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Elena **Firsova**



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ELENA FIRSOVA

The essential qualities of Elena Firsova's music were established almost from the very beginning of her composing life. Even in her student days she was already an unashamedly confessional artist, whose clear intention was to give utterance to intimate personal feelings. From her earliest works she favoured smaller, more delicate combinations of instruments, and deployed a distinctive and at that time unfashionable musical language centred on the subtle manipulation of an emotionally expressive melodic line, often supported on a delicate web of post-romantic harmony. She showed no interest at all in the noisily conventional rhetoric so characteristic of most of the Soviet music being written and played around her.

Firsova was born in Leningrad on 21 March 1950. Her parents were both physicists, and she grew up in an atmosphere where education was taken seriously. When she was still quite young, her family moved to Moscow, and there she received her musical training, entering music college in 1966 and the Moscow Conservatoire in 1970. During five years at the Conservatoire, she studied composition with Alexander Pirumov and analysis with the distinguished Yuri Kholopov. But it was her unofficial contacts during her student years that she regards as having had a crucial influence on her later development. The most important of these were with the composer Edison Denisov and the teacher and Webern-pupil, Philip Gershkovich (Hershkovitz). It was at this time too that she met her husband, the composer Dmitri Smirnov.

In 1970, when she was still at music college, she wrote her first settings of Osip Mandelstam, who died in the Stalinist camps in 1938. Though now regarded as one of the greatest Russian poets of the 20th century, Mandelstam was unpublished in the Soviet Union in the period when Firsova first fell in love with his work, and was to remain so until Glasnost in the late 1980s. Her contact with the luminous world of this writer's imagination could come only through carefully hidden and preserved old editions or through unofficial samizdat publications. Firsova has written more than a dozen settings of Mandelstam's verse and a series of instrumental compositions inspired by his words. She has said that "Had I been a poet, his is the poetry I would like to have written". For a composer who dislikes talking about music, the Mandelstam texts she has chosen come closest to describing the inner nature of Firsova's art. Particularly suggestive are lines set in one of her most appealing and characteristic pieces, the chamber cantata *Earthly Life* of 1984.

Although Elena Firsova never sought political conflict, it was in the nature of the society to which she belonged that such conflict inevitably materialised. The music she wrote placed her from the beginning among the 'unofficial' Soviet composers (of whom the most well-known were Denisov, Schnittke and Gubaidulina). This led in 1979 to her being included

with her husband in the 'Seven' who were publicly castigated by the notorious head of the Composers' Union, Tikhon Khrennikov, for having allowed their music (which he described as 'not representative of the work of Soviet composers') to be played in a festival in Cologne. This rebuke had no effect on Firsova's confidence, but it markedly increased Western interest in her music, which was certainly not the effect Khrennikov had intended.

Unsurprisingly, and more recently, the collapse of Soviet power in the late 1980s and the troubled conditions of the new Russia have had a considerable effect on Elena Firsova's life and music. The rate of her musical output acquired a new urgency, with no less than 29 pieces written between 1991 and 1993, and its range broadened as if through poetic necessity with her attention turning to the composition of music on a larger scale. Between 1988 and 1992 she completed four pieces for full orchestra which, taken together as a cycle, make up what is perhaps her most important creative statement to date.

The first of these orchestral works, *Augury*, composed in 1988 and premiered at the 1992 BBC Proms in London by the BBC Symphony Orchestra under Andrew Davis, culminates in a choral setting of Blake's famous lines beginning 'To see the world in a grain of sand...' Although the text is by Blake, *Augury* seems to sum up many of the characteristic preoccupations and moods of Firsova's settings of Mandelstam; the music rises and falls on the waves of a romantic and lyrical reaching after ecstasy. The composition of *Augury* was followed in 1989 by *Nostalgia*, where both title and music seem to reflect the composer's growing anxiety about the future and the increasing pressure to consider a period spent outside Russia. In 1991 the decisive break was made: Elena Firsova and her husband and children moved to Britain where they made brief stays at Cambridge University and Dartington Hall in Devon, before being appointed as joint composers-in-residence at Keele University.

Early in 1992, Firsova completed one of her most ambitious works, an uncommissioned setting for soprano and full orchestra of poems by her beloved Mandelstam entitled *Secret Way*, commissioned by WDR and premiered by the Moscow Radio Orchestra under Vladimir Fedoseyev at the Musikverein in Vienna in 1996. The human voice, as in *Augury*, here fulfils a summarising role towards the end of the work, singing a text which explores a bleak and broken world in which verbal memory is lost amidst the tolling of Stygian bells. The fourth and last of this cycle of recent orchestral works is *Cassandra*, commissioned, premiered and recorded by the BBC National Orchestra of Wales under Tadaaki Otaka. It is named after the prophetess of impending doom who, for Firsova, spoke not only of Troy but also of contemporary Russia.

Despite her newfound commitment to orchestral music, Firsova has continued to produce a large body of chamber music, both for purely instrumental forces as seen in her ongoing series of string quartets, and for the idiomatic combination of solo voice and chamber ensemble which has been so central to Firsova's output. In 1992 she composed *Distance* for the Birmingham Contemporary Music Group, a setting of poems by Marina Tsvetayeva which depicts the same loneliness and desperation as the contemporary *Secret Way*, Firsova's 1994 chamber cantata.

Before the Thunderstorm returns to Mandelstam and is an impressive successor to *Earthly Life* and *Forest Walks*. All three chamber cantatas were given their premiere by the Nash

Ensemble who, together with the BBC, have been the most stalwart of champions for her music. New departures for Firsova in recent years have included a chamber opera, *The Nightingale and the Rose*, premiered at the 1994 Almeida Opera Festival, and an a cappella setting of Pushkin for WDR and The Hilliard Ensemble, entitled *Insomnia*.

Through all the various changes that have taken place over the last decade, both in her outside life and in the inner life of her music, Elena Firsova has clung tenaciously to her distinctive musical voice and to her fiercely held musical ideals. In each new piece we can be sure to hear the characteristic qualities that emerged so early in her career, the same singing line and supple harmonies, and the same sense that this is an artist telling us about what she herself has felt, about what she would have us feel too.

Gerard McBurney, 1996

E A R T H L Y L I F E

What have you to do with me,
Earthly life and beauty,
When that has reminded me
Who I am and who my dream ...

On the glass of eternity has already lain
My breath, my warmth ...
Let the moment's lees trickle down –
Don't wipe away the sweet design ...

Up out of an evil festering pool
I sprang, whispering like a reed,
Passionately, secretly, tenderly
Breathing the forbidden life ...

O S I P M A N D E L S T A M

OPERA

A FEAST IN TIME OF PLAGUE Op. 7

1972

Chamber opera

Libretto by Elena Firsova after Alexander Pushkin (in Russian)

Cast: Chairman (baritone) – Mary (soprano) – Luisa (mezzo-soprano) – Clergyman (bass) – Joung Man (tenor) – Guests at the Feast (male choir, 6-12 voices) – People from the Parish (mixed choir, 12 voices)

2(picc).1.1.1 – 2.1.1.1 – perc (timp, tgl, temple bl, wood bl, maracas, tom-t, side dr, bass dr, cym, bells, tam-t, glsp, xyl, vibr). harp. cel. org. strings

Duration: 35'

THE NIGHTINGALE AND THE ROSE Op. 46

1990-1991

Chamber opera in one act

Libretto by Elena Firsova after Oscar Wilde's like-named story and poetry by Christina Rossetti (in English)

Cast: Nightingale (soprano) – Student (tenor) – Girl (mezzo-soprano) – Red, White and Yellow Rose-bush / Green Lizard / Butterfly / Daisy / Oak (chamber choir)

1(picc).1.1.1 – 1.1.1.0 – 3 perc (tgl, indian jingles, whip, maracas, bamboo pipes, pagoda jingles, bass drum, susp.cym, bells, Chinese gong, Javanese gong, tam-t, glsp, xyl, vibr). harp. cel. strings (1/1/1/1/1)

