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Mieczysław **Weinberg**



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W E I N B E R G

M. Weinberg



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SIKORSKI MUSIKVERLAGE
20139 HAMBURG
phone: (+ 49) (0)40 / 41 41 00-0 · fax: (+ 49) (0)40 / 41 41 00-41
www.sikorski.de · contact@sikorski.de
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MIECZYŚLAW WEINBERG

8 December 1919, Warsaw, – 26 February 1996, Moscow

The composer and pianist Mieczysław Weinberg, the son of a Jewish theatre musician, came into contact with musical practice early in life; already at the age of twelve, he studied piano at the Warsaw Conservatory with Józef Turczyński. He seemed assured of a brilliant concert pianist's career – having already been invited to America – when the Second World War broke out. In 1939 Weinberg fled Warsaw, where his family was murdered shortly afterwards. He studied composition at the Minsk Conservatory with Vassili Zolotarëv, but again was forced to flee Hitler's troops, this time to Tashkent (Uzbekistan), where he worked as a rehearsal pianist at the opera. It was here that he became acquainted with the Jewish actor and theatre director Solomon Michailovich Michoéls (1890-1948), whose daughter Natalia Vovsi he married. Weinberg's talent did not go unnoticed in Tashkent; Dmitri Shostakovich heard about him in Moscow; when he was sent a copy of the younger composer's First Symphony, Op. 10 (1942), he was so impressed that he immediately arranged a relocation permit in the capital city for the young couple so that Weinberg might have a better future. Shostakovich considered Weinberg to be one of the best composers and pianists. Their relationship, which lasted for over 30 years, was marked by mutual friendship and respect. They showed each other each new composition and often presented these works – in versions for piano four-hands or on two pianos – for the circle of their colleagues or in public. Like most creators of culture, Weinberg felt Stalinist terror after 1948 (he was imprisoned for three months in early 1953), but was able to live relatively unhindered in the background as a freelance composer. Since he refused to become a party member and join the campaign against 'formalism' he had relatively little official support during the period up to and including the 1960s. He earned his living with incidental compositions. When his works were performed, it was usually at the initiative of renowned interpreters such as Emil Gilels, David Oistrach, Maria Grinberg, Leonid Kogan, Mstislav Rostropovich, Alexander Gauk, Kirill Kondrashin, Kurt Sanderling, the Borodin Quartet and others. Today, Weinberg's extensive oeuvre is enjoying increasing international popularity. Weinberg was a People's Artist of the USSR (1980) and was awarded the State Prize (1990).

Weinberg was an extremely productive composer. From film and circus music to tragic grand opera, from simple melodies with easy accompaniments to complex twelve-tone music, he was a master of all forms, genres and stylistic directions. With virtuosity and elegance, but always judiciously and with balance, he used elements of Jewish, Polish, Russian and Moldavian folk music. He developed a very personal style with a clear, almost classical architecture. His melodic language – at times introverted and meditative-reflective, at other times full of effervescent joy of living – is particularly noted for its special richness.

Ulrike Patow in MGG, Vol. 17, p. 688ff.

Further works of Weinberg are published by Peer Musikverlag, Hamburg.

