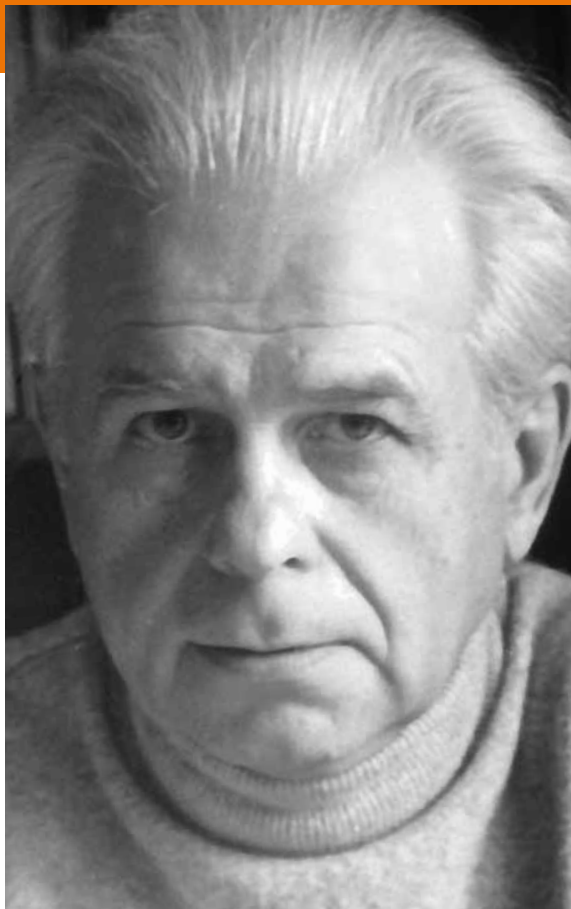


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Edison **Denisov**



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E D I S O N  
D E N I S O V

*Antonín Dvořák*



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## PREFACE

Edison Denisov (1929-1996) is one of the main representatives of twentieth-century Russian music. After studying mathematics in his native city of Tomsk (Siberia), when he seemed headed for a brilliant scientific career, he decided on a completely different path and joined the composition class at the Moscow Conservatory. The principles of the exact sciences did not remain without influence on Denisov's production, however, and he himself later explained that "music is an art of logical thinking".

The composer went down in music history with a work that is brilliant in every way - the cantata *The Sun of the Incas*. Although the world premiere in Russia caused a major scandal, it became the first work by this composer that was performed in the West – first of all in 1965 in Darmstadt, where it was presented as a pioneering work of Soviet serialism. During the same year, Pierre Boulez conducted the premiere of *The Sun of the Incas* in Paris. Starting then, Denisov's musical path had its brighter and darker sides. Whilst his Russian homeland repudiated one of its most promising composers, his international career in the West started to take off. Thus Denisov, long recognised in the West, was persecuted in the Soviet Union until the mid-1980s, and publications, recordings and official performances of his works were prohibited.

As a leading figure of the Soviet avant-garde of the 1960s, he had to put up with the most vehement attacks from those in power. Rebellious, incorruptible, conscientious and persevering, he remained true to himself through all animosities and adversities. He possessed a rare, almost mystical power that distinguished him from many others.

Often attacked in his homeland as 'too western', Denisov is nonetheless deeply bound to the Russian tradition and folk culture – especially due to his composition studies with Visarion Shebalin, a pupil of Nikolai Miaskovsky, who was in turn a pupil of Rimski-Korsakov and Glazunov. As a young man, Denisov travelled to the Altai Mountains in Siberia in order to record original peasants' songs. In his works one can find traces of this music wherever several melodic lines are woven together exactly in the same way as in the heterophony of Russian songs. Other works of Denisov bear witness to this in still more impressive ways: *Laments*, for example, that precisely reproduce the ancient Russian burial ritual or *The History of the Life and Death of Our Lord Jesus Christ*, the first passion setting in the Russian language in music history.

As an undisputed leader with rare charisma, Denisov gathered numerous personalities around him, contributing to a rapprochement between musicians from different countries. In this sense, he was an early 'European'. Denisov, an ardent defendant of contemporary Russian music, worked his whole life in behalf of its dissemination in the West. He cultivated numerous professional and personal contacts – amongst others, with Henri Dutilleul, Iannis Xenakis, Pierre Boulez, Paul Méfano, Francis Miroglio, Nadia Boulanger, Claude Ballif,



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Vinko Globokar, Gilbert Amy, Jean-Claude Eloy and François Bernard Mâche in France, but also with Henri Pousseur, Luigi Nono, Luciano Berio, Luigi Dallapiccola, Luis de Pablo, Karlheinz Stockhausen, Helmut Lachenmann, George Crumb, Heinz Holliger, György Ligeti, Kazimierz Serocki and Zygmunt Krauze – not to mention many interpreters and diverse organisers.

Collaboration with Russian and western musicians, faithful companions in the search for bold innovations – including the flutist Aurèle Nicolet, the oboist Heinz Holliger, the clarinetist Eduard Brunner, the trombonist Anatoli Skobelev, the cellist Natalia Gutman, the saxophonists Jean-Marie Londeix and Claude Delangle – made it possible for Denisov to create virtuoso works containing the newest instrumental techniques.

In addition to his compositional projects, he dedicated himself to a wide range of pedagogical activities. Denisov taught orchestration and composition at the Moscow Conservatory for almost forty years (1959-1996), and he is the only composer of his generation who founded a compositional school of his own in Russia – comparable with that of Olivier Messiaen in France.

The works of this master, comprising over 140 compositions, cover a wide range of genres: instrumental works and vocal compositions, including three operas, a ballet, two symphonies for large orchestra, two oratorios, a Requiem, 15 solo concertos and an impressive number of chamber works. In addition, there are over 30 stage works and over 60 film scores, which cannot be shown in their entirety in the present catalogue. A remarkable feature is the coexistence of extremely refined orchestrated works and 'classically' conceived compositions such as symphonies, concertos, sonatas, etc.

His avant-garde style, innovative and provocative during the 1960s, gradually became more moderate later on, allowing room for a refined, sensitive lyricism. In his last works – the *Second Chamber Symphony* and the *Symphony No. 2* for large orchestra – we find a late style marked by shockingly expressionistic outbursts.

Denisov's stylistic development reveals a high degree of constancy, without interruptions or detours, but always evolutionary. During the 1960s he completely dedicated himself to chamber music in his search for authenticity. In the early 1970s he found his own unmistakable style with *P e i n t u r e* for large orchestra.

Denisov's creative credo is contained in one of his favourite thoughts: „Beauty is one of the essential concepts in art“. In addition to this, his aesthetic is defined by three more constants: light, shadow and mystery. These three concepts are repeatedly found both in his statements and in the symbolism of his works. At the centre there stands the monogram

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based on his Christian name and surname – E-D-E-flat (S in German), representing the thematic essence of his music.

The 1970s finally saw the composition of Denisov's central work: the opera *L'Écume Des Jours* [The Foam of the Days] based on the novel of the same name by Boris Vian. Denisov regarded this work, completed in 1981, as his most successful composition.

In 1980 followed the *Requiem* – another work with which the composer identified deeply and whose confessional character he paraphrased as follows: „When I wrote the Requiem, I thought about the cross that I carry in my life.“

The final phases in his production, lasting 16 years, is characterised by a synthesis of modern compositional techniques that enabled him to enjoy a new freedom in the invention and treatment of sound material. The final decade of creativity (1987-1996) resulted in large-scale works – alongside the completion of two operatic fragments, one must first mention the *Symphony No. 1* for large orchestra (1987), followed by the two monumental oratorios for soloists, choir and orchestra: *The History of the Life and Death of Our Lord Jesus Christ* (1992) and *Morgentraum* [Morning Dream] (1993).

Edison Denisov was a corresponding member of the Bavarian Academy of the Fine Arts and of the Berlin Academy of the Arts. The French Ministry of Culture named him *Officier des Arts et des Lettres* in 1986, and in 1993 he was awarded the *Grand Prix de la Ville de Paris*.

*Ekaterina Kouprovskaia*

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## AVANT-PROPOS

Edison Denisov (1929-1996) est l'une des figures majeures de la musique russe du XXe siècle. Après des études universitaires de mathématiques dans sa ville natale de Tomsk, en Sibérie, où tout lui présageait une brillante carrière de scientifique, il se lança sur une toute autre voie et entra en classe de composition au Conservatoire de Moscou. Les préceptes des sciences exactes exerçaient inlassablement leur influence sur l'art denisovien et il dira plus tard : »La musique est un art de la pensée logique«.

Le jeune compositeur entra dans l'histoire de la musique avec une œuvre éclatante de tous points de vue, la cantate *Le soleil des Incas*. Si, en Russie, sa création provoqua un grand scandale, l'œuvre sera la première de son auteur à être jouée en Occident: d'abord à Darmstadt, en 1965, où elle est présentée comme le pionnier sériel de la musique soviétique. La même année, à Paris, Pierre Boulez présenta *Le soleil des Incas* au public du Domaine musical. Depuis, la destinée de Denisov connaît son ombre et sa lumière: pendant que sa Russie natale renie l'un de ses compositeurs les plus prometteurs, l'Europe amicale lance sa carrière internationale. Ainsi, déjà connu et reconnu en Occident, Denisov est persécuté dans son pays, longuement interdit à la publication de ses œuvres, à l'enregistrement de disques et aux concerts officiels, et ce, jusqu'au milieu des années 1980.

Figure de proue sur le navire de l'avant-garde soviétique des années 1960, il a pris sur lui les coups de vagues les plus violents du régime au pouvoir. Rebelle, incorruptible, consciencieux et persévérant, il restait fidèle à lui-même à travers tempêtes et épreuves. Une force rare, presque mystique, l'habitait et le différenciait de tant d'autres.

Souvent accusé dans son propre pays d'être un musicien trop »occidental«, Denisov est pourtant profondément rattaché à la tradition russe et à sa culture populaire. Il l'est de prime abord par sa formation car il étudia la composition avec Vissarion Chébaline, qui fut l'élève de Nicolaï Miaskovsky, lui-même disciple de Rimski-Korsakov et Glazounov. Jeune, Denisov voyagea dans le pays d'Altaï, en Sibérie, pour enregistrer les chants paysans authentiques. Nous en retrouvons l'empreinte partout dans son œuvre où les lignes mélodiques multiples viennent s'entremêler à la manière exacte de l'hétérophonie des chants russes. D'autres œuvres en témoignent de façon encore plus frappante telles que *Peurs* qui restituent fidèlement l'ancien rituel funéraire ou *Histoire de la vie et de la mort de notre Seigneur Jésus Christ*, les premières Passions en langue russe, de l'histoire de la musique.

Leader incontestable, d'un charisme rare, Denisov a rassemblé autour de lui de nombreuses personnalités, contribué au rapprochement entre les musiciens de différents pays, et fut en ce sens »européen« avant l'heure. Fervent défenseur de la musique russe contemporaine, Denisov a toujours œuvré pour la promotion de celle-ci en Occident. Ses

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contacts professionnels et amicaux furent très nombreux : Henri Dutilleux, Yannis Xenakis, Pierre Boulez, Paul Méfano, Francis Miroglio, Nadia Boulanger, Claude Ballif, Vinco Globokar, Gilbert Amy, Jean-Claude Eloy, François Bernard Mâche en France, mais aussi Henri Pousseur, Luigi Nono, Luciano Berio, Luigi Dallapiccola, Luis de Pablo, Karlheinz Stockhausen, Helmut Lachenmann, George Cramb, Heinz Holliger, György Ligeti, Kazimierz Serocki, Zygmunt Krauze, sans nommer les interprètes et les organisateurs divers.

Le travail avec des interprètes russes et occidentaux, compagnons fidèles d'expériences et de novations téméraires, parmi lesquels le flûtiste Aurèle Nicolet, le hautboïste Heinz Holliger, le clarinetiste Edouard Brunner, le tromboniste Anatoli Skobelev, la violoncelliste Natalia Gutman, les saxophonistes Jean-Marie Londeix et Claude Delangle, permit à Denisov de réaliser des opus virtuoses, répondant aux dernières trouvailles de technique instrumentale.

Au-delà du compositeur, d'homme d'action et d'organisateur, l'étendue de sa personnalité comprend une grande part d'activité pédagogique. Denisov enseignait l'orchestration et la composition au Conservatoire de Moscou pendant presque quarante ans, entre 1959 et 1996, et est le seul de sa génération à former en Russie une véritable école de composition – rôle dans lequel il est comparable à Olivier Messiaen en France.

Le catalogue du Maître, fort de quelques 140 titres, contient une multitude de genres: de la musique instrumentale et vocale dont trois opéras, un ballet, deux symphonies pour grand orchestre, deux oratorios, un Requiem, quinze concertos pour instruments solistes, une quantité impressionnante d'œuvres de chambre. S'y rajoute les partitions pour plus de 30 spectacles dramatiques et plus de 60 musiques de films, dont la totalité ne figure pas dans la présente publication. On y remarque, à côté des œuvres à effectifs les plus ingénieux, de nombreux genres musicaux aux nominations »classiques« comme la symphonie, le concerto, la sonate et autres variations.

Son style, avant-gardiste, innovant et provocateur dans les années 1960, s'est ensuite apaisé, laissant place au lyrisme délicat et sensible, pour donner quelques éclats ultimes – expressionnistes, déchirants – dans les toutes dernières productions telles que la *Seconde Symphonie de chambre* ou encore la *Symphonie N° 2* pour grand orchestre.

L'évolution stylistique de Denisov révèle un parcours stable, sans rebonds, ni écarts, mais sans cesse évolutif. Dans les années 1960, il s'est entièrement consacré à la musique de chambre, dans la recherche de l'authenticité. Il trouve son propre style, bien reconnaissable parmi tous, en début des années 1970, dont témoigne *P e i n t u r e* pour grand orchestre (1970).

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Le crédo créateur de Denisov réside dans l'une de ses idées fétiches: »La beauté est l'une des notions essentielles dans l'art.« Son esthétique se définit aussi par trois autres constantes: lumière, ombre et mystère. Nombre de fois ces trois notions reviennent dans ses propos comme dans la symbolique de ses œuvres. Au centre, le monogramme issu de son nom et prénom – E-D-Es (Mi-Ré-Mi bémol), représentant l'essence thématique de sa musique.

Au sein des années 1970, naît l'œuvre centrale de production denisovienne: l'opéra *L'Écume des jours* d'après le roman de Boris Vian. Terminé en 1981, Denisov le considérait comme le meilleur qu'il n'ait jamais composé.

En 1980, naît le *Requiem* – un autre opus identitaire mais aussi confessionnel du compositeur: »En composant le Requiem, – dira-t-il, – je songeais à la croix que je porte dans ma vie«.

La dernière période de sa production, longue de 16 ans (1980-1996), se caractérise par une synthèse des techniques modernes permettant d'atteindre une liberté dans la création et le maniement du matériau sonore. La dernière décennie créatrice, 1987-1996, voit naître les œuvres de grande envergure (en plus des deux opéras composés auparavant), à commencer par la *Symphonie N° 1* pour grand orchestre (1987) suivie par deux oratorios monumentaux pour solistes, chœur et orchestre: *Histoire de la vie et de la mort de notre Seigneur Jésus Christ* (1992) et *Morgentraum* (1993).

Edison Denisov était membre correspondant des Académies des Beaux-Arts de Bavière et de Berlin. Le ministère français de la Culture l'a nommé en 1986 l'Officier des Arts et des Lettres et il a reçu, en 1993, le Grand Prix de la Ville de Paris.

*Ekaterina Kouprovskaja*

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## VORWORT

Edison Denissow (1929-1996) ist einer der Hauptvertreter der russischen Musik des 20. Jahrhunderts. Nach einem Mathematikstudium in seiner Heimatstadt Tomsk (Sibirien), als alles auf eine glänzende Wissenschaftlerkarriere hindeutete, entschied er sich für einen gänzlich anderen Weg und trat in die Kompositionsklasse des Moskauer Konservatoriums ein. Die Prinzipien der exakten Wissenschaften blieben jedoch nicht ohne Einfluss auf Denissows Schaffen, und später erklärte er selbst einmal: „Musik ist eine Kunst des logischen Denkens“.

Der junge Komponist ging mit einem in jeder Hinsicht brillanten Werk in die Musikgeschichte ein: mit der Kantate *Die Sonne der Inka*. Während ihre Uraufführung in Russland einen großen Skandal auslöste, sollte es doch das erste Werk des Komponisten sein, das im Westen aufgeführt wurde: zunächst 1965 in Darmstadt, wo es als Pionierwerk des sowjetischen Serialismus präsentiert wurde. Im gleichen Jahr brachte Pierre Boulez *Die Sonne der Inka* in Paris zur Aufführung. Seitdem kannte Denissows musikalischer Weg Licht- und Schattenseiten: Während seine russische Heimat einen ihrer vielversprechendsten Komponisten verleugnete, begann in Europa seine internationale Karriere. So wurde Denissow, im Westen längst anerkannt, in der Sowjetunion bis Mitte der 1980er Jahre verfolgt, waren die Veröffentlichung sowie Schallplattenaufnahmen und offizielle Aufführungen seiner Werke verboten.

Als Gallionsfigur der sowjetischen Avantgarde der 1960er Jahre musste er heftigste Angriffe der Machthaber ertragen. Rebellisch, unbestechlich, gewissenhaft und ausdauernd blieb er sich durch alle Anfeindungen und Widrigkeiten hindurch treu. Er verfügte über eine seltene, beinahe mystische Kraft, die ihn von vielen anderen unterschied.

In seiner Heimat häufig als zu ‚westlich‘ angegriffen, ist Denissow dennoch tief mit der russischen Tradition und Volkskultur verbunden – zunächst einmal wegen seines Kompositionsunterrichts bei Wissarion Schebalin, einem Schüler von Nikolai Mjaskowski, der wiederum Schüler von Rimski-Korssakow und Glasunow war. Als junger Mann reiste Denissow ins sibirische Altai-Gebirge, um originale Bauerngesänge aufzunehmen. In seinem Werk finden sich deren Spuren überall dort, wo sich mehrere melodische Linien genau so miteinander verflechten wie in der Heterophonie der russischen Gesänge. Andere Werke Denissows bezeugen dies auf noch eindrücklichere Weise: etwa die *Klagelieder*, die das altrussische Bestattungsritual getreu wiedergeben, oder *Die Historie vom Leben und Tod unseres Herrn Jesus Christus*, die erste Passionsvertonung der Musikgeschichte in russischer Sprache.

Als unbestrittene Führungsperson mit seltenem Charisma hat Denissow zahlreiche Persönlichkeiten um sich versammelt und zur Annäherung von Musikern aus unterschiedlichen Ländern beigetragen. In diesem Sinne war er ein früher ‚Europäer‘. Denissow, ein glühender

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Verteidiger der russischen zeitgenössischen Musik, ist zeitlebens für deren Verbreitung im Westen eingetreten. Er pflegte zahlreiche professionelle und persönliche Kontakte – u.a. zu Henri Dutilleux, Iannis Xenakis, Pierre Boulez, Paul Méfano, Francis Miroglio, Nadia Boulanger, Claude Ballif, Vinko Globokar, Gilbert Amy, Jean-Claude Eloy, François Bernard Mâche in Frankreich, aber auch zu Henri Pousseur, Luigi Nono, Luciano Berio, Luigi Dallapiccola, Luis de Pablo, Karlheinz Stockhausen, Helmut Lachenmann, George Crumb, Heinz Holliger, György Ligeti, Kazimierz Serocki, Zygmunt Krauze – wenn man einmal von Interpreten und diversen Veranstaltern absieht.

Die Zusammenarbeit mit russischen und westlichen Musikern, treue Wegbegleiter bei der Suche nach gewagten Neuerungen – darunter der Flötist Aurèle Nicolet, der Oboist Heinz Holliger, der Klarinetist Eduard Brunner, der Posaunist Anatoli Skobelev, die Cellistin Natalia Gutman, die Saxophonisten Jean-Marie Londeix und Claude Delangle – erlaubte es Denissov, virtuose Werke zu schaffen, welche die neuesten Instrumentaltechniken beinhalteten.

Jenseits seiner kompositorischen Tätigkeit widmete er sich vielfältigen pädagogischen Aktivitäten. Denissov lehrte beinahe 40 Jahre lang (1959-1996) Orchestration und Komposition am Moskauer Konservatorium, und er ist der einzige Komponist seiner Generation, der in Russland eine eigene Kompositionsschule begründete – darin mit Olivier Messiaen in Frankreich vergleichbar.

Das Werk des Meisters, das mehr als 140 Kompositionen zählt, umfasst eine Vielzahl von Gattungen: Instrumentalwerke und Vokalkompositionen, darunter drei Opern, ein Ballett, zwei Sinfonien für großes Orchester, zwei Oratorien, ein Requiem, 15 Solokonzerte und eine eindrucksvolle Anzahl von Kammermusikwerken. Dazu kommen mehr als 30 Bühnenmusiken und über 60 Filmmusiken, deren Gesamtheit im vorliegenden Katalog nicht dargestellt werden kann. Bemerkenswert ist dabei das Nebeneinander von äußerst raffiniert instrumentierten Werken und ‚klassisch‘ konzipierten Kompositionen wie Sinfonien, Konzerte, Sonaten u.a.

Sein avantgardistischer Stil, in den 1960er Jahren innovativ und provozierend, wurde nach und nach gemäßigter und machte einem feinen, empfindsamen Lyrismus Platz, um wiederum in seinen letzten Werken – der *Zweiten Kammer-sinfonie* und der *Sinfonie Nr. 2* für großes Orchester – in einen von erschütternd expressionistischen Ausbrüchen geprägten Spätstil überzugehen.

Denissovs stilistische Entwicklung weist eine große Stetigkeit auf, ohne Unterbrechungen oder Umwege, immer jedoch evolutionär. In den 1960er Jahren widmete er sich auf der Suche nach Authentizität ganz der Kammermusik. Anfang der 1970er Jahre fand er mit *Peinture* für großes Orchester seinen eigenen, unverkennbaren Stil.

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Denissows schöpferisches Credo findet sich in einem seiner Lieblingsgedanken: „Schönheit ist einer der wesentlichen Begriffe in der Kunst“. Seine Ästhetik wird daneben von drei weiteren Konstanten definiert: Licht, Schatten und Mysterium. Immer wieder finden sich diese drei Begriffe sowohl in seinen Äußerungen als auch in der Symbolik seiner Werke. Im Zentrum steht dabei das Monogramm, das auf seinen Vor- und Nachnamen zurückgeht – E-D-Es, das die thematische Essenz seiner Musik darstellt.

In den 1970er Jahren entsteht schließlich Denissows Zentralwerk: die *Oper Der Schaum der Tage* nach dem gleichnamigen Roman von Boris Vian. Das 1981 abgeschlossene Werk betrachtete Denissow als seine gelungenste Komposition.