Duration: 90'

First performance: 8 July 1994 Almeida Theatre, London

Almeida Opera – David Parry (conductor)

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ORCHESTRA

FIVE PIECES Op. 6 1971

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

2.2.2.2 – 4.3.3.0 – perc. strings

Duration: 12'

STANZAS Op. 13 1975 for orchestra

one movement

3(picc).2.2.2 – 4.3.3.1 – perc (timp, 3 tom-t, side dr, bass dr, cym, tubular bells, glsp, vibr). harp. cel. strings

Duration: 11'

First performance: June 1987, Dortmund

Dortmund Philharmonic – Klaus Weise (conductor)

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AUTUMN MUSIC Op. 39 1988 for chamber orchestra

one movement

1.2.0.2 – 2.0.0.0 – strings (4/3/4/3/1)

Duration: 11'

First performance: 14 May 1990, Barbican Hall, London

English Chamber Orchestra – Vasily Sinaisky (conductor)

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NOSTALGIA (NOSTALGIE) Op. 42 1989

one movement: Andante

3(picc).3.3.3 – 4.3.3.1 – perc: (tgl, 3 wood bl, 3 bongos, 3 tom-t, bass dr, susp. cym [small/medium], gong, tam-t, tubular bells, vibr). harp. cel. strings

Duration: 16'

First performance: 14 June 1992, Staatstheater Kassel

Orchestra of the Kassel Staatstheater – Bernard Lang (conductor)

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CASSANDRA Op. 60 1992*Commissioned by the BBC Welsh Symphony Orchestra*

one movement: Andante

2(picc).2.2(Eb cl, bass cl).3(db bn) – 4.3.3.1 – perc (tgl, 3 bongos, 3 tom-t, side dr, bass dr, susp.cym, gong, tam-t, glsp, vibr). harp. cel. strings

Duration: 13'

First performance: 8 October 1993, Brangwyn Hall, Swansea

BBC National Orchestra of Wales – Tadaaki Otaka (conductor)

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cd: BIS 668 BBC National Orchestra of Wales – Tadaaki Otaka (conductor)

MNEMOSYNE Op. 73 1995

for chamber orchestra

one movement

1.1.2.1 – 1.0.0.0 – perc, harp, cel, strings (3/0/2/2/1)

THE SOUND OF TIME PASSING Op. 83 1997
(DER KLANG DER VERGEHENDEN ZEIT)

one movement

3.3.3.3 – 5.4.4.1 – perc. 2 harps. cel. strings

Duration: 10'

CAPTIVITY (DIE GEFANGENSCHAFT) Op. 85 1998
for wind orchestra, harp, celesta, and percussion
Commissioned by the BABWE Education Trust

one movement

3.3.3.3 – 4.3.3.1 – perc. harp. cel

Duration: 12'

First performance: 9 February 2000, Manchester
RNCM Wind Orchestra – Clark Rundell (conductor)

LEAVING Op. 86 1998
for strings (at least 4/4/4/3/1)
Commissioned by Internationale Fredener Musiktage
Dedicated to My Father

one movement: Lento

Duration: 12'

First performance: 29 August 1999, Freden
camerata freden – Adrian Adlam (conductor)

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THE SINGING FOREST (DER SINGENDE WALD) Op. 92 1999
for four recorders and string orchestra (part of "The Lost Puzzle of Gondwana
Project")

Commissioned by The Soloists Ensemble

one movement

Duration: 4'

First performance: 9 October 1999, London, Southwark Cathedral
The Soloists Ensemble – Robert Turrel (conductor)

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LYRICAL VARIATIONS Op. 102a

2002

for large orchestra

1. Theme *Andante rubato*
2. Variation I *Poco più mosso*
3. Variation II *Più mosso, risoluto*
4. Variation III *Con moto, capriccioso*
5. Variation IV *Lento, misterioso*
6. Variation V *Andante*
7. Variation VI *Con moto, espressivo*
8. Variation VII *Lento, pensieroso*
9. Coda *Grave*

3(picc).2(cor anglais).3.3(db bn) – 4.3.3.1 - 4 perc (timp, tgl, crot, 5 tom-t, bass dr, cym, susp. cym, bells, gong, tam-t, glsp, xyl, vibr). harp. cel. strings

Duration: 8'

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THE GARDEN OF DREAMS**(HOMMAGE TO SHOSTAKOVICH)** Op. 111

2004

for orchestra

Commissioned by the Amsterdam Concertgebouw Orchestra

one movement: Adagio – Allegro

3(picc).3.3(bass cl).3(db bn) – 4.3.3.1 – perc (timp, 4 tom-t, tambourine, side dr, bass dr, cym, susp.cym, bells, gong, tam-t, glsp, vibr). harp. cel. strings

Duration: 12'

First performance: 23 June 2006, Amsterdam

Concertgebouw Orchestra – Tughan Sokhiev (conductor)

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BEYOND THE SEVEN SEALS Op. 119

2010

for orchestra

*Commissioned by Orchestre National du Capitole de Toulouse**Dedicated to Tughan Sokhiev*

3.3.3.3(db bn) – 4.3.3.1 – 5 perc (timp, tgl, crot, 3 bongos,, 3 temple bl, 3 wood bl, 3 tom-t, side dr, bass dr, 3 susp.cym, gong, bells, tam-t, glsp, xyl, vibr). harp. cel. strings

Duration: 12'

First performance: 9 September 2010, Toulouse

Orchestre National du Capitole de Toulouse – Tughan Sokhiev (conductor)

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SOLO INSTRUMENT(S) & ORCHESTRA

CONCERTO FOR VIOLONCELLO AND ORCHESTRA NO. 1 Op. 10 1973

one movement

2(picc).1.1.1 – 3.1.0.0 – 5 perc (timp, tgl, wood bl, 2 temple bl, 3 bongos, 3 tom-t, side dr, bass dr, cym, tam-t, glsp, xyl, vibr, marimba). harp. cel. strings

Duration: 18'

First performance: 10 June 1975, Moscow Conservatoire

Anatole Liebermann (violoncello) – Veronika Dudarova (conductor)

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CONCERTO FOR VIOLIN AND ORCHESTRA NO. 1 Op. 14 1976

one movement: Lento

3(picc).3.3.3 – 3.3.3.1 – perc (timp, tgl, wood bl, 3 tom-t, side dr, bass dr, tam-t, bells, glsp, vibr). harp. cel. strings

Duration: 11'

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POSTLUDE Op. 18 1977

for harp and orchestra

one movement: Lento

0.0.0.0 – 0.0.0.0 – tubular bells. glsp. cel. strings

Duration: 5'

First performance: 22 February 1978, Moscow – Union of Composers

Ludmila Vartanyan (harp) – Yuri Nikolayevsky (conductor)

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CHAMBER CONCERTO NO. 1 Op. 19 1978
for flute and strings

one movement: Lento

Duration: 12'

First performance: 10 March 1980, Moscow – Union of Composers
Alexander Korneyev (flute) – Sergei Skripka (conductor)

© Sikorski, Hamburg for the world · score: Sovetsky Kompozitor Publishers, Moscow, 1984 in the collection "Works by Soviet Composers for flute and orchestra"

cd: Mobile Fidelity MF 906 Alexander Korneyev (flute) – Ensemble of Soloists of the State Academic Symphony Orchestra of the USSR – Vladimir Berbitski (conductor)

CHAMBER CONCERTO NO. 2 Op. 26 1982
(CONCERTO FOR VIOLONCELLO AND ORCHESTRA NO. 2)

one movement

1.1.1.1 – 1.1.1.0 – perc (susp.cym, tam-t, tubular bells, glsp, vibr). harp. cel.
strings (4/2/4/3/1)

Duration: 12'

First performance: 17 October 1982, Moscow Conservatoire
Ivan Monighetti (violoncello) – Gennady Rozhdestvensky (conductor)

