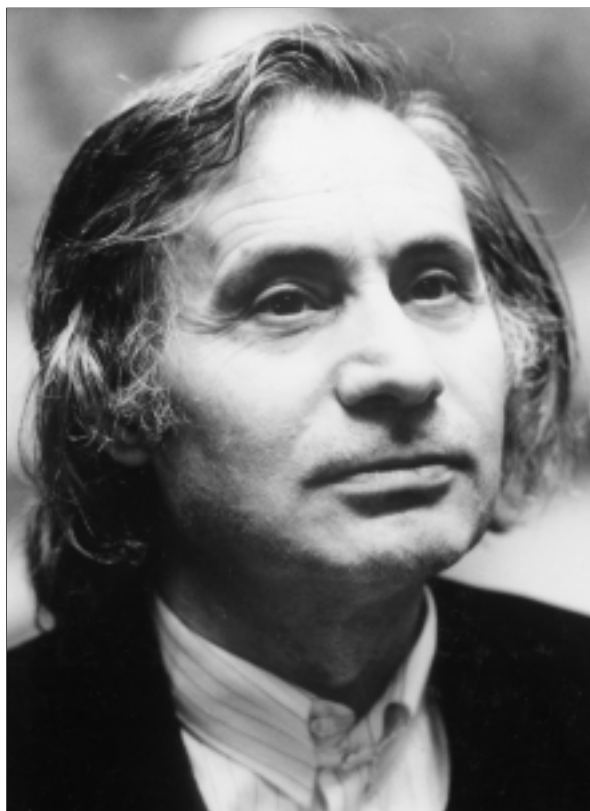
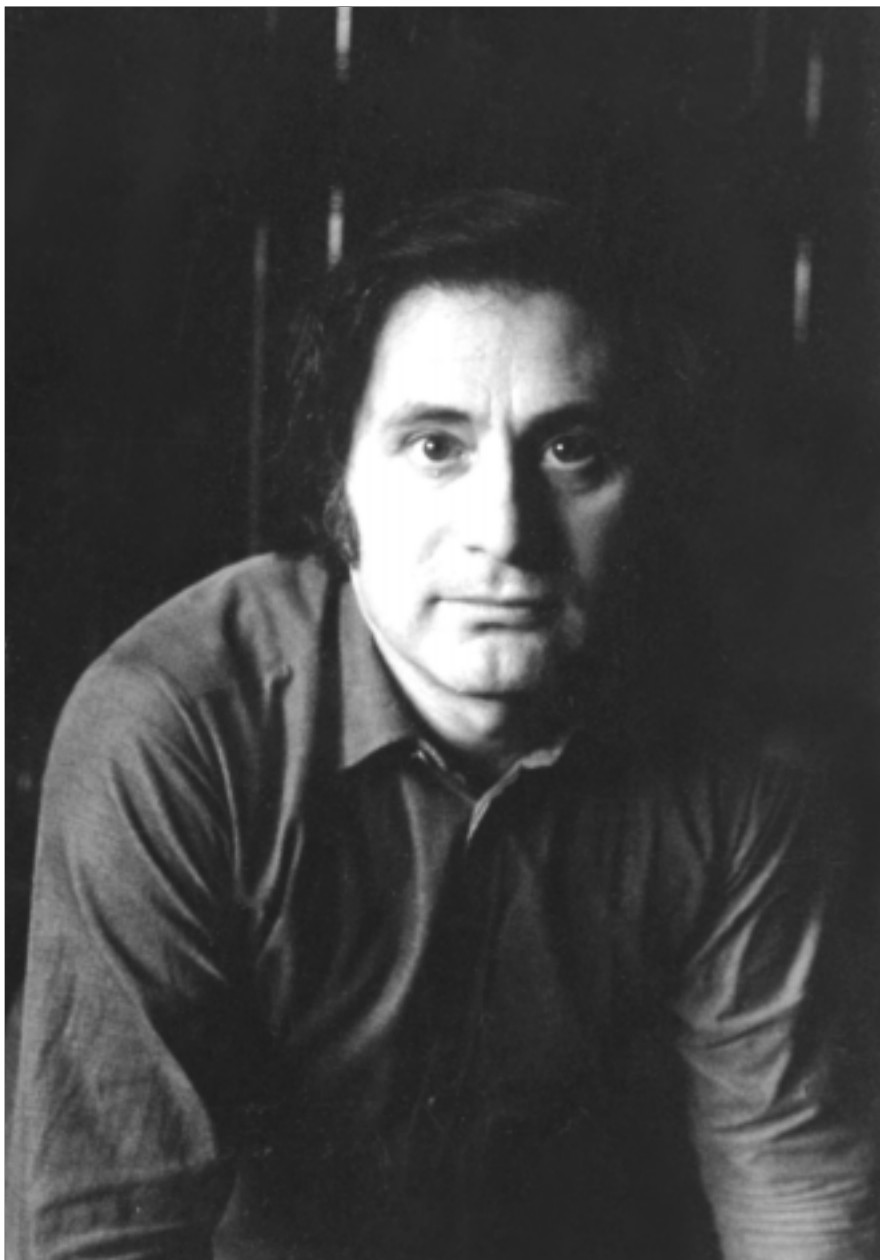




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S C H N I T T K E

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REMARKS ON ALFRED SCHNITTKE

BY CONSTANTIN FLOROS

The reason for Alfred Schnittke's prominent position among contemporary composers is threefold: his abundant oeuvre, the great popularity enjoyed by his works and the thrilling emotionality of his music.

When looking for explanations for this music's popularity, one should bear several points in mind: Alfred Schnittke is no avant-gardist, if one takes this term to mean an artist whose chief concern is experimentation with sound. Instead, he offers the listener bridges towards comprehension, above all to the listener who believes to perceive familiar material in his music. Schnittke's language is understood by countless people throughout the world because his music contains a high emotional potential and because it is expressive, suggestive and associative.

The feeling of homelessness is more widespread in these unsettled times than in any other previous period. Schnittke shared the fate of those people belonging to several national groups and yet not fully belonging to any of them. His father was a German Jew, his mother a Volga German. He grew up in the Soviet Union. Already as a young man he felt like a stranger in his homeland. Later on, he began to feel like a cosmopolitan, like a person without national boundaries. Yet he still felt foreign in several respects: as a German, as a Jew and as one who came from the Soviet Union. This reminds us of Gustav Mahler, who also believed himself to be thrice homeless.

Schnittke's music, however, has nothing to do with any cosmopolitan way of thinking or sentiments. It is based upon solid pillars of Russian and German musical traditions. The confrontation with Alexander Skryabin, Igor Stravinsky, Sergei Prokofiev and Dmitri Shostakovich, to name only these four great Russians, was important in his artistic development. On the other hand, he felt closely bound to the German musical tradition. For him, Johann Sebastian Bach was the alpha and omega of music. He loved the music of Gustav Mahler and Alban Berg, surely because of their highly expressive quality. And for a time, he never tired of studying Anton Webern's music.

Considering Schnittke's originality and the narrow-mindedness of Soviet cultural politics, it is no wonder that the composer's cause was hardly furthered in the Soviet Union. For a long time his art was considered mannered, experimental, heavily leaning on West European avant-gardism. His compositions were not among those considered suitable to represent the Soviet Union. And since he was in no way prepared to make concessions, he was forbidden to leave the country for many years. Burlesque, grotesque reports on the desperate attempts on the part of Soviet cultural functionaries to thwart performances of Schnittke's works abroad are still making the rounds. For it was abroad, outside of the Soviet Union, that his fame began to spread. Ever more frequent performances at international festivals starting in 1966 roused curiosity about the unknown Soviet composer.

The years 1963-68 were the crucial phase in Schnittke's compositional development. He intensively came to terms with several directions of the avant-garde of that time, as well as with the rules of twelve-note technique and the principles of serialism – a direction with which he had little sympathy. He took offence at the idea of automatism latent in this method. Many years later, Schnittke described his decision to turn his back on serialism and go his own way as follows: "Upon arriving at the last stop, I decided to get off the already overcrowded train. (...) I looked around for a way of giving my music a richer associative content. I tried to romantically give in to my feelings and to absorb literary and visual models as well."

REMARKS ON ALFRED SCHNITTKE

In 1968 Schnittke formulated his idea of “polystylism”, a concept that has since become famous. Polystylism refers to composition in different layers, a dialogue with the musical past.

“Our time”, Schnittke once stated, “is different from earlier times in terms of musical reception. In earlier times, the only available music was that of the past hundred years. For us, the past is more present than it was for earlier generations. We enter into a dialogue with the past as if it were a dialogue with folklore. (...) The composer of the present day cannot avoid the musical past, which presents itself daily. (...) We are capable of living in different epochs.”

It must be emphatically stated that Schnittke's “polystylism”, his plurality of styles, composition in layers, has nothing whatsoever to do with eclecticism. Nor should it be mistaken for the stylistic masquerades so beloved by Igor Stravinsky. Even the handy label “music about music” hardly does it justice. Decisive for Schnittke is that the music of the past, quoted or evoked in many of his works, is constantly confronted with the musical language of the present. The important thing here is the dialogue between the past and the present, as Schnittke experienced it, construed it and reflected upon it. If his procedure is in any way comparable to anyone else's, then far less with Stravinsky's than with Mahler and Shostakovich's procedures.

Alfred Schnittke was an extremely critical person. He loved to consider things carefully, to balance one aspect against another; his way of thinking was truly dialectical. When one immerses oneself in his statements on basic artistic questions and on his own music, one is struck by the frequently recurring “on the one hand ... but on the other hand.” Scepticism, challenge, remaining undecided and objection are especially characteristic of Schnittke. He commented on his *Quasi una Sonata* in 1968 as follows: “The piece is a borderline case of a sonata form. This form is challenged and at the same time appears not to materialise - by then the sonata is already over. It is like the Fellini film that sees itself as a narrative on how difficult and impossible it is to make the film. And they don't make the film, but in the meantime the film has already come to exist.”

Each work of Schnittke's is a spiritual adventure in the sense that the listener can never know the outcome in advance. He is constantly kept in suspense and has no idea what's coming, where the development is leading. It seems typical of Schnittke that conflicts usually are not resolved - many pieces end in a state of indecision.

Terror, threats, dread, mourning and proximity to death are part and parcel of the music of Schnittke. Significantly, several of his works have a requiem-like character. From 1972 until 1976, he composed the Piano Quintet in memory of his beloved mother; this work was transcribed into an orchestral work entitled *In memoriam* in 1978. The composition of the 1975 *Requiem* is closely connected to this event. In 1984/85 followed *Ritual* for Orchestra – a composition in memory of the victims of the Second World War and a gloomy evocation of terror. Other *In memoriam* works were written in memory of closely associated artists and friends such as Gogol, Shostakovich, the violinist Oleg Kagan and the director Larisa Shepitko.

In my opinion, Schnittke's instrumental movements expressing obsession belong to his most impressive ones. The middle movement of the Viola Concerto comes to mind, and above all the second movement of the Sonata for Violoncello and Piano, a movement that increases to the point of paroxysm. Music rarely comes as close to madness as it does here.

REMARKS ON ALFRED SCHNITTKE

Alfred Schnittke was vitally interested in the expansion of the vocabulary of music, for the inclusion of new sonorities. As much as he appreciated and valued technological progress in the arts, this alone was never his goal, but only a means towards heightened expression. His chief concern remained the statement, the message. He criticised some areas of new music for being too concerned with the rational aspect and neglecting the emotional aspect of music. He spoke out for art in which reason and emotion are held in balance. This balance was at the same time his criterion for the effect of a piece. "The public is not only interested", he once stated, "in the external qualities of a piece of music, but also in the psychological content of the subject and the plot, and if this content is inadequate, then the public loses interest. (...) I maintain: music will find its audience if it has been written with conviction and is strong in thought."

Wherein lies the secret of Alfred Schnittke's worldwide charisma? I believe it is to be found in the strong similarity of his music to language. It is a suggestive musical language, rich in associations, readily understood by many because it contains experiences relevant to us all. This music moves us deeply.



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ANMERKUNGEN ZU ALFRED SCHNITTKE

VON CONSTANTIN FLOROS

Dreierlei begründet die Stellung, die Alfred Schnittke unter den prominenten Komponisten der Gegenwart einnimmt: sein überaus reichhaltiges Schaffen, die große Popularität, die seine Werke genießen, und die hinreißende Emotionalität seiner Musik.

Stellt man Überlegungen darüber an, wie sich die enorme Beliebtheit seiner Musik erklären lässt, so sollte man mehreres bedenken: Alfred Schnittke ist kein Avantgardist, wenn man darunter einen Künstler versteht, dem vor allem das Klangexperiment am Herzen liegt. Er bietet dem Hörer Brücken – dem Hörer, der in seiner Musik Vertrautes zu vernehmen meint. Schnittkes Klangsprache wird von ungezählten Menschen in der ganzen Welt verstanden, weil seine Musik ein hohes emotionales Potential enthält, weil sie expressiv, suggestiv und assoziativ ist.

Das Gefühl der Heimatlosigkeit ist in unserer bewegten Zeit stärker verbreitet als in jeder anderen Zeit. Schnittke teilte das Schicksal jener, die mehreren nationalen Gruppen angehören und trotzdem zwischen den Welten stehen. Sein Vater war deutscher Jude, seine Mutter Wolgadeutsche. Er wuchs in der Sowjetunion auf. Schon als junger Mann hatte er das Gefühl, in der Heimat fremd zu sein. Später begann er sich als Kosmopolit zu fühlen, als ein Mensch, in dessen Empfinden es eigentlich keine Landesgrenzen gäbe. Und dennoch fühlte er sich in mehrfacher Hinsicht fremd: als Deutscher, als Jude und als einer, der aus der Sowjetunion kam. Das erinnert an die Befindlichkeit Gustav Mahlers, der sich ebenfalls dreifach heimatlos wühlte.

Schnittkes Musik hat mit kosmopolitischer Gesinnung nichts gemein. Sie basiert auf festen Pfeilern der Tradition russischer und deutscher Musik. Wichtig für seine kompositorische Entwicklung war die Auseinandersetzung mit Alexander Skrjabin, mit Igor Strawinsky, mit Sergej Prokofjew und mit Dmitri Schostakowitsch – um nur diese vier großen Russen zu nennen. Andererseits fühlte er sich der Tradition deutscher Musik verbunden. Johann Sebastian Bach war für ihn das Alpha und das Omega der Musik. Er hat die Musik Gustav Mahlers und Alban Bergs geliebt – sicherlich um ihrer expressiven Qualitäten willen. Und eine Zeit lang wurde er nicht müde, die Musik Anton von Weberns zu studieren.

Bedenkt man Schnittkes Originalität und die Borniertheit der sowjetischen Kulturpolitik, so nimmt es nicht wunder, dass er in der Sowjetunion als Komponist kaum gefördert wurde. Seine Kunst galt lange Zeit als maniert, experimentell, dem westeuropäischen Avantgardismus zugewandt. Seine Kompositionen gehörten nicht zu den Werken, die man für geeignet hielt, die sowjetische Kunst zu repräsentieren. Und da er in keiner Weise bereit war, Zugeständnisse zu machen, durfte er viele Jahre nicht ausreisen. Immer noch kursieren skurril-groteske Berichte über die verzweifelten Bemühungen sowjetischer Kulturfunktionäre, Aufführungen seiner Werke im Ausland zu hintertreiben. Denn zuerst im Ausland verbreitete sich Schnittkes Ruhm. Immer häufigere Aufführungen bei internationalen Festivals seit 1966 weckten die Neugier auf den bis dahin wenig bekannten sowjetischen Komponisten.

In Schnittkes kompositorischer Entwicklung stellten die Jahre 1963 bis 1968 die kritische Phase dar. In dieser Zeit setzte er sich mit mehreren Richtungen der damaligen musikalischen Avantgarde intensiv auseinander, ebenso mit den Regeln der Zwölftontechnik wie mit den Prinzipien des Serialismus – einer Richtung, mit der er sich nicht anfreunden konnte. Er nahm Anstoß an der Idee des Automatismus, der in dieser Methode steckt. Seinen Entschluss, dem Serialismus den Rücken zu kehren und eigene Wege zu beschreiten, beschrieb er viele Jahre später so: „Bei der letzten Station angelangt, beschloss ich, aus dem bereits überfüllten Zug auszusteigen. (...) Ich sah mich also nach

ANMERKUNGEN ZU ALFRED SCHNITTKE

einer Möglichkeit um, meiner Musik wieder einen reicheren assoziativen Gehalt zu geben. Ich versuchte, mich romantisch meinen Gefühlen auszuliefern, ich versuchte auch, literarische und visuelle Modelle auszufüllen.“

Im Jahr 1968 formulierte Schnittke sein Modell der Polystilistik – ein inzwischen berühmt gewordenes Konzept. Polystilistik meint das Komponieren in unterschiedlichen Schichten, den Dialog mit der musikalischen Vergangenheit.

„Unsere Zeit“ – so äußerte er einmal – „unterscheidet sich in der Musikrezeption von dem, was früher war. Damals gab es nur die Musik der letzten hundert Jahre. Für uns wird das Vergangene aktueller als für frühere Generationen. Wir treten in einen Dialog mit der Vergangenheit ein, als sei das ein Dialog mit der Folklore. (...) Der Komponist der Gegenwart kann nicht an der täglich sich anbietenden musikalischen Vergangenheit vorbeigehen. (...) Wir sind fähig, in verschiedenen Zeiten zu leben.“

Mit allem Nachdruck sei betont: Schnittkes „Polystilistik“, sein Stilpluralismus, das Komponieren in Schichten, hat mit Eklektizismus überhaupt nichts zu tun. Ebenso wenig darf sie mit jenen Stilmaskeraden verwechselt werden, die Igor Strawinsky so liebte. Selbst die griffige Formel „Musik über Musik“ wird ihr nicht gerecht. Entscheidend für Schnittke ist, dass die vergangene Musik, die viele seiner Werke zitieren oder evozieren, stets mit der gegenwärtigen Klangsprache konfrontiert wird. Wichtig für ihn ist der Dialog der Vergangenheit mit der Gegenwart, wie er sie erlebte, auffasste und reflektierte. Wenn sein Verfahren überhaupt Vergleiche zulässt, dann weniger mit Strawinsky, viel eher mit Mahler und Schostakowitsch.

Alfred Schnittke war ein äußerst kritischer Mensch. Er liebte das Abwägen, das Äquilibrieren; sein Denken war genuin dialektisch. Vertieft man sich in seine Äußerungen über grundsätzliche Fragen der Kunst und über seine eigene Musik, so fällt das Einerseits und das Andererseits auf. Besonders bezeichnend für ihn ist die Skepsis, das In-Frage-Stellen, das In-der-Schwebe-Bleiben, der Einspruch. So äußerte er 1968 über *Quasi una Sonata* für Violine und Klavier: „Das Stück ist der Grenzfall einer Sonatenform. Sie wird gleichzeitig in Frage gestellt und scheint nicht zustande zu kommen – da ist die Sonate schon zu Ende. Es ist so wie in Fellinis Film, der sich eigentlich nur als eine Erzählung darüber begreift, wie schwierig und unmöglich es ist, den Film zu machen. Und der wird auch nicht gemacht, aber inzwischen ist der Film schon entstanden.“

Jedes Werk Schnittkes ist ein geistiges Abenteuer in dem Sinne, dass der Hörer, der einem Stück lauscht, den Ausgang nicht erraten kann. Er wird ständig in Spannung gehalten, hat keine Ahnung, was ihn erwartet, wohin die Entwicklung führt. Typisch für Schnittke scheint zu sein, dass Konflikte meist nicht gelöst werden – viele Stücke enden unentschieden.

Schrecken, Bedrohung, Grauen, Trauer und Todesnähe sind der Musik Schnittkes eingeschrieben. Bezeichnenderweise tragen mehrere seiner Werke requiemhaften Charakter. 1972-76 komponierte er das Klavierquintett auf den Tod seiner geliebten Mutter, welches er 1978 zu einem Orchesterwerk mit dem Titel *In memoriam* umarbeitete. Mit diesem Ereignis hängt die Entstehung des *Requiem*s von 1975 zusammen. 1984/85 folgt *Ritual für Orchester* – eine Gedenkkomposition für die Opfer des Zweiten Weltkrieges, zugleich eine düstere Evokation des Schreckens. Andere *In memoriam*-Werke entstanden zum Gedenken an nahestehende Künstler und Freunde wie Gogol, Schostakowitsch, den Geiger Oleg Kagan und die Regisseurin Larissa Schepitko.

ANMERKUNGEN ZU ALFRED SCHNITTKE

Zu Schnittkes eindrucksvollsten Instrumentalsätzen gehören meines Erachtens jene, die Obsessives zum Ausdruck bringen. Ich denke an den mittleren Satz des Bratschenkonzerts und vor allem an den zweiten Satz der Sonate für Cello und Klavier, einen Satz, der sich zum Paroxysmus steigert. Nur selten ist Musik dem Wahnsinn so nahe wie hier.

Alfred Schnittke interessierte sich lebhaft für die Erweiterung der Klangräume, für die Erschließung neuer Sonoritäten. So sehr er den technologischen Fortschritt in der Kunst schätzte, war ihm dieser doch nicht Selbstzweck, sondern nur Mittel zum Ausdruck. Sein primäres Anliegen galt der Aussage. An manchen Richtungen der Neuen Musik kritisierte er, dass sie sich nur auf das Rationale kaprizieren und das Emotionale sträflich vernachlässigen. Er plädierte für eine Kunst, in der sich Rationalität und Emotionalität die Waage halten. Dieses Gleichgewicht war ihm zugleich der Maßstab für die Wirkung eines Stücks. „Das Publikum interessiert sich“, so erklärte er einmal, „nicht nur für die äußeren Qualitäten einer Musik, sondern auch für den psychologischen Gehalt des Sujets und der Handlung. Und wenn dieser Gehalt dürftig ist, dann verliert das Publikum das Interesse. (...) Ich bleibe dabei: Die Musik findet ihr Publikum, wenn sie mit Überzeugung geschrieben ist und wirklich Gedankliches enthält.“

Worin liegt das Geheimnis der globalen Ausstrahlung Alfred Schnittkes? Ich meine, es liegt in der stark ausgeprägten Sprachähnlichkeit seiner Musik. Sie ist eine an Assoziativem reiche, suggestive Klangsprache, die von vielen verstanden wird, weil sie Erfahrungen enthält, die uns alle angehen. Diese Musik bewegt uns zutiefst.