1980 folgt das *Requiem* – ein weiteres Werk, mit dem sich der Komponist zutiefst identifiziert und dessen Bekenntnischarakter der Komponist folgendermaßen umschreibt: „Als ich das Requiem schrieb, dachte ich an das Kreuz, das ich in meinem Leben trage“.

Die 16 Jahre umfassende, letzte Phase seines Schaffens ist von einer Synthese moderner Kompositionstechniken gekennzeichnet, die ihm eine neue Freiheit bei der Erfindung und Behandlung des Klangmaterials ermöglicht. Das letzte Schaffensjahrzehnt (1987-1996) bringt großkonzipierte Werke hervor – neben der Vollendung von zwei Opernfragmenten ist zunächst die *Sinfonie Nr. 1* für großes Orchester (1987) zu nennen, der zwei monumentale Oratorien für Soli, Chor und Orchester folgen: *Die Historie vom Leben und Tod unseres Herrn Jesus Christus* (1992) und *Morgentraum* (1993).

Edison Denissow war korrespondierendes Mitglied der Bayerischen Akademie der Schönen Künste sowie der Berliner Akademie der Künste. Das französische Kulturministerium ernannte ihn im Jahr 1986 zum Officier des Arts et des Lettres, und 1993 wurde ihm der Grand Prix de la Ville de Paris verliehen.

*Ekaterina Kouprovskaia*



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## CHRONOLOGICAL LIST OF WORKS

### SONATA FOR FLUTE AND PIANO

1960

#### Соната для флейты и фортепиано

*Dedicated to Alexander Korneev*

Lento espressivo · Allegro impetuoso · Lento espressivo

Duration: 11'

First performance: 27 March 1962, Moscow

Alexander Korneev (flute) – Galina Rubtsova (piano)

© Peters, Frankfurt ·

Sikorski, Hamburg for: CH, DK, N, S, NL, GR, TR, E, P, IL, IS

### CHAMBER SYMPHONY

1960

for clarinet, bassoon, piano and strings

**Камерная симфония** для кларнета, фагота, фортепиано и струнных

1. Увертюра [Overture] *Allegro moderato* (♩ - 112)

2. Basso ostinato *Andante sostenuto* (♩ - 63)

3. Токката [Toccata] *Allegro impetuoso* (♩ - 132)

Duration: 16'

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### SUITE FROM THE BALLET 'DON JUAN' [YURI KOCHUROV]

1960

Arrangement for large orchestra from Kochurov's ballet Don Juan (1946, unfinished)

**Сюита из балета «Дон Жуан»** для симфонического оркестра

1. Ночь в Севилье [Night in Seville]

2. Донна Анна [Donna Anna]

3. Интермеццо [Intermezzo]

4. Сцена на кладбище [Scene at the Cemetery]

5. Вакханалия [Bacchanalia]

2(picc).2(cor anglais).2(bass clar).2 – 4.3.1.1 – perc (timp, tgl, tamb, cym, gong, marimba). harp. cel. strings

© Muzyka, Leningrad

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## CHRONOLOGICAL LIST OF WORKS

### GIRLS ON THE FIELD

1960

for choir a cappella on words by Alexander Zharov (in Russian)

**В поле девушки** для хора а cappella на слова Александра Жарова

*Manuscript*

### BAGATELLES

1960

for piano

**Багателли** для фортепиано

*Dedicated to Mikhail Sergeevich Voskresensky*

1. Allegretto (♩ = 138)
2. Vivo scherzando (♩ = 84)
3. Andantino (♩ = 63-69)
4. Presto ma non troppo (♩ = 192)
5. Andante (♩ = 52-54)
6. Allegro giocoso (♩ = 160)
7. Allegretto (♩ = 104)

Duration: 12'

First performance: 7-17 April 1960, Moscow, Small Hall of the Conservatoire

© Peters, Frankfurt

### THE TURTLE TORTILLA

1960

**Черепаха Тортилла**

Animated cartoon music

2(picc).2.2.2 – 2.2.1.0 – 3 perc (tgl, guiro, 5 temple bl, 5 wood bl, 5 tom-t, side dr, bass dr, 3 susp.cym, tam-t, vibr, marimba). harp. piano/cel. strings (10/8/6/6/4)

© Le Chant du Monde, Paris

There is a Suite from The Turtle Tortilla consisting of the following movements: 'Boogie-Woogie', 'The Rain', 'The Gangsters', 'Promenade', 'At the Seaside', 'Higher and Higher', 'Neither Backward Nor Forward', 'Conclusion' – duration: 22'.

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## CHRONOLOGICAL LIST OF WORKS

### VARIATIONS

1961

for piano

**Вариации** для фортепиано

1. Tema *Largo*
2. Variation I *Allegro*
3. Variation II *Moderato*
4. Variation III *Allegro agitato*
5. Variation IV *Lento*
6. Variation V *Liberamente*
7. Variation VI *Allegro giusto*

Duration: 5'

First performance: 28 March 1965, Copenhagen

Torben Peterson

© Breitkopf & Härtel, Wiesbaden

### MUSIC FOR ELEVEN WIND INSTRUMENTS AND TIMPANI

1961

**Музыка для одиннадцати духовых и литавр**

*Dedicated to Gennadi Rozhdestvensky*

1.2.2.2 – 2.1.1.0 – timp

Duration: 11'

First performance: 15 November 1965, Leningrad

Leningrad Chamber Orchestra – Gennadi Rozhdestvensky (conductor)

© Peters, Frankfurt

### DIVERTIMENTO IN THE CLASSICAL STYLE

1961

for piano four hands

**Дивертисмент в классическом стиле** для фортепиано в 4 руки

1. Прелюдия [Prelude] *Allegretto*
2. Хорал [Chorale] *Largo*
3. Менуэт [Minuet] *Allegro moderato* · Trio *Da capo al Fine*
4. Ария [Aria] *Andante*
5. Фуга на тему В А С Н [Fugue on the Theme В А С Н] *Allegro giusto*

Duration: 13'

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## CHRONOLOGICAL LIST OF WORKS

### A CHEERFUL HOUR

1961

for voice and piano on texts by poets from the 18<sup>th</sup> century (in Russian)

**Весёлый час** для голоса и фортепиано на стихи русских поэтов XVIII века

texts: Grigori Khovansky (1.), Vasili Kapnist (2.), Nikolai Karamzin (3.), K. Gagarin (4.)

1. Посвящение [Dedication]
2. К Нине [To Nina]
3. Радости любви [The Joy of Love]
4. Цитре [To the Zither]

Duration: 10'

First performance: 12 December 1971, Moscow

Mikhail Ryba (bass) – Edison Denisov (piano)

*Manuscript*

- *see also:* A Cheerful Hour, version for voice and piano trio [1975]

### SIBERIAN EARTH

1961

Oratorio for narrator, bass, mixed choir and orchestra on poems by Alexander Tvardovsky (in Russian)

**Сибирская земля.** Оратория для чтеца, баса, смешанного хора и оркестра на стихи Александра Твардовского

1. Сибирская земля [Siberian Earth] *Andante*
2. Две Оки [Two Oka] *Allegro moderato*
3. От Иркутска до Братска [From Irkutsk to Bratsk] *Allegro*
4. Разговор с Падуном [Conversation with Padun] *Largo*
5. На Ангаре [On the Angara River] *Pesante*

3(picc).3(cor anglais).3(bass clar).2(db bn) – 3.4.3.1 – per. harp. piano. strings

Duration: 30'

*Manuscript*

### STRING QUARTET NO. 2

1961

**Струнный квартет № 2**

*Dedicated to the memory of Béla Bartók*

1. Allegro (♩ - 176) · ♩ - 116 · ♩ - 176 · ♩ - 116
2. Adagio (♩ - 63)
3. Largo (♩ - 56)

Duration: 12'

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## CHRONOLOGICAL LIST OF WORKS

### SUITE FOR VIOLONCELLO AND PIANO

1961

#### Сюита для виолончели и фортепиано

1. Prelude *Allegro*
2. Minuet *Allegro moderato*
3. Andante
4. Fugue *Allegro giusto*

Duration: 9'

*Manuscript*

### SYMPHONY FOR TWO STRING ORCHESTRAS AND PERCUSSION

1962

#### Симфония для двух струнных оркестров и ударных

*Dedicated to Gennadi Rozhdestvensky*

1. Allegro giusto (♩ - 120)
2. Lento (♩ - 72)
3. Vivace (♩ - 84) – Prestissimo

perc (I: xyl, marimba – II: tgl, side dr, glsp, vibr – III: timp, bass dr, cym – IV: timp)

Duration: 11'

First performance: 29 November 1963, Moscow

Gennadi Rozhdestvensky (conductor)

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### SONGS OF CATULLUS

1962

for bass and three trombones (Russian translation by Adrian Piotrovsky)

#### Песни Катюлла для голоса и трёх тромбонов

1. Нет, надейся [So, hope!] ♩ - 69 · ♩ - 138 · ♩ - 84 · ♩ - 138
2. Да! Ненавижу [Yes! I do hate] ♩ - 96
3. Хлам зловонный! [Fetid waste] ♩ - 63 · ♩ - 88 · ♩ - 63 · ♩ - 88 · ♩ - 63 · ♩ - 88 · ♩ - 63
4. Много морей переплыв [Having swam through many a sea] ♩ - 66

Duration: 8'

First performance: 10 May 1966, Leningrad

Anatoli Safiulin (bass) – Trombone Trio of the Bolshoi Theatre

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## CHRONOLOGICAL LIST OF WORKS

### **ADAGIO AND DANCE**

1962

**Адажио и пляска** для скрипки и фортепиано  
for violin and piano

1. Adagio
2. Пляска [Dance]

Duration: 9'

© Sovetsky Kompozitor, Moscow

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## CHRONOLOGICAL LIST OF WORKS

ALBUM OF EASY TRANSCRIPTIONS VOLUME I-III

1961/1963/1963

for piano four hands

Альбом лёгких переложений для фортепиано в четыре руки

Vol. I

1. Финал маленькой симфонии № 1 [Finale from Little Symphony No. 1] (Antonio Vivaldi)
2. Песня [Song] (Johann Sebastian Bach)
3. Отрывок из балетной музыки к драме »Розамунда« [Excerpt from the incidental music to 'Rosamunde'] (Franz Schubert)
4. Игра детей [Children's Game] (Wolfgang Amadeus Mozart)
5. Марш из оперы »Свадьба Фигаро« [March from 'Le nozze di Figaro'] (Wolfgang Amadeus Mozart)
6. Немецкий танец [German Dance] (Ludwig van Beethoven)
7. »Дуэт« из сюиты »Детские игры« ['Duet' from 'Children's Games'] (Georges Bizet)
8. По грибы [Picking Mushrooms] (Modest Mussorgski)
9. Детский галоп из балета »Щелкунчик« [Children's Gallop from 'The Nutcracker'] (Pyotr Tschaikovsky)
10. »Фея искренности« из балета »Спящая красавица« ['The Fairy of Sincerity' from 'The Sleeping Beauty'] (Pyotr Tschaikovsky)
11. Колыбельная [Lullaby] (Johannes Brahms)
12. Песня барабанщика [Song of the Drummer] (Jean Baptiste Weckerlin)
13. Деревенское рондо [Village Rondo] (Jean Baptiste Weckerlin)
14. Лесная песня [Forest Song] (Edvard Grieg)
15. Вечер в деревне [Evening in the Village] (Béla Bartók)
16. Вальс [Waltz] (Francis Poulenc)
17. Бодтунья [Gossip] (Sergei Prokofiev)
18. Ария Кутузова из оперы »Война и мир« [Kutuzov's Aria from 'War and Peace'] (Sergei Prokofiev)
19. Колыбельная [Lullaby] (Dmitri Shostakovich)
20. Танец девушек из балетной сюиты »Жаворонок« [The Girls' Dance from the ballet suite 'The Lark'] (Vissarion Shebalin)
21. Честная бедность [Honest Poverty] (Georgi Sviridov)
22. Танец пастухов из балета »Жанна д'Арк« [Dance of the shepherds from the ballet 'Jeanne d'Arc'] (Nikolai Peiko)

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## CHRONOLOGICAL LIST OF WORKS

### ALBUM OF EASY TRANSCRIPTIONS [CONTINUED I]

#### Vol. II

1. «Шутка» из сюиты си минор [‘Joke’ from the Suite in B minor] (Johann Sebastian Bach)
  2. Ария Уриэля из оратории «Сотворение мира» [Uriel’s Aria from ‘The Creation’] (Joseph Haydn)
  3. Романс Педрилло из оперы «Похищение из сераля» [Pedrillo’s Romance from ‘The Abduction from the Seraglio’] (Wolfgang Amadeus Mozart)
  4. Хор янычар из оперы «Похищение из сераля» [Choir of the Janissaries from ‘The Abduction from the Seraglio’] (Wolfgang Amadeus Mozart)
  5. Хор из оперы «Руслан и Людмила» [Choir from ‘Ruslan and Lyudmila’] (Mikhail Glinka)
  6. Княжья песня из оперы «Князь Игорь» [Princely song from ‘Prince Igor’] (Alexander Borodin)
  7. Спесь [Arrogance] (Modest Mussorgsky)
  8. Музыкант [The Musician] (Hugo Wolf)
  9. «Волшебный сад» из балета «Моя мать Гусыня» [‘The Enchanted Garden’ from ‘Ma mère l’oye’] (Maurice Ravel)
  10. Медвежий танец [Dance of the Bear] (Béla Bartók)
  11. Колыбельная из оперы «Порги и Бесс» [Lullaby from ‘Porgy and Bess’] (George Gershwin)
  12. Танец Балеины из балета «Петрушка» [The Ballerina’s Dance from ‘Petrushka’] (Igor Stravinsky)
  13. Бразильский танец [Brazilian Dance] (Darius Milhaud)
  14. Зелёная рощица [The Green Bosquet] (Sergei Prokofiev)
  15. В пути [On the Way] (Nikolai Peiko)
  16. «Молотьба» из «Поэмы памяти Сергея Есенина» [‘Threshing’ from ‘Poem in Memory of Sergei Esenin’] (Georgi Sviridov)
- © Muzgiz, Moscow



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## CHRONOLOGICAL LIST OF WORKS

### ALBUM OF EASY TRANSCRIPTIONS [CONTINUED II]

#### Vol. III

1. Мадригал [Madrigal] (Carlo Gesualdo)
2. Мадригал [Madrigal] (Carlo Gesualdo)
3. Финал комедии-балета »Мещанин во дворянстве« [Finale from 'Le bourgeois gentilhomme'] (Jean Baptiste Lully)
4. Пассакалья [Passacaglia] (Dietrich Buxtehude)
5. Ария из »Страстей по Иоанну« [Aria from St John Passion] (Johann Sebastian Bach)
6. Марш [March] (Wolfgang Amadeus Mozart)
7. Ave Maria (Johannes Brahms)
8. Хор раскольников из оперы »Хованщина« [Choir of the Raskolniks from 'Khovanshchina'] (Modest Mussorgsky)
9. Andante moderato из 6-й симфонии [Andante moderato from Symphony No. 6] (Gustav Mahler)
10. Королевский марш из »История солдата« [Royal March from 'A Soldier's Tale'] (Igor Stravinsky)
11. Сцена из оратории »Жанна на костре« [Scene from 'Jeanne d'Arc au bûcher'] (Arthur Honegger)
12. Серенада Люченцио из оперы »Укрощение строптивой« [Lucentio's serenade from 'The Taming of the Shrew'] (Vissarion Shebalin)
13. Хор каторжан из оперы »Катерина Измайлова« [Choir of the forced labourers from 'Katerina Izmailova'] (Dmitri Shostakovich)
14. Скерцо из 3-го квартета [Scherzo from String Quartet No. 3] (Dmitri Shostakovich)
15. Тема с вариациями [Theme and Variations] (Sergei Prokofiev)

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Copies of all three volumes of Album of Easy Transcriptions are being kept at the Moscow Russian State Library.

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## CHRONOLOGICAL LIST OF WORKS

### CONCERTO FOR FLUTE, OBOE, PIANO AND PERCUSSION

1963

#### Концерт для флейты, гобоя, фортепиано и ударных

*Dedicated to Kazimierz Serocki*

1. Overture *Allegro moderato* (♩ - 144)
2. Cadenza *Lento rubato* (♩ - 60-66) · *Allegro* (♩ - 138)
3. Coda *Allegro giusto* (♩ - 192)

perc (timp, wood bl, 4 bongos, tom-t, marimba)

Duration: 12'

First performance: 24 September 1964, Warsaw

Ensemble Musica Viva Pragensis

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*score: SIK 6819 · parts: SIK 6824*

### SONATA FOR VIOLIN AND PIANO

1963

#### Соната для скрипки и фортепиано

1. *Allegro moderato* (♩ - 184) · *Poco meno mosso* (♩ - 144)
2. *Largo* (♩ - 54)
3. *Vivace* (♩ - 132) · *Andante molto* (♩ - 60-66) · *Poco più mosso* · *Andante molto*

Duration: 12'

First performance: 1 April 1972, Moscow

Gidon Kremer (volin) – Oleg Maisenberg (piano)

© Peters, Frankfurt ·

Sikorski, Hamburg for: CH, DK, N, S, NL, GR, TR, E, P, IL, IS

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## CHRONOLOGICAL LIST OF WORKS

### THE SUN OF THE INKAS

1964

Vocal cycle for soprano, three speakers (or tape) and eleven instrumentalists on poems by Gabriela Mistral (in Russian [by Ovadi Savich] and German)

**Солнце инков** для сопрано и ансамбля на стихи Габриэлы Мистраль

*Dedicated to Pierre Boulez*

1. Прелюдия [Prelude] ♩ - 116 · ♩ - 132 · ♩ - 92-96
2. Печальный бог [Sad God] ♩ - 48-50 · ♩ - 56-63
3. Интерлюдия [Intermezzo] ♩ - 132
4. Красный вечер [Red Evening] ♩ - 52 · *a tempo* (♩ - 72-84) · *a tempo* (♩ - 72-84)
5. Проклятое слово [Damned Word] *Agitato* (♩ - 132) · *Meno mosso* (♩ - 84-88) · *Meno mosso* (♩ - 84-88) · *Tempo I* (♩ - 132)
6. Песня о пальчике [Song About the Finger] ♩ - 60 · *a tempo* (♩ - 60) · *a tempo* (♩ - 60) · *senza tempo*  
1.1.1.0 – 1.1.0.0 – 2 perc (I: 2 wood bl, bells, vibr, marimba – II: timp, 3 tom-t, 3 susp.сум, tam-t). 2 pianos. strings (1/0/0/1/0)

Duration: 18'

First performance: 30 November 1964, Leningrad

Lidia Davydova (soprano) – Chamber Ensemble of the Leningrad Philharmonic Symphony Orchestra – Gennadi Rozhdstvensky (conductor)

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*score: СИК 6805*

### ITALIAN SONGS

1964

for soprano, flute, horn, violin and harpsichord on texts by Alexander Blok (in Russian)

**Итальянские песни** для сопрано, скрипки, флейты, валторны и клавесина на стихи Александра Блока

*Dedicated to Luigi Nono*

1. Равенна [Ravenna] ♩ - 44 · *Poco più animato* · *Più tranquillo* · *Tranquillo* · *Poco più animato* · *Tranquillo*
2. Флоренция [Florence] ♩ - 80-84 · *Poco più tranquillo* (♩ - 53-58) · *Tempo I* (♩ - 80-84)
3. Венеция [Venice] *Liberamente, ma veloce*
4. Успение [Ascension] ♩ - 60

Duration: 19'

First performance: 10 May 1966, Leningrad

Lidia Davydova (soprano) – Leningrad Chamber Orchestra – Igor Blazhkov (conductor)

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## CHRONOLOGICAL LIST OF WORKS

### **THE BLUE CUP** 1964

#### **Голубая чашка**

Film music

Arkadi Gaydar, Viktor Khramov (scenario) – Viktor Khramov, Maya Markova (director)

### **LOVERS NEED CARNATIONS** 1964

#### **Гвоздики нужны влюблённым**

Documentary film music

Produced by Mosfilm – Ivan Mendzheritsky, Anatoli Nitochkin (scenario) – Anatoli Nitochkin (director)

### **CRESCENDO E DIMINUENDO** 1965

for harpsichord and twelve strings

**Crescendo e diminuendo** для клавесина и 12 струнных

♩ - 60

strings (6/0/3/2/1)

Duration: 6'

First performance: 14 May 1967, Zagreb

Igor Gyadrov (conductor)

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### **WORKS BY FRENCH COMPOSERS** 1965

Easy transcriptions for piano four hands

**Произведения французских композиторов.** Лёгкие переложения для фортепиано в четыре руки

© Muzyka, Moscow

### **BLACK BUSINESS** 1965

#### **Чёрный бизнес**

Film music

Produced by Mosfilm – Vasili Zhuravlyov (scenarist, director)

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## CHRONOLOGICAL LIST OF WORKS

### LEBEDEV AGAINST LEBEDEV

1965

Лебедев против Лебедева

Film music

Produced by Mosfilm – Felix Mironer (scenario) – Genrikh Gabay (director)

### FÜNF GESCHICHTEN VON HERRN KEUNER

1966

for tenor and small ensemble on texts by Bertold Brecht (in German)

Пять историй господина Койнера для тенора и малого ансамбля на тексты Бертольда Брехта

1. [Introduction] ♩ - 52-54

2. Weise am Weisen ist die Haltung *Liberamente* (♩ - 66) · *Tempo giusto* (♩ - 112-116)

3. Der Zweckdiener ♩ - 88

4. Form und Stoff ♩ - 60

5. Das Wiedersehen ♩ - 88

6. Wenn die Haifische Menschen wären ♩ - 66

0.0. *Eb* clar. alto sax.0 – 0.1.1.0 – perc (charleston, 4 bongos). piano. db

Duration: 14'

First performance: 20 February 1968, Berlin

Horst Hiestermann (tenor) – Joachim Freyer (conductor)

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## CHRONOLOGICAL LIST OF WORKS

### LAMENTS

1966

for soprano, piano and three percussionists on folk poetry (in Russian)

**Плачи** для сопрано, фортепиано и ударных на русские народные тексты

percussion (I: timp, 3 bongos, tenor drum, gong, bells – II: tgl, Charleston, 2 wood bl, xyl, vibr – III: claves, 4 temple bl, 3 susp.cym. tam-t, marimba)

1. Плач - Вопрошение [Lament I – The Question] *Liberamente* (♩- 52-56) · *Tempo giusto* (♩- 112-116) · ♩- 52-56 · ♩- 112-116 · *Liberamente* (♩- 52-56)
2. Плач - Оповещение [Lament II – The Account] *Liberamente* (♩- 63-69) · ♩- 120 · *Tempo giusto* · *a tempo* (♩- 120) · *Tempo giusto* ·
3. Плач при вносе гроба [Lament III – The Coffin is Brought in] ♩- 52-54
4. Плач при выносе гроба [Lament IV – The Coffin is Carried Away] ♩- 184 · *Tempo I*
5. Плач по дороге на кладбище [Lament V – The Way to the Cemetery] ♩- 48 · *più animato*
6. Плач при опускании гроба в могилу [Lament VI – The Coffin Sinks into the Grave] ♩- 56 · ♩- 44-48 ·