© Sikorski, Hamburg for the world · score: SIKORSKI 1864, Sovetsky Kompozitor Publishers, Moscow, 1990 in "Elena Firsova: Chamber Concerto for Cello and Orchestra / V. Tarnopolsky: Concerto"

CONCERTO FOR VIOLIN AND ORCHESTRA NO. 2 Op. 29 1983

one movement

3(picc).3.3.3(db bn) – 3.4.3.1 – perc (3 bongos, 3 tom-t, susp cym, gong, tam-t,
vibr). cel. strings

Duration: 15'

First performance: November 1987, Moscow – Hall of Columns
Grigori Fagin (violin) – Moscow Radio and Television Orchestra – Mikhail Yurovsky (conductor)

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CHAMBER CONCERTO NO. 3 Op. 33 1985
for piano and orchestra

one movement: Moderato

picc.0.0.0 – 4.1.1.0 – perc (susp.cym, gong, tam-t, tubular bells, glsp, vibr).
strings (6/4/4/4/1)

Duration: 15'

First performance: November 1989, Moscow Conservatoire
Ekaterina Chemberdzhi (piano) – Timur Minbayev (conductor)

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CHAMBER CONCERTO NO. 4 Op. 37 1987

► see ENSEMBLE

CHAMBER CONCERTO NO. 5 Op. 78 1996
(**CONCERTO FOR VIOLONCELLO AND ORCHESTRA NO. 3**)

for violoncello, celesta, harp and strings (4/3/3/2/1)

Commissioned by the Internationale Kammermusik-Akademie Kronberg

Dedicated to Karine Georgian

one movement: Lento

Duration: 16'

First performance: 16 October 1997, Kronberg
Karine Georgian (violoncello) – Bayerische Kammerphilharmonie – Werner A. Albert (conductor)

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CHAMBER CONCERTO NO. 6
(**THE TEMPLE OF MNEMOSYNE**) Op. 80 1996

for piano and chamber orchestra

Commissioned by the Dimensions Festival

1.1.2(bass cl).1 – 1.0.0.0 – 2-3 perc (tgl, crot, glass bells, 2 susp.cym, gong,
tam-t, bells, vibr). strings (3/0/2/2/1)

Duration: 22'

First performance: 13 October 1997
Olga Balakleets (piano) – Martyn Brabbins (conductor)

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P, SKAND, TR

THE SINGING FOREST (DER SINGENDE WALD) Op. 92 1999
for four recorders and string orchestra

▶ see ORCHESTRA

ROMANTIC FRAGMENTS (after having read E.T.A. Hoffmann) Op. 106 2003
for solo violin and chamber ensemble

▶ see ENSEMBLE

CONCERTO – ELEGY Op. 122 2008
(**CONCERTO FOR VIOLONCELLO AND ORCHESTRA NO. 4**)

for violoncello and orchestra

In memoriam Slava Rostropovich

Dedicated to Anatole Lieberman

one movement

2(picc).1.1.1 – 2.1.1.0 – perc (timp, tgl, 3 bongos, 3 tom-t, side dr, bass dr,
cym, susp.cym, tam-t, xyl). strings

Duration: 17'

First performance: 18 February 2011, London

Anatole Lieberman (violoncello) – St. Paul's Sinfonia – Andrew Doni (conductor)

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VOICE(S) & ORCHESTRA

TRISTIA Op. 22

1979

Cantata for soprano and chamber orchestra on poems by Osip Mandelstam (in Russian)

1. Andante (orchestral)
2. Lento (soprano solo)
3. Andante (soprano and orchestra)
4. Vivo (soprano and orchestra)
5. Adagio (soprano and orchestra)

1.1.1.1 – 2.0.0.0 – perc (2 wood bl, 2 bongos, tam-t, tubular bells, glsp, vibr).
harp. cel. strings (4/3/4/3/1)

Duration: 16'

First performance: 17 October 1981, Moscow Conservatoire

Irina Muratova (soprano) – Orchestra of the Moscow Conservatoire – Eduard Serov (conductor)

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THE STONE (DER STEIN) Op. 28

1983

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

1. Adagio
2. Andantino
3. Allegro
4. Grave
5. Andante

2(picc).2(cor anglais).2.2(db bn) – 2.4.3.1 – 4 perc (tgl, 3 bongos, 2 tom-t, susp.cym, gong, tam-t, tubular bells, glsp, vibr). harp. cel. strings

Duration: 18'

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AUGURY Op. 38 1988

for mixed choir and orchestra – Text: William Blake (Russian Translation by Dmitri Smirmov)

one movement: Andante

3(picc).3(cor anglais).3(bass cl).3 (db bn) – 4.3.3.1 – perc (4 timp, tgl, bass dr, susp.cym, gong, tam-t, tubular bells, glsp, vibr, marimba). harp. cel. strings

Duration: 25'

First performance: 4 August 1992, London – BBC Proms, Royal Albert Hall
London BBC Symphony Orchestra and Choir – Andrew Davis (conductor)

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SECRET WAY (DER GEHEIME PFAD) Op. 52 1992

for mezzo-soprano and orchestra – Text: Osip Mandelstam (in Russian)
Commissioned by the Westdeutsche Rundfunk

one movement

3(picc).3(cor anglais).3(bass cl).3 – 4.2.3.1 – 2 perc (tgl, jingles, 5 tom-t, bass dr, 3 susp.cym, cym, gong, tam-t, tubular bells, glsp, vibr). harp. cel. org. strings

Duration: 27'

First performance: 27 March 1996, Musikverein, Vienna
Moscow Radio Orchestra – Vladimir Fedoseyev (conductor)

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THE WORD Op. 75 1995

for mixed choir and orchestra – Text: Biblical (in English)
Commissioned by the Camden Choir

2.2.2.2 – 4.2.3.1 – timp, perc (tam-t, bells). harp. strings

Duration: 10'

First performance: 19 June 1997, Barbican Hall, London
Camden Choir and Southern Pro Arte Orchestra – Julian Williamson (conductor)

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THE RIVER OF TIME (DER FLUSS DER ZEITEN) Op. 81 1997
 for mixed choir and chamber orchestra – Text: poem by Gavrili Derzhavin (in Russian)

Dedicated to the memory of Edison Denisov

one movement: Lento – Largo (rubato)

0.1.0.0 – 0.1.0.0 – 2 perc (timp, susp.cym, tam-t, glsp). harp. hpd. strings (at least 2/2/2/4/2)

Duration: 10'

First performance: 1 April 2000, Geneva

Orchestre de Chambre de Genève – Lev Markiz (conductor)

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DAS ERSTE IST VERGANGEN (CHRISTUSHYMNUS 2000) Op. 93 1999
(THE FORMER THINGS ARE PASSED AWAY)

for soprano, bass, mixed choir, and chamber orchestra – Text: Biblical, Franz Kafka [No. 1], and an anonymous Psalm from the concentration camp Buchenwald [No. 5] (in German)

Commissioned by Niedersächsischer Chorverband Hannover for EXPO 2000

1. Einstimmung *Rubato*

2. Warum I *Andante con moto*

3. Warum II *Andante*

4. Protest *Allegro energico*

5. Aufschrei *Vivo*

6. Interludium I *Largo*

7. Streit *Andante*

8. Leitwort *Presto*

9. Frohe Botschaft *Sostenuto*

10. Interludium II *Allegro espressivo*

11. Hymnus *Larghetto*

12. Interludium III *Liberamente*

13. Bekenntnis *Andante rubato*

14. Epilog *Lento*

1(pic).1.1.0 – 1.1.1.0 – 2 perc (tgl, rattle, maracas, 2 bongos, 3 tom-t, bass dr, 4 susp.cym, cym, gong, tam-t, tubular bells, glsp, xyl, vibr). harp. cel. org. strings

Duration: 40'