39. Die Durchschnittsmenschen / The Everymen

62 ($\text{♩} = 120$)
Ottoni

mp *mf*

63 Archi

sf *mf*

Fiati Tutti

sf *mf* *sf* *f*

64 Archi

sf *ff*

Piano

Excerpt from "Peer Gynt" (piano reduction, SIKORSKI 1952)

STAGE WORKS

LABYRINTHS

1971

Ballet in five episodes. Libretto by Vladimir Vasilyev

Cast: 'He' – 'She'

6 perc (flex, temple bl, bongos, 4 tom-t, side dr, cym, 13 gongs, tubular bells, glsp, xyl, vibr, marimba). cel. piano. hpd. org. strings (3/3/3/3/1)

Duration: 35'

Première of the first episode: 1972, Moscow, All-Union Ballet Competition Chamber Orchestra of the Bolshoi Theatre – Vladimir Vasilyev, choreographer – Adolf Bruk, conductor

Première of the complete ballet: 7 June 1978, Leningrad, Academic Choir Hall Old and Modern Music Orchestra – Eduard Serov, conductor

Publishing rights: Sikorski, Hamburg, for the world, except CIS

DER GELBE KLANG (YELLOW SOUND)

1973-74

Multimedia motion theatre for pantomime, soprano, mixed choir (tape), and instrumental ensemble

Libretto by Vasily Kandinsky – Russian version by Alfred Schnittke, German version by Jörg Morgener (based on the original text by Kandinsky)

Cast: Five yellow giants – Child in white – Big man in black – Indistinct creatures – People in loose garments – People in ballet costumes

0.0.2.0 – 0.1.1.0 – 3 perc (timp, flex, ionika [amplified], vibr, marimba). el gtr. cel/ piano/hpd/org. vln. db – soprano and choir back stage

Duration: 40'

Première: 1975, Sainte Bomme (France), Festival of Modern Music

Première in the USSR: 6 January 1984, Moscow, Tchaikovsky Concert Hall Ensemble of Soloists of the Bolshoi Theatre Orchestra – Nelly Li, soprano – Moscow Ensemble of Plastic Drama – Gedrus Mackavicus, director – Alexander Lazarev, conductor

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ENDSTATION SEHNSUCHT (A STREETCAR NAMED DESIRE)

1983

Ballet in two acts by John Neumeier after the play by Tennessee Williams

Music by Sergey Prokofiev (*Visions fugitives op. 22, version for strings (and harp) by Rudolf Barshai and Viktor Suslin [Boosey & Hawkes, London]*) and Alfred Schnittke (*Symphony No. 1*) – live or tape

Cast: Blanche Du Bois – Allen, her husband – Stella, her sister – Stanley, Stella's husband – Mitch, a friend of Stanley's – Corps de ballet

4.4.4.soprano sax.alto sax.ten sax.4 – 4.6.6.1 – timp. perc (flex, 2 bells, glsp, xyl, vibr, marimba). el gtr. 2 harps. cel. piano. hpd. org. strings – tape

Duration: full eve

Première: 3 December 1983, Stuttgart, Kleines Haus der Württembergischen Staatstheater

Strings of the Württembergische Staatstheater Orchestra – Michael Collins, conductor – The Stuttgart Ballet – John Neumeier, choreographer

Publishing rights: Sikorski, Hamburg, for the world, except CIS

STAGE WORKS

OTHELLO

1985

Ballet in two acts by John Neumeier after the tragedy by William Shakespeare
Music by Alfred Schnittke (*Concerto grosso No. 1*), Arvo Pärt (*Mirror in a Mirror*, *Tabula rasa* [Universal Edition, Vienna]), Nana Vasconcelos*, Michael Praetorius* and others*

Cast: Brabantio, Venetian Senator – Desdemona, his daughter – Othello, Venetian general, secretly married to Desdemona – Cassio, his lieutenant – Yago, his officer – Emilia, Yago's wife, Desdemona's maid – Bianca, Cassio's lover – Savage warrior – La Primavera – Corps de ballet

2 solo vln. piano. strings – tape*

Duration: full eve

Première: 27 January 1985, Hamburg, Hamburgische Staatsoper (Kampnagel Fabrik)

Hamburger Symphoniker – Janos Hörömpö and Franz Goldstein, violins – Heribert Beissel, piano/conductor – The Ballet of the Hamburgische Staatsoper – John Neumeier, choreographer

Publishing rights (Concerto grosso): Sikorski, Hamburg, for the world, except CIS

SKETCHES

1985

Ballet in one act. Choreographic fantasia by Andrei Petrov after themes by Nikolai Gogol

Most of the numbers are orchestral versions compiled by Gennadi Rozhdestvensky – nos. 1 and 11 were jointly composed by Alfred Schnittke, Gennadi Rozhdestvensky, Sofia Gubaidulina and Edison Denisov

- | | |
|--------------------------------|------------------------------|
| 1. On Nevsky Prospekt | |
| 2. Khlestakov and the Governor | 7. A Madman's Diary |
| 3. A Suitor from the Capital | 8. The Alluring Stranger |
| 4. Chichikov's Bad Dream | 9. Ball of the Characters |
| 5. Major Kovalyov's Nose | 10. The Author's Doubts |
| 6. The Overcoat | 11. Long Live Gogol! (No. 1) |

Cast: Nikolai Gogol – The mayor – Khlestakov, civil servant – Anna, his wife – Maria, their daughter – Chichikow, buyer of 'dead souls' – Nosdrov, landed proprietor – A beautiful unknown woman – Piskarov, painter – Major Kovalov – His nose – Bashmachkin, owner of an overcoat – His overcoat – Civil servant who thinks he is Fernando VIII, the Spanish King – Corps de ballet

1(picc).1(cor anglais).2(Eb cl,bass cl).2 (db bn) – 4.3.3.1 – 5 perc (timp, cast, rattle, flex, tambourine, bass dr, tubular bells, church bells, glsp, xyl, vibr). piano/ hpd/cel. el org. strings

Duration: 47'

Première: 16 January 1985, Moscow, Bolshoi Theatre

Gennadi Rozhdestvensky, conductor – Andrei Petrov, choreographer

Publishing rights: Sikorski, Hamburg, for the world, except CIS

STAGE WORKS

PEER GYNT

1988

Ballet in three acts by John Neumeier based on Henrik Ibsen's drama

Cast: Peer Gynt – Aase, his mother – Different facets of Peer's personality: Anima, Childhood, Flying, Eroticism, Daredevil, Aggressiveness, Doubts – Solveig – The Other Women: Ingrid, The green woman, Anitra – Mad Moens, Ingrid's fiancé – Ingrid's father – Solveig's father – Child – Choreographer – Producer – Director – Pianist – Make-up artist – Dresser – Corps de ballet

3(picc, alto fl).3(cor anglais).3(Eb cl, bass cl).2 (db bn) – 4.4.4.1 – 4-5 perc (timp, flex, side dr, bass dr, cym, tam-t, tubular bells, xyl, vibr, marimba). harp. cel. piano. hpd. org. strings (12/10/8/6/5) – mixed choir (tape)

Duration: full eve

Première: 22 January 1989, Hamburg, Hamburgische Staatsoper

Philharmonisches Staatsorchester Hamburg – Eri Klas, conductor – The Ballet of Hamburgische Staatsoper – John Neumeier, choreographer

Publishing rights: Sikorski, Hamburg, for the world, except CIS

Piano reduction: SIKORSKI 1952 [2000]

LIFE WITH AN IDIOT (LEBEN MIT EINEM IDIOTEN)

1991

Opera in 2 acts (4 scenes) by Viktor Yeropoyev after his likenamed short story (in Russian)

German version by Jörg Morgener (based on the translation of the short story by Beate Rausch)

English version by Andrew Reynolds und Anthony Legge

Cast: 'I' (baritone) – Woman (soprano) – Vova (tenor) – Keeper (bass) – Young lunatic (tenor) – Marcel Proust (baritone) – Friends, idiots, spies, homosexuals (choir)

1(picc, alto fl).1(cor anglais).1(Eb cl, bass cl).1(db bn) – 1.1.1.1 – timp. 4 perc (tgl, ratchet, flex, whip, wood bl, cow bells, tambourine, bongos, tom-t, military dr, side dr, bass dr, cym, tubular bells, glsp, xyl, vibr, marimba). cel/piano/hpd/org. strings (5/5/4/4/5)

Duration: full eve

Première: 13 April 1992, Amsterdam,

Rotterdams Philharmonisch Orkest – Mstislav Rostropovich, conductor – Boris Pokrovsky, director

Publishing rights: Sikorski, Hamburg, for the world, except CIS

Libretto: SIKORSKI 2383 [1992] (in German)

STAGE WORKS

HOMMAGE À ZHIVAGO

1993

Musical allegory on motives of Boris Pasternak's novel "Doctor Zhivago", poems by Boris Pasternak, Alexander Blok and Andrei Vosnesensky, holy anthems and prayers (in Russian)

Idea and lyrics by Yuri Lubimov

Jointly composed and compiled by Alfred and Andrei Schnittke

Cast: Yuri Zhivago – Lara Antipova – Strelnikov – Komarovsky – Tonya – Amalia, Lara's mother – and many other characters

1 singer, choir, stage music (4 players), tape

Duration: 150'

Première: 18 May 1993, Vienna, Odeon Hall

Ensemble of the Taganka Theatre Moscow – Yuri Lubimov, director – Andrej von Schlippe, stage designer

Publishing rights: Sikorski, Hamburg, for the world, except CIS

GESUALDO

1993

Opera in 7 tableaux, a prologue and an epilogue by Richard Bletschacher (in German)

Cast: Don Carlo Gesualdo (baritone) – Donna Maria Gesualdo, Carlo's wife (mezzo-soprano) – Don Fabrizio Caraffa, her lover (tenor) – Donna Maddalena Caraffa, Fabrizio's wife (soprano) – Cardinal Alfonso Gesualdo (bass) – Don Giulio Gesualdo (baritone) – Donna Sveva d'Avalos, Maria's mother (alto) – Donna Maria Caracciolo (soprano) – Don Garzia de Toledo, Viceroy of Naples (tenor) – Count de Ruvo (baritone) – Silvana Albano, Maria's maid (soprano) – The gardener's wife (mezzo-soprano) – Pietro Bardotti, Don Carlo's servant (tenor) – Ascanio and Francesco, two hunters (basses) – Don Raffaello, young priest (mute character) – 5 madrigalists (alto, 2 counter-tenors, tenor, bass)

3(picc, alto fl).3(cor anglais).3(Eb cl, bass cl).3(db bn) – 4.3.3.1 – 5 perc (timp, bongos, side dr, bass dr, cym, 2 tam-t, tubular bells, glsp, vibr, marimba), mandoline, gtr, theorbe, harp, cel, piano/hpd, org, strings

Duration: full eve

Première: 26 May 1995, Vienna, Staatsoper

Orchestra of the Staatsoper Wien – Mstislav Rostropovich, conductor – Cesare Lievi, director

There is also a revised version of the opera by Ernst Märzendorfer from 2000. The alterations consist mainly in smoothenings of some extremely challenging melodic lines in the protagonist's part and in additions of other pieces of Schnittke's music in order to replish gaps between the *tableaux*. Cast and instrumentation as indicated above.

Publishing rights: Sikorski, Hamburg, for the world

Libretto: SIKORSKI 4/5601 [2000]

STAGE WORKS

HISTORIA VON D. JOHANN FAUSTEN

1991/94

(THE HISTORY OF D. JOHANN FAUSTUS)

Opera in 3 acts, a prologue and an epilogue by Jörg Morgener and Alfred Schnittke based on the likenamed book published by Johann Spies in 1587 (in German, the third act also in a Russian version by Victor Schnittke)

Electronic music by Andrei Schnittke

Cast: Doctor Johann Faustus (bass) – Mephostophiles, infernal spirit (counter-tenor) – Mephostophila, female infernal spirit (alto) – Old man, pious physician (tenor) – Three Counts (baritones) – Duke of Bavaria (bass) – Weinherr (bass) – Three students (baritones) – Narrator (tenor) – mixed choir – ballet

3(2picc,alto flute).3(cor anglais).3(2Eb cl, bass cl, alto sax, bar sax).3(db bn) – 4.4.4.1 – 6 perc (timp, tgl, flex, wood bl, tambourine, 3 tom-t, military dr, side dr, bass dr, cym, gong, tam-t, tubular bells, 2 swanee whistles, glsp, xyl, vibr, marimba). el gtr. bass gtr. cel. piano. hpd. org. 2 synthesizers. strings – historical instruments

Duration: full eve

Première: 22 June 1995, Hamburg, Hamburgische Staatsoper

Philharmonisches Staatsorchester Hamburg – Gerd Albrecht, conductor – John Dew, director

Publishing rights: Sikorski, Hamburg, and Universal Edition, Vienna (for the world, except CIS)

Libretto: SIKORSKI 4/5602 [2000]

Allegro moderato

3 Flauti

3 Oboi

4 Clarinetti in B

2 Fagotti

Contrafagotto

4 Corni in F

4 Trombe in B

4 Tromboni

Tuba

Timpani

Percussione

Arpa

Piano

Violini I

Violini II

Viole

Violoncelli

Contrabbassi

Excerpt from the Symphony No. 1 (score, SIKORSKI 1901)

ORCHESTRAL WORKS

SUITE FOR CHILDREN

1962

for small orchestra

- | | |
|-------------|--------------|
| 1. Moderato | 4. Andantino |
| 2. Vivo | 5. Allegro |
| 3. Moderato | 6. Andantino |

2.2(cor anglais).2.2 – 2.1.0.0 – perc. (timp, wood bl, tom-t, side dr, cym, bells, glsp, xyl, vibr, marimba). harp. strings (10/8/6/4/4)

Duration: 10'

First performance: 1962, Moscow

USSR Radio Symphony Orchestra – Algis Žiuraitis, conductor

PIANISSIMO

1968

for orchestra

3(2picc).3(cor anglais).3(Eb cl, bass cl).3(db bn) – 4.4.3.1 – 4 perc (timp, 5 cym, 2 gongs, tam-t, tubular bells, glsp, vibr). el gtr. harp. cel. 2 pianos. hpd. strings

Duration: 9'

First performance: 19 October 1969, Donaueschingen

Südwestfunk-Orchester Baden-Baden – Ernest Bour, conductor

Publishing rights: Universal Edition, Vienna – Sikorski, Hamburg (for D, CH, E, GR, IL, IS, NL, P, S, DK, N, TR)

Score: Universal Edition 14897 [1970] = SIKORSKI 6829

SYMPHONY NO. 1

1969-72

- | | |
|---|----------|
| 1. Senza tempo / Moderato / Allegro / Andante | 3. Lento |
| 2. Allegretto | 4. Lento |

4(2 picc).4(cor anglais).4(Eb cl, bass cl).s sax.alto sax.ten sax.4(db bn) – 4.4.4.1 – perc (timp, flex, whip, 5 wood bl, 5 bongos, 5 tom-t, 3 side dr, bass dr, 4 cym, hi hat, 2 tam-t, tubular bells, glsp, xyl, vibr, marimba). el gtr. 2 harps. cel. piano. hpd. org. strings (12/12/8/8/8) – tape

Duration: 60'

First performance: 9 February 1974, Gorky

Gorky Philharmonic Orchestra – Gennadi Rozhdestvensky, conductor

Publishing rights: Sikorski, Hamburg, for the world, except CIS

REQUIEM

1975

from the stage music to Friedrich Schiller's drama "Don Carlos" for 3 sopranos, contralto, tenor, mixed choir and instrumental ensemble (in Latin)

► See Vocal Works – page 38

ORCHESTRAL WORKS

PANTOMIME

1975

Suite for chamber orchestra after W.A. Mozart's Fragment KV 416d

► See Arrangements and Transcriptions – page 67

IN MEMORIAM

1977–78

for orchestra

(orchestral version of the PIANO QUINTET)

1. Moderato

2. Tempo di Valse

3. Andante

4. Lento

4. Moderato pastorale

3(picc, alto fl).3(cor anglais).3(bass cl).3(db bn) – 4.4.4.1 – 6 perc (timp, 2 tam-t, tubular bells, glsp, vibr, marimba). el gtr. harp. cel. 2 pianos. hpd. org. strings (at least 7/6/5/4/3)

Duration: 25'

First performance: 20 December 1979, Moscow

Moscow Philharmonic Symphony Orchestra – Gennadi Rozhdestvensky, conductor

Publishing rights: Peters, Leipzig – Sikorski, Hamburg (for CH, E, GR, IL, IS, NL, P, S, DK, N, TR)

Study score: Peters 5792 [1982]

► For the PIANO QUINTET see Chamber Music – page 50

SYMPHONY NO. 2 “ST. FLORIAN”

1979

for mixed chamber choir and large orchestra (in Latin)

1. Kyrie. *Recitativo*

2. Gloria. *Maestoso*

3. Credo. *Moderato*

4. Credo. Cucifixus. *Pesante*

5. Sanctus. Benedictus. *Andante*

6. Agnus Dei. *Andante*

4(2picc, alto fl).4(ob d'amore, cor anglais).4(Eb cl, bass cl).4(db bn) – 4.4.4.1 – 6 perc (timp, bass dr, 3 susp cym, 3 gongs, 3 tam-t, tubular bells, glsp, vibr, marimba). el gtr. bass gtr. 2 harps. cel. piano. hpd. org. strings (12/12/8/8/8)

Duration: 55'

First performance: 23 April 1980, London

BBC Symphony Orchestra and Chorus – Gennadi Rozhdestvensky, conductor

Publishing rights: Universal Edition, Vienna – Sikorski, Hamburg (for D, CH, E, GR, IL, IS, NL, P, S, DK, N, TR)

Scores: Universal Edition 17188 [1981] = SIKORSKI 6830

ORCHESTRAL WORKS

PASSACAGLIA

1979-80

for orchestra

4(2picc, alto fl).4(cor anglais).4(Eb cl, bass cl).4(db bn) – 6.4.4.1 – 5 perc (timp, 3 susp cym, 3 gongs, 3 tam-t, tubular bells, glsp, vibr, marimba). 2 harps. piano. hpd. strings (16/14/12/10/8)

Duration: 20'

First performance: 8 November 1981, Baden-Baden

Südwestfunk Orchester Baden-Baden – Jacques Mercier, conductor

Publishing rights: Universal Edition, Vienna – Sikorski, Hamburg (for D, CH, E, GR, IL, IS, NL, P, S, DK, N, TR)

GOGOL SUITE

1980

Suite from the music to Yuri Lubimov's production of "The Inspector's Tale" at the Taganka Theatre in Moscow – orchestrated by Gennadi Rozhdestvensky

- | | |
|--------------------------|-------------------|
| 1. Overture | 5. Ferdinand VIII |
| 2. Chichikov's Childhood | 6. The Officials |
| 3. The Portrait | 7. The Ball |
| 4. The Overcoat | 8. The Testament |

1(picc).1(cor anglais).2(Eb cl, bass cl).1(db bn) – 2.1.1.1 – 5 perc (timp, flex, ratchet, temple bl, side dr, bass dr, cym, susp cym, tam-t, tubular bells, swanee whistle, glsp, xyl). el gtr. bass gtr. cel. (prepared) piano. hpd. org. strings

Duration: 35'

First performance: 5 December 1980, London

BBC Symphony Orchestra – Gennadi Rozhdestvensky, conductor/speaker

There is also an arrangement for two pianos by Valery Borovikov.

Publishing rights: Sikorski, Hamburg, for the world, except CIS

Score: SIKORSKI 1937 (in preparation)

SYMPHONY NO. 3

1981

- | | |
|-------------|--------------------|
| 1. Moderato | 3. Allegro pesante |
| 2. Allegro | 4. Adagio |

4(4picc).4(cor anglais).4(Eb cl, bass cl).4(db bn) – 6.4.4(db trbn).1 – 6 perc (timp, 3 tom-t, drums, bass dr, susp cym, 2 tam-t, tubular bells, vibr, marimba). el gtr. bass gtr. 2 harps. cel. piano. hpd. org. strings (16/16/12/12/10)

Duration: 60'

First performance: 5 November 1981, Leipzig

Gewandhaus Orchestra – Kurt Masur, conductor

Publishing rights: Peters, Leipzig – Sikorski, Hamburg (for CH, E, GR, IL, IS, NL, P, S, DK, N, TR)

Study score: Peters 10340 [1983]

ORCHESTRAL WORKS

“SEID NÜCHTERN UND WACHET ...”

