



Sofia **Gubaidulina**



SIKORSKI

S O F I A
GUBAIDULINA

C. Gubaidulina



SIKORSKI MUSIKVERLAGE HAMBURG

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“To my mind the ideal relationship to tradition and to new compositional techniques is the one in which the artist has mastered both the old and the new, though in a way which makes it seem that he is taking note of neither the one nor the other. There are composers who construct their works very consciously; I am one of those who ‘cultivate’ them. And for this reason everything I have assimilated forms as it were the roots of a tree, and the work its branches and leaves. One can indeed describe them as being new, but they are leaves nonetheless, and seen in this way they are always traditional and old.

Dmitri Shostakovich and Anton Webern have had the greatest influence on my work. Although my music bears no apparent traces of it, these two composers taught me the most important lesson of all: to be myself.”

Sofia Gubaidulina

„Als Ideal betrachte ich ein solches Verhältnis zur Tradition und zu neuen Kompositionsmitteln, bei dem der Künstler alle Mittel – sowohl neue als auch traditionelle – beherrscht, aber so, als schenke er weder den einen noch den anderen Beachtung. Es gibt Komponisten, die ihre Werke sehr bewusst bauen, ich zähle mich dagegen zu denen, die ihre Werke eher ‚züchten‘. Und darum bildet die gesamte von mir aufgenommene Welt gleichsam die Wurzeln eines Baumes und das daraus gewachsene Werk seine Zweige und Blätter. Man kann sie zwar als neu bezeichnen, aber es sind eben dennoch Blätter, und unter diesem Gesichtspunkt sind sie immer traditionell, alt.

Den größten Einfluss auf meine Arbeit hatten Dmitri Schostakowitsch und Anton Webern. Obwohl dieser Einfluss in meiner Musik scheinbar keine Spuren hinterlassen hat, ist es doch so, dass mich diese beiden Komponisten das Wichtigste gelehrt haben: ich selbst zu sein.“

Sofia Gubaidulina

PREFACE

Sofia Gubaidulina was born in Chistopol in the Tatar Republic in 1931. She studied the piano (with Grigory Kogan) and composition, and graduated from the Kazan Conservatory in 1954. Until 1959 she studied composition at the Moscow Conservatory with Nikolai Peiko, Shostakovich's assistant, and then did postgraduate work under Vissarion Shebalin. She has been active as a composer since 1963. In 1975, together with Viktor Suslin and Vyacheslav Artyomov, she founded the 'Astreya' Ensemble, which specialized in improvising on rare Russian, Caucasian, Central Asian and East Asian folk and ritual instruments. These hitherto unknown sounds and timbres and ways of experiencing musical time had a profound influence on her creative work. After an interval of several years, Sofia Gubaidulina and Viktor Suslin revived the idea of the 'Astraea' Ensemble in the 1990s. In 1992 Gubaidulina moved to Germany, and now lives near Hamburg. Since the early 1980s, and especially as a result of the support and encouragement given to her by Gidon Kremer, her works have been performed widely in western countries. With Schnittke, Denisov and Silvestrov, she is now seen to be one of the leading representatives of the New Music in the former Soviet Union. This is reflected in numerous commissions from the BBC, the Berlin Festival, the Library of Congress, NHK, The New York Philharmonic and other institutions, and in the availability of a large number of CDs. Sofia Gubaidulina is a member of the Akademie der Künste in Berlin, of the Freie Akademie der Künste in Hamburg, of the Royal Music Academy in Stockholm, of the German order 'Pour le mérite' and Honorary Member of the American Academy of Arts and Letters. She was appointed Honorary Professor of the Kazan Conservatory (2001) and of the conservatories of Beijing and Tianjin (2005) and the Kiev Music Academy (2012). Furthermore she was awarded honorary doctorates of the universities of Yale (2009) and Chicago (2011). Sofia Gubaidulina was nominated 'Capell-Compositrice' of Sächsische Staatskapelle Dresden for the concert seasons 2014/2015 and 2016/2017.

Although Sofia Gubaidulina's education and background are Russian, it is important to bear in mind the significance of her Tatar origins. However, she is not a Romantic nationalist. Her compositional mastery enables her to make use of contemporary techniques evolved by the European and American avant-garde, though in a wholly individual manner. Furthermore, oriental philosophies have had an influence on certain aspects of her music.

A striking feature of Gubaidulina's work is the almost total absence of 'absolute' music. The vast majority of her pieces have an extra-musical dimension, e.g. a poem, either set to music or hidden between the lines, a ritual, or some kind of instrumental 'action'. Some of her compositions demonstrate her preoccupation with mystical ideas and Christian symbolism. She has wide-ranging literary interests, and has set to music poems by ancient Egyptian and Persian writers and contemporary lyric poetry by Marina Tsvetayeva, for whom she feels a deep spiritual affinity.

AWARDS AND PRIZES

- 1974 Commendation by the Rome International Composer's Competition
- 1987 Prix de Monaco
- 1989 Koussevitzky International Record Award
for the CD recording of her violin concerto 'Offertorium' (DG 47336-2)
- 1991 Premio Franco Abbiato
- 1991 Heidelberger Künstlerinnenpreis
- 1992 Russian State Prize
- 1994 Koussevitzky International Record Award
for her symphony 'Stimmen ... verstummen ...' (CHANDOS 9183)
- 1995 Ludwig Spohr Prize of the City of Brunswick
- 1997 Cultural Prize of the City of Pinneberg District
- 1998 Praemium Imperiale, Tokyo
- 1999 Prize of the Léonie Sonning Music Foundation, Copenhagen
- 1999 Prize of the German 'Bible and Culture' Foundation
- 2000 Stockholm Concert Hall Foundation's Honorary Medal in Gold
- 2001 Goethe Medal of the City of Weimar
- 2001 Honorary Professor of the Kazan Conservatory
- 2001 'Silenzio' Prize, Moscow
- 2002 Polar Music Prize, Stockholm
- 2002 The Great Distinguished Service Cross of Merit
of the Federal Republic of Germany
- 2003 Living Composer Prize in the Cannes Classical Awards

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- 2005 European Culture Prize
 - 2005 Honorary Professor of the Beijing Conservatories of Beijing and Tianjin
 - 2006 'Personality of the Year 2006'. Title adjudicated by the Moscow Music Magazine
 - 2007 'Triumph' Cultural Prize, Moscow
 - 2007 City of Hamburg Bach Prize
 - 2009 The Great Distinguished Service Cross of Merit with Star of the Federal Republic of Germany
 - 2009 Premio Nuovi Eventi Musicali, Florence
 - 2009 Prize of the European Church Music, Schwäbisch Gmünd
 - 2009 Honorary Doctorate of the Yale University
 - 2010 Aleksandr Men Prize, Academy of the Diocese of Rottenburg-Stuttgart
 - 2011 Honorary Member of the ISCM
 - 2011 Honorary Doctorate of the Chicago University
 - 2012 Honorary Professor of the Kiev Music Academy
 - 2013 'Golden Lion' of the Venice Biennale
 - 2013 Medal of the Hamburg Free Academy of Arts
 - 2014 Prix de l'Académie Royale de Belgique
 - 2016 Member of the Accademia Nazionale di Santa Cecilia

VORWORT

Sofia Gubaidulina wurde 1931 in Tschistopol (Tatarische Republik) geboren. 1954 beendete sie ihre Ausbildung am Konservatorium von Kasan in den Fächern Klavier (bei Grigori Kogan) und Komposition und setzte dann bis 1959 ihr Kompositionsstudium bei Nikolai Pejko, einem Assistenten von Dmitri Schostakowitsch, am Moskauer Konservatorium fort. Anschließend erfolgte eine Aspirantur bei Wissarion Schebalin. Seit 1963 ist Sofia Gubaidulina als freischaffende Komponistin tätig. 1975 gründete sie zusammen mit den Komponisten Vyacheslav Artyomov und Viktor Suslin die Gruppe ‚Astraea‘, in der man auf seltenen russischen, kaukasischen sowie mittel- und ostasiatischen Volks- und Ritualinstrumenten improvisierte und zu bisher unbekanntem Klangerlebnissen und neuen Erfahrungen musikalischer Zeit gelangte, was ihr Schaffen wesentlich beeinflusste. Nach einer mehrjährigen Unterbrechung ließen Sofia Gubaidulina und Viktor Suslin die Idee der Gruppe ‚Astraea‘ in den neunziger Jahren neu aufleben. Seit Beginn der achtziger Jahre gelangten ihre Werke – insbesondere dank des tatkräftigen Einsatzes von Gidon Kremer – rasch in die westlichen Konzertprogramme, so dass die Komponistin heute neben Schnittke, Denissow und Silvestrow zu den führenden Vertretern der Neuen Musik aus der ehemaligen Sowjetunion gerechnet wird. Dies bekundeten die vielen Aufträge namhafter Institutionen (darunter BBC, Berliner Festwochen, Library of Congress, NHK, The New York Philharmonic) sowie die stattliche Zahl der CD-Einspielungen. Sofia Gubaidulina, die seit 1992 in der Nähe von Hamburg lebt, ist Mitglied der Akademie der Künste in Berlin, der Freien Akademie der Künste in Hamburg, der Königlichen Musikakademie Stockholm sowie Ehrenmitglied der American Academy of Arts and Letters. Im Jahre 1999 wurde sie in den Orden ‚Pour le Mérite‘ aufgenommen. Seit dem Jahre 2001 ist sie Ehrenprofessorin am Kasaner Konservatorium und seit 2005 an den Konservatorien von Beijing und Tianjin und seit 2012 an der Musikakademie Kiew. Darüber hinaus wurden ihr die Ehrendoktorwürden der Universitäten von Yale (2009) und Chicago (2011) verliehen. Sowohl für die Saison 2014/2015 als auch für die Saison 2016/2017 wurde Sofia Gubaidulina zur Capell-Compositrice der Sächsischen Staatskapelle Dresden gewählt.

Wenn Sofia Gubaidulina auch auf Grund ihrer Erziehung dem russischen Kulturkreis zuzurechnen ist, so spielt doch ihre tatarische Abstammung in ihrem Schaffen eine nicht unbedeutende Rolle. Sie ist dabei aber keine Nationalkomponistin nach romantischem Verständnis, sondern eine Komponistin unserer Zeit, die alle Techniken ihres Handwerks beherrscht und sich Erkenntnisse der europäischen und amerikanischen Avantgarde für ihre Zwecke nutzbar macht. Auch Elemente östlicher Philosophie sind in ihre Musik eingeflossen.

Typisch für Gubaidulinas Schaffen ist das nahezu vollständige Fehlen von absoluter Musik. In ihren Werken gibt es fast immer etwas, das über das rein Musikalische hinausgeht. Dies kann ein dichterischer Text sein, der Musik unterlegt oder zwischen den Zeilen verborgen, ein Ritual oder irgendeine instrumentale ‚Aktion‘. Einige ihrer Partituren zeugen von ihrer Beschäftigung mit mystischem Gedankengut und christlicher Symbolik. Ihr literarisches Interesse ist sehr vielseitig. So vertonte sie altägyptische und persische Dichter, aber auch Lyrik des 20. Jahrhunderts (z.B. Verse von Marina Zwetajewa, zu der sie eine tiefe geistige Verwandtschaft empfindet).

