tempo, appassionato lamentoso*
4. Elemiyah ♩ = 80
5. Mahashiyah *Molto moderato* (♩ = 104) · *Meno mosso, recitativo libero* (♩ = 66) · *Più mosso, agitato* (♩ = 80)
6. Lelahel *Andante* (♩ = 60) · *poco con moto* (♩ = 80)
7. Ahaiyah *Allegro, disperatamente* (♩ = 100)
8. Kahetel *Poco meno mosso* (♩ = 88) · *Più mosso* (♩ = 96)
9. Haziel *Lirico* (♩ = 80)
10. Aladiyah *Allegro scherzoso* (♩ = 120)
11. Laviyah *Allegro* (♩ = 120)
12. Ahayah *Agitato drammatico* (♩ = 96) · *meno mosso e rit.*
13. Yezelel *Andante, sognando* (♩ = 58)
14. Mebahel *Moderato energico* (♩ = 79)
15. Hariel *Con brio* (♩ = 112) · *Poco meno mosso, misterioso e libero* · *Con brio* (♩ = 112)
16. Hakamiyah *Poco agitato* (♩ = 104)
17. Leviyah *Allegro moderato* (♩ = 84)
18. Kaliel *Recitativo libero* (♩ = 80) · *Sognando* (♩ = 72)
19. Lavavyah *Agitato molto, misterioso e libero*
20. Pahaliyah *Allegro, disperatamente* (♩ = 104) · *meno mosso e rit.*
21. Nelkael *Allegro moderato* (♩ = 96)
22. Yeyael *Recitativo* (♩ = 72)
23. Melahel *energico con brio* (♩ = 96)
24. Hahevayah *Moderato* (♩ = 80)
25. Nitayah *Andante* (♩ = 84)
26. Haayah *Adagio* (♩ = 58)
27. Yoratel ♩ = 96
28. Sheeyah *Con brio e marcato* (♩ = 120) · *meno mosso*
29. Reyiel *Lamentoso, libero* (♩ = 88)
30. Ormael *Liberio* (♩ = 76)
31. Lekabel *Con moto* (♩ = 116)
32. Vasariyah *Con brio* (♩ = 120)
33. Yehaviyah *Pesante* (♩ = 96)
34. Lehaviyah *Andante* (♩ = 96)
35. Kavakiyah *L'istesso tempo*
36. Manadel *Adagio misterioso*

CHORAL WORKS

72 ANGELS [CONTINUED]

37. Aniel *Con moto, libero* (♩ = 66)
38. Haamiyah *L'istesso tempo* (♩ = 66)
39. Rehael *Agitato* (♩ = 96)
40. Yeyazel *L'istesso tempo* (♩ = 96)
41. Hahael *Recitativo libero* (♩ = 80)
42. Mikael ♩ = 88
43. Vevaliyah ♩ = 90
44. Yelahiyah ♩ = 120
45. Sealiyah *Recitativo* (♩ = 60) • *Poco meno mosso*
46. Ariel ♩ = 60
47. Asaliyah *Con brio* (♩ = 88) • *meno mosso*
48. Mihael
49. Vehevel *Andante* (♩ = 76)
50. Daniel *Allegro marcato* (♩ = 84)
51. Hahashiyah *L'istesso tempo* (♩ = 168)
52. Imamiyah *L'istesso tempo*
53. Nanael ♩ = 144 • *Poco meno mosso, recitativo libero*
54. Nitael *Recitativo libero* (♩ = 80) • *Sognando, nostalgico* (♩ = 72)
55. Mebahiyah *Lento* (♩ = 58) • *Poco più mosso* (♩ = 63)
56. Poiel ♩ = 88
57. Nemamiyah *L'istesso tempo*
58. Yeyelel *Andante recitativo* (♩ = 72) • *Recitativo nostalgico*
24. Harael *Recitativo libero* (♩ = 84) • *Poco meno mosso, sognando* (♩ = 76)
59. Mizrael *Con spirito, marcato* (♩ = 96)
60. Vamabel *Allegro marcato* (♩ = 144) • *Meno mosso, ma agitato* (♩ = 96) • *a tempo* (♩ = 144) • *Lamentoso, agitato* • *Poco meno mosso*
61. Yehael *Liberò* (♩ = 72)
62. Anayuel *Energico* (♩ = 88)
63. Mehiel *Pesante* (♩ = 72) • *Agitato poco* (♩ = 80) • *poco meno mosso* (♩ = 72)
64. Damebiyah *Recitativo libero* (♩ = 60)
65. Manakel *Animato* (♩ = 120) • *Poco meno mosso*
66. Eyael *Adagio magico* (♩ = 46)
67. Habahiyah *Energico* (♩ = 84)
68. Rehel *Allegro* (♩ = 132) • *Marcato*
69. Yabamiyah *Moderato energico* (♩ = 108)
70. Hayael *Semplice* (♩ = 108)
71. Mevamiyah *Andante ad libitum* (♩ = 168) • *poco stretto* • *meno mosso* • *Adagio* • *Adagio molto* (♩ = 60)
72. Epilogo: Amen ♩ = 60