1983

Cantata for contralto, counter-tenor, tenor, bass, mixed choir and orchestra

Text from THE HISTORY OF D. JOHANN FAUSTUS (in German)

Sostenuto – Poco allegretto – Andante, poco pesante – Poco agitato – Andante, poco pesante – Agitato – Moderato – Andante, poco pesante – Sostenuto – Andante dolce – Moderato – Moderato – Sostenuto – Andante (one movement)

3(picc).3.(cor anglais).3(E♭ cl, bass cl).alto sax.bar sax.3(db bn) – 4.4.4.1 – 6 perc (timp, flex, wood bl, tambourine, tom-t, side dr, drums, bass dr, cym, tam-t, tubular bells, glsp, xyl, vibr, marimba). el gtr. bass gtr. cel. piano. hpd. org. strings

Duration: 30'

First performance: 19 June 1983, Vienna

Carol Wyatt, contralto – Paul Esswood, counter-tenor – Helmut Wildhaber, tenor – Günter Reich, bass – Viennese Choir and Symphony Orchestra – Gennadi Rozhdestvensky, conductor

Publishing rights: Sikorski, Hamburg, and Universal Edition, Vienna, for the world, except CIS

SYMPHONY NO. 4

1984

for soprano, contralto, tenor, bass and chamber orchestra

Andante poco pesante – Moderato – Molto pesante – Moderato – Vivo – Moderato – Andante, poco pesante

1(alto fl).1.1.1.1 – 1.1.1.0 – 4 perc (gongs, tam-t, tubular bells, glsp, vibr). cel. piano. hpd. strings (1/1/1/1/1)

Alternative version: orchestra with a full set of strings, contralto (or counter-tenor), tenor and mixed choir

Duration: 41'

First performance of the first (chamber) version: 16 March 1986, Moscow

Ensemble of Soloists of the Bolshoi Theatre Orchestra and State Chamber Choir – Alexander Lazarev, conductor

First performance of the second version: 12 April 1984, Moscow

Moscow Philharmonic Symphony Orchestra, USSR State Chamber Choir – Erik Kurmangaliyev, counter-tenor – Alexei Martynov, tenor – Dmitri Kitaenko, conductor

Publishing rights: Le Chant du Monde, Paris – Sikorski, Hamburg (for D, CH, E, GR, IL, IS, NL, P, S, DK, N, TR)

Study scores: Le Chant du Monde PO 912 [1988] = SIKORSKI 6782 – Sovetsky Kompozitor Publishers [1986]

ORCHESTRAL WORKS

RITUAL

1984-85

for orchestra

In memory of the victims of the Second World War

(on the occasion of the 40th Anniversary of the liberation of Belgrade)

Moderato (one movement)

3(picc).3(cor anglais).4(bass cl).3(db bn) – 4.4.4.1 – perc (timp, tgl, crot, 4 side dr, bass dr, cym, tam-t, tubular bells, glsp, vibr). el gtr. bass gtr. harp. cel. piano. hpd. org. strings

Duration: 8'

First performance: 15 March 1985, Novosibirsk

Novosibirsk Philharmonic Symphony Orchestra – Valery Polyansky, conductor

Publishing rights: Sikorski, Hamburg, for the world, except CIS

(K)EIN SOMMERNACHTSTRAUM

1985

for orchestra (not after Shakespeare)

Moderato (one movement)

4(4 picc).4.4(bass cl).4 – 4.4.4.1 – 5 perc (timp, side dr, bass dr, cym, tam-t, tubular bells, glsp, vibr). harp. cel. piano. hpd. strings (16/12/10/7-8/7)

Duration: 10'

First performance: August 1985, Salzburg, Salzburg Festival

ORF Orchestra – Leopold Hager, conductor

Publishing rights: Universal Edition, Vienna – Sikorski, Hamburg (for D, CH, E, GR, IL, IS, NL, P, S, DK, N, TR)

EPILOGUE FROM “PEER GYNT”

1987

for orchestra and mixed choir – vocalise (tape)

3(picc).3(cor anglais).3(Eb cl/bass cl).3(db bn) – 4.4.4.1 – 7 perc. (timp, flex, bongos, drums, bass dr, cym, gong, tam-t, tubular bells, xyl, vibr, marimba). harp. cel. hpd. piano (org). strings (12/10/8/6/5)

Duration: 30'

First performance: 27 April 1987, Hamburg

Philharmonisches Staatsorchester Hamburg – Gennadi Rozhdestvensky, conductor

Publishing rights: Sikorski, Hamburg, for the world, except CIS

► *For the version for violoncello, piano and tape of EPILOGUE FROM “PEER GYNT” [1993] see Chamber Music – page 56*

ORCHESTRAL WORKS

TRIO SONATA

1987

for string orchestra (arrangement of the STRING TRIO by Yuri Bashmet)

1. Moderato
2. Adagio

Duration: 30'

First performance: 13 May 1987, Moscow

Chamber Ensemble of Soloists – Yuri Bashmet, conductor

Publishing rights: Universal Edition, Vienna – Sikorski, Hamburg (for D, CH, E, GR, IL, IS, NL, P, S, DK, N, TR)

► *For the original version of the STRING TRIO [1985] see Chamber Music – page 55 · for the arrangement for PIANO TRIO [1992] see Chamber Music – page 56*

SUITE IN OLD STYLE

1987

for chamber orchestra

Arrangement of the SUITE IN OLD STYLE for violin and piano by Vladimir Spivakov and Vladimir Milman

1. Pastorale
2. Ballet
3. Minuet
4. Fugue
5. Pantomime

2 ob. 2 horns. hpd. strings

Duration: 23'

First performance: 21 August 1988, Kiel

Moscow Virtuosos – Vladimir Spivakov, conductor

Publishing rights: Sikorski, Hamburg, for the world, except CIS

Study score: SIKORSKI 2380 [1993]

► *For the original version of SUITE IN OLD STYLE for violin and piano [1972] see Chamber Music – page 50*

FOUR APHORISMS

1988

for orchestra

1. Lento
2. Moderato
3. Allegretto
4. Lento

1(picc).1(cor anglais).2(bass cl).1 – 2.1.1.0 – 3 perc (timp, cym, tam-t, tubular bells, glsp, vibr). cel. piano. hpd. strings

Duration: 10'

First performance: 18 September 1988, Berlin

Ensemble of soloists of The Bolshoi Theatre Moscow – Alexander Lazarev, conductor

Publishing rights: Sikorski, Hamburg, for the world, except CIS

ORCHESTRAL WORKS

CONCERTO GROSSO NO. 4 – SYMPHONY NO. 5 1988

- | | |
|---------------|----------|
| 1. Allegro | 3. Lento |
| 2. Allegretto | 4. Lento |

3(picc).3(cor anglais).3(Eb cl, bass cl).3(db bn) – 4.4.4.1 – 6 perc (timp, tgl, crot, flex, whip, 3 bongos, 2 tom-t, side dr, bass dr, cym, tam-t, tubular bells, glsp, xyl, vibr, marimba). harp. cel. piano. 2 hpd. strings (min. 12/12/12/10/9)

Duration: 39'

First performance: 10 November 1988, Amsterdam
Koninklijk Concertgebouworkest – Riccardo Chailly, conductor

Publishing rights: Sikorski, Hamburg, for the world, except CIS

SUTARTINES 1991

for percussion, organ and strings

4 perc (timp, side dr [snare dr], bass dr, tam-t, tubular bells). strings (7/6/3/4/2)

Duration: 4'

First performance: 13 February 1991, Vilnius
Lithuanian Chamber Orchestra – Saulius Sondeckis, conductor

Publishing rights: Sikorski, Hamburg, for the world, except CIS

FESTLICHER CANTUS 1991

for violin, piano, mixed choir and orchestra (in Russian)

► See *Vocal Works* – page 42

AGNUS DEI 1992

for 2 sopranos, female choir and chamber orchestra

► See *Vocal Works* – page 43

SYMPHONY NO. 6 1992

Commissioned by and dedicated to The National Symphony Orchestra and Mstislav Rostropovich

- | | |
|---------------------|-------------------|
| 1. Allegro moderato | 3. Adagio |
| 2. Presto | 4. Allegro vivace |

3(2 picc).3(cor anglais).3(Eb cl, bass cl).3(db bn) – 4.4.4.1 – 2 perc (timp, tgl, side dr, bass dr, susp cym, tam-t, tubular bells). harp. piano. strings (12/12/12/12/6)

Duration: 35'

First performance: 25 September 1993, Moscow
The National Symphony Orchestra, Washington – Mstislav Rostropovich, conductor

Publishing rights: Sikorski, Hamburg, for the world, except CIS

Study score: SIKORSKI 1901 [1996]

ORCHESTRAL WORKS

HOMMAGE À GRIEG

1993

Arrangement of a fragment from the ballet PEER GYNT for orchestra

Adagio (one movement)

3(picc).3.3(*Eb* cl).2 – 4.3.3.0 – 2 perc (timp, side dr, cym, tam-t). harp. piano. solo violin. strings

Duration: 5'

First performance: 15 June 1993, Bergen

Bergen Philharmonic Orchestra – Dmitri Kitaenko, conductor

Publishing rights: Sikorski, Hamburg, for the world, except CIS

SYMPHONY NO. 7

1993

Dedicated to Kurt Masur

Commissioned by The New York Philharmonic

1. Andante

2. Largo

3. Allegro

3(picc, alto fl).3(cor anglais).3(*Eb* cl, bass cl).3(db bn) – 4.3.3.1 – 3 perc (timp, 3 tgl, bongo, tom-t, side dr, 2 bass dr, 3 cym, gong, tam-t, tubular bells). harp. piano. hpd. solo vln. strings (12/12/10/8/6)

Duration: 24'

First performance: 10 February 1994, New York

Glenn Dicterov, solo violin – The New York Philharmonic – Kurt Masur, conductor

Publishing rights: Sikorski, Hamburg, for the world, except CIS

Study score: SIKORSKI 1903 [1994]

SYMPHONIC PRELUDE (SINFONISCHES VORSPIEL)

1994

for orchestra

Commissioned by Philharmonisches Staatsorchester Hamburg

Andante (one movement)

4(2 picc).3(cor anglais).3(*Eb* cl, bass cl).3(db bn) – 4.4.3.1 – 6 perc (timp, flex, 3 bongos, bass dr, cym, gong, tam-t, tubular bells, vibr). harp. piano. strings (12/12/10/8/6)

Duration: 20'

First performance: 6 November 1994, Hamburg

Philharmonisches Staatsorchester Hamburg – Gerd Albrecht, conductor

Publishing rights: Sikorski, Hamburg, for the world, except CIS

Study score: SIKORSKI 1926 [1996]

ORCHESTRAL WORKS

SYMPHONY NO. 8

1994

Dedicated to Gennadi Rozhdestvensky and the Royal Stockholm Philharmonic Orchestra

Commissioned by the Stockholm Concert Hall Foundation

- | | |
|---------------------|---------------------|
| 1. Moderato | 4. Allegro moderato |
| 2. Allegro moderato | 5. Lento |
| 3. Lento | |

3(picc).3(cor anglais).3(Eb cl, bass cl).3(db bn) – 4.4.3.1 – 3 perc (timp, bass dr, 3 susp cym, tam-t, tubular bells, glsp, vibr). 2 harps. cel/piano/hpd. strings (12/12/10/8/6)

Duration: 38'

First performance: 10 November 1994, Stockholm

Royal Stockholm Philharmonic Orchestra – Gennadi Rozhdestvensky, conductor

Publishing rights: Sikorski, Hamburg, for the world, except CIS

Study score: SIKORSKI 1920 [1996]

FOR LIVERPOOL

1994

for orchestra

Commissioned by The Royal Liverpool Philharmonic Society with funds provided by the Art Council of England

3(picc).3.3(Eb cl, bass cl).3 – 4.3.3.1 – 3 perc (timp, tgl, bongos, side dr, bass dr, cym, tam-t, tubular bells). el gtr. bass gtr. harp. piano. synthesizer. strings

Duration: 15'

First performance: 23 September 1995, Liverpool

Royal Liverpool Philharmonic Orchestra – Libor Pesek, conductor

Publishing rights: Sikorski, Hamburg, for the world, except CIS

Study score: SIKORSKI 1924 [1996]

FIVE FRAGMENTS BASED ON PAINTINGS BY HIERONYMUS BOSCH

1994

for tenor, violin, trombone, harpsichord, timpani and strings

► *See Vocal Works – page 43*

SYMPHONY NO. 9

1997/98

unfinished

► *See Early and Unfinished Works – page 71*

I

1 / 2

4 Pesante

1

p

3 Flauti

3

2 Oboi

Corno inglese (F)

2 Clarinetti (B)

Clarinetto basso (B)

2 Fagotti

Contrafagotto

4 Corni (F)

4 Trombe (B)

4 Tromboni

Tuba

4 Timpani

Percussione

Piano

Celesta/Cembalo

Arpa

Violoncello solo

pp *mp* *p* *mf* *mp* *f*

4 Pesante

Violini I

Violini II

Viole

Violoncelli

Contrabassi a 8

ppp *ppp* *ppp* *ppp* *ppp* *ppp*

Excerpt from the Cello Concerto No. 1 (score, SIKORSKI 1822)

WORKS FOR SOLO INSTRUMENT(S) & ORCHESTRA

CONCERTO NO. 1 FOR VIOLIN AND ORCHESTRA (revised 1963) 1957

1. Allegro ma non troppo. Tempo iniziale
2. Presto (*This movement may be omitted*)
3. Andante
4. Allegro scherzando

3(picc, alto fl).2.3(Eb cl, bass cl).2 – 2.2.0.0 – 6 perc (timp, tgl, whip, wood bl, tom-t, side dr, cym, tam-t, tubular bells, xyl, vibr). harp. cel. piano. strings

Duration: 40'

First performance: 26 November 1963, Moscow

Mark Lubotsky, violin – USSR Radio and TV Symphony Orchestra – Gennadi Rozhdestvensky, conductor

Publishing rights: Sikorski, Hamburg, for the world, except CIS

Piano reduction: Sovetsky Kompozitor Publishers [1966] (by the composer) – study score: Sovetsky Kompozitor Publishers [1968]

CONCERTO FOR PIANO AND ORCHESTRA 1960

1. Allegro
2. Andante (*attacca*)
3. Allegro

3(picc).2.3(Eb cl, bass cl). 2 – 4.3.3.1 – 4 perc (timp, tgl, whip, wood bl, side dr, bass dr, cym, tam-t, xyl). strings

Duration: 25'

First Performance: 1960, Moscow

Leonid Brumberg, piano – USSR State Symphony Orchestra – Vladimir Bakharev, conductor

Publishing rights: Sikorski, Hamburg, for the world, except CIS

MUSIC FOR PIANO AND CHAMBER ORCHESTRA 1964

1. Variazioni
2. Cantus firmus
3. Cadenza (*attacca*)
4. Basso ostinato

1.1.bass cl.0 – 1.1.0.0 – 1 perc (timp, wood bl, 2 tom-t, side dr, cym, tam-t, tubular bells, xyl, vibr). strings (1/1/1/1/1)

Duration: 25'

First performance: September 1965, Warsaw, Warsaw Autumn Festival

Alexandra Utrecht, piano – Poznań Symphony Orchestra – Witold Kremenski, conductor

Publishing rights: Universal Edition, Vienna – Sikorski, Hamburg (for D, CH, E, GR, IL, IS, NL, P, S, DK, N, TR)

WORKS FOR SOLO INSTRUMENT(S) & ORCHESTRA

CONCERTO NO. 2 FOR VIOLIN AND CHAMBER ORCHESTRA

1966

Dedicated to Mark Lubotsky

1.1.1.1 – 1.1.1.0 – 3 perc (timp, whip, 2 wood bl, 3 bongos, 2 tom-t, side dr, bass dr, cym, tam-t, tubular bells, xyl). piano. strings (4/3/2/2/1)

Duration: 20'

First performance: 12 July 1966, Jyväskylä

Mark Lubotsky, violin – Helsinki Radio Orchestra – Friedrich Cerha, conductor

Publishing rights: Sikorski, Hamburg, for the world, except CIS

Study score: Sovetsky Kompozitor Publishers [1970]

SONATA FOR VIOLIN AND CHAMBER ORCHESTRA

1968

chamber orchestra version of the SONATA NO. 1 FOR VIOLIN AND PIANO

1. Andante

2. Allegretto

3. Largo

4. Allegretto (Scherzando) – Allegro – Largo (– Allegretto)

hpd. strings (4/4/3/3/1)

Duration: 20'

First performance: 5 February 1986, Moscow

Oleg Kagan, violin – Lithuanian Chamber Orchestra – Saulius Sondeckis, conductor

Publishing rights: Sikorski, Hamburg, for the world, except CIS

► *For the original version, SONATA NO. 1 FOR VIOLIN AND PIANO [1963], see Chamber Music – page 49*

DOUBLE CONCERTO FOR OBOE, HARP AND STRINGS

1971

Dedicated to Heinz Holliger, Ursula Holliger and the Zagreb Soloists Chamber Orchestra

Lento (one movement)

strings (at least 3/3/3/2/1)

Duration: 16'

First performance: May 1972, Zagreb, Zagreb Biennale

Heinz Holliger, oboe – Ursula Holliger, harp – Zagreb Soloists Chamber Orchestra

Publishing rights: Universal Edition, Vienna – Sikorski, Hamburg (for D, CH, E, GR, IL, IS, NL, P, S, DK, N, TR)

Scores: Universal Edition 15125 [1979] = SIKORSKI 6623

WORKS FOR SOLO INSTRUMENT(S) & ORCHESTRA

CONCERTO GROSSO NO. 1

1977

for two violins, harpsichord, prepared piano and strings

Dedicated to Gidon Kremer, Tatiana Grindenko and Saulius Sondeckis

- | | |
|---------------|--------------|
| 1. Preludio | 4. Cadenza |
| 2. Toccata | 5. Rondo |
| 3. Recitativo | 6. Postludio |

strings (6/6/4/4/1)

Duration: 25'

First performance: 21 March 1977, Leningrad

Gidon Kremer and Tatiana Grindenko, violins – Yuri Smirnov, keyboard instruments – Leningrad Chamber Orchestra – Eri Klas, conductor

There is also a version by the composer with flute and oboe replacing the two solo violins (1988) and an arrangement for two flutes by András Adorján (1989).

Publishing rights: Sikorski, Hamburg, for the world, except CIS

Study scores: Universal Edition Ph 488 [1979] = SIKORSKI 6625 – Sovetsky Kompozitor Publishers [1979]

CONCERTO NO. 3 FOR VIOLIN AND CHAMBER ORCHESTRA

1978

1. Moderato
2. Agitato
3. Moderato

2(picc).2(cor anglais).3(Eb cl, bass cl).2(db bn) – 2.1.1.0 – strings (1/0/1/1/1)

Duration: 28'

First performance: 27 January 1979, Moscow

Oleg Kagan, violin – Chamber Ensemble of Moscow Conservatoire Students – Yuri Nikolayevsky, conductor

Publishing rights: Universal Edition, Vienna – Sikorski, Hamburg (for D, CH, E, GR, IL, IS, NL, P, S, DK, N, TR)

Study scores: Universal Edition Ph 496 [1981] = SIKORSKI 6711

CONCERTO FOR PIANO AND STRINGS

1979

Moderato – Andante – Maestoso – Allegro – Tempo di Valse – Moderato –
Maestoso – Moderato – Tempo primo (one movement)

strings (12/12/8/8/4)

Duration: 23'

First performance: 10 December 1979, Leningrad

Vladimir Krainev, piano – Leningrad Philharmonic Symphony Orchestra – Alexander Dmitriyev, conductor

Publishing rights: Sikorski, Hamburg, for the world, except CIS

Study scores: SIKORSKI 1879 [1995] – Sovetsky Kompozitor, Moscow [1982]

WORKS FOR SOLO INSTRUMENT(S) & ORCHESTRA

CONCERTO GROSSO NO. 2

1981-82

for violin, violoncello and orchestra

- | | |
|--------------|--------------|
| 1. Andantino | 3. Allegro |
| 2. Pesante | 4. Andantino |

3(alto fl).3(cor anglais).3(bass cl).3(db bn) – 4.4.4.1 – 4 perc (timp, 2 tom-t, side dr, drums, bass dr, cym, hi hat, tubular bells, glsp, vibr, marimba). el gtr. bass gtr. cel. piano. hpd. strings

Duration: 36'

First performance: 11 September 1982, Berlin

Oleg Kagan, violin – Natalia Gutman, violoncello – Berlin Philharmonic Orchestra – Giuseppe Sinopoli, conductor

Publishing rights: Sikorski, Hamburg, for the world, except CIS

CONCERTO NO. 4 FOR VIOLIN AND ORCHESTRA

1984

- | | |
|------------|-----------|
| 1. Andante | 3. Adagio |
| 2. Vivo | 4. Lento |

3(alto fl).3(cor anglais).3(bass cl).alto sax.3(db bn) – 4.4.4.1 – 6 perc (timp, flex, 4 bongos, tam-t, tubular bells, glsp, xyl, vibr, marimba). harp. cel. prepared piano. hpd. strings (14/12/10/8/6)

Duration: 35'

First performance: September 1984, Berlin

Gidon Kremer, violin – Berlin Philharmonic Orchestra – Christoph von Dohnányi, conductor

Publishing rights: Universal Edition, Vienna – Sikorski, Hamburg (for D, CH, E, GR, IL IS, NL, P, S, DK, N, TR)

Study scores: Universal Edition Ph 525 [1987] = SIKORSKI 6780 – Sovetsky Kompozitor Publishers [1987]

CONCERTO GROSSO NO. 3

1985

for 2 violins and chamber orchestra

- | | |
|-------------|-------------|
| 1. Allegro | 4. Adagio |
| 2. Risoluto | 5. Moderato |
| 3. Pesante | |

4 church bells. cel/piano/hpd. strings (4/4/3/2/1)

Duration: 17'

First performance: 20 April 1985, Moscow

Oleg Krysa and Tatiana Grindenko, violins – Lithuanian Chamber Orchestra – Saulius Sondeckis, conductor

Publishing rights: Edition Peters, Leipzig – Sikorski, Hamburg (for CH, E, GR, IL, IS, NL, P, S, DK, N, TR)

Study score: SIKORSKI 1816 [1989]

WORKS FOR SOLO INSTRUMENT(S) & ORCHESTRA

CONCERTO FOR VIOLA AND ORCHESTRA

1985

1. Largo
2. Allegro molto
3. Largo

3(picc, alto fl).3(cor anglais).3(Eb cl, bass cl).3(db bn) – 4.4.4.1 – 7 perc (timp, flex, snare dr, 2 bass dr, 2 susp cym, 2 tam-t, tubular bells, xyl, vibr). harp. cel. piano. hpd. strings (0/0/8/8/8)

Duration: 35'

First performance: 9 January 1986, Amsterdam,

Yuri Bashmet, viola – Koninklijk Concertgebouworkest – Lukas Vis, conductor

Publishing rights: Sikorski, Hamburg, for the world, except CIS

Study score: SIKORSKI 1875 [1995]

Piano reduction: SIKORSKI 1938 [1996]

CONCERTO NO. 1 FOR VIOLONCELLO AND ORCHESTRA

1985-86

- | | |
|-----------------------|-------------------|
| 1. Pesante – Moderato | 3. Allegro vivace |
| 2. Largo | 4. Largo |

3(3picc).3(cor anglais).3(bass cl).3(db bn) – 4.4.4.1 – 6 perc (timp, tgl, flex, 2 bongos, side dr, bass dr, 3 cym, tam-t, tubular bells, vibr, marimba). harp. cel/hpd. piano. strings (12/12/11/10/8)

Duration: 40'

First performance: 7 May 1986, Munich

Natalia Gutman, violoncello – Munich Philharmonic Orchestra – Eri Klas, conductor

Publishing rights: Sikorski, Hamburg, for the world, except CIS

Score: SIKORSKI 1822 [1988]

QUASI UNA SONATA

1987

for violin and chamber orchestra (Arrangement of SONATA NO. 2 FOR VIOLIN AND PIANO)

2(picc).2.2.2 – 2.0.0.0 – cel. piano. strings (5/4/3/3/1)

Duration: 20'

