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Alexander **Raskatov**

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R A S K A T O V

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ALEXANDER RASKATOV

Alexander Raskatov is one of the most important composers of today. His stage compositions, numerous compositions for orchestra, vocal groups, soloists and chamber ensembles reflect the sophisticated and subtle aesthetics of the composer. Raskatov was born in 1953 in Moscow, and graduated from Moscow Conservatoire in 1978 where he had studied with Prof. Albert Lehmann. Raskatov acquired a membership of the Soviet Ligue of Composers in 1979 and founded together with other Russian composers – Edison Denisov, Vladimir Tarnopolski, Viktor Yekimovsky, Alexander Vustin – the group ASM-2 (Association of Contemporary Music – 2) in 1990.

From 1994 to 2004 Raskatov lives and works in Germany, from 2004 – in France. Raskatov gets commissions from numerous important music festivals, including the Lockenhaus Chamber Music Festival, the festival of the Cité de la Musique in Paris and the Salzburg Easter Festival, where Raskatov was awarded the Composition Prize in 1998. Raskatov has also been commissioned by major orchestras and ensembles such as the Concertgebouw Orchestra, the Mariinsky Orchestra, Stuttgart Chamber Orchestra, The Hilliard Ensemble, the Netherlands Wind Ensemble, The Borodin Quartet, The Kremerata Baltica Chamber Orchestra, Schoenberg/Asko Ensemble Amsterdam, Bläserensemble Sabine Meyer, among others. Raskatov's works have been recorded on numerous compact discs by leading companies such as EMI, ECM, Wergo, BIS, Nonesuch, Le Chant du Monde, Megadisc, Melodiya, Claves.

In the composer's own words, his music often deals with 'the forgotten Romantic idioms'. These Romantic elements are often transformed and presented in a rather unusual, nostalgic, almost 'unreal' context. His early compositions sometimes have references to some elements of minimalism, as well as to Russian popular arts songs of the nineteenth-century (similar to the music of his older compatriot Valentin Silvestrov). There are also sacred, liturgical music elements in Raskatov's music in all periods of his work, the most important examples being his *Stabat Mater* for high voice and organ (1988), *Miserere*, *Double Concerto for viola, cello and orchestra* (1992), *Kyrie Eleison* for solo cello (1992), *Misteria brevis* for piano and percussion instruments (1992), *Seven Stages of Alleluia* for voice, percussion and piano (1993), *Gebet* for soprano and string quartet (1996), *Praise* for male voices (1998), *The Last Freedom*, *Requiem* for mixed choir and orchestra (2001), and *Obikhod* for male voices and string orchestra (2003).

In 1991 Raskatov's music went through new changes. As the composer describes himself, he started to be interested in 'weaker or relaxed musical forms'. He sees a form as 'a static non-action', a 'pleasant doing nothing' [1]. He once said that stylistically, modern world's sound environment reminded him of childhood illusions and required some escape from the limits of serious academic music making. One of his works of 1991 even bears the title *Dolce Far Niente* [Sweet doing nothing] for cello and piano. This is why in many

of his compositions performers have to whistle, blow into a shell, play unusual instruments such as vargan (Asian type of a jew's harp), siren, bamboo tubes and so on. There are a number of Raskatov works in which the avant-garde language is used in an anti-avant-garde way, becoming rather a symbol of the naïve world of a child, like the vocal cycle Angels read your book on a text of Gennadi Aigi (2003). Some avant-garde elements of instrumental technique change their meaning in a new context of Raskatov's music. They look and sound like toys, like recollections of a childhood. Typical examples of this new 'naïve' palette can already be found in Raskatov's earlier and slightly absurdist piece Gra-ka-kha-ta for tenor, violin and four percussionists (1988) on texts of the Russian futurist poet Velimir Khlebnikov (1885-1922). The same features are still obvious in Raskatov's later compositions, such as Commentary on a Vision for solo percussion and orchestra (1991), where he uses little known and exotic percussion instruments of the dedicatee Mark Pekarsky's collection.

Raskatov has developed this style in one of his central works, Xenia for chamber orchestra (1991), which includes rather unusual instruments such as a toy piano, Javanese gongs as well as the orchestra players' singing. Xenia, inspired by the poems of one of Russia's most original and least known poets Xenia Nekrasova (1912-1958), once again presents an innocent, pure, child-like world. In order to create this atmosphere the composer uses here only high-register instruments.

One of the most important Raskatov works, a 40-minute viola concerto called Put'-Path-Chemin-Weg [2] was premiered by Yuri Bashmet (viola) and the Mariinsky Orchestra under Valery Gergiev in Paris in 2003. This work, in the composer's own words, 'was inspired by a very special, sometimes idiosyncratic manual technique of the conductor, and so the composition is a kind of a picture of this unique conductor's palette'. The large, five-movement concerto employs various elements of musical language. It is based on very individual and well developed thematic structures, away from both modernist patterns and minimalist elements. Raskatov's forms in the concerto are strikingly new and original. He tries to avoid any standard patterns (including the repeats and recapitulations) and creates a highly impressive composition with active 'through' development and elements of open forms.

The human voice and its various sonic transformations is one of the most important means of expression for Raskatov, inspired by his long-time collaboration with soprano Elena Vassilieva, the dedicatee of many vocal works by the composer. His Pas de deux for soprano, bells and saxophone on a text by Antonin Artaud (1994) marks the beginning of Raskatov's extensive research in the area of various possibilities of the human voice. Voices of Frozen Land on Russian folk texts (2000) takes the experiments even further: it is written for seven folk singers and percussion instruments. Ritual on a text by Velimir Khlebnikov for solo voice, megaphone and percussion (one performer) uses numerous

special vocal effects such as rauco (hoarse) tremolo and scrollato (shaky) whisper, often transformed by a megaphone. In A Dog's Heart all these effects are complemented by the extremes of the vocal tessitura and the polarities of the dynamic range.

Raskatov's opera A Dog's Heart, based on Mikhail Bulgakov's story (1925), is one of his two stage compositions. The other opera, The Pit and the Pendulum after Edgar Allan Poe, is still unfinished. A Dog's Heart, commissioned by The Netherlands Opera House in Amsterdam (2008-2009), shows Raskatov's affinity to the recent past of Russian cultural history, as do many of his other works. The composer's arrangements of Mussorgsky, Prokofiev and Shostakovich works are well-known, particularly his reconstructions of the scores by the Russian revolutionary composer Nikolai Roslavets (1881-1944). Raskatov's most recent reconstruction of Alfred Schnittke's last Symphony No. 9 is a brilliant work, both in terms of meticulous fidelity towards Schnittke's late style and creative power of Raskatov's own ideas. The symphony was premiered in Dresden in 2007, together with Raskatov's own moving tribute to Schnittke's memory, Nunc Dimittis for mezzo-soprano, male voices and orchestra on words by Joseph Brodsky and the monk Siluan.

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[1] All quotes are from the composers' conversations with the author.

[2] The title relates to the word 'road' or 'path' in four languages: Russian, English, French and German, which reflects the composer's own biography: his life and work in Russia, the USA, Germany and France, respectively.

ALEXANDER RASKATOV

Alexander Raskatov ist einer der bedeutendsten Komponisten unserer Zeit. Seine Bühnenwerke und seine zahlreichen Kompositionen für Orchester, Vokalgruppen, Solisten und Kammerensembles spiegeln die feinsinnige und subtile Ästhetik des Komponisten wider. Raskatov wurde im Jahre 1953 in Moskau geboren und absolvierte 1978 das Moskauer Konservatorium, wo er bei Prof. Albert Lehmann studiert hatte. 1979 wurde Raskatov Mitglied des Sowjetischen Komponistenverbandes, und im Jahre 1990 gründete er gemeinsam mit den russischen Komponisten Edison Denissow, Wladimir Tarnopolski, Viktor Jekimowski und Alexander Wustin die Gruppe ASM-2 (Gesellschaft für zeitgenössische Musik – 2).

Von 1994 bis 2004 lebte und arbeitete Raskatov in Deutschland, seit 2004 in Frankreich. Er erhielt Kompositionsaufträge von zahlreichen bedeutenden Musikfestivals, u.a. vom Kammermusikfest Lockenhaus, vom Festival der Cité de la Musique in Paris und den Salzburger Osterfestspielen, wo Raskatov im Jahre 1998 den Kompositionspreis gewann. Auch solch große Orchester und Ensembles wir das Concertgebouworkest, das Mariinski-Orchester, das Stuttgarter Kammerorchester, das Hilliard Ensemble, das Niederländische Bläserensemble, das Borodin-Quartett, das Kammerorchester Kremerata Baltica, das Schönberg/Asko Ensemble Amsterdam und das Bläserensemble Sabine Meyer haben bei ihm Kompositionen in Auftrag gegeben. Raskatovs Werke wurden von führenden Schallplattenfirmen wie EMI, ECM, WERGO, BIS, Nonesuch, Le Chant du Monde, Megadisc, Melodia und Claves auf zahlreichen CDs veröffentlicht.

Nach Raskatovs eigener Aussage beschäftigt sich seine Musik häufig mit den „vergessenen Idiomen der Romantik". Diese romantischen Elemente werden jedoch umgestaltet und in einem recht ungewöhnlichen, nostalgischen, beinahe „unwirklichen" Kontext präsentiert. Seine Frühwerke weisen zuweilen Bezüge zu bestimmten Elementen des Minimalismus und auch zu populären russischen Kunstliedern des 19. Jahrhunderts auf (ähnlich wie bei seinem älteren Landsmann Valentin Silvestrov). Darüber hinaus gibt es in Raskatovs Musik in allen Phasen seines Schaffens auch geistliche, liturgische Elemente. Hierzu zählen insbesondere das Stabat Mater für hohe Stimme und Orgel (1988), Miserere, ein Doppelkonzert für Viola, Violoncello und Orchester (1992), Kyrie eleison für Violoncello solo (1992), die Misteria brevis für Klavier und Schlaginstrumente (1992), Die sieben Stufen des Alleluja für Singstimme, Schlagzeug und Klavier (1993), Gebet für Sopran und Streichquartett (1996), Lobpreis für Männerstimmen (1998), Die letzte Freiheit, Requiem für gem. Chor und Orchester (2001), und Obichod für Männerstimmen und Streichorchester (2003).