Duration: 29'

First performance: 17 December 1968, Brussels

Basia Retchitska (soprano) – Ensemble 'Musiques nouvelles' – Pierre Bartholomé (conductor)

© Sikorski, Hamburg for: D, CH, DK, N, S, NL, GR, TR, E, P, IL, IS ·

score: **SIK 6814**

### THE MAIN STAR

1966

**Главный звёздный**

Animated cartoon music

Produced by Soyuzmultfilm – Genrikh Saprikh, Gennadi Tseiferov (scenario) – Roman Davydov (director)

### MANGYSHLAK. THE BEGINNING OF THE WAY

1966

**Мангышлак. Начало пути**

Documentary film music

Iosif Osipov (scenario) – Levon Grigoryan (director) – Emin Khachatryan (conductor)

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## CHRONOLOGICAL LIST OF WORKS

### **THREE PIECES FOR PIANO FOUR HANDS**

1967

#### **Три пьесы для фортепиано в четыре руки**

*Dedicated to Susan Bradshaw and Richard Rodney Bennett*

1. Moderato cantabile, poco rubato
2. Lento
3. Allegro giusto, molto ritmico

Duration: 11'

First performance: 16 February 1968, London

Susan Bradshaw and Richard Rodney Bennett

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*score: SIK 6813*

### **THREE PIECES FOR VIOLONCELLO AND PIANO**

1967

#### **Три пьесы для виолончели и фортепиано**

*Dedicated to Natalia Gutman*

1. Lento
2. Allegro
3. Lento

Duration: 9'

First performance: 11 May 1968, Moscow

Natalia Gutman (violoncello) – Grigori Zinger (piano)

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*parts: SIK 6847*

### **GIRLS IN THE SKY**

1967

#### **В небе только девушки**

Film music

Produced by Mosfilm – Vasili Zhuravlyov (scenarist and director)

### **LISTEN!**

1967

#### **Послушайте!**

Play on Vladamir Mayakovsky

Première: Moscow, Taganka Theatre

Yuri Lyubimov (director)

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## CHRONOLOGICAL LIST OF WORKS

### STRONG SPIRITS

1967

#### Сильные духом

Film music

Produced by Sverdlovsk Film Studios – Anatoli Grebnev, Alexander Lukin (scenario after Dmitri Medvedev's novel) – Viktor Georiev (director)

### ODE

1968

for clarinet, piano and percussion

#### Ода для кларнета, фортепиано и ударных

*Dedicated to the memory of Ernesto »Che« Guevara*

♩ - 60 · Tempo libero · Poco più mosso · Tempo libero

perc (2 bongos, 3 tom-t, 2 susp.cym, tam-t, bells)

Duration: 8'

First performance: 22 January 1968, Moscow

Lev Mikhailov (clarinet) – Boris Berman (piano) – Valentin Snegiryov (percussion)

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*score and parts: SIK 6852*

### AUTUMN

1968

for 13 voices (4/3/3/3) on texts by Velimir Khlebnikov (in Russian)

#### Осень для тринадцати солистов на стихи Велимира Хлебникова

*Commissioned by Bratislava Vocal Ensemble*

1. Собор грачей осенний [Gathering of autumnal rooks] *Dolce*

2. Где опустило солнце осеннее [Where the autumnal sun sank] *Inquieto ·  
Meno mosso · Inquieto · Meno mosso*

3. Как осень изменяет сад [How Autumn alters the garden] *Dolce espressivo*

Duration: 6'

First performance: 30 March 1969, Royan

Marcel Couraud (conductor)

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*score: SIK 6900*



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## CHRONOLOGICAL LIST OF WORKS

### ROMANTIC MUSIC

1968

for oboe, harp and string trio

**Романтическая музыка** для гобоя, арфы и струнного трио

*Dedicated to Ursula and Heinz Holliger*

Lento rubato · poco più agitato · più tranquillo · animato · più tranquillo ·  
tranquillo

Duration: 11'

First performance: 16 May 1969, Zagreb

Heinz Holliger (oboe) – Ursula Holliger (harp) – Trio à cordes Français

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*score: SIK 6757 · parts: SIK 6758*

### ALIVE. THE LIFE OF FYODOR KUZKIN

1968

**Живой.** Из жизни Фёдора Кузькина

Play after Boris Mozhaev

Première: Moscow, Taganka Theatre

Yuri Lyubimov (director)

### NOTES OF A MADMAN

1968

**Записки сумасшедшего**

Play after Nikolai Gogol

Première: Moscow, Ermolova Theatre

Yuna Vertman (director)

### D·S·C·H

1969

for clarinet, trombone, violoncello and piano

**DSCH** для кларнета, тромбона, виолончели и фортепиано

Poco rubato

Duration: 6'

First performance: 26 September 1969, Warsaw

Ensemble Atelier de musique

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*score: SIK 6614*

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## CHRONOLOGICAL LIST OF WORKS

### SILHOUETTES

1969

for flute, two pianos and percussion

**Силуэты** для флейты, двух фортепиано и ударных

1. Донна Анна [Donna Anna] *Moderato*
2. Людмила [Lyudmila] *Grazioso e leggiero* [flute solo]
3. Лиза [Lisa] *Lento e mesto*
4. Лорелея [Loreley] *Allegro*
5. Мария [Maria] *Largo*

Duration: 10'

First performance: 5 October 1969, Baden-Baden

Ensemble Tomasz Sikorski

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### STRING TRIO

1969

**Струнное трио**

*Dedicated to Trio à cordes de Paris*

Lento espressivo · poco a poco più tranquillo · tempo primo · poco a poco più animato · agitato · tempo primo · più animato · tempo primo

Duration: 12'

First performance: 23 October 1969, Paris

Trio à cordes de Paris

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### WIND QUINTET

1969

for flute, oboe, clarinet, bassoon and horn

**Квintет для флейты, гобоя, кларнета, фагота и валторны**

*Commissioned by and dedicated to the Danzi Quintet*

1. Lento, poco rubato · poco più animato · più agitato
2. Allegro giusto

Duration: 7'

First performance: 10 October 1970, Amsterdam

Danzi Quintet

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*score: SIK 1800 · pocket score: SIK 6613 · parts: SIK 6613a*

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## CHRONOLOGICAL LIST OF WORKS

### **BIRDSONG**

1969

for prepared piano (or harpsichord) and tape (recording of Siberian birds)

**Пение птиц** для подготовленного фортепиано и магнитофонной ленты

Duration: 8'

First performance: 20 December 1970, Dubna

Alexei Lyubimov

© Sikorski, Hamburg

### **PEINTURE**

1970

for orchestra

**Живопись** для большого оркестра

Tranquillo, poco rubato · poco pesante · inquieto · poco pesante · inquieto · poco pesante · inquieto · tempo primo · poco meno mosso, recitando · inquieto, sempre staccatissimo · tempo primo · tempo libero e più piano possibile al fine · poco più lento

3.3.2.3 – 4.3.3.1 – perc. harp. piano. cel. strings

Duration: 12'

First performance: 30 October 1970, Weiz

SWR Sinfonieorchester Baden-Baden – Ernest Bour (conductor)

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### **SONATA FOR ALTO SAXOPHONE AND PIANO**

1970

**Соната для альтового саксофона и фортепиано**

*Dedicated to Jean-Marie Londeix*

1. Allegro

2. Lento

3. Allegro moderato

Duration: 12'

First performance: 14 December 1970, Chicago

Jean-Marie Londeix (saxophone) – Henriette Puig-Roget (piano)

© Leduc, Paris

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## CHRONOLOGICAL LIST OF WORKS

### **TWO SONGS ON POEMS OF IVAN BUNIN**

1970

for soprano and piano (in Russian)

**Две песни на стихи Ивана Бунина** для сопрано и фортепиано

1. Сумерки [Dusk] *Andante*
2. Осень [Autumn] *con moto*

Duration: 5'

First performance: 3 April 1971, Halle

Roswitha Trexler (soprano)

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### **SONATA FOR VIOLONCELLO AND PIANO**

1971

**Соната для виолончели и фортепиано**

*Dedicated to Natalia Gutman*

1. Речетатив [Recitativo] *Largo* (♩ - 52-58)
2. Токката [Toccata] *Allegro* (♩ . - 176) · *agitato* · *Tempo primo*

Duration: 8'

First performance: 8 April 1971, Royan

Pierre Penassou (violoncello) – Maria-Elena Barrientos (piano)

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## CHRONOLOGICAL LIST OF WORKS

### CHANT D'AUTOMNE

1971

for soprano and orchestra on texts by Charles Baudelaire (in French)

**Осенняя песня** для сопрано и большого оркестра на стихи Шарля Бодлера

*Commissioned by Zagreb Contemporary Music Festival*

*Dedicated to Dorothy Dorow*

1. Chant d'autmne *Lento* · *Poco più animato* · *a tempo* · *Più animato* · *a tempo*

2. La fin de la journée *Agitato* · *Meno mosso* · *Animato*

3. La cloche fêlée *Tranquillo*

4. Recueillement *Adagio* · *Poco più agitato*

3.2(cor anglais).4(Eb clar,bass clar).bar sax.3(db bn) – 4.3.3.1 – 3 perc (I: timp,

4 susp.cym, glsp – II: flex, 2 gongs, vibr – III: tam-t, bells). el.guit. harp. cel.  
strings (16/12/10/8/6)

Duration: 12'

First performance: 16 May 1971, Zagreb

Dorothy Dorow (soprano) – Samo Hubad (conductor)

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*score: SIK 6834*

### CANON IN MEMORIAM IGOR STRAVINSKY

1971

**Канон памяти Игоря Стравинского**

for flute, clarinet and harp

*Cocommissioned by Boosey & Hawkes and 'Tempo' Magazine*

*Lento*

Duration: 3'

First performance: 17 June 1971, London

© Breitkopf & Härtel, Wiesbaden

### SOLO FOR OBOE

1971

**Соло для гобоя**

*Dedicated to Heinz Holliger*

*Tranquillo, poco rubato*

Duration: 3'

First performance: 1971, Helsinki

Heinz Holliger

© Breitkopf & Härtel, Wiesbaden

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## CHRONOLOGICAL LIST OF WORKS

### PIANO TRIO

1971

#### Фортепианное трио

1. Lento (♩ - 46-48)
2. Presto (♩ - 120)
3. Molto agitato (♩ - 52)
4. Lento (♩ - 46-48)

Duration: 18'

First performance: 30 October 1972, Moscow

Valeria Vilker (violin) – Mark Drobinsky (violoncello) – Viktor Derevianko (piano)

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Sikorski, Hamburg for: CH, DK, N, S, NL, GR, TR, E, P, IL, IS

### SOLO FOR FLUTE

1971

#### Соло для флейты

*Dedicated to Aurèle Nicolet*

Andante

Duration: 3'

First performance: 29 April 1973, Witten

Aurèle Nicolet

© Breitkopf & Härtel, Wiesbaden

### FIVE BALLADS from the incidental music to 'Gargantua and Pantagruel'

1971

for medium voice and piano on words by François Villon (Russian translation by Ilya Erenburg)

**Пять баллад** из музыки к спектаклю Гаргантюа и Пантагрюэль для голоса и фортепиано на слова Ф. Вийона

1. Ballad of the War *Moderato*
2. Panurga's Song *Andante*
3. Ballad of the Author *Andante*
4. Ballad of the False Truths *Moderato*
5. Ballad of the Features *Andantino*

Duration: 12'

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► *see also*: Gargantua and Pantagruel, music for the audio drama [1980]

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## CHRONOLOGICAL LIST OF WORKS

### THE DAWNS HERE ARE QUIET

1971

#### А зори здесь тихие

Music to the play after Boris Vasiliev's novel

Yuri Lyubimov (director)

Premiere: 6 January 1971

### NIGHT OVER CHINA

1971

#### Ночь над Китаем

Documentary film music

Alexander Medvedkin (scenarist and director)

### CONCERTO FOR VIOLONCELLO AND ORCHESTRA

1972

#### Концерт для виолончели с оркестром

*Commissioned by Edition Peters, Leipzig*

Lento · poco più animato · animato · inquieto · meno mosso · animato · lento  
alto fl. ob d'amore. Eb clar. 2alto sax. 2tenor sax. bar sax. db bn – 0.3.3.1 – 3  
perc (I: bells, glsp – II: 2 gongs, vibr – III: ant.cym, tam-t). el.guit. harp. cel.  
strings (16/12/10/8/6)

Duration: 18'

First performance: 25 September 1973, Leipzig

Wolfgang Weber (violoncello) – Herbert Kegel (conductor)

© Peters, Frankfurt ·

Sikorski, Hamburg for: CH, DK, N, S, NL, GR, TR, E, P, IL, IS

### SONATA FOR SOLO CLARINET

1972

#### Соната для кларнета соло

*Dedicated to Lev Mikhailov*

1. Lento, poco rubato

2. Allegro giusto

Duration: 7'

First performance: 24 January 1974, Moscow

Lev Mikhailov

© Breitkopf & Härtel, Wiesbaden

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## CHRONOLOGICAL LIST OF WORKS

### **THREE PIECES FOR HARPSICHORD AND PERCUSSION**

1972

#### **Три пьесы для клавесина и ударных**

1. Отражения [Reflections] *Vivace*
2. Совпадения [Congruences] *Tranquillo*
3. Изолированные точки в пространстве [Isolated Spots in the Space]  
perc (crot, 3 tgl, 3 cym, glsp)

Duration: 5'

First performance: 8 October 1983, Moscow

Valeri Kamyshov (harpsichord) – Mark Pekarsky (percussion)

© Sikorski, Hamburg for: D, CH, DK, N, S, NL, GR, TR, E, P, IL, IS

### **PRELUDE FOR FOUR HARPS**

1972

#### **Прелюдия для четырёх арф**

Duration: 5'

© Sovetsky Kompozitor, Moscow

### **SOLO FOR TRUMPET**

1972

#### **Соло для трубы**

Duration: 3'

© Leduc, Paris



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## CHRONOLOGICAL LIST OF WORKS

### LA VIE EN ROUGE

1973

for soprano, flute (and piccolo), clarinet (and *E♭* clar), violin, violoncello and piano (and percussion instruments: charleston, susp.cym, side dr) on texts by Boris Vian (in French and Russian)

**Жизнь в красном цвете** для голоса, флейты, кларнета, скрипки, виолончели, фортепиано и ударных

1. J'aimeais *Quasi rubato*
2. La vraie rigolade *Allegro moderato*
3. La java des bombes atomiques *Moderato · Meno mosso · Tempo I*
4. Valse jaune *Tranquillo · Tempo di valse animato · Tempo I*
5. Le prisonnier *Moderato*
6. Pourquoi que je vis *Con franchezza*
7. La dernière valse *Lento · Poco più mosso · Tempo I*

Duration: 24'

First performance: May 1973, Zagreb

Roswitha Trexler (soprano)

© Le Chant du Monde, Paris ·

Sikorski, Hamburg for: D, CH, DK, N, S, NL, GR, TR, E, P, IL, IS

### PRELUDE AND ARIA

1973

**Прелюдия и Ария** для флейты и фортепиано

for flute and piano

1. Prelude *Allegro*
2. Aria *Andante*

Duration: 7'

© Leduc, Paris

### FRÉDÉRIC MOREAU

1973

**Фредерик Моро**

Music to the television production after Gustave Flaubert's 'Éducation sentimentale'  
Produced by Main Literature and Drama Programme, Moscow – Veniamin Smekhov (director)

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## CHRONOLOGICAL LIST OF WORKS

### TWO PIECES FOR ALTO SAXOPHONE AND PIANO

1974

Две пьесы для альт-саксофона и фортепиано

*Dedicated to Lev Mikhailov*

1. Lento
2. Allegro giusto

Duration: 5'

First performance: June 1974, Bordeaux

Lev Mikhailov (saxophone) – Igor Kataev (piano)

© Leduc, Paris

### SIGNS IN WHITE

1974

for piano

Знаки на белом для фортепиано

*Dedicated to Adam Fellegi*

Lento

Duration: 15'

First performance: 26 September 1974, Warsaw

Adam Fellegi

© Breitkopf & Härtel, Wiesbaden

### CONCERTO FOR PIANO AND ORCHESTRA

1974

Концерт для фортепиано с оркестром

1. Allegro (♩ - 80)
2. Adagio (♩ - 46)
3. Agitato molto (♩ - 80)

2.2.2.2alto sax.2tenor sax.0 – 0.4.4.0 – 2 perc (I: timp, 4 tom-t, vibr – II:  
drums, 2 susp.cym. ant.cym. bells, tam-t). harp. cel. strings (8/7/6/5/4)

Duration: 28'

First performance: 5 September 1978, Leipzig

Günter Philipp (piano) – Wolf-Dieter Hauschild (conductor)

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Sikorski, Hamburg for: CH, DK, N, S, NL, GR, TR, E, P, IL, IS

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## CHRONOLOGICAL LIST OF WORKS

### THE THEATRE OF CLARA GAZUL

1974

**Театр Клары Газуль** (Женщина-дьявол)

Music to the television production after Prosper Mérimé's 'Le théâtre de Clara Gazul'  
Produced by Main Literature and Drama Programme, Moscow – Sergei Evlakhishvili (director)

### CONCERTO FOR FLUTE AND ORCHESTRA

1975

**Концерт для флейты с оркестром**

*Dedicated to Aurèle Nicolet*

*Commissioned by Edition Peters*

1. Adagio

2. Allegro agitato

3. Andante · poco agitato · a tempo · agitato · a tempo

4. Adagio · poco agitato · animato · a tempo · poco più animato · a tempo

0.0.3(*Eb* clar, bass clar).0 – 0.0.0.0 – 2 perc (I: wood bl, 3 gongs, bells, vibr  
– II: 3 tgl, 3 bongos, 2 tom-t, 3 susp.cym, glsp). harp. cel. strings (6/0/5/4/3)

Duration: 20'

First performance: 22 May 1976, Dresden

Aurèle Nicolet (flute) – Dresden Philharmonic Orchestra – Hans-Peter Frank (conductor)

© Peters, Frankfurt ·

Sikorski, Hamburg for: CH, DK, N, S, NL, GR, TR, E, P, IL, IS

### AQUARELLE

1975

for 24 strings

**Акварель** для двадцатичетырёх струнных

Lento · Poco più animato · Tempo primo

strings (14/0/4/4/2)

Duration: 12'

First performance: 12 June 1975, Paris

Orchestre de Chambre de Radio-France – Daniel Chabrun (conductor)

© Breitkopf & Härtel, Wiesbaden

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## CHRONOLOGICAL LIST OF WORKS

### CHORALE VARIATIONS

1975

for trombone and piano

**Хорал-вариации** для тромбона и фортепиано

*Dedicated to Anatoli Skobelev*

Tranquillo

Duration: 8'

First performance: 27 August 1976, Venice

James Fulkerson (trombone)

© Leduc, Paris

### A CHEERFUL HOUR

1975

for voice and piano trio on texts by poets from the 18<sup>th</sup> century (in Russian)

**Весёлый час** для голоса и фортепианного трио на стихи русских поэтов XVIII века

texts: Grigori Khovansky (1.), Vasili Kapnist (2.), Nikolai Karamzin (3.), K. Gagarin (4.)

1. Посвящение [Dedication]

2. К Нине [To Nina]

3. Радости любви [The Joy of Love]

4. Цитре [To the Zither]

Duration: 10'

*Manuscript*

► *see also*: A Cheerful Hour, Original version for voice and piano [1961]

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## CHRONOLOGICAL LIST OF WORKS

### THE NURSERY [MODEST MUSSORGSKY]

1976

Arrangement for soprano and orchestra of Mussorgsky's song cycle [~1868-1872] on texts by the composer (in Russian)

**Детская** для сопрано и большого оркестра

1. С няней [With Nanny] *Allegretto*
2. В углу [In the Corner] *Molto allegro*
3. Жук [The Beetle] *Allegro non troppo*
4. С куклой [With the Doll] *Andante*
5. На сон грядущий [At Bedtime] *Allegro moderato, poco rubato · Meno mosso · Tempo I*
6. Кот Матрос [The Cat 'Sailor'] *Agitato · Meno mosso · Moderato*
7. Поехал на палочке [Ride on a Hobby Horse] *Vivace · Moderato · Tempo I*  
2(picc).2.2.2 – 4.3.3.1 – timp. perc (timp, tgl, tam-t, susp. cym, glsp, xyl, vibr).  
harp. cel. strings

Duration: 20'

First performance: 20 December 1979

Irina Muratova (soprano) – USSR Ministry of Culture Symphony Orchestra – Gen-nadi Rozhdestvensky (conductor)

© Sikorski, Hamburg

### THE EXCHANGE

1976

#### Обмен

Play after Yuri Trifonov

Première: Moscow, Taganka Theatre

Yuri Lyubimov (director)

### FOUR PIECES FOR FLUTE AND PIANO

1977

#### Четыре пьесы для флейты и фортепиано

*Dedicated to Aurèle Nicolet*

1. Lento
2. Allegretto
3. Molto tranquillo
4. Agitato

Duration: 10'

First performance: 21 April 1978, Paris

Aurèle Nicolet (flute) – Jürg Wytenbach (piano)

© Leduc, Paris

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## CHRONOLOGICAL LIST OF WORKS

### CONCERTO PICCOLO

1977

for four saxophones (one player) and six percussionists

**Concerto piccolo** для 4 саксофонов (1 исполнителя) и 6 ударных

*Dedicated to Jean-Marie Londeix and Les Percussions de Strasbourg*

Absent

Duration: 21'

First performance: 28 April 1979, Bordeaux

Jean-Marie Londeix (saxophones) – Les Percussions de Strasbourg

© Leduc, Paris

### CONCERTO FOR VIOLIN AND ORCHESTRA

1977

**Концерт для скрипки с оркестром**

*Dedicated to Pavel Kogan*

1. Allegro risoluto (♩ - 116) · Tempo I (♩ - 116)

2. Adagio (♩ - 40) · Poco più animato · Più mosso (♩ - 72), agitato · Molto tranquillo · Animato · Molto tranquillo · Animato · Tranquillo (♩ - 44) · Adagio (♩ - 40)

3. cor anglais. 3.1 – 4.3.0.0 – perc (I: timp, 3 gongs, tam-t – II: vibr, marimba).  
harp. cel. strings

Duration: 22'

First performance: 18 July 1978, Milano

Gidon Kremer (violin) – Hubert Soudant (conductor)

© Sikorski, Hamburg

### SONATA FOR FLUTE AND GUITAR

1977

**Соната для флейты и гитары**

*Dedicated to Eckart Haupt and Monika Rost*

1. Dialogue *Tranquillo, poco rubato*

2. Notturmo *Moderato*

3. Serenade *Allegro*

Duration: 15'

First performance: 25 December 1978, Moscow

Irina Losben (flute) – Nikolai Komolyatov (guitar)

© Sikorski, Hamburg · score: SIK 2260

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## CHRONOLOGICAL LIST OF WORKS

### **CRIME AND PUNISHMENT**

1977

#### **Преступление и наказание**

Play after Fyodor Dostoevsky

Première: 1977, Moscow, Taganka Theatre

Yuri Lyubimov (director)

The choral music of this incidental music was published by Kompozitor, Moscow.