First performance: 10 June 1987, Milan

Gidon Kremer, violin – Orpheus Chamber Orchestra

Publishing rights: Universal Edition, Vienna – Sikorski, Hamburg (for D, CH, E, GR, IL, IS, NL, P, S, DK, N, TR)

Scores: Universal Edition 18893 [1989] = SIKORSKI 6822

► *For the original version, SONATA NO. 2 FOR VIOLIN AND PIANO [1968], see Chamber Music – page 49*

WORKS FOR SOLO INSTRUMENT(S) & ORCHESTRA

CONCERTO GROSSO NO. 4 – SYMPHONY NO. 5 1988

1. Allegro 3. Lento (*attacca*)
2. Allegretto 4. Lento

3(picc).3(cor anglais).3(Eb cl, bass cl).3(db bn) – 4.4.4.1 – 6 perc (timp, tgl, crot, flex, whip, 3 bongos, 2 tom-t, side dr, bass dr, cym, tam-t, tubular bells, glsp, xyl, vibr, marimba). harp. cel. piano. 2 hpd. strings (min. 12/12/12/10/9)

Duration: 39'

First performance: 10 November 1988, Amsterdam

Koninklijk Concertgebouworkest – Riccardo Chailly, conductor

Publishing rights: Sikorski, Hamburg, for the world, except CIS

CONCERTO FOR PIANO FOUR HANDS AND CHAMBER ORCHESTRA 1988

Dedicated to Viktoria Postnikova and Irina Schnittke

(one movement)

1(picc).1.1(Eb cl, bass cl).1(db bn) – 1.1.1.1.db tuba – 4 perc (timp, 3 bongos, 3 tom-t, snare dr, susp cym, cym, tam-t, tubular bells, vibr). strings

Duration: 23'

First performance: 18 April 1990, Moscow

Viktoria Postnikova, Irina Schnittke, piano – USSR Ministry of Culture State Symphony Orchestra – Gennadi Rozhdestvensky, conductor

Publishing rights: Universal Edition, Vienna – Sikorski, Hamburg (for D, CH, E, GR, IL, IS, NL, P, S, DK, N, TR)

MONOLOGUE 1989

for viola and strings

Largo (one movement)

strings (min. 6/6/5/4/4)

Duration: 18'

First performance: 4 June 1989, Bonn

Moscow Soloist Ensemble – Yuri Bashmet, viola/conductor

Publishing rights: Sikorski, Hamburg, for the world, except CIS

Study score: SIKORSKI 1875 [1995]

WORKS FOR SOLO INSTRUMENT(S) & ORCHESTRA

CONCERTO NO. 2 FOR VIOLONCELLO AND ORCHESTRA

1990

Dedicated to Mstislav Rostropovich

1. Moderato
2. Allegro
3. Lento
4. Allegretto vivo
5. Grave

3(picc, alto fl).3(cor anglais).3(Eb cl, bass cl).3(db bn) – 4.4.4.1 – 7 perc (timp, crot, bass dr, susp cym, 3 gongs, 2 tam-t, tubular bells, glsp, vibr, marimba). harp. cel. piano. hpd. strings (14/12/10/8/6)

Duration: 45'

First performance: 27 May 1990, Evian

Mstislav Rostropovich, violoncello – Symphony Orchestra of the Curtis Institute of Philadelphia – Theodor Guschlbauer, conductor

Publishing rights: Sikorski, Hamburg, for the world, except CIS

Score: SIKORSKI 1878 [1993]

CONCERTO GROSSO NO. 5

1991

for violin and orchestra

Commissioned by the Carnegie Hall Corporation for the Cleveland Orchestra on the occasion of the Carnegie Hall Centenary

1. Allegretto
2. —
3. Allegro vivace

3(picc, alto fl).3(cor anglais).3(Eb cl, bass cl).3(db bn) – 4.4.4.1 – 7 perc (timp, tgl, flex, 2 tom-t, bass dr, cym, susp cym, tam-t, tubular bells, vibr, marimba). harp. cel/hpd. piano (amplified). strings (14/12/10/8/6)

Duration: 22'

First performance: 2 Mai 1991, New York

Gidon Kremer, violin – Alexander Slobodyanik, piano – The Cleveland Orchestra – Christoph von Dohnányi, conductor

Publishing rights: Sikorski, Hamburg, for the world, except CIS

CONCERTO GROSSO NO. 6

1993

for piano, violin and strings

Duration: 15'

First performance: 11 January 1994, Moscow

Viktoria Postnikova, piano – Alexander Rozhdestvensky, violin – Moscow State Philharmonic Orchestra – Gennadi Rozhdestvensky, conductor

Publishing rights: Sikorski, Hamburg, for the world, except CIS

Study score: SIKORSKI 1932 [1998]

WORKS FOR SOLO INSTRUMENT(S) & ORCHESTRA

CONCERTO FOR THREE (KONZERT ZU DRITT)*

1994

for violin, viola, violoncello and string orchestra (with piano)

Dedicated to Gidon Kremer, Yuri Bashmet and Mstislav Rostropovich

1. Moderato

3. Largo

2. Larghetto

4. Allegro

strings (3/3/3/3/1)

Duration: 16'

First performance: 19 October 1994, Moscow, Great Hall of the Conservatoire
Gidon Kremer, violin – Yuri Bashmet, viola – Mstislav Rostropovich, violoncello
– Russian National Symphony – Michail Pletniev, conductor

Publishing rights: Sikorski, Hamburg, for the world, except CIS

Study score: SIKORSKI 1922 [1997]

*Russian: Konzert na troikh. 'Na troikh' may also be construed as three people finishing off the contents of a bottle.

FRAGMENT-SUITE

for violin and strings with harpsichord (compilation by Gidon Kremer, 2002)

1. Canon an das Frankfurter Opernhaus [Alban Berg] (1985)

2. Cantata (first movement) (1994) Lento

3. Piano Quartet (1988) Allegro (Arrangement by Alexander Asteriades)

4. Five Fragments based on Paintings by Hieronymus Bosch
(second movement) (1994) Moderato

Duration: 22'

First performance: 4 October 2002, Waldenburg

Gidon Kremer, violin – Kremerata Baltica

Publishing rights: Sikorski, Hamburg, for the world, except CIS

VOCAL WORKS

VOCALISE

1958

for mixed choir *a cappella*

Duration: 4'

Publishing rights: Sikorski, Hamburg, for the world, except CIS

THREE POEMS BY MARINA TSVETAYEVA

1965

for soprano or mezzo-soprano and piano (in Russian)

1. Simple is my Demeanour [Prasta maja asanka ,...]
2. Black, Like a Pupil [Ch'ornaja, kak zrachok, ...]
3. I Have Pierced the Veins [Fskryla zhily: ...]

Duration: 10'

First performance: January 1966, Moscow

Svetlana Yerofeyeva, mezzo-soprano

Publishing rights: Sikorski, Hamburg, for the world, except CIS

Scores: SIKORSKI 1946 (soprano version), SIKORSKI 828 (mezzo-soprano version) – both in preparation

MAGDALENA'S SONG

1968

for voice and piano on words by Boris Pasternak (Russian)

Duration: 6'

Publishing rights: Sikorski, Hamburg, for the world, except CIS

VERSES WRITTEN IN THE SLEEPLESSNESS OF THE NIGHT

1971

for voice and piano on verses by Alexander Pushkin (Russian). Originally composed for a television production

Duration: 3'

Publishing rights: Sikorski, Hamburg, for the world, except CIS

VOICES OF NATURE

1972

for 10 female voices and vibraphone (without text)

Lento (one movement)

Duration: 8'

First performance: 1975, Moscow

Moscow Conservatoire Students' Choir – Boris Tevlin, conductor

Publishing rights: Sikorski, Hamburg, for the world, except CIS

Study scores: Vaga Publishers, Vilnius [1973] – Associated Music Publishers (G. Schirmer) [1977]

VOCAL WORKS

EIGHT SONGS FROM THE INCIDENTAL MUSIC TO FRIEDRICH SCHILLER'S "DON CARLOS"

1975

for voice and piano or guitar (in Russian)

- | | |
|----------------------------|--------------------------|
| 1. Prelude | 5. Love Song |
| 2. Hope | 6. About Theatre |
| 3. A Path in the Mountains | 7. To my Friends |
| 4. Evil Monks | 8. Song of the Marauders |

Duration: 20'

First (concert) performance: 22 September 1990, Bad Urach ('Schiller in Russia')
E. Ponyakanin, baritone – L. Orfenova, piano

No. 4 ('Evil monks') requires additional instruments: marimba, vibraphone, bells, timpani, tam-tam, electric guitar and bass guitar.

Publishing rights: Sikorski, Hamburg, for the world, except CIS

REQUIEM

1975

from the stage music to Friedrich Schiller's drama "Don Carlos" for 3 sopranos, contralto, tenor, mixed choir and instrumental ensemble (in Latin)

- | | |
|-----------------------------|----------------|
| 1. Requiem | 8. Domine Jesu |
| 2. Kyrie | 9. Hostias |
| 3. Dies irae | 10. Sanctus |
| 4. Tuba mirum | 11. Benedictus |
| 5. Rex tremendae majestatis | 12. Agnus Dei |
| 6. Recordare | 13. Credo |
| 7. Lacrimosa | 14. Requiem |

0.0.0.0 – 0.1.1.0 – 6 perc (timp, flex, side dr, drums, bass dr, tam-t, tubular bells, glsp, vibr, marimba). el gtr. bass gtr. cel. piano. org – 3 sopranos. alto. tenor. mixed choir

Duration: 35'

First performance: Autumn 1977, Budapest, Festival of Budapest Musical Weeks
Kodály Choir

Publishing rights: Peters, Frankfurt – Sikorski, Hamburg (for CH, E, GR, IL, IS, NL, P, S, DK, N, TR)

Study scores: Peters 5790A [1977] – SIKORSKI 2257P [1977], parts: SIKORSKI 2257 [1977]

VOCAL WORKS

DER SONNENGESANG DES FRANZ VON ASSISI 1976

THE CANTICLE OF THE SUN BY ST. FRANCIS OF ASSISI

for 2 mixed choirs and 6 instruments on texts by S. Francesco d'Assisi (in German)

timp. tam-t. vibr. tubular bells. cel. org

Duration: 8'

First performance: 10 June 1988, London, Almeida Festival

New London Chamber Choir and Ensemble – James Wood, conductor

Publishing rights: Sikorski, Hamburg, for the world, except CIS

MAGDALINA 1977

for voice and piano, on a poem by Boris Pasternak (part of HOMMAGE À ZHIVAGO)

SYMPHONY NO. 2 “ST. FLORIAN” 1979

for mixed chamber choir and large orchestra (in Latin)

► see *Orchestral Works* – page 20

THREE MADRIGALS 1980

for soprano, violin, viola, double bass, vibraphone and harpsichord on poems by Francisco Tanzer (in French, German and English)

Dedicated to Sofia Gubaidulina on occasion of her 50th birthday and to Francisco Tanzer on occasion of his 60th birthday.

1. Sur une étoile (Andante)
2. Entfernung (Moderato)
3. Reflection (Andante)

Duration: 8'

First performance: 10 November 1980, Moscow

Nelly Li, soprano – Ludmila Ignatyeva, violin – Igor Boguslavsky, viola – Nikolai Gorbunov, double bass – Victor Grishin, vibraphone – Vera Chasovennaya, harpsichord – Gennadi Rozhdestvensky, conductor

There is also a version for soprano and piano by the composer achieved in 1982.

Publishing rights: Sikorski, Hamburg, for the world, except CIS

Study score and parts: SIKORSKI 844 [1981]

VOCAL WORKS

THREE SCENES

1980

for soprano and percussion (vocalise)

Dedicated to Mark Pekarski and his ensemble

1. Poco pesante
2. Moderato
3. Andante

6 vibr. cym/bass dr. glsp (or violin and double bass *ad lib.*)

Duration: 17'

First performance: 1981, Moscow

Lydia Davydova, soprano – Mark Pekarsky Percussion Ensemble – Mark Pekarsky, conductor

Publishing rights: Sikorski, Hamburg, for the world, except CIS

MINNESANG

1980-81

for 52 voices on texts by the 12th and 13th century Minnesingers (Mönch von Salzburg, Friedrich von Sonnenburg, Alexander Meister, Heinrich von Meissen, Neidhart von Reuenthal, Walther von der Vogelweide and Wolfram von Eschenbach) (in German)

18 sopranos, 12 altos, 10 tenors, 12 basses

Duration: 15'

First performance: 21 October 1981, Graz, Austria, Musikprotokoll Festival 'Styrian Autumn'

Pro Arte Choir (Graz) – Karl Ernst Hoffmann, conductor

Publishing rights: Universal Edition, Vienna – Sikorski, Hamburg (for D, CH, E, GR, IL, IS, NL, P, S, DK, N, TR)

“SEID NÜCHTERN UND WACHET ...”

1982

Cantata for contralto, counter-tenor, tenor, bass, mixed choir and orchestra
text from THE HISTORY OF D. JOHANN FAUSTUS (in German)

► see *Orchestral Works* – page 22

SYMPHONY NO. 4

1984

for soprano, contralto, tenor, bass and chamber orchestra

► see *Orchestral Works* – page 22

THREE SACRED HYMNS

1984

for mixed choir

1. Hail Mary, full of Grace
2. Lord Jesus, Son of God
3. Our Father

Duration: 5'

First performance: 30 October 1994, stockholm

Russian State Symphony Capella – Valery Poliansky, conductor

Publishing rights: Sikorski, Hamburg, for the world

VOCAL WORKS

CONCERTO FOR MIXED CHOIR

1984-85

on verses from the "Book of Mournful Songs" by Grigor of Narek (Russian translation by Naum Grebnev)

Dedicated to and commissioned by Valery Polyansky and the USSR State Chamber Choir

1. O povelitel' sushchego vsego, bestsennymi darami nas daryashchij
[O Master of all living, bestowing priceless gifts upon us] (*Andante*)
2. Sobran'ye pesen sikh, gde kazhdyj stikh napolnen skorb'yu chernoyu do kraya, slozhil ya – vedat!' strastej lyudskikh
[I, an expert in human passions, composed this collection of songs, where every Verse is full to the brim with black sorrow] (*Andante*)
3. Vsem tem, kto vnicket v sushchost' skorbnykh slov
[To all who grasp the meaning of these mournful words] (*Andante*)
4. Sej trud, chto nachinal ya s upovan'yem i s imenem Tvoim, Ty savershi
[Complete this work which I began in hope and with Your name] (*Andante*)

Duration: 47'

First performance of the 3rd movement: 14 July 1984, Istanbul

USSR State Chamber Choir – Valery Polyansky, conductor

First performance of the complete work: 11 June 1986, Moscow

USSR State Chamber Choir – Valery Polyansky, conductor

The second movement can be performed separately. There is also an arrangement for string quartet of this movement (COLLECTED SONGS WHERE EVERY VERSE IS FILLED WITH GRIEF) by the Kronos Quartet (David Harrington, 1997).

Publishing rights: Sikorski, Hamburg, for the world, except CIS

Score: SIKORSKI 825 [2000]

EPILOGUE FROM "PEER GYNT"

1987

for orchestra and mixed choir – vocalise (tape)

► See *Orchestral Works* – page 23

DREI GEDICHTE VON VIKTOR SCHNITTKE

1988

(THREE POEMS BY VIKTOR SCHNITTKE)

for tenor and piano (in German)

1. Wer Gedichte macht ...
2. Der Geiger
3. Dein Schweigen

Duration: 10'

VOCAL WORKS

TWELVE PENITENTIAL PSALMS (ZWÖLF BUSSVERSE)

1988

for mixed choir (in Russian)

- | | |
|----------------------------|------------------------|
| 1. Ne spesha (Nicht eilen) | 7. Umerenno (Mäßig) |
| 2. Ne spesha (Nicht eilen) | 8. Umerenno (Mäßig) |
| 3. Medlenno (Langsam) | 9. Medlenno (Langsam) |
| 4. — | 10. Podvishno (Bewegt) |
| 5. Umerenno (Mäßig) | 11. Medlenno (Langsam) |
| 6. Umerenno (Mäßig) | 12. — |

Duration: 37'

First performance: 26 December 1988, Moscow

USSR State Chamber Choir – Valery Polyansky, conductor

Publishing rights: Belaieff, Frankfurt

Score: Belaieff 555 [1995]

OPENING VERSE FOR THE FIRST FESTIVAL SUNDAY (ERÖFFNUNGSVERS ZUM ERSTEN FESTSPIELSONNTAG)

1989

for mixed choir and organ (in German)

“All People, Clap Your Hands ...” [„Ihr Völker alle, klatscht in die Hände...”]
(from Psalm 47)

Duration: 2'

First performance: 2 July 1989, Lockenhaus/Austria

Konzertchor Darmstadt – Wolfgang Seeliger, conductor

Publishing rights: Sikorski, Hamburg, for the world, except CIS

FESTLICHER CANTUS (FESTIVE CHANT)

1991

for violin, piano, mixed choir and orchestra (in Russian)

Dedicated to Gennadi Rozhdestvensky on the occasion of his 60th birthday

Moderato (one movement)

3(picc).3(cor anglais).3(Eb cl).3 – 4.4.4.1 – 2 perc (timp, tgl, cym, tam-t, tubular bells). harp. strings

Duration: 5'

First performance: 4 May 1991, Moscow

Alexander Rozhdestvensky, violin – Viktoria Postnikova, piano – USSR Ministry of Culture State Symphony Orchestra – Gennadi Rozhdestvensky, conductor

Publishing rights: Sikorski, Hamburg, for the world, except CIS

VOCAL WORKS

AGNUS DEI

1992

for 2 sopranos, contralto, female choir and chamber orchestra (part of the cooperative work "Mass for Peace") (in Latin)

Lento (one movement)

2.2.2.0 – 2.0.0.0 – tam-t. hpd. strings

Duration: 4'

First performance: 11 December 1995, Oslo

Oslo Philharmonic Choir – Oslo Philharmonic Orchestra – Mstislav Rostropovich, conductor

Publishing rights: Sikorski, Hamburg, for the world, except CIS

MUTTER (MOTHER)

1993

for mezzo-soprano and piano on a poem by Else Lasker-Schüler (in German)

Dedicated to Ulrich Eckhardt on the occasion of his 60th birthday

Lento (one movement)

Duration: 2'

First performance: 28 May 1994, Berlin

Gundula Hintz, mezzo-soprano – Maija Nabering, piano

Publishing rights: Sikorski, Hamburg, for the world, except CIS

FIVE FRAGMENTS BASED ON PAINTINGS BY HIERONYMUS BOSCH

1994

for tenor, violin, trombone, harpsichord, timpani and strings on texts by Aeschylus (German translation by J. G. Droysen) and Nicolaus Reusner (in German)

Dedicated to Vladimir Spivakov

1. Lento

2. Moderato

3. Andantino

4. Agitato

5. Senza tempo

Duration: 21'

First performance: 11 November 1994, London, Barbican Hall

Paul Charles Clarke, tenor – Tasmin Little, violin – Christian Lindberg, trombone – John Constable, harpsichord – John Chimes, timpani – The London Sinfonietta – Markus Stenz, conductor

Publishing rights: Sikorski, Hamburg, for the world, except CIS

Study score: SIKORSKI 1923 [1996]

VOCAL WORKS

LUX AETERNA

1994

for mixed choir and orchestra (in Latin)

Orchestration by Gennadi Rozhdestvensky

Commissioned by the International Bach Academy Stuttgart as part of the cooperative work 'Requiem of Reconciliation' for Europäisches Musikfest Stuttgart

Andante (one movement)

0.cor anglais.2.0 – 4.0.0.0 – glsp/marimba/tam-t. strings (8/8/8/3)

Duration: 7'

First performance: 16 August 1995, Stuttgart

Gächinger Kantorei Stuttgart and the Cracow Chamber Choir – The Israel Philharmonic Orchestra – Helmuth Rilling, conductor

Publishing rights: Sikorski, Hamburg, for the world, except CIS

CANTATA

1994

in five movements for counter-tenor and chamber orchestra on texts by Sebastian Brant, Jakob Böhme, and Pieter Brueghel

► *See Early and Unfinished Works – page 71*

Introduktion

Moderato

Flauto

Clarinetto 1°
in si^b

Clarinetto 2°
in si^b

Violino

Viola

Violoncello

Clavicembalo*)

3 4 5 7 3
4 4 4 4 2

I 8

(p)

Fl.

Cl. 1°
(si^b)

Cl. 2°
(si^b)

Vi.

Va.

Vc.

Cemb.

3 5 7 3 4 4
2 4 4 2 4 4

II 8' 4'

(mp)

(mf)

attacca

*) Im 2. Satz auch Orgel ad libitum / In the 2nd movement also organ ad lib.

ENSEMBLE MUSIC

DIALOGUE

1965

for violoncello and 7 instrumentalists

fl. ob. cl. horn. tpt. piano. 1 perc (timp, claves, wood bl, 4 bongos, 3 tom-t, cym, tubular bells, xyl, vibr, marimba)

Duration: 18'

First performance: September 1967, Warsaw, Warsaw Autumn Festival

Alexander Cechanski, violoncello – Instrumental Ensemble of the Warsaw Philharmonic Society – Tadeusz Dobrinski, conductor

There is also a version for trombone by Christian Linberg (1988) and one for bass clarinet by Volker Hemken (1992) available.