Im Jahre 1991 erlebte Raskatovs Musik neue Veränderungen. Wie der Komponist über sich selbst sagt, begann er damals sich für „schwächere bzw. lockere musikalische Formen" zu interessieren. Er betrachtet eine Form als „eine statische Nicht-Aktion", als ein „angenehmes Nichtstun".[1] Nach seinen Worten erinnert ihn die moderne Klangwelt „stilistisch an Kindheitsvorstellungen und verlangt in gewisser Weise einen Ausstieg aus den Zwängen

ernsthaften, akademischen Musizierens“. Eines seiner Werke aus dem Jahr 1991 trägt sogar den Titel Dolce far niente [Süßes Nichtstun] für Violoncello und Klavier. Aus diesem Grund müssen Interpreten in vielen seiner Kompositionen pfeifen, in eine Muschel blasen oder auf ungewöhnlichen Instrumenten wie Vargan (eine asiatische Variante der jüdischen Harfe), Sirene, Bambusrohren usw. spielen. Es gibt bei Raskatov eine Vielzahl von Werken, bei denen die Sprache der musikalischen Avantgarde gleichsam anti-avantgardistisch verwendet wird und somit eher zu einem Symbol der naiven Welt eines Kindes wird, wie beispielsweise in dem Vokalzyklus Engel lesen dein Buch nach einem Text von Gennadi Aigi (2003). Manche Avantgarde-Elemente in der Technik des Instrumentalspiels verändern ihre Bedeutung in einem neuen Kontext von Raskatovs Musik. Sie wirken und klingen wie Spielzeug, wie Erinnerungen an die Kindheit. Typische Beispiele für diese neue, ‘naive’ Farbe finden sich bereits in Raskatovs frühem und ein wenig absurden Stück Gra-ka-kha-ta für Tenor, Violine und vier Schlagzeuger (1988) nach Texten des russischen Futuristen Welimir Chlebnikow (1885-1922). Dieselben Merkmale sind auch in Raskatovs späteren Kompositionen zu beobachten, z.B. in Kommentar zu einer Vision für Soloschlagzeug und Orchester (1991), wo er wenig bekannte, exotische Schlaginstrumente aus der Sammlung von Mark Pekarski einsetzt, dem das Werk auch gewidmet ist.

Raskatov entwickelte diesen Stil in einem seiner zentralen Werke, Xenia für Kammerorchester (1991), bei dem unter anderem solch ungewöhnliche Instrumente wie Spielzeugklavier oder javanische Gongs, aber auch eine sängerische Mitwirkung der Orchestermusiker gefordert werden. Xenia, inspiriert von den Gedichten Xenia Nekrassowas (1912-1958), einer der originellsten und unbekanntesten Dichterinnen Russlands, zeigt erneut eine unschuldige, reine und kindliche Welt. Um eine solche Atmosphäre zu erzeugen, verwendet der Komponist hier ausschließlich hohe Instrumente.

Eines von Raskatovs wichtigsten Werken, ein 40-minütiges Violakonzert mit dem Titel Put-Path-Chemin-Weg[2], wurde von Yuri Bashmet (Viola) und dem Mariinski-Orchester unter Valery Gergiev 2003 in Paris uraufgeführt. Dieses Werk wurde nach den Worten des Komponisten „von einer ganz besonderen, zuweilen recht eigenwilligen manuellen Technik des Dirigenten angeregt, so dass die Komposition in gewisser Weise ein Abbild der Individualität dieses einzigartigen Dirigenten ist.“ Das groß angelegte, fünfsätzige Instrumentalkonzert, das verschiedenartige klangsprachliche Elemente verwendet, basiert auf sehr individuellen und sorgfältig entwickelten thematischen Strukturen, fernab jeglicher modernistischer Vorlagen und minimalistischer Elemente. Raskatovs Formen in diesem Konzert sind bestechend neu und originell. Er versucht, jedwede Standardmuster (einschließlich Wiederholungen und Reprisen) zu vermeiden, und schafft ein höchst beeindruckendes Werk mit einer aktiv ‘durchgängigen’ Entwicklung und mit Elementen einer offenen Form.

Die menschliche Stimme mit ihrer klanglichen Wandlungsfähigkeit ist für Raskatov eines der wichtigsten Ausdrucksmittel, angeregt durch seine langjährige Zusammenarbeit mit der Sopranistin Elena Vassilieva, welcher der Komponist viele Vokalwerke gewidmet hat. Sein Pas de deux für Sopran, Glocken und Saxophon nach einem Text von Antonin Artaud (1994) kennzeichnet den Beginn von Raskatovs ausgedehnter Erforschung der verschiedenartigen Möglichkeiten der menschlichen Stimme. Stimmen von gefrorenem Land nach volkstümlichen russischen Texten (2000) stellt eine Fortsetzung dieser Experimente dar, geschrieben für sieben Volkssänger und Schlaginstrumente. Ritual nach einem Text von Welimir Chlebnikow (1997) für Solostimme, Megaphon und Schlagzeug (ein Spieler) verwendet zahlreiche vokale Spezialeffekte wie z.B. rauco tremolo [raues Tremolo] und scrollato-Flüstern [geschütteltes Flüstern], oft klanglich verzerrt durch ein Megaphon. In Hundeherz kommen zu all diesen Effekten noch extreme Anforderungen an den Stimmumfang der Sänger und äußerste dynamische Gegensätze hinzu.

Raskatovs Oper Hundeherz nach Michail Bulgakows Erzählung (1925) ist eines seiner beiden Bühnenwerke. Seine zweite Oper, The Pit and the Pendulum nach Edgar Allan Poe, ist noch unvollendet. Hundeherz, ein Auftragswerk der Niederländischen Oper Amsterdam (2008-2009), zeigt – wie viele seiner anderen Werke – Raskatovs Affinität zur jüngeren russischen Kulturgeschichte. Seine Bearbeitungen von Werken Mussorgskis, Prokofjews und Schostakowitschs sind wohlbekannt, besonders seine Rekonstruktionen von Partituren des russischen Revolutionskomponisten Nikolai Roslawez (1881-1944). Raskatovs jüngste Rekonstruktion von Alfred Schnittkes letzter Sinfonie Nr. 9 ist ein brillantes Werk – sowohl in Bezug auf seine gewissenhafte Texttreue zu Schnittkes Spätstil, als auch was Raskatovs eigene schöpferische Kraft betrifft. Die Sinfonie wurde im Jahre 2007 in Dresden uraufgeführt zusammen mit Raskatovs bewegender Gedächtniskomposition für Alfred Schnittke, dem Nunc dimittis für Mezzosopran, Männerstimmen und Orchester nach Worten von Joseph Brodsky und des Mönchs Siluan.

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Übersetzung aus dem Englischen: Hans-Ulrich Duffek

[1] Alle Zitate stammen aus Gesprächen des Komponisten mit dem Autor.
[2] In diesem Titel erscheint das Wort 'Weg' in vier Sprachen: Russisch, Englisch, Französisch und Deutsch, worin sich der Lebensweg des Komponisten widerspiegelt, lebte er doch nacheinander in Russland, den USA, Deutschland und Frankreich.

STAGE WORKS

THE PIT AND THE PENDULUM **1989-1991/2005**

Opera in five episodes after Edgar Allan Poe's like-named story – libretto by Alexei Parin (in English)

unfinished (vocal score only)

Duration: 90′

DRAMATIS PERSONAE: Hoping prisoner (bass) – Desperate prisoner (baritone) – Horror-stricken prisoner (tenor) – Angel of Hope (boy's voice) – Angel of Joy (boy's voice) – Angel of Death (boy's voice) – The Height (soprano) – The Depth (contralto) – The Width (mezzo-soprano) – Choir of Judges – Choir of Rats – Choir of Liberators

large orchestra

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A DOG'S HEART 2008-2009

Opera in two acts (17 scenes with an epilogue) after Mikhail Bulgakov's like-named story – libretto by Cesare Mazzonis (in Russian and English)
Commissioned by De Nederlandse Opera, Amsterdam

Duration: 140'

DRAMATIS PERSONAE: Filip Filippovich Preobrazhensky, professor (bass-baritone) – Ivan Arnoldovich Bormental, his assistant (baritone) – Sharikov (coloratura tenor buffo) – Sharik, dog ('pleasant' voice: countertenor / 'unpleasant' voice: dramatic soprano) – Daria Petrovna, cook / Sharik's 'unpleasant' voice (dramatic soprano) – Zina, maid (coloratura soprano) – Patient I / Informer (tenore spinto) – Patient II (contralto) – Proletarian I (soprano d'agilità) – Vyazemskaya, Proletarian II (mezzo-soprano) – Shvonder, Proletarian III (heroic tenor) – Proletarian IV (bass) – Fyodor, porter (basso largo) – News vendor (basso profondo) – Secretary, Sharikov's bride (coloratura spinto soprano) – Important superior / Examining magistrate (speaking role / bass) – Three old women (soprano, mezzo-soprano, contralto [members of the choir]) – Two drunkards (basses [members of the choir]) – mixed choir (4 sopranos, 4 mezzo-sopranos, 4 tenors, 4 basses)

2(2picc, alto fl).1(cor anglais).3(2*Eb* clar, 2 bass clar, db clar).2sax(soprano sax, alto sax, 2 tenor sax, baritone sax).1(db bn) – 2.1.2.1 – 3 perc (tgl, crot, 3 whistles, 3 swanee whistles, flex, cuica, 3 cowbells, maracas, ratchet, bamboo, 4 temple bl, 3 wood bl, 3 bongos, rototom, 4 tom-t, 3 congas, 4 ventilators with wind chimes, hi-hat, 3 susp.cym, cym, bass dr, 3 gongs, temple gong, Thai gongs, water gong, tam-t, church bells, tubular bells, plate bells, glsp, vibr, marimba, lion's roar, steel drums, 2 sirenes), el.guit, bass guit, harp, accordion, cel, hpd, piano, strings (five-stringed db) – 17 megaphones behind the stage – banda I (tenor, baritone, bass), banda II (domra, balalaika, dbbalalaika)

First performance: 7 June 2010, De Nederlands Opera, Amsterdam
Sergei Leiferkus (Preobrazhensky) – Ville Rusanen (Bormental) – Alexander Kravets (Sharikov) – Elena Vassilieva (Daria / Sharik's 'unpleasant' voice) – Nancy Allen Lundy (Zina) – Vasily Efimov (Shvonder) – Ivo Posti (Vyazemskaya / Sharik's 'pleasant' voice) – Sophie Desmars (Secretary, Sharikov's bride) – (Radio Kamer Filharmonie Hilversum – Choir of De Nederlandse Opera – Martyn Brabbins (conductor) – Simon McBurney (director) – Michael Levine (stage design)

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ORCHESTRAL WORKS

NIGHT HYMNS **1982-1984**

Chamber concerto for piano and eleven instrumentalists

1. Quasi alla marcia funebre
2. Presto
3. Largo
4. Allegretto mosso
5. Andantino

Duration: 25′

0.0.2(bass clar).2(db bn) – 2.0.1.0 – perc (2 tom-t, Hi-hat, susp.cym, bells). el.guit. bass guit.