### **THE LITTLE SCARLET FLOWER**

1977

#### **Аленький цветочек**

Film music

Natalia Ryazantseva (scenario after Sergei Aksakov's fairy tale) – Irina Povolotskaya (direction)

### **MASTER AND MARGARITA**

1977

#### **Мастер и Маргарита**

Play after Mikhail Bulgakov

Première: 1977, Moscow, Taganka Theatre

Yuri Lyubimov (director)

There seems to be a still unpublished Suite from Master and Margarita.

### **TO YOU – THE ATTACKING CLASS**

1977

#### **Тебе – атакующий класс**

Music to the animated cartoon after Vladimir Mayakovsky

Produced by Ekran film studio – Boris Larin (scenario) – Kirill Malyantovich, Sergei

Evlakhishvili (directors)

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## CHRONOLOGICAL LIST OF WORKS

### THEME WITH VARIATIONS

1977(?)

for piano

**Тема с вариациями** для фортепиано

1. Theme *Andante*
2. Variation I —
3. Variation II *Allegro*
4. Variation III *Allegretto*
5. Variation IV *Moderato*

Duration: 5'

© Sovetsky Kompozitor, Moscow

Theme with Variations appeared in the 'Young Pianist, Vol. 3. Pieces, Etudes and Ensembles for elder classes of Children's musical schools' [Юный пианист, Выпуск 3. Пьесы, этюды и ансамбли для старших классов детских музыкальных школ] (Sovetsky Kompozitor, Moscow 1977).

### SONATA FOR SOLO VIOLIN

1978

**Соната для скрипки соло**

*Dedicated to Leonid Kogan*

1. Risoluto
2. Lento · Poco a poco più animato · Tempo I
3. Presto · Meno mosso · Tempo I · Meno mosso · Tempo I

Duration: 15'

First performance: 19 October 1978, Hamburg  
Yoshiko Nakura

© Sikorski, Hamburg · score: SIK 2259



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## CHRONOLOGICAL LIST OF WORKS

### CONCERTO FOR FLUTE, OBOE AND ORCHESTRA

1978

#### Концерт для флейты и гобоя с оркестром

*Dedicated to Aurèle Nicolet and Heinz Holliger*

Poco agitato · Poco meno mosso · Agitato · Più tranquillo · Poco animato · Tranquillo · Poco agitato · Tranquillo · Poco agitato · Poco meno mosso · Tranquillo

3.cor anglais.3.1 – 4.3.3.0 – 3 perc (I: 2 cym, 2 tam-t, vibr – II: crot, 2 cym, tam-t – III: tam-t, bells, glsp). harp. cel strings

Duration: 25'

First performance: 24 March 1979, Cologne

Aurèle Nicolet (flute) – Heinz Holliger (oboe) – Andrzej Markowski (conductor)

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### BLÄTTER (LEAVES)

1978

Vocal cycle for soprano and string trio on poems by Francisco Tanzer from 'Stimmen. Tagebuch, Novellen, Gedichte' (in German, Russian translation by Marina Lobanova)

**Листья.** Вокальный цикл для сопрано и струнного трио на стихи Франциско Танцера

*Dedicated to Roswitha Trexler*

1. Begegnung *Moderato*

2. Einsicht *Lento*

3. Blätter *Vivo*

4. Wohin *Tranquillo*

5. Das Ende *Moderato*

Duration: 8'

First performance: 28 January 1980, Moscow

Lidia Davydova (soprano)

© Sikorski, Hamburg · score: SIK 2294

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## CHRONOLOGICAL LIST OF WORKS

### **TWO PIECES FOR THREE INSTRUMENTS**

1978

for three instruments of the same group (strings or woodwinds)

**Две пьесы для трёх инструментов**

1. Andante

2. Allegro

Duration: 5'

First performance: 3 July 1984, London

Ensemble Capricorn

© Boosey & Hawkes, London

### **I OFFER YOU A CITY**

1978

**Подарю тебе город**

Film music

Produced by Uzbekfilm – Boris Saakov (scenario after Said Akhmad's short story)

– Eduard Khachaturov (director)

### **MOTHER COURAGE AND HER CHILDREN**

1978

**Мамаша Кураж и её дети**

Music to a radioplay or a TV production after Bertold Brecht

### **A PROFITABLE POSITION**

1978

**Доходное место**

Play by Alexander Ostrovsky

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## CHRONOLOGICAL LIST OF WORKS

### THE UNNAMED STAR

1978

#### Безымянная звезда

Music to the television production in two parts

Produced by Sverdlovsk Film Studios – Alexander Khmelik (scenario after Mihail Sebastian's play) – Mikhail Kozakov (director)

2(picc).2.2.2 – 2.2.1.0 – 3 perc (timp, crot, side dr, 3 susp.cym, tam-t, glsp, vibr, marimba). harp. piano/cel. strings (10/8/6/6/4)

© Le Chant du Monde, Paris

There is a Suite from *The Unnamed Star* consisting of the following movements: *Leggiero poco scherzando*, *Cantabile*, *Grazioso*, *Stile di Valzer*, *Tranquillo*, *Allegro giocoso* – duration: 19'.

### AT THE TURNING POINT

1979

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

На повороте для голоса и фортепиано на стихи Осипа Мандельштама

1. Ночь [Night] *Moderato*
2. Божье имя [God's Name] *Animato · Meno mosso · Tempo I*
3. Зимний путь [Winter Journey] *Andante*
4. Молчание [Silence] *Adagio*

Duration: 9'

First performance: 28 January 1980, Moscow

Lidia Davydova (soprano) – Vasili Lobanov (piano)

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### FIVE POEMS OF EVGENI BARATYNSKY

1979

for soprano and piano (in Russian)

Пять стихотворений Евгения Баратынского для голоса и фортепиано

1. Разлука [Separation] *Lento*
2. Поцелуй [The Kiss] *Animato*
3. Сомнение [Doubt] *Andante*
4. Верность [Fidelity] *Tranquillo*
5. Прощание [Farewell] *Lento*

Duration: 9'

First performance: 28 January 1980, Moscow

Irina Muratova (soprano) – Vasili Lobanov (piano)

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## CHRONOLOGICAL LIST OF WORKS

### **PAIN AND SILENCE**

1979

for mezzo-soprano, clarinet, viola and piano on poems by Osip Mandelstam (in Russian)

**Боль и тишина** для меццо-сопрано, кларнета, альты и фортепиано на стихи Осипа Мандельштама

*Commissioned by 'Ars Cameralis' Ensemble*

1. Тишина [Silence] *Moderato*
2. Одиночество [Solitude] *Animato*
3. В лесу [In the Forest] *Tranquillo, poco rubato*
4. Последняя боль [Final Pain] *Andante*

Duration: 9'

First performance: 28 January 1980, Moscow

Elena Druzhenkova (mezzo-soprano)

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### **THE HOUSE ON THE EMBANKMENT**

1979

**Дом на набережной**

Play after Yuri Trifonov's novel

Première: 1979, Moscow, Taganka Theatre

Yuri Lyubimov (director)

### **THE THREE-DIMENSIONAL WORLD**

1979

**Мир в трёх измерениях**

Film music

Produced by Mosfilm – Valentina Nikitina (scenario) – Julia Solntseva (director)

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## CHRONOLOGICAL LIST OF WORKS

### REQUIEM

1980

for soprano, tenor, mixed choir and orchestra on poems by Francisco Tanzer (from 'Stimmen') and liturgical texts (in French, English, German and Latin)

**Реквием** для сопрано, тенора, хора и оркестра на стихи Франциско Танцера и литургические тексты

*Commissioned by Norddeutscher Rundfunk*

1. Anflug eines Lächelns *Lento · Più agitato · più tranquillo · Tempo I*
2. Fundamental Variation *Allegretto*
3. Danse permanente *Animato · Poco più tranquillo · Meno mosso*
4. Automatic Variation *Tranquillo*
5. La croix *Lento · Poco maestoso · Andante · Senza misura, liberamente*  
3.3.2(ob d'amore). soprano sax. alto sax.0 – 0.3.3.0 – 4 perc (I: tam-t, glsp, vibr – II: tam-t, glsp, vibr – III: crot, flex, tam-t, vibr – IV: timp, tam-t, bells). el.guit. bass guit. harp. cel. org. strings

Duration: 36'

First performance: 30 October 1980, Hamburg

Eva Csapó (soprano) – Lutz-Michael Harder (tenor) – NDR Choir and Orchestra – Francis Travis (conductor)

© Sikorski, Hamburg · score: **SIK 876**

### YOUR LOVELY FACE

1980

for tenor and piano on poems by Alexander Pushkin (in Russian)

**Твой облик милый** для голоса и фортепиано на стихи Александра Пушкина

1. Желание [Desire] *Спокойно [Tranquillo]*
2. Ты и вы [Thou and you] *Подвижно [Con moto] · Спокойнее [Più tranquillo] · Подвижно [Con moto]*
3. Твоя улыбка [Your Smile] *Спокойно [Tranquillo]*
4. Ночь [The Night] *В спокойном движении [Tranquillo, con moto]*
5. Обман души [Deceit of the Soul] *He sneua [Larghetto]*
6. Одиночество [Solitude] *Спокойно [Tranquillo]*
7. Предчувствие [Premonition] *Тревожно [Inquieto]*
8. Всё кончено [Everything Comes to an End] *He sneua [Larghetto]*
9. Я вас любил [I Loved You] *He sneua [Larghetto]*
10. Прощание [Farewell] *В спокойном движении [Tranquillo, con moto]*

Duration: 16'

First performance: 8 December 1980, Moscow

Alexei Martynov (tenor) – Vasili Lobanov (piano)

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► *see also:* Your Lovely Face Version for tenor and orchestra [1982]

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## CHRONOLOGICAL LIST OF WORKS

### TO FLORA

1980

for tenor and piano on poems by Attila József (Russian translation by David Samoilov [Nos. 1 and 2] and Leonid Martynov [No. 3])

**Флоре** для голоса и фортепиано на стихи Аттілы Йожефа

1. Снег под солнцем [Snow under the sun] *Allegretto · Poco meno mosso, più tranquillo · Tempo I*
2. Стою, как стражник [I stand like a guard] *Animato*
3. Боюсь я, что простишь [I'm afraid you will forgive] *Tranquillo*

Duration: 6'

First performance: 1 November 1982, Moscow

Alexei Martynov (tenor) – Vasili Lobanov (piano)

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### TOTE BLÄTTER (DEAD LEAVES)

1980

for (double manual) harpsichord

**Мёртвые листья** для двухмануального клавесина

*Commissioned by Deutscher Verlag für Musik*

*Tranquillo, poco rubato*

Duration: 6'

First performance: 8 October 1983, Berlin

Ruth Zechlin

© Breitkopf & Härtel, Wiesbaden

### GARGANTUA AND PANTAGRUEL

1980

**Гаргантюа и Пантагрюэль**

Music to the audio drama by Sergei Muratov after François Rabelais

Produced by Melodiya – Alexander Vilkin (director)

- ▶ *see also*: Five Ballads from Gargantua and Pantagruel for voice and piano [1971]

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## CHRONOLOGICAL LIST OF WORKS

### AN IDEAL HUSBAND

1980

#### Идеальный муж

Film music

Produced by Mosfilm – Viktor Georgiev (scenario after Oscar Wilde's comedy) – Viktor Georgiev (director)

2(picc).2.2.2 – 2.2.1.0 – 3 perc (guiro, 3 cow bells, 5 temple bl, side dr, 3 susp.cym, bells, tam-t, xyl, vibr). harp. piano/cel. strings (10/8/6/6/4)

© Le Chant du Monde, Paris

There is a Suite from *An Ideal Husband* consisting of the following movements: Introduction, Garden Music, Ballroom Music, Interlude, Love Music, Parade Ground Music, Conclusion – duration: 24'.

### THE SEAGULL

1980

#### Чайка

Play by Anton Chekhov

Première: Moscow, Mayakovsky Theatre

### PARTITA [JOHANN SEBASTIAN BACH]

1981

#### Партита для скрипки с оркестром

for violin and orchestra after Bach's 'Partita No. 2' in d minor, BWV 1004

*Dedicated to Leonid Kogan*

1. Allemanda *Moderato*

2. Corrente *Allegro*

3. Sarabanda *Lento*

4. Giga *Vivo*

5. Ciaccona *Andante*

2.2.2.0 – 2.0.0.0 – hpd. strings (5/4/3/2/1)

Duration: 29'

First performance: 23 March 1981, Moscow

Leonid Kogan (violin) – Pavel Kogan (conductor)

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## CHRONOLOGICAL LIST OF WORKS

### TRIO FOR OBOE, VIOLONCELLO AND HARPSICHORD

1981

**Трио для гобоя, виолончели и клавесина**

*Commissioned by Edition Peters*

*Dedicated to Aulos-Trio*

1. Andantino
2. Lento
3. Poco agitato

Duration: 30'

First performance: October 1981, Donaueschingen

Aulos-Trio

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*parts: SIK 897*

### FOUR NEWSPAPER ADVERTISEMENTS [ALEXANDER MOSOLOV]

1981

Arrangement for medium voice and chamber ensemble of Mosolov's cycle for voice and piano, Op. 21 [1927] (in Russian)

**Четыре газетных объявления** для голоса и камерного оркестра

1. Скажите всем [Tell everybody] *Allegretto · Allegro* [21 May]
2. Собака сбежала! [Run Away Dog] *Allegro molto · Più mosso · Presto · Allegro* [22 May]
3. Гражданин Заика [Citizen 'Stutterer'] *Lento maestoso · Andante con dolore · Energico* [22 May]
4. Лично хожу [I'll arrive personally] *Lento. Funebre* [23 May]  
1 (picc).1.1.1 – 1.1.tenor trbn.0 – 2 perc (bass dr, tam-t, glsp, vibr, marimba).  
harp. piano. strings (1/0/1/1/1)

Duration: 4'

First performance: 5 December 1981, Moscow

Nelly Lee (soprano) – Soloists Ensemble of the State Academic Bolshoi Theatre – Alexander Lazarev (conductor)

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## CHRONOLOGICAL LIST OF WORKS

### THREE CHILDREN'S SCENES

1981

[ALEXANDER MOSOLOV]

Arrangement for soprano and chamber ensemble of Mosolov's cycle for voice and piano, Op. 18 [1927] (in Russian)

**Три детские сцены** для голоса и камерного оркестра

1. Мама, дай-ка мне иглу [A wicked cat is sitting in the corner] *Andante feroce* · *Poco più mosso* · *Andante* · *Lento*
2. Жж... сломался волчок [The top has broken] *Allegro* · *Rubato* · *Sostenuto* · *Lento* · *Più lento* · *Più mosso* · *Allegro*
3. А-а! Бабушка! [Ah, granny, ah!] *Allegretto* · *Molto più mosso* · *Allegro* · *Meno mosso* [21 September, Moscow]  
1.1.1.1 – 1.1.1.0 – perc (tgl, bass dr, bells, tam-t, glsp, vibr). harp. piano. strings (1/0/1/1/1)

Duration: 6'

First performance: 5 December 1981, Moscow

Nelly Lee (soprano) – Soloists Ensemble of the State Academic Bolshoi Theatre – Alexander Lazarev (conductor)

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### SONATA FOR SOLO GUITAR

1981

**Соната для гитары соло**

*Dedicated to Reinbert Evers*

1. Toccata *Allegro moderato*
2. Berceuse *Andante, poco rubato*
3. Souvenir d'Espagne *Allegro*

Duration: 14'

First performance: 14 December 1981, Moscow

Nikolai Komolyatov

© Sikorski, Hamburg · score: **SIK 890**

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## CHRONOLOGICAL LIST OF WORKS

### ON THE SNOW-FIRE

1981

**На снежном костре** для голоса и фортепиано на стихи Александра Блока  
for tenor and piano on poems by Alexander Blok (in Russian)

1. Одиночество [Solitude] *Poco animato*
2. Элегия [Elegy] *Tranquillo*
3. Ночь [Night] *Andante*
4. Снежный путь [Snowy Path] *Animato*
5. Мой жребий [My Fate] *Pesante*
6. На снежном костре [On the Snow-Fire] *Animato*
7. Смятение [Confusion] *Tranquillo, poco rubato · espressivo, poco più animato*
8. Предупреждение [Admonition] *Tranquillo*
9. Снежный цветы [Snow Flowers] *Dolce*
10. Огоньки [Lights] *Moderato*
11. Ожидание [Expectation] *Andante*
12. Сумерки [Dusk] *Tranquillo*
13. У ног твоих [At Your Feet] *Poco pesante*
14. Второе крещение [Second Baptism] *Animato*
15. Условный знак [Conventional Sign] *Tranquillo*
16. Одинокый странник [Lonely Wanderer] *Molto tranquillo*
17. В пустыне [In the Void] *Lento*
18. Последняя встреча [Last Encounter] *Andante*
19. И я любил [I Loved As Well] *Poco pesante*
20. Протекли за годами года [Many Years Have Passed] *Andante*
21. Перед закатом [Before Sunset] *Tranquillo*
22. На кресте [On the Cross] *Moderato*
23. И опять снега [And Again Snow] *Vivace*
24. Последний путь [The Last Journey] —

Duration: 57'

First performance: 12 April 1982, Moscow

Alexei Martynov (tenor) – Aristotel Konstantinidi (piano)

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## CHRONOLOGICAL LIST OF WORKS

### SUNLESS

1981

[MODEST MUSSORGSKY]

Orchestration of Mussorgsky's song cycle [1874] on texts by Count Arseni Golenishchev-Kutuzov (in Russian)

**Без солнца** для баса и большого оркестра

1. В четырёх стенах [Within Four Walls] *Andante tranquillo · Meno mosso*
2. Меня в толпе ты не узнала [Thou Didst not Know me in the Crowd] *Andante con moto*
3. Окончен праздный шумный день [The Noisy Festival Day is Ended] *Moderato · Andante cantabile*
4. Скучай [Boredom] *Andantino · Meno mosso*
5. Элегия [Elegy] *Andante · Agitato · Andantino mosso · Meno mosso · Andante*
6. Над рекой [By the River] *Andante*  
2.2.3(bass clar).alto sax.2 – 4.3.3.1 – timp. perc (timp, tgl, crot, bells, tam-t, glsp, xyl, vibr). harp. cel. strings

Duration: 15'

First performance: 14 February 1983, Moscow

Evgeni Nesterenko (bass) – USSR Ministry of Culture Symphony Orchestra – Gen-nadi Rozhdestvensky (conductor)

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## CHRONOLOGICAL LIST OF WORKS

### COLIN ET CHLOÉ

1981

Suite from the Opera *L'écume des jours* [1981] after Boris Vian for soprano, mezzo-soprano, tenor, mixed choir and orchestra (in French, German and Russian)  
**Колен и Хлюя.** Сюита из оперы *Пена дней* для сопрано, меццо-сопрано, тенора, хора и оркестра

1. The Street *Poco agitato*
2. The Molitor Skating Rink *Tempo di valse · Più mosso attacca*
3. On the Way to Chloé *Agitato · Più tranquillo*
4. The Wedding *Maestoso*
5. Colin and Chloé *Tranquillo · Poco più animato · Poco più tranquillo attacca*
6. The Medical Quarter *Lento*
7. Alise's Death *Agitato · Meno mosso · Agitato*

3.3.3(bass clar).alto sax.tenor sax.3(db bn) – 3.3.3.1 – perc (timp, crot, drums, susp.cym, bells, 3 gongs, 3 tam-t, glsp, xyl, vibr, xylorimba, marimba). guit/el.guit. bass guit. harp. cel. piano. strings

Duration: 36'

First performance: 17 October 1983, Moscow

Nelly Lee (soprano) – Nina Terentieva (mezzo-soprano) – Nikolai Dumtsev (tenor)  
Latvian SSR Academic Choir – USSR Ministry of Culture Symphony Orchestra – Vasili Sianaisky (conductor)

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## CHRONOLOGICAL LIST OF WORKS

### **L'ÉCUME DES JOURS** [THE FOAM OF THE DAYS]

1981

Opera in 3 acts and 14 scenes

Libretto by Edison Denisov after Boris Vian's like-named novel (in French)

**Пена дней.** Лирическая драма в 3 актах и 14 картинах по роману Бориса Виана

**DRAMATIS PERSONAE:** Colin (tenor) · Chloé (lyric soprano) · Chick (tenor) · Alise (mezzo-soprano) · Nicolas, Colin's cook (bass) · Isis (soprano) · Physician (bass) · Coriolan (bass) · Seneschal (tenor) · Coriolan (bass) · Pegasos (tenor) · Director of the plant (baritone) · Jesus (baritone) · Pharmacist (bass) · Girl (child's voice) · Cat (mute role) · Mouse (mute role)

8 Policemen (male choir) · Party guests, Scaters, Factory workers, Wedding guests, Funeral guests (choir) · Blind girls (children's choir)

3(Зpicc).3.3(*Eb* clar, bass clar).alto sax.tenor sax.3(db bn) – 3.3.3.1 – perc (3 tgl, crot, 2 bongos, 3 tom-t, drums, cym, 3 susp.cym, bells, 3 gongs, 3 tam-t, glsp, xyl, vibr, marimba, xyloimba). guit. bass guit. harp. cel/hpd. piano. strings

Duration: 140'

First performance: 15 March 1986, Paris, Opéra Comique

Thierry Dran (Colin) – Véronique Dietschy (Chloé) – Marcel Quillevéré (Chick) – Eva Saurova (Alise) – Fernand Dumont (Nicolas) – Éliane Lublin (Isis) – Jean-Louis Soumagnas (Physician) – Bruce Brewer (Seneschal) – Michel Philippe (Director of the plant) – Jean Noël Beguelin (Jesus) – Catherine Martin (Little girl) – Jean-Claude Fall (director) – John Burdekin (conductor)

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### **CABAL OF THE HYPOCRITES**

1981

**Кабала святош**

Play after Mikhail Bulgakov

Première: Moscow, Sovremennik Theatre

Igor Kvasha (director)

### **FEBRUARY WIND**

1981

**Февральский ветер**

Film music

Produced by Mosfilm – Alexander Misharin, Andrei Veitsler (scenario after Veitsler's radioplay) – Vladimir Dostal (director)

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## CHRONOLOGICAL LIST OF WORKS

### THREE SISTERS

1981

#### Три сестры

Play by Anton Chekhov

Première: 1981, Moscow, Taganka Theatre

Yuri Lyubimov (director)

### WALTZES

1981/1982

[FRANZ SCHUBERT]

Arrangement for chamber orchestra or full orchestra of Franz Schubert's '36 Originaltänze für Klavier' D 365 Op. 9(a)

**Вальсы** соч. 9а для камерного оркестра (1981) или большого оркестра (1982)

Tempo di valse

1.1.1.1 – 1.1.1.0 – perc (tgl, tom-t, bass dr, cym, susp.cym, glsp). harp. strings  
(1/1/1/1/1)

1.1.1.1 – 2.1.1.0 – perc (tgl, tom-t, bass dr, cym, susp.cym, glsp). harp. strings  
(12/10/8/6/4)

Duration: 11'

First performance (of the chamber version): 14 November 1982, Moscow

Soloists Ensemble of the State Academic Bolshoi Theatre

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These *Waltzes* (Op. 9a) consist of a series of 18 rather short pieces (mostly in two parts with repetitions) which are intended to be played *attacca*.