Publishing rights: Universal Edition, Vienna – Sikorski, Hamburg (for D, CH, E, GR, IL, IS, NL, P, S, DK, N, TR)

Scores: Universal Edition 14801 [1975] = SIKORSKI 6615 – Muzyka Publishers [1977] (in the collection: Piesy dlia kamernogo ansambliia [Pieces for Chamber Ensemble]), solo part (trombone version): Universal Edition 19533a [1993] = SIKORSKI 6861

SERENADE

1968

vln. cl. db. piano. perc (2 tom-t, side dr, bass dr, 2 cym, tubular bells)

1. —

2. Lento

3. Allegretto

Duration: 12'

First performance: Spring 1969, Moscow

Alexander Melnikov, violin – Lev Mikhailov, clarinet – Rustem Gabdullin, double bass – Boris Berman, piano – Mark Pekarsky, percussion – Gennadi Rozhdestvensky, conductor

Publishing rights: Universal Edition, Vienna – Sikorski, Hamburg (for D, CH, E, GR, IL, IS, NL, P, S, DK, N, TR)

Scores: Universal Edition 15120 [1974] – SIKORSKI 6616 – Sovetsky Kompozitor Publishers [1980] (in the collection: Piesy dlia kamernykh ansamblei [Pieces for Chamber Ensembles] No. 1)

HYMN IV

1974-79

for cello, double bass, bassoon, harpsichord, harp, timpani and bells

► See *Chamber Music: HYMNS I-IV [1974 - 79] – page 51*

REQUIEM

1975

from the stage music to Friedrich Schiller's drama "Don Carlos" for soloists, mixed choir and instrumental ensemble (in Latin)

► See *Vocal Works [1975] – page 38*

ENSEMBLE MUSIC

CANTUS PERPETUUS

1975

for keyboard instrument (piano, harpsichord, organ or celesta), solo percussionist and 4 percussionists

► See *Chamber Works* – page 51

DER SONNENGESANG DES FRANZ VON ASSISI

1976

(THE CANTICLE OF THE SUN BY ST FRANCIS OF ASSISI)

for 2 mixed choirs and 6 instruments on texts by S. Francesco d'Assisi

► See *Vocal Works* – page 39

MOZ-ART À LA HAYDN

1977

Play on music for 2 violins, 2 small string orchestras, double-bass and conductor (after sketches by W. A. Mozart, K. 416d)

Dedicated to Tatyana Grindenko and Gidon Kremer

2 string orchestras (3/0/1/1/0 each)

Duration: 13'

First performance: 30 December 1983, Tbilisi

Georgian Chamber Orchestra – Liana Isakadze, conductor

Publishing rights: Sikorski, Hamburg, for the world, except CIS

Study score: SIKORSKI 1935 [1996]

POLYPHONIC TANGO

1979

for ensemble

1.1.1.1 – 1.1.1.0 – 2 perc. piano. strings (1/1/1/1/1)

Duration: 5'

First performance: 15 September 1979, Moscow

Ensemble of Soloists of the Bolshoi Theatre Orchestra – Gennadi Rozhdestvensky, conductor

Publishing rights: Sikorski, Hamburg, for the world, except CIS

MOZ-ART

1980

for oboe, harp, harpsichord, violin, violoncello and double bass (after sketches by W. A. Mozart, K. 416d)

Allegretto (one movement)

Duration: 10'

First performance: July 1981, Lockenhaus/Austria, Chamber Music Festival

Festival Ensemble – Gidon Kremer, conductor

Publishing rights: Sikorski, Hamburg, for the world except CIS

Score and parts: SIKORSKI 1934 [1995]

THREE MADRIGALS

1980

for soprano, violin, viola, double bass, vibraphone and harpsichord on poems by Francisco Tanzer

► See *Vocal Works* – page 39

ENSEMBLE MUSIC

THREE SCENES

1980

for soprano and ensemble

► See *Vocal Works* – page 40

SEPTET

1981-82

for flute, two clarinets, violin, viola, violoncello, harpsichord or organ

► See *Chamber Music* – page 54

MUSIC TO AN IMAGINARY PLAY

1985

for ensemble

1. Winter Road
2. Budding Song
3. March

fl. tpt. mouth-organ. gtr. perc. piano – 2-3 vocalists (vocalise through combs)

Duration: 10'

First performance: 7 November 1985, Moscow, Great Hall of the Conservatoire
Ensemble of Soloists of the USSR Ministry of Culture State Symphony Orchestra –
Gennadi Rozhdestvensky, conductor

Publishing rights: Sikorski, Hamburg, for the world, except CIS

“3 x 7”

1989

for clarinet, horn, trombone, harpsichord, violin, violoncello and double bass

Moderato (one movement)

Duration: 3'

First performance: 22 April 1989, Witten

Ensemble of instrumentalists – Johannes Harneit, conductor

Publishing rights: Sikorski, Hamburg, for the world, except CIS

MOZ-ART À LA MOZART

1990

for 8 flutes and harp

(after sketches by W. A. Mozart, K. 416d)

Duration: 10'

First performance: 2 August 1990, Salzburg

András Adorján, Wolfgang Schulz and students of the 1990 Summer Academy of
the Mozarteum, flutes – Anna Lelkes, harp

Publishing rights: Sikorski, Hamburg, for the world, except CIS

FIVE FRAGMENTS BASED ON PAINTINGS BY HIERONYMUS BOSCH

1994

for tenor, violin, trombone, harpsichord, timpani and strings on texts by Aeschylus
and Nicolaus Reusner

► See *Vocal Works* – page 43

CHAMBER MUSIC

SONATA NO. 1 FOR VIOLIN AND PIANO

1963

1. Andante
2. Allegretto
3. Largo
4. Allegretto scherzando – Allegro – Largo – Allegretto

Duration: 20'

First performance: 10 May 1964, Kazan

Mark Lubotsky, violin – Alfred Schnittke, piano

Publishing rights: Sikorski, Hamburg, for the world, except CIS

Parts: SIKORSKI 1840 [1990] – Sovetsky Kompozitor Publishers [1969] – Edition Peters, Leipzig 5737 [1972]

► *For the version for chamber orchestra, SONATA FOR VIOLIN AND CHAMBER ORCHESTRA [1968], see Works for Solo Instrument(s) & Orchestra – page 30*

STRING QUARTET NO. 1

1966

Commissioned by Rostislav Dubinsky, Primarius of the Borodin Quartet

1. Sonata
2. Canon
3. Cadenza

Duration: 20'

First performance: 7 May 1967, Leningrad

Borodin Quartet

Publishing rights: Universal Edition, Vienna – Sikorski, Hamburg (for D, CH, E, GR, IL, IS, NL, P, S, DK, N, TR)

Study scores: Universal Edition Ph 425 [1969] = SIKORSKI 6716 – Edition Musica, Budapest [1973] – Sovetsky Kompozitor Publishers [1979], parts: Universal Edition 14767 [1969] = SIKORSKI 6715

SONATA NO. 2 FOR VIOLIN AND PIANO (QUASI UNA SONATA)

1968

Dedicated to Lyuba and Mark (Lybov Yedlina and Mark Lubotsky)

(one movement)

Duration: 20'

First performance: 24 February 1969, Kazan

Mark Lubotsky, violin – Lyubov Yedlina, piano

Publishing rights: Universal Edition, Vienna – Sikorski, Hamburg (for D, CH, E, GR, IL, IS, NL, P, S, DK, N, TR)

Parts: Universal Edition 15826 [1975] – SIKORSKI 2240 [1972] – Sovetsky Kompozitor Publishers [1975]

► *For the version for violin and chamber orchestra QUASI UNA SONATA [1987] see Works for Solo Instrument(s) & Orchestra – page 33*

CHAMBER MUSIC

CANON IN MEMORIAM IGOR STRAVINSKY

1971

for string quartet

Commissioned by the music magazine 'Tempo', London

Lento (one movement)

Duration: 6'

First performance: 1971, London, Borodin Quartet

Publishing rights: Hans Sikorski, Hamburg, for the world, except CIS

Study score and parts: SIKORSKI 2250 [1977]

Study scores: Tempo [1971] – Sovetsky Kompozitor Publishers [1979]

SUITE IN OLD STYLE

1972

for violin and piano (harpisichord)

1. Pastorale

2. Ballet

3. Minuet

4. Fugue

5. Pantomime

Duration: 23'

First performance: 27 March 1974, Moscow

Mark Lubotsky, violin – Lyubov Yedlina, piano

Publishing rights: Sikorski, Hamburg, for the world, except CIS

Study scores: SIKORSKI 2298 [1977] – Sovetsky Kompozitor Publishers [1977]

► *For the version for chamber orchestra of the SUITE IN OLD STYLE [1991] see Orchestral Works – page 24*

PIANO QUINTET

1972-76

1. Moderato

2. Tempo di Valse

3. Andante

4. Lento

5. Moderato pastorale

Duration: 29'

First performance: September 1976

Georgian String Quartet – Nodar Gabunia, piano

Publishing rights: Peters, Leipzig 1981 – Sikorski, Hamburg (for CH, E, GR, IL, IS, NL, P, S, DK, N, TR)

Study scores: Edition Peters 5791 [1979] – Sovetsky Kompozitor Publishers [1979], parts: SIKORSKI 2252 [1979]

► *For the orchestral version of the Piano Quintet, IN MEMORIAM [1977-78], see Orchestral Works – page 20*

CHAMBER MUSIC

GRATULATIONS RONDO (CONGRATULATORY RONDO)

1974

for violin and piano

Dedicated to Rostislav Dubinsky on the occasion of his 50th birthday

Allegro (one movement)

Duration: 8'

First performance: 27 March 1974, Moscow

Mark Lubotsky, violin – Lyubov Yedlina, piano

Publishing rights: Sikorski, Hamburg, for the world, except CIS

Study scores: SIKORSKI 1914 [1998]

HYMNS I-IV

1974-79

I: for violoncello, harp and timpani [Quasi Andante]

II: for violoncello and double bass [Adagio]

III: for violoncello, bassoon, harpsichord and bells (or timpani) [Lento]

IV: for violoncello, double bass, bassoon, harpsichord, harp, timpani and tubular bells (2 players) [Allegretto]

Durations: 10', 8', 4', 5'

First performance: 26 May 1979, Moscow

Karine Georgian, violoncello – Rustem Gabdullin, double bass – Alexander Irshai, bassoon – Irina Schnittke, harpsichord – Irina Blokha, harp – Victor Grishin, percussion

Each hymn can be performed separately.

Publishing rights: Sikorski, Hamburg, for the world, except CIS

Parts: SIKORSKI 2249 (Hymn I) [1977], scores and parts: SIKORSKI 2250 (Hymn II) – SIKORSKI 2251 (Hymn III) [1977] – SIKORSKI 2308 (Hymn IV) [1980]

Study scores: Sovetsky Kompozitor Publishers [1981] – Associated Music Publishers (G. Schirmer) 7745 [1977]

CANTUS PERPETUUS

1975

for keyboard instrument (piano, harpsichord, organ or celesta), solo percussionist and 4 percussionists (in the stage corners)

perc: metallophones with a fixed pitch (vibr., tubular bells, tubaphones, glsp., ant. cym, metal plates, gongs etc.) and at least 1 tam-t for each player

Duration: 10'-30'

First performance: 14 December 1975, Moscow

Alexei Lubimov, keyboard – Mark Pekarsky, percussion

The performance of 'Cantus perpetuus' results to be somehow problematic since the work exists only in the form of a diagram that has to be interpreted by the performers. Schnittke regarded the Pekarski interpretation, as it was performed in Moscow, as the final version. Unfortunately it has not been possible to reconstruct that version.

Publishing rights: Sikorski, Hamburg, for the world, except CIS

CHAMBER MUSIC

PRELUDE IN MEMORIAM DMITRI SHOSTAKOVICH

1975

for 2 violins or for 1 violin and tape

Andante (one movement)

Duration: 5'

First performance: 5 December 1975, Moscow

Mark Lubotsky, violin

Publishing rights: Sikorski, Hamburg, for the world, except CIS

Study scores: SIKORSKI 2255 [1978] – Associated Music Publishers (G. Schirmer) 7789 [1978] – Sovetsky Kompozitor Publishers [1976] (in the collection: Novije sochineniya sovetsskikh kompozitorov dlia skripki solo [New Works by Soviet Composers for Solo Violin] No. 2)

MOZ-ART

1976

for 2 violins (after sketches by W.A. Mozart, K. 416d)

Allegretto – Allegro (one movement)

Duration: 6'

First performance: February 1976, Vienna

Gidon Kremer and Tatiana Grindenko, violins

Publishing rights: Sikorski, Hamburg, for the world, except CIS

Study scores: SIKORSKI 2255 [1978] – Associated Music Publishers (G. Schirmer) 7789 [1978] – Sovetsky Kompozitor Publishers [1979] (in the collection: Novije sochineniya sovetsskikh kompozitorov dlia skripki solo [New Works by Soviet Composers for Solo Violin] No. 3)

SONATA NO. 1 FOR VIOLONCELLO AND PIANO

1978

1. Largo
2. Presto
3. Largo

Duration: 21'

First performance: January 1979, Moscow

Natalia Gutman, violoncello – Vassily Lobanov, piano

There is also an arrangement for viola and string orchestra by Yuri Bashmet.

Publishing rights: Universal Edition, Vienna – Sikorski, Hamburg (for D, CH, E, GR, IL, IS, NL, P, S, DK, N, TR)

Parts: Universal Edition 17114 [1980] = SIKORSKI 6622 – Sovetsky Kompozitor Publishers [1981]

CHAMBER MUSIC

STILLE NACHT

1978

for violin and piano on motives of the like-named German Christmas carol

Lento (one movement)

Duration: 4'

First performance: January 1979, Leningrad

Gidon Kremer, violin – Yelena Bashkistrova, piano

There is also an arrangement for violin and string orchestra by Eckhard Schloifer.

Publishing rights: Sikorski, Hamburg, for the world, except CIS

Study score: SIKORSKI 1812 [1989]

STILLE MUSIK

1979

for violin and violoncello

Dedicated to Mikhail Druskin

Lento (one movement)

Duration: 5'

First performance: autumn 1979, Paris

Oleg Kagan, violin – Natalia Gutman, violoncello

Publishing rights: Sikorski, Hamburg, for the world, except CIS

Study score: SIKORSKI 1812 [1989]

STRING QUARTET NO. 2

1980

Commissioned by Universal Edition, Vienna

1. Moderato

3. Mesto

2. Agitato

4. Moderato

Duration 23'

First performance: May 1980, Evian/France, International Competition of String Quartets

Muir Quartet (USA)

Publishing rights: Universal Edition, Vienna – Sikorski, Hamburg (for D, CH, E, GR, IL, IS, NL, P, S, DK, N, TR)

Study scores: Universal Edition Ph 501 [1982] = SIKORSKI 6720 – Sovetsky Kompozitor Publishers [1984]; parts: Universal Edition 17422 [1982] = SIKORSKI 6719

CHAMBER MUSIC

SEPTET

1981-82

for flute, two clarinets, violin, viola, violoncello, and harpsichord (or organ)

Introduction. Moderato

1. Perpetuum mobile. Allegretto

2. Choral. Moderato

Duration: 18'

First performance: 14 November 1982, Moscow

Ensemble of Soloists of the Bolshoi Theatre Orchestra: Alexander Golyshev, Eduard Myasnikov, Nikolai Sokolov, Ludmilla Ignatyeva, Igor Boguslavsky, Alexander Ivashkin, Vera Chasovennaya – Alexander Lazarev, conductor

Publishing rights: Universal Edition, Vienna – Sikorski, Hamburg (for D, CH, E, GR, IL, IS, NL, P, S, DK, N, TR)

Scores: Universal Edition 18903 [1990] = SIKORSKI 6794, parts: Universal Edition 17824 [1991] = SIKORSKI 6842

LEBENS LAUF

1982

for 4 metronomes (tape), 3 percussionists and piano

Dedicated to Wilfried Brennecke and John Cage

perc (bongo, side dr, tom-t, bass dr, tubular bells, vibr)

Duration: 12'

First performance: 25 April 1982, Witten, Wittener Tage für neue Kammermusik

Christian Roderburg, Karl Joseph Kels and Karl Hausgenoss, percussion – Sabine Roderburg, piano

Publishing rights: Sikorski, Hamburg, for the world, except CIS

SCHALL UND HALL

1983

for trombone and organ

Lento (one movement)

Duration: 8'

First performance: 22 May 1983, Moscow

Konstantin Khersonsky, trombone – Oleg Yanchenko, organ

Publishing rights: Universal Edition, Vienna – Sikorski, Hamburg (for D, CH, E, GR, IL, IS, NL, P, S, DK, N, TR)

Parts: Universal Edition 17892 [1984] = SIKORSKI 6754

CHAMBER MUSIC

STRING QUARTET NO. 3

1983

Commissioned by the Society for New Music, Mannheim

1. Andante
2. Agitato
3. Pesante

Duration: 20'

First performance: 8 January 1984, Moscow

Beethoven Quartet: Oleh Krysa and Nikolai Zabavnikov, violins – Fyodor Druzhinin, viola – Valentin Feigin, violoncello

Publishing rights: Universal Edition, Vienna – Sikorski, Hamburg (for D, CH, E, GR, IL, IS, NL, P, S, DK, N, TR)

Study scores: Universal Edition Ph 522 [1985] = SIKORSKI 6753, parts: Universal Edition 18004 [1990] = SIKORSKI 6752

STRING TRIO

1985

Commissioned by the Alban Berg Society in commemoration of the composer's 100th anniversary

1. Moderato
2. Adagio

Duration: 25'

First performance: 2 June 1985, Moscow

Oleh Krysa, violin – Fyodor Druzhinin, viola – Valentin Feigin, violoncello

Publishing rights: Universal Edition, Vienna – Sikorski, Hamburg (for D, CH, E, GR, IL, IS, NL, P, S, DK, N, TR)

Study scores: Universal Edition Ph 528 [1989] = SIKORSKI 6793, parts: Universal Edition 18209a/c [1990] = SIKORSKI 6792

- *For the version for chamber orchestra TRIO SONATA [1987] see Orchestral Works – page 24*
· *For the arrangement for PIANO TRIO [1992] see Chamber Music – page 56*

PIANO QUARTET

1988

Commissioned by the Kuhmo Chamber Music Festival

Dedicated to Oleg Krysa

Based on a fragment for piano quartet by the 16-year old Gustav Mahler

Allegro (one movement)

Duration: 8'

First performance: 29 July 1988, Kuhmo

Oleh Krysa, violin – Toby Hoffman, viola – Robert Cohen, violoncello – Vassily Lobanov, piano

There is also an arrangement for violin, viola, violoncello, and string orchestra (min.3/3/3/2) by Alexander Asteriades.

Publishing rights: Sikorski, Hamburg, for the world, except CIS
Score and Parts: SIKORSKI 1833 [1989]

CHAMBER MUSIC

STRING QUARTET NO. 4

1989

Commissioned by the Vienna Concert Hall Society

1. Lento
2. Allegro
3. Lento
4. Vivace
5. Lento

Duration: 25'

First performance: 21 October 1989, Vienna

Alban-Berg-Quartett

Publishing rights: Universal Edition, Vienna – Sikorski, Hamburg (for D, CH, E, GR, IL, IS, NL, P, S, DK, N, TR)

Study score: Universal Edition Ph 532 [1994] = SIKORSKI 6846

Parts: Universal Edition 19308a/d [1991] = SIKORSKI 6845

PIANO TRIO

1992

(Arrangement of the STRING TRIO)

1. Moderato
2. Adagio

Duration: 25'

First performance: 25 May 1993, Evian/France

Mark Lubotsky, violin – Mstislav Rostropovich, violoncello – Irina Schnittke, piano

Publishing rights: Universal Edition, Vienna – Sikorski, Hamburg (for D, CH, E, GR, IL, IS, NL, P, S, DK, N, TR)

Score and parts: Universal Edition 30163 [1995] = SIKORSKI 6875

- *For the version for chamber orchestra TRIO SONATA [1987] see Orchestral Works – page 24*
- *For the original version for STRING TRIO [1985] see Chamber Music – page 55*

MUSICA NOSTALGICA

1992

for violoncello and piano

Dedicated to Mstislav Rostropovich

In tempo di Minueto (one movement)

Duration: 5'

First performance: 1992, Tokyo

Mstislav Rostropovich

Publishing rights: Sikorski, Hamburg, for the world, except CIS

Score and parts: SIKORSKI 1981 [2002] (in preparation)

EPILOGUE FROM “PEER GYNT”

1993

Version for violoncello, piano and tape

Duration: 30'

First performance: 20 May 1993, Evian/France

Mstislav Rostropovich, violoncello – Irina Schnittke, piano

Publishing rights: Sikorski, Hamburg, for the world, except CIS

Score and parts: SIKORSKI 1997 [2002] (in preparation)

- *For the (original) orchestral version [1987] see Orchestral Works – page 23*

CHAMBER MUSIC

SONATA NO. 2 FOR VIOLONCELLO AND PIANO

1994

Dedicated to Mstislav Rostropovich

- | | |
|----------------|------------|
| 1. Senza tempo | |
| 2. Allegro | 4. Allegro |
| 3. Largo | 5. Lento |

Duration: 12'

First performance: 17 November 1994, London

Mstislav Rostropovich, violoncello – Irina Schnittke, piano

Publishing rights: Sikorski, Hamburg, for the world, except CIS

Parts: SIKORSKI 1955 [1997]

QUARTET FOR FOUR PERCUSSIONISTS

1994

Andante (one movement)

perc: tubular bells. glsp. vibr. marimba

Duration: 5'

First performance: 27 January 1994, Hamburg

Rüdiger Funk, Claudio von Hassel, Frank Polter, Jörg Künzer

Publishing rights: Sikorski, Hamburg, for the world, except CIS

SONATA NO. 3 FOR VIOLIN AND PIANO

1994

Dedicated to Mark Lubotsky

- | | |
|--------------------|----------------|
| 1. Andante | 3. Adagio |
| 2. Allegro (molto) | 4. Senza tempo |

Duration: 12'

First performance: 10 October 1994, Moscow

Mark Lubotsky, violin – Irina Schnittke, piano

Publishing rights: Sikorski, Hamburg, for the world, except CIS

Score and parts: SIKORSKI 1936 [1996]

MINUET

1994

for violin, viola and violoncello

(Originally composed as an *encore* for the first performance of the CONCERTO FOR THREE)

Dedicated to Gidon Kremer, Yuri Bashmet and Mstislav Rostropovich

Duration: 3'

First performance: 19 October 1994, Moscow

Gidon Kremer, violin – Yuri Bashmet, viola – Mstislav Rostropovich, violoncello

Publishing rights: Sikorski, Hamburg, for the world, except CIS

Score and parts: SIKORSKI 1922 [1997]

CHAMBER MUSIC

COLLECTED SONGS WHERE EVERY VERSE IS FILLED WITH GRIEF

Arrangement for string quartet of the second movement of the CONCERTO FOR MIXED CHOIR by David Harrington (Kronos Quartet, 1997)

Duration: 8'

Publishing rights: Sikorski, Hamburg, for the world

► *For the original version [CONCERTO FOR MIXED CHOIR 1984-85] see Vocal Music – page 41*

Andantino

p

mf *f* *mp* *gliss.*

mf *f* *pizz.* *p*

arco *f* *mf* *f* *mf* *f* *gliss.*

mf *f*

f *mf*

f *mf* *v.s.*

SOLO WORKS

FUGUE 1953

for solo violin

Duration: 4'