Duration: 89'

First performance: 3 November 2016, Amsterdam, Muziekgebouw aan't IJ
Nederlands Kamerkoor – Raschèr Saxophone Quartet – Peter Dijkstra (conductor)

SONGS

TWO SONGS Op. 10

1986/1988

for soprano and piano

Text: Federico García Lorca (in Russian)

1. Song of Solitude (1988)

2. When I Die (1986)

Duration: 5'

First performance: 1988, Chelyabinsk

Ludmila Shenderova (soprano) – Lera Auerbach (piano)

THE SAD BIRCH Op. 15

1990

for soprano (f minor) or mezzo-soprano (c minor) and piano

Text: Afanasy Fet (in Russian)

Dedicated to Lina Tetrushvili

Duration: 3'

First performance: 1 April 1996, New York

Lina Tetrushvili (soprano) – Lera Auerbach (piano)

BUTTERFLY Op. 22

1992

Encore for soprano and piano

Text: Joseph Brodsky (in Russian)

Duration: 3'

First performance: 23 July 1999, New York

Lina Tetrushvili (soprano) – Lera Auerbach (piano)

OCTOBER TUNE Op. 23

1992

for tenor or mezzo-soprano and piano

Text: Joseph Brodsky (in Russian)

Dedicated to the memory of Alichka

Duration: 4'

First performance: 18 March 2003, Chicago

Julia Bentley (mezzo-soprano) – Andrea Swan (piano)

SONGS

WE CANNOT REMEMBER THEM Op. 26 1992
for soprano and piano
Text: Mark Strand (in English)
Duration: 5'15"
First performance: 1 April 1996, New York
Lina Tetrushvili (soprano) – Lera Auerbach (piano)

SONGS OF REBIRTH

Dedicated to Sonia Simmenauer

POETRY Op. 36 1997
for soprano and piano
Text: Hilan Dov Warshaw (in English)
Duration: 5'
First performance: 1997, New York
Lina Tetrushvili (soprano) – Lera Auerbach (piano)

TO THE WORLD Op. 71 2003
for soprano and piano
Text: Hilan Dov Warshaw (in English)
Duration: 4'
First performance: 18 March 2003, Chicago
Julia Bentley (mezzo-soprano) – Andrea Swan (piano)

PRAYER Op. 37 1997
for soprano and piano
Text: Hilan Dov Warshaw (in English)
Commissioned by the Aspen Jewish Congregation
Duration: 3'
First performance: 7 October 1997, Aspen
Lisa Layman (soprano) – Lera Auerbach (piano)

SONGS

TWO SONGS

DANCE OF DAVID Op. 50 2000

for boy soprano or soprano and piano

Text: Arseny Tarkovsky (in Russian)

Duration: 2'

First performance: 14 July 2001, Lockenhaus

Yulia Korpacheva (soprano) – Lera Auerbach (piano)

POOR FISHERMAN Op. 51 2000

for boy-soprano or soprano and piano

Text: Arseny Tarkovsky (in Russian)

Duration: 2'

First performance: 14 July 2001, Lockenhaus

Yulia Korpacheva (soprano) – Lera Auerbach (piano)

PROPHECY Op. 67 2002

for tenor (or soprano) and organ (or piano, 2010)

Text: Bible, Acts 2:17-21 (in English)

Commissioned by and dedicated to Elyssa Lindner

Duration: 7'

First performance: 20 October 2004, Dietzenbach

Fernando del Valle (tenor) – Gabriele Urbanski (organ)

LAST LETTER Op. 76 2003

for mezzo-soprano, violoncello and piano

Text: Marina Tsvetaeva 'Novogodnee'

Commissioned by Yehuda Hanani and Close Encounters with Music through its Music Commissioning Project

Duration: 20'

First performance: 26 October 2003, Great Barrington

Francis Ginsberg (mezzo-soprano) – Yehuda Hanani (violoncello) – Lera Auerbach (piano)

SONGS

SIX POEMS OF MARINA TSVETAeva [DMITRI SHOSTAKOVICH] 2005

Arrangement of Shostakovich's song cycle Op. 143 (1973) for contralto and string quartet by Lera Auerbach (in Russian)

Co-commissioned by the Festival 'Les muséiques', Basel, and the NDR concert and broadcasting series 'das neue werk', Hamburg

1. My Poems (*Largo*)
2. Whence Such Tenderness? (*Allegretto*)
3. Hamlet's Dialogue with His Conscience (*Largo*)
4. The Poet and the Tsar (*Moderato*)
5. Not the Drum Sounded ... (*Allegretto*)
6. To Anna Akhmatova (*Largo*)

Duration: 23'

First performance: 1 June 2006, Basle

Zoryana Kushpler (contralto) – Petersen Quartet

cd: CAP 71 104 · Zoryana Kushpler (contralto) – Petersen Quartet

SONGS OF NO RETURN 2007

for soprano and piano on words by Lera Auerbach ('Diary of the Unknown Self'), Sylvia Plath ('Lady Lazarus' from 'Ariel') and Maxine Kumin ('Revisionist Dream')