### AVE MARIA [FRANZ SCHUBERT]

1982

Arrangement for chamber orchestra of Franz Schubert's 'Ave Maria' (Ellens Gesang III) D 839 Op. 52,6

**Аве Мария** для камерного оркестра

Molto tranquillo

0.2.0.2 – 2.0.0.0 – strings

Duration: 5'

© Sikorski, Hamburg

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## CHRONOLOGICAL LIST OF WORKS

### MARCH 'SWAN, CRAB AND PIKE'

1982

for brass instruments and percussion

Jointly composed by Edison Denisov (1), Alfred Schnittke (2), Sofia Gubaidulina (3) and Gennadi Rozhdestvensky (percussion)

**Марш: Лебедь, рак и щука** для ансамбля медных духовых инструментов и ударных

1. The Swan *Tempo di marcia attacca*

2. The Crab [*L'istesso tempo*] *attacca*

3. The Pike [*L'istesso tempo*]

0.0.0.0 – 4.3.3.1 – perc (timp, side dr, bass dr, cym)

Duration: 5'

First performance: 15 April 1982, Moscow

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

© Sikorski, Hamburg · score: **SIK 8869**

This March was written at the instigation of Gennady Rozhdestvensky as an encore for the above mentioned concert in the Great Hall of the Moscow Conservatory, at which Edison Denisov's *Peinture*, Sofia Gubaidulina's *Offertorium* and Alfred Schnittke's *Gogol Suite* were performed. It was used by Schnittke as an introduction and finale of his ballet *Sketches* in 1985.

### TOD IST EIN LANGER SCHLAF [DEATH IS A LONG SLEEP]

1982

Variations on a theme by Joseph Haydn for violoncello and orchestra

**Смерть – это долгий сон.** Вариации на тему Гайдна для виолончели с оркестром

*Composed on the occasion of Haydn's 250<sup>th</sup> birthday*

*Dedicated to Ivan Monighetti*

Adagio · Più mosso · Tempo I (Adagio)

0.2.0.0 – 2.0.0.0 – bell (c sharp, possibly behind the scene). strings (4/3/2/1/1)

Duration: 15'

First performance: 30 May 1982, Moscow

Ivan Monighetti (violoncello) – Pavel Kogan (conductor)

© Sikorski, Hamburg · score: **SIK 1804**

The theme of these variations is Joseph Haydn's canon on a text by Friedrich von Glogau, 'Tod ist ein langer Schlaf', Hob. XXVIIb:21.

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## CHRONOLOGICAL LIST OF WORKS

### TWO CADENZAS

1982

to Joseph Haydn's Concerto for Violoncello and Orchestra No. 1 in C major, Hob. VIIb:1 (two different cadenzas for the first and two different cadenzas for the second movement)

**Две каденции** для концерта Гайдна для виолончели с оркестром № 1

Duration: 5'

First performance: 30 May 1982, Moscow

Ivan Monighetti (violoncello) – Moscow Chamber Orchestra – Pavel Kogan (conductor)

*Manuscript*

### THREE CADENZAS

1982

to Joseph Haydn's Concerto for Violoncello and Orchestra No. 2 in D major, Hob. VIIb:2 (first, second and third movement)

**Три каденции** для концерта Гайдна для виолончели с оркестром № 2

First performance: 30 May 1982, Moscow

Ivan Monighetti (violoncello) – Moscow Chamber Orchestra – Pavel Kogan (conductor)

*Manuscript*

### SONATA FOR SOLO BASSOON

1982

**Соната для фагота соло**

*Dedicated to Valeri Popov*

1. Moderato
2. Lento. Poco rubato
3. Allegro moderato

Duration: 11'

First performance: 1 November 1982, Moscow

Valeri Popov

© Leduc, Paris



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## CHRONOLOGICAL LIST OF WORKS

### CHAMBER SYMPHONY NR. 1

1982

#### Камерная симфония № 1

*Dedicated to Paul Méfano and to Ensemble 2E2M on the occasion of their 10<sup>th</sup> anniversary*

1. Tranquillo · Poco agitato · Tranquillo · Poco agitato

2. Agitato

3. Lento

1.1.1.1 – 1.1.1.0 – vibr. piano. strings (1/0/1/1/0)

Duration: 21'

First performance: 7 March 1983, Paris

Ensemble 2E2M – Luca Pfaff (conductor)

© Le Chant du Monde, Paris ·

Sikorski, Hamburg for: D, CH, DK, N, S, NL, GR, TR, E, P, IL, IS ·

score: SIK 6767

### SONATA FOR VIOLIN AND ORGAN on the theme B-A-C-H

1982

#### Соната для скрипки и органа

*Dedicated to Mikhail Fikhtengolts*

1. Andante

2. Allegro

Duration: 23'

First performance: 26 March 1983, Leningrad

Mikhail Fikhtengolts (violin) – Evgenia Lisitsina (organ)

© Breitkopf & Härtel, Wiesbaden

### CHAMBER MUSIC

1982

for viola, harpsichord and strings

Камерная музыка для альты, клавесина и струнных

*Dedicated to Yuri Bashmet*

Molto tranquillo · Poco più mosso · Tempo I · Animato · Tempo I · Poco più mosso · Quasi cadenza · Tempo I

strings (5/4/3/2/1)

Duration: 12'

First performance: 7 May 1983, Moscow

Yuri Bashmet (viola) – Saulius Sondeckis (conductor)

© Le Chant du Monde, Paris

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## CHRONOLOGICAL LIST OF WORKS

### CONCERTO FOR BASSOON, VIOLONCELLO AND ORCHESTRA

1982

#### Концерт для фагота и виолончели с оркестром

Tranquillo · Poco agitato · Meno mosso · Poco agitato · Tempo primo · Agitato ·  
Tempo primo

1.1.1.0 – 2.1.tenor trbn.0 – perc (tam-t, bells, vibr). strings (15/12/10/8/4 –  
minimum 5/4/3/2/1)

Duration: 32'

First performance: 24 September 1984, Como

Roger Birnstingl (bassoon) – Arturo Bonucci (violoncello) – Orchestra della RAI di  
Milano – Alexander Winterson (conductor)

© Ricordi, Milano ·

Sikorski, Hamburg for: D, CH, DK, N, S, NL, GR, TR, E, P, IL, IS

### YOUR LOVELY FACE

1982

for tenor and orchestra on poems by Alexander Pushkin (in Russian)

#### Твой облик милый для голоса и фортепиано на стихи Александра Пушкина

1. Желание [Desire] *Спокойно [Tranquillo]*
2. Ты и вы [Thou and you] *Подвижно [Con moto] · Спокойнее [Più tranquillo] ·  
Подвижно [Con moto]*
3. Твоя улыбка [Your Smile] *Спокойно [Tranquillo]*
4. Ночь [The Night] *В спокойном движении [Tranquillo, con moto]*
5. Обман души [Deceit of the Soul] *Не спеша [Larghetto]*
6. Одиночество [Solitude] *Спокойно [Tranquillo]*
7. Предчувствие [Premonition] *Тревожно [Inquieto]*
8. Всё кончено [Everything Comes to an End] *Не спеша [Larghetto]*
9. Я вас любил [I Loved You] *Не спеша [Larghetto]*
10. Прощание [Farewell] *В спокойном движении [Tranquillo, con moto]*

2.2.2.2 – 3.0.3 tenor trbn.0 – harp. cel. strings

Duration: 16'

First performance: 30 October 1984, Moscow

Alexei Martynov (tenor) – USSR Ministry of Culture Symphony Orchestra – Gen-  
nadi Rozhdestvensky (conductor)

© Sikorski, Hamburg

► see also: Your Lovely Face, Original version for tenor and piano [1980]

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## CHRONOLOGICAL LIST OF WORKS

### LIGHT AND SHADOW

1982

for bass and piano on poems by Vladimir Soloviev (in Russian)

**Свет и тени** для баса и фортепиано на стихи Владимира Соловьёва

1. Пробуждение [Awakening] *Спокойно [Tranquillo]*
2. Свет и тени [Light and Shadow] *В свободном движении [Con moto, liberamente] - Poco più animato*
3. Горный путь [Mountain Path] *Сдержанно [Sostenuto]*

Duration: 8'

First performance: 31 October 1983, Moscow

Anatoli Safiulin (bass) – Georgi Fedorenko (piano)

© Sikorski, Hamburg for: D, CH, DK, N, S, NL, GR, TR, E, P, IL, IS

### SONATA FOR SOLO FLUTE

1982

**Соната для флейты соло**

1. Tranquillo
2. Allegro
3. Lento

Duration: 15'

First performance: 15 February 1984, Münster

Paul Meisen

© Leduc, Paris

### TWO DUETS FOR BASSOON AND VIOLONCELLO

1982

**Два дуэта для фагота и виолончели**

1. Andante
2. Allegro moderato

Duration: 7'

© Billaudot, Paris

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## CHRONOLOGICAL LIST OF WORKS

### **TURKISH MARCH** [LUDWIG VAN BEETHOVEN] 1982

Arrangement for chamber orchestra of the theme from Beethoven's 'Sechs Variationen über ein Originalthema', Op. 76

**Марш Алла турка** для камерного оркестра

picc.0.2.1 – 2.0.0.0 – perc. strings

Duration: 5'

© Peters, Frankfurt

### **THE CONGRESS GENTLEMEN** 1982

**Джентльмены из Конгресса**

Film music

Produced by the Moscow Main Editorial Department for Literature and Drama Programmes – Alexander Yurovsky (scenario after Maxwell Anderson's political drama 'Both Your Houses') – Veniamin Smekhov, Marina Ishimbaeva (directors)

### **ЕРІТАРН** 1983

for ensemble

**Эпитафия** для камерного оркестра

Sostenuto

1.1.1.1 – 1.1.1.0 – perc. piano. strings (1/0/1/1/1)

Duration: 6'

First performance: 11 September 1983, Reggio Emilia

Giorgio Bernasconi (conductor)

© G. Ricordi, Milano ·

Sikorski, Hamburg for: D, CH, DK, N, S, NL, GR, TR, E, P, IL, IS

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## CHRONOLOGICAL LIST OF WORKS

### HOMMAGE AUX BELLES VIENNOISES

1983

[FRANZ SCHUBERT]

Arrangement for chamber orchestra of Franz Schubert's '16 Wiener Damen-Ländler' D 734 Op. 67

**Hommage aux belles Viennoises** соч. 67 для камерного оркестра

1.1.1.1 – 1.1.tenor trbn.0 – perc (tgl, bass dr, cym, glsp). harp. strings (1/1/1/1/1)

Duration: 12'

© Sikorski, Hamburg for: D, CH, DK, N, S, NL, E, GR, TR, P, IL, IS

*Hommage aux belles viennoises* consists of a series of 16 rather short pieces (mostly in two parts with repetitions) which are intended to be played *attacca*.

### GRAZ WALTZES [FRANZ SCHUBERT]

1983

Arrangement for chamber orchestra of Franz Schubert's 'Zwölf Grazer Walzer' D 924 Op. 91(a)

**Грац вальсы** соч. 91a для камерного оркестра

Tempo di valse

1.1.1.1 – 1.1.1.0 – perc (tgl, bass dr, cym, glsp). harp. strings (1/1/1/1/1)

Duration: 14'

© Sikorski, Hamburg for: D, CH, DK, N, S, NL, GR, TR, P, IL, IS

*Gratz Waltzes* consists of a series of 12 rather short pieces (mostly in two parts with repetitions) which are intended to be played *attacca*.

### SONATA FOR FLUTE AND HARP

1983

**Соната для флейты и арфы**

1. Tranquillo

2. Allegro moderato

Duration: 10'

First performance: 7 January 1984, Moscow

Marina Vorozhtsova (flute) – Olga Eldarova (harp)

© Leduc, Paris

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## CHRONOLOGICAL LIST OF WORKS

### SONGS AND DANCES OF DEATH [MODEST MUSSORGSKY]

1983

Orchestration of Mussorgsky's song cycle [-1875] on texts by Count Arseni Golenishchev-Kutuzov (in Russian)

**Песни и пляски смерти** для баса и большого оркестра

1. Колыбельная [Lullaby] *Tranquillo · Moderato · Agitato · Tranquillo · Agitato · Tranquillo · Agitato · Tranquillo · Agitato · Tranquillo* [9 April]
  2. Серенада [Serenade] *Moderato*
  3. Трepak [Трepak] *Tranquillo · Poco pesante · Poco meno mosso · Più sostenuto · Tranquillo · Più mosso · Tranquillo · Più mosso · Tranquillo · Più mosso · Tranquillo · Più mosso · Tranquillo*
  4. Полководец [The Field Marshal] *Vivo · Moderato · Marziale · Moderato · Poco meno mosso · Tempo di marcia · Meno mosso*
- 2(picc).2.3(bass clar).alto sax.2 – 4.3.3.1 – timp. perc (timp, tgl, side dr, bass dr, cym, bells, glsp, xyl, vibr). harp. cel. strings

Duration: 20'

First performance: 1985 (for the Melodiya redording)

Evgeni Nesterenko (bass) – USSR Ministry of Culture Symphony Orchestra – Genadi Rozhdestvensky (conductor)

© National Music Publishers, Moscow ·

Sikorski, Hamburg for: D, CH, DK, N, S, NL, GR, TR, E, P, IL, IS

The first three numbers were transposed a major second lower, and No. 4, 'The Field Marshal', was transposed a fifth lower.

### ALADDIN'S MAGIC LAMP

1983

**Волшебная лампа Аладина**

Music to the children's radioplay

Sergei Vasilievsky (scenario) – Alexei Stepanov (conductor)

### BORN TWICE

1983

**Дважды рождённый**

Film music

Produced by Mosfilm – Viktor Astafiev, Evgeni Fyodorovsky (scenario) – Arkadi Sirenko (director)

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## CHRONOLOGICAL LIST OF WORKS

### **THE DANGEROUS LINE**

1983

#### **У опасной черты**

Film music

Produced by Mosfilm – Vladimir Amlinsky, Viktor Georgiev (scenario) – Viktor Georgiev (director)

### **FIVE ETUDES FOR BASSOON**

1983

#### **Пять этюдов для фагота соло**

*Dedicated to Valeri Popov*

1. Moderato
2. Lento, rubato
3. Allegretto
4. Tranquillo
5. Poco rubato

Duration: 15'

© Breitkopf & Härtel, Wiesbaden

### **THEATRICAL NOVEL**

1983

#### **Театральный роман**

Play after Mikhail Bulgakov's unfinished novel

Première: April 1982, Moscow, Taganka Theatre

Yuri Lyubimov (director)

### **TWO PIECES FOR FLUTE**

1983

#### **Две пьесы для флейты соло**

*Commissioned by Deutscher Verlag für Musik*

1. Pastorale
2. Mouvement

Duration: 8'

© Breitkopf & Härtel, Wiesbaden

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## CHRONOLOGICAL LIST OF WORKS

### WALTZES [FRANZ SCHUBERT]

1982/1984

Arrangement for chamber orchestra or full orchestra of Franz Schubert's '36 Originaltänze' D 365 Op. 9(b)

**Вальсы** соч. 9б для камерного оркестра (1982) или большого оркестра (1984)

Tempo di valse

1.1.1.0 – 1.1.tenor trbn.0 – perc (tgl, tom-t, bass dr, cym, glsp). harp. strings  
(1/1/1/1/1)

1.1.1.1 – 1.3.tenor trbn.0 – perc (tgl, tom-t, bass dr, cym, glsp). harp. strings

Duration: 11'

© Sikorski, Hamburg for: D, CH, DK, N, S, NL, E, GR, TR, P, IL, IS

These *Waltzes* (Op. 9b) consist of a series of 18 rather short pieces (mostly in two parts with repetitions), which are intended to be played *attacca*.

### LAST WALTZES [FRANZ SCHUBERT]

1984

Arrangement for chamber orchestra of Franz Schubert's '20 Walzer (Letzte Walzer)' D 146 Op. 127

**Последние вальсы** соч. 127 для камерного оркестра

Tempo di valse

1.1.1.1 – 1.1.tenor trbn.0 – perc (bass dr, cym). harp. strings (1/1/1/1/1)

Duration: 20'

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*Last Waltzes* (Op. 127) consists of a series of 13 pieces (mostly in three parts with *trio*), which are intended to be played *attacca*.

### CONCERTO FOR TWO VIOLAS, HARPSICHORD AND STRINGS

1984

**Концерт для двух альтов, клавесина и струнных**

*Dedicated to Yuri Bashmet and Oleg Kagan*

Lento · Più mosso · Animato · Poco meno mosso · Agitato · Poco meno mosso ·  
Agitato · Lento · Più agitato · Lento

strings (minimum 6/5/4/3/2)

Duration: 27'

First performance: 24 June 1991, Amsterdam

Nobuko Imai, Petra Vahle (violas) – Nieuw Sinfonietta Amsterdam – Lev Markiz  
(conductor)

© Billaudot, Paris



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## CHRONOLOGICAL LIST OF WORKS

### CONFESSION

1984

Ballet in 3 acts and 16 scenes after Alfred de Musset's 'La confession d'un enfant du siècle'

Libretto by Alexander Demidov

**Исповедь.** Балет в 3 актах и 16 картинах по роману Альфреда Мюссе »Исповедь сына века«

2.2.3(bass clar).2 – 4.3.3.0 – perc. harp. piano. cel. strings

Duration: 90'

First performance: 30 November 1984, Tallinn, Estonia Theatre

Tiit Kharm (choreographer) – Paul Mägi (conductor)

© G. Schirmer, New York

### THE BLUE NOTEBOOK

1984

for soprano, reciter, violin, violoncello, two pianos and three groups of bells on texts by Alexander Vvedensky and Daniil Kharms (in Russian, English)

**Голубая тетрадь** для сопрано, чтеца, скрипки, виолончели, двух фортепиано и трёх групп колоколов на стихи Александра Введенского и тексты Даниила Хармса  
*Dedicated to Elisabeth Wilson*

1. Предисловие [Foreword] *Poco agitato*
2. Рыжий человек [The Red-Headed Man] *Liberamente*
3. Снег лежит [The Snow is lying] *Tranquillo*
4. Сон [The Dream] *Lento · Agitato · Più tranquillo*
5. Тюк [The Bale]
6. Значение моря [The Significance of the Sea] *Allegro risoluto · Meno mosso*
7. Кассирша [The Cashier] *Molto tranquillo*
8. Гость на коне [The Guest on the Horse] *Moderato*
9. Молодой человек, удививший сторожа [The Young Man Who Baffled the Watchman]
10. Мне жалко, что я не зверь [I regret not being an animal] *Tranquillo*

Duration: 35'

First performance: 11 April 1985, Rostov-on-Don

Elena Komarova (soprano)

© Boosey & Hawkes, London ·

Sikorski, Hamburg for: D, CH, DK, N, S, NL, GR, TR, E, P, IL, IS

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## CHRONOLOGICAL LIST OF WORKS

### SEXTET FOR FLUTE, OBOE, CLARINET, VIOLIN, VIOLA AND VIOLONCELLO

1984

**Секстет для флейты, гобоя, кларнета, скрипки, альта и виолончели**

*Commissioned by and dedicated to Ensemble Capricorn*

1. Tranquillo · Poco meno mosso · Tempo I
2. Allegro agitato · Poco più tranquillo · Meno mosso

Duration: 15'

First performance: 15 July 1985, Cheltenham

Ensemble Capricorn

© Boosey & Hawkes, London ·

Sikorski, Hamburg for: D, CH, DK, N, S, NL, GR, TR, P, IL, IS

### THE ARRIVAL OF SPRING

1984

Five pieces for choir a cappella on texts by Afanasi Fet (in Russian)

**Приход весны.** Пять пьес для смешанного хора на стихи Афанасия Фета

1. Осень [Autumn] *спокойно [Calmo]*
2. Зимняя ночь [Winter Night] *спокойно [Calmo]*
3. Белая равнина [White Plains] *спокойно [Calmo]*
4. Приход весны [The Arrival of Spring] *подвижно [Con moto]*
5. Вечер [Evening] *спокойно [Calmo]*

Duration: 9'

First performance: 7 November 1986, Moscow

Valeri Poliansky (conductor)

© Sikorski, Hamburg

### ES IST GENUG

1984

Variations on the chorale from Johann Sebastian Bach's Cantata 'O Ewigkeit, du Donnerwort' BWV 60 for viola and piano

**Es ist genug.** Вариации на тему хорала Баха для альта и фортепиано

*Commissioned by Yuri Bashmet*

Lento

Duration: 14'

First performance: Yuri Bashmet (viola)

© Breitkopf & Härtel, Wiesbaden

► *see also:* Es ist genug. Version for viola and chamber ensemble (1986)

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## CHRONOLOGICAL LIST OF WORKS

### **ETUDE** [FRÉDÉRIC CHOPIN] 1984

Arrangement for piano and orchestra of Chopin's Etude for piano in C sharp minor, Op. 10,4

**Этюд cis-moll** op. 10 № 4 для фортепиано и оркестра

2.0.2.2alto sax.2tenor sax.0 – 0.3.3.0 – perc. basss guit. strings

Duration: 4'

*Manuscript*

### **THE DAYS OF THE TURBINS** 1984

**Дни Турбиных**

Play by Mikhail Bulgakov after his novel 'The White Guard'

Première: 1984, Moscow, Sovremennik Theatre

Igor Kvasha (director)

### **FIVE CAPRICES** [NICCOLÒ PAGANINI] 1984–1985

Arrangement for violin and strings of Nos. 2, 21, 20, 9 and 24 from Paganini's '24 Caprices', Op. 1

**Пять капризов Паганини** для скрипки и струнных

1. Moderato
2. Andante
3. Allegretto
4. Allegretto
5. Thema · Variations I-XI *Quasi Presto* · Finale  
strings (14/0/4/4/2)

Duration: 15'

First performance: 5 February 1986, Moscow

Oleg Kagan (violin) – Saluius Sondeckis (conductor)

© Sikorski, Hamburg

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## CHRONOLOGICAL LIST OF WORKS