ORCHESTRAL WORKS

PHACELIA (DIE PHAZELIE)

1956

Vocal cycle for soprano and orchestra
on texts by Mikhail Prishvin (in Russian)

1. The Desert
2. Little Blue Feathers
3. The Aeolian Harp
4. The First Flower
5. Flowering of the Wild Rose
6. River Beneath a Clouded Sky

3.2.2.2 – 4.2.2.0 – timp. 3 perc (tgl, wood bl, susp cym, glsp, xyl). harp. strings

Duration: 14'

First performance: 1957, Moscow

Tamara Petrova (soprano) – Emin Khachaturyan (conductor)

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NIGHT IN MEMPHIS (NACHT IN MEMPHIS)

1968/1988/1992

Cantata for mezzo-soprano, male choir and chamber orchestra on ancient Egyptian texts (in Russian, Russian versions by Anna Akhmatova and Vera Potapova)

1. Lento
2. Con moto eguale
3. Allegro non tanto
4. Pensieroso
5. Caminando
6. Presto con spirito
7. Tranquillo

1.0.0.0 – 0.1.0.0 – 3 perc (timp, cym, tubular bells, tam-t, vibr, marimba).
mandoline. harp. piano. el org. strings (1/1/1/1/1) – male choir on tape or live
from the rear end of the concert hall

Duration: 26'

First performance of the first version: 13 May 1971, Zagreb

Eva Novsak-Houska (soprano) – male choir on tape – Symphony Orchestra of the
Kroacian Radio and TV – Igor Gjadov (conductor)

First performance of the second version: 1988, Rostov/Don

Yelena Dolgova (mezzo-soprano) – Rostov Choir and Symphony Orchestra – Yuri
Nikolayevsky (conductor)

First performance of the third (final) version: 16 July 1993, Rome (Romaeuropa
Festival 1993)

Patricia Chiti (mezzo-soprano) – Choir and Orchestra of Santa Cecilia, Rome –
Armando Kriger (conductor)

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ORCHESTRAL WORKS

FAIRYTALE POEM (MÄRCHENPOEM)

1971

for symphony orchestra

Commissioned by Moscow Radio for a children's program (with narrator) featuring the Czech fairy-tale 'The Little Chalk'

3.0.3(bass cl).0 – 0.0.0.0 – 2 perc (susp cym, vibr, marimba). harp. piano.
strings (10/8/6/4/2)

Duration: 10'

Radio recording: 1971, Moscow

Moscow Radio Symphony Orchestra – Maxim Shostakovich (conductor)

First performance: 5 November 1992, Hannover

Radio-Philharmonie Hannover – Bernhard Klee (conductor)

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STUFEN (STEPS)

1972/1986/1992

for symphony orchestra and 7 reciters (live or from performance CD)

Text by Rainer Maria Rilke (from the 'Marienleben' cycle; in German or Russian)

Commended at the Seventh International Composer's Competition, Rome, 1974

3(picc).3(cor anglais).3(bass cl).3(db bn) – 6.4.4.1 – 5 perc (I: timp, 4 susp cym, large tam-t – II: tgl, 5 tom-t, vibr – III: wood bl, glsp, marimba – IV: tgl, temple bl, side dr, susp cym, tubular bells – V: 5 bongos, side dr, medium tam-t). harp. cel/hpd. piano. strings (16/14/12/10/8)

Duration: 20'

First performance of the first version (1972): 19 December 1990, Berlin

Radio Symphony Orchestra Berlin – Gerd Albrecht (conductor) – Gerd Albrecht and Sofia Gubaidulina (speakers)

First performance of the second version (1986): 22 June 1989, Bad Kissingen

Prague Symphony Orchestra – Jiri Belohlávek, conductor

First performance of the third (final) version (1992): 25 March 1993, Stockholm

Royal Stockholm Philharmonic Orchestra – Gennady Rozhdestvensky (conductor)

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ORCHESTRAL WORKS

HOUR OF THE SOUL (STUNDE DER SEELE)

1974

Poem for large wind orchestra and mezzo-soprano (contralto)

Text by Marina Tsvetayeva ('Hour of the Soul'; in Russian – German version by Jürgen Köchel)

5(3 picc,2 alto fl).3.19(*E♭* cl, bass cl, s sax, alto sax, 2 ten sax, bar sax).3 – 6.ten sax horn.bar sax horn.4.4 cornets.4.3 – 5 perc (timp, 5 temple bl, tambourine, 5 bongos, 5 tom-t, side dr, bass dr, 5 susp cym, tam-t, tubular bells, glsp, vibr, marimba). 2 harps. cel/piano

Duration: 21'

First performance: 11 September 2004, Bolzano (Bozen)

Nathalie Stutzmann (mezzo-soprano) – 'windkraft tirol' – Kasper de Roo (conductor)

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▶ *see also*: ORCHESTRAL WORKS: Hour of the Soul [1976]

LAUDATIO PACIS

1975

Oratorio in nine movements

for soprano, alto, tenor, bass, speaker, 3 mixed choirs and large orchestra (without strings)

Texts by Johannes Amos Comenius (in Latin)

(Joint composition with Marek Kopelent and Paul-Heinz Dittrich – numbers 2, 4 and 8 by Sofia Gubaidulina)

Dedicated to UNESCO

6(picc/alto fl).4 (cor anglais).4 (bass cl).4 (db bn) – 4.4.4.1 – 3 perc (**I**: 3 timp [A-f/A-f/E-d], small tgl, crot, 4 wood bl, tambourine, 4 bongos, 4 susp cym [small/medium/large/very large] – **II**: medium tgl, 4 wood bl, small tambourine, 5 tom-t, bass dr, very large tam-t, marimba – **III**: 3 timp [A-f/E-d/E-d], large tgl, 5 temple bl, 5 tom-t, bass dr, 3 gongs [s/alto/bass]/glsp). large mixed choir (at least 80 singers). small choir (3S/3A/3T/3B)

Duration: 40'

First performance: 3 September 1993, Berlin

Choir and Symphony Orchestra of Mitteldeutscher Rundfunk Leipzig – Daniel Nazareth (conductor)

© Bärenreiter, Kassel

ORCHESTRAL WORKS

REVUE MUSIC

FOR SYMPHONY ORCHESTRA AND JAZZ BAND

1976/1995/2002

Text by Afanasy Fet (in Russian)

Symphony orchestra: 3.0.3.0 – 4.3.3.1 – 3 perc (**I**: timp, small Valday bells, tam-t – **II**: tgl, 5 susp cym – **III**: bass dr, tubular bells, xyl). piano. strings – Jazz band: alto sax. ten sax. bar sax – 2.4.4.0 – 2 perc (5 temple bl, 3 tom-t, jazz dr, hi hat). elgtr. bassgtr. 2 harps. el org – 3 sopranos (with amplification and echo effect) – tape (with text by A. Fet)

Duration: 10'

First performance: 16 January 1978, Moscow (as Concerto for Symphony Orchestra and Jazzband)

Moscow Radio Light Orchestra – Alexander Mikhailov (conductor)

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HOURL OF THE SOUL (STUNDE DER SEELE)

1976

(PERCUSSIO DI PEKARSKI)

Music for percussion, mezzo-soprano and large orchestra

Text by Marina Tsvetayeva ("Hour of the Soul"; in Russian – German version by Jürgen Köchel)

Dedicated to Mark Pekarisky

3 (2picc, alto fl). 3.3 (Eb cl, ten sax). 2 – 4.4.4.1 – 4 perc (**I**: timp, tom-t [low], tubular bells, xyl – **II**: 5 temple bl, 5 cym – **III**: timp, 5 bongos, side dr, bass dr, glsp – **IV**: 5 tom-t, side dr, bass dr, tam-t). 2 harps. cel/piano. strings (16/14/12/10/8) solo perc: timp, 5 bongos, conga, 5 temple bl, 5 tom-t, bass dr, 5 cym, 3 Chineses cym (with db bow), chang (oriental cymbalom with pedal, amplified), Hungarian cymbalom, piano (amplified)

Duration: 30'

First performance: 22 October 1979, Paris

Marie-Louise Gilles (mezzo-soprano) – Christoph Caskel (percussion) – Cologne Radio Symphony Orchestra – Antoni Wit (conductor)

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► see: ORCHESTRAL WORKS: Hour of the Soul [1974]

ORCHESTRAL WORKS

OFFERTORIUM

1980/1982/1986

Concerto for violin and orchestra

Dedicated to Gidon Kremer

3 (picc).2.3 (*E♭* cl).2 – 3.3.3.1 – 5 perc (**I**: timp, crot, guiro, wood bl, bass dr, tubular bells – **II**: tgl, 3 susp cym, glsp – **III**: tgl, 5 bongos, tam-t, glsp, xyl – **IV**: tgl, crot, wood bl, 5 bongos, 5 tom-t, bass dr, whip, glsp, xyl, marimba – **V**: tgl, temple bl, wood bl, side dr, bass dr, tam-t, tubular bells, glsp, vibr, marimba).
2 harps. cel/piano. strings (16/14/12/10/8)

Duration of the final version: 38'

First performance of the original version: 30 May 1981, Vienna

Gidon Kremer (violin) – ORF Symphony Orchestra – Leif Segerstam (conductor)

First performance of the revised version: 24 September 1982, Berlin

Gidon Kremer (violin) – Junge Deutsche Philharmonie – Charles Dutoit (conductor)

First performance of the final version: 2 November 1986, London

Gidon Kremer (violin) – BBC Symphony Orchestra – Gennady Rozhdestvensky (conductor)

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STIMMEN ... VERSTUMMEN ...

1986

Symphony in twelve movements

Dedicated to Gennady Rozhdestvensky

Commissioned by Berliner Festspiele, 1986

4(picc,alto fl).2.4(*E♭* cl,bass cl,alto sax).4 (db bn) – 4.3.4.1 – 4 perc (**I**: small timp, small tom-t, side dr, 3 susp cym, medium tam-t, tubular bells, glsp, xyl, vibr, marimba – **II**: large timp, medium tambourine, medium tom-t, 3 susp cym, small tam-t, tubular bells, glsp, vibr, marimba – **III**: medium and large timp, side dr, 3 susp cym, large tam-t, tubular bells, glsp, vibr, marimba – **IV**: tgl, large tambourine, side dr, bass dr). 2 harps. cel. org. strings (18/12/12/12/6)

Duration: 42'

First performance: 4 September 1986, Berlin (West)

Moscow State Symphony Orchestra – Gennady Rozhdestvensky (conductor)

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ORCHESTRAL WORKS

PRO ET CONTRA

1989

for large orchestra

Commissioned by The Louisville Symphony Orchestra

4 (picc,alto fl).2.4 (Eb cl,bass cl).3 (db bn) – 4.3.3.1 – 6 Perc (**I**: timp, tam-t – **II**: medium tom-t, medium and large bass dr, vibr – **III**: large tom-t, large bass dr, 2 cym, 5 susp cym, tam-t – **IV**: very large tom-t, very large bass dr, glsp – **V**: tam-t, tubular bells, marimba – **VI**: crot, cym [with db bow], xyl, marimba). 2 harps. cel/hpd (amplified). piano. strings (16/14/12/10/8)

Duration: 42'

First performance: 3 November 1989, Louisville

The Louisville Symphony Orchestra – Lawrence Leighton Smith (conductor)

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ALLELUJA

1990

for mixed choir, boy soprano, organ and large orchestra (colour organ ad lib.)

Texts from the Russian Orthodox liturgy (in Russian)

Commissioned by Berliner Festspiele, 1990

4 (picc,alto fl).2.4 (Eb cl,bass cl).3 (db bn) – 4.3.3.1 – 6 perc (**I**: timp, susp cym – **II**: susp cym – **III**: cym, susp cym, marimba – **IV**: medium tom-t, medium bass dr, tam-t, vibr – **V**: large tom-t, large bass dr, tubular bells – **VI**: very large tom-t, very large bass dr). 2 harps. cel/hpd (amplified). piano. org. strings (16/16/12/12/8) – colour organ ad lib. (4 players)

Duration: 32'

First performance: 11 September 1990, Berlin

Philipp Cieslewicz (boy soprano) – Thomas Trotter (organ) – Leipzig Radio Choir – Berlin Philharmonic Orchestra – Simon Rattle (conductor)

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ORCHESTRAL WORKS

AUS DEM STUNDENBUCH

1991

for violoncello, orchestra, male choir and female speaker

Text by Rainer Maria Rilke (in German)

Dedicated to Vladimir Tonkha

Commissioned by Helsinki Festival

4 (picc/alto fl).2.4 (Eb cl/bass cl).3 (db bn) – 4.2.4.2 – 5 perc (**I**: timp, vibr – **II**: timp, crot, medium bass dr, 8 Javanese gongs, vibr – **III**: timp, crot, rattle, large bass dr, glsp – **IV**: tgl, very large bass dr, 5 susp cym, vibr – **V**: very large bass dr, 3 tam-t, tubular bells). zither (amplified ad lib.). el gtr. bass gtr. 2 harps. cel. piano. hpd (amplified). strings (18/12/12/10/8).