First performance: 3 October 2000, Hannover

Beate Gracher (soprano) – Reinhard Gröschel (bass) – Choir and Orchestra from the parish of St. Johannes in Hannover – Lothar Mohn (conductor)

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REQUIEM Op. 100

2001

for soprano, mixed choir and orchestra – Text: Anna Akhmatova (in Russian)

Commissioned by Olga Dagayeva

1. Epigraph *Moderato*
2. Leningrad *Moderato*
3. They led you away ... *Andantino*
4. Grief *Andante*
5. The Little Teaser *Allegretto*
6. The Poplar [soprano solo] *Andante rubato*
7. Hope *Andantino*
8. The Light Weeks *Con moto*
9. Yellow Moon *Animato*
10. The Sentence *Maestoso*
11. Night *Lento*
12. The Scream *Allegro*
13. To Death *Adagio*
14. Epilogue *Andante*

2(picc).2.2.2 – 2.1.1.0 – 5 perc (timp, tgl, 2 temple bl, 2 wood bl, cow bell, 3 tom-t, 2 bongos, tambourine, side dr, bass dr, cym, gong, tam-t, tubular bells, glsp, xyl, vibr). harp. cel. strings

Duration: 52'

First performance: 6 September 2003, Berlin

Claudia Barainsky (soprano) – Rundfunkchor Berlin – Rundfunk-Sinfonieorchester Berlin – Vassily Sinaisky (conductor)

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ENSEMBLE

MUSIC FOR TWELVE Op. 34 1986

Commissioned by the Soloists' Ensemble of the Bolshoy Theatre

one movement: Andante

1.1.1.1 – 1.1.0.0 – harp. cel. strings (1/1/1/0)

Duration: 12'

First performance: 12 September 1986, Berliner Festwochen

Ensemble Modern

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cd: Mezhdunarodnaya Kniga MK 417036 Moscow Contemporary Music Ensemble – Vladimir Ponkin (conductor)

CHAMBER CONCERTO NO. 4 Op. 37 1987

for horn and thirteen performers

one movement: Moderato

1.1.1.1 – 0.1.1.0 – 1 perc (3 bongos, 3 tom-t, tam-t, glsp, Indian jingles). cel. strings (1/1/1/1)

Duration: 12'

First performance: 18 March 1989, Queen Elizabeth Hall, London

Michael Thompson (horn) – London Sinfonietta – Oliver Knussen (conductor)

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ODYSSEY Op. 44 1990

for seven performers

one movement: Lento

1.0.0.0 – 1.0.0.0 – perc (tubular bells, vibr). harp. vln. vla. vlc

Duration: 12'

First performance: 31 October 1991, Heidelberg

Festival Ensemble – Linda Horowitz (conductor)

© Boosey & Hawkes, London · Sikorski, Hamburg for: D, CH, E, GR, IL, IS, NL, P, SKAND, TR

RETROSPECT Op. 96 2001

for fourteen players

Commissioned by the Royal Northern College of Music Ensemble

one movement

1.1.1.1 – 1.1.0.0 – perc. cel. harp. strings (1/1/1/1/1)

Duration: 12'

First performance: 25 June 2001, Manchester

RNCM New Ensemble – Clark Rundell (conductor)

BLACK BELLS (HOMMAGE TO SHOSTAKOVICH) Op. 115 2005

for piano and ensemble

Duration: 6'

First performance: 10 August 2006, Dartington

Alissa Firsova (piano) – Dante Quartet – Sarah Thurlow (clarinet) – Steven Stirling (horn) – Michelle Hiley (percussion) – Kevin Griffiths (conductor)

ROMANTIC FRAGMENTS (after having read E.T.A. Hoffmann) Op. 106 2003

for solo violin and chamber ensemble

*Commissioned by Kissinger Sommer 2003**Dedicated to TrioLog Ensemble*

1. Andante con moto

2. Lento

1.1.1.0 – 0.0.0.0 – 1 perc (timp, side dr, susp. cym, tam-t). piano. violoncello

Duration: 13'

First performance: 6 July 2003, Bad Kissingen, Villa Hailmann

Peter Sheppard (violin) – Ensemble TrioLog

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VOICE & ENSEMBLE

PETRARCA SONNETS (PETRARCA-SONETTE) Op. 17 1976
for soprano and ensemble – Text: Petrarcha sonnets translated by Osip Mandelstam (in Russian and Italian)

1. Valle che de' lamenti miei se' piena [Sonnet XXXIII] *Andante*
2. Or che 'l ciel e la terra e il vento tace ... [Sonnet CXIII] *Andante*
3. Quel rosignol che si soave piange ... [Sonnet XLIII] *Lento*
4. I di miei più leggier che nessun cervo ... [Sonnet LI] *Andante*

1.1.0.0 – 1.0.0.0 – harp. cel. vln. va. vc

Duration: 16'

First performance: 9 January 1978 Union of Composers, Moscow
Anna Soboleva (soprano) – Vasily Zelvakov (conductor)

© Sikorski, Hamburg for the world · Score: Sovetsky Kompozitor Publishers, Moscow, 1983 in the collection "Works for Voice and Chamber Ensemble", Vol. 2

EARTHLY LIFE Op. 31 1984
Cantata for soprano and chamber ensemble – Text: Osip Mandelstam (in Russian)
Commissioned by BBC

1. The tense and hollow sound of a fruit *Lento*
2. Here disgusting toads hop into the thick grass *Allegro – Andante*
3. I am given a body – what am I to do with it *Adagio*
4. Up out of an clinging evel pool *Allegretto – Andante – Tempo I*
5. Into the circling choral dance of shadows *Lento*

1.0.0.0 – 0.0.0.0 – 1 perc (tgl, 2 wood bl, jingles, maracas, glsp, vib, wind chime, tam-t). harp. strings (3/0/2/1/1)

Duration: 20'

First performance: 10 November 1986, London
Penelope Walmsley-Clark (soprano) – Nash Ensemble – Lionel Friend (conductor)

© Boosey & Hawkes, London · Sikorski, Hamburg for: D, CH, E, GR, IL, IS, NL, P, SKAND, TR · Full Score: Boosey & Hawkes, 1989 (SIKORSKI 6827)

FOREST WALKS Op. 36 1987

Cantata for soprano and chamber ensemble – Text: Osip Mandelstam (in Russian)

Commissioned by the Nash Ensemble

1. A meagre beam in cold measure (Lento)
2. The cloudy air is moist and hollow (Andante)

flute. clarinet. harp. string quartet

Duration: 14'

First performance: 21 June 1988, Almeida Theatre, London

Penelope Walmsley-Clark (soprano) – Nash Ensemble – Ian Brown (conductor)

© Boosey & Hawkes, London · Sikorski, Hamburg for: D, CH, E, GR, IL, IS, NL, P, SKAND, TR · Full score: Boosey & Hawkes, London, 1993 (SIKORSKI 6863)

BEFORE THE THUNDERSTORM Op. 70 1994

Cantata for soprano and chamber ensemble – Text: Osip Mandelstam (in Russian)

Commissioned by the Nash Ensemble

1. Introduction [instrumental]
2. Oh How Afraid We Are, You and I, ...
3. Help Me, O Lord, to Live Through this Night
4. My Eveshapes are Stinging
5. The Wolf
6. Keep My Words Forever, ...