MIECZYŚLAW WEINBERG

8. Dezember 1919, Warschau, – 26. Februar 1996, Moskau

Der Komponist und Pianist Mieczysław Weinberg kam als Sohn eines jüdischen Theatermusikers früh mit der Musikpraxis in Berührung und studierte bereits mit zwölf Jahren am Warschauer Konservatorium bei Józef Turczyński Klavier. Eine glänzende Karriere als Pianist schien ihm sicher – er hatte schon eine Einladung nach Amerika –, als der Zweite Weltkrieg ausbrach. Weinberg flüchtete 1939 aus Warschau, wo seine Familie kurze Zeit später ermordet wurde. Am Konservatorium in Minsk studierte er bei Vassili Zolotarëv Komposition, musste aber 1941 erneut vor Hitlers Truppen fliehen, diesmal nach Taschkent (Usbekistan), wo er als Korrepetitor an der Oper arbeitete. Hier lernte er den jüdischen Schauspieler und Theaterdirektor Solomon Michailowitsch Michoéls (1890-1948) kennen und heiratete dessen Tochter Natalja Vovsi. Das Talent Weinbergs blieb in Taschkent nicht unbemerkt; auf Umwegen erfuhr D. Schostakowitsch in Moskau davon, und als er dessen erste Symphonie op. 10 (1942) zugeschickt bekam, war er so beeindruckt, dass er dem Paar sofort eine Zuzugsgenehmigung in die Hauptstadt besorgte, um dem jungen Komponisten eine bessere Zukunft zu ermöglichen. Schostakowitsch schätzte Weinberg als einen der besten Komponisten und Pianisten. Freundschaft und Respekt voneinander prägten ihre über 30jährige Beziehung. Sie zeigten sich gegenseitig jede neue Komposition und stellten diese häufig gemeinsam – vierhändig oder an zwei Klavieren – im Kollegenkreis oder öffentlich vor. Nach 1948 bekam Weinberg wie die meisten Kulturschaffenden den Stalinistischen Terror zu spüren (Anfang 1953 war er drei Monate in Haft), konnte aber relativ unbehelligt und bescheiden im Hintergrund als freischaffender Künstler leben. Da er sich weigerte, Parteimitglied zu werden und sich der Kampagne gegen den ‚Formalismus‘ anzuschließen, erfuhr er bis in die 1960er Jahre wenig Unterstützung von offizieller Seite. Mit Gelegenheitskompositionen bestritt er seinen Lebensunterhalt. Wenn er aufgeführt wurde, so meist nur auf Initiative namhafter Interpreten wie Emil Gilels, David Oistrach, Maria Grinberg, Leonid Kogan, Mstislav Rostropowitsch, Alexander Gauk, Kirill Kondraschin, Kurt Sanderling, dem Borodin-Quartett und anderen. Heute erfreut sich Weinbergs umfangreiches Œuvre stetig wachsender internationaler Beliebtheit. Weinberg war Volkskünstler der UdSSR (1980) und Staatspreisträger (1990).

Weinberg war ein äußerst produktiver Komponist. Von der Film- und Zirkusmusik bis zur großen tragischen Oper, von einer einfachen Melodie mit anspruchsloser Begleitung bis hin zu komplizierter Zwölftonmusik beherrschte er alle musikalischen Formen, Gattungen und Stilrichtungen. Mit Virtuosität und Eleganz, dabei aber behutsam und stets ausgewogen, nutzte er Elemente der jüdischen, polnischen, russischen und moldawischen Volksmusik. Er entwickelte einen sehr persönlichen Stil mit einer klaren, geradezu klassischen Architektur. Seine Melodik – mal introvertiert, meditativ-reflektierend, mal voll übersprudelnder Lebensfreude – zeichnet sich durch besonderen Reichtum aus.

Ulrike Patow in MGG, Bd. 17, p. 688ff.

Weitere Werke Weinbergs sind beim Peer Musikverlag, Hamburg erschienen.

STAGE WORKS

LADY MAGNESIA, Op. 112

1975

Opera in one act by Mieczysław Weinberg after Bernard Shaw's farce 'Passion, Poison and Petrification' (Russian translation by V. Stanevich, English adaptation by David Fanning, German adaptation by Hans-Ulrich Duffek)

Dedicated To Rodion Konstantinovich Shchedrin

DRAMATIS PERSONAE: Lord George Fitztollemache (tenor) – Lady Magnesia, his wife (soprano) – Phyllis, Lady Magnesia's maid (mezzo soprano) – Adolphus Bastable, valet (baritone)

2.0.2.alto sax.0 – 1.0.1.0 – drum set. 3 tom-t. guit/el.guit. bass guit. piano. harm. strings (1/1/1/1/1 or full set) – children's choir, female choir and male choir on tape (CD)

Duration: 50'

Première: 18 November 2009, Liverpool

Tom Raskin (Lord George Fitztollemache) – Emma Morwood (Lady Magnesia) – Carolina Krogius (Phyllis) – Phil Smith (Adolphus) – Ensemble 10/10 – Clark Rundell (conductor)