First performance: 1985, Moscow

Vladimir Viardo (piano) – Orchestra of the Stanislavsky Music Theatre – Mikhail Yurovsky (conductor)

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SENTIMENTAL SEQUENCES **1986**

for thirteen instrumentalists

1. Adagietto
2. Vivace leggierissimo
3. Moderato. Legatissimo possibile
4. Funebre, melancolico
5. Largo
6. Vivo
7. Adagietto

Duration: 18′

1(alto fl, picc).1(cor anglais).1(*Eb* clar, bass clar).1(db bn) – 1.1.1.0 – perc (5 tom-t, 5 bongos, 5 temple bl, bass dr, cym, susp.cym, gong, water gong, tam-t, bells, glsp, vibr, marimba). hpd. va. vc. db

First performance: 6 October 1989, Glasgow
Bolshoi Chamber Soloists – Alexander Lazarev (conductor)

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

ORCHESTRAL WORKS

CONCERTO FOR OBOE AND FIFTEEN STRINGS **1987**

Dedicated to Vyacheslav Lupachev

1. Voice of Grass *Lento espressivo*
2. Voice of Water *Vivo mormorando*
3. Voice of Birds *Moderato luttuoso*

Duration: 27′

strings (8/0/3/3/1)

First performance: 27 February 1993, Paris
Maurice Bourgue (oboe) – Orchestra of Radio France – Arturo Tamayo

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Sikorski, Hamburg, for D, CH, E, GR, IL, IS, NL, P, SKAND, TR

SIX PSALMODIES **1990**

for viola, harp and fifteen strings

1. Moderato espressivo ♩ ~ 96
2. Tranquillo ♩ ~ 116
3. Recitativo, molto rubato ♩ ~ 132
4. Moderato espressivo ♩ ~ 96
5. Vivo 𝅗𝅥 ~ 126
6. Andante 𝅗𝅥 ~ 92

Duration: 17′

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

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GENS EXTORRIS **2005/2011**

for piano, large string orchestra and church bell

1. Allegretto, sognando
2. Larghetto

Duration: 35′

First performance: 14 September 2005, Elba
Mira Yevtich (piano) – The Moscow Soloists – Yuri Bashmet (conductor)

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An extended version of Gens extorris (2011) was premiered on 31 March 2011 by Mira Jevtich (piano), the Orchestra of the Marinsky Theatre conducted by Valery Gergiev.

STEADY TIME 2007

Orchestral interludes from the arrangement of MODEST MUSSORGSKY's cycle Songs and Dances of Death (1877)
Commissioned by Holland Festival
Dedicated to Robert Nasveld

1. Grave
2. Unisono mistico
3. Moderato

Duration: 8′

1(picc).1.2(2 bass clar).1(db bn) – 2.1.2.1– 3 perc (timp, tgl, crot, 3 cow bells, 2 bass roto-toms, bass dr, cym, 3 Mongolian cym, tam-t, tubular bells, plate bells, glsp, vibr, marimba, anvil, megaphone). el.guit. bass guit. harp. cel. piano. hpd. strings (4/4/3/3/1)

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These three pieces were originally conceived as interludes for Raskatov's orchestration of Modest Mussorgsky's song cycle Songs and Dances of Death.

► *see also:* ARRANGEMENTS: Songs and Dances of Death [MODEST MUSSORGSKY]

BEL CANTO 2007

for viola and strings (with temple gong)
Dedicated to Yuri Bashmet on the occasion of his 55th birthday

Duration: 9′

strings (6/6/4/4/2)

First performance: January 2008, Moscow
Yuri Bashmet (viola) – The Moscow Soloists

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IN EXCELSIS **2008**

Concerto for violin and orchestra
Commissioned by The Dallas Symphony Orchestra
Dedicated to Emanuel Borok and his Amati violin from 1608

1. Cantillation *Doloroso*
2. Perpetuum mobile *Vivo*
3. Shadows *Larghetto*
4. Yellow Stars *Allegretto*
5. In excelsis *Adagietto*

Duration: 38′

2(picc).2(cor anglais).2(2 *eb* clar, bass clar).2(db bn) – 4.1.2.1– 3 perc (timp, crot, anvil, 3 temple bl, 2 bongos, 3 cow bells, 3 congas, 3 tom-t, roto-tom, steel dr, bass dr, cym, 4 gongs, temple gongs, Thai gongs, bells, plate bells, tam-t, glsp, vibr, bass marimba). harp. cel/piano/hpd. strings

First performance: 30 April 2009, Dallas
Emanuel Borok (violin) – The Dallas Symphony Orchestra – Jaap van Zweden (conductor)

© Sikorski, Hamburg, for the world · *score:* **SIK 8577**

A WHITE NIGHT'S DREAM **2011**

for orchestra
Hommage à Modest Musorgsky

Duration: 16′

3(3picc).3(cor anglais).3(Eb clar, 2 bass clar, db clar).bar sax.3(db bn) – 4.4(bass trp).3(db trbn).1 – 3 perc (timp, tgl, crot, 3 cow bells, 2 tom-t, bass dr, 2 gongs, Thai gongs, steel dr, tubular bells, plate bells, glsp, vibr, marimba). el.guit. harp. cel. piano. strings

First performance: 21 September 2011
London Philharmonic Orchestra – Vladimir Yurovsky (conductor)

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MISSA BYZANTINA **2013/2014**

for mixed choir, four choir soloists and large orchestra
text: Ephrem the Syrian (in Russian)
Commissioned by Istanbul Music Festival

1. Sostenuto 𝅗𝅥 ~ 96 – Affettuoso 𝅗𝅥 ~ 80 – Lamentoso 𝅗𝅥 ~ 95 – Affettuoso 𝅗𝅥 ~ 80 – Lamentoso 𝅗𝅥 ~ 95 – Affettuoso 𝅗𝅥 ~ 80 – Mistico 𝅝 ~ 40 –
2. Presto severo ♩ ~ 150
3. Tranquillo ♩ ~ 75 – Con tremito ♩ ~ 80
4. Molto affettuoso ♩ ~ 80 – Doloroso ♩ ~ 115 – Con moto. Espressivo ♩ ~ 90 – Maestoso ♩ ~ 110 – Largo sostenuto. Mistico ♩ ~ 90
5. Larghetto luttuoso 𝅗𝅥 ~ 55 – Doloroso, dolcissimo ♩ ~ 70 – Estatico 𝅗𝅥 ~ 55 – Lontano 𝅗𝅥 ~ 55
6. Lontano. Sennza misura – Severo 𝅗𝅥 ~ 60 – Molto espressivo ♩ ~ 90 – Severo 𝅗𝅥 ~ 60 – ♩ ~ 90 – 𝅗𝅥 ~ 60 – ♩ ~ 90 – 𝅗𝅥 ~ 60 – ♩ ~ 90 – Andantino leggiero ♩ ~ 80 – 𝅗𝅥 ~ 60 – ♩ ~ 90 – Quasi psalmodia, molto distinto 𝅘𝅥𝅮 ~ 180 – ♩ ~ 90 – Molto espressivo ♩ ~ 90 – Lontano senza misura – Andantino leggiero ♩ ~ 80 – Solenne, dolcissimo 𝅗𝅥 ~ 70 – Chiaro 𝅗𝅥 ~ 100 – Meno mosso 𝅗𝅥 ~ 80 –

First performance: February 2016, Tallinn
Helsinki Philharmonic Orchestra – Andres Mustonen (conductor)

Duration: 50′

3(3picc, alto flute).3(cor anglais).3(*Eb* clar, 2 bass clar, double bass clar). 3(db bn) – 4.3(bass trp).3(db tbn).1 – 4 perc (timp, tgl, crot, 2 bongos, 2 tom-t, bass dr, susp.cym, 2 cowbells, 3 gongs, temple gong, Thai gongs, tubular bells, plate bells, church bell [ad lib.], glsp, vibr, bass marimba). harp. cel. strings – mixed choir (15/15/15/15)

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Missa Byzantina was performed for the first time in a five-movement-version as Crying in the Wilderness on 13 June 2014 in Istanbul by the Borusan Symphony Orchestra and the Warsaw Philharmonic Choir under the baton of Andres Mustonen. This version was withdrawn by the composer and is no longer available.