1.0.1(bass cl).0 – 1.0.0.0 – 1 perc (tgl, susp.cym, tam-t, tubular bells, glsp).
cel. string quartet

Duration: 23'

First performance: 7 March 1995, Purcell Room, London

Patricia Rozario (soprano) – Nash Ensemble – Lionel Friend (conductor)

© Boosey & Hawkes, London · Sikorski, Hamburg for: D, CH, E, GR, IL, IS, NL, P, SKAND, TR

cd: Meladina Records MRCD 00014 Patricia Rozario (soprano) – Galliard Ensemble – Archinto Quartet, – Sam Walton (percussion) – Richard Shaw (celesta) – Lionel Friend (conductor) [Nos. 3 and 6]

VOICE & INSTRUMENTS

NIGHT (NACHT) Op. 20 1978

for voice and saxophone quartet on a poem by Boris Pasternak (in Russian)

Dedicated to Irina Muratova and the Moscow Saxophone Quartet

one movement: Lento

Duration: 8'

First performance: 14 February 1983, Union of Composers, Moscow

Irina Muratova (soprano) – Moscow Saxophone Quartet: Lev Mikhailov, Alexander Oseitchuk, Leonid Nabatov, Vladimir Yeryomin

© Sikorski, Hamburg for the world

TWO SONNETS OF SHAKESPEARE Op. 25a 1988

version for soprano and saxophone quartet (Sonnets Nos. 81 and 73 in English)

1. Or I Shall Live Your Epitaph to Make ... *Largo*

2. That Time of Year ... *Adagio*

Duration: 8'

© Sikorski, Hamburg for the world

▶ see also original version for voice and organ [1981]

STYGIAN SONG Op. 43 1989

for soprano, oboe, percussion and piano – Text: Osip Mandelstam (in Russian)

Commissioned by Internationales Komponistinnenfestival Kassel

I forgot the word I wanted to say ... *Andante*

Duration: 9'

First performance: 31 August 1990, Kassel

© Sikorski, Hamburg for the world

SEVEN HAIKU Op. 47 1991
for soprano and lyre (or guitar) – Text: Matsuo Basyo (Russian translation by Vera Markova)

1. The yellow leaf ... *Con moto*
2. The old pond ... *Andante*
3. Sudden wind carrying leaves ... *Allegro*
4. Lonely raven on the naked branch ... *Lento*
5. Flowers withered ... *Andantino*
6. Homeless raven ... *Energico*
7. Feebly licking flame ... *Largo*

Duration: 8'

First performance: Autumn 1991, Paris
Thomas Pedroli (lyre)

© Sikorski, Hamburg for the world

THE SHELL (DIE MUSCHEL) Op. 49 1991
for soprano, clarinet, viola, violoncello and double bass – Text: Osip Mandelstam (in Russian)

one movement: *Andante*

Duration: 6'

First performance: 20 July 1991, Cheltenham Festival
Mary Wiegold (soprano) – Composers Ensemble – John Woolrich (conductor)

© Sikorski, Hamburg for the world

WHIRLPOOL (UNTIEFE) Op. 50 1991
for mezzo-soprano, flute and percussion – Text: Osip Mandelstam (in Russian)
one movement: *Lento*

perc (temple bl, 5 bongos, 5 tom-t, susp.cym, gong, tam-t, glsp, vibr)

Duration: 7'

First performance: 7 April 1993, ICA, London
Annemarie Sand (mezzo-soprano) – Lontano Ensemble

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SILENTIUM Op. 51 1991

Cantata for mezzo-soprano and string quartet – Text: Osip Mandelstam (in Russian)
Commissioned by the Hugo-Wolf-Akademie Stuttgart

1. Silentium *Andante*
2. Bad Day *Allegretto*
3. The Musician *Animato*

Duration: 12'

First performance: 15 May 1993, Stuttgart, Hugo Wolf Akademie

Leili Tammel (mezzo-soprano) – Aurnyn Quartet

© Sikorski, Hamburg for the world

DISTANCE Op. 53 1992

for voice, clarinet and string quartet – Text: Marina Tsvetayeva (in Russian)

Duration: 11'

First performance: 24 January 1993 Adrian Boult Hall, Birmingham

Linda Hirst (voice) – Birmingham Contemporary Music Group – Daniel Harding (conductor)

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THE SECRETS OF WISDOM Op. 82 1997

for (mezzo) soprano, recorder and percussion – Text: Omar Khayam (in Russian)

Commissioned by Fondazione Donne in Musica, 1997

1. Where Have We Come From? *Lento*
2. The Rose said: Oh! *Con moto (rubato)*
3. What do You Mean to the World? *Andante*

Duration: 6'

First performance: 12 September 1997, Fiuggi

© Casa Musicale Sonzogno

THE SCENT OF ABSENCE (SPUREN DER ABWESENHEIT) Op. 88 1998

for bass, harp, and flute – Text: Oleg Prokofiev (in Russian)

Dedicated to the memory of Oleg Sergejevich Prokofiev

1. Like a Sketch I'll be Rubbed out ...
2. Of Life Remains a Heap of Minutes ...

Duration: 6'

First performance: 20 December 1998, Blackheath

Tim Mirfin (bass) – Emma Williams (flute) – Ruth Potter (harp)

cd: Meladina Records MRCD 00014 Emma Williams (flute) – Ruth Potter (harp) – Tim Mirfin (bass)

[No. 2]

WINTER ELEGY Op. 91 1999

for counter-tenor and string trio – Text: Alexander Pushkin (from Evgeni Onegin, in Russian)

It's Time, Friend, Time! ... *Andante*

Duration: 5'

First performance: 13 June 1999, Bern

David James (counter-tenor) – Eilis Cranitch (violin) – Michèle Minne (viola) – Elizabeth Wilson (violoncello)

© Sikorski, Hamburg for the world

WINTER SONGS Op. 104 2003

for soprano and violoncello – Text: Osip Mandelstam (in Russian)

Commissioned by Nina Kotova

1. Frost
2. Snow Storm
3. Space

Duration: 10'

First performance: 9 February 2003, Austin

Laura Claycomb (soprano) – Nina Kotova (violoncello)

© Sikorski, Hamburg for the world

THE PROPHET Op. 107 2003

for baritone, mixed choir and bayan (or accordion) – Text from the Russian Liturgy and by Alexander Pushkin (in Russian)

Commissioned by the Johannes Damascenus Choir, Essen for the 2004 Dalheim Encounters

one movement: *Andante*

Duration: 14'

First performance: 5 June 2004, Dalheim

Reinhard Gröschel (baritone) – Elsbeth Moser (bayan) – Johannes-Damascenus-Chor Essen – Wolfgang Endrös (conductor)

© Sikorski, Hamburg for the world

FROM THE VORONEZH NOTEBOOKS Op. 121 2009

Cantata for soprano and string quartet on poems by Osip Mandelstam (in Russian)

Introduction *Moderato*

1. The Green *Andante*
2. The Tomcat *Allegro*
3. The Sky *Largo*
4. Into the Sky *Vivo*
5. Madness *Moderato*

Duration: 18'

First performance: 2010, Kempten

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NIGHT SONGS Op. 125 2009

for mezzo-soprano, flute and violoncello on poems by Osip Mandelstam (in Russian)

1. Together we sat in the kitchen ... [My s toboi na kukhne posidim ...]
2. After Midnight ... [Posle polunochi ...]
3. I came back to my town ... [Ya vernulsia v moi gorod ...]

Duration: 8'

First performance: 6 June 2010, London

Charlotte King (mezzo-soprano) – Jenny Sutton (flute) – Karine Georgian (violoncello)

KUBLA KHAN: A VISION IN A DREAM 2011

Jointly composed by Dmitri Smirnov (Nos. 1,3), Elena Firsova (Nos. 2,4) and Alissa Firsova (No. 5) for tenor (or soprano), bayan, violin and violoncello after Samuel Taylor Coleridge (in English)

Dedicated to Sofia Gubaidulina on the occasion of her 80th birthday

1. The Broken Vision
2. The Pleasure Dome
3. Down the Green Hill
4. The Shadow of the Dome of Pleasure
5. A Damsel with a Dulcimer

Duration: 23'

First performance: 12 November 2011, Hannover

Simon Bode (tenor) – Elsbeth Moser (bayan) – Andrei Bielov (violin) – Marcin Sieniawski (violoncello)

VOICE & KEYBOARD

TWO ROMANCES ON POEMS BY BORIS PASTERNAK

1966-1967

for high voice and piano (in Russian)

1. Wind *Adagio*

1. Twilight *Andante*

Duration: 7'

© Sikorski, Hamburg for the world · Score: Sovetsky Kompozitor Publishers, Moscow, 1986 in the collection "Romances by Soviet Composers for high voice and piano" (nos. 2 & 3)

TWO ROMANCES ON POEMS BY ANNA AKHMATOVA

1967

for high voice and piano (in Russian)

The first and the last song of a cycle, "Creation", which originally consisted of four parts.