Duration: 53'

First performance: 27 August 1991, Helsinki

Vladimir Tonkha (violoncello) – Estonian Male Choir – Helsinki Philharmonic Orchestra – Eri Klas (conductor)

© Fazer Music, Espoo · Sikorski, Hamburg for D, CH, E, GR, IL, IS, NL, P, N, S, DK, TR) · score: **SIK 71049**

AND: THE FESTIVITIES AT THEIR HEIGHT

1993

(UND: DAS FEST IST IN VOLLEM GANG)

for violoncello and orchestra

Dedicated to David Geringas

Commissioned by Festival de Música de Canarias

3 (picc).1.3 (bass cl).2 (db bn) – 4.3.1.2 ten-bass tbn.1–5 perc (**I**: timp, 2 tom-t, glsp – **II**: timp, crot, medium bass dr, vibr – **III**: flex [with db bow], 5 tom-t, bass dr, tubular bells, xyl – **IV**: tgl, 8 plate bells, marimba – **V**: 4 susp cym, tam-t). 2 harps. cel (amplified). piano. hpd (amplified). strings (15/15/12/10/8)

Duration: 30'

First performance: 1 February 1994, Las Palmas, Gran Canaria

David Geringas (violoncello) – Finnish Radio Symphony Orchestra Helsinki – Jukka-Pekka Saraste (conductor)

© Sikorski, Hamburg · score: **SIK 71036**

ORCHESTRAL WORKS

ZEITGESTALTEN (FIGURES OF TIME)

1994

for symphony orchestra

Dedicated to Simon Rattle

Commissioned by the City of Birmingham Symphony Orchestra

3 (picc, alto fl).2.3 (bass cl).3 (db bn) – 6.3.2.ten-basstbn.dbtbn.1.dbtuba – 6 perc (**I**: timp, crot, flex [with db bow], 5 tom-t, cym, very large tam-t, tubular bells, glsp, vibr [with db bow] – **II**: crot, claves, flex [with db bow], cym, susp cym, large tam-t, glsp, vibr [with db bow], marimba – **III**: claves, flex [with db bow], cym, glsp, vibr [with db bow], marimba – **IV**: timp, claves, flex, large brass whisper chimes, side dr, bass dr, cym, susp cym, tam-t, tubular bells, glsp – **V**: crot, claves, cym, susp cym, medium tam-t, hand bells, glsp – **VI**: crot, large brass whisper chimes, tam-t, 3 plate bells). 2 bassgr. 2 harps. cel. hpd (amplified). bayan. strings (18/12/12/10/8)

Duration: 25'

First performance: 29 November 1994, Birmingham

City of Birmingham Symphony Orchestra – Simon Rattle (conductor)

© Boosey & Hawkes, London

MUSIC FOR FLUTE, STRINGS AND PERCUSSION

1994

Dedicated to Pierre-Yves Artaud

Commissioned by Radio France for the music festival 'Présences 95'

flute (picc/alto fl/bass fl). 3 perc (**I**: timp, rattle, large tam-t [amplified] – **II**: whisper chimes, 2 susp cym [amplified], large tam-t [amplified] – **III**: tgl, 2 susp cym [amplified], medium tam-t [amplified]). two groups of strings (15/0/6/5/4 each), the second group is tuned a quarter-tone lower

Duration: 33'

First performance: 18 February 1995, Paris (Radio France)

Pierre-Yves Artaud (flute) – Orchestre National de France – Charles Dutoit (conductor)

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ORCHESTRAL WORKS

CONCERTO FOR VIOLA AND ORCHESTRA

1996

5 (2 picc, alto fl, bass fl).2.2.2 – 3 (3 Wagner tubas [2 ten/bass]).3.3[2 ten-bass trbn/bass trbn].1 – 5 perc (timp, tgl, finger-cymbals, bass dr, tam-t, susp cym, ant. cym, tubular bells, glsp, xyl, vibr, marimba). cel/piano. hpd. string quartet. strings (16/14/12/10/8)

Duration: 40'

First performance: 17 April 1997, Chicago

Yuri Bashmet (viola) – Chicago Symphony Orchestra – Kent Nagano (conductor)

© G. Schirmer, New York · Sikorski, Hamburg for D, CH, E, GR, IL, IS, NL, P, N, S, DK, TR

In 2015 the composer revised the solo part.

IN THE SHADOW OF THE TREE (IM SCHATTEN DES BAUMES)

1998

for koto*, bass koto*, zheng* and orchestra

Dedicated to Kazue Sawai

Commissioned by NHK Symphony Orchestra

2(picc, bass flute).1.3(bass cl).2 – 0.2.3.0 – 6 perc (timp, tgl, crot, side dr, cym, tam-t, gong, bar chimes, tubular bells, plate bells, glsp, vibr, marimba). cel. hpd*. strings (2 groups: 18/0/6/6/3 and 0/12/6/6/3. The second group is scored a quarter tone lower.)

*(amplified)

Duration: 31'

First performance: 14 April 1999, Tokyo

Kazue Sawai, koto/bass koto/zheng – NHK Symphony Orchestra – Charles Dutoit (conductor)

© Sikorski, Hamburg · score: **SIK 71038**

ORCHESTRAL WORKS

TWO PATHS (DEDICATED TO MARIA AND MARTHA)

1998

(ZWEI WEGE [MARIA UND MARTHA GEWIDMET])

for two solo violas and orchestra

Commissioned by The New York Philharmonic

4(picc, bass flute).2.4(Eb cl, bass cl).3(db bn) – 4.3.3(ten trbn, ten-bass trbn, db trbn).1 – 6 perc (timp, crot, bar chimes, side drum, gongs, tubular bells, plate bells, tam-t, glsp, vibr, marimba). cel. piano. strings (16/14/12/10/8)

Duration: 24'

First performance: 29. April 1999, New York

Cynthia Phelps and Rebecca Young (violas) – New York Philharmonic – Kurt Masur (conductor)

© G. Schirmer, New York · Sikorski, Hamburg for D, CH, E, GR, IL, IS, NL, P, N, S, DK, TR · *score: SIK 6907*

There is an arrangement of *Two Paths* for two solo violoncelli and orchestra by Johannes X. Schachtner from 2014. This version was authorized by the composer and performed for the first time on 26 May 2014 in Seoul by Julius and Hyun-Jung Berger (violoncelli) and the Corean Chamber Orchestra under the baton of Peter Hirsch.

ORCHESTRAL WORKS

ST. JOHN PASSION (JOHANNES-PASSION)

2000

for soprano, tenor, baritone, bass, two mixed choirs, organ and large orchestra (in Russian)

First part of the two-work cycle 'Passion and Resurrection of Jesus Christ according to St. John' [Passion und Auferstehung Jesu Christi nach Johannes], whose second part is St. John Easter (for details see next page). Although St. John Passion may be performed separately, St. John Easter is only to be performed along with the first part of the cycle.

Commissioned by the Internationale Bachakademie Stuttgart in commemoration of Johann Sebastian Bach's 250th year of death

1. The Word
2. The Washing of Feet
3. The Commandment of Faith
4. The commandment of Love
5. Hope
6. Liturgy in Heaven
7. Betrayal, Denial, Flagellation, Condemnation
8. Way to Golgatha
9. A Woman Clothed with the Sun
10. Entombment
11. The Seven Bowls of Wrath

4(2 picc).1.4(Eb cl, bass cl).1 – 3(3 Wagner tubas).3(bass trpt).3.1 – 6 perc (timp, crot, bar chimes, side dr, 3 bass dr, cym, susp. cym, 5 gongs, 2 wind gongs, 2 tam-t, 2 sets of tubular bells, plate bells, glsp, vibr, marimba). piano. synthesizer. strings (16/14/12/10/8)

Duration: 90'

First performance: 1 September 2000, Stuttgart

Natalia Korneeva (soprano) – Viktor Lutsiuk (tenor) – Fyodor Mozhayev (baritone) – Gennady Bezzubekov (bass) – St. Petersburg Chamber Choir – Choir of the Mariinsky Theatre – Orchestra of the Mariinsky Theatre – Valery Gergiev (conductor)

© Sikorski, Hamburg · piano score: SIK 8692 · score: SIK 71025

ORCHESTRAL WORKS

ST. JOHN EASTER (JOHANNES-OSTERN)

2001

for soprano, tenor, baritone, bass, two mixed choirs, organ and large orchestra (in Russian)

Second part of the two-work cycle 'Passion and Resurrection of Jesus Christ according to St. John' [Passion und Auferstehung Jesu Christi nach Johannes]. The first part is St. John Passion (details see previous page). St. John Easter is only to be performed as part of the entire cycle.

Commissioned by Norddeutscher Rundfunk, Hamburg

1. Easter Morning
2. Maria Magdalena
3. First Appearance of the Risen Christ to His Disciples: "Receive the Holy Spirit"
4. "I do not believe"
5. The Rider on the White Horse
6. Second Appearance of Christ to His Disciples: "And doubt no longer"
7. Intermedium
8. "I am the Living Bread"
9. "The Darkness Vanishes"
10. Third Appearance of Christ to His Disciples: "Farewell"
11. Judgement
12. "And I Saw a New Heaven and a New Earth"

4(2 picc, alto fl, bass fl).1.4(Eb cl, bass cl).1 – 3(3 Wagner tubas).4(picc, bass trpt).3(ten, ten-bass, db).1 – 8 perc (3 timp, crot [with bow], bar chimes, side dr, 3 bass dr, 5 Javanese gongs, 2 tam-t, cym, 5 susp. cym, 2 sets of tubular bells, 7 plate bells, glsp, vibr, marimba, waterphone). hpd (amplified) or synthesizer. piano (amplified). strings (16/14/12/10/8)

Duration: 50'

First performance: 16 March 2002, Hamburg

Natalia Korneeva (soprano) – Viktor Lutsiuk (tenor) – Fyodor Mozhayev (baritone) – Gennady Bezzubekov (bass) – Choir of the Mariinsky Theatre – Choir of NDR – Orchestra of NDR – Valery Gergiev (conductor)

© Sikorski, Hamburg · score: **SIK 71087** · piano score: **SIK 8693**

ORCHESTRAL WORKS

THE RIDER ON THE WHITE HORSE

2002

(DER REITER AUF DEM WEISSEN PFERD)

for large orchestra and organ

Commissioned by the Eduard van Beinum Stichting, Hilversum, by request of the Rotterdam Philharmonic Gergiev Festival

Dedicated to Valery Gergiev on the occasion of his 50th birthday

3(2 picc).1.4(Eb clar, bass clar).1 – 3(3 Wagner tubas).4(picc, bass trp).3.db tuba
– 8 perc (3 timp, bar chimes, 13 crot [with bow], waterphone [with bow], side
dr, 3 bass dr, cym, 5 susp. cym, 2 tam-t, bells, plate bells, vibr). piano [ampli-
fied]. hpd [amplified]. strings (16/14/12/10/8)

Duration: 13'

First performance: 15 September 2002, Rotterdam

Rotterdam Philharmonic Orchestra – Valery Gergiev (conductor)

© Sikorski, Hamburg · score: **SIK 8510**

THE LIGHT OF THE END (DAS LICHT DES ENDES)

2003/2005

for large orchestra

Commissioned by the Boston Symphony Orchestra

4(picc, alto fl).3(cor anglais, heckelphone).3(bass cl).3(db bn) – 4.3.3(ten-bass
trbn, db trbn).1 – 5 perc (timp, crot, bar chimes, bass dr, cym, 5 susp. cym,
ant. cym, tam-t, 2 sets of tubular bells, plate bells, vibr, marimba). harp. strings
(20/18/14/14/12)

Duration: 25'

First performance: 17 April 2003, Boston

Boston Symphony Orchestra – Kurt Masur (conductor)

First performance of the final version: 20 August 2005, London

London Philharmonic orchestra – Kurt Masur (conductor)

© G. Schirmer, New York · Sikorski, Hamburg for D, CH, E, GR, IL, IS, NL, P, N
S, DK, TR

ORCHESTRAL WORKS

UNDER THE SIGN OF SCORPIO (IM ZEICHEN DES SKORPIONS)

2003

Variations on six hexachords for bayan and large orchestra

Co-Commissioned by the Swedish Radio Symphony Orchestra and the Rotterdams Philharmonisch Orkest

Dedicated to Friedrich Lips

4(picc, alto fl).3.4(Eb cl, bass cl).3(db bn) – 4.3.3(ten trbn, ten-bass trbn, db trbn).1 – 6 perc (2 timp, crot, bar chimes, 5 susp. cym, 13 gongs, tam-t, tubular bells, plate bells, glsp, vibr, marimba). 2 harps. cel. strings (16/14/12/10/8)

Duration: 27'

First performance: 10 October 2003, Stockholm

Friedrich Lips (bayan) – Swedish Symphonic Radio Orchestra – Manfred Honeck (conductor)

© Sikorski, Hamburg · score: SIK 71030

For *Cadenza*, an independent solo work for bayan developed on the basis of the cadenza from *Under the Sign of Scorpio*, ► see: CHAMBER WORKS WITHOUT PERCUSSION