First performance: 23 October 1999, New York

Oleh Krysa

Publishing rights: Sikorski, Hamburg, for the world, except CIS

PRELUDE IN MEMORIAM DMITRI SHOSTAKOVICH 1975

for 2 violins or for 1 violin and tape

► See *Chamber Works* – page 52

TWO SHORT PIECES 1980

for organ

version for accordion by Friedrich Lips

► See *Works for Keyboard* – page 63

A PAGANINI 1982

for solo violin

Andante (one movement)

Duration: 14'

First performance: 29 September 1982, Leningrad

Oleh Krysa

Publishing rights: Sikorski, Hamburg, for the world, except CIS

Score: SIKORSKI 883 [1983] – Sovetsky Kompozitor Publishers [1985] (in the collection: Izbrannnye proizvedeniya sovetskikh kompozitorov dlia skripki solo [Selected Works by Soviet Composers for Solo Violin])

KLINGENDE BUCHSTABEN (SOUNDING LETTERS) 1988

for solo violoncello

Dedicated to Alexander Ivashkin on the occasion of his 40th birthday

Andantino (one movement)

Duration: 2'

First performance: 28 December 1988, Moscow

Alexander Ivashkin

Publishing rights: Sikorski, Hamburg, for the world, except CIS

Score: SIKORSKI 1842 [1990]

SOLO WORKS

MADRIGAL IN MEMORIAM OLEG KAGAN

1990

for solo violin or solo violoncello

Lento (one movement)

Duration: 6'

First performance of the violoncello version: 13 July 1991, Wildbad Kreuth
Natalia Gutman

Publishing rights: Sikorski, Hamburg, 1990, for the world, except CIS

Scores: SIKORSKI 1889 [1993] (violoncello version) – SIKORSKI 1914 [1997] (violin version)

HERRN ALFRED SCHLEE ZUM 90. GEBURTSTAG

1991

for solo viola

Duration: 3'

First performance: 18 November 1991, Wien, Konzerthaus
Garth Knox

Publishing rights: Universal Edition, Vienna

Score: Universal Edition 19991

IMPROVISATION

1993

for violoncello solo

Commissioned by the 'Acanthes' contest, October 1994

Dedicated to Mstislav Rostropovich

Andante poco rubato (one movement)

Duration: 7'

First performance: 19 June 1994, Paris
Mstislav Rostropovich

Publishing rights: Sikorski, Hamburg, for the world, except CIS

Score: SIKORSKI 1955 [1997]

WORKS FOR KEYBOARD

PRELUDE AND FUGUE

1963

for piano

1. Andante
2. Allegretto

Duration: 8'

First performance: 1965, Moscow

Leonid Brumberg

Publishing rights: Sikorski, Hamburg, for the world, except CIS

Score: SIKORSKI 1984 [2000] – Sovetsky Kompozitor Publishers, Moscow, [1989] (in the collection: Biblioteka yunogo muzykanta - pyostrye listki [The Young Musicians Library - many-coloured leaflets])

IMPROVISATION AND FUGUE

1965

for piano

1. Lento
2. Vivo

Duration: 7'

First performance: April 1973, Moscow

Vladimir Krainev

Publishing rights: Sikorski, Hamburg, for the world, except CIS

Score: SIKORSKI 1984 [2000] – Sovetsky Kompozitor Publishers [1974] (in the collection: Kontsert-niye proizvedenia sovetskikh kompozitorov dlia fortepiano [Concert Pieces by Soviet Composers for Piano] No. 2)

VARIATIONS ON A CHORD

1965

for piano

Grave / Lento / Allegretto / Andante / Agitato / Lento / Maestoso / Andante (one movement)

Duration: 5'

First performance: 20 June 1966, Moscow

Irina Schnittke

Publishing rights: Gerig, Cologne

Study scores: Gerig, Cologne, [1968] (in the collection: Neue sowjetische Klaviermusik) – Breitkopf & Härtel 618 [1989] (in the collection: Neue sowjetische Klaviermusik Heft 2) – Muzyka Publishers, Moscow, [1978] (in the collection: Sovremennaya fortepiannaya muzyka dlia detei. 7 klass DMSH [Modern Piano Musik for Children. 7th Grade of Children's Music School])

WORKS FOR KEYBOARD

EIGHT PIECES

1971

for piano

- | | |
|--|---|
| 1. Folk Song (<i>Andantino</i>) | 5. Tale (<i>Lento</i>) |
| 2. In the Mountains (<i>Moderato</i>) | 6. Play (<i>Allegro</i>) |
| 3. Cuckoo and Woodpecker (<i>Vivo</i>) | 7. Children's Piece (<i>Andantino</i>)* |
| 4. Melody (<i>Andante</i>) | 8. March (<i>Allegretto</i>) |

Duration: 10'

First performance: 21 December 1971, Moscow

Andrei Schnittke (only nos. 1-4)

*Publishing rights: Sikorski, Hamburg, 1991, for the world, except CIS – *C.F. Peters, Musikverlag, Frankfurt/M., 1974*

Scores: SIKORSKI 2366 [1999] – Sovetsky Kompozitor Publishers, Moscow [1974] (in the collection: Dlia samykh malenikikh. Noviye piesy sovetskikh kompozitorov dlia fortepiano [For the Small Ones. New Pieces for Piano by Soviet Composers] No. 1 [nos. 1-4])

CADENZA

1975

to W.A. Mozart's Piano Concerto in C minor, K. 491

► See Cadenzas – page 66

HOMMAGE À IGOR STRAVINSKY, SERGEY PROKOFIEV AND DMITRI SHOSTAKOVICH

1979

for piano six-hands

Senza metro, tempo libro – Allegretto, ma poco pesante – Senza metro (one movement)

Duration: 7'

First performance: 28 December 1979, Moscow

Victoria Postnikova, Gennadi Rozhdestvensky, Alexander Bakhchiyev

Publishing rights: Sikorski, Hamburg, for the world, except CIS

Score: SIKORSKI 1818 [1998] (in preparation)

TWO SHORT PIECES

1980

for organ

Duration: 8'

First performance: 1980, Vienna

There is also a version for bayan solo by Friedrich Lips.

First performance: 14 February 1997, Amsterdam

Friedrich Lips

Publishing rights: Universal Edition, Vienna – Sikorski, Hamburg (for D, CH, E, GR, IL, IS, NL, P, S, DK, N, TR)

Scores: organ version - Universal Edition 17480 [1985] (in the collection: Das neue Orgelalbum, second vol.); bayan version - Universal Edition 31131 [1998] = SIKORSKI 6893

WORKS FOR KEYBOARD

TWO CADENZAS

1980

to W.A. Mozart's Piano Concerto in C major K. 467

► See *Cadenzas* – page 66

CADENZA

1983

to W.A. Mozart's Piano Concerto in C major K. 503

► See *Cadenzas* – page 66

SONATA NO. 1

1987

for piano

Dedicated to Vladimir Feltsman

1. Lento

2. Allegretto

3. Lento

4. Allegro

Duration: 25'

First performance: 22 May 1988, New York

Vladimir Feltsman

Publishing rights: Le Chant du Monde, Paris – Sikorski, Hamburg (for D, CH, E, GR, IL, IS, NL, P, S, DK, N, TR)

Scores: Le Chant du Monde PN 2123 [1989] = SIKORSKI 6833

TWO CADENZAS

1990

to W.A. Mozart's Piano Concerto in B flat major K. 39

► See *Cadenzas* – page 66

THREE FRAGMENTS

1990

for harpsichord

1. Andante

2. Vivo

3. Lento

Duration: 3'

First performance: 14 June 1990, Hamburg

Günter Jena

Publishing rights: Sikorski, Hamburg, 1990, for the world, except CIS

Score: SIKORSKI 1843 [1992]

WORKS FOR KEYBOARD

FIVE APHORISMS

1990

for piano

Dedicated to Joseph Brodsky and Alexander Slobodyanik

- | | |
|-------------------|----------------|
| 1. Moderato assai | |
| 2. Allegretto | 4. Senza tempo |
| 3. Lento | 5. Grave |

Duration: 14'

First performance: 21 October 1990, New York

Alexander Slobodyanik

(With poems by Joseph Brodsky recited between the movements)

Publishing rights: Sikorski, Hamburg, for the world, except CIS

Score: SIKORSKI 853 [1994]

SONATA NO. 2

1990

for piano

Dedicated to Irina Schnittke

1. Moderato
2. Lento
3. Allegro moderato

Duration: 20'

First performance: 1 February 1991, Lübeck

Irina Schnittke

Publishing rights: Sikorski, Hamburg, for the world, except CIS

Score: SIKORSKI 1876 [1993]

SONATA NO. 3

1992

for piano

- | | |
|------------|------------|
| 1. Lento | 3. Largo |
| 2. Allegro | 4. Allegro |

Duration: 17'

First performance: 14 March 1996, Tel Aviv

Boris Berman

Publishing rights: Sikorski, Hamburg, for the world, except CIS

Score: SIKORSKI 1966 [1998]

SONATINA

1995

for piano four hands

Allegro moderato (one movement)

Duration: 4'

Publishing rights: Sikorski, Hamburg, for the world, except CIS

Score: SIKORSKI 2366 [1999]

STREAM

1969

electronic music

Duration: 4'

CADENZAS

CADENZA 1975

to W. A. Mozart's Piano Concerto in C minor K. 491 (1st movement)

Duration: 5'

Publishing rights: Sikorski, Hamburg, for the world, except CIS

Score: SIKORSKI 1261 [1989]

TWO CADENZAS 1977

to Ludwig van Beethoven's Violin Concerto in D major, op. 61 for solo violin, 10 violins and timpani

Durations: 5' (1st movement), 3' (3rd movement)

Publishing rights: Sikorski, Hamburg, for the world, except CIS

TWO CADENZAS 1980

to W. A. Mozart's Piano Concerto in C major K. 467

Duration: 5'

Publishing rights: Sikorski, Hamburg, for the world, except CIS

Score: SIKORSKI 1261 [1989]

CADENZA 1983

to W. A. Mozart's Piano Concerto in C major K. 503 (1st movement)

Duration: 3'

Publishing rights: Sikorski, Hamburg, for the world, except CIS

Score: SIKORSKI 1267 [1992]

TWO CADENZAS 1983

to W. A. Mozart's Concerto for Bassoon and Orchestra in B flat major K. 191

Duration: 3'

Publishing rights: Sikorski, Hamburg, for the world, except CIS

Scores: SIKORSKI 1841 [1990] – Sovetsky Kompozitor Publishers [1985] (in the collection: Proizvedenia sovietskikh kompozitorov dlia fagota solo [Works for Solo Bassoon by Soviet composers])

TWO CADENZAS 1990

to W. A. Mozart's Piano Concerto in B flat major K. 39

Duration: 3'

First performance: 19 April 1991, Hamburg (in John Neumeier's ballet "Fenster zu Mozart")

Carol Tainton

Publishing rights: Sikorski, Hamburg, for the world, except CIS

Score: SIKORSKI 1267 [1992]

ARRANGEMENTS AND TRANSCRIPTIONS

WOLFGANG AMADEUS MOZART **PANTOMIME**

1975

Suite for chamber ensemble

(Completion of violin I and instrumentation for chamber ensemble of Mozart's Fragment K. 416d)

- | | |
|----------------------------|-----------------------------|
| 1. Pantalone and Colombine | 5. Pierrot chasing Harlekin |
| 2. The Dottore | 6. Harlekin's Death |
| 3. Pierrot | 7. Pierrot is terrified |
| 4. The Turk | 8. Finale |

fl, clar, 2 perc (bass dr, cym, tubular bells, glsp), org, strings (3/0/1/1/1)

Duration: 7'

First performance: New Year's Day 1975/76, Moscow

Gidon Kremer, Tatyana Grindenko, Natalia Gutman, Oleg Kagan, Alexei Lubimov and others

Publishing rights: Sikorski, Hamburg, for the world, except CIS

DMITRI SHOSTAKOVICH **TWO PRELUDES FOR SMALL ORCHESTRA**

1976

(transcription of Nos. 1 and 2 from Five Preludes for Piano Op. 2 [1921])

Duration: 3'

First Performance: 1999 (recording on Chandos)

Russian State Symphony Orchestra – Alexander Ivashkin (conductor)

Score: Sovetsky Kompozitor Publishers [1977] (in the collection: Repertuar simfonicheskikh orkestrrov DMSH i muzykalnykh uchilishch. Piesy sovetskikh kompozitorov [Repertory for the Symphony Orchestras of Children's Music Schools and Secondary Music Schools. Pieces by Soviet Composers])

PYOTR TCHAIKOVSKY **QUEEN OF SPADES (PIQUE DAME)**

1977

Opera in 2 acts after Alexander Pushkin

The arrangement was achieved in close collaboration with Yuri Lubimov, who was responsible for the revision of the text. The alterations consist mainly in deletions of choral parts and certain scenes in order to enhance the dramatic structure of the piece. Sections with spoken text from Pushkin's novel were added. This spoken parts are accompanied by music for harpsichord newly composed by Schnittke based on original material from Tchaikovsky's opera.

Première: 10 November 1990, Karlsruhe

Badischer Staatsoперnchor – Badische Staatskapelle – Myron Romanul, conductor – Yuri Lubimov, director

Publishing rights: Sikorski, Hamburg, for the world

ARRANGEMENTS AND TRANSCRIPTIONS

SCOTT JOPLIN **RAGTIME** 1984
for orchestra (transcription of a piano ragtime)

3(picc).2.3(Eb cl).2 – 2.4.1.1 – perc (timp, tam-t, tubular bells, jazz drums, vibr).
piano. hpd

Duration: (?)'

First performance: 1 December 1984, Moscow

USSR Ministry of Culture State Symphony Orchestra – Gennadi Rozhdestvensky,
conductor

ADOLF JENSEN **SERENADE** 1984
for mezzo-soprano and orchestra
(transcription of 'Serenade' for mezzo-soprano and piano)

2.1.2.2 – 2.2.0.0 – timp. harp. strings (6/5/4/3/2)

Duration: (?)'

First performance: 17 February 1984, Moscow

Tatiana Yerastova, mezzo-soprano – USSR Ministry of Culture State Symphony
Orchestra – Gennadi Rozhdestvensky, conductor

FRIEDRICH NIETZSCHE **BESCHWÖRUNG** 1984
for mezzo-soprano and orchestra
(transcription of Friedrich Nietzsche's 'Beschwörung' for mezzo-soprano and
piano)

2.3(cor anglais).2.3(db bn) – 4.3.3.1 – timp. tubular bells. harp.cel. strings

Duration: (?)'

First performance: 17 February 1984, Moscow

Tatiana Yerastova, mezzo-soprano – USSR Ministry of Culture State Symphony
Orchestra – Gennadi Rozhdestvensky, conductor

ALBAN BERG **CANON "AN DAS FRANKFURTER OPERNHAUS"**
(arrangement of the like-named work by Alban Berg) 1985
· version for 9 strings

Duration: 4'

First performance: 2 April 1985, Moscow

Lithuanian Chamber Orchestra – Saulius Sondeckis, conductor

· version for violin and strings 1987

First performance: 1 August 1987, Dartington

Mark Lubotsky, violin

Publishing rights: Universal Edition, Vienna

EARLY AND UNFINISHED WORKS

CONCERTO FOR ACCORDION AND ORCHESTRA lost	1949
POÈME for piano and orchestra	1953
THE PASSING LINE OF CLOUDS GROWS THINNER (REDEET OBLAKOV LETUCHAYA GRYADA) for voice and piano, to a poem by Alexander Pushkin (in Russian)	1953
SIX PRELUDES for piano	1953-54
VARIATIONS for piano Duration: 12' <i>Publishing rights: Sikorski, Hamburg, for the world</i>	1954-55
SONATA [No. 0] FOR VIOLIN AND PIANO 1. – 2. Andante Duration: 20' <i>Publishing rights: Sikorski, Hamburg, for the world</i>	1954-55
DUSK (SUMRAK) for voice and piano, to a poem by Fyodor Tyutchev (in Russian)	1954-55
BEGGAR (NISHCHY) for voice and piano, to a poem by Mikhail Lermontov (in Russian)	1954-55
BIRCH TREE (BERYOZKA) for voice and piano, to a poem by Stepan Shchiparev (in Russian)	1954-55
THREE CHORUSES for mixed choir, to poems by Alexander Prokofiev, Mikhail Isakovsky and Alexander Mashistov (in Russian)	1954-55
SCHERZO for piano quintet, later for orchestra	1954-55
INTERMEZZO for piano quintet	1954-55
SUITE for strings, later for chamber orchestra	1954-55

EARLY AND UNFINISHED WORKS

OVERTURE 1954-55
for orchestra

SYMPHONY [NO. 0] 1956-57

NAGASAKI 1958

Oratorio for mezzo-soprano, mixed choir and orchestra on a text by Anatoly Sofronov, Georgi Fere, Eneda Eisaku and Simedziku Toson

1. Nagasaki – city of grief
 2. Morning (*attacca*)
 3. That fateful day ...
 4. After the holocaust
 5. The sun of peace
- 4(2 picc).4(cor anglais).4(Eb cl,bass cl).4(db bn) – 8.4.4.2 – perc (timp, tgl, claves, side dr, bass dr, cym, tam-t, tubular bells, glsp, vibr, termenvox, keyboard instruments). 2 harps. cel. piano. strings

Duration: 40'

First performance: 1959, Moscow

Nina Postavnicheva, mezzo-soprano – USSR Radio and TV Full Symphony Orchestra – Algis Žiuraitis, conductor

SONGS OF WAR AND PEACE 1959

Cantata for soprano, mixed choir and orchestra on texts by Anatoly Leontyev and Andrei Pokrovsky, based on modern Russian folk songs

1. Golden grass on ancient burial mounds
 2. War is rumbling in the fields
 3. My heart moans
 4. The storm has passed.
The sky is clear
- 3.3.3.3 – 4.4.3.1 – harp. cel. piano. strings

Duration: 25'

First performance: 20 December 1960, Moscow, Great Hall of the Conservatoire USSR State Symphony Orchestra – Dzhemal Dalgat, conductor

Piano reduction by the composer: Muzyka Publishers [1964]

STRING QUARTET 1959
unfinished

CONCERTO FOR ELECTRIC INSTRUMENTS 1960
unfinished

THE ELEVENTH COMMANDMENT 1962

Opera in two acts. Libretto by Marina Churova, Georgy Ansimov and Alfred Schnittke

Duration: 120'

MUSIC FOR CHAMBER ORCHESTRA 1964
lost

Duration: 12'

First performance: November 1965, Leipzig

EARLY AND UNFINISHED WORKS

CANTATA

1994

in five movements for counter-tenor and chamber orchestra on texts by Sebastian Brant [2], Pieter Brueghel [4] and Jakob Böhme [5] (in German)

Commissioned by the London Sinfonietta

unfinished

1. Lento
2. „Und vor uns die schändliche Eitelkeit ...“
3. –
4. „Ihr Leute von Mallegem ...“
5. „Wem Zeit wie Ewigkeit ...“

2(alto fl).2(cor anglais).4(Eb clar, bass cl).2 – 2.0.0.0 – perc (bongos, cym, tam-t, vibr, marimba).hpd. cel. strings

First performance (movements 1-3): 13 January 2001, London

The London Sinfonietta – Martyn Brabbins, conductor

(Nos. 1, 2, and a considerable portion of No. 3 in full score, nos. 4 and 5 only sketches)

Publishing rights: Sikorski, Hamburg, for the world

SYMPHONY NO. 9

1997/98

unfinished

(Gennadi Rozhdesvensky arranged the composed material in order to obtain a performable version which was never officially accepted by the composer. Its first performance took place on 19 June 1998 in Moscow)

INCIDENTAL MUSIC TO FILMS

– F E A T U R E F I L M S –

INTRODUCTION	1962
Production by Mosfilm – Igor Talankin (director)	
ADVENTURES OF A DENTIST	1965
Produced by Mosfilm – Elem Klimov (director)	
JUST A LITTLE JOKE	1966
Produced by Mosfilm – Andrei Smirnov (director)	
THE COMMISSAR (IN THE TOWN OF BERDICHEV)	1967
Produced by Maxim Gorki Studio – Alexander Askoldov (director)	
DAY STARS	1968
Produced by Mosfilm – Igor Talankin (director)	
THE OWNERLESS HOUSE	1968
Produced by Mosfilm – Budimir Metalnikov (director)	
THE ANGEL	1968
Produced by Central Experimental Film Studio – Sergei Smirnov (director)	
THE SIXTH OF JULY	1968
Produced by Mosfilm – Juli Karasik (director)	
USED CARTRIDGE CASES	1968
Produced by Maxim Gorki Studio – Evgeni Fridman (director)	
SICK AT HEART (after a story by Anton Chekhov)	1969
Produced by Mosfilm – Boris Blank (director)	
BELORUSSIAN STATION	1971
Produced by Mosfilm – Andrei Smirnov (director)	
UNCLE VANYA (after Anton Chekhov's like-named play)	1971
Produced by TV film – Andrei Mikhalkov-Konchalovsky (director)	
SPORT, SPORT, SPORT	1971
Produced by Mosfilm – Elem Klimov (director)	
THE SEAGULL (after Anton Chekhov's like-named play)	1971
Produced by Mosfilm – Juli Karasik (director)	
YOU AND ME	1972
Produced by Mosfilm – Larissa Shepitko (director)	
WHERE THE ARBAT CROSSES BUBULINAS STREET	1973
Produced by Mosfilm – Manos Zakharias (director)	

INCIDENTAL MUSIC TO FILMS

– F E A T U R E F I L M S (continued) –

HOT SNOW Produced by Mosfilm – Gavril Егиasarov (director)	1973
THE RIGHT TO JUMP Produced by Mosfilm – Valery Kremnyov (director)	1973
THE WORLD TODAY (AND YET I BELIEVE) (2 parts) Produced by Mosfilm – Michail Romm (director)	1972-74
CITIES AND YEARS Produced by Mosfilm – Alexander Zarkhy (director)	1974
THE CAPTAIN'S DAUGHTER (after Alexander Pushkin) Produced by Mosfilm – Pavel Resnikov (director)	1974
THE AGONY (part 1) Produced by Mosfilm – Elem Klimov (director)	1974
AUTUMN Produced by Mosfilm – Andrei Smirnov (director)	1975
SELECTING A TARGET (2 parts) Produced by Mosfilm – Igor Talankin (director)	1976
RICKY-TICKY-TAVI (after Rudyard Kipling's novel) Produced by Tsentrnaukhfilm – Alexander Tsguridi (director)	1976
THE WHITE STEAMER Produced by Kirghizfilm – Bulat Shamshiev (director)	1976
HOW TSAR PETER GOT THE BLACK MAN MARRIED Produced by Mosfilm – Alexander Mitta (director)	1976
CLOWNS AND KIDS Produced by Mosfilm – Alexander Mitta (director)	1976
THE ASCENT Produced by Mosfilm – Larissa Shepitko (director)	1976
TRAVKA'S ADVENTURES Produced by Mosfilm – Arkadi Kordon (director)	1977
THE LIFE-STORY OF AN UNKNOWN ACTOR Produced by Mosfilm – Alexander Zarkhy (director)	1977