1. Our Sacred Handicraft *Largo*

2. The Muse *Allegretto*

Duration: 3'

© Sikorski, Hamburg for the world

cd: Le Chant du Monde 278 972/73 Elena Vassilieva (soprano) – Jacques Schab (piano)

THREE ROMANCES ON POEMS BY VLADIMIR MAYAKOVSKY

1969

for voice and piano (in Russian)

Duration: 7'

withdrawn

AUTUMN SONGS (HERBSTLIEDER) Op. 12 1974

for voice and piano – Text: Marina Tsvetayeva [No. 1], Osip Mandelstam [No. 2], Alexander Blok [Nos. 3 and 5] and Boris Pasternak (in Russian)

1. With Instinctiveness, Full of Truths ... *Con moto*
2. Oh Heaven, Heaven ... *Moderato con moto*
3. A Young Girl ... *Andante*
4. Autumn ... *Allegretto*
5. The More You Seek for Rest ... *Lento*

Duration: 12'

First performance: 13 June 1975, Moscow Conservatoire
Olga Stupakova (soprano) – Elena Firsova (piano)

© Sikorski, Hamburg for the world

THREE POEMS BY OSIP MANDELSTAM Op. 23 1980

for soprano and piano (in Russian)

1. What has Caused my Heart ... *Andante con moto*
2. Surpassing Tender is the Face You Show *Adagio*
3. Through the Leaves' Uneasy Whispering *Lento*

Duration: 9'

First performance: 21 November 1981, Union of Composers, Moscow
Lidia Davydova (soprano) – Rusudan Hunzaria (piano)

© Sikorski, Hamburg for the world · Full score: G. Schirmer Inc., New York, 1991
(SIKORSKI 6854)

cds: Indiana University Press Contemporary Anthology of Music by Women ISBN 0-253-33547-7
Mary Katherine Kelton (soprano) – Anna Briscoe (piano) [No. 1 only] · Meladina Records
MRCD 00014 Patricia Rozario (soprano) – Richard Shaw (piano) [No. 2 only]

TWO SONNETS OF SHAKESPEARE Op. 25 1981

for voice and organ (Sonnets Nos. 81 and 73 in English)

1. Or I Shall Live Your Epitaph to Make ... *Largo*
2. That Time of Year ... *Adagio*

Duration: 8'

First performance: 10 March 1986, Union of Composers, Moscow
Lidia Davydova (soprano) – Ekaterina Prochakova (organ)

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- ▶ see also version for voice and saxophone quartet (1988)

THE DREAM Op. 39a 1988

for mezzo-soprano and piano – Text: Boris Pasternak (in Russian)

Duration: 3'

First performance: 25 October 1991, Columbus, Ohio State University, USA
Nan Huges (mezzo-soprano) – Mark Steinberg (piano)

Score: Sovetsky Kompozitor Publishers, Moscow, 1990 in the collection "From the Poetry of Boris Pasternak"

NO, IT IS NOT A MIGRAINE Op. 76 1995

for baritone and piano – Text: Osip Mandelstam (in Russian)

Duration: 6'

First performance: 18 July 1996, Cheltenham Festival
Paul Whelan (baritone) – Julius Drake (piano)

© Boosey & Hawkes, London · Sikorski, Hamburg for: D, CH, E, GR, IL, IS, NL, P,
SKAND, TR

CHAMBER MUSIC

SCHERZO Op. 1 1967

for flute, oboe, clarinet, bassoon, and piano

one movement: Allegro

Duration: 4'

First performance: May 1967, Music College, Moscow

Student ensemble with Elena Firsova, piano

© Sikorski, Hamburg for the world · Score: Sovetsky Kompozitor Publishers,
Moscow, 1975 in the collection "Ensemble works for woodwinds", Vol.1

LEGEND (NOCTURNE) 1967

for horn and piano

one movement: Andante

Duration: 1'

Score: Sovetsky Kompozitor Publishers, Moscow, 1978 in the collection "Works
by Soviet Composers for horn and piano", Vol. 2

TWO PIECES FOR VIOLIN AND PIANO 1968

1. Melody *Andante*

2. March *Allegretto*

Duration: 2'

Score: Sovetsky Kompozitor Publishers, Moscow, 1977 in the collection "Pieces
by Soviet Composers for violin and piano", Vol. 5

STRING QUARTET NO. 1 (FIVE PIECES) Op. 4 1970

1. Moderato espressivo
2. Vivo
3. Andante
4. Allegro
5. Moderato espressivo

Duration: 11'

First performance: 17 May 1971, Union of Composers, Moscow

Andres Baumanis, Oleg Subbotin (violins) – Tatyana Petunina (viola) – Laima Kunkule (violoncello)

© Sikorski, Hamburg for the world · Score: Sovetsky Kompozitor Publishers, Moscow, 1983 in the collection "Pieces by Soviet Composers for string quartet", Vol. 4

SONATA FOR VIOLONCELLO AND PIANO Op. 5 1971

Dedicated to Anatole Liberman

1. Allegro moderato
2. Vivace
3. Sostenuto – Animato

Duration: 12'

First performance: 8 April 1972, Leningrad Conservatoire

Anatole Liberman (violoncello) – Elena Firsova (piano)

© Sikorski, Hamburg for the world · Score: Sovetsky Kompozitor Publishers, Moscow, 1979 in the collection "Concert Pieces by Soviet Composers for Cello and Piano", Vol. 1

cd: Bayer Records 100 200 Eckhard Stahl (violoncello) – Viola Mokrosch (piano)

PIANO TRIO NO. 1 Op. 8 1972

1. Micro Sonata
2. Prelude and Fugue

Duration: 8'

First performance: March 1973, Moscow Conservatoire

Andres Baumanis (violin) – Laima Kunkule (violoncello) – Elena Firsova (piano)

© Sikorski, Hamburg for the world

STRING QUARTET NO. 2 Op. 11 1974

one movement

Duration: 10'

First performance: 10 December 1974, Moscow Conservatoire
Andres Baumanis, Oleg Subbotin (violins) – Tatyana Petunina (viola) – Maya Pradele (violoncello)

© Sikorski, Hamburg for the world

CAPRICCIO Op. 15 1976

for flute and saxophone quartet

one movement

Duration: 8'

First performance: 27 April 1977, Union of Composers, Moscow
Irina Lozben (flute) – Lev Mikhailov, Alexander Oseitchuk, Leonid Nabatov, Vladimir Yeryomin (saxophones)

© Sikorski, Hamburg for the world · Score: Sovetsky Kompozitor Publishers,
Moscow, 1979 in the collection "Pieces for woodwind ensembles", Vol. 2

MISTERIOSO (STRING QUARTET NO. 3) Op. 24 1980

In memoriam Igor Stravinsky marking the centenary of his birth

Commissioned by the German TV Channel ZDF

one movement

Duration: 10'

First performance: 14 April 1982, Union of Composers, Moscow
Armen Mardzanian, Fyodor Shevrekuko, Mikhail Tolpygo, Gayaneh Mndoyan

© Sikorski, Hamburg for the world · Score and parts: **S I K O R S K I 895**

CD: Art & Electronics (Mobile Fidelity) AED 10108

THREE PIECES FOR HORN AND PIANO 1980

1. Bylina
2. Tournament
3. The Remote Echoes

Duration: 4'

SPRING SONATA (FRÜHLINGSSONATE) Op. 27 1982

for flute and piano

Commissioned by and dedicated to Irina Lozben

one movement: Andante

Duration: 8'