... THE DECEITFUL FACE OF HOPE AND OF DESPAIR

2005

Concerto for flute and large orchestra

Commissioned by Sharon Bezaly and Robert von Bahr

Dedicated to Sharon Bezaly

3(2picc).2.3(bass cl).3(db bn) – 4.3.4(ten trbn, 2 ten-bass trbn, db trbn). perc (timp, tgl, crot, bar chimes, side dr, 3 bass dr, cym, 3 susp. cym, tam-t, tubular bells, glsp, xyl, vibr, marimba). 2 harps. cel. piano. strings (16/14/12/10/8)

Duration: 26'

First performance: 26 May 2005, Gothenburg

Sharon Bezaly (flute) – Göteborg Symphony Orchestra – Mario Venzago (conductor)

© Sikorski, Hamburg · score: SIK 71027

ORCHESTRAL WORKS

FEAST DURING A PLAGUE (DAS GASTMAHL WÄHREND DER PEST) 2005

for large orchestra

Commissioned by The Philadelphia Symphony Orchestra and The Pittsburgh Symphony Orchestra

Dedicated to Simon Rattle

4(2picc, alto flute).4(cor anglais).4(Eb clar, bass clar).4(db bn) – 6.4.3(2ten-bass trbn).1 – 4 perc (timp, tgl, bar chimes, side dr, 3 bass dr, 5 cym, 5 susp. cym, tam-t, bells, plate bells, glsp, vibr, marimba). 2 harps. piano/hpd. strings – tape

Duration: 26'

First performance: 16 February 2006, Philadelphia

The Philadelphia Symphony Orchestra – Simon Rattle (conductor)

© G. Schirmer, New York · Sikorski, Hamburg for D, CH, E, GR, IL, IS, NL, P, N, S, DK, TR · *score: SIK 71029*

IN TEMPUS PRAESENS 2007

Concerto for violin and orchestra

Commissioned by Paul Sacher Stiftung

Dedicated to Anne-Sophie Mutter

4(picc).3.4(bass clar).4(db bn) – 3.3.4(ten-bass trbn).3Wagner tubas, 1 – 6 perc (timp, tgl, crot, bar chimes, tom-t, side dr, bass dr, cym, tam-t, bells, glsp, xyl, vibr, marimba). 2 harps. cel. hpd (amplified). piano. strings (0/0/15/12/9)

Duration: 33'

First performance: 30 August 2007, Lucerne

Anne-Sophie Mutter (violin) – Berlin Philharmonic Orchestra – Simon Rattle (conductor)

© Sikorski, Hamburg · *score: SIK 8582 · piano score: SIK 8583*

ORCHESTRAL WORKS

GLORIOUS PERCUSSION

2008

Concerto for percussion ensemble and orchestra

Commissioned by Anders Loguin, Gothenburg Symphony Orchestra, Dresden Philharmonic, Lucerne Symphony Orchestra and Bergen Philharmonic Orchestra

3(picc).1.4(eb clar, bass clar).0 – 2(2 Wagner tubas [B, F].2.4(ten-bass trbn).2 – perc (timp, whip, wood bl VI, wood bl VII, side dr, bass dr, cym, susp.cym, tam-t). 2 harps. cel. strings

5 solo percussionists (**I**: crot I, glass chimes I, bamboo chimes I, cabaza, wood bl I, darabuca, hand dr I, bass dr, xyl I, marimba I – **II**: crot I, glass chimes II, bamboo chimes II, wood bl II, flex I [with bow], hand dr II, bass dr II, vibr II, marimba II – **III**: medium tgl, flex II, wood bl III, hand dr III, side dr I, bass dr III, xyl II, vibr I – **IV**: small tgl, bamboo chimes III, wood bl IV, tamb, hand dr IV, side dr II, bass dr IV, susp.cym I, Javanese gongs I, xyl II, vibr I [with bow] – **V**: large tgl, crot II [with bow], agogo, wood bl V, hand dr V, side dr III, bass dr V, susp.cym, Javanese gongs II, vibr II [with bow])

Duration: 38'

First performance: 18 September 2008, Gothenburg

Ensemble 'Glorious Percussion' – Gothenburg Symphony Orchestra – Gustavo Dudamel (conductor)

© Sikorski, Hamburg · score: SIK 71026

O KOMM, HEILIGER GEIST

2015

for soprano, bass, mixed choir and orchestra

Text: medieval prayers (in German)

Commissioned by Staatskapelle Dresden and Frauenkirche Dresden Foundation

Dedicated to Andres Mustonen

3(picc).1.3(bass clar).2(db bn) – 4.4Wagner tubas.3.3(2tenor-bass-trbn).1 – 5 perc (5 timp, crot, bar chimes, side dr, 2 bass dr, 5 susp.cym, 2 tam-t, Javanese gongs, glsp, marimba). strings

Duration: 12'

First performance: 18 April 2015, Dresden

Sophie Karthäuser (soprano) – Georg Zeppenfeld (bass) – MDR Rundfunkchor – Staatskapelle Dresden – Andres Mustonen (conductor)

© Sikorski, Hamburg

ORCHESTRAL WORKS

ÜBER LIEBE UND HASS (ON LOVE AND HATRED)

2015/2016

for soprano, tenor, baritone, bass, two mixed choirs and orchestra

Texts: psalms and prayers (in German, Russian, Italian and French)

Commissioned by Staatskapelle Dresden, the Frauenkirche Dresden Foundation, the Rotterdam Philharmonic Orchestra and the Gergiev Festival Rotterdam

Dedicated to Andres Mustonen

1. Als Jesus für uns starb
2. Deinen Frieden, Herr
3. Liebe zu Gott
4. Bitterer Hass
5. Gebet um Erlösung
6. Aus dem Hohelied
7. Der Zorn Gottes
8. Einfaches Gebet
9. O komm, heiliger Geist

3(picc).2.3(bass clar).3(db bn) – 4.4Wagner tubas.3.4.1 – 5 perc (timp, tgl, crot, bar chimes, side dr, tenor dr, 2 bass dr, cym, susp.cym, tubular bells, plate bells, 2 gongs, 8 Javanese gongs, tam-t, glsp, vibr, marimba). piano. strings

Duration: 50'

First performance: 14 October 2016, Tallinn

Estonian Philharmonic Chamber Choir – Estonian National Symphony Orchestra –
Andres Mustonen (conductor)

© Sikorski, Hamburg

TRIPLE CONCERTO (TRIPELKONZERT)

2017

for violin, violoncello, bayan and orchestra

Co-commissioned by Boston Symphony Orchestra, New York Carnegie Hall, NDR Radio-philharmonie Hannover and Tonhalle-Orchester Zürich

Dedicated to Elsbeth Moser

4(picc).3.3(bass clar).4(db bn) – 6.4(picc).3.2(db tuba) – 4 perc (timp, tgl, 5 tam-t, tenor dr, side dr, bass dr, 5 cym, tam-t), cel. strings (16/14/12/10/8)

Duration: 26'

First performance: 23 February 2017, Boston, Boston Symphony Hall

Baiba Skride (violin) – Harriet Krijgh (violoncello) – Elsbeth Moser (bayan) – Boston Symphony Orchestra – Andris Nelsons (conductor)

© Sikorski, Hamburg

WORKS FOR CHAMBER ORCHESTRA / ENSEMBLE

RUBAYAT (RUBAIJAT)

1969

Cantata for baritone and chamber ensemble on poems by the ancient Persian poets Omar Khayyám, Hafiz and Khakani (Russian translation by Vladimir Derzhavin)

► *see*: VOKAL WORKS

CONCORDANZA

1971

for chamber ensemble

1.1.1.1 – 1.0.0.0 – 1 perc (5 bongos, side dr, 5 susp cym, large tam-t, vibr, marimba). strings (1/0/1/1/1)

Duration: 15'

First performance: 23 May 1971, Prague

Musica Viva Pragensis – Zbynek Vostrak (conductor)

© Sikorski, Hamburg · *scores*: SIK 8866 , Muzyka, Moscow

DETTO II

1972

for violoncello and chamber ensemble

Dedicated to Natalya Shakhovskaya

1.1.1.1 – 1.0.0.0 – 2 perc (I: 3 wood bl, 5 tom-t, glsp, marimba – II: crot, 5 temple bl, 5 bongos, 3 susp cym, large tam-t). cel. strings (1/1/1/1/1)

Duration: 15'

First performance: 5 May 1973, Moscow

Natalya Shakhovskaya (violoncello) – Moscow Chamber Orchestra – Konstantin Krimets (conductor)

© Sikorski, Hamburg · *scores*: SIK 8552 , Sovetsky Kompozitor, Moscow

CONCERTO FOR BASSOON AND LOW STRINGS

1975

Dedicated to Valery Popov

1. ♩ = 84 / 2. ♩ = 60 / 3. 5 ♩ = 60 / 4. – / 5. ♩ = 72
violoncelli (at least 4). double basses (at least 3)

Duration: 27'

First performance: 6 May 1976, Moscow

Valery Popov (bassoon) – Soloists of the Moscow State Symphony Orchestra – Pyotr Meshchaninov (conductor)

© Sikorski, Hamburg · *scores*: SIK 1978, Muzyka, Moscow

WORKS FOR CHAMBER ORCHESTRA / ENSEMBLE

INTROITUS

1978

Concerto for piano and chamber orchestra

Dedicated to Alexander Bakhchiev

1.1.0.1 – 0.0.0.0 – strings (6/4/4/3/1)

Duration: 29'

First performance: 22 February 1978, Moscow

Alexander Bakhchiyev (piano) – Moscow Chamber Orchestra – Yuri Nikolayevsky (conductor)

© Sikorski, Hamburg

DESCENSIO

1981

for three trombones, three percussionists, harp, harpsichord/celesta and celesta/
piano

Dedicated to Pyotr Meshchaninov

Commissioned by the Ministère de la Culture Française

3 perc (I: timp, crot, bass dr, cym, vibr – II: timp, susp cym, tam-t, glsp, marimba – III: timp, tgl, cym, vibr)

Duration: 14'

First performance: 30 April 1981, Paris

Ensemble 2e2m – Paul Méfano (conductor)

© Le Chant du Monde, Paris · Sikorski, Hamburg for D, CH, E, GR, IL, IS, NL, P, N, S, DK, TR · *score*: Le Chant du Monde, Paris (Sik 6831)

PERCEPTION

1981/1983/1986

for soprano, baritone (speaking voices) and seven string instruments on poems by Francisco Tanzer and excerpts from the Psalms (in German)

► *see*: VOKAL WORKS

WORKS FOR CHAMBER ORCHESTRA / ENSEMBLE

SEVEN WORDS (SIEBEN WORTE)

1982

for violoncello, bayan and strings

Dedicated to Vladimir Tonkha and Friedrich Lips

1. Father, forgive them; for they know not what they do.
2. Woman, behold thy son! – Behold, thy mother!
3. Verily I say unto thee, Today shalt thou be with me in paradise.
4. My God, my God, why hast thou forsaken me?
5. I thirst.
6. It is finished.
7. Father, into thy hands I commend my spirit.

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

Duration: 32'

First performance: 20 October 1982, Moscow

Vladimir Tonkha (violoncello) – Friedrich Lips (bayan) – 'Ricerca' Chamber Orchestra – Yuri Nikolayevsky (conductor)

© Sikorski, Hamburg · scores: SIK 1827 · Sovetsky Kompozitor, Moscow

EIN WALZERSPASS NACH JOHANN STRAUSS

1987

(WITTY WALTZING IN THE STYLE OF JOHANN STRAUSS)

for soprano (vocalise) and octet after Johann Strauß' 'Geschichten aus dem Wienerwald' op. 325

► see: VOCAL WORKS

HOMMAGE À T. S. ELIOT

1987/1991

for soprano and octet

► see: VOCAL WORKS

... EARLY IN THE MORNING, RIGHT BEFORE WAKING ...