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THE PORTRAIT, Op. 128

1980

Opera in three acts (eight tableaux) by Alexander Medvedev after Nikolai Gogol's short story (in Russian)

DRAMATIS PERSONAE: Chartkov, painter (tenor) – Nikita, his valet (baritone) – Journalist (baritone) – Lantern lighter (tenor) – Chartkov's painting teacher (baritone) – Owner of an artist store / Dignitary (bass) – Landlord / Count (baritone) – District chief / General (bass) – Market woman / Lady-in-waiting (soprano) – First merchant / First waiter / Turk (tenor) – Second merchant / Second waiter / Cavalryman of the Guards (tenor) – Third merchant (bass) – Distinguished lady (mezzo soprano) – Lisa, her daughter (soprano) – Nobleman (tenor)

Girl [from the "Psyche" painting] – Old man [from Petromikhali's portrait] – People at the market – Visitors at the vernissage (dancers and mute roles)

2(pic).2(cor anglais).2(A clar, B clar).2(db bn) – 3.2.1.0 – perc (timp, tgl, whip, racket, tamb, bass dr, cym, tam-t, bells, glsp, vibr). harp. cel. piano. strings

Duration: full eve

Première: 20 May 1983, Brno, State Janáček Theatre

G. Ansimov (director) – Boris Blank (stage designer) – Vaclav Nosek (conductor)

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STAGE WORKS

CONGRATULATIONS!, Op. 111

1975-1982

Opera in two acts by Mieczysław Weinberg after Sholem Aleichem's play 'Mazl tov'

(Russian translation by M. Shambadal – German version by Ulrike Patow)

DRAMATIS PERSONAE: Beyla, cook (mezzo soprano) – Reb Alter, book lender (tenor) – Fradl, maid (soprano) – Khaim, the neighbour's valet (baritone) – Madame (soprano)

2(picc, alto fl).1(cor anglais).2(A clar, bass clar).1(db bn) – 3.1.1.0 – timp. perc (tamb, cym). harp. piano. strings

reduced version by Henry Koch: 1.1.1.1 – 0.1.0.0 – piano. strings

Duration: 75'

Première: 13 September 1983, Moscow, Moscow Chamber Opera

Boris Pokrovsky (director) – N. Chigarev (stage designer) – A. Levin (conductor)

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THE IDIOT, Op. 144

1986-1987

Opera in four acts (ten tableaux) by Alexander Medvedev after Fyodor Dostoevsky's like-named novel (in Russian, German version by Brigitte Schrade)

Dedicated To Dmitri Dmitrievich Shostakovich

DRAMATIS PERSONAE: Prince Leo Nikolaevich Myshkin (tenor) – Nastasya Filipovna (soprano) – Parfion Rogozhin (bass) – Lebedev (baritone) – Ivan Fyodorovich Epanchin, general (bass) – Elisaveta Prokofievna, his wife (contralto) – Aglaya, Alexandra and Adelaida, their daughters (mezzo soprano, soprano and mute role) – Ardalionich Ivolgin (Ganya), Epanchin's secretary (tenor) – Varvara (Varya), his sister (soprano) – Ganya's and Varya's parents (mute roles) – Afanasy Ivanovich Totsky, formerly Nastasya's lover (baritone) – Tochilnik (tenor)

Citizens of Rostov (3 tenors, 3 basses)

3(picc).3(cor anglais).4(Eb clar, bass clar).3.(db bn) – 4.3.3.1 – timp. 3-4 perc (tgl, tamb, side dr, bass dr, tam-t, bells, glsp, xyl, marimba). harp. cel strings – piano (on stage)

REDUCED VERSION: 1(picc).2.1(Eb clar).1(db bn) – 2.1.1.0 – timp. 2-3 perc (tgl, tamb, bass dr, tam-t, bells, glsp, xyl, marimba). harp. cel. piano. strings

Duration: 210'