First performance: 29 February 1984, Union of Composers, Moscow

Irina Lozben (flute) – Vasily Lobanov (piano)

© Sikorski, Hamburg for the world · Score: Sovetsky Kompozitor Publishers, Moscow, 1985 in the collection "Works by Soviet Composers for flute and piano and flute solo"

MYSTERIA (MYSTERIUM) Op. 30 1984

for organ and percussion

one movement

4 perc (**I**: timp, tgl, claves, flex, wood bl, maracas, susp.cym, gong, water gong, byan-jun, bells, glsp – **II**: timp, 5 temple bl, 4 bongos, 2 susp. cym, vibr – **III**: timp, 5 temple bl, 5 tom-t, 3 susp.cym, 2 gongs – **IV**: timp, 2 tgl, Indian chimes, pagoda I, pagoda II, bamboo brasilene, guiro, tam-t)

Duration: 16'

First performance: 4 November 1984, Glinka Museum, Moscow

Ekaterina Prochakova (organ) – Mark Pekarsky Ensemble (percussion)

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AMOROSO (STRING QUARTET NO. 4) Op. 40 1989*Dedicated to the Lydian Quartet*

one movement: Andante

Duration: 13'

First performance: October 1989, Cremona

© Sikorski, Hamburg for the world · score: **SIKORSKI 832**

cd: Conifer Classics 75605 51252 2 Chilingirian Quartet [Levon Chilingirian, Charles Steward (violins) – Simon Rowland-Jones (viola) – Philip De Groote (violoncello)]

VERDEHR-TRIO Op. 45 1990

for violin, clarinet and piano

Commissioned by the Verdehr Trio

one movement: Andante

Duration: 10'

First performance: 7 March 1991, Madrid

Verdehr Trio

© Sikorski, Hamburg for the world

FAR AWAY Op. 48 1991

for saxophone quartet

*Commissioned by Schleswig-Holstein Music Festival**Dedicated to the Raschèr Saxophone Quartet*

one movement: Andante

Duration: 7'

First performance: 6 July 1992 Hasselburg, Schleswig-Holstein Festival
Raschèr Saxophone Quartet (Carina Raschèr, Linda Bangs, Harry White, Bruce Weinberger)© Sikorski, Hamburg for the world · score: **SIKORSKI 834****MEDITATION IN THE JAPANESE GARDEN** Op. 54 1992

for flute, viola and piano

Commissioned by and dedicated to Aurèle Nicolet

one movement: Andante

Duration: 8'

First performance: 8 December 1993, Hamburg
Wolfgang Ritter (Flöte) – Thomas Oepen (viola) – Werner Hagen (piano)

© Sikorski, Hamburg for the world

cd: Koch Schwann 3-1170-2 H1 Hans-Udo Heinzmann (flute) – Thomas Oepen (viola) – Werner Hagen (piano)

YOU AND I Op. 55 1992

Duet for violoncello and piano

Dedicated to Bernard Gregor-Smith and Yolande Wrigley

one movement: Andante

Duration: 10'

First performance: 18 May 1994, The Crucible, Sheffield Festival
Bernard Gregor-Smith (violoncello) – Yolande Wrigley (piano)© Boosey & Hawkes, London · Sikorski, Hamburg for: D, CH, E, GR, IL, IS, NL, P,
SKAND, TR**VIGILIA** Op. 57 1992

for violin and piano

one movement: Agitato

Duration: 8'

First performance: 30 November 1992, Kapitelsaal, Lüdinghausen
Maria Pflueger (violin)

© Sikorski, Hamburg for the world

LAGRIMOSO (STRING QUARTET NO. 5) Op. 58 1992

one movement: Lento – Lento misterioso

Duration: 15'

First performance: 21 June 1994, Southwold Church, Aldeburgh Festival
Britten Quartet

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SKAND, TR

OTZVUKI (RESONANZEN) (REFLECTIONS) Op. 59 1992

for flute and guitar (or harp: Op. 59a)

one movement: Andante

Duration: 6'

First performance: 18 May 1994, Münster
Ursula Wüst (flute) – Reinbert Evers (guitar)

© Sikorski, Hamburg for the world

PHANTOM op. 61 1993

for four viols (or for four violoncelli, Op. 61a)

one movement: Andante

Duration: 6'

First performance: 7 March 1995, Purcell Room, London
Fretwork

© Boosey & Hawkes, London · Sikorski, Hamburg for: D, CH, E, GR, IL, IS, NL, P,
SKAND, TR

THE NIGHT DEMONS Op. 62 1993

for violoncello and piano

Commissioned by the Norfolk and Norwich Festival

Dedicated to Steven Isserlis

one movement: Agitato

Duration: 10'

First performance: 11 October 1993 Blackfriars Hall, Norwich
Steven Isserlis (violoncello) – Ian Brown (piano)

© Boosey & Hawkes, London · Sikorski, Hamburg for: D, CH, E, GR, IL, IS, NL, P,
SKAND, TR

cd: Meladina Records MRCD 00014 Alexander Ivashkin (violoncello) – Richard Shaw (piano)

CRUCIFIXION Op. 63 1993

for violoncello and bayan (or organ)

Commissioned by and dedicated to Karine Georgian and Elsbeth Moser

one movement: Moderato

Duration: 12'

First performance: 2 October 1994, Dreikönigskirche, Dresden

Karine Georgian (violoncello) – Elsbeth Moser (bayan)

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cd: Cord Aria 512 Karine Georgian (violoncello) – Elsbeth Moser (Akkordeon) · Meladina Records
MRCD 00014 Karine Georgian (violoncello) – Owen Murray (bayan)

THE ENCHANTED ISLAND (DIE VERZAUBERTE INSEL) Op. 66 1993

for violoncello and piano

one movement: Lento

Duration: 9'

First performance: 13 May 1994, Wigmore Hall, London

Markus Stocker (violoncello) – Victor Yampolsky (piano)

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ALBUM LEAF Op. 67 1993

for violoncello and piano

Duration: 5'

© Schott, Mainz · Score: Schott, 1999 in the collection "Frauen komponieren, 14
Stücke für Violoncello und Klavier"

MAD VISION (PIANO TRIO NO. 2) Op. 68 1993

Commissioned by Lerchenborg Music Days with funds provided by the Audustinus Foundation

one movement: Andante

Duration: 10'

First performance: 22 July 1994, Lerchenborg Musikdage, Denmark

Den Danske Trio: Bjarne Hansen (violin) – Svend Winsløv (violoncello) – Rosalind Bevan (piano)

© Sikorski, Hamburg for the world

STRING QUARTET NO. 6 Op. 71 1994*Commissioned by the Danish Quartet*

one movement: Adagio – Animato

Duration: 18'

First performance: January 1996, Copenhagen

Danish Quartet

© Sikorski, Hamburg for the world

COMPASSIONE (STRING QUARTET NO. 7) Op. 72 1995*Dedicated to my father*

one movement: Andante – Vivo

Duration: 12'

First performance: 15 September 1995, The Place, London

The Smith Quartet

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THE STONE GUEST (DER STEINERNE GAST)
(STRING QUARTET NO. 8) Op. 74 1995*Commissioned by the Nomos Quartet*

1. Allegro vivace

2. Adagio rubato

Duration: 20'

First performance: 19 January 1997, Osnabrück Castle

Nomos Quartet: Martin Dehning, Sonja-Maria Marks (violins) – Friederike Koch (viola) – Sabine Pfeiffer (violoncello)

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THE DOOR IS CLOSED (STRING QUARTET NO. 9) Op. 79 1996*Commissioned by the Sorrel Quartet to celebrate their thenth anniversary*

one movement: Lento

Duration: 10'

First performance: 2 April 1997, London, Wigmore Hall

Sorrel Quartet

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LA MALINCONIA (STRING QUARTET NO. 10) Op. 84 1998*Commissioned by the Brodsky Quartet*

one movement

Duration: 12'