GREEN MASS **2015**

for soprano, counter-tenor, tenor, bass, mixed choir and orchestra
text: liturgical texts, Francis of Assisi, William Blake, Georg Trakl, Velimir Khlebnikov and Guillaume Apollinaire (in Latin, Italian, English, German, Russian and French)
Commissioned by the London Philharmonic Orchestra

1. Kyrie *Tranquillo, mistico* 𝅗𝅥 ~ 40 · *Chiaro* · *Lamentoso*
2. The Wild Flower's Song *Poco con moto. Quasi sognando* ♩ ~ 72 · *Leggiero* ♩ ~ 102 · *Leggiero* ♩ ~ 102 · ♩ ~ 72 · *Poco allegretto* ♩ ~ 88 · *Più adagio. Liberamente*
3. Gloria *Solenne. Chiaro* ♪ ~ 240 · *Sostenuto* ♩ ~ 102 · *Vivo leggierissimo* ♩ ~ 140 · *Solenne. Molto subito* ♩ ~ 82 · *Solenne. Molto subito* ♩ ~ 82 · *Lento dolcissimo* 𝅗𝅥 ~ 60 · *Larghetto* 𝅗𝅥 ~ 66 · ♩ ~ 112 · *Solenne. Molto subito* ♩ ~ 82 · *Grave* 𝅗𝅥 ~ 72 · *Chiaro* 𝅗𝅥 ~ 110
4. Lebensalter *Quasi sognando. Con moto* ♩ ~ 65
5. Credo *Vivo estatico* ♩ ~ 190 · *Con molto ritmo* ♩ ~ 70 · ♩ ~ 190 · ♩ ~ 70 · *Dolce, doloroso* 𝅗𝅥 ~ 70 · *Largo mistico* 𝅗𝅥 ~ 55 · *Oscuro* 𝅗𝅥 ~ 50 · *Adagio lugubre* 𝅗𝅥 ~ 60 · *Doloroso* 𝅗𝅥 ~ 80 · *Oscuro* 𝅗𝅥 ~ 50 · *Vivo leggierissimo* ♩ ~ 110 · ♩ ~ 190 · *Adagio chiaro* ♩ ~ 70 · *Largo* 𝅝 ~ 45 · ♩ ~ 190 · *Adagio* 𝅗𝅥 ~ 70 · *Sostenuto* 𝅝 ~ 60 · *Con molto ritmo* ♩ ~ 110 · *Chiaro* ♩ ~ 90 · *Adagio* ♩ ~ 90
6. Zangezi *Volante doloroso. Delicatamente* ♪ ~ 90
7. Sanctus *Adagio* ♩ ~ 75 · *Solenne* · *Poco con moto* ♩ ~ 85 · *Quais psalmodia. Chiaro* ♩ ~ 75 · *Solenne* ♩ ~ 65 · ♩ ~ 85 · ♩ ~ 85 · *Adagio misterioso* 𝅗𝅥 ~ 85
8. Clotilde *Sostenuto* ♩ ~ 65 · *Senza metro. Liberamente* · *Senza metro. Liberamente* · *Poco con moto* ♩ ~ 90 · *Senza metro. Liberamente* · ♩ ~ 65 · *Senza metro. Liberamente*
9. Benedictus *Adagio* 𝅗𝅥. ~ 40 · *Senza metro* · *Adagio cantabile* 𝅗𝅥 ~ 70 · *Vivo luminosoo* ♩ ~ 110 · *Adagio, quasi psalmodia* ♩ ~ 70
10. Agnus Dei *Moderato* ♩ ~ 60 · *Poco più mosso* ♩ ~ 80 · *Adagio con moto* ♪ ~ 110 · *Doloroso più lento* ♩ ~ 45 · *Moderato luttuoso* ♩ ~ 90 · *Moto espressivo. Quasi scandire* ♩ ~ 120 · *Senza metro. Chiaro* · ♩ ~ 110 · *Senza metro* · 𝅗𝅥 ~ 110 · *Adagio cantabile* ♩ ~ 90 · *Chiaro, quasi campane* ♩ ~ 75 · *Molto tranquillo* ♩ ~ 65 · *Quasi psalmodia* ♩ ~ 120 · *Senza metro. Tenuto massimale*

First performance: 30 January 2016, London
Elena Vassilieva (soprano) – Iestyn Davies (counter-tenor) – Mark Padmore (tenor) – Nikolay Didenko (bass) – Choir of Clare College, Cambridge – London Philharmonic Orchestra – Vladimir Yurovsky (conductor)

Duration: 80'

3(3picc,alto flute).3(cor anglais).3(*Eb* clar,2 bass clar,double bass clar).3(db bn) – 4.4(bass trp).4(db tbn).1 – 6 perc (tgl, crot, chimes, bell tree, swanee whistle, 4 cow bells, 2 tempel bl, 4 bongos, 4 tom-t, bass drum, susp.cym, drums, 3 gongs, 3 temple gongs, Thai gongs, chang, tam-t, tubular bells, glsp, vibr, bass marimba, steel drums). el.guit. bass guit. harp. piano. cel. strings

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VOCAL WORKS

STARRY WORLD **1974-1977**

Vocal cycle for tenor and piano on verses by Alexander Blok (in Russian)
Dedicated to Alexei Martynov

1. Noch. Gorod ugomonilsya ... [Night. The City has Calmed down ...]
   Andante nervoso, ma alquanto netto ♩= 96
2. Otchego? ... [Whence? ...] *Angoscioso* ♩= 144
3. Nochnoy golos [Nocturnal Voice] *Adagio solenne*
4. Chorny sluga [The Black Servant] *Allegro marziale*
5. Arkhangel [The Archangel] *Archaic*
6. Persten – stradanye [The Ring – Anguish]
   Allegro tempestoso; abbandonatamente ♩. = 120
7. Eshchyo zvezda [One More Star] *Andantino amabile; con debolezza*
8. Uspenie [Death] ♩~ 44
9. Noch. Gorod ygomonilsya ... [Night. The City has Calmed down ...]
   Andante nervoso, ma alquanto netto ♩= 96

First performance: June 1978, Moscow
Alexei Martynov (tenor) – Alexander Raskatov (piano)

Duration: 27′

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COURTLY CHANTS **1976**

Cantata for soprano and chamber ensemble on verses by early medieval Japanese poets (in Russian)

1.0.0.0 – 1.0.0.0 – perc (tgl, crot, gong). hpd. va. vc

1. Alquanto quieto. Delicatamente ♪= 96
2. Vivace. Sognando inquietamente ♩= 126
3. Pastorale, quasi intermezzo ♪= 69
4. Mesto 𝅗𝅥= 44
5. Affettuoso ♩= 132
6. Gracile. Misterioso ♩= 69

Duration: 12′

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ELEGIES **1984**

Vocal cycle for high voice and piano on verses by Soviet poets (Andrei Tarkovsky [Nos. 1 and 5], Nikolai Rubtsov [Nos. 2 and 3], Xenia Nekrasova [No. 4] – in Russian)

1. Bely den [Bright Day]
2. Doroga ... Razluka ... [The Path ... Separation ...]
3. Kogda dushe moei ... [When to my Soul ...]
4. Gimn [Anthem]
5. Uteshenie [Consolation]

Duration: 12′

First performance: 1984, Moscow
Alexei Martynov (tenor) – Alexander Raskatov (piano)

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CIRCLE OF SINGING II **1984**

for mezzo-soprano, violoncello, piano, harpsichord and celesta on a text by Evgeny Baratynsky (in Russian)
Dedicated to Alexander Voostin

Tsar nebes [Heavenly King] ... *Napryazhenno* 𝅗𝅥 ~ 69

Duration: 10′

First performance: 12 June 1990, Paris
Ensemble Forum – Mark Foster

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"TO HER" ("K NEI") **1985**

Three duets for mezzo-soprano and violoncello on verses by Fyodor Tyuchev (in Russian)

1. Otreshyonno [secludedly] 𝅗𝅥 = 44
2. Strastno [passionately]
3. Sderzhanno [with restraint]

Duration: 7′

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GRA-KA-KHA-TA **1988**

for tenor, violin and four percussionists on texts by Velimir Khlebnikov (in Russian)
Dedicated to Alexei Martynov and Mark Pekarsky

1. Tranquillo ♩~ 88
2. Misterioso ♩~ 66
3. Vivo molto ritmico ♩~ 168
4. Tranquillo ♩~ 40

Duration: 20′

4 perc (**I**: chimes, maracas, calimba, 2 roto-toms, bin sansara, 3 temple bl, cym II, bells, tam-t, marimbula, fan I – **II**: timp out of tune, 3 temple bl, 6 bongos, chimes, gong I, cym III, whip, vibr, marimba, fan II, anvil, whip, sirene – **III**: crot, bin sansara, 6 tom-t, cym I, gong II, vibr, marimbula, fan III – **IV**: 4 timp, crot, 2 roto-toms, ratchet, marimba, fan IV). tenor (vln, church bell)

First performance: June 1989, Moscow
Alexei Martynov (tenor and violin) – Pekarsky Percussion Ensemble

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"... AND MEADOWS MERGE INTO THE SKY ..." **2004**

for soprano and string quartet on texts by Gennadi Aigi (Nos. 2, 5 and 6), Evgeny Baratynsky (Nos. 3, 4) and Vasily Zhukovsky (No. 1) (in Russian)
Commissioned by and dedicated to Borodin Quartet
No. 6 is especially dedicated to the memory of the composer's mother

1. Comfort *Moderato* 𝅗𝅥~ 72 – ♩~ 72 – *Larghetto* 𝅗𝅥~ 62
2. Evening Prayer *Larghetto* ♩~ 52
3. Wonderful City *Vivo furioso* ♪~ 200
4. King of Heavens *Spianato, Lontano* 𝅝~ 66
5. As in a Song ... *Con molto ritmo. Pesante* ♩~ 56
6. O, Sleep *Adagietto* ♪~ 43

Duration: 17′

First performance: 17 January 2005, Moscow
Elena Vassilieva (soprano) – Borodin Quartet

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MONK'S MUSIC **2005**

Seven words by Starets Siluan for string quartet and bass solo (in Russian)
in memoriam Alfred Schnittke

1. canto solo – (*attacca)* Adagio ♩~ 88
2. canto solo – (*attacca)* Adagio cantabile 𝅗𝅥~ 66
3. canto solo – (*attacca)* Adagio recitando ♩~ 77
4. canto solo – (*attacca)* Adagio chiaro e dolcissimo ♩~ 66
5. canto solo – (*attacca)* Adagio affettuoso 𝅗𝅥~ 77
6. canto solo – (*attacca)* Andante spianato 𝅗𝅥~ 101
7. canto solo – (*attacca)* Adagio molto 𝅗𝅥~ 55

Duration: 50′

First performance: 8 February 2013, Dundalk
Gordon Jones (bass) – Carducci Quartet

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"NUNC DIMITTIS" **2007**

for mezzo-soprano, male voices and orchestra on words by Joseph Brodsky and Starets Siluan (in Russian)
in memoriam Alfred Schnittke
Commissioned by The Dresden Philharmonic, The Juilliard School and Bruckner Orchestra Linz