Commissioned by KölnMusik

PART I. Diary of the Unknown Self

1. I am only a Shadow of my Words (*Andante*)
2. Writer's Block (*Allegro agitato*)
3. A Childhood Memory (*Andante sognando*)
4. First Kiss (*Allegro ma non troppo, molto marcato*)
5. The Darkness (*Allegro assai*)
6. Time and its Mirror (*Moderato energico, marcato*)

PART II. Lady Lazarus (*Con brio, energico marcato*)

PART III. Revisionist Dream

(She Didn't Kill Herself that Afternoon) (*Andante*)

Duration: 26'

First performance: 6 January 2008, Cologne

Angela Denoke (soprano) – Roger Vignoles (piano)

MUSIC FOR THE YOUNG

IMAGES FROM CHILDHOOD Op. 52

2000

Twelve character pieces for piano

Dedicated to Page and Elisabeth Johnson

1. Question
2. What a Story!
3. Dialogue
4. Quarrel
5. An Old Photograph from the Grandparents' Childhood
6. After the War (The Field of the Dead)
7. Decision
8. Family Holiday
9. Stubborn
10. E-Creatures
11. Shadows on the Wall
12. Prayer

Duration: 11'

First performance: 8 April 2001, Boston

score: SIK 2405

cd: PH 07064 · Ksenia Nosikova

CRC 3441 · Eri Kalman

TXA 15068 · Georg Michael Grau

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-	Fantasia	1986	45
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19	Monologue for Flute	1990	45
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23	October Tune	1992	58
26	We Cannot Remember Them	1992	59
27	After the End of Time	1992	45
-	Memento mori	1992	45
28	Piano Trio No. 1	1992/1996	28
31	Chorale, Fugue and Postlude	1994/1999	45
33	T'filah	1996	46
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34	Monolgue for Double Bass	1996	46
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37	Prayer (part of Songs of Rebirth)	1997	59
38	Monologue for Viola	1997	46
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40	Double Concerto for Violin, Piano and Orchestra	1997	15
41	Twenty-Four Preludes for Piano	1999	47
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42	Psalm 23	1999	54
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44	Psalm 130	1999	54
45	Ten Dreams	1999	48
46	Twenty-Four Preludes for Violin and Piano	1999	30
46a	Suite for Violin and Piano	1999	28
47	Twenty-Four Preludes for Violoncello and Piano	1999	30
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51	Poor Fisherman (part of Two Songs)	2000	60
52	Images from Childhood	2000	62
54	Three Dances in the Old Style	2000	31
56	Concerto for Violin and Orchestra No. 1	2000/2003	15
57	Sonata for Violin and Piano No. 1	2000	32
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60	Suite Concertante	2001	16
61	Oskolki (Broken Pieces)	2001	33
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64	Memory of a Tango	2002	49
65	Prelude, Toccata and Postlude	2002	49
66	Lullaby	2002	54
67	Prophecy	2002	60
68	Serenade for a Melancholic Sea	2002	16
69	Sonata for Violoncello and Piano No. 1	2002	33
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71	To the World (part of Songs of Rebirth)	2003	59
72	Sonata for Violoncello	2003	50
75	Prelude, Toccata and Postlude	2003	50
76	Last Letter	2003	60
-	Preludes C & V	2003	12
77	Concerto for Violin and Orchestra No. 2	2004	16
79	String Quartet No. 1	2004	34
80	The Little Mermaid	2004/2007	12
-	Dialogues on Stabat Mater	2005	17
-	Dreams and Whispers of Poseidon	2005	17

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-	La fenice (Sonata for Piano No. 1)	2005	50
-	Primera luz (String Quartet No. 2)	2005	35
-	Six Poems of Marina Tsvtaeva [SHOSTAKOVICH]	2005	61
-	Sonata for Violin and Piano No. 3	2005	34
-	Cadenzas to W. A. Mozart's Piano Concerto K. 466	2006	51
-	Cetera desunt. Sonnet for String Quartet (String Quartet No. 3)	2006	35
-	Il segno (Sonata for Piano No. 2)	2006	51
-	Postlude for violoncello and piano	2006	35
-	Postscriptum for piano trio	2006	37
-	Requiem for a Poet (Symphony No. 2)	2006	19
-	Symphony No. 1 'Chimera'	2006	18
-	Findings – Sixteen Inventions (String Quartet No. 4)	2007	36
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-	Twenty-Four Preludes for Violoncello and Piano [SHOSTAKOVICH]	2008	37
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- **Seraphim Canticles** 2011 40
- **Songs of Alkonost (String Quartet No. 5)** 2011 40
- **Triptych – The Mirror with three Faces**
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- **Post silentium** 2012 23
- **Requiem** Dresden – Ode to Peace 2012 22
- **Abschied (String Quartet No. 6)** 2012 41
- **Arcanum (Sonata for Violin and Piano No. 4)** 2013 41
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- **Cadenzas** to W. A. Mozart's Flute Concerto K. 314 2014 51
- **Concerto for Piano and Orchestra No. 1** 2015 25
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