Première (reduced version): 19 December 1991, Moscow, Moscow Chamber Opera
Boris Pokrovsky (director)

Première (full version): 9 May 2013, Mannheim, Nationaltheater
Thomas Sanderling (conductor)

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ORCHESTRAL WORKS

SINFONIETTA NO. 1, Op. 41

1948

Dedicated to the Friendship of the Peoples of the USSR

1. Allegro risoluto (♩ = 108-112)

2. Lento (♩ = 88-96)

3. Allegretto (♩ = 112-116)

4. Vivace (♩ = 80-84)

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

Duration: 20'

First performance: 13 November 1948, Kiev

Kiev Philharmonic Orchestra – Nathan Rakhlin (conductor)

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FANTASIA FOR VIOLONCELLO AND ORCHESTRA, Op. 52

1951-1953

Dedicated to Yuri Abramovich Livitin

one movement: Adagio – Andantino leggiero – Adagio – Allegro con fuoco – Andantino leggiero – Adagio

1.0.0.0 – 3.1.0.0 – strings

Duration: 20'

First performance: 23 November 1953, Moscow

Daniil Shafran (violoncello) – Nina Musinian (piano)

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THE CRANES ARE FLYING

1957

Fantasia for piano and orchestra on music to the film of the same name.

Arrangement by Paul Haletzki (1966)

one movement: Moderato assai

2.2.2.2 – 4.3.3.0 – timp. strings

Duration: 5'

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ORCHESTRAL WORKS

CONCERTO FOR VIOLIN AND ORCHESTRA, Op. 67

1959

Dedicated to Leonid Kogan

1. Allegro molto (♩ = 132)
2. Allegretto (♩ = 120)
3. Adagio (♩ = 58)
4. Allegro risoluto (♩ = 152)

3(picc).2.3(bass clar).3(db bn) – 4.2.0.0 – perc (timp, tamb, side dr, tam-t, xyl).
harp. cel. strings (18/16/14/12/9)

Duration: 26'

First performance: 12 February 1961, Moscow

Leonid Kagan (violin) – Symphonic Orchestra of the Moscow Philharmonic – Genadi Rozhdestvensky (conductor)

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SYMPHONY NO. 6, Op. 79

1962-1963

for boys' choir and orchestra on words by Lev Kvitko (No. 2), Samuil Galkin (No. 4) and Mikhail Lukonin (No. 5)

Translations into Russian by M. Svetlov (No. 2) and V. Potapov (No. 4)

Dedicated to Viktoria Weinberg

1. Adagio sostenuto (♩ ~ 40-44)
2. I've broken a little box *Allegretto* (♩ ~ 88-96) – *Andante* (♩ ~ 52-54) – *Allegretto* (♩ ~ 160)
3. Allegro molto (♩ ~ 184-192)
4. A ditch is dug in red clay *Largo* (♩ ~ 60-63)
5. Sleep peacefully, oh, people *Andantino* (♩ ~ 63-69) – *Andante* (♩ ~ 52-54)

3(picc).3(cor anglais).4(Eb clar, bass clar).3 – 6.4.3.1 – timp. 3 perc (tgl, woodbl, tambourine, side dr, bass dr, cym, tam-t, bells, xyl). harp. cel. strings

Duration: 45'

First performance: 12 November 1963, Moscow

Boys' Choir of the Moscow Choir School – Symphonic Orchestra of the Moscow Philharmonic

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ORCHESTRAL WORKS

CONCERTO FOR TRUMPET AND ORCHESTRA, Op. 94

1966-1967

Dedicated to Timofei Alexandrovich Dokshitsler

1. Etudes *Allegro molto* (♩ ~ 152)
2. Episodes *Andante* (♩ ~ 69) *attacca*
3. Fanfares *Andante–Allegro–Andante–Presto–Andantino–Allegro–Presto–Andante–Allegretto* (♩ ~ 69)

3(picc).3(cor anglais).3(E♭ clar, bass clar).3 – 4.0.0.0 – perc (timp, chime bells, whip, 3 woodbl, tamb, side dr, bass dr, cym, bell, xyl, vibr). harp. cel. strings