Duration: 16′

3(picc).3.3(bas clar).3 – 4.2.3.1 – 3 perc (crot, bass dr, cym, 2 gongs, 4 Thai gongs, 4 temple gongs, tam-t, vibr, marimba). el.guit, bass guit, harp, strings – male voices: countertenor, 2 tenors, bass

First performance: 16 June 2007, Dresden
Elena Vassilieva (mezzo-soprano) – The Hilliard Ensemble – The Dresden Philharmonic – Dennis Russell Davies (conductor)

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THE ALPHABET OF DEATH **2005**

Suite for bass and orchestra on texts by Velimir Khlebnikov (in Russian)
Commissioned by NTR Radio

1. Kogda umirayut koni – dyshat [When horses die – they breathe]
   Lento ♩~ 80 – *Adagio* ♩~ 60
2. Ty chasy? My chasy! [You are clocks? We are clocks!]
   Allegretto quasi marcia funebre 𝅗𝅥~ 100 – *Poco meno mosso* – *Adagio* 𝅗𝅥~ 100
3. Volga! Volga! *Adagio lugubre* 𝅗𝅥~ 50 – *Quasi coro* 𝅗𝅥~ 70 – 𝅗𝅥~ 50
4. A ya poidu k tebe, v Tibet [And I will go to you, to Tibet]
   Tranquillo quasi senza espressione 𝅗𝅥~ 45
5. Gau! gau! gau! [Ha-oo! ha-oo! ha-oo!] *Vivo furioso* ♩~ 160 – *Lugubre* ♩~ 80
6. Eshcho ras, eshcho ras [Once again, once again]
   Lento ♩~ 53 – *Adagio molto* ♩~ 40
7. Ya umer i sasmeyalsya [I died and I broke out in laughter]
   Vivo mistico ♩~ 120 – *Pesante subito* ♩~ 80 – *Vivo volante* ♩~ 140 – *Quasi cadenza. senza metro* – *Quasi recitando* ♩~ 100 – *Mesto* ♩~ 76

Duration: 28′

0.2(cor anglais).3(2bass cl, db clar).2(2db bn) – 3.bass trpt.3(db trbn).1 – 3 perc (timp, tgl, crot, quica, 3 cow bells, 2 bongos, 2 tom-t, 2 congas, bass dr, steel dr, hi hat, 3 susp.cym, 3 gongs, plate, tam-t, tubular bells, plate bells, glsp, vibr, marimba, swanee whistle, lion's roar, anvill, megaphone). harp. piano. hpd. strings (0/0/8/6/4[five stings])

First performance: 15 April 20011, Amsterdam
Nikolai Didenko (bass) – Radio Kamer Filharmonie Hilversum – Brad Lubman (conductor)

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MYSTERIUM MAGNUM **2012**

for soprano, bass-baritone and orchestra on texts by Fyodor Tyuchev (Nos. 1, 6), Jakob Böhme (Nos. 2, 5), Paracelsus (Nos. 3, 4, 9) and Osip Mandelstam (Nos. 8, 10) (in Russian [Nos. 1, 6, 8, 10] and in German [Nos. 2-5, 7])
Commissioned by the Basel Symphony Orchestra and the Swiss 'Culturescapes' Festival
Dedicated to Dennis Russell Davies

1. Sostenuto ♩ ~ 70 – Lento espressivo 𝅗𝅥 ~ 48 – Sostenuto 𝅗𝅥 ~ 48 – Mistico ♩ ~120 – Sostenuto 𝅗𝅥 ~ 48 – Intimissimo ♩ ~ 90 – Sostenuto 𝅗𝅥 ~ 48 – Mistico ♩ ~ 120 – Solenne quasi campane ♩ ~ 120 – Lontano
2. Solenne ♩ ~ 88 – Lamentoso ♩ ~ 60
3. Adagio sostenuto 𝅗𝅥 ~ 77 – 𝅝 ~ 53
4. Vivo leggero ♩ ~ 100 – Moderato
5. Presto severo ♩ ~ 220
6. Allegretto, quasi notturno 𝅗𝅥 ~ 100
7. Feroce 𝅗𝅥 ~ 60 – Adagio ♩ ~ 53 – Feroce 𝅗𝅥 ~ 60 – Senza metro – 𝅗𝅥 ~ 60 – Senza metro – 𝅗𝅥 ~ 60 – Senza metro – 𝅗𝅥 ~ 60 – Senza metro – 𝅗𝅥 ~ 60 – Adagio ♩ ~ 53
8. Poco allegretto ♪ ~ 140
9. Grave, maestoso ♩ ~ 100 – ♩ ~ 80 – ♩ ~ 100 – Senza metro – ♩ ~ 80 – Senza metro – Adagio 𝅝 ~ 55
10. Chiaro, lontano ♩ ~ 70 – Mistico

Duration: 50'

3(3 picc, 2 alto flutes).3(cor anglais).3(2 bass clarinets, db clarinet).3(2 db bn) – 4.3(bass trpt).3(db tbn).1 – timp. perc (2 tgl, crot, 2 swanee whistles, 2 temple bl, 4 cow bells, conga, 4 tom-t, bass roto-tom, 2 bongos, drums, bass dr, 2 susp.cym, steel drums, temple gong, Thai gongs, 4 gongs, tam-t, tubular bells, church bells, plate bells, anvil, glsp, vibr, bass marimba). el.guit. bass guit. harp. piano/cel. strings

First performance: 24 October 2012, Basel
Elena Vassilieva (soprano) – Nikolai Didenko (bass-baritone) – Basel Symphony Orchestra – Dennis Russell Davies (conductor)

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MISSA BYZANTINA **2013/2014**

for mixed choir and large orchestra

► *see:* ORCHESTRAL WORKS

GREEN MASS **2015**

for soprano, counter-tenor, tenor, bass, mixed choir and orchestra

► *see:* ORCHESTRAL WORKS

CHAMBER MUSIC

BYLINA **1974**
for violoncello and piano

one movement: Alquanto pesante; con severità

Duration: 11′

First performance: October 1974, Moscow
Olga Nakipbekova (violoncello) – Anna Rakhman (piano)

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LITTLE TRIPTYCH **1975**
for oboe
Dedicated to Vyacheslav Lupachov

1. Ingenuo
2. Ghiribizzo
3. Severo

Duration: 7′

First performance: spring 1976, Moscow
Vyacheslav Lupachov

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BICINIUM (Op. 3) **1977**
Seven duos for two horns
Dedicated Lyudmila Polekh and Andrei Kuznetsov

1. Poco allegretto ♩ = 96
2. S radostyu [with joy] ♩ = 200
3. Adagio e serioso
4. Celere. Quasi duettino ♩. = 132
5. Fanfara ♩ = 88
6. In modo di canzonetta ♩ = 92
7. Rustico 𝅗𝅥 = 126

Duration: 12′

First performance: June 1978, Moscow
Lyudmila Polekh and Andrei Kuznetsov

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CANTI **1978**

for viola
Dedicated to Igor Boguslavsky

1. Canto I *Con molto sentimento* ♩~ 76
2. Canto II *Adagietto* 𝅗𝅥~ 48
3. Canto III *Giocoso, in modo narrativo* ♩~ 138
4. Ad libitum *Senza tempo, archaico*
5. Canto IV *Larghetto estatico* ♩~ 80

Duration: 16′

First performance: January 1979, Moscow
Igor Boguslavsky

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DRAMATIC GAMES (QUASI UNA SONATA) **1979**

for violoncello
Dedicated to Marina Tarasova

1. Moderato. Molto luttuoso
2. Adagio
3. Semplice. Un poco maestoso
4. Vivace
5. Lento. Espressivo
6. Innocente. Sotto voce, ma con intimissimo sentimento
7. Vivace

Duration: 15′

First performance: 1981, Moscow
Marina Tarasova

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TWO PIECES FOR PIANO **1980**

1. Madrigal *Solenne, cantabile*
2. Joke in the form of an etude *Vivo, alla burla*

Duration: 3′

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CHAMBER MUSIC

FOUR BAGATELLES 1980

for two violins and bassoon

1. Moderato
2. Severo
3. Allegretto quasi tremolo
4. Vivo. Festoso

Duration: 12′

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INVITATION TO A CONCERT 1981

for two percussionists

Dedicated to Mark Pekarsky

Duration: 12′

2 perc (**I**: hand bell, bangu, gangu, 2 osevegni, tangu, bamboo, 2 Mongolian cym, water gong, chung, Indian chimes, lion's roar, swanee whistle, bass dr – **II**: bass dr behind the stage)

First performance: 24 September 1988, Warsaw
Mark Pekarsky Percussion Ensemble

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PIANO SONATA 1981

Dedicated to Olga Magidenko

1. Notturno quasi sognando
2. Andante spianato

Duration: 19′

First performance: October 1981, Moscow
Olga Magidenko

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REMEMBRANCE OF AN ALPINE ROSE 1982

for six percussionists, a musical box (barrel organ) and tape

Dedicated to Mark Pekarsky Percussion Ensemble

Duration: 11′

First performance: December 1988, Moscow
Mark Pekarsky Percussion Ensemble

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CHAMBER MUSIC

MUTA III **1986**
for three flutes

Duration: 12′

First performance: April 1987, Moscow
The Alexander Korneev Trio

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TWO PIECES **1986**
for double bass and piano

1. Elegy
2. Dialogue

Duration: 3′

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SONATA FOR VIOLA AND PIANO **1987**
Dedicated to Yuri Bashmet

Duration: 22′

First performance: October 1991, Rolandseck
Yuri Bashmet (viola) – Mikhail Muntian (piano)

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PUNCTUATION MARKS **1989**
for harpsichord
Dedicated to Petia Kaufman

Duration: 10′

First performance: March 1990, Moscow
Petia Kaufman

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CHAMBER MUSIC

ILLUSION (PART OF A COLLECTIVE COMPOSITION) **1990**
for percussion
Dedicated to the memory of Luigi Nono