1993

(... HEUTE FRÜH, KURZ VOR DEM ERWACHEN ...)

for three 17-stringed Japanese bass kotos and four 13-stringed Japanese kotos

Dedicated to Kazue Sawai

Duration: 10'

First performance: 4 June 1994, Tokyo

Kazue Sawai Koto Ensemble

© Sikorski, Hamburg · score: SIK 71034

WORKS FOR CHAMBER ORCHESTRA / ENSEMBLE

NOW ALWAYS SNOW (JETZT IMMER SCHNEE)

1993

for chamber ensemble and chamber choir

► *see:* VOCAL WORKS

IN ANTICIPATION (IN ERWARTUNG)

1994

for saxophone quartet and six percussionists

Dedicated to the Raschèr Quartet and the Kroumata Ensemble

Commissioned by Svenska Rikskonserten

6 perc (**I:** timp, flex, 15 temple bl, susp cym, vibr [I] – **II:** 12 bongos, medium bass dr, large bass dr, 3 tam-t, vibr [II] – **III:** crot, 12 tom-t, tubular bells, vibr [I] – **IV:** guiro, 6 tom-t, tubular bells, vibr [II] – **V:** guiro, susp cym [on the stage and in the auditorium], vibr [I], marimba [I] – **VI:** guiro, susp cym [on the stage and in the auditorium], vibr [II], marimba [II])

Duration: 17'

First performance: 12 February 1994, Stockholm

Raschèr Saxophone Quartet (Carina Raschèr, Harry Kinross White, Bruce Weinberger, Keneth Coon) and Kroumata Ensemble, percussion (Anders Loguin, Roger Bergström, Ingvar Hallgren, Anders Holdar, Leif Karlsson, Johann Silvmark)

© Sikorski, Hamburg

IMPROMPTU

1996

for flute (fl/alto fl), violin and strings

Dedicated to Irena Grafenauer and Gidon Kremer

Commissioned by KölnMusik for the 'Schubert Anniversary Year 1997'

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

Duration: 15'

First performance: 16 January 1997, Cologne

Irena Grafenauer (flute) – Gidon Kremer, violin – Deutsche Kammerphilharmonie Bremen

© Sikorski, Hamburg · *score:* SIK 71035

WORKS FOR CHAMBER ORCHESTRA / ENSEMBLE

RISONANZA

2001

for three trumpets, four trombones, organ and six string instruments

Commissioned by the Schönberg Ensemble

Dedicated to Reinbert de Leeuw

0.0.0.0 – 0.3(picc, bass).4(2ten trbn, ten-bass trbn, bass trbn).0 – org. vn I. vc
I. db. vn II. va. vc II

Duration: 23'

First performance: 18 April 2001, Amsterdam

Schönberg Ensemble – Reinbert de Leeuw (conductor)

© Sikorski, Hamburg

MIRAGE: THE DANCING SUN (MIRAGE: DIE TANZENDE SONNE)

2002

for eight violoncelli

Dedicated to the Octuor de Violoncelles de Beauvais

Commissioned by Rencontres d'Ensembles de Violoncelles, Beauvais

Duration: 12'

First performance: 10 May 2002, Beauvais

L'Octuor de Violoncelles de Beauvais

© Sikorski, Hamburg · *score: SIK 71063*

Mirage: The Dancing Sun is also available in a version for eight double basses arranged by Daniele Roccatò, performed for the first time in Rome on 5 April 2013 by 'Ludus gravis'.

ON THE EDGE OF ABYSS (AM RANDE DES ABGRUNDS)

2002

for seven violoncelli and two waterphones

Dedicated to Viktor Suslin

Duration: 15'

First performance: 28 February 2003, Moscow

Vladimir Toncha and his cello ensemble – Sofia Gubaidulina and Viktor Suslin (waterphones)

© Sikorski, Hamburg · *score: SIK 71055, parts: SIK 71056*

WORKS FOR CHAMBER ORCHESTRA / ENSEMBLE

VERWANDLUNG (TRANSFORMATION)

2004

for trombone, saxophone quartet, violoncello, double bass and tam-tam

Co-Commissioned by the Turku Philharmonic Orchestra and the Trondheim Chamber Music Festival

Dedicated to Christian Lindberg and the Raschèr Saxophone Quartet

Duration: 29'

First performance: 14 March 2004, Turku (Aboa Musica Festival)

Christian Lindberg (trombone) – Raschèr Saxophone Quartet

© Sikorski, Hamburg · score: SIK 71003, parts: SIK 71019

THE LYRE OF ORPHEUS (DIE LEIER DES ORPHEUS)

2005

for violin, percussion and strings

Commissioned by 'les muséiques' Festival, Basel

2-4 perc (I: crot, tamb, side dr I, thunder – II: chimes, crot, tamb, side dr II, glsp, xyl – III[ad lib.]: bar chimes I, bass dr, bells, tam-t – IV[ad lib.]: 3 timp, bar chimes II, susp. cym). strings (6/5/4/4/2)

Duration: 24'

First performance: 11 June 2006, Basel

Gidon Kremer (violin) – Andrei Pushkarev and Peter Sadlo (percussion) – Kremerata Baltica

© Sikorski, Hamburg

FACHWERK

2009

for bayan, percussion and strings

Dedicated to Geir Draugsvoll

perc (timp, tgl, 3 susp.cym, tam-t, bells, glsp, marimba) – strings (6/5/4/3/2 or 12/10/8/6/4)

Duration: 36'

First performance: 13 November 2009, Gent

Geir Draugsvoll (bayan) – Anders Loguin (percussion) – Amsterdam Sinfonietta – Reinbert de Leeuw (conductor)

© Sikorski, Hamburg · study score: SIK 8691 · solo part: SIK 71062

WORKS FOR CHAMBER ORCHESTRA / ENSEMBLE

LABYRINTH

2011

for twelve violoncelli

Commissioned by Lucerne Festival

Dedicated to the Twelve Cellists of the Berlin Philharmonic Orchestra

Duration: 20'

First performance: 30 August 2011, Lucerne

The Twelve Cellists of the Berlin Philharmonic Orchestra

© Sikorski, Hamburg · score: SIK 71002

WARUM?

2014

for flute (bass flute), clarinet (bass clarinet) and string orchestra

Cocommissioned by the Festivals of Emilia Romagna, Ljubljana, Ravello, Brescia e Bergamo, Verona, Canary Islands and by Amsterdam Sinfonietta and Staatskapelle Dresden

strings (6/5/4/3/2 or 12/10/8/6/4)

Duration: 32'

First performance: 22 July 2014, Forlì

Massimo Mercelli (flutes) – Riccardo Crocilla (clarinets) – Filarmonica '900 del Teatro Regio di Torino – Andres Mustonen (conductor)

© Sikorski, Hamburg

EINFACHES GEBET. MESSA BASSA (SIMPLE PRAYER)

2016

for narrator, two violoncelli, double bass, piano and two percussionists

text: prayers and psalms (in Russian)

Dedicated to Vladimir Tonkha

Duration: 40'

First performance: 24 October 2016, Moscow

Vladimir Tonkha (narrator, violoncello I) – Vladislav Provotar (violoncello II) – Denis Burshtein (piano)

© Sikorski, Hamburg

CHAMBER MUSIC

PIANO QUINTET

1957

1. Allegro
2. Andante marziale
3. Larghetto sensibile
4. Presto

Duration: 20'

First performance: 1958, Moscow

Komitas Quartet – Sofia Gubaidulina (piano)

© Sikorski, Hamburg · *scores*: Muzyka Publishers, Moscow · **SIK 71020** · *score and parts*: **SIK 71021**

CHACONNE

1962

for piano

Dedicated to Marina Mdivani

Duration: 7'

First performance: 15 December 1962, Moscow

Marina Mdivani

© Sikorski, Hamburg · *score*: Zen-On Music, Tokyo (**SIK 6849**)

ALLEGRO RUSTICO

1963

for flute and piano

Duration: 6'

First performance: 1963, Riga

Alfred Razbaum (flute) – Braun (piano)

© Sikorski, Hamburg · *scores*: **SIK 814**, Sovetsky Kompozitor, Moscow, Muzyka, Moscow

CHAMBER MUSIC

FIVE ETUDES

1965

for harp, double bass and percussion

1. Largo
2. Allegretto
3. Adagio
4. Allegro disperato
5. Andante

1 perc (tambourine, 4 bongos, side dr, susp cym, marimba)

Duration: 12'

First performance: 25 February 1967, Moscow

Vera Savina (harp) – Boris Artemyev (double bass) – Valentin Snegiryov (percussion)

© Sikorski, Hamburg · scores: **SIK 71009** · Sovetsky Kompozitor, Moscow

SONATA FOR PIANO

1965

Dedicated to Henrietta Mirvis

1. Allegro
2. Adagio
3. Allegretto

Duration: 15'

First performance: 1967, Moscow

Maria Gambaryan

© Sikorski, Hamburg · scores: Zen-On Music, Tokyo (**SIK 6849**), Sovetsky Kompozitor, Moscow

PANTOMIME

1966

for double bass and piano

Dedicated to Boris Artemyev

Duration: 6'

First performance: 17 May 1981, Moscow

Boris Artemyev, double bass – Olga Günter, piano

© Sikorski, Hamburg · scores: **SIK 1895**, Sovetsky Kompozitor, Moscow

CHAMBER MUSIC

SONATA FOR TWO PERCUSSIONISTS *withdrawn*

ca. 1966

Dedicated to Mark Pekarsky

2 perc (I: timp, tambourine, 5 tom-t, Turkish cym, tubular bells, 2 aluminium discs, vibr – II: tgl, crot, cast, temple bl, tambourine, Chinese cym or tam-t)

Duration: 22'

© Sikorski, Hamburg

MUSICAL TOYS (MUSIKALISCHES SPIELZEUG)

1969

A collection of piano pieces for children

1. Mechanical Accordion
2. Magic Roundabout
3. The Trumpeter in the Forest
4. The Magic Smith
5. April Day
6. Song of the Fisherman
7. The Little Tit
8. A Bear Playing the Double Bass and the Black Woman
9. The Woodpecker
10. The Elk Clearing
11. Sleigh with Little Bells
12. The Echo
13. The Drummer
14. Forest Musicians

Duration: 25'

First complete performance: 1993, USA

Andreas Haefliger

© Sikorski, Hamburg · scores: Zen-On Music, Tokyo (SIK 6851), Muzyka, Moscow

VIVENTE – NON VIVENTE

1970

for synthesizer

Duration: 11'

© Sikorski, Hamburg

A notated record of *Vivente – non vivente* is not extant. The work was conceived for Evgeni Murzin's ANS synthesizer from 1957, whose sounds are produced photo-electronically. Gubaidulina describes the compositional process: " ... the composer applies black paint on a glass surface. The drawing is then exposed to light and this combination produces sound."

CHAMBER MUSIC

STRING QUARTET NO. 1

1971

in one movement

Duration: 21'

First performance: 24 March 1979, Cologne

Arcis Quartet

© Sikorski, Hamburg · *score*: SIK 71023 · *parts*: SIK 71024

TOCCATA – TRONCATA

1971

for piano

Duration: 1'

© Sikorski, Hamburg · *scores*: Zen-On Music, Tokyo (SIK 6849) · Sovetsky Kompozitor, Moscow

MUSIC FOR HARPSICHORD AND PERCUSSION INSTRUMENTS FROM MARK PEKARSKY'S COLLECTION

1971/1993

Dedicated to Boris Berman and Mark Pekarsky

1. quasi recitativo

2. con moto

1 perc (crot, 6 Chinese cym (amplified), pien-chung (Chinese bell chimes), zheng)

Duration: 9'

First performance: 5 April 1972, Leningrad

Boris Berman (harpsichord) – Mark Pekarsky (percussion)

© Sikorski, Hamburg

RUMORE E SILENZIO

1974

for percussion and harpsichord/celesta

Dedicated to Alexei Lyubimov and Mark Pekarsky

perc: crot, bundle of sleigh bells, Indian sleigh bells, small valday bells, quarter-tone bells, rattle, Russian rattle, guiro, temple bl, 4 tom-t, 4 susp cym, gong, Javanese tam-t, swanee whistle, glsp – hpd: sleigh bells, Indian sleigh bells, small valday bells, bamboo rattle, 2 flex, maracas, guiro, cel, hpd

Duration: 11'

First performance: 16 April 1975, Leningrad

Mark Pekarsky (percussion) – Alexei Lyubimov (harpsichord)

© Sikorski, Hamburg · *score*: SIK 71022

CHAMBER MUSIC

TEN PRELUDES (ETUDES)

1974

for violoncello solo

Dedicated to Vladimir Tonkha

1. staccato – legato
2. legato – staccato
3. con sordino – senza sordino
4. ricochet
5. sul ponticello – ordinario – sul tasto
6. flagioletti
7. al taco – da punta d'arco
8. arco – pizzicato
9. pizzicato – arco
10. senza arco

Duration: 26'