Duration: 24'

First performance: 6 January 1968, Moscow

Symphonic Orchestra of the Moscow Philharmonic – Timofei Dokshitsler (trumpet)

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SYMPHONY NO. 10, Op. 81

1968

for string orchestra

Commissioned by and dedicated to Rudolf Barshai and the Moscow Chamber Orchestra

1. Concerto grosso *Grave* (♩ ~ 69)
2. Pastorale *Lento* (♩ ~ 44)
3. Canzona *Andantino* (♩ ~ 58)
4. Burleque *Allegro molto* (♩ ~ 108)
5. Inversion *L'istesso tempo*

strings (8/0/4/3/2)

Duration: 32'

First performance: 10. December 1968, Moscow

Moscow Chamber orchestra – Rudolf Barschai (conductor)

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CONCERTO FOR CLARINET AND STRING ORCHESTRA, Op. 104

1970

1. Allegro (♩ ~ 132)
2. Andante (♩ ~ 80)
3. Allegretto (♩ ~ 108)

Duration: 24'

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ORCHESTRAL WORKS

SYMPHONY NO. 12, Op. 114

1975-1976

Dedicated to the memory of Dmitri Dmitrievich Shostakovich

1. Allegro moderato (♩ ~ 80) – Doppio movimento – Doppio più lento – a tempo – Largo
 2. Allegretto (♩ ~ 76)
 3. Adagio (♩ ~ 54)
 4. Allegro (♩ ~ 168) – Adagio (♩ ~ 63)
- 3(picc).3(cor anglais).4(E♭ clar, bass clar).3(db bn) – 4.4.3.1 – perc (timp, cym, marimba). harp. cel. strings

Duration: 60'

First performance: 13 October 1979, radio broadcast

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SYMPHONY NO. 14, Op. 117

1977

Dedicated to Vladimir Ivanovich Fedoseev

- one movement: Laro (♩ ~ 60) – Allegro (♩ ~ 144) – Doppio più lento – Meno mosso (♩ ~ 69) – Adagio (♩ ~ 63) – Pocchissimo più mosso – Moderato (♩ ~ 92 · ♩ ~ 88)
- 4(picc, alto fl).3(cor anglais).4(E♭ clar, bass clar).3(db bn) – 6.4.4.0 – perc (timp, tgl, whip, 2 woodbl, rattle, tambourine, side dr, bass dr, cym, tamt, bells, xyl). cel. piano. strings

Duration: 20'

First performance: 8 October 1980, Moscow

Symphony Orchestra of the USSR Broadcast – Vladimir Fedoseev (conductor)

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CHAMBER MUSIC

SONATA FOR PIANO NO. 3, Op. 31

1946

Dedicated To Lev Abeliovich

1. Allegro tranquillo (♩ ~ 126)
2. Adagio (♩ ~ 60)
3. Moderato con moto (♩ ~ 60)

Duration: 20'

First performance: 5 October 1946, Moscow

M. Grinberg

© Sikorski, Hamburg · score: S I K 2421

SONATA FOR PIANO NO. 5, Op. 58

1956

Dedicated to Boris Alexandrovich Chaikovsky

1. Allegro (♩ ~ 108)
2. Andante (♩ ~ 66)
3. Allegretto (♩ ~ 152)

Duration: 15'

First performance: 9 November 1958

L. Brumberg

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SONATA FOR PIANO NO. 6, Op. 73

1960

1. Adagio (♩ ~ 42 – Andante ♩ ~ 60)
2. Allegro molto (♩ ~ 120)

Duration: 12'

First performance: 26 February 1964, Moscow

M. Mdivani

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CHAMBER MUSIC

SONATA FOR SOLO VIOLIN NO. 1, Op. 82

1964

Dedicated to Mikhail Fikhtengolts

1. Adagio (♩ ~ 60)
2. Andante (♩ ~ 50)
3. Allegretto (♩ ~ 63)
4. Lento (♩ ~ 69) *attacca*
5. Presto (♩ ~ 176)

Duration: 24'