Duration: 11′

First performance: January 1991, Moscow
Mark Pekarsky Percussion Ensemble

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DOLCE FAR NIENTE **1991**
for violoncello and piano
Dedicated to Vladimir Tarnopolsky

one movement: Senza metro; Lontano – Tranquillo

Duration: 10′

First performance: 14 July 1991, Plön
Elena Erofeeva (violoncello) – Ivan Sokolov (piano)

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ODE TO VALENTINE'S DAY **2004**
for eight violoncelli and a bottle of champagne
Dedicated to Valentin Alexandrovich Berlinsky on the occasion of his 80th *birthday*

one movement: Largo e solenne 𝅗𝅥 ~ 48 – Vivo furioso ♩ ~ 140 – Quasi nostalgia 𝅗𝅥 ~ 48 – Largo solenne

Duration: 4′

First performance: January 2005, Moscow
Ensemble of young cellists

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RECORDARE **2006**

for piano solo
Dedicated to Irina Schnittke

one movement: Senza espressione ♩~ 64

Duration: 5′

First performance: 7 December 2007, Tallinn
Alexander Raskatov

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TIME OF FALLING FLOWERS **2006**

for six instrumentalists
Commissioned by the Seattle Chamber Players
Dedicated to Konstantin Batashov (No. 1), *Vladimir Barsky* (No. 2), *Alexander Voostin* (No. 3) *and Ivan Sokolov* (No. 1)

1. Quasi vacuum
2. Quasi pendulum
3. ... sussurando ..., ... mormorando ...
4. Quasi inno

Duration: 16′

First performance: 24 February 2007, Seattle
Seattle Chamber Players

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ARRANGEMENTS

IN THE HOURS OF THE NEW MOON 1989

for orchestra
Completion of NIKOLAI ROSLAVETS' symphonic poem (1912)

Duration: 15'

3.3.3.2 – 4.3.3.1 – 4 perc (timp, tam-t, bells, glsp, xyl). harp. cel. strings

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CHAMBER SYMPHONY 1989

Completion and instrumentation of NIKOLAI ROSLAVETS' sketches (1926)

Duration: 14'

one movement

1(picc).1(cor anglais).1(*Eb* clar, bass clar).1 – 2.1.1.0 – 2 perc (timp, tgl, side dr, tenor dr, cym, gong, water gong, tam-t, bells, glsp, xyl) . harp. piano/cel. strings (1/1/1/1/1)

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MUSIC FOR STRINGS 1989

for string quartet
Completion of NIKOLAI ROSLAVETS' String Quartet (1916)

1. Scherzo
2. Adagio

Duration: 18'

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SONATA NO. 1 FOR VIOLA AND PIANO 1989-1990

Completion of NIKOLAI ROSLAVETS' Viola Sonata No. 1 (1925)

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ARRANGEMENTS

SONATA NO. 2 FOR VIOLA AND PIANO **1989**
Completion of NIKOLAI ROSLAVETS' Viola Sonata No. 2 (1926)

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Sikorski, Hamburg, for D, CH, E, GR, IL, IS, NL, P, SKAND, TR

SONATA NO. 6 FOR PIANO **1990**
Completion of NIKOLAI ROSLAVETS' Piano Sonata No. 6 (1926)

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IN MEMORY OF ALEXANDER BLOK NIKOLAI ROSLAVETS (1920) **1990**
for voice and piano
Completion. Text: Nadezhda Pavlovich

Duration: 15'

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FRAPPEZ **1990**
for voice and and percussion
Arrangement of NIKOLAI ROZLAVETS' song for voice and piano from 1930
Text: Iosif Utkin

Duration: 5'

First performance: Moscow
Mark Pekarsky Percussion Ensemble

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SONATA FOR VIOLONCELLO, WIND ENSEMBLE AND DOUBLE BASS **1999**

Arrangement of SERGEI PROKOFIEV's Sonata in C major for violoncello and piano, Op. 119 (1949)
Commissioned by Nederlands Blazers Ensemble

1. Andante grave – Allegro moderato
2. Moderato
3. Allegro ma non troppo

Duration: 30′

First performance: January 2000, Amsterdam
Pieter Wispelwey (violoncello) – Nederlands Blazers Ensemble

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STRING QUARTET NO. 7 **2001**

for string orchestra
Arrangement of DMITRI SHOSTAKOVICH's String Quartet No. 7 in F sharp minor, Op. 108 (1960)
Commissioned by Kremerata Baltica

1. Allegretto
2. Lento
3. Allegro

Duration: 13′

First performance: 6 December 2001, Osnabrück
Kremerata Baltica – Gidon Kremer (conductor)

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SONGS AND DANCES OF DEATH **2007**

for bass (or tenor) and orchestra
Arrangement of MODEST MUSSORGSKY's cycle from 1877. Text by Arseni Golenishchev-Kutuzov
Commissioned by the Dutch broadcasting company NPS
Dedicated to Robert Nasveld

1. Lullaby
2. Steady Time I – Interlude *Grave*
3. Serenade
4. Steady Time II – Interlude *Unisono mistico*
5. Trepak
6. Steady Time III – Interlude *Moderato*
7. The Field Marshal

Duration: 28′

1(picc, alto fl).1(cor anglais).2(*Eb* clar, 2 bass clar, db clar).1(db bn) – 2.1.2.1– 3 perc (timp, tgl, crot, flex, 3 cow bells, tambourine, 2 roto-toms, tenor dr, drums, bass dr, cym, 3 Mongolian cym, 2 gongs, water gong, Thai gongs, tam-t, tubular bells, plate bells, glsp, vibr, marimba, anvil, megaphone). el.guit. bass guit. harp. cel. piano. hpd. strings (4/4/3/3/1[five strings])

First performance: 15 June 2007, Amsterdam
Robert Holl (bass) – Radio Kamer Filharmonie Hilversum – Reinbert de Leeuw (conductor)

The interludes were newly composed by Alexander Raskatov with the intention to create linkings between the numbers of the cycle. However, the songs may be performed without these interludes (Duration: 27′):

1(picc, alto fl).1(cor anglais).2(*Eb* clar, 2 bass clar, db clar).1 – 2.1.2.1– 3 perc (timp, tgl, crot, flex, 3 cow bells, tambourine, 2 roto-toms, tenor dr, drums, bass dr, cym, 3 Mongolian cym, 2 gongs, water gong, Thai gongs, tam-t, tubular bells, plate bells, glsp, vibr, marimba). el.guit. bass guit. harp. cel. piano. hpd. strings (4/4/3/3/1[five strings])

A separate performance of the orchestral interludes ('Steady Times') is possible as well.

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► *see:* ORCHESTRAL WORKS: Steady Time

PRELUDIO E FUGA IN RE MINORE **2010**

Arrangement of JOHANN SEBASTIAN BACH's Prelude and Fuge from the Well-Tempered Clavier Vol. I, BWV 851 for string orchestra with Thai gong ad lib.
Commissioned by Kremerata Baltica

Duration: 5′

First performance: 19 May 2010, Kronberg
Kremerata Baltica – Gidon Kremer (conductor)

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RECONSTRUCTIONS

SYMPHONY NO. 9 **2007**

Reconstruction of ALFRED SCHNITTKE's symphony from 1997/1998

1. [Andante]
2. Moderato
3. Presto

Duration: 38′

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

First performance: 16 June 2007, Dresden
Dresden Philharmonic – Dennis Russell Davies (conductor)

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BELAIEFF WORKS

DRAMATIC GAMES (QUASI UNA SONATA) **1979**
for violoncello
Dedicated to Marina Tarasova

1. Moderato. Molto luttuoso
2. Adagio
3. Semplice. Un poco maestoso
4. Vivace
5. Lento. Espressivo
6. Innocente. Sotto voce, ma con intimissimo sentimento
7. Vivace

Duration: 15′

First performance: 1981, Moscow
Marina Tarasova

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INVITATION TO A CONCERT **1981**
for two percussionists
Dedicated to Mark Pekarsky

Duration: 12′

2 perc (**I**: hand bell, bangu, gangu, 2 osevegni, tangu, bamboo, 2 Mongolian cym, water gong, chung, Indian chimes, lion's roar, swanee whistle, bass dr – **II**: bass dr behind the stage)

First performance: 24 September 1988, Warsaw
Mark Pekarsky Percussion Ensemble

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TO THOSE WHO HAVE BEEN HEALED (ISTSELIVSHIMSYA) **1980**
for voice and piano on texts by Evgeny Baratynsky

First performance: November 1980, Moscow
Lidia Davidova (soprano) – Alexander Raskatov (piano)

BOOK OF SPRING **1985**
for tenor and chamber ensemble on texts by Vasili Zhukovsky
Dedicated to the composer's sons Valentin and Evgeni

Duration: 31′

0.0.0.0 – 1.0.0.0 – hpd. strings (12/0/4/4/2)

CIRCLE OF SINGING I **1984**

for mezzo-soprano, violoncello, piano, harpsichord and celesta on a text by Vasili Zhukovsky

Dedicated to Alexander Voostin

Otstranyonno, chut sentimentalno ♩= 100

Duration: 6′

First performance: 12 June 1990, Paris
Ensemble Forum – Mark Foster

PATH **1987**

for two violoncelli and harpsichord

Dedicated to Faraj Karaev

Duration: 12′

First performance: 19 January 1995, Gent
Jos Kamp, Olivier Gjislain (violoncelli) – Kristine Waters (harpsichord)

STABAT MATER **1988**

for high voice and organ

1. Psalmody *Liberamente*
2. Anthem *Vivo*
3. Psalmody *Liberamente. Crescendo poco a poco*
4. Anthem *Moderato*
5. Psalmody *Liberamente – Presto*
6. Anthem *Misterioso*
7. Psalmody *Liberamente*
8. Anthem *Con moto; cantabile*
9. Psalmody *Vivo*
10. Anthem *Sostenuto*
11. Epilogue *Allegretto tranquillo*

Duration: 50′

First performance: 3 November 1991, Heidelberg
Lidia Davydova (soprano) – Peter Schumann (organ)

CONSOLATION **1989**
for piano
Commissioned by Albright Knox Gallery
Dedicated to Ivar Mikhashoff