First performance: 12 December 1977, Moscow

Vladimir Tonkha

© Sikorski, Hamburg · scores: **SIK 1839**, Sovetsky Kompozitor, Moscow, Zen-On Music, Tokyo

· Version for double bass

EIGHT ETUDES FOR SOLO DOUBLE BASS

2009

Dedicated to Alexander Suslin

Preludes Nos. 1-5, 7, 9, 10

Duration: 24'

© Sikorski, Hamburg · score: **SIK 8712**

QUATTRO

1974

for two trumpets and two trombones

Duration: 7'

First performance: 22 November 1974, Moscow

F. Regin and L. Chumov (trumpets) – A. Skobelev and V. Dutov (trombones)

© Sikorski, Hamburg · scores: **SIK 71042**, Sovetsky Kompozitor, Moscow · parts: **SIK 71043**

INVENTION

1974

for piano

Duration: 2'

© Sikorski, Hamburg · score: Zen-On Music, Tokyo (**SIK 6849**), Muzyka, Leningrad, Sovetsky Kompozitor, Moscow

CHAMBER MUSIC

SONATA FOR DOUBLE BASS AND PIANO 1975

one movement

Duration: 8'

First performance: April 1978, Moscow

Anatoli Grindenko (double bass) – Sofia Gubaidulina (piano)

© Sikorski, Hamburg · scores: **SIK 1895**, Sovetsky Kompozitor, Moscow

LIGHT AND DARKNESS (HELL UND DUNKEL) 1976

for organ solo

Duration: 5'

First performance: 21 May 1979, Leningrad

Alexei Lyubimov

© Sikorski, Hamburg · scores: **SIK 882**, Muzyka, Moscow

TWO BALLADS (ZWEI BALLADEN) 1976

for two trumpets and piano

Duration: 2'

© Sikorski, Hamburg · scores: **SIK 8531**, Sovetsky Kompozitor, Moscow

DOTS, LINES AND ZIGZAG (PUNKTE, LINIEN UND ZICKZACK) 1976

for bass clarinet and piano

Commissioned by and dedicated to Emma Kovárnová and Josef Horák

Duration: 10'

First performance: 22 February 1977, Berlin

Josef Horák (bass clarinet) – Emma Kovárnová (piano)

© Sikorski, Hamburg · score: **SIK 1870**

TRIO FOR THREE TRUMPETS 1976

Duration: 7'

© Sikorski, Hamburg scores: **SIK 71008**, Sovetsky Kompozitor, Moscow

CHAMBER MUSIC

LAMENTO

1977

for tuba and piano

Duration: 5'

© Sikorski, Hamburg · score: **SIK 1957**

MISTERIOSO

1977

for seven percussionists

Dedicated to Vladimir Steiman

7 perc (I: timp [c#-a], tgl, sidedr, vibr – II: timp [A-f], tgl, sidedr, glsp – III: timp [F-d], sidedr, glsp – IV: timp [E-c], sidedr, gong, vibr – V: tam-t, tubular bells, vibr, marimba – VI: cym, gong, tubular bells, vibr, marimba – VII: cym, gong, tubular bells, vibr, marimba)

Duration: 14'

First performance: 5 April 1977, Moscow

Vladimir Steiman, conductor

© Sikorski, Hamburg · score: **SIK 71084**, Sovetsky Kompozitor, Moscow

ON TATAR FOLK THEMES

1977

(NACH MOTIVEN AUS DER TATARISCHEN FOLKLORE)

Three collections for domra and piano

1. Five pieces for soprano domra and piano
2. Five pieces for alto domra and piano
3. Five pieces for bass domra and piano

Duration: 25'

First performance (No. 1 only): December 1993, Kazan

First performance (complete cycle): December 1996, Zurich

Suzel Mukhametdinova, Y. Sokolskaya

© Sikorski, Hamburg

SONG WITHOUT WORDS (LIED OHNE WORTE)

1977

for trumpet and piano

Duration: 2'

© Sikorski, Hamburg · score: **SIK 8531** · Sovetsky Kompozitor, Moscow

CHAMBER MUSIC

DUO SONATA FOR TWO BASSOONS

1977

Dedicated to Valery Popov

Duration: 8'

First performance: 17 May 1978, Moscow

Valery Popov and Vsevolod Brenner

© Sikorski, Hamburg · *score*: SIK 1961 · Sovetsky Kompozitor, Moscow

QUARTET FOR FOUR FLUTES

1977

(four flutes, three alto flutes)

1. ♩ = 84

2. ♩ = 84

3. ♩ = 92

4. ♩ = 58

5. ♩ = 100

Duration: 14'

First performance: 1978, Moscow

Irina Loben, Alexander Korneyov, Alexander Munshin, Oleg Chernyavsky

© Sikorski, Hamburg · *scores*: SIK 1918, Sovetsky Kompozitor, Moscow

DETTO I

1978

Sonata for organ and percussion

1 perc (timp, crot, byan-dzung [Chinese bell chimes], bundle of bells [Sanctus bells], 4 temple bl, 5 bongos, cym, tubular bells, glsp, xyl)

Duration: 22'

First performance: 14 October 1979, Moscow

Tatyana Sergeyeva (organ) – Victor Grishin (percussion)

© Sikorski, Hamburg · *scores*: SIK 1868, Sovetsky Kompozitor, Moscow

SOUNDS OF THE FOREST (KLÄNGE DES WALDES)

1978

for flute and piano

Duration: 3'

© Sikorski, Hamburg · *scores*: SIK 814, Sovetsky Kompozitor, Moscow

CHAMBER MUSIC

DE PROFUNDIS

1978

for bayan solo

Dedicated to Friedrich Lips

Duration: 10'

First performance: 8 April 1980, Moscow

Friedrich Lips

© Sikorski, Hamburg · scores: SIK 8742, Sovetsky Kompozitor, Moscow, Centre Didactique de Musique Lacroix, Geneva, Schmülling, Kamen 1124 (SIK 6895)

SONATINA FOR FLUTE

1978

Duration: 6'

© Sikorski, Hamburg · scores: G. Schirmer, New York 3824 (SIK 6612), Sovetsky Kompozitor, Moscow

TWO PIECES FOR HORN AND PIANO

1979

(ZWEI STÜCKE FÜR HORN UND KLAVIER)

1. Far Away
2. The Hunt

Duration: 2'

© Sikorski, Hamburg · score: SIK 8714 · Sovetsky Kompozitor, Moscow

IN CROCE

1979

for violoncello and organ

(version for double bass and organ by Alexander Suslin – version for violoncello and bayan by Elsbeth Moser-Vagnsson, 1991 – version for double bass and piano, 2009)

Dedicated to Vladimir Tonkha

Duration: 15'

First performance: 27 March 1979, Kazan

Vladimir Tonkha, violoncello – Rubin Abdullin (organ)

First performance of the version for violoncello and bayan: 16 November 1991, Hanover

Christoph Marks, violoncello – Elsbeth Moser-Vagnsson, bayan

© Sikorski, Hamburg · scores: SIK 1829, Sovetsky Kompozitor, Moscow · version for violoncello and bayan: SIK 1940

CHAMBER MUSIC

JUBILATIO

1979

for four percussionists

Dedicated to Mark Pekarsky

4 perc (**I**: dulcimer with plectrum, tom-t, guiro, darabuca, cym, ratchet, collar with cow bells, gangu, balloon – **II**: gangu, cym, wood bl, yaogu, dulcimer – **III**: tangu, temple bl, bangz, castanets, bells, large tam-t, jarar, signal whistle – **IV**: yaogu, gongos, nagara, bangz, tenor dr, bells, large tam-t, 2 bundles of harness bells)

Duration: 6'

First performance: 13 January 1979, Moscow

Ensemble Mark Pekarsky

© Sikorski, Hamburg

GARDEN OF JOY AND SORROW

1980

(GARTEN VON FREUDEN UND TRAUIGKEITEN)

for flute, harp and viola (speaker ad lib.)

Text by Francisco Tanzer (in German)

Dedicated to Francisco Tanzer

Duration: 20'

First performance: 9 February 1981, Moscow

Sergei Bubnov (flute) – Irina Kotkina (harp) – Mikhail Gudimov (viola)

© Sikorski, Hamburg · score: SIK 845

REJOICE! (FREUE DICH!)

1981

Sonata for violin and violoncello

Dedicated to Natalia Gutman and Oleg Kagan

1. Your joy no man taketh from you
2. Rejoice with them that do rejoice
3. Rejoice, Rabbi!
4. And he returned into his house
5. Listen to the still small voice within

Duration: 25'

First performance: 27 July 1988, Kuhmo, Finland

Oleg Kagan (violin) – Natalia Gutman (violoncello)

© Sikorski, Hamburg · score: SIK 1872

CHAMBER MUSIC

IN THE BEGINNING THERE WAS RHYTHM

1984

(IM ANFANG WAR DER RHYTHMUS)

for seven percussionists

Dedicated to Mark Pekarsky

7 perc (7 timp, temple bl, wood bl, side dr, tenor dr, glsp, 2 marimbas)

Duration: 12'

First performance: 1986, Tallinn

Ensemble Mark Pekarsky

© Sikorski, Hamburg · score: **SIK 1867**

QUASI HOQUETUS

1984/1985/2008

for viola, bassoon (or violoncello, or double bass) and piano

Dedicated to Mikhail Tolpygo, Valery Popov and Alexander Bakhchiyev

Duration: 15'

First performance: 16 January 1985, Moscow

Mikhail Tolpygo (viola) – Valery Popov (bassoon) – Alexander Bakhchiyev (piano)

© Sikorski, Hamburg · scores: **SIK 1845** (*viola/bassoon/piano*) / **SIK 8679** (*viola/double bass/piano*) / **SIK 8678** (*viola/violoncello/piano*)

ET EXPECTO

1986

Sonata for bayan solo

Dedicated to Friedrich Lips

1. ♩ = 116

2. –

3. Presto

4. ♩ = 116

5. Con moto

Duration: 12'

© Sikorski, Hamburg · scores: **SIK 8743** · Muzyka, Moscow · Schmölling, Kamen 1265

CHAMBER MUSIC

STRING QUARTET NO. 2

1987

Dedicated to the Sibelius Quartet

Commissioned by Kuhmo Chamber Music Festival, Finland

Duration: 10'

First performance: 23 July 1987, Kuhmo/Finland

Jean Sibelius Quartet (Yoshiko Arai, Jaakko Vuornos, Jouko Mansnerus and Seppo Kimanen)

© Sikorski, Hamburg · *score and parts*: SIK 1993

STRING QUARTET NO. 3

1987

Commissioned by BBC, London

Duration: 15'

First performance: 22 August 1987, Edinburgh

Arditti String Quartet (Irvine Arditti, David Alberman, Levine Andrade and Rohan de Saram)

© Boosey & Hawkes, London · Sikorski, Hamburg for D, CH, E, GR, IL, IS, NL, P, N, S, DK, TR) · *score*: Boosey & Hawkes, London (SIK 6835 [*parts*] / SIK 6836 [*score*])

STRING TRIO

1988

Dedicated to the memory of Boris Pasternak

Commissioned by Radio France

Duration: 20'

First performance: 4 March 1989, Paris

Members of the Moscow String Quartet (Yevgenya Alikhanova, violin – Tatyana Kochanovskaya, viola – Olga Ogranovich, violoncello)

© Le Chant du Monde, Paris · Sikorski, Hamburg for D, CH, E, GR, IL, IS, NL, P, N, S, DK, TR) · *score and parts*: Le Chant du Monde, Paris (SIK 6832)

CHAMBER MUSIC

EIN WALZERSPASS NACH JOHANN STRAUSS

1989

(WITTY WALTZING IN THE STYLE OF JOHANN STRAUSS)

for piano and string quintet after Johann Strauß' 'Geschichten aus dem Wienerwald', Op. 325 (Arrangement of the original version for soprano and octet 1987)

Duration: 5'

First performance: 30 December 1989, Moscow

Gidon Kremer, Tatjana Grindenko (violins) – Vladimir Mendelssohn (viola) – Thomas Demenga (violoncello) – Marc Marder (double bass) – Vadim Sacharov (piano)

© Sikorski, Hamburg · score: **SIK 71082** · parts: **SIK 71083**

► see also: VOCALWORKS: Ein Walzerspaß nach Johann Strauß for soprano and octet

EVEN AND UNEVEN (GERADE UND UNGERADE)

1991

for seven percussionists (incl. harpsichord)