INCIDENTAL MUSIC TO FILMS

– F E A T U R E F I L M S (continued) –

MY MEMORIES TAKE ME TO YOU (after Alexander Pushkin) Produced by All-Union's Animated Cartoons Studio – Andrei Khrshanovsky (director)	1977
HUMAN REQUITALE Produced by Mosfilm – Alexander Svetlanov (director)	1977
FATHER SERGHEY (after Lev Tolstoy) Produced by Mosfilm – Igor Talankin (director)	1978
THE PLANE CREW (2 parts) Produced by Mosfilm – Alexander Mitta (director)	1980
THE AGONY (part 2) Produced by Mosfilm – Elem Klimov (director)	1981
STURDY BOY Produced by Tsentrnaukhfilm – Alexander Tsguridi and Nana Kldiashvili (director)	1982
STAR FALL Produced by Mosfilm – Igor Talankin (director)	1982
THE TALE OF TRAVELS Produced by Mosfilm – Alexander Mitta (director)	1982
THE LEAVE-TAKING (after V. Rasputin's like-named novel) Produced by Mosfilm – Larisa Shepitko and Elem Klimov (directors). Jointly composed by Alfred Schnittke, Vyacheslav Artimov, Sofia Gubaidulina and Viktor Suslin)	1983
THE DARLING OF THE AUDIENCE Produced by Tsentrnaukhfilm – Alexander Tsguridi and Nana Kldiashvili (directors)	1983
THE WHITE POODLE Produced by Tsentrnaukhfilm – Alexander Tsguridi and Nana Kldiashvili (directors)	1984
THE BALCONY Produced by Kazakhfilm – K. Sadykov (director)	1988
VISITOR OF A MUSEUM Produced by Lenfilm – Konstantin Lopushinsky (director)	1989
RUSSIA – LOVE FOR THIS COUNTRY Produced by Shigoto Film Productions and Mosfilm – Alexander Mitta (director)	1990

INCIDENTAL MUSIC TO FILMS

– F E A T U R E F I L M S (continued) –

THE LAST DAYS OF ST. PETERSBURG (Silent movie of 1927) 1992

Produced by Meshrabprom-Rus – Vsevolod I. Pudovkin (director) – Nathan Zarkhy, script – Anatoli Golovnia (camera) – Music by Alfred Schnittke and Andrei Schnittke

Commissioned by the ZDF TV Channel

1(picc).1(cor anglais).1(Eb cl,bass cl).1 – 1.1.1.0 – 2 perc (timp, flex, tom-t, side dr, bass dr, cym, 2 tam-t, vibr). harp. piano. strings (2/2/2/2/1) – 6 male voices.
1 soprano

Duration: 96'

First performance: 8 November 1992, Frankfurt

Ensemble modern – Sabine Fues, soprano – members of the Figuralchor and the Jugendchor of the Hessische Rundfunk – Frank Strobel, conductor

Publishing rights: Sikorski, Hamburg, for the world, except CIS

THE MASTER AND MARGARITA 1993

Yuri Kara (director)

Duration: 30'

Publishing rights: Sikorski, Hamburg, for the world, except CIS

INCIDENTAL MUSIC TO FILMS

– T V P R O D U C T I O N S –

THE ROSE AND THE CROSS (after Alexander Blok) Produced by TV film – Lev Elagin (director)	1962
AIM THE BARRAGE AT US (4 parts) Produced by Mosfilm – Sergei Kolosov (director)	1963-64
THE CONCEALED CABALLERO (after Calderón de la Barca) Produced by TV film – Evgeni Savadski (director)	about 1965
THE NIGHT CALL Produced by Ekran Studio – Valerian Kvachadze (director)	1968
THE WALTZ Produced by Mosfilm Studio, TV Section – Viktor Titov (director)	1969
THE LAST RUN OF THE ‘ALBATROSS’ (4 parts) Produced by Ekran Studio – Leonid Pcholkin (director)	1971
A COTTAGE IN KOLOMNA Produced by TV film – Lev Elagin (director)	1971
MY PAST AND MY THOUGHTS (17 part production after Alexander Herzen) Produced by TV film– Lev Elagin (director)	1973
TRAINERS (8 parts) Produced by Tsentrnaukh film – Alexander Tsguridi and Nana Kldiashvili, directors	1976
THE FANCIES OF FARYATYEV (after Lev Tolstoy) Produced by Lenfilm – Ilia Averbach (director)	1979
LITTLE TRAGEDIES (3 part production after Alexander Pushkin) Produced by Mosfilm – Mikhail Schweizer (director)	1980
EUGENE ONEGIN (after Alexander Pushkin's like-named poem) Produced by TV film – Yuri Krotenko (director)	1981
DEAD SOULS (4 part production after Nikolai Gogol's like-named novel) Produced by Mosfilm – Mikhail Schweizer (director)	1984
PUSHKIN'S POETRY Music by Alfred Schnittke and Dmitri Shostakovich Produced by TV film – Ludmila Chmelnitskaya (director)	1988

INCIDENTAL MUSIC TO FILMS

– T V P R O D U C T I O N S (continued) –

AND A LIGHT IS SHINING THROUGH THE DARKNESS

1989

Play by Mikhail Kosakov after Lev Tolstoy's novel

Produced by TV film – Mikhail Kosakov (director)

INCIDENT AT VICHY

1989

Play by Mikhail Kosakov after Arthur Miller's novel

Produced by TV film – Mikhail Kosakov (director)

INCIDENTAL MUSIC TO FILMS

– A N I M A T E D C A R T O O N S –

THE GLASS ACCORDION	1968
Produced by All-Union's Animated Cartoons Studio – Andrei Chrshanovsky (director)	
A BALLERINA ABOARD	1969
Produced by All-Union's Animated Cartoons Studio – Lev Atamanov (director)	
THE WARDROBE	1971
Produced by All-Union's Animated Cartoons Studio – Andrei Chrshanovsky (director)	
CHEER UP, THE WORST IS YET TO COME	1972
Produced by All-Union's Animated Cartoons Studio – Lev Atamanov (director)	
THE BUTTERFLY	1972
Produced by All-Union's Animated Cartoons Studio – Andrei Chrshanovsky (director)	
THE STRANGE LITTLE FROG (THE FUNNY MERRY-GO-ROUND NO. 4)	1972
Produced by All-Union's Animated Cartoons Studio – Valery Ugarov (director)	
IN FABLEWORLD	1973
Produced by All-Union's Animated Cartoons Studio – Andrei Chrshanovsky (director)	
I AM WITH YOU AGAIN (after Alexander Pushkin)	1981
Produced by All-Union's Animated Cartoons Studio – Andrei Chrshanovsky (director)	
PENCIL AND ERASER (THE FUNNY MERRY-GO-ROUND NO. 12)	1982
Produced by All-Union's Animated Cartoons Studio – Elena Gavrilko (director)	
AUTUMN	1982
Produced by All-Union's Animated Cartoons Studio – Andrei Chrshanovsky (director)	

INCIDENTAL MUSIC TO FILMS

– D O C U M E N T A R Y F I L M S –

- OUR GAGARIN** 1971
Produced by Central Documentary Film Studio – Irina Besarabova (director)
- CHILE FIGHTS AND HOPES** 1972
Produced by Central Documentary Film Studio – Yuri Monglovsky (director)
- THE ARDUOUS ROADS OF PEACE (THE BALANCE OF TERROR)** 1973
Produced by Central Documentary Film Studio – Michail Romm (director). Completed by Elem Klimov and Marlen Khutsiev)
- PARADOXES OF EVOLUTION** 1979
Produced by Tsentrnaukhfilm – Alexander Tsguridi and Nana Kldiashvili (directors)
- LARISA** (documentary film in commemoration of Larissa Shepitko) 1980
Produced by Mosfilm – Elem Klimov (director)
- WHAT DOES BABIRUSSYA NEED TUSKS FOR?** 1981
Produced by Tsentrnaukhfilm – Alexander Tsguridi and Nana Kldiashvili (directors)

SUITES FROM INCIDENTAL MUSIC TO FILMS

ADVENTURES OF A DENTIST

1965

(Arranged for light music ensemble by P. Dementyev)

1. Charleston

Study score: Sovetsky Kompozitor Publishers [1975] (in the collection: Kontsertno-tantsevalny repertuar estradnogo ansambliia [Concert and Dance Hall Repertory for Light Music Ensemble] No. 3)

SPORT, SPORT, SPORT

1970

(Compilation by Emin Khachaturian)

- | | |
|-------------------------|------------|
| 1. Fanfares | 4. Tigers |
| 2. Greece | 5. Winners |
| 3. Sports-enthusiastics | 6. Finale |

Duration: 10'

THE AGONY

1974/81

(Compilation by Emin Khachaturian)

- | | |
|-----------------------|-------------|
| 1. Alexander's Palace | 4. Farewell |
| 2. 9th of January | 5. The End |
| 3. Waltz | 6. Finale |

4.3.3.3 – 4.4.4.1 – perc (timp, flex, tubular bells, glsp, vibr, marimba). 2 el gtr.
2 harps. cel. piano. hpd. org. strings

Duration: 10'

Publishing rights: Sikorski, Hamburg, for the world, except CIS

HOW TSAR PETER GOT THE BLACK MAN MARRIED

1976

for small orchestra

1. Minuet
2. Gavotte

Study score: Muzyka Publishers [1979] (in the collection: Repertuar simfonicheskikh orkestr DMSH. Piesy sovetskikh kompozitorov [Repertory for the Symphony Orchestras of Children's Music Schools. Pieces by Soviet Composers] No. 3)

SUITES FROM INCIDENTAL MUSIC TO FILMS

LITTLE TRAGEDIES

1980

(Compilation and arrangement by Yuri Kasparov)

- | | |
|-------------------|---------------------------|
| 1. Waltz I | 5. Mozart's Improvisation |
| 2. Night | 6. Marching Tune |
| 3. Barcarole | 7. Polka |
| 4. St. Petersburg | 8. Waltz II |

1.1.1.1 – 1.1.1.0 – 2 perc (timp, tubular bells, glsp, vibr, marimba). harp. cel/piano. strings (1/1/1/1/1)

Duration: 15'

First performance: 29 October 1994, Heidelberg, 9. Internationales Festival für Neue Musik

ASM-Ensemble Moscow, Alexei Vinogradov, conductor

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DEAD SOULS

1984

(Compilation by Gennadi Rozhdestvensky)

- | | |
|----------------------|-----------------------|
| 1. Introduction | |
| 2. Polka | 6. Mazurka |
| 3. Funeral March | 7. In Manilov's House |
| 4. March | 8. Waltz |
| 5. Plyushkin's Youth | 9. Galop |

4(picc).3(cor anglais).4(Eb cl, bass cl).3(db bn) – 4.4.4.2(bar) – perc (timp, cast, flex, whip, temple bl, wood bl, side dr, bass dr, cym, tam-t, tubular bells, glsp, xyl, vibr, marimba). bass gtr. harp. cel. piano. hpd. org. strings

Duration: 30'

First performance: 14 April 1994, Bergen

Philharmonic Orchestra of Bergen – Gennadi Rozhdestvensky, conductor

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THE LAST DAYS OF ST. PETERSBURG

1992

(Compilation by Frank Strobel)

1(picc, alto fl).1(cor anglais).1(Eb cl, bass cl)1 – 1.1.1.0 – 2 perc (timp, flex, tom-t, side dr, bass dr, cym, 2 tam-t, tubular bells, vibr). harp. piano. 2 keyboards. strings (2/2/2/2/1)

Duration: 10'

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SUITES FROM INCIDENTAL MUSIC TO FILMS

THE MASTER AND MARGARITA

1993

(Compilation by Frank Strobel)

- | | |
|-------------------------|-------------------------|
| 1. Master and Margarita | 5. Funeral March |
| 2. Voland | 6. Background |
| 3. Foxtrott | 7. Ravel's Bolero |
| 4. Tango | 8. Master and Margarita |
- 4.3.4.3 – 4.4.4.1 – perc (timp, flex, vibr, marimba). bass gtr. harp. cel. piano. hpd. org. strings

Duration: 14'

First performance: 30 January 1997, Hamburg

Hamburger Symphoniker – Frank Strobel, conductor

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THE AGONY

1997

(Compilation by Frank Strobel)

- | | |
|-----------------|-----------|
| 1. Introduction | 3. Tango |
| 2. Waltz | 4. Finale |
- 3.3.3.3 – 4.4.4.1 – 2 perc (side dr, bass dr, cymb, tam-t, bells, glsp, xyl, marimba).
2 el gtr. bass gtr. harp. cel. piano. hpd. org. strings – solo violin (Tango)

Duration: 10'

First performance: 30 January 1997, Hamburg

Hamburger Symphoniker – Frank Strobel, conductor

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MY PAST AND MY THOUGHTS

2000

(Compilation by Frank Strobel)

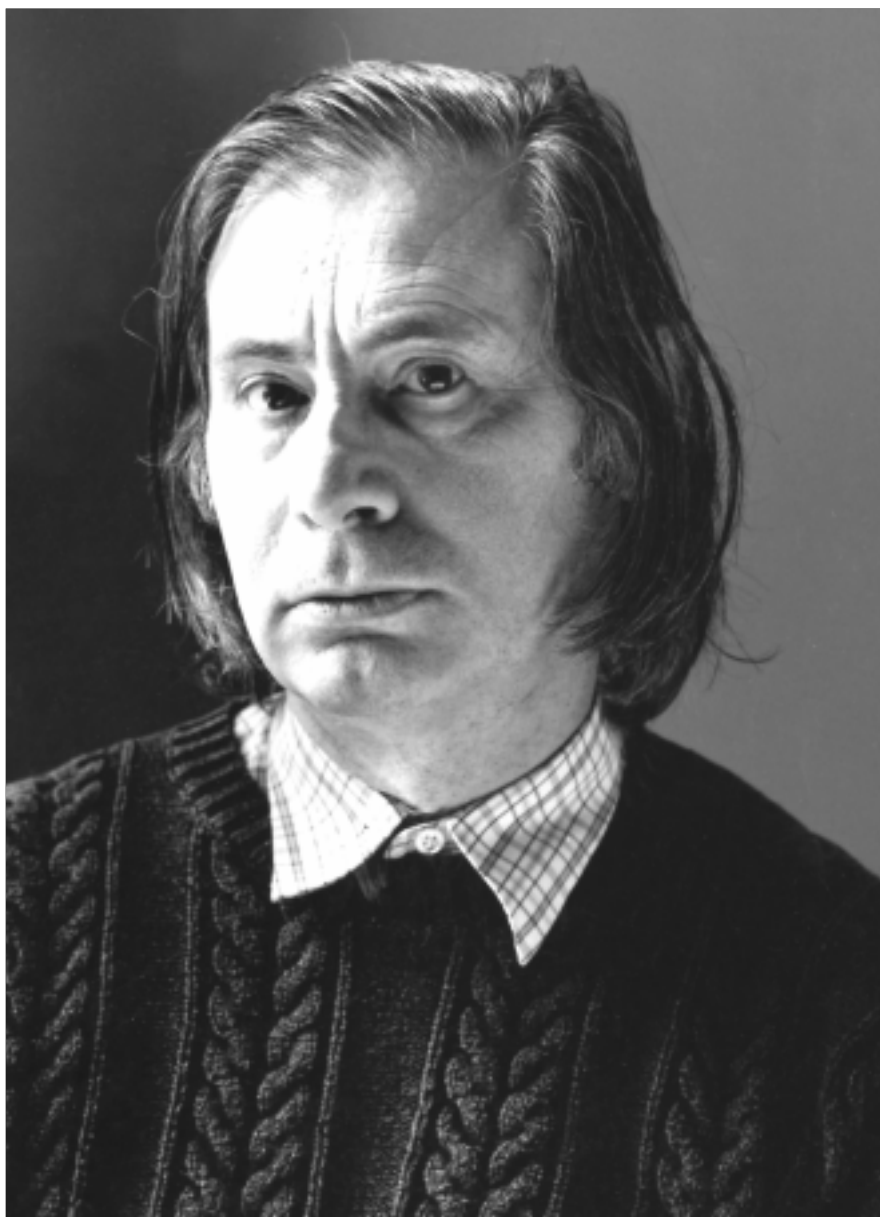
- | | |
|-------------------|---------------------------------|
| 1. St. Petersburg | 6. The Ending of the Revolution |
| 2. Madonnas | 7. Sad Theme |
| 3. Shadows | 8. The Wind |
| 4. Finale | 9. Cancan II |
| 5. Minuet | |
- 2(picc).2.3(bass cl).3(KFag) – 4.2.3.1 – timp. perc (side dr, bass dr, tam-t, bells, vibr). harp. el org. piano. hpd. strings (6/5/4/4/3) – mixed choir

Duration: 10'

First performance: 30 January 1997, Hamburg

Hamburger Symphoniker – Frank Strobel, conductor

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INCIDENTAL MUSIC TO PLAYS

MAYAKOVSKY'S DEBUT

Poem by Mayakovsky

First performance: around 1958

SOMEBODY'S LIFE

Play by Dmitri Cholendro

First performance: 1 December 1965, Moscow, Mossoviet Theatre

Yevgeni Savadski (director)

THE COLONEL'S WIDOW

Play by Yuhan Smuul

First performance: 17 April 1966, Moscow, Mossoviet Theatre

Les Tanyuk (director)

BORIS GUDUNOV

Poem by Alexander Pushkin

First performance: late 1960s

WAY OF THE CROSS

Play based on Alexei Tolstoy's like-named novel

First performance: 3 January 1970, Moscow, Central Theatre of the Soviet Army

Aiseni Yachalchik (director)

CAESAR AND CLEOPATRA

Play in 5 acts by George Bernard Shaw

First performance: 26 December 1976, Moscow, Mossoviet Theatre

Yevgeni Savadski (director)

DON CARLOS

Dramatical poem by Friedrich Schiller

First performance: 26 December 1976, Moscow, Mossoviet Theatre

Yevgeni Savadski (director)

A DUCK SHOOTING PARTY

Play by Alexander Vampilov

First performance: 1978

THE INSPECTOR'S TALE

Play after Nikolai Gogol

First performance: 9 June 1978, Moscow, Taganka Theatre

Yuri Lyubimov (director)

TURANDOT

Play by Bertolt Brecht

First performance: 20 December 1979, Moscow, Taganka Theatre

Yuri Lyubimov (director)

INCIDENTAL MUSIC TO PLAYS

KLIM SAMGIN

Play after the novel by Maksim Gorki

First performance: 26 February 1981, Moscow, Mayakovsky Theatre

Andrei Goncharov (director)

SPARE THE WHITE BIRD

Play by Nikolai Niroshnichenko

Music by A. Schnittke, Y. Schwarz, and N. Rota

First performance: 26 November 1982, Moscow, Young Spectator's Theatre

Vitalia Fridman (director)

THE DEVILS

Play after Fyodor Dostoevsky's novel

First performance: 16 February 1984, London

Yuri Lyubimov (director)

LORD OF THE FLIES

Play after William Golding's novel

Music by A. Schnittke and D. Pokrovsky

First performance: 27 July 1986, Leningrad, Small Drama Theatre

Lev Dodin (director)

THE BEGGAR OR SAND'S DEATH

Play by Yuri Olesha

First performance: 5 September 1986, Moscow, Miniature Theatre

Mikhail Levitin (director)

I AM POOR SOSO

Play by Viktor Korkia

First performance: May 1988, Moscow, State University Theatre

Yevgeni Slavutin (director)

THE MANDATE

Play by Nikolai Erdman

Music by A. Schnittke and D. Shostakovich

First performance: 21 September 1988, Moscow, Central Theatre of the Soviet Army

Aleksandr Burdonsky (director)

A FEAST IN TIME OF PLAGUE

Play by Alexander Pushkin

First performance: 3 June 1989, Moscow, Taganka Theatre

Yuri Lyubimov (director)

DOCTOR ZHIVAGO

Play after Boris Pasternak's novel

First performance: 16 June 1993, Moscow, Taganka Theatre

Yuri Lyubimov (director)

THEORETICAL WORKS (SELECTION)

Notes on the Orchestral Polyphony in Dmitry Shostakovich's Fourth Symphony

"Muzyka i sovremennost" (Music and the Present Age), No. 4, Moscow, 1966

Some Features of the Orchestral Harmonisation of Themes in Dmitry Shostakovich's Symphonic Works

In: "Dmitry Shostakovich", Moscow, 1967

The Orchestral Harmonisation of Themes in the Early Works by Stravinsky

In: "Muzyka i sovremennost", No. 5, Moscow, 1967

Edison Denisov

In: "Res facta", No. 6, Cracow, 1972 (in Polish)

Paradoxicality as a Feature of Stravinsky's Musical Logic

In the collection: "I. F. Stravinsky", Moscow, 1973

Collage and Polystylistics

"Muzykalniye kultury narodov. Traditsii i sovremennost" (The Musical Culture of Different Peoples. Tradition and the Present Age), Moscow, 1973

Special Features of Sergey Prokofiev's Orchestral Harmonisation of Themes

In: "Muzyka i sovremennost", No. 8, Moscow, 1974

Circles of Influence

In: "Dmitry Shostakovich", Moscow, 1976

Embodying a New Idea

"Problemy traditsii i novatorstva v sovremennoi muzyke" (Problems of Tradition and Innovation in the Modern Music), Moscow, 1982

Overcoming Metre by Rhythm

MS

Ligeti's Orchestral Micropolyphony

MS

Stereophonic Tendencies in Modern Orchestral Thinking

MS

Static Form. A New Conception of Time

MS

The Third Movement of Luciano Berio's Symphony. Stylistic Counterpoint. Thematic and Formal Unity in the Context of Polystylistics. Expansion of the Concept of Theme