Duration: 9′

First performance: 10 November 1989, Buffalo
Ivar Mikhashoff

GLOSSES **1989**
for bassoon
Dedicated to Valery Popov

Duration: 7′

First performance: 27 April 1994, Moscow
Valeri Popov

LET THERE BE NIGHT **1989**
Five fragments by Samuel-Taylor Coleridge for counter-tenor (or mezzo-soprano) and string trio
Dedicated to Elizabeth Wilson

1. The Silence of a City, ... *Misterioso* 𝅗𝅥. ~ 76
2. I Know 'tis but a Dream, ... *Vivo rubato* ♩ ~ 88
3. O Beauty in Beauteous Body Light! *Adagietto* 𝅗𝅥 ~ 44
4. Come, come Thou Black December Wind, ...
   Affettuoso sempre accentuato ♩ ~ 140
5. A low Dead Thunder Mutter'd thro' the Night, ... *Moderato* 𝅗𝅥 ~ 60

Duration: 17′

First performance: 10 June 1989, London
David James (counter-tenor) – Chameleon Ensemble

'66' **1990**

for soprano and twelve instruments on a sonnet by William Shakespeare 'Tired with all these, for restful death I cry ...' (in English)
Dedicated to Mikhail Yurovsky

Duration: 11'

1.0.bass clar.0 – 0.1.1.0 – timp, 1 perc (crot, chimes, gong, tam-t, bells, flex). harp. piano. strings (1/0/1/1/1)

First performance: 22 March 1988, Berlin
Elena Brylyova (soprano) – Universal Ensemble, Berlin – Mikhail Yurovsky (conductor)

XENIA **1991**

for chamber orchestra
Commissioned by Frankfurt Feste
Dedicated to Andrei Volkonsky

Duration: 25'

2(alto fl).0.2(bass clar).0 – 2.0.0.0 – 2 perc (tgl, crot, chimes, Indian chimes, Javanese gong, temple gong, bells, tam-t, vibr, Jew's harp [with microphone]). harp. cel. piano/mini piano. strings (8/0/3/3/1)

First performance: 3 September 1992, Frankfurt/Main
Deutsche Kammerphilharmonie – Nikolai Korndorf (conductor)

COMMENTARY ON A VISION **1991**

for solo percussion and orchestra
Dedicated to Mark Pekarsky

Duration: 32'

0.0.3(bass clar).ten sax. bar sax. 3(db bn) – 4.0.4.1 – 4 perc (I: tgl, side dr, tenor dr, vibr – II: 3 tom-t, 3 cym, vibr, water gong, swanee whistle – III: 4 timp, temple gong, bells, tam-t, water gong – IV: 4 timp, Indian chimes, 3 tomt, 3 gongs). harp. piano. cel. org. strings (0/0/12/12/8) – solo perc (4 timp, vibr, marimbula, 3 cym, gong, side dr, byan-yun, 2 rototoms, conga, mini chimes, flex, chung, bamboo)

First performance: 10 November 1992, Moscow
Mark Pekarsky (percussion) – Moscow Symphony Orchestra – Sergei Skripka (conductor)

MISERERE **1992**

for viola (and violin), violoncello and orchestra
in memoriam Oleg Kagan

1. Recitando espressivo
2. vivo
3. Recitando espressivo
4. Ritmico
5. Lamentoso
6. Lontano
7. Misterioso, sostenuto
8. Molto espressivo
9. Recitando, chiaro
10. Vivo misterioso
11. Recitando espressivo
12. Andantino dolcissimo

Duration: 40′

0.2(cor anglais).0.0 – 2.0.0.0 – 1 perc (Javanese Gong, 2 fans [glass chimes, wind chimes]. strings (11/0/4/3/1)

First performance: 13 October 1997, London
Paul Silverthorne (viola) – Anssi Kartunen (violoncello) – London Sinfonietta – Martyn Brabbins (conductor)

KYRIE ELEISON **1992**

for violoncello
Dedicated to Alexander Ivashkin

Duration: 12′

First performance: 1993, New Zealand
Alexander Ivashkin

TXETRU – URTEXT **1992**

on texts from the Old Testament
for soprano (and bells), clarinet, bass clarinet, viola, violoncello and double bass)
Commissioned by Composers' Ensemble
Dedicated to Gerard McBurney

Duration: 4′

First performance: 17 September 1992, Dartington
Composers' Ensemble

MISTERIA BREVIS **1992**
for piano and percussion (one player)
Dedicated to Tomoko Mukayama

Duration: 16′

First performance: 1992, Tokyo
Tomoko Mukayama

· version for piano and percussion (two players) **1995**

First performance: 15 August 1995, Loccum
Alexander Raskatov (piano) – Mark Pekarsky (percussion)

SEVEN STAGES OF 'HALLELUJAH' **1993**
for soprano, percussion and piano
Dedicated to Elena Vassilieva

Duration: 18′

First performance: 15 August 1995, Loccum
Elena Vassilieva (soprano, percussion) – Alexander Raskatov (piano)

MADRIGAL IN METAL **1993**
for five percussionists
Dedicated to Emmanuel Utwiller

Duration: 11′

perc (wind chimes, fan, piano piccolo, tam-t, Javanese gongs, plate bells)

First performance: 2 September 1995, Berlin
Mark Pekarsky Percussion Ensemble

ECO PERPETUO **1993**
for bassoon and seven intrumentalists
Dedicated to Ashot Zograbian

Duration: 14′

0.0.bass clar.0 – 0.0.1.0 – perc (crot, 3 cow be.lls, tom-t, side dr, cym, vibr, bells, gong, water gong, tam-t, swanee whistle). harp. piano. vc. db

First performance: 24 April 1994, Witten
Ensemble Köln – Robert HP Platz (conductor)

FAREWELL FROM THE BIRDS OF PASSAGE **1994**
for alto saxophone and chamber orchestra
Commissioned by 'Prima la musica'

Duration: 17′

0.0.0.0 – 0.0.0.0 – 1 perc (crot, mini chimes, gong). strings (8/0/2/2/1)

First performance: 22 October 1994, Heusdom-Zolder
Hans de Jong (saxophone) – Prima la musica – Dirk Vermeulen (conductor)

"... I WILL SEE A ROSE AT THE END OF THE PATH ..." **1994**
for string quartet
Commissioned by Danel Quartet
Dedicated to Sofia Gubaidulina

Duration: 28′

First performance: 15 December 1994, Gent
Quatuor Danel

XCOS **1994**
for violoncello and accordion
Dedicated to Karine Georgian and Elsbeth Moser

Duration: 14′

First performance: 17 March 1994, Hannover
Karine Georgian (violoncello) – Elsbeth Moser (accordion)

PAS DE DEUX **1994**
for soprano and bells and saxophon (soprano / tenor) on a text by Antonin Artaud
Commissioned by Concervatoire de Paris
Dedicated to Elena Vassilieva and Claude Delangle

Duration: 15′

First performance: 5 April 1995, Wolfenbüttel
Elena Vassilieva (soprano) – Claude Delangle (saxophone)

LITANIA **1994**
for 15 players
Commissioned by Musikfabrik NRW

Duration: 17′

1(picc, alto fl).1(cor anglais).1(bass clar).1 – 1.1.1.0 – timp (4), 2 perc (crot, Indian chimes, cow bells, rototom, side dr, temple gong, Javanian gong, tam-t, metal chimes, wind chimes, vibr, marimba, fan, swanee whistle). harp. piano. strings (1/0/1/1/1)

First performance: 22 September 1994, Warsaw
Musikfabrik NRW – Johannes Kalitzke (conductor)

URLIED **1995**
for viola and fifteen strings

Duration: 17′

strings (8/0/3/3/1)

CREDO IN BYZANTINUM **1995**
for harpsichord or piano

Duration: 10′

First performance: 10 October, Gent
Kristine Waters (harpsichord)

SONNENUNTERGANGSLIEDER (SONGS OF SUNSET) **1995**
for mezzo-soprano, viola and piano on texts by Friedrich Hölderlin
Dedicated to Gennadi Aigi

Duration: 22′

First performance: June 2002, Savitaipale
Ekaterina Semenchuk (mezzo-soprano) – V. Afonkin (vola) – P. Laul (piano)

PRIMAL SONG **1995**
for viola and fifteen strings

Duration: 17′

First performance: 11 May 1996, Bonn
Yuri Bashmet (viola) – Moscow Soloists

A LA RECHERCHE DU SON PERDU **1995**
for percussion and tape
Commissioned by INAGRM/Radio France
Dedicated to Alexander Voostin

Duration: 21′

First performance: January 1995, Paris
Roland Auzet

GEBET (KADDISH) **1996**
for soprano and string quartet
Dedicated to the memory of the composer's father

Duration: 12′

First performance: 5 July 1998, Lockenhaus
Elena Vassilieva (soprano) – Kremerata Baltica Quartet

COSMOGONY ACCORDING TO CHAGALL **1996**
for piano and chamber ensemble
Commissioned by the French Ministry of Culture

Duration: 18′

0.0.db clar.bass sax.1(db bn) –1.1.1.0 – 2 perc (crot, chimes, cymblaes antiques, conga, 3 cow bells, 3 tom-t, side dr, tubular bells, 3 cow bells, gong, tam-t, vibr, lion's roar, flex). piano. va. vc. db

RESURREXI **1996-1997**
for soprano, mezzo-soprano and chamber ensemble

Duration: 10′

0.2.0.0 – 0.0.0.0 – perc (crot). strings (12/0/4/4/2)

RITUAL **1997**
for voice and percussion (1 player) on a text by Velimir Khlebnikov
Commissioned by Cité de la Musique
Dedicated to Elena Vassilieva

Duration: 17′

First performance: 11 July 1998, Lockenhaus
Elena Vassilieva

QUASI HAMLET **1997**

for soprano and three players (vocalises)
Dedicated to Ensemble 'That'

Duration: 5′

soprano (also: shaman dr, side dr, quika, Jew's harp, sirene) – player II (fl, db, sirene) – player III (timp, chimes, 4 cow bells, 4 bongos, 4 tom-t, 4 temple bl, vibr, steel plate, megaphone, mouth organ) – player (acc, bass dr) – player 5 (db, bamboo, lion's roar, 2 hunting whistles)

BLISSFUL MUSIC **1997**

for violoncello and chamber orchestra
Dedicated to the memory of Alexander Kharitonov