Dedicated to Mark Pekarsky

Commissioned by Settembre Musica, Turin

7 perc (I: 2 timp, finger cym, wood bl, tarabuca, agogo, medium bass dr, 2 susp cym, 3 Javanese gongs, temple gong, glsp – II: claves, wood bl, agogo, very large bass dr, 3 Javanese gongs, temple gong, glsp – III: 2 timp, finger cym, wood bl, agogo, medium bass dr, susp cym, 3 Javanese gongs, temple gong, vibr – IV: crot, claves, wood bl, large bass dr, 3 Javanese gongs, temple gong, tubular bells – V: crot, agogo, tambourine, medium bass dr, 2 susp cym [with db bow], temple gong, medium tam-t – VI: agogo, tambourine, very large bass dr, 2 susp cym [with db bow], temple gong, large tam-t, glsp – VII: finger cym, agogo, temple gong, very large tam-t, cheng, hpd)

Duration: 7'

First performance: 18 September 1991, Turin

Ensemble Mark Pekarsky, percussion – Sofia Gubaidulina (harpsichord and percussion)

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

CHAMBER MUSIC

CAN YOU HEAR US, LUIGI? LOOK AT THE DANCE

1991

A SIMPLE WOODEN RATTLE IS PERFORMING FOR YOU

(HÖRST DU UNS, LUIGI? SCHAU MAL, WELCHEN TANZ EINE EINFACHE
HOLZRASSEL FÜR DICH VOLLFÜHRT)

for six percussionists

6 perc (I: rattle – II: temple bl with handle – III-VI: musical glasses, tam-t
[different pitches])

Duration: 5'

First performance: 23 February 1991, Moscow

Ensemble Mark Pekarsky – Sofia Gubaidulina (percussion)

© Sikorski, Hamburg · score: SIK 71031

SILENZIO

1991/2010

Five pieces for bayan, violin and violoncello (or double bass)

Dedicated to Elsbeth Moser

Commissioned by Hannoversche Gesellschaft für Neue Musik

1. ♩ = 96

2. ♩ = 147

3. ♩ = 56

4. ♩ = 152

5. ♩ = 72

Duration: 20'

First performance: 16 November 1991, Hanover

Elsbeth Moser-Vagnsson (bayan) – Kathrin Rabus (violin) – Christoph Marks (vio-
loncello)

© Sikorski, Hamburg · score: SIK 1942

TATAR DANCE (TATARISCHER TANZ)

1992

for bayan and two double basses

Dedicated to Viktor Suslin

Duration: 5'

First performance: 25 July 1992, Hitzacker

Elsbeth Moser-Vagnsson (bayan) – Wolfgang Güttler, Alexander Suslin (double
basses)

© Sikorski, Hamburg · score and parts: SIK 8717

CHAMBER MUSIC

DANCER ON A TIGHTROPE (DER SEILTÄNZER) 1993

for violin and piano

Commissioned by the Library of Congress, Washington

Duration: 12'

First performance: 24 February 1994, Washington

Robert Mann (violin) – Ursula Oppens (piano)

© Sikorski, Hamburg · *score*: SIK 1941

MEDITATION ON THE BACH CHORALE 1993

'VOR DEINEN THRON TRET ICH HIERMIT' (BWV 668)

for harpsichord, two violins, viola, violoncello and double bass

Commissioned by the Johann-Sebastian-Bach-Gesellschaft Bremen

Duration: 10'

First performance: 30 September 1993, Bremen

Robert Hill (harpsichord) – Members of Deutsche Kammerphilharmonie Bremen

© Sikorski, Hamburg · *score*: SIK 71010 · *parts*: SIK 71011

STRING QUARTET NO. 4 1993

with tape (colour organ ad lib.)

Commissioned by and dedicated to the Kronos Quartet

Duration: 12'

First performance: 20 January 1994, New York

Kronos Quartet: David Harrington, John Sherba (violins) – Hank Dutt (viola) – Joan Jeanrenaud (violoncello)

© Sikorski, Hamburg · *score and parts*: SIK 8506

LE GRAND TANGO [ASTOR PIAZZOLLA] 1995

arranged for violin and piano

Duration: 10'

First performance: 22 October 1995, San Francisco

Gidon Kremer (violin) – Vadim Sakharov (piano)

© Berben Edizioni Musicali, Ancona

CHAMBER MUSIC

QUATERNION

1996

for four violoncelli

Dedicated to Vladimir Tonkha

Duration: 25'

First performance: 11 April 1996, Moscow

Vladimir Tonkha, Elena Shulyova, Vladimir Shulyov, Michail Shumsky (violoncelli)

© Sikorski, Hamburg · *score: SIK 1960*

SONNENGESANG

1997

St. Francis of Assisi's Canticle of the Sun for violoncello, chamber choir (6/6/6/6)
and percussion

▶ *see: VOCAL WORKS*

RITORNO PERPETUO

1997

for harpsichord

Duration: 12'

First performance: 27 September 1997, Warsaw

Elisabeth Chojnacka

© Sikorski, Hamburg · *score: SIK 71037*

REFLECTIONS ON THE THEME B-A-C-H

2002

for string quartet

Commissioned by and dedicated to the Brentano String Quartet

Duration: 5'

First performance: 2 October 2002, Dartmouth

Brentano String Quartet

© Sikorski, Hamburg · *score: SIK 71006 · parts: SIK 71007*

There is an arrangement of Reflection on the Theme B-A-C-H for string orchestra by Gidon Kremer from 2006. This version was performed for the first time on 27 May 2006 in Augsburg by Kremerata Baltica.

CHAMBER MUSIC

RAVVEDIMENTO

2007

for violoncello and guitar quartet

Commissioned by Vincens Steensen-Leth

Dedicated to Ivan Monighetti

guitars: soprano in C, alto in F, tenor in A, bass in C (13-strings)

Duration: 25'

First performance: 26 May 2007, Tranekaer (Langeland/DK)

Ivan Monighetti (violoncello) – guitar ensemble 'quasi fantasia'

© Sikorski, Hamburg · score: **SIK 71001** · violoncello part: **SIK 71016** · guitar parts: **SIK 71017**

▶ see also: *Pentimento* and *Repentance*

PENTIMENTO

2007

Arrangement of *Ravvedimento* for double bass and three guitars

Commissioned by Alexander Suslin

Dedicated to Ivan Monighetti

Duration: 25'

First performance: 8 May 2008, Salzburg

Alexander Suslin (double bass)

© Sikorski, Hamburg · score: **SIK 71046** · parts: **SIK 71047**

REPENTANCE

2008

Arrangement of *Ravvedimento* for violoncello, three guitars and double bass

Commissioned by San Francisco Symphony

Dedicated to Ivan Monighetti

Duration: 25'

First performance: 22 February 2008, San Francisco

Members of the San Francisco Symphony

© Sikorski, Hamburg · study score: **SIK 8781** · parts: **SIK 71060**

FANTASIA ON THE THEME S-H-E-A [e flat – b flat – e – a]

2008

for two pianos (piano II is pitched a quarter tone lower than piano I)

Dedicated to Paloma O'Shea

Duration: 8'

First performance: 6 June 2009, Madrid

Marcelo Balat and Luis Grané

© Sikorski, Hamburg

CHAMBER MUSIC

CADENZA

2003/2011

for bayan

Duration: 5'

First performance: 22 August 2010, San Sebastian

Iñaki Alberdi

© Sikorski, Hamburg · score: SIK 8789

Basque bayanist Iñaki Alberdi developed in collaboration with Sofia Gubaidulina the present, independent piece on the basis of the cadenza from *Under the Sign of Scorpio* for which ▶ see: ORCHESTRAL WORKS

SOTTO VOCE

2010/2013

for viola, double bass and two guitars

Commissioned by the Festival 'Europäische Wochen Passau'

Dedicated to Alexander Suslin

Duration: 22'

First performance: 30 June 2010, Passau

Vladimir Bochkovsky (viola) – Alexander Suslin (double bass) – Pavel Khlopovsky and Yvonne Zehner (guitars)

© Sikorski, Hamburg · study score: SIK 8782 · parts: SIK 71018

SO SEI ES (SO BE IT)

2013

for violin, double bass, piano and percussion

In memoriam Viktor Suslin

perc (side dr, 5 susp.cym, tam-t, glsp, vibr, marimba)

Duration: 15'

First performance: 21 September 2014, Gohrisch

Nurit Stark (violin) – Alexander Suslin (double bass) – Cédric Pescia (piano) – Taiko Saito (percussion)

© Sikorski, Hamburg

CHAMBER MUSIC

PILGRIMS (DIE PILGER)

2014

for violin, double bass, piano and two percussionists

Commissioned by Serge Koussevitzky Music Foundation in the Library of Congress

Dedicated to Contempo Ensemble on the occasion of their 50th anniversary, and to Shulamit Ran

perc (5 timp, bar chimes, 2 susp.cym, 3 tam-t, glsp, bells, gongs, vibr, marimba)

Duration: 18'

First performance: 1 March 2015, Chicago

Contempo Ensemble

© Sikorski, Hamburg

VOCAL WORKS

PHACELIA (DIE PHAZELIE)

1956

Vocal cycle for soprano and orchestra

► *see*: ORCHESTRAL WORKS

NIGHT IN MEMPHIS (NACHT IN MEMPHIS)

1968/1988/1992

Cantata for mezzo-soprano, male choir and chamber orchestra

► *see*: ORCHESTRAL WORKS

RUBAYAT (RUBAIJAT)

1969

Cantata for baritone and chamber ensemble on poems by the ancient Persian poets Omar Khayyám, Hafiz and Khakani (Russian translation by Vladimir Derzhavin)

1.1.1.1 – 2.1.1.0 – 2 perc (I: timp, 5 temple bl, tubular bells – II: tgl, crot, wood bl, bongos, 2 tom-t, 3 susp cym, large tam-t, xyl). piano (amplified). strings (full set or 1/1/1/1/1) – baritone (amplified)

Duration: 15'

First performance: 24 December 1976, Moscow

Sergei Yakovenko (baritone) – Soloists of the Moscow State Symphony Orchestra – Gennady Rozhdestvensky (conductor)

© Sikorski, Hamburg

ROSES (ROSEN)

1972

Five romances for soprano and piano on poems by Gennadi Aigi (in Russian)

1. A Dream: The Way Across the Field
2. Alien Bird
3. Roses in the Hills
4. A Field in Midwinter
5. And: The Roses Wither

Duration: 12'

First performance: 15 January 1974, Moscow

Lidia Davydova (soprano) – Sofia Gubaidulina (piano)

© Sikorski, Hamburg · *score*: SIK 830 (*German version in preparation*)

VOCAL WORKS

COUNTING RHYMES (ABZÄHLREIME)

1973

Five children's songs for voice and piano on poems by Jan Satunovsky (in Russian)

1. Once upon a time
2. The crane
3. A fairy-tale creature
4. Counting out song
5. The cuckoos

Duration: 5'

© Sikorski, Hamburg · scores: **SIK 71057** · Sovetsky Kompozitor, Moscow

LAUDATIO PACIS

1975

Oratorio in nine movements for soprano, alto, tenor, bass, speaker, three mixed choirs and large orchestra (without strings)

► *see:* ORCHESTRAL WORKS

PERCEPTION

1981/1983/1986

for soprano, baritone (speaking voices) and seven string instruments on poems by Francisco Tanzer and excerpts from the Psalms (in German)

1. Einsicht
2. Wir
3. Pizzicato I
4. Dezember
5. Pizzicato II
6. Begegnung
7. Am Meer
8. Col legno I
9. Ich
10. Ich und Du
11. Col legno II
12. Montys Tod
13. Stimmen

strings (2/0/2/2/1) – tape

Duration: 46'

First performance: 11 July 1986, Lockenhaus Chamber Music Festival

Jutta Geister (soprano) – Charles Naylor (baritone) – Philip Hirschhorn and Isabelle van Keulen (violins) – Kim Kashkashian and Neithard Resa (viole) – Thomas Demenga and Richard Duwen (violoncelli) – Alois Posch (double bass) – Dennis Russell Davies (conductor)

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VOCAL WORKS

HOMMAGE À MARINA TSVETAeva (ZWETAJEWA)

1984

Suite in five movements for a cappella choir on poems by Marina Tsvetayeva (in Russian)

1. Пало прениже волн [Beneath the Waves]
2. Конь [The Horse]
3. Всѣ великолепье труб [All Splendour of the Trumpets]
4. Интерлюдия [Interlude]
5. Сад [The Garden]

Duration: 15'