### THREE PAINTINGS BY PAUL KLEE

1985

for viola and ensemble

**Три картины Пауля Клее** для альта и ансамбля

*Dedicated to Igor Boguslavsky*

1. Диана в осеннем ветре [Diana im Herbstwind (Diana in the Autumn Wind)]

*Poco agitato*

2. Сенечю [Senecio] [for viola solo] *Molto inquieto*

3. Дитя на перроне [Kind an der Freitreppe (Child on Open Stairway)] *Poco inquieto*

0.1.0.0 – 1.0.0.0 – vibr. piano. db

Duration: 23'

First performance: 27 January 1985, Moscow

Igor Boguslavsky (viola)

© Breitkopf & Härtel, Wiesbaden

### HAPPY END

1985

for two violins, violoncello, double bass and strings

**Happy End** для двух скрипок, виолончели, контрабаса и струнных

*Dedicated to Liana Isakadze and to the Georgian Chamber Orchestra*

Allegro risoluto · Andante · Meno mosso · Allegro · Meno mosso · Allegro

Duration: 12'

First performance: 4 December 1989, Kaliningrad

Amadeus Ensemble – Valentin Zverev (conductor)

© Sikorski, Hamburg for: D, CH, DK, N, S, NL, E, GR, TR, P, IL, IS

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## CHRONOLOGICAL LIST OF WORKS

### CONFESSION

1985

Suite from the ballet [1984] after Alfred de Musset's 'La confession d'un enfant du siècle' for orchestra

**Исповедь.** Сюита из балета

1. Октав [Octave] *Tranquillo attacca*
2. Маскарад [Masquerade] *Allegretto · Andante · Più agitato*
3. Дуэт Октава и Надежды [Duet Octave/Hope] *Adagio attacca*
4. Бригитта [Brigitta] *Allegretto · Poco meno mosso attacca*
5. Вакханалия [Vacchanal] *Allegro moderato · Meno mosso*
6. Дуэт Октава и Бригитты [Duet Octave/Brigitta] *Adagio*
7. Хоровод масок [Round Dance of the Masques] *Allegro · Lento attacca*
8. Прощание [Farewell] *Lento*

2.2.3(bass clar).2 – 4.3.3.0 – perc (timp, tgl, bass dr, 3 susp.cym, 3 tam-t, bells, glsp, vibr). harp. cel/piano. strings

Duration: 36'

First performance: 22 October 1985, Moscow

Vasili Sianaisky (conductor)

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### HOMMAGE A PIERRE

1985

for ensemble

**Hommage à Pierre** для камерного ансамбля

*A mon cher ami Pierre Boulez pour son soixantième anniversaire*

*Tranquillo, poco rubato*

2.0.1.0 – 1.1.1.0 – perc. harp. strings (1/1/1/1)

Duration: 9'

First performance: 31 September 1985, Baden-Baden

Ensemble Intercontemporain

© Leduc, Paris

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## CHRONOLOGICAL LIST OF WORKS

### WISHING WELL

1985

for soprano, clarinet, viola and piano on texts by Francisco Tanzer (in English)

**Пожелание добра** для голоса, кларнета, альты и фортепиано на стихи Франциско Танцера

— · Tranquillo

Duration: 3'

First performance: 1 March 1986, New York

Ensemble Continuum: Sheila Schonbrun (soprano) – Mia Wu (viola) – Jean Kupperud (clarinet) – Cheryl Seltzer (piano) – Joel Sachs (conductor)

© Sikorski, Hamburg · *score*: SIK 811

### PAYSAGE AU CLAIR DE LUNE (MOONLIGHT LANDSCAPE)

1985

for clarinet and piano

**Paysage au clair de lune** для кларнета и фортепиано

Poco agitato

Duration: 3'

First performance: 30 May 1987, Saarbrücken

Eduard Brunner (clarinet) – Yukiko Sugawara (piano)

© Le Chant du Monde / Billaudot, Paris

### DUO FOR FLUTE AND VIOLA

1985

**Дуэт для флейты и альты**

*Dedicated to Dmitri Denisov*

Tranquillo

Duration: 6'

First performance: 28 March 1990, Moscow

Dmitri Denisov (flute) – Igor Boguslavsky (viola)

© Leduc, Paris

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## CHRONOLOGICAL LIST OF WORKS

### WALTZES [FRANZ SCHUBERT]

1986

Arrangement for chamber orchestra or full orchestra of Franz Schubert's 'Zwölf Walzer' D 145 Op. 18(a)

**Вальсы** соч. 18а для камерного оркестра или большого оркестра

Tempo di valse

1.1.1.1 – 1.1.tenor trbn.0 – perc (tgl, bass dr, cym, glsp). harp. strings  
(1/1/1/1/1)

2.2.2.2 – 3.1.0.0 – perc. harp. strings

Duration: 10'

© Sikorski, Hamburg for: D, CH, DK, N, S, NL, E, GR, TR, P, IL, IS (Version for chamber orchestra)

© Breitkopf & Härtel, Wiesbaden (Version for full orchestra)

These *Waltzes* (Op. 18a) consist of a series of 11 rather short pieces (mostly in two parts with repetitions), which are intended to be played *attacca*.

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## CHRONOLOGICAL LIST OF WORKS

### VARIATIONS ON A THEME OF HANDEL

1986

for piano

**Вариации на тему Генделя** для фортепиано

*Commissioned by and dedicated to Felix Gottlieb*

1. Theme *Maestoso*
2. Variation I *Maestoso*
3. Variation II *Tranquillo*
4. Variation III *Tranquillo*
5. Variation IV *Moderato*
6. Variation V *Moderato*
7. Variation VI *Moderato*
8. Variation VII *Risolto*
9. Variation VIII *Risolto*
10. Variation IX *Allegretto*
11. Variation X *Allegro*
12. Variation XI *Allegro*
13. Variation XII *Maestoso*
14. Variation XIII *Allegro*
15. Variation XIV *Poco agitato*
16. Variation XV *Adagio*
17. Variation XVI *Lento*
18. Variation XVII *Moderato*

Duration: 23'

First performance: 26 March 1987, Leningrad

Felix Gottlieb

© Breitkopf & Härtel, Wiesbaden

### VARIATIONS ON A THEME OF SCHUBERT

1986

for violoncello and piano

**Вариации на тему Шуберта** для виолончели и фортепиано

*Dedicated to Alexander Rudin*

*Moderato*

Duration: 12'

First performance: 8 March 1986, Moscow

Alexander Rudin (violoncello) – Vladimir Skanavi (piano)

© Sikorski, Hamburg · *score: SK 1820*

Franz Schubert's Impromptu in A flat major, op. 142, 2 (D 935) serves as theme for this cycle of variations.



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## CHRONOLOGICAL LIST OF WORKS

### CONCERTO FOR VIOLA AND ORCHESTRA

1986

#### Концерт для альты с оркестром

*Commissioned by Berliner Festwochen*

*Dedicated to Yuri Bashmet*

1. Lento · Più mosso · Agitato · Più tranquillo · Meno mosso · Agitato
2. Tranquillo
3. Inquieto · Meno mosso
4. Variations on a theme by Schubert *Moderato · Poco più animato · Tempo I*  
2.1.3(bass clar).2 – 0.3.3.0 – perc (timp, crot, tom-t, susp.cym, tam-t, bells, glsp vibr, marimba). harp. cel. strings

Duration: 38'

First performance: 2 September 1986, Berlin

Yuri Bashmet (viola) – Junge Deutsche Philharmonie – Charles Dutoit (conductor)

© Sikorski, Hamburg · score: **SIK 1849**

► *see also*: Concerto for Alto Saxophone and Orchestra (1992)

### LE BATEAU PASSE PRÈS DU QUAI

(THE BOAT IS PASSING NEAR THE EMBARKMENT)

1986

Noise music for accordion, piano and percussion

**Пароход плывёт мимо пристани.** Музыка для шумового оркестра

*Dedicated to Mark Pekarsky and his ensemble*

Duration: 10'

First performance: 1 April 1987, Moscow

Friedrich Lips (accordion) – Mark Pekarsky Percussion Ensemble

© Muzyka, Moscow

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## CHRONOLOGICAL LIST OF WORKS

### AU PLUS HAUT DES CIEUX

1986

for soprano and chamber orchestra on verses by Georges Bataille (in French)

**В высоте небес** для голоса и камерного оркестра на стихи Жоржа Батая

1. Qui suis-je? *Lento*
2. Intermezzo I *Poco agitato*
3. Le bleu du ciel *Tranquillo*
4. Intermezzo II *Poco agitato*
5. Torche éteinte *Lento*
6. Intermezzo III *Moderato*
7. Dieu *Tranquillo*
8. Intermezzo IV *Poco agitato*
9. Étoile *Tranquillo*
10. Intermezzo V *Agitato*
11. Ma prison *Tranquillo*
12. Sous le soleil *Lento*

2.1.3.0 – 0.2.0.0 – 3 perc (crot, tam-t, glsp, vibr). harp. cel. strings (1/1/2/1/0)

Duration: 24'

First performance: 11 May 1987, Paris

Marie Angel (soprano) – Ensemble Intercontemporain – Peter Eötvös (conductor)

© Le Chant du Monde, Paris ·

Sikorski, Hamburg for: D, CH, DK, N, S, NL, GR, TR, E, P, IL, IS ·

score: **SIK 6860**

### CONCERTO FOR OBOE AND ORCHESTRA

1986

**Концерт для гобоя с оркестром**

*Dedicated to Heinz Holliger*

1. Tranquillo
2. Agitato
3. Tranquillo

3.0.4(bass clar).3 – 3.3.3.0 – 6 perc (3 tgl, crot, wood bl, 5 bongos, 4 tom-t, 3 susp.cym, bells, glsp, vibr). harp. cel. strings

Duration: 26'

First performance: 4 March 1988, Cologne

Heinz Holliger (oboe) – Matthias Bamert (conductor)

© Sikorski, Hamburg · score: **SIK 1896**

The soloist requires a cor anglais as well.

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## CHRONOLOGICAL LIST OF WORKS

### ES IST GENUG

1986

Variations on the chorale 'Es ist genug' from Johann Sebastian Bach's Cantata 'O Ewigkeit, du Donnerwort' BWV 60 for viola and chamber ensemble

**Es ist genug.** Вариации на тему Баха для альты и камерного ансамбля

*Dedicated to Yuri Bashmet*

1.0.0.1 – 0.0.0.0 – strings (1/1/1/1/1 or full set)

Duration: 14'

First performance: 3 September 1989, Lucerne

Christophe Schiller (viola) – Camerata Bern – Heinz Holliger (conductor)

© Breitkopf & Härtel, Wiesbaden

► *see also:* Es ist genug Original version for viola and piano (1984)

### LES QUATRE PETITES FILLES (THE FOUR LITTLE GIRLS)

1986

Opera in 6 tableaux

Libretto by Edison Denisov after Pablo Picasso's like-named play (in French)

**Четыре девушки.** Опера в 6 картинах по пьесе Пабло Пикассо

**DRAMATIS PERSONAE:** First Girl (soprano) · Second Girl (soprano) · Third Girl (mezzo-soprano) · Fourth Girl (mezzo-soprano) · Choir

2.1.2.1 – 2.1.1.0 – perc. harp. piano. hpd. cel. strings

Duration: 56'

First performance: 24 Mai 1990, Moscow, Forum Theatre

Arla Siegert (choreographer) – Forum Theatre Orchestra – Mikhail Yurovsky (conductor)

© Billaudot, Paris

### WINTER LANDSCAPE

[2 January, Ruza] 1987

for harp

**Зимний пейзаж** для арфы

Tranquillo, poco rubato · Poco più mosso · Più tranquillo · Tempo I

Duration: 7'

First performance: 18 February 1987, Berlin

© Breitkopf & Härtel, Wiesbaden

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## CHRONOLOGICAL LIST OF WORKS

### **SYMPHONY NO. 1**

1987

**Симфония № 1** для большого оркестра

*Dedicated to Daniel Barenboim and the Orchestre de Paris on the occasion of their 20<sup>th</sup> anniversary*

1. Lento · Agitato
2. Tranquillo
3. Agitato
4. Adagio

4.4.5(bass clar).4(db bn) – 6.4.4.1 – 6 perc. 2 harps. cel. strings

Duration: 57'

First performance: 2 March 1988, Paris, Salle Pleyel  
Orchestre de Paris – Daniel Barenboim (conductor)

© Leduc, Paris

### **PIANO QUINTET**

1987

**Квintет для двух скрипок, альты, виолончели и фортепиано**

*Commissioned by the Bath Festival with assistance from South West Arts*

1. Moderato · Agitato
2. Agitato *attacca*
3. Tranquillo

Duration: 22'

First performance: 24 May 1987, Bristol  
Ensemble Chameleon

© Leduc, Paris

### **CLARINET QUINTET**

1987

**Квintет для кларнета, двух скрипок, альты и виолончели**

*Dedicated to Eduard Brunner*

1. Agitato · Poco più tranquillo · Tranquillo · Poco più mosso · Agitato · Poco più tranquillo · Agitato · Poco meno mosso · Tranquillo · Poco agitato
2. Molto tranquillo *attacca*
3. Agitato

Duration: 18'

First performance: 30 May 1987, Saarbrücken  
Eduard Brunner (clarinet) – Saarbrücker Streichquartett

© Sikorski, Hamburg · score: **SIK 1800**

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## CHRONOLOGICAL LIST OF WORKS

### BELLS IN THE FOG

1988

**Колокола в тумане** для большого оркестра

Lento · Poco inquieto · Tempo I · Inquieto

4.1.4.0 – 6.4.4.0 – perc (4 tgl, crot, 3 susp.cym, bells, glsp, vibr). harp. cel.  
strings

Duration: 15'

First performance: 19 August 1988, Moscow

Leonid Nikolaev (conductor)

© Breitkopf & Härtel, Wiesbaden

### DOTS AND LINES

1988

for two pianos eight hands

**Точки и линии** для двух фортепиано в восемь рук

*Commissioned by and dedicated to Orgella Kwartet*

Moderato

Duration: 12'

First performance: 2 October 1988, Amsterdam

Orgella Kwartet (Yoko Abe, Polo de Haas, Niek de Velde, Robert Nasveld)

© Sikorski, Hamburg · *score: SIK 1835*

### SILENT LIGHT

1988

for a cappella choir on a liturgical orthodox text (in Russian)

**Свете тихий** на литургический текст

Tranquillo

Duration: 17'

First performance: 30 January 1989, Tallinn

Olef Oja (choral director)

© Sikorski, Hamburg

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## CHRONOLOGICAL LIST OF WORKS

### **PHAEDRA**

1988

#### **Федра**

Play by Marina Tsvetaeva

Première: 1988, Moscow, Taganka Theatre

Roman Vikiuk (director)

### **SOMEWHERE ON THE OUTSKIRTS OF THE CITY**

1988

#### **На окраине, где-то в городе ...**

Film music

Produced by Gorki Film Studios, Yalta-Film – Vladislav Romanov (scenario) –

Valeri Pendrakovsky (director)

### **IN DEO SPERAVIT COR MEUM**

1984/1989

for violin (flute), guitar and organ

**In Deo speravit cor meum** для скрипки (флейты), гитары и органа

Tranquillo · Liberamente

Duration: 12'

First performance (violin version): 1 November 1984, Kassel

Reinbert Evers (guitar) – Otfried Nies (violin) – Klaus Martin Ziegler (organ)

First performance (flute version): 2 July 1989, Bad Kissingen

Monika Rost (guitar) – Eckart Haupt (flute) – Alexander Fiseiski (organ)

© Sikorski, Hamburg · score: **SIK 1915**

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## CHRONOLOGICAL LIST OF WORKS

### LÉGENDES DES EAUX SOUTERRAINES

(LEGENDS OF THE SUBTERRANEAN WATERS)

1988/1989

for 12 voices on texts by Yves Bergeret (from 'Sous la Lombarde' [1979] – in French)

**Легенды подземных вод** для двенадцати солистов на стихи Ива Бержере

*Commissioned by Groupe Vocal de France*

1. Heure des reflets inconnus *Tranquillo*
2. Ligne *Molto tranquillo*
3. Rivière rouge *Tranquillo*
4. Premier soleil *Poco animato*
5. Le ciel *Tranquillo · Poco più mosso · Tranquillo*
6. Les nuages *Animato*
7. Au détour de la falaise *Moderato*
8. Silence *Tranquillo*

Duration: 11'

© Le Chant du Monde, Paris ·

Sikorski, Hamburg for: D, CH, DK, N, S, NL, GR, TR, E, P, IL, IS ·

score: SIK 6873

### THREE PIECES FOR PERCUSSION INSTRUMENTS

1989

**Три пьесы для ударных**

*Commissioned by Deutscher Verlag für Musik ('Black Clouds')*

1. Чёрные облака [Black Clouds] *Lento* [vibraphone solo]
2. Возникновения и исчезновения [Merging and Vanishing] *Poco inquieto*  
[two percussionists]
3. Лучи далеких звезд в искривленном пространстве [The Rays of Distant Stars  
in the Vaulted Space] *Tranquillo* [three percussionists]  
perc (3 tgl, claves, wood bl, 5 tom-t, 4 bongos, snare dr, 3 susp.cym, 3 tam-t,  
bells, 3 gongs, glsp, vibr)

Duration: 25'

First performance: 14 April 1989, Moscow

Mark Pekarsky Percussion Ensemble

© Breitkopf & Härtel, Wiesbaden

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## CHRONOLOGICAL LIST OF WORKS

### CONCERTO FOR CLARINET AND ORCHESTRA

1989

#### Концерт для кларнета с оркестром

*Commissioned by Schleswig-Holstein Musik Festival*

*Dedicated to Eduard Brunner*

1. Agitato · Meno mosso · Agitato · Meno mosso · Agitato · Poco agitato
2. Lento  
4.4.4.0 – 6,4,3,0 – 3 perc (I: vibr – II: susp.cym, bells – III: timp. tam-t). harp.  
cel. strings

Duration: 25'

First performance: 8 July 1989, Lübeck

Eduard Brunner (clarinet) – Udo Zimmermann (conductor)

© Sikorski, Hamburg · score: SIK 1897

### FOUR POEMS OF GERARD DE Nerval

1989

for tenor, flute and piano (in French)

Четыре стихотворения Жерара де Нерваля для голоса, флейты и фортепиано

1. La jeune fille (Une allée du Luxembourg) *Moderato*
2. Le soir vermeil (Ni bonjour ni bonsoir) *Tranquillo*
3. Dans le fond du ciel bleu (Les cydalises) *Agitato · Poco più tranquillo · Tempo I*
4. Le Christ aux oliviers *Tranquillo · Tempo I*

Duration: 12'

First performance: 22 July 1989, Davos

Ernst Haefliger (tenor) – Aurèle Nicolet (flute) – Andreas Haefliger (piano)

© Sikorski, Hamburg · score: SIK 811

### QUARTET FOR FLUTE, VIOLIN, VIOLA AND VIOLONCELLO

1989

Квартет для флейты, скрипки, альты и виолончели

1. Tranquillo
2. Agitato

Duration: 18'

First performance: 7 November 1989, Trento

Dmitri Denisov (flute) – Evgenia Alikhanova (violin) – Tatiana Kokhanovskaya (viola) – Olga Ogranovich (violoncello)

© Leduc, Paris



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## CHRONOLOGICAL LIST OF WORKS

### REFLECTIONS

1989

for piano

**Отражения** для фортепиано

*Dedicated to Suzanne Bradshaw*

Tranquillo, poco rubato

Duration: 12'

First performance: 23 November 1989, Glasgow

Susan Bradshaw

© Leduc, Paris

### THE CHRISTMAS STAR

1989

for soprano, flute and strings on a poem by Boris Pasternak from 'Zhivago Poems' (in Russian)

**Рождественская звезда** для голоса, флейты и струнных на стихи Бориса Пастернака

Poco agitato · Poco più tranquillo · Poco più agitato · Più tranquillo · Meno mosso

strings (minimum 3/3/3/1)

Duration: 12'

First performance: 28 December 1989, Moscow

Elena Bryleva (soprano) – Dmitri Denisov (flute) – Yuri Bashmet (conductor)

© National Music Publishers, Moscow ·

Sikorski, Hamburg for: D, CH, DK, N, S, NL, GR, TR, P, IL, IS

### THREE FRAGMENTS FROM THE NEW TESTAMENT

1989

for counter-tenor, two tenors, baritone, flute and bells (in French)

**Три отрывка из Нового Завета** для контратенора, двух теноров, баритона, флейты и колоколов

1. Béni soit Dieu *Tranquillo*

2. Nous ne mourons pas tous *Tranquillo*

3. Car Dieu a dit *Liberamente · Moderato · Liberamente* [15 July, Salzau]

Duration: 9'

First performance: 7 December 1990, Basel

Hilliard Ensemble

© Sikorski, Hamburg

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## CHRONOLOGICAL LIST OF WORKS

### HAMLET

1989

#### Гамлет

Play by William Shakespeare

Première: 14 September 1989, Leicester, Haymarket Theatre

Yuri Lyubimov (director)

Russian première: 1989, Moscow, Taganka Theatre

1. Introduction *Tranquillo*
2. Appearance of the King *Andante*
3. The King's Leaving *Andante*
4. Hamlet's Monologue (I) *Tranquillo*
5. Conversation Concerning the Ghost *Lento*
6. Curtain I *Maestoso*
7. Fanfare *Moderato*
8. The Ghost *Lento*
9. Hamlet's and the Ghost's Dialogue *Lento*
10. Ophelia *Tranquillo*
11. Curtain II *Maestoso*
12. Appearance of the Courtiers *Tempo di Marcia*
13. The Actors *Allegretto*
14. Hamlet's Monologue (II) *Tranquillo*
15. The King's Room *Maesoso*
16. Hamlet's Monologue (III) *Tranquillo*
17. Pantomime *Moderato*
18. Hamlet's Monologue (IV) *Lento*
19. The King is Praying *Lento*
20. Funeral March *Andante*

1.0.1.0 – 0.1.tenor trbn.0 – 3 perc (timp, tom-t, bass dr, cym, bells, tam-t, vibr). guit. piano/cel. vc

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## CHRONOLOGICAL LIST OF WORKS

### CHILDREN'S PIECES

1989

for piano two hands and four hands

**Детские пьесы** для фортепиано

1. Маленький канон [Little Canon] *Moderato*
2. Ласковая песенка [Affectionate Song] *Allegretto*
3. Весёлая песенка [Joyful Song] *Moderato*
4. Русская песня [Russian Song] *Andante*
5. Маленький марш [Little March] *Tempo di marcia*
6. Просьба [The Plea] *Moderato*
7. Хоровод [Round Dance] *Allegro moderato · Meno mosso*
8. Утро [The Morning] *Tranquillo*
9. Колокола [The Bells] *Andantino*
10. Наигрыш [Tune] *Vivace leggiero*
11. Клоуны [The Clowns] *Moderato scherzando · Presto · Tempo I · Tranquillo · Presto · Tempo I*
12. Марш [March] *Andantino marziale*
13. Этюд для пяти пальцев [Etude for Five Fingers] *Allegro giocoso*
14. Обида [Vexation] *Allegro agitato*
15. Скерцо [Scherzo] *Allegro*

Duration: 20'

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### POUR DANIEL (FOR DANIEL)

1989

for piano

**Pour Daniel** для фортепиано

*Dedicated to Daniel Barenboim*

*Tranquillo*

Duration: 3'

© Leduc, Paris

### A FAMILIAL CAT OF AVERAGE FLUFFINESS

1989

**Кот домашний средней пушистости**

Comedy by Vladimir Voinovich and Grigori Gorin

Première: Moscow, Sovremennik Theatre

Vladimir Poglazov (director)

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## CHRONOLOGICAL LIST OF WORKS

### **THE FEAST OF BELSHAZZAR OR A NIGHT WITH STALIN** 1989

**Пирь Валтасара, или Ночь со Сталиным**

Film music

Produced by Gorki Film Studios – Fazil Iskander (scenario after his novel ‘Sandro of Chegem’) – Yuri Kara (director)

### **A GOLDEN CLOUDLET WAS SLEEPING** 1989

**Ночевала тучка золотая**

Film music

Produced by Gorki Film Studios – Anatoli Pristavkin (scenario after his novel) – Sulambek Mamilov (director)

### **PRISHVIN’S PAPER EYES** 1989

**Бумажные глаза Пришвина**

Film music

Produced by Lenfilm – Valeri Ogorodnikov (scenario, director)

### **VARIATIONS ON A THEME OF MOZART** 1990

for eight flutes

**Вариации на тему Моцарта** для восьми флейт

*Commissioned by András Adorjan*

Andante

Duration: 10’

First performance: 25 January 1991, Munich

András Adorjan, William Bennett, Michael Debost, Peter-Lukas Graf, Hiroshi Hari, Maxence Larrieu, Wolfgang Schulz, Ransem Wilson

© Billaudot, Paris

The theme is taken from Mozart’s ‘The Magic Flute’: ‘March of the Priests’.