Duration: 15′

0.0.0.0 – 2.0.0.0 – 1 perc (Indian chimes, crot, 3 gongs, temple gong, plate bells, vibr). wind chimes. piano. strings (6/0/3/3/1)

First performance: 23 June 1997, Seattle
David Geringas (violoncello) – New European Strings – Dmitri Sitkovetsky (conductor)

PRAISE **1998**

for four male voices and church bells
Commissioned by and dedicated to Hilliard Ensemble

Duration: 24′

First performance: 6 May 2000, Speyer
Hilliard Ensemble

RITUAL II **1998-1999**

for four saxophones, percussion, piano and strings
Commissioned by Orchester der Stadt Heidelberg

1. Misteria
2. Landscape I
3. A round-dance of Night
4. Landscape II
5. Vacuum

Duration: 21′

0.0.soprano sax. alto sax. tenor sax. baritone sax – 0.0.0.0 – timp. perc (tgl, crot, 3 cow bells, 4 bongos, temple bl, 4 tom-t, rototom, drums, bass dr, cym, 2 gongs, Javanese gong, water gong, tam-t, vibr, marimba, swanee whistle, flex, lion's roar, 4 anvils, megaphone) piano. strings (12/0/4/4/2)

First performance: 26 January 2000, Heidelberg
Raschèr Saxophone Quartet – Heidelberg Philharmonic Orchestra – Thomas Kalb (conductor)

PRO-KOFIEV ET CONTRA-KOFIEV **1999**

for wind ensemble
Commissioned by Nederlands Blazers Ensemble

Duration: 7′

0.2.2.2 – 2.0.0.0 – perc (side dr, cym, water gong, lion's roar, whistle, sirene)

First performance: 11 January 2000, Amsterdam
Nederlands Blazers Ensemble

BEFORE THY THRONE **1999**

for violin and percussion
Commissioned by Vevey Festival
Dedicated to Julien Perrier

Duration: 7′

First performance: 28 March 2000, Vevey
Isabelle Faust (violin) – Edgar Gugeis (percussion)

CANZONETTI **2000**

for baritone and piano on texts by Alexander Pushkin and Fyodor Tyuchev
Commissioned by Vevey Festival
Dedicated to Lionel Erpelding

Duration: 9′

First performance: 12 May 2000, Heidelberg
Lionel Erpelding (baritone) – Alexander Raskatov (piano)

FÜNF MINUTEN AUS DEM LEBEN VON W.A.M. **2000**

(not a 'not-turno') for violin, percussion and strings
Commissioned by Kremerata Baltica
Dedicated to Gidon Kremer

Duration: 5′

perc (crot, wind chimes). strings (3/0/4/2/1)

First performance: 2000, Seville
Kremerata Baltica – Gidon Kremer (conductor)

VOICES OF A FROZEN LAND **2001**

for seven folk singers, wind ensemble and percussion on Russian folk texts (in Russian)
Dedicated to Dmitri Pokrovsky and the Nederlands Blazers Ensemble
Commissioned by the Nederlands Blazers Ensemble

1. Solenne
2. Con molto ritmo
3. Lento, quasi rubato
4. Chiaro, ampio
5. Vivo leggiero
6. Lento, lontano
7. Estatico

Duration: 25′

1(picc).2(cor anglais).4(*Eb* clar, bass clar, db clar).2(db bn) – 2.0.1.0 – timp. 3 perc (tgl, crot, 4 cym, 3 cow bells, 2 bongos, 2 congas, temple bl, wood bl, 2 tom-t, side dr, tenor dr, swanee whistle, tubular bells, steel bell, 3 Chines gongs, temple gong, byan-yun, quika, chang, vibr, marimba, marimbula). db (five-stringed)

First performance: 19 April 2001, Amsterdam
Elena Vassilieva and Ensemble – Nederlands Blazers Ensemble

IN NOMINE **2001**

for eight singers, wind ensemble and percussion (in Russian)
Commissioned by the Nederlands Blazers Ensemble

Duration: 7′

soprano solo. 4 female voices (with hand bells). 3 male voices (with hand bells) – 1.0.4(*Eb* clar, bass clar, db clar).0 – 2.1.1.0 – 3 perc (crot, side dr, vibr, church bells, tubular bells, steel bells, tam-t). el.guit. el.bass

First performance: 19 April 2001, Amsterdam
Elena Vassilieva and ensemble – Nederlands Blazers Ensemble

THE SEASON'S DIGEST **2001**

for violin, prepared piano, percussion and strings after Pyotr Tchaikovsky's 'The Seasons', Op. 37a
Commissioned by Kremerata Baltica
Dedicated to Gidon Kremer and Kremerata Baltica

1. January: At the Fireside
2. February: Carnival
3. March: Song of the Lark
4. April: Snowdrop
5. May: Starlight Nights
6. June: Barcarolle
7. July: Song of the Reaper
8. August: The Harvest
9. September: The Hunt
10. October: Autumn Song
11. November: Troika Ride
12. December: Christmas

Duration: 20′

2 perc (timp, fan and wind chimes, tgl, crot, flex, swanne whistle, tempelbl, cym, temple gong, water gong, bells, marimba), piano, strings (6/5/4/3/2) – tape

First performance: May 2001, Istanbul
Gidon Kremer (violin) – Kremerata Baltica

THE LAST FREEDOM **2001**

for mixed choir and orchestra on liturgical texts (in Hebrew, Latin and Ancient Slavonic) and texts by Dmitri Prigov (in Russian)
Cocommissioned by Amsterdam Concertgebouw and Schönberg Ensemble
Dedicated to Schönberg and ASKO Ensembles and Reinbert de Leeuw

§A. (Funebre I)
1. Elokhaj ...
§B. (Funebre II)
2. Requiem aeternam ...
§C. (Funebre III)
3. So svjaymi upokoj
§D. (Funebre IV)
4. Mizmor ...
§E. (Funebre V)
5. Lacrimosa
§F. (Funebre VI)
6. Pkachu i rydayu ...
§G. (Funebre VII)
6. Libera me

Duration: 33'

0.ob d'amore.0.alto sax/tenor sax.baritone sax/soprano sax.db clar.0 – 2.0.2.0 – 2 perc (trgl, crot, 4 tom-t, 4 bongos, 12 cow bells, tenor dr, bass dr, cym, 3 tam-t, 4 alm gl, vibr, marimba, bells, church bell, plate bells). el.guit. bass guit. strings

First performance: January 2002, Amsterdam
Schönberg and ASKO Ensembles – Cappella Amsterdam – Reinbert de Leeuw (conductor)

ABGESANG **2002**

for marimba
Dedicated to Yuri Kholopov

Duration: 4'

First performance: September 2002, Moscow
Yuri Kholopov

PUT – PATH – CHEMIN – WEG **2002**

Concerto for viola and orchestra (in memoriam Dmitri Shostakovich)
Commissioned by Moscow Mariinsky Theatre
Dedicated to Yuri Bashmet and Valery Gergiev

1. Con tremito. Moderato
2. Vivo affettuoso
3. Sostenuto. Notturno quasi sognando
4. Con molto ritmo
5. Largo doloroso

Duration: 32′

3(3picc, alto fl).3(cor anglais).3(*Eb* clar, bass clar).3(db bn) – 4.4.4.1 – timp. 3 perc (crot [with bow], 3 cow bells, 2 cow bells, 3 bongos, 6 tom-t, 2 wood bl, 2 wood bl, 2 wood bl, side dr, 2 gongs, Thai gongs, bells, glsp, marimba). harp. cel. piano. strings

First performance: January 2003, Paris
Yuri Bashmet (viola) – Mariinsky Theatre Orchestra – Valery Gergiev (conductor)

ANGELS READ YOUR BOOK **2003**

for voice and piano after Gennadi Aigi

Duration: 5′

First performance: May 2003, Gent
Elena Vassilieva (soprano) – Ivan Sokolov (piano)

SACRED CHANTS (OBIKHOD) **2003**

for four male voices and strings on Russian liturgical texts
Commissioned by Hilliard Ensemble and Stuttgarter Kammerochester
Dedicated to the composer's son Evgeni

1. Kaya zhiteyskaya sladost ...
2. Svyatykh lik obrete istochnik ...
3. Nyne ... opushchayeshi ...
4. Blazheny nishchiye dukhom ...
5. Vechnaya pamyat ...

Duration: 21′

strings (6/4/4/3/2). hand bell (by the conductor)

First performance: February 2003, Stuttgart
The Hilliard Ensemble – Stuttgarter Kammerorchester – Dennis Russell Davies (conductor)

THERE (TAM) **2004**
for string sextet (2 violins, 2 viole, 2 violoncelli)
Commissioned by Kronberg Academy
Dedicated to Elsie Norgaard

Duration: 17′

First performance: June 2004, Frankfurt
Gidon Kremer, Yuri Bashmet and others

SWINGING THE DREAM PENDULUM **1998/2008**
(TRAUMPENDEL SCHWINGEND)
for violin and ensemble
Commissioned by and dedicated to Gidon Kremer and Kremerata Baltica

1. Des Pendels Wiegenlied
2. Des Vogels Wiegenlied
3. Der Luft Wiegenlied
4. Der Blätter Wiegenlied
5. Des Wassers Wiegenlied
6. Des Lichtes Wiegenlied

Duration: 30′

piano. cel. hpd. strings (12/0/4/4/2)

First performance: 1 October 1999, Bremen
Gidon Kremer (violin) – Kremerata Baltica

PARADISE LOST? **1999/2008**
for wind ensemble
Commissioned by and dedicated to Bläserensemble Sabine Meyer

1. O, Wald ...
2. Wo ist der Fluss? Weg geflossen ...
3. Zum Gras: Stykhara-Echo
4. Die Klage der Vögel
5. Das Abendlicht

Duration: 16′

0.2.2(2 bassett horns or clar and bass clar.3(db bn) – 2.0.0.0

First performance: 13 March 2000, Heilbronn
Bläserensemble Sabine Meyer

STARETS SILUAN
for voice and piano (one performer)
Duration: 6′

STIKHIRA
for two guitars and percussion (two performers) on texts by Ivan Grozny
Duration: 11′

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