First performance: 27 November 1989, Stockholm

Cecilia Wessman (soprano) – Eva Larsson-Myrsten (alto) – Sven-Erik Alexandersson (tenor) – Sven-Anders Benktson (bass) – Swedish Radio Choir – Gustav Sjökvist (conductor)

© Sikorski, Hamburg · score: SIK 8796

LETTER TO THE POETESS RIMMA DALOS

1985

(BRIEF AN DIE DICHTERIN RIMMA DALOS)

for soprano and violoncello (text by the composer – in Russian)

Duration: 3'

© Sikorski, Hamburg · score: SIK 71005

EIN WALZERSPASS NACH JOHANN STRAUSS

1987

(WITTY WALTZING IN THE STYLE OF JOHANN STRAUSS)

for soprano (vocalise) and octet after Johann Strauß' 'Geschichten aus dem Wienerwald' op. 325

0.0.1.1 – 1.0.0.0 – strings (1/1/1/1/1)

Duration: 5'

First performance: 25 March 1987, Cologne

Christine Whittlesey (soprano) – Eduard Brunner (clarinet) – Klaus Thunemann (bassoon) – Radovan Vlatkovic (horn) – Gidon Kremer and Isabelle van Keulen (violins) – Tabea Zimmermann (viola) – David Geringas (violoncello) – Alois Posch (double bass)

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► see also: Ein Walzerspaß nach Johann Strauß for piano and string quintet

VOCAL WORKS

TWO SONGS ON GERMAN FOLK POETRY

1988

(ZWEI LIEDER NACH DEUTSCHEN VOLKSDICHTUNGEN)

for (mezzo-)soprano, flute, harpsichord and violoncello

Dedicated to Roswitha Sperber

Commissioned by the Heidelberg Festival Ensemble

1. Streitlied zwischen Leben und Tod
2. Wenn der Pott aber nu en Loch hat

Duration: 12'

First performance: 22 June 1988, Heidelberg

Roswitha Sperber (mezzo-soprano) – Willy Freivogel (flute) – Peter Schumann (harpsichord) – Reimund Korupp (violoncello)

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HOMMAGE À T. S. ELIOT

1987/1991

for soprano and octet

after 'Four Quartets' (1936-1942) by T.S. Eliot (in English)

Commissioned by Köln Musik

0.0.1.1 – 1.0.0.0 – strings (1/1/1/1/1)

Duration: 40'

First performance: 25 March 1987, Cologne

Christine Whittlesey (soprano) – Eduard Brunner (clarinet) – Klaus Thunemann (bassoon) – Radovan Vlatkovic (horn) – Gidon Kremer and Isabelle van Keulen (violins) – Tabea Zimmermann (viola) – David Geringas (violoncello) – Alois Posch (double bass)

© Sikorski, Hamburg · score: **SIK 1853**

JAUCHZT VOR GOTT

1989

for mixed choir and organ

Text from Psalm 66: 1, 2 and 4 (in German)

Dedicated to The Reverend Josef Herowitzsch

Duration: 10'

First performance: 8 June 1990, Cologne

Cologne Radio Choir – Wolfram Gehring (organ) – Robin Gritton (conductor)

© Sikorski, Hamburg · score: **SIK 71053**

VOCAL WORKS

ALLELUJA

1990

for mixed choir, boy soprano, organ and large orchestra

► *see:* ORCHESTRAL WORKS

AUS DEM STUNDENBUCH

1991

for violoncello, orchestra, male choir and female speaker

► *see:* ORCHESTRAL WORKS

NOW ALWAYS SNOW (JETZT IMMER SCHNEE)

1993

for chamber ensemble and chamber choir on verses by Gennadi Aigi (in Russian)

Dedicated to Gennadi Aigi

Commissioned by Holland Festival 1993

1. You Are My Peace
2. Note: Apophatic
3. Now Always Snow
4. Note: Apophatic
5. Ode: Native Country

2 (picc).1.2 (bass cl). db bn – 0,1 (flex [6]).2(ten trbn,ten-bass trbn).0 – 2 perc
(I: timp, finger cym, crot, susp cym, 9 Javanese gongs, tam-t, vibr – II: timp, tgl,
crot, flex[1], susp cym, 7 Javanese gongs, tam-t). vlnI. vlnII (flex [4]). vla (flex
[5]). vlc (flex [2]). db (flex [3]) – choir (6S/6A/6T/6B). speaker or tape

Duration: 25'

First performance: 12 June 1993, Amsterdam

Schönberg Ensemble – Netherlands Chamber Choir – Reinbert de Leeuw (conductor)

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EIN ENGEL ...

1994

for contralto and double bass on a poem by Else Lasker-Schüler (in German)

Dedicated to Ulrich Eckhardt

Duration: 7'

First performance: 28 May 1994, Berlin

Maria Kowolik (mezzo-soprano) – Alexander Suslin (double bass)

© Sikorski, Hamburg · *score:* SIK 71054

VOCAL WORKS

AUS DEN VISIONEN DER HILDEGARD VON BINGEN

1994

for contralto

Text by Hildegard von Bingen (in German)

Dedicated to Alfred Schnittke

Duration: 2'

First performance: 6 July 1997, Ludwigsburg

Stephanie Haas

© Sikorski, Hamburg · score: **SIK 71080**

GALLOWS SONGS A 3 (GALGENLIEDER)

1996/1998

Fifteen pieces for mezzo-soprano, percussion and double bass on poems by Christian Morgenstern (in German)

Dedicated to and commissioned by Patricia Adkins Chiti

1. Die Mitternachtsmaus
2. Das Nachdenken
3. Das ästhetische Wiesel
4. Das Knie
5. Das Spiel I
6. Das Spiel II
7. Die Beichte des Wurms
8. Psalm
9. Der Tanz
10. Das Gebet
11. Das Fest des Wüstlings
12. Improvisation
13. Fisches Nachtgesang
14. Nein!
15. Das Mondschaß

1 perc (timp, crot [susp], 2 bronze rattles, flex, 3 wood bl, 5 bongos, 5 tom-t, 5 susp cym, large tam-t, tubular bells, glsp, marimba)

Duration: 45'

First performance: 25 November 1996, Huddersfield Festival, St Paul's Hall

Patricia Adkins Chiti (mezzo soprano) – Marta Ptaszyńska (percussion) – Alexander Suslin (double bass)

© Sikorski, Hamburg · score: **SIK 71012** · solo part: **SIK 71013**

VOCAL WORKS

GALLOWS SONGS A 5 (GALGENLIEDER)

1996

Fourteen pieces for mezzo-soprano, flute, percussion, bayan and double bass on poems by Christian Morgenstern (in German)

Dedicated to Ensemble 'that'

Commissioned by Hannoversche Gesellschaft für Neue Musik

1. Die Mitternachtsmaus
2. Das ästhetische Wiesel
3. Das Knie
4. Die Beichte des Wurms
5. Improvisation
6. Die Prozession
7. Der Tanz
8. Das Gebet
9. Das Fest des Wüstlings
10. Das Spiel I
11. Das Spiel II
12. Fisches Nachtgesang
13. Nein!
14. Das Mondschaft

1 perc (timp, crot [susp], 2 bronze rattles, flex, 3 wood bl, 5 bongos, 5 tom-t, 5 susp cym, large tam-t, tubular bells, glsp, marimba)

Duration: 45'

First performance: 23 May 1997, Hannover

Ensemble 'that' (Elena Vassilieva, Carin Levine, Edith Salmen-Weber, Elsbeth Moser, Wolfgang Güttler)

© Sikorski, Hamburg · score: SIK 71014 · solo part: SIK 71015

SONNENGESANG

1997

St. Francis of Assisi's Canticle of the Sun for violoncello, mixed choir (at least 6/6/6/6) and percussion (in Italian)

Dedicated to Mstislav Rostropovich

Commissioned by Radio France

3 perc (I: timp, musical glasses, ant. cym, tam-t, plate bells, marimba – II: crot, musical glasses, ant. cym, tubular bells, plate bells, glsp, vibr, cel) – wind gong, bass dr and flex to be played by the soloist

Duration: 43'

First performance: 9 February 1998, Frankfurt

Mstislav Rostropovich, violoncello – State Choir of Kaunas – percussionists of the Lithuanian National Orchestra – Robertas Servenikas (conductor)

© Sikorski, Hamburg · score: SIK 71040

VOCAL WORKS

ST. JOHN PASSION (JOHANNES-PASSION) 2000
for soprano, tenor, baritone, bass, two mixed choirs and large orchestra (in Russian)

▶ *see:* ORCHESTRAL WORKS

ST. JOHN EASTER (JOHANNES ÖSTERN) 2001
for soprano, tenor, baritone, bass, two mixed choirs and large orchestra (in Russian)

▶ *see:* ORCHESTRAL WORKS

O KOMM, HEILIGER GEIST 2015
for soprano, bass, mixed choir and orchestra

▶ *see:* ORCHESTRAL WORKS

ÜBER LIEBE UND HASS (ON LOVE AND HATRED) 2015/2016
for soprano, tenor, baritone, bass, two mixed choirs and orchestra

▶ *see:* ORCHESTRAL WORKS

EINFACHES GEBET (SIMPLE PRAYER) 2016
for narrator, two violoncelli, double bass, piano and two percussionists

▶ *see:* WORKS FOR CHAMBER ORCHESTRA / ENSEMBLE

OCCASIONAL WORKS

SERENADE

1960

for solo guitar

Duration: 3'

© Sikorski, Hamburg · score: SIK 8827

TOCCATA

1969

for solo guitar

Allegretto ♩ = 92

Duration: 3'

© Sikorski, Hamburg · score: SIK 8827

TE SALUTANT

1978

Capriccio for large light orchestra

2(picc).1.E♭ cl.alto sax.2tensax.barsax.1 – 3.5.5.0 – 3 perc (tgl, sleigh bells, bundle of harness bells, maracas, tambourine, side dr, Jazz perc, cym, 5 gongs, tam-t, tubular bells, glsp, xyl). 4 el gr. harp. piano. org. strings (6/5/4/0/0)

Duration: 5'

First performance: 1978, Moscow

Moscow Radio Light Orchestra – Alexander Mikhailov (conductor)

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ANSWER WITHOUT QUESTION (ANTWORT OHNE FRAGE)

1988

Collage for three orchestras (simultaneously using passages from Prokofiev's Overture op. 42, Shostakovich's Eight English and American Folk Songs and Ives's Symphony No. 4)

Dedicated to Gennady Rozhdestvensky

FIRST ORCHESTRA: 3 (picc).3 (cor anglais).3 (bass cl).3 (db bn) – 4.2.3.0 – timp. 2 harps. cel. piano – SECOND ORCHESTRA: 0.0.0.0 – 17 (4 Picc,2 alto,4 ten,2 bar,5 bass).3. 5 cornets.3.0 – perc (I: bell tree, side dr, cym – II: side dr, bass dr, cym) – THIRD ORCHESTRA: 1.0.1.0 – 0.0.1.0 – tubular bells. strings

Duration: 8'

First performance: 4 January 1989, Moscow

Moscow State Symphony Orchestra – Gennady Rozhdestvensky (conductor)

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OCCASIONAL WORKS

LAUDA

1991

for alto, tenor, baritone, speaker, mixed choir and large orchestra

4 (picc/alto fl).0.4 (*E♭* cl/bass cl).2 – 4.3.3.1 – 6 perc (timp, crot, rattle, susp cym, tam-t, glsp, marimba). cel. org. strings (16/16/12/8/8)

Duration: 15'

First performance: 27 December 1991, Genova (as part of the ballet 'Prayer for the Age of Aquarius')

Patricia Adkins Chiti (contralto) – Oleg Orlov (tenor) – Georgi Sastavni (baritone) – Galina Vishnevskaya (speaker) – Latvian State Choir of Riga – Orchestra of Teatro Carlo Felice, Genova – Mstislav Rostropovich (conductor)

(to be performed only together with Pro et contra and Alleluja)

© Sikorski, Hamburg · score: **SIK 71051**

MARCH 'SWAN, CRAB AND PIKE'

1982

for brass ensemble and percussion

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

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) · score: **SIK 8869**

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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.

Sofia Gubaidulina has also written music for a number of films. She considers her most important works in this genre to be the scores for 'The Scarecrow' (directed by Rolan Bykov, Mosfilm), 'The University Chair' (Belorusfilm), 'The Circus Tent', based on Federico García Lorca (directed by Ida Garanina, Animated Film Studio Moscow), and 'Veliki Samoyed' (directed by Arkadi Korodon).

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