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## CHRONOLOGICAL LIST OF WORKS

### **THE BODY** 1990

**Тело**

Film music

Produced by Gorki Film Studios – Sergei Livnev (scenario) – Nikita Khubov (director)

### **FRANKA – KHAM'S WIFE** 1990

**Франка – жена Хама**

Film music

Produced by Belarusfilm – Alexander Zaitsev (scenario) – Dmitri Zaitsev (director)

### **THE SUICIDE** 1990

**Самоубийца**

Play by Nikolai Erdman

Première: 24 July 1990, Moscow, Taganka Theatre

Yuri Lyubimov (director)

### **THE SUICIDE** 1990

**Самоубийца**

Film music

Produced by Mosfilm, Slovo, Soyuzkino – Valeri Pendrakovsky (scenario after Nikolai Erdman's play) – Valeri Pendrakovsky (director)

### **THE TEMPTATION OF B.** 1990

**Искушение Б.**

Film music

Produced by Goskino/Laterna Film – Arkadi Strugatsky (scenario after Arkadi and Boris Strugatsky's novel) – Arkadi Sirenko (director)

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## CHRONOLOGICAL LIST OF WORKS

### THE TSAR'S HUNT

1990

#### Царская охота

Film music

Co-produced by Lenfilm Studios, Golos/FilmovéStudio Barrandov (Czechoslovakia)/Excelsior Film-TV/Videa (Italy) – Leonid Zorin (scenario) – Vitali Melnikov (director)

### KYRIE

1991

for choir and orchestra after Wolfgang Amadeus Mozart's fragment K 323 (in Latin)

**Кырие** для хора и оркестра. Памяти Моцарта

Allegro moderato · Meno mosso

0.2.0.2 – 0.2.0.0 – timp. strings

Duration: 11'

First performance: 25 August 1991, Stuttgart

Südfunkchor – Koechlin Ensemble – Rupert Huber (conductor)

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### DEDICATION

1991

for flute, clarinet, two violins and violoncello

**Посвящение** для флейты, кларнета и струнного квартета

*Dedicated to The Nash Ensemble*

Lento · Poco più agitato · Più tranquillo · Tempo I

Duration: 12'

First performance: 6 February 1992, London

The Nash Ensemble – Amelia Freedman (conductor)

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## CHRONOLOGICAL LIST OF WORKS

### CONCERTO FOR GUITAR AND ORCHESTRA

1991

#### Концерт для гитары с оркестром

*Dedicated to Christopher, Thomas and Marie-Christine Webrmann*

Tranquillo · Più tranquillo · Meno mosso · Agitato · Tranquillo · Agitato

4.cor anglais.4.1 – 0.4.0.0 – 6 perc (3 tgl, crot, 5 susp.cym, bells, 3 tam-t, glsp, vibr). harp. cel. hpd. strings

Duration: 27'

First performance: 30 November 1991, Stuttgart

Reinbert Evers (guitar) – Alexander Winterson (conductor)

© Sikorski, Hamburg · score: **SIK 1898**

### FOUR PIECES FOR STRING QUARTET

1991

#### Четыре пьесы для струнного квартета

*Dedicated to Alfred Schlee on the occasion of his 90<sup>th</sup> birthday*

1. Poco agitato

2. Agitato

3. Lento

4. Poco agitato

Duration: 4'

First performance: June 1991, London

Arditti String Quartet

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Sikorski, Hamburg for: D, CH, DK, N, S, NL, GR, TR, E, P, IL, IS

### WIND OCTET

1991

#### Октет для двух гобоев, двух кларнетов, двух фаготов и двух валторн

1. Tranquillo

2. Agitato

0,2,2,2 – 2,0,0,0

Duration: 15'

First performance: 19 July 1991, Wotersen

Bläserensemble Sabine Meyer

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## CHRONOLOGICAL LIST OF WORKS

### **SUR LA NAPPE D'UN ÉTANG GLACÉ**

(ON THE SURFACE OF A FROZEN POND)

1991

for ensemble and tape

**На пелене застывшего пруда** для 9 инструментов и магнитофонной пленки

Tranquillo · Agitato · Tranquillo · Poco agitato

1,1,1,0 – 1,1,1,0 – vibr. piano. harp

Duration: 16'

First performance: 24 February 1992, Paris

Ensemble InterContemporain – David Robertson (conductor)

© Le Chant du Monde, Paris

### **QUINTET FOR FOUR SAXOPHONES AND PIANO**

1991

**Квintет для четырёх саксофонов и фортепиано**

*Dedicated to Claude and Odile Delangle*

1. Agitato

2. Moderato

3. Tranquillo

Duration: 25'

First performance: 20 February 1993, Paris

Delangle Quintet

© Leduc, Paris

### **THE EXPERIENCE OF A DELIRIUM FROM THE SPELL OF LOVE**

1991

**Опыт бреда любовного очарования**

Film music

Produced by Lenfilm – Valeri Ogorodnikov (scenario, director)



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## CHRONOLOGICAL LIST OF WORKS

### CONCERTO FOR ALTO SAXOPHONE AND ORCHESTRA

1986/1992

Arrangement of Concerto for Viola and Orchestra (1986)

#### Концерт для альт-саксофона с оркестром

*Commissioned by Claude Delangle*

1. Lento · Più mosso · Più tranquillo · Meno mosso · Agitato · Lento
2. Tranquillo
3. Inquieto *attaca*
4. Variations on a theme by Schubert *Moderato · Poco più animato · Tempo I*  
2.1.3(bass clar).2 – 0.3.3.0 – perc (timp, crot, tom-t, susp.cym, tam-t, bells, glsp, vibr, marimba). harp. cel. strings

Duration: 38'

First performance: 3 September 1992, Pesaro, Teatro Rossini

Claude Delangle (saxophone) – Orchestra Internazionale d'Italia – Lu Jia (conductor)

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Franz Schubert's Impromptu in A flat major, Op. 142, 2 serves as the theme for the variations in the fourth movement.

► *see also:* Concerto for Viola and Orchestra (1986)

### THE HISTORY OF THE LIFE AND DEATH OF OUR LORD JESUS CHRIST

1992

for tenor, bass, mixed choir and orchestra on texts of the New Testament and the Orthodox Liturgy (in Russian)

**История жизни и смерти Господа нашего Иисуса Христа** для тенора, баса, хора и оркестра на тексты из Нового Завета и православной литургии

*Commissioned by Alte Oper Frankfurt*

1. Рождение Христа [The Birth of Christ] *Tranquillo*
2. Поклонение волхвов [Adoration of the Magi] *Tranquillo*
3. Нагорная проповедь [The Sermon on the Mount] *Tranquillo*
4. Видение [Vision] *Tranquillo*
5. Гефсиманский сад [The Garden of Gethsemane] *Tranquillo*
6. Голгофа [Golgotha] *Lento*
7. Воскресение [Resurrection] *Poco agitato*

4.4.4(bass clar).4 – 8.4.4.0 – timp. perc. harp. cel. strings

Duration: 60'

First performance: 14 September 1994, Frankfurt

Moscow State Academic Choir – Deutsche Radio Philharmonie Saarbrücken Kaiserslautern – Viktor Popov (choral director) – Arnold Katz (conductor)

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## CHRONOLOGICAL LIST OF WORKS

### **FREE ZONE**

1992

**Свободная зона**

Film music

Produced by Belarusfilm – Alexander Zaitsev (scenario) – Dmitri Zaitsev (director)

### **ON THE IRTYSH RIVER**

1992

**На Иртыше**

Film music

Produced by Sodaperga/La Sept/Troiski Most – Vyacheslav Sorokin (director)

### **A VERY FAITHFUL WIFE**

1992

**Очень верная жена**

Film music

Produced by Mosfilm, Ritm – Yusup Razykov, Yuri Rogozhin (scenario) – Valeri Pendrakovsky (director)

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## CHRONOLOGICAL LIST OF WORKS

### **RODRIGUE ET CHIMÈNE** [CLAUDE DEBUSSY]

1993

Orchestration of Debussy's drame lyrique in 3 acts

**Родриг и Химена.** Опера в 3 актах

Libretto by Catulle Mendès (in French)

*Commissioned by Erato Records, Editions Durand and Opéra de Lyon (for the spending of its new auditorium)*

**DRAMATIS PERSONAE:** Rodrigue (tenor) · Chimène (sopran) · Iñez (mezzo-soprano) · Hernan (tenor) · Bermudo (tenor) · Don Diègue (baritone) · Don Gomez (baritone) · The king (bass) · Don Juan d'Arcos (tenor) · Don Pèdre de Terruel (tenor)

Daughters of Bivar, Men of Gormaz, Men of Bivar, Servants and Servant girls, Soldiers, Monks

3.3.2.3 – 4.3.3.0 – perc. 2 harps. strings

Duration: 115'

First performance: 14 May 1993, Lyon

Laurence Dale (Rodrigue) – Donna Brown (Chimène) – Hélène Jossoud (Iñez) – Gilles Ragon (Hernan) – Jean-Paul Fouchécourt (Bermudo) – Jean-Philippe Courtis (Don Diègue) – Jules Bastin (Don Gomez) – Vincent Le Texier (King) – Orchestra and choir of the Lyon Opera – Georges Lavaudant (director) – Kent Nagano (conductor)

© Durand, Paris

Debussy completed all but the orchestration of Rodrigue et Chimène.

### **CONCERTO FOR FLUTE, VIBRAPHONE, HARPSICHORD AND STRINGS**

1993

**Концерт для флейты, вибратона, клавесина и струнного оркестра**

*Dedicated to Heinz Hertach*

Agitato · Più agitato · Tranquillo · Agitato · Tranquillo · Agitato

strings (8/0/2/2/1)

Duration: 15'

First performance: 17 August 1993, Lucerne

Dmitri Denisov (flute) – Vladimir Goloukhov (vibraphone) – Ivan Sokolov (harpsichord) – Rudolf Baumgartner (conductor)

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score: SIK 6876

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## CHRONOLOGICAL LIST OF WORKS

### **SONATA FOR CLARINET AND PIANO** 1993

**Соната для кларнета и фортепиано**

*Dedicated to Eduard Brunner*

1. Agitato
2. Moderato

Duration: 17'

First performance: 27 December 1993, Cologne  
Eduard Brunner (clarinet) – Vassili Lobanov (piano)

© Breitkopf & Härtel, Wiesbaden

### **ANOMALY** 1993

**Аномалия**

Film music

Produced by Kinotavr – Yuri Elkhov (scenario after Clifford D. Simak's novel 'All Flesh is Grass') – Yuri Elkhov (director)

### **DESIRE FOR LOVE** 1993

**Желание любви**

Film music

Produced by Art-Priz-Moskva – Viktor Georgiev, Alexander Kuprin (scenario) – Viktor Georgiev (director)

### **SONATA FOR ALTO SAXOPHONE AND VIOLONCELLO** 1994

**Соната для альт-саксофона и виолончели**

*Commissioned by and dedicated to Claude Delangle*

1. Allegro risoluto
2. Tranquillo
3. Moderato

Duration: 13'

First performance: 4 July 1995, Dourdan  
Claude Delangle (saxophone) – Véréne Westphal (violoncello)

© Billaudot, Paris

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## CHRONOLOGICAL LIST OF WORKS

### CHAMBER SYMPHONY NO. 2

1994

#### Камерная симфония № 2

*Commissioned by Arion-Edo Foundation*

*Dedicated to Anatoli Slepuche*

Agitato · Poco meno mosso · Agitato · Poco meno mosso · Agitato · Poco più tranquillo · Più agitato · Più tranquillo · Agitato · Poco meno mosso

1.1.1.1 – 1.1.tenor trbn.0 – perc (5 bongos, wood bl, side dr, 2 susp.cym, tam-t).  
harp. piano, strings (1/1/1/1/1)

Duration: 17'

First performance: 13 July 1994, Tokyo

ASM Ensemble – Alexei Vinogradov (conductor)

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score: SIK 6879

### POSTLUDE

1994

for chamber orchestra

Постлюдия для камерного оркестра. Памяти Витольда Лютославского

*in memoriam Witold Lutoslawski*

Lento

0.0.0.0 – 0.3.2.0 – perc (bells, vibr). harp. piano. strings (8/6/6/4/2)

Duration: 11'

First performance: 21 September 1994, Warsaw

Sinfonietta Cracovia – Luca Pfaff (conductor)

© Breitkopf & Härtel, Wiesbaden

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## CHRONOLOGICAL LIST OF WORKS

### FIVE SONGS [EKATERINA KUPROVSKAYA-DENISOVA]

1994

Orchestration for soprano and ensemble of Kuprovskaya's song cycle from 1988 on texts by Anna Akhmatova (in Russian)

**Пять романсов на стихи Анны Ахматовой** для сопрано и ансамбля

1. Вечер [The Evening] *Tranquillo*
2. В саду [In the Garden] *Moderato*
3. Прощание [Farewell] *Rubato*
4. Тихое слово [Soft Word] *Allegretto*
5. Одиночество [Solitude] *Tranquillo*

1.1.1.1 – 1.0.0.0 – harp. strings (1/1/1/0)

Duration: 8'

First performance: 30 October 1994, Heidelberg

Elena Vassilieva (soprano) – ASM Ensemble – Alexei Vinogradov (conductor)

*Manuscript*

### MORGENTRAUM

1994

for soprano, mixed choir and orchestra on poems by Rose Ausländer (in German)

**Morgentraum** для сопрано, хора и оркестра на стихи Розе Ауслендер

*Commissioned by Städtischer Musikverein Düsseldorf on the occasion of the 175<sup>th</sup> birthday of the Düsseldorf Symphoniker*

*Dedicated to Hartmut Schmidt*

1. Wolken *Tranquillo*
2. Sturm I *Agitato*
3. Wortgewebe *Tranquillo*
4. Sturm II *Agitato*
5. Regenbogen *Tranquillo*
6. Tröstung *Tranquillo*
7. Mit euch allen *Animato · Poco meno mosso*
8. Bachfuge *Allegro risoluto · Poco meno mosso · Allegro risoluto*
9. Schatten *Lento*
10. Versöhnung *Tranquillo*

4(alto flute).4(cor anglais).4(bass clar).4(db bn) – 8.4.4.0 – 6 perc (I: crot, susp. cym, tam-t, vibr – II: crot, susp.cym, tam-t, vibr – III: susp.cym, tam-t, glsp, vibr – IV: susp.cym, tam-t, glsp, vibr – V: susp.cym, bass dr, bells, tam-t –VI: timp, susp.cym, bells). 2 harps. cel. strings

Duration: 34'

First performance: 19 January 1995, Düsseldorf

Natalia Zagorinskaya (soprano) – Düsseldorf Symphoniker – Salvador Mas Conde (conductor)

© Sikorski, Hamburg

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## CHRONOLOGICAL LIST OF WORKS

### THE CHERRY ORCHARD

1994

#### Вишнёвый сад

Play by Anton Chekhov

Première: 1994, Katia Dandoulaki Theatre, Athens

Yuri Lyubimov (director)

### LAZARUS [FRANZ SCHUBERT]

1995

Completion of Schubert's fragment 'Lazarus oder Die Feier der Auferstehung' D 689 (1820) for three sopranos, three tenors, bass, mixed choir and orchestra on a text by August Hermann Niemeyer (in German)

**Лазарь или Праздник Воскресения.** Религиозная драма в трёх актах завершённая Эдисоном Денисовым

*Commissioned by Helmuth Rilling*

**DRAMATIS PERSONAE:** Maria (soprano) · Martha (mezzo-soprano) · Jemina (soprano) · Lazarus (tenor) · Nathanael (tenor) · Youth (tenor) · Simon (bass)

#### Erste Handlung

1. Hier lasst mich ruhen (Lazarus)
2. Noch einen Augenblick (Martha)
3. Trübe nicht mit Klagen deine Seele (Maria)
4. Steh im letzten Kampf dem Müden (aria Maria)
5. Voll Friede (Lazarus)
6. So segne mich (Nathanael)
7. Willkommen, mein Nathanael (Lazarus)
8. Wenn ich ihm nachgerungen habe (aria Nathanael)
9. Nathanael, bewundern kann ich dich (Martha)
10. O Martha, bliebst du stiller (Maria)
11. Der Trost begleite dich hinüber (Maria)
12. Wenn nun mit tausendfachen Qualen (Maria)
13. Gottes Liebe, du bist seine Zuversicht (aria Maria)
14. Ach so, finde ich noch (Jemina)
15. Jemina, Tochter der Auferstehung (Lazarus)
16. So schlummert auf Rosen die Unschuld ein (aria Jemina)
17. Nun entflog auf schnellen Schwingen (Jemina)
18. Ach seht, er wird so bleich (Jemina)
19. Ich sterbe, ach nun kommt (Lazarus)
20. Allgädiger, heile du unsrer Seele Wunde (choir)

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## CHRONOLOGICAL LIST OF WORKS

### LAZARUS [CONTINUED]

#### Zweite Handlung

21. Introduction
22. Wo bin ich (Simon)
23. O könnt ich, Allgewaltiger (aria Simon)
24. Wes ist der Klage Stimme (Nathanael)
25. Sanft und still schläft unser Freund (choir)
26. So legt ihn in Blumen (Nathanael)
27. Hebt mich der Stürme Flügel (aria Martha)
28. Einst – wenn vom Abend und vom Morgen her (Nathanael)
29. Mein stiller Abend ist gekommen (Jüngling)
30. Wiedersehen! Sei uns gesegnet (choir)

#### Dritte Handlung

31. Ich habe ihn gesehen (Martha)
32. Auferwecker! (aria Maria)
33. Maria! Ach wenn er den Schlummernden (Martha)
34. Ich folge, meine Schwester! (Maria)
35. Wie ich wanke! Wie ich irre! (Simon)
36. Preis dem Erwecker! (choir)
37. Er kam, mit Trost des Himmels (choir)
38. Preis dem Erwecker! (choir)
39. Simon! Simon, noch so trübe dein Auge (Nathanael)
40. Willkommen, meine Brüder (Lazarus)
41. O dass mit Himmelsharmonien (aria Lazarus)
42. Mehr! Viel mehr! Kein Harfenklang (choir)
43. O Tag des Jubels (Simon)
44. In Wetterwolken eingehüllt (aria Simon)
45. Was wird jener Tag sein (Nathanael)
46. Ich will dich singen (Lazarus)
47. Heilige Stätte (choir)
48. Komm, Wonnetag (choir)

2.2.2.2 – 2.0.3.0 – timp. strings

Duration: 130'

First performance: 21 January 1996, Stuttgart

Sibylla Rubens (Maria) – Camilla Nylund (Martha) – Simone Nold (Jemina) – Nadja Michael (solo contralto in 'Dritte Handlung') – Scot Weir (Lazarus) – Kurt Azeberger (Nathanael) – Christian Voigt, Tenor (Youth) – Matthias Görne (Simon) – Gächinger Kantorei Stuttgart – Bach-Collegium Stuttgart – Helmuth Rilling (conductor)

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In the middle of No. 27, 'Hebt mich der Stürme Flügel', Schubert abandoned work on the score. No. 27 and the following movements were completed by Edison Denisov.