First performance: 31 December 1965, Moscow

Mikhail Fikhtengolts

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SONATA FOR SOLO VIOLIN NO. 2, Op. 95

1967

Dedicated to Mikhail Fikhtengolts

1. Monody *Allegro moderato* (♩ ~ 184)
2. Rests *Andantino grazioso* (♩ ~ 80)
3. Intervals *Presto agitato* (♩ ~ 96)
4. Replies *Andante non tanto* (♩ ~ 50)
5. Accompaniment *Allegretto leggiero* (♩ ~ 108)
6. Invocation *Lento affetuoso* (♩ ~ 84)
7. Syncopes *Vivace marcato* (♩ ~ 192)

Duration: 15'

First performance: 22 February 1970, Moscow


























Mikhail Fikhtengolts

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CHAMBER MUSIC

TWENTY-FOUR PRELUDES FOR VIOLONCELLO SOLO, Op. 100

1968

1.  ~ 84
2.  ~ 184
3.  ~ 80
4.  ~ 76
5.  ~ 60
6.  ~ 168
7.  ~ 116
8.  ~ 176
9.  ~ 160
10.  +  ~ 100
11.  ~ 54
12.  ~ 42
13.  ~ 92
14.  ~ 108
15.  ~ 76
16.  ~ 132
17.  ~ 160
18.  ~ 63
19.  ~ 160
20.  ~ 76
21.  ~ 116
22.  ~ 132
23.  ~ 63
24.  ~ 88







Duration: 35'

© Sikorski, Hamburg · score: SIK 2420

STRING QUARTET NO. 13, Op. 118

1977

Dedicated to the Borodin Quartet

one movement:  ~ 58 –  ~ 100 –  ~ 92 – *Meno mosso* –  ~ 116 –  ~ 63 –  ~ 58

Duration: 15'

© Sikorski, Hamburg · score: SIK 2413

CHAMBER MUSIC

THREE PALMS, Op. 120

1977

Poem on verses by Mikhail Lermontov for soprano and string quartet

Dedicated to Boris Ivanovich Tishchenko

Duration: 23'

First performance: 28 November 1984, Moscow

Galina Pisarenko (soprano) – Borodin String Quartet

© Sikorski, Hamburg · score: SIK 2430

STRING QUARTET NO. 14, Op. 122

1978

Dedicated to Yuri Abramovich Levitin

1. ♩ ~ 96 *attacca*
2. ♩ ~ 63 *attacca*
3. ♩ ~ 108 *attacca*
4. ♩ ~ 54 *attacca*
5. ♩ ~ 152

Duration: 23'

© Sikorski, Hamburg · score: SIKORSKI 2414

STRING QUARTET NO. 15, Op. 124

1980

Dedicated to the Moskontsert Quartet (Evgenia Alikhanova, Valentina Abykova, Galina Kokhanovskaya, Maria Yanushevskaya)

1. ♩ ~ 69 *attacca*
2. ♩ ~ 56 *attacca*
3. ♩ ~ 84 *attacca*
4. ♩ ~ 112 *attacca*
5. ♩ ~ 192 *attacca*
6. ♩ ~ 176 *attacca*
7. ♩ ~ 72 *attacca*
8. ♩ ~ 80 *attacca*
9. ♩ ~ 60

Duration: 26'

© Sikorski, Hamburg · score: SIK 2415

CHAMBER MUSIC

SONATA FOR BASSOON SOLO, Op. 133

1981

Dedicated to Valeri Popov

1. ♩ ~ 112

2. ♩ ~ 108

3. ♩ ~ 58

4. ♩ ~ 138

Duration: 21'

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INCIDENTAL MUSIC TO FILMS

THE CRANES ARE FLYING

1957

[Letyat zhuravli]

33 numbers

Duration: 27'

© Sikorski, Hamburg

TOPTYSHKA, THE LITTLE BEAR (animated cartoon)

1963

[Toptyshka]

11 numbers

© Sikorski, Hamburg

THE RUNNING OF A PALFREY

1968

[Beg inokhodtsa]

24 numbers

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