MS

THEORETICAL WORKS (SELECTION)

Klangfarbenmelodie (Melodie of Timbres)

MS

Infinitely Interlocking Timbre Ties in a Fugue (Ricercata) by Bach-Webern

MS

Timbre Modulations in Bartók's "Music for Strings, Percussion and Celesta"

MS

Timbre Affinity and its Functional Utilisation. Timbre Scale

MS

CHRONOLOGICAL WORKLIST

1949	– CONCERTO FOR ACCORDION AND ORCHESTRA (1949)	69
1953	– FUGUE for solo violin	60
	– THE PASSING LINE OF CLOUDS GROWS THINNER (REDEET OBLAKOV LETUCHAYA GRYADA) for voice and piano, to a poem by Alexander Pushkin	69
	– POÈME for piano and orchestra	69
1954	– SIX PRELUDES for piano (1953-54)	69
1955	– BEGGAR (NISHCHY) for voice and piano, to a poem by Mikhail Lermontov (1954-55)	69
	– BIRCH TREE (BERYOZKA) for voice and piano, to a poem by Stepan Shchiparev (1954-55)	69
	– DUSK (SUMRAK) for voice and piano, to a poem by Fyodor Tyutchev (1954-55)	69
	– INTERMEZZO for piano quintet, (1954-55)	69
	– OVERTURE for orchestra (1954-55)	70
	– SCHERZO for piano quintet, later for orchestra (1954-55)	69
	– SONATA [No. 0] FOR VIOLIN AND PIANO (1954-55)	69
	– SUITE for strings, later for chamber orchestra (1954-55)	69
	– THREE CHORUSES for mixed chorus, to poems by Alexander Prokofiev, Mikhail Isakovsky and Alexander Mashistov (1954-55)	69
	– VARIATIONS for piano (1954-55)	69
1957	– CONCERTO NO. 1 FOR VIOLIN AND ORCHESTRA (revised 1963)	29
	– SYMPHONY [NO. 0] (1956-57)	70
1958	– MAYAKOVSKY'S DEBUT (incidental music)	84
	– NAGASAKI Oratorio for mezzo-soprano, mixed choir and orchestra	70
	– VOCALISE for mixed choir <i>a cappella</i>	37
1959	– SONGS OF WAR AND PEACE Cantata for soprano, mixed choir and orchestra	70
	– STRING QUARTET	70
1960	– CONCERTO FOR ELECTRIC INSTRUMENTS	70
	– CONCERTO FOR PIANO AND ORCHESTRA	29
1962	– THE ELEVENTH COMMANDMENT Opera in two acts. Libretto by Marina Churova, Georgi Ansimov and Alfred Schnittke	70
	– INTRODUCTION (film music)	72
	– THE ROSE AND THE CROSS (film music)	76
	– SUITE FOR CHILDREN for small orchestra	19

CHRONOLOGICAL WORKLIST

1963	– PRELUDE AND FUGUE for piano	62
	– SONATA NO. 1 FOR VIOLIN AND PIANO	49
1964	– AIM THE BARRAGE AT US (film music) (1963-64)	76
	– MUSIC FOR CHAMBER ORCHESTRA	70
	– MUSIC FOR PIANO AND CHAMBER ORCHESTRA	29
1965	– ADVENTURES OF A DENTIST (film music)	72
	– DIALOGUE for cello and 7 instrumentalists	46
	– IMPROVISATION AND FUGUE for piano	62
	– SOMEBODY'S LIFE (incidental music)	84
	– THREE POEMS BY MARINA TSVETAYEVA for (mezzo)-soprano and piano	37
	– THE CONCEALED CABALLERO (film music)	76
	– VARIATIONS ON A CHORD for piano	62
1966	– THE COLONEL'S WIDOW (incidental music)	84
	– CONCERTO NO. 2 FOR VIOLIN AND CHAMBER ORCHESTRA	30
	– JUST A LITTLE JOKE (film music)	72
	– STRING QUARTET NO. 1	49
1967	– THE COMMISSAR (IN THE TOWN OF BERDICHEV) (film music)	72
1968	– THE ANGEL (film music)	72
	– DAY STARS (film music)	72
	– THE GLASS ACCORDION (film music)	78
	– MAGDALENA'S SONG for voice and piano	37
	– THE NIGHT CALL (film music)	76
	– THE OWNERLESS HOUSE (film music)	72
	– PIANISSIMO for orchestra	19
	– SERENADE for violin, clarinet, double bass, piano and percussion	46
	– THE SIXTH OF JULY (film music)	72
	– SONATA FOR VIOLIN AND CHAMBER ORCHESTRA	30
	– SONATA NO. 2 FOR VIOLIN AND PIANO (QUASI UNA SONATA)	49
	– USED CARTRIDGE CASES (film music)	72
1969	– A BALLERINA ABOARD (film music)	78
	– BORIS GODUNOV (incidental music) (late 60s)	84
	– SICK AT HEART (film music)	72
	– STREAM (electronic music)	65
	– THE WALTZ (film music)	76
1970	– WAY OF THE CROSS (incidental music)	84

CHRONOLOGICAL WORKLIST

1971	– BELORUSSIAN STATION (film music)	72
	– CANON IN MEMORIAM IGOR STRAVINSKY for string quartet	50
	– A COTTAGE IN KOLOMNA (film music)	76
	– DOUBLE CONCERTO FOR OBOE, HARP AND STRINGS	30
	– EIGHT PIECES for piano	63
	– LABYRINTHS Ballet in five episodes	13
	– THE LAST RUN OF THE ‘ALBATROSS’ (film music)	76
	– OUR GAGARIN (film music)	79
	– THE SEAGULL (film music)	72
	– SPORT, SPORT, SPORT (film music)	72
	– UNCLE VANYA (film music)	72
	– VERSES WRITTEN IN THE SLEEPLESSNESS OF THE NIGHT for voice and piano	37
	– THE WARDROBE (film music)	78
1972	– THE BUTTERFLY (film music)	78
	– CHEER UP, THE WORST IS YET TO COME (film music)	78
	– CHILE FIGHTS AND HOPES (film music)	79
	– THE STRANGE LITTLE FROG (film music)	78
	– SUITE IN OLD STYLE for violin and piano (harpsichord)	50
	– SYMPHONY NO. 1 (1969-72)	19
	– VOICES OF NATURE for 10 female voices and vibraphone	37
	– YOU AND ME (film music)	72
1973	– THE ARDUOUS ROADS OF PEACE (THE BALANCE OF TERROR) (film music)	79
	– HOT SNOW (film music)	73
	– IN FABLEWORLD (film music)	78
	– MY PAST AND MY THOUGHTS (film music)	76
	– THE RIGHT TO JUMP (film music)	73
	– WHERE THE ARBAT CROSSES BUBULINAS STREET (film music)	72
1974	– THE AGONY (film music, part I)	73
	– THE CAPTAIN’S DAUGHTER (film music)	73
	– CITIES AND YEARS (incidental music)	73
	– DER GELBE KLANG (YELLOW SOUND) Muulti motion theatre for pantomime, instrumental ensemble and tape (mixed choir) (1973-74)	13
	– GRATULATIONSRONDO (CONGRATULATORY RONDO) for violin and piano	51
	– THE WORLD TODAY (AND YET I BELIEVE) (film music) (1972-74)	73

CHRONOLOGICAL WORKLIST

1975	– AUTUMN (film music)	73
	– CADENZA to W. A. Mozart's Piano Concerto in C minor K. 491	66
	– CANTUS PERPETUUS for keyboard instrument and 5 percussionists	51
	– EIGHT SONGS FROM THE INCIDENTAL MUSIC TO FRIEDRICH SCHILLER'S "DON CARLOS"	
	for voice and piano or guitar	38
	– PANTOMIME Suite for chamber orchestra after W. A. Mozart's Fragment K. 416d	67
	– PRELUDE IN MEMORIAM DMITRI SHOSTAKOVICH for 2 violins or for 1 violin and tape	52
	– REQUIEM from the stage music to Friedrich Schiller's drama "Don Carlos" for soloists, mixed choir and instrumental ensemble	38
1976	– THE ASCENT (film music)	73
	– CAESAR AND CLEOPATRA (incidental music)	84
	– CLOWNS AND KIDS (film music)	73
	– DON CARLOS (incidental music)	84
	– HOW TSAR PETER GOT THE BLACK MAN MARRIED (film music)	73, 80
	– MOZ-ART for 2 violins	52
	– PIANO QUINTET (1972-76)	50
	– RICKY-TICKY-TAVI (film music)	73
	– SELECTING A TARGET (film music)	73
	– DER SONNENGESANG DES FRANZ VON ASSISI (THE CANTICLE OF THE SUN BY ST FRANCIS OF ASSISI) for 2 mixed choirs and 6 instruments on texts by S. Francesco d'Assisi	39
	– TRAINERS (film music)	76
	– TWO PRELUDES FOR SMALL ORCHESTRA (transcription of Nos. 1 and 2 from Five Preludes for Piano op. 2 by Dmitry Shostakovich)	67
	– THE WHITE STEAMER (film music)	76
1977	– CONCERTO GROSSO NO. 1 for two violins, harpsichord, prepared piano and strings	31
	– HUMAN REQUITALE (film music) orchestras, double-bass and conductor	74
	– THE LIFE-STORY OF AN UNKNOWN ACTOR (film music)	73
	– MAGDALINA for voice and piano, to a poem by Boris Pasternak	39
	– MOZ-ART À LA HAYDN Play on music for 2 violins, 2 small string orchestras, double-bass and conductor	47
	– MY MEMORIES TAKE ME TO YOU (film music)	74
	– TRAVKA'S ADVENTURES (film music)	73
	– TWO CADENZAS to Beethoven's Violin Concerto in D major, op. 61 for solo violin, 10 violins and timpani	66

CHRONOLOGICAL WORKLIST

1978	– CONCERTO NO. 3 FOR VIOLIN AND CHAMBER ORCHESTRA	31
	– A DUCK SHOOTING PARTY (incidental music).....	84
	– FATHER SERGHEY (film music).....	74
	– IN MEMORIAM for orchestra (1977-78).....	20
	– THE INSPECTOR'S TALE (incidental music).....	84
	– QUEEN OF SPADES (PIQUE DAME) (Arrangement of Tchaikovsky's opera).....	67
	– SONATA NO. 1 FOR VIOLONCELLO AND PIANO	52
	– STILLE NACHT On motives of the like-named German Christmas carol arranged for violin and piano.....	53
1979	– CONCERTO FOR PIANO AND STRINGS	31
	– THE FANCIES OF FARYATYEV (film music).....	76
	– HOMMAGE À IGOR STRAVINSKY, SERGEY PROKOFIEV AND DMITRI SHOSTAKOVICH for piano six-hands.....	63
	– HYMNS I-IV for instrumental ensemble (1974-79).....	51
	– PARADOXES OF EVOLUTION (film music).....	79
	– POLYPHONIC TANGO for ensemble.....	47
	– STILLE MUSIK for violin and violoncello.....	53
	– SYMPHONY NO. 2 “ST. FLORIAN” for chamber choir and orchestra.....	20
	– TURANDOT (incidental music).....	84
1980	– GOGOL SUITE Suite from the music to a production of “The Dead Souls Register” – orchestrated by Gennadi Rozhdestvensky.....	21
	– LARISA (film music).....	79
	– LITTLE TRAGEDIES (film music).....	76
	– MOZ-ART for oboe, harp, harpsichord, violin, violoncello and double bass.....	47
	– PASSACAGLIA for orchestra (1979-80).....	21
	– STRING QUARTET NO. 2	53
	– THE PLANE CREW (film music).....	74
	– THREE MADRIGALS for soprano, violin, viola, double bass, vibraphone and harpsichord on poems by Francisco Tanzer.....	39
	– THREE SCENES for soprano and ensemble.....	40
	– TWO CADENZAS to W. A. Mozart's Piano Concerto in C major K. 467.....	66
	– TWO SHORT PIECES for organ.....	63
1981	– THE AGONY (film music, part II).....	74
	– EUGENE ONEGIN (film music).....	76
	– I AM WITH YOU AGAIN (film music).....	78
	– KLIM SAMGIN (incidental music).....	85
	– MINNESANG for 52 voices on texts by the 12th and 13th century Minnesingers (1980-81).....	40
	– SYMPHONY NO. 3	21
	– WHAT DOES BABIRUSSYA NEED TUSKS FOR? (film music).....	79

CHRONOLOGICAL WORKLIST

1982	– A PAGANINI for solo violin	60
	– AUTUMN (film music)	78
	– CONCERTO GROSSO NO. 2 for violin, violoncello and orchestra (1981-82)	32
	– LEBENSLAUF for 4 metronomes, 3 percussionists and piano	54
	– PENCIL AND ERASER (film music)	78
	– SEPTET for flute, two clarinets, violin, viola, violoncello, harpsichord or organ (1981-82)	54
	– STAR FALL (film music)	74
	– SPARE THE WHITE BIRD (incidental music)	85
	– STURDY BOY (film music)	74
	– THE TALE OF TRAVELS (film music)	74
1983	– CADENZA to W. A. Mozart's Piano Concerto in C major K. 503	66
	– ENDSTATION SEHNSUCHT (A STREETCAR NAMED DESIRE) Ballet in two acts by John Neumeier after Tennessee Williams' play	13
	– THE DARLING OF THE AUDIENCE (film music)	74
	– THE LEAVE-TAKING (film music)	74
	– SCHALL UND HALL for trombone and organ	54
	– “SEID NÜCHTERN UND WACHET ...” Cantata for contralto, counter- tenor, tenor, bass, mixed choir and orchestra	22
	– STRING QUARTET NO. 3	55
	– TWO CADENZAS to W. A. Mozart's Concerto for Bassoon and Orchestra in B flat major K. 191	66
1984	– BESCHWÖRUNG for mezzo-soprano and orchestra (transcription of Friedrich Nietzsche's 'Beschwörung' for mezzo-soprano and piano)	68
	– CONCERTO NO. 4 FOR VIOLIN AND ORCHESTRA	32
	– DEAD SOULS (film music)	76
	– THE DEVILS (incidental music)	85
	– RAGTIME for orchestra (transcription of a piano ragtime by Scott Joplin)	68
	– SERENADE for mezzo-soprano and orchestra (transcription of Adolf Jensen's 'Serenade' for mezzo-soprano and piano)	68
	– SYMPHONY NO. 4 for soprano, alto, tenor, bass and chamber orchestra	22
	– THE WHITE POODLE (film music)	74
	– THREE SACRED HYMNS for mixed choir	40

CHRONOLOGICAL WORKLIST

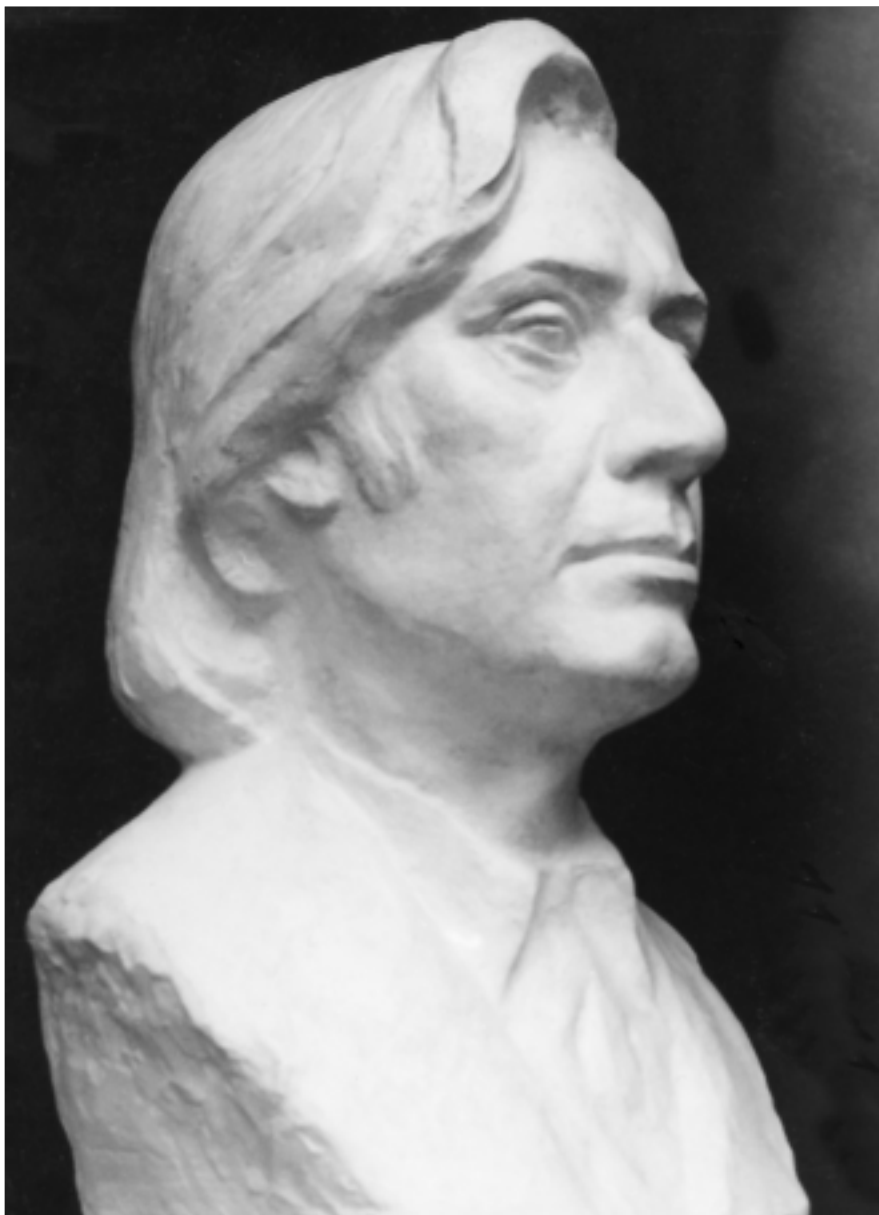
1985	– CANON “AN DAS FRANKFURTER OPERNHAUS” (arrangement of the like-named work by Alban Berg) version for 9 strings	68
	– CONCERTO FOR MIXED CHOIR (1984-85)	41
	– CONCERTO FOR VIOLA AND ORCHESTRA	33
	– CONCERTO GROSSO NO. 3 for 2 violins and chamber orchestra	32
	– (K)EIN SOMMERNACHTSTRAUM for orchestra	23
	– MUSIC TO AN IMAGINARY PLAY for ensemble	48
	– OTHELLO Ballet in two acts by John Neumeier after William Shakespeare's Tragedy	14
	– RITUAL for orchestra (1984-85)	23
	– SKETCHES One-act ballet. Choreographic fantasia by Andrei Petrov after themes by Nikolai Gogol	14
	– STRING TRIO	55
1986	– THE BEGGAR OR SAND'S DEATH (incidental music)	85
	– CONCERTO NO. 1 FOR VIOLONCELLO AND ORCHESTRA (1985-86)	33
	– LORD OF THE FLIES (incidental music)	85
1987	– CANON “AN DAS FRANKFURTER OPERNHAUS” (arrangement of the like-named work by Alban Berg) version for violin and chamber orchestra	68
	– EPILOGUE FROM “PEER GYNT” for orchestra and choir	23
	– QUASI UNA SONATA for violin and chamber orchestra	33
	– SONATA NO. 1 for piano	64
	– SUITE IN OLD STYLE for chamber orchestra	24
	– TRIO SONATA for chamber orchestra	24
1988	– THE BALCONY (film music)	74
	– CONCERTO FOR PIANO FOUR HANDS AND CHAMBER ORCHESTRA	34
	– CONCERTO GROSSO NO. 4 – SYMPHONY NO. 5	25, 34
	– DREI GEDICHTE VON VIKTOR SCHNITTKE (THREE POEMS BY VIKTOR SCHNITTKE) for tenor and piano	41
	– FOUR APHORISMS for orchestra	24
	– I AM POOR SOSO (incidental music)	85
	– “KLINGENDE BUCHSTABEN” for violoncello solo	60
	– THE MANDATE (incidental music)	85
	– PEER GYNT Ballet in three acts by John Neumeier based on Henrik Ibsen's drama	15
	– PIANO QUARTET	55
	– PUSHKIN'S POETRY (film music)	76
	– TWELVE PENITENTIAL PSALMS (ZWÖLF BUSSVERSE) for mixed choir	42

CHRONOLOGICAL WORKLIST

1989	– A FEAST IN TIME OF PLAGUE (incidental music)	85
	– AND A LIGHT IS SHINING THROUGH THE DARKNESS (film music)	77
	– INCIDENT AT VICHY (film music)	77
	– OPENING VERSE FOR THE FIRST FESTIVAL SUNDAY (ERÖFFNUNGSVERS ZUM ERSTEN FESTSPIELSONNTAG) for mixed choir and organ	42
	– MONOLOGUE for viola and strings	34
	– STRING QUARTET NO. 4	56
	– VISITOR OF A MUSEUM (film music)	74
	– “3 x 7” for clarinet, horn, trombone, harpsichord, violin, violoncello and double bass	48
1990	– CONCERTO NO. 2 FOR VIOLONCELLO AND ORCHESTRA	35
	– FIVE APHORISMS for piano	65
	– MADRIGAL IN MEMORIAM OLEG KAGAN for violin or violoncello solo	61
	– MOZ-ART À LA MOZART for 8 flutes and harp	48
	– RUSSIA – LOVE FOR THIS COUNTRY (film music)	74
	– SONATA NO. 2 for piano	65
	– THREE FRAGMENTS for harpsichord	64
	– TWO CADENZAS to W. A. Mozart's Piano Concerto in B flat major K. 39	66
1991	– CONCERTO GROSSO NO. 5 for violin, piano and orchestra	35
	– FESTLICHER CANTUS for violin, piano, mixed choir and orchestra	42
	– HERRN ALFRED SCHLEE ZUM 90. GEBURTSTAG for viola solo	61
	– LIFE WITH AN IDIOT (LEBEN MIT EINEM IDIOTEN) Opera in two acts (4 scenes) by Viktor Yerofeyev after his likenamed short story	15
	– SUTARTINES for percussion, organ and strings	25
1992	– AGNUS DEI for 2 sopranos, female choir and chamber orchestra	43
	– THE LAST DAYS OF ST. PETERSBURG (film music)	75
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Sculpture by Milan Knobloch

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Contents & Layout: Mark Heyer

PRINTED IN GERMANY





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