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## CHRONOLOGICAL LIST OF WORKS

### THREE PELUDES

1994

for piano

**Три прелюдии** для фортепиано

*Dedicated to Philippe Gavardin (1.), Jean Leduc (2.) and Jean-Pierre Armengaud (3.)*

1. Agitato
2. Tranquillo, poco rubato
3. Presto

Duration: 5'

First performance: 29 June 1996, Båstad

Jean-Pierre Armengaud

© Leduc, Paris

### THIRTEEN CHORUSES

1995

from the incidental music to Euripides' tragedy 'Medea' for choir and ensemble (partly a cappella)

Text: Iosif Brodsky (in Russian)

**Тринадцать хоров** из музыки к спектаклю «Медея» по Еврипиду

1. Пролог [Prologue]
2. Первый хор [First Choir] *Animato*
3. Второй хор [Second Choir] *Moderato*
4. Третий хор [Third Choir] *Moderato*
5. Четвёртый хор [Fourth Choir] *Moderato*
6. Пятый хор [Fifth Choir] *Moderato*
7. Шестой хор [Sixth Choir] *Tranquillo*
8. Седьмой хор [Seventh Choir] *Tranquillo*
9. Восьмой хор [Eighth Choir] *Moderato*
10. Девятый хор [Ninth Choir] *Andante*
11. Десятый хор [Tenth Choir] *Tranquillo*
12. Одиннадцатый хор. Колыбельная [Eleventh Choir. Lullaby] *Tranquillo*
13. Flute and timpani *Tranquillo*
14. Заключительный хор [Final Choir] *Tranquillo*

1.0.0.0 – 0.1.1.0 – perc (timp, vibr)

Duration: 28'

First performance: 22 May 1995, Athens

Yuri Lyubimov (director)

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## CHRONOLOGICAL LIST OF WORKS

### THE BIRTH OF RHYTHM

1995

for six percussionists

**Рождение ритма** для шести ударников

*Commissioned by the French Ministry of Culture*

Moderato · Più agitato · Agitato

perc (I: crot I, bells, xyl, bass marimba – II: crot II, marimba I – III: crot III, marimba II – IV: cow bells I, 6 tom-t [2 medium/2 medium low/2 low] – V: timp, cow bells II – VI: cow bells III, 6 bass dr [2 high/2 medium/2 low], Balinese gong)

Duration: 17'

First performance: 4 October 1995, Strasbourg

Les Percussions – Lorraine Vaillancourt (conductor)

© Billaudot, Paris

### SIX PIECES FOR BRASS INSTRUMENTS AND PERCUSSION

1995

**Шесть пьес для медных и ударных**

*Commissioned by Blechbläser des Radio-Sinfonie-Orchesters Frankfurt and Reinhold Friedrich*

*Dedicated to Reinhold Friedrich*

1. Moderato
2. Agitato
3. Moderato
4. Lento
5. Poco agitato
6. Agitato

0.0.0.0 – 4.6(4 picc).3. euphonium.2 – 2 perc (timp, bass dr, vibr)

Duration: 25'

First performance: 8 October 1995, Dresden

Blechbläser des Radio-Sinfonie-Orchesters Frankfurt

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## CHRONOLOGICAL LIST OF WORKS

### **ARCHIPEL DES SONGES (ARCHIPELAGO OF DREAMS) 1995**

for soprano, flute, vibraphone and piano on poems by Jean Maheu (in French)

**Архипелаг снов.** Три романса для сопрано, флейты, вибратона и рояля

1. Archipel des songs [Archipelago of Dreams]
2. Le mot [The Word]
3. Toi [You]

Duration: 6'

First performance: 29 February 1996, Moscow

Ekaterina Kichigina (soprano) – Dmitri Denisov (flute) – Vladimir Golukhov (vibraphone) – Maria Parchina (piano)

© Billaudot, Paris

### **TRIO FOR FLUTE, BASSOON AND PIANO 1995**

**Трио для флейты, фагота и фортепиано**

1. Tranquillo
2. Allegro moderato

Duration: 13'

First performance: 29 February 1996, Moscow

Dmitri Denisov (flute) – Gennadi Matvienko (bassoon) – Mikhail Dubov (piano)

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### **CONCERTO FOR FLUTE, HARP AND ORCHESTRA 1995**

**Концерт для флейты и арфы с оркестром**

*Commissioned by Billaudot Publishers on the occasion of their centenary*

*Dedicated to András Adorján and Marielle Nordman*

1. Poco agitato
2. Lento
3. Agitato

0.2.0.0 – 2.0.0.0 – strings

Duration: 26'

First performance: 6 September 1996, Besançon

András Adorján (flute) – Marielle Nordmann (harp) – Orchestre Philharmonique de Radio France – Marek Janowski (conductor)

© Billaudot, Paris

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## CHRONOLOGICAL LIST OF WORKS

### **DÈS TÉNÈBRES VERS LA LUMIÈRE (FROM DARKNESS TO LIGHT) 1995**

for accordion

**От сумрака к свету** для аккордеона

Tranquillo · Poco più agitato · Agitato · Tempo I

Duration: 15'

First performance: 16 November 1996, Paris

Max Bonnay

© Leduc, Paris

### **THREE CADENZAS**

to Wolfgang Amadeus Mozart's Concerto for Flute, Harp and Orchestra K 299 **1995**

**Три Каденции** для концерта Моцарта для флейты и арфа с оркестром кв 299

Duration: 3'

First performance: 7 December 1997, Munich

András Adorjan (flute) – Xavier de Maistre (harp)

© Billaudot, Paris

### **ANTHEM**

for eight violoncelli

**1995**

**Гимн** для восьми виолончелей

*à mon cher Philippe Gavardin pour son anniversaire*

Allegro risoluto

Duration: 8'

First performance: December 2002

© Le Chant du Monde, Paris

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## CHRONOLOGICAL LIST OF WORKS

### CON SORDINO

1995

for trumpet and piano

**Con sordino** для трубы и фортепиано

*Dedicated to Reinhold Friedrich*

Tranquillo

Duration: 8'

First performance: 2000, Heidelberg

Reinhold Friedrich (trumpet), Ulrich Eisenlohr (piano)

© Leduc, Paris

### THE ADOLESCENT

1996

**Подросток**

Play after Fyodor Dostoevsky

Première: 23 April 1996, Moscow, Taganka Theatre

Yuri Lyubimov (director)

### SONATA FOR TWO FLUTES

1996

**Соната для двух флейт**

*Commissioned by András Adorjan*

*Dedicated to András Adorjan and Marianne Henkel*

1. Tranquillo · Agitato · Tranquillo

2. Allegro

3. Molto tranquillo

Duration: 14'

First performance: 11 August 1996, Egeskov

András Adorjan, Marianne Henkel

© Leduc, Paris

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## CHRONOLOGICAL LIST OF WORKS

### **FEMME ET OISEAUX (WOMAN AND BIRDS)**

1996

for chamber ensemble

**Женщина и птицы** для фортепиано и ансамбля

*Hommage à Joan Miró*

*Commissioned by Dresdner Tage der zeitgenössischen Musik on the occasion of their tenth anniversary*

*à ma femme Katia*

Moderato · Agitato · Tranquillo

1.1.1.1 – 0.0.0.0 – piano. strings (1/1/1/0)

Duration: 15'

First performance: 1 October 1996, Dresden

musica-viva-ensemble – Friedrich Goldmann (conductor)

© Breitkopf & Härtel, Wiesbaden

### **CONCERTO FOR FLUTE, CLARINET AND ORCHESTRA**

1996

**Концерт для флейты и кларнета с оркестром**

*Commissioned by Philharmonie Essen*

*Dedicated to Dagmar Becker and Wolfgang Meyer*

one movement: Poco agitato · Meno mosso · Poco agitato · Agitato

alto fl. ob damore.cor anglais.bass clar.alto sax.0 – 6.4.0.0 – 4 prc (I: susp. cym, crot. tom-t – II: susp.cym, glsp – III: susp.cym, vibr – IV: susp.cym, tam-t). harp. cel. strings (6/4/5/4/4)

Duration: 15'

First performance: 24 October 1996, Essen

Dagmar Becker (flute) – Wolfgang Meyer (clarinet) – Essen Philharmonic Orchestra – Wolf-Dieter Hauschild (conductor)

© Sikorski, Hamburg · score: **SIK 1954**

### **AVANT LE COUCHER DU SOLEIL (BEFORE SUNSET)**

1996

for alto flute and vibraphone

**Перед закатом** для альтовой флейты и вибратона

Tranquillo

Duration: 11'

First performance: 24 November 1996, Moscow

Dmitri Denisov (flute) – Mark Pekarsky (vibraphone)

© Leduc, Paris

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## CHRONOLOGICAL LIST OF WORKS

### **SYMPHONY NO. 2**

1996

**Симфония № 2** для большого оркестра

*Commissioned by Dresden Philharmonic on the occasion of their 125<sup>th</sup> anniversary*

*Dedicated to Pierre and Olga Morel*

1. Poco agitato

2. Agitato

3.3.3.3 – 6.4.4.1 – 4 perc. 2 harps. piano. cel. strings (9/8/7/6/5)

Duration: 15'

First performance: 13 December 1997, Dresden

Dresden Philharmonic – Jörg-Peter Weigle (conductor)

© Leduc, Paris

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## JUVENILIA / EARLY WORKS [1948-1959]

### PRELUDES

1947-1949

for piano

**Прелюдии** для фортепиано

1. Affetuoso [1947]
2. Giocososo [1947]
3. Andante [1947]
4. Scherzando [1947]
5. Lento [1947]
6. Andante [1947]
7. Misterioso, raccoglimento [1947]
8. Poco allegretto [1947]
9. Grave · Inquieto [1947]
10. Mistico [1947]
11. Molto giocoso [1947]
12. Semplice [1947]
13. Andante [1947]
14. Allegro con fuoco [1947]
15. Velato, scorrendo [1947]
16. Lento [1947]
17. Misterioso [1947]
18. Andantino [1947/1948]
19. Rubato [1948]
20. Severo · Fantastico [1948]
21. Andante [1949]

*Manuscript*

### CLASSICAL SUITE in D major

1948-1949

for two pianos

**Классическая сюита** для двух фортепиано D-dur

1. Прелюдия [Prelude]
2. Гавот [Gavotte]
3. Менуэт [Minuet]
4. Интермеццо [Intermezzo]
5. Жига [Gigue]

Duration: 20'

*Manuscript*

► *see also*: Gavotte for orchestra (1949)



**SONGS**

1949

for voice and piano on poems by Heinrich Heine (1., 2., 5., 8.), Adam Mickiewicz (3.), Alexander Blok (4., 7.), Sergei Esenin (10., 11.), Mikhail Lermontov (6., 9.), Alexander Zharov (13.) and an anonymous Siberian poet (12.) (in Russian)

**Песни** для голоса и фортепиано на стихи Генриха Гейне, Адама Мицкевича, Александра Блока, Сергея Есенина, Михаила Лермонтова, Александра Жарова и ...

1. Жил-был король суровый ...  
[Es war ein alter König ... (There was an aged monarch)] *Molto sostenuto*
2. На дальнем горизонте [Am fernen Horizonte (Appearing on the far horizon)]  
*Tranquillo*
3. Люблю тебя [I love you] *Con anima*
4. Ante lucem *Sostenuto*
5. Ты голубыми глазами ... [Mit deinen blauen Augen (With your blue eyes)]  
*Andantino*
6. Клоками белый снег валится ... [When the snow falls thick and soft] *Semplice*
7. Полный месяц встал над лугом [The full moon rose over the meadows]  
*Tranquillo*
8. Осень [Herbst (Autumn)] *Moderato*
9. Солнце [The Sun] *Pensieroso*
10. Снежная замять крутится бойко ... [And the snowstorms start spinning ...] *Allegro con fuoco*
11. Зашумели на затоне тростники ... [Reeds rustling over the pond] *Dolente*
12. Алтайская колхозная [Altai Kolkhoz Song] *Allegretto*
13. Морская песня [Song of the Sea]

*Manuscript*

**GAVOTTE**

1949

Arrangement for chamber orchestra of the second movement from Classical Suite for piano (1948-1949)

**Гавот** (из Классической сюиты) для камерного оркестра

*Manuscript*

- *see also:* Classical Suite (1948/1949)

**MINUET**

1949

for oboe and piano

**Менуэт** для гобоя и фортепиано

*Manuscript*

**THE FAILURE**

1949

Comic scene after Anton Tchekhov for soprano, mezzo-soprano, tenor, baritone and piano (in Russian)

**Неудача.** Комическая сцена из Чехова для сопрано, меццо-сопрано, тенора, баритона и фортепиано

Duration: 8'

*Manuscript*

**SUITE**

1949

for orchestra and mixed choir (in Russian)

**Сюита** для хора и оркестра

*Manuscript*

**FIVE SONGS ON POEMS OF ROBERT BURNS**

1951

for voice and piano (Russian translation by Samuil Marshak)

**Пять песен на стихи Роберта Бёрнса** для голоса и фортепиано

1. Песня девушки [The Girl's Song] *Allegretto*
2. Маленькая баллада [Little Ballad] *Moderato*
3. Дженни [Jenny] *Allegretto*
4. Из всех ветров, какие есть, мне западный милей ...  
[Of a' the airts the wind can blaw] *Andantino*
5. Скалистые горы, где спят облака ...  
[Rocky mountains where winds are blowing] *Allegretto moderato*

Duration: 3'

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**THE EVENING**

1951

for voice and piano on a text by Fyodor Tyuchev (in Russian)

**Вечер** для голоса и фортепиано на стихи Фёдора Тютчева

*Manuscript*

**DO YOU LOVE SPRING**

1952

for voice and piano on a text by Sándor Petőfi (in Russian)

**Любишь ты весну** для голоса и фортепиано на стихи Шандора Петёфи

Duration: 2'

*Manuscript*

**I LOOKED ONTO THE SEA**

1952

for female choir a cappella

Text: Mikhail Isakovsky (in Russian)

**Я глядела в озеро** для женского хора a cappella на слова М. Исаковского

© Muzgiz, Moscow

**THREE ROMANCES**

1952

for voice and piano on texts by Avetik Isaakyan (in Russian)

**Три романса** для голоса и фортепиано на стихи Аветика Исаакяна

1. Родник [The Source] *Allegretto*

2. Издалека, в тиши ночной ... [Far away, in the silence of the night] *Andantino*

3. Бредёт пустыней бедуин ... [The bedouin wanders in the desert] *Andante*

Duration: 4'

*Manuscript*

**TWO CHOIRS**

1952

for choir a cappella

Text: Avetik Isaakyan (in Russian)

**Два хора** без сопровождения на стихи Аветика Исаакяна

*Manuscript*

**VARIATIONS**

1952

for piano

**Вариации** для фортепиано

1. Theme *Andante*
2. Variation I —
3. Variation II —
4. Variation III —
5. Variation VI —

© Sovetsky Kompozitor, Moscow 1960

**WINDS ARE BLOWING**

1952

for soprano and piano on a text by Alexei Koltsov (in Russian)

**Дуют ветры** для сопрано и фортепиано на стихи Алексея Кольцова

Duration: 2'

*Manuscript*

**BEYOND THE RIVER, BEYOND THE MOUNTAIN**

1953

Arrangement of a Russian folksong for choir a cappella (in Russian)

**За рекой, за горой.** Обработка русской народной песни для хора без сопровождения

Tranquillo

Duration: 2'

*Manuscript*

**IMPROVISATION**

1953

for violin and piano

**Импровизация** для скрипки и фортепиано

*Manuscript*

**OH, YOU WINDS**

1953

Arrangement of a Russian folksong for choir a cappella (in Russian)

**Ой, вы, ветры.** Обработка русской народной песни для хора без сопровождения

Протяжно [Drawn-out]

Duration: 2'

*Manuscript*

**THE WANDERER**

1953

for voice and piano on a text by Avetik Isaakyan (in Russian)

**Странник** для голоса и фортепиано на стихи Аветика Исаакяна

*Manuscript*

**NOCTURNES**

1954

Vocal cycle for mezzo-soprano and piano on words by Bo Juyi (Russian translation by Leonid Eidlin)

**Ноктюрны.** Вокальный цикл для меццо-сопрано и фортепиано на стихи Бо Цзюй-и

1. Объяснение к стихам [Explanation Concerning the Poems] *Andantino*
2. На вечерней реке [On the Nocturnal River] *Con moto*
3. Расстаемся на южном заливе [We Part at the Southern Bay] *Molto sostenuto*
4. Ночью в лодке [At Night in a Boat] *Allegretto tranquillo*
5. Флейта на реке [A Flute on the River] *Tranquillo*
6. Печальный странник [The Sad Wanderer] *Allegro moderato*
7. Ночь холодной пищи [The Night of Cold Dishes] *Con tristezza*
8. Песни и пляски [Songs and Dances] *Allegro vivace*

Duration: 12'

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**SYMPHONY** in C major

1955

for large orchestra

**Симфония** для большого оркестра C-dur

Duration: 25'

First performance: 1955, Moscow (?)

*Manuscript*

**LITTLE BORIS IS WALKING AROUND** 1955

Arrangement of a Russian folk song for voice and piano (in Russian)

**Ходит Бориска.** Обработка русской народной песни для голоса и фортепиано

Duration: 1'

*Manuscript*

**THREE NEAPOLITAN SONGS** 1955

[PASQUALE FONZO/VINCENZO DE MEGLIO]

Transcription for voice and guitar of three Neapolitan songs (in Russian)

**Три переложения** для голоса и гитары

1. —

2. —

3. Неаполитанская серенада [Neapolitan Serenade]

© Muzgiz, Moscow

The titles of Nos. 1 and 2 are not known as neither manuscript nor any printed edition of Three Neapolitan Songs could be traced.

**YOU BLACKSMITHS** 1955

Arrangement of a Russian folksong for voice and piano (in Russian)

**Кузнецы вы, кузнецы.** Обработка русской народной песни для голоса и фортепиано

Largo

Duration: 4'

*Manuscript*

**SINFONIETTA ON TADZHIK THEMES** 1957

**Симфониетта на таджикские темы**

1. Lento · Allegro moderato

2. Andante

3. Allegro giocoso

2(picc).2(cor anglais).2.2 – 1.1.tenor trbn.0 – perc (timp, tgl, tamb, snare dr, bass dr, cym). harp. strings

© Muzyka, Moscow

**STRING QUARTET NO. 1** in F minor 1957

**Струнный квартет № 1**

Duration: 20'

*Manuscript*

**TRIO FOR VIOLIN, CLARINET AND BASSOON** 1957

**Трио для скрипки, кларнета и фагота**

*Dedicated to Nikolai Peiko*

© Muzyka, Moscow

**CHILDREN'S SUITE** 1958

for small orchestra

**Детская сюита** для малого оркестра

*Dedicated to Nikolai Litvinov*

1. Марш [March] *Andantino marciale* (♩ - 88)
2. Русская песня [Russian Song] *Andante tranquillo* (♩ - 72)
3. Шутка [Joke] *Allegro giocoso* (♩ - 132)
4. Просьба [The Plea] *Moderato* (♩ - 112)
5. Финал [Finale] *Allegro* (♩ - 92)

2(picc).1.2(Eb clar, bass clar).2 – 2.1.0.0 – perc (timp, tgl, side dr, bass dr, tam-t, xyl). cel/piano. strings

Duration: 7'

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**KARLSSON ON THE ROOF** 1958

**Мальш и Карлссон, который живёт на крыше**

Music to the radioplay based on Astrid Lindgren's 'Lillebror och Karlsson på taket'

**LITTLE SUITE**

1958

for orchestra

**Маленькая сюита** для малого оркестра

1. Мелодия [Melody] *Andante* (♩ - 84)
2. Дивертисмент [Divertissement] *Allegretto* (♩ - 100) · Trio I *D. c. al Fine* · Trio II *D. c. al Fine*
3. Пейзаж [Landscape] *Tranquillo un poco rubato* (♩ - 88)
4. Интермедия [Intermezzo] *Grave* (♩ - 60)
5. Игра [Play] *Allegro giocoso* (♩ - 112)

2.1.2(bass clar).alto sax.2 – 2.1.0.0 – perc (timp, cym). harp. piano. strings

Duration: 8'

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**MUSICAL PICTURES**

1958

Suite for small orchestra

**Музыкальные картинки.** Сюита для малого оркестра

1. Ранним утром [Early in the Morning]
2. Весёлая песенка [Funny Song]
3. Ссора [Quarrel]
4. Клоуны [Clowns]
5. Плясовая [Dance Tune]
6. Колыбельная [Lullaby]

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**SONATA FOR TWO VIOLINS** in C major

1958

**Соната для двух скрипок соло**

1. Интродукция [Introduction] *Allegro moderato*
2. Вариации на две народные темы [Variations on Two Folk Themes] *Andante attacca*
3. Фура [Fuga] *Allegro giusto*

Duration: 18'

First performance: 1960, Moscow

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**SPANISH SONG** [MAURICE RAVEL]

1958

Arrangement for voice and two guitars of 'Chanson espagnole' from Ravel's 'Chants populaires'

**Испанская песня**

Duration: 3'

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**SUFFERINGS OF YOUTH**

1958

for baritone and piano on poems by Heinrich Heine (Russian translation by Alexander Blok [No. 1], Vilgelm Zorgenfrey [Nos. 2, 3, 4, 6, 7, 10], Lev Mey [No. 5] and Vasili Gippius [Nos. 8, 9])

**Страдания юности.** Вокальный цикл для голоса и фортепиано на стихи Генриха Гейне

1. Я в старом сказочном лесу [This is the Old Enchanted Wood (Das ist der alte Märchenwald, 'Die Sphinx')] *Andante*
2. Пел соловей [The Nightingale sang, the Lime was in Flower (Die Lind blühte, die Nachtigall sang, 'Lyrisches Intermezzo XXV')] *Allegro animato · Poco meno mosso*
3. Прощение [Forgiveness] *Moderato mosso*
4. Разбитое сердце [Broken Heart] *Andante espressivo*
5. Бродил я под тенью деревьев [I Walked Through the Shadow of the Trees ('Das Wörtlein Liebe')] *Moderato*
6. Раненый рыцарь [The Wounded Knight] *Moderato · Poco meno mosso · Tempo I*
7. Истина [The Truth] *Animato*
8. Голубые гусары [Blue Hussars Blow ('Es blasen die blauen Husaren')] *Andante*
9. Сердце ничего не просит [The Heart Begg for Nothing] *Allegro*
10. Неподвижные звёзды [Motionless Stars] *Molto tranquillo*

Duration: 20'

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**TANGO** [CAMILLE SAINT-SAËNS]

1958

Arrangement for two domras of 'Tango' from Saint-Saëns' scène dramatique 'Lola', Op. 116

**Танго.** Мексиканская народная песня

Duration: 4'

© Muzgis, Moscow

The additional description as 'Mexican Folksong' in the Russian title does not appear in Saint-Saëns' original work title.

**THREE PIECES FOR VIOLIN AND PIANO**

1958

**Три пьесы для скрипки и фортепиано**

1. Импровизация [Improvisation]
2. Адажио [Adagio]
3. Пляска [Round Dance]

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**HOMELAND**

1959

for voice and piano on texts by Alexander Prokofiev (in Russian)

**Родная страна** для голоса и фортепиано на стихи Александра Прокофиева

1. Рыбаки [Fishermen] *Энергично, с напором [Vigorously, with a pressure]*
2. Хоровод (Rounddance) *Спокойно, с юмором [Calmly, with humor]*
3. Месяц [The Moon] *Спокойно, светло [Calmly, lightly]*
4. Новоселье [Housewarming] *С удалью и размахом [With boldness and vehemence]*

Duration: 8'

© Sovetsky Kompozitor, Moscow

**SOLDIER IVAN**

1956-1959

Opera in 3 acts and 5 scenes

Libretto by Edison Denisov on motifs from Russian fairy tales (in Russian)

Partly orchestrated by Yuri Kasparov

**Иван-солдат.** Опера в 3 актах и 5 картинах по русской народной сказке

**DRAMATIS PERSONAE:** Soldier Ivan (baritone) · Anna, tsarina (soprano) · Nurse (mezzo-soprano) · Tsar (bass) · Innkeeper (mezzo-soprano) · The tsar's informers, Efan and Epifan (bass and tenor) · Executioner (profound bass) · Young man (tenor) · Chief of the Guards (bass) · First Guard (tenor) · Three merchants (bass, 2 tenors)

People · Poor drunkards · Sailors · Men with accordions · The tsar's valets · The tsarina's nurses · Guards · Heralds (choir)

2(picc).2.2(bass clar).2 – 4.2.3.1 – timp. 2 perc (guiro, snare dr, susp.cym, glsp, vibr). cel. strings

Duration: 100'

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