First performance: 19 December 1999, Amsterdam

Brodsky Quartet: Andrew Haveron and Ian Belton (violins) – Paul Cassidy (viola)
– Jacqueline Thomas (violoncello)© Boosey & Hawkes, London · Sikorski, Hamburg for: D, CH, E, GR, IL, IS, NL, P,
SKAND, TR

cd: Meladina Records MRCD 00014 Brodsky Quartet

FROZEN TIME (GEFRORENE ZEIT) Op. 90 1999

for piano quartet

Commissioned by the Schubert Ensemble Trust

one movement

Duration: 6'

First performance: 28 May 1999, London, Wigmore Hall

Pupils of the Purcell School

© The Schubert Ensemble

cd: Meladina Records MRCD 00014 Alissa Firsova (piano) – Kristina Puspure (violin) – Esther Har-
ling (viola) – Jacqueline Thomas (violoncello)**VERNAL EQUINOX** Op. 94 1999

for violin and piano

Commissioned by Simon Rainer

one movement

Duration: 6'

First performance: 5 March 2000, London, Royal Academy of Music

Michael Vaiman (violin) – Daniel Vaiman (piano)

cd: Meladina Records MRCD 00014 Michael Vaiman (violin) – Daniel Vaiman (piano)

PERPETUAL RETURN Op. 95 2000

sextet for flute, oboe, harp and string trio

Commissioned by Ensemble Pyramide

one movement

Duration: 16'

First performance: 26 January 2001, Zürich, Helferei Grossmünster

Ensemble Pyramide

EPITAPH Op. 105 2003

for string trio

*Dedicated to the Asch-Trio**In memoriam Oleg Nikolaevich Ivanov*

one movement

Duration: 6'

First performance: 21 March 2003, London, Wigmour Hall

Asch-Trio (Roman Mints, violin – Maxim Ryasanov, viola – Kristina Blaumane, violoncello)

PIECE FOR PIANO TRIO Op. 99*(in progress)***EUPHONISMS** Op. 108 2003

for euphonium and piano

Commissioned by Park Lane Group Artists New Year Series

1. Moderato

2. Vivo

3. Andante cantabile

4. Moderato

Duration: 8'

First performance: 7 January 2004, London, Purcell Room

David Childs (euphonium) – Evelyn Chang (piano)

PURGATORIUM (STRING QUARTET NO. 11) Op. 98 2004

one movement: Lento ♩ = 46 · Più mosso ♩ = 68 · Meno mosso ♩ = 52 · Più mosso ♩ = 68 · Poco meno mosso ♩ = 60 · Tempo primo ♩ = 46 · Vivo ♩ = 70 · Tempo primo ♩ = 46

Duration: 7'

First performance: 4 November 2004, Liverpool

Dante String Quartet

INVOCATION Op. 109 2004

for clarinet and bayan (or accordion)

one movement

Duration: 7'

First performance: 29 June 2004, London, Holywell Music Room

Dmitri Rasul-Kareev (clarinet) – Milos Milovojevich (accordion)

TWILIGHT BELLS Op. 110a 2004

for flute and piano

Commissioned by Hannah Money for Margo's 70th birthday

Dedicated to Margo Mann

one movement

Duration: 5'

WINTER MUSIC Op. 104a 2005

for two violoncelli – Arrangement of winter songs op. 104

Commissioned by Simon Rayner

Duration: 10'

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FAREWELL (STRING QUARTET NO. 12) Op. 113 2005

Duration: 10'

First performance: 29 September 2006, Bristol

Brodsky Quartet: Andrew Haveron and Ian Belton (violins) – Paul Cassidy (viola)

– Jacqueline Thomas (violoncello)

HOMMAGE TO CANISY Op. 129 2010

for violoncello and piano

Duration: 4'

First performance: 3 June 2010, London

Karine Georgian (violoncello) – Alexander Ivashkin (piano)

SOLO INSTRUMENTS

INVENTION À TWO

1966

for piano solo

Duration: 1'

Score: Sovetsky Kompozitor Publishers, Moscow, 1982 in "Polyphonic Pieces for Piano", vol. 1

TWO POLYPHONIC PIECES

1966

for piano

1. Andante

2. Allegro ma non troppo

Duration: 2'

SUITE FOR VIOLA SOLO Op. 2

1967

1. Moderato con moto ed espressivo

2. Andante

3. Allegretto

4. Moderato con moto

Duration: 10'

First performance: May 1968, Music College, Moscow

Veronika Orlova

© Sikorski, Hamburg for the world · Score: Sovetsky Kompozitor Publishers, Moscow, 1979 in the collection "Pieces by Soviet Composers for viola and piano", Vol. 3

cd: Koch Schwann 3-1170-2 H1 Thomas Oepen

SONATA FOR CLARINET SOLO Op. 16 1976*Dedicated to Lev Mikhailov*

one movement

Duration: 6'

First performance: 31 October 1977, Union of Composers, Moscow

Lev Mikhailov

© Sikorski, Hamburg for the world · Score: Sovetsky Kompozitor Publishers, Moscow, 1978 in the collection "Works by Soviet Composers for clarinet solo"

TWO INVENTIONS FOR FLUTE SOLO Op. 18a 1977

1. Andante

2. Allegretto

Duration: 4'

© Sikorski, Hamburg for the world · Score: Sovetsky Kompozitor Publishers, Moscow, 1980 in the collection "Works by Soviet Composers for flute solo" (SIKORSKI 6612)

THREE PIECES FOR XYLOPHONE SOLO 19781. Impulses *Sostenuto*2. Highlights *Andante*3. Groteques *Allegretto*

Duration: 4'

© Sikorski, Hamburg for the world · Score: Sovetsky Kompozitor Publishers, Moscow, 1979 in the collection "A Xylophone Tutor" by V. Blok and V. Snegiryov

ELEGY Op. 21 1979

for piano solo

one movement: Adagio

Duration: 9'

First performance: 15 October 1980, Moscow, Gnesin Concert Hall

Vasily Lobanov

© Sikorski, Hamburg for the world · Score: Muzyka Publishers, Moscow, 1980 in the collection "Piano Works by Soviet Composers", Vol. 3

cd: Dreyer · Gaido 21004 Judith Pfeiffer

- SPHINX** 1982
for harp solo
one movement: Adagio – più mosso
Duration: 1'
© Sikorski, Hamburg for the world
- FANTASIA** Op. 32 1985
for violin solo
one movement: Andante – Allegro – Tempo I
Duration: 9'
© Sikorski, Hamburg for the world, except CIS · Score: **SIKORSKI 1802** (with Dmitri Smirnov's "Partita" Op. 43)
- SONATA FOR PIANO** Op. 35 1986
one movement: Andante con moto – Allegro non troppo – Andante
Duration: 6'
First performance: 1987, Moscow
Vasily Lobanov
© Sikorski, Hamburg for the world · Score: Sovetsky Kompozitor Publishers, Moscow, 1989 in the collection "Compositions for Piano"
- MONOLOGUE** Op. 41 1989
for bassoon solo
one movement: Moderato, rubato
Duration: 5'
First performance: Autumn 1990, Moscow
Valeri Popov
© Sikorski, Hamburg for the world · Score: **SIKORSKI 1841** in the collection "Neue russische Musik für Fagott solo"
- STARRY FLUTE** Op. 56 1992
for flute solo
Dedicated to Aurèle Nicolet
one movement: Andante
Duration: 6'
First performance: 13 December 1992, Walter Hall, University of Toronto
Aurèle Nicolet
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HYMN TO SPRING (HYMNE AN DEN FRÜHLING) Op. 64 1993
for piano

Commissioned by Yvar Mikhashoff

one movement

Duration: 6'

First performance: 10 July 1993, London

Yvar Mikhashoff

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MONOLOGUE Op. 65 1993
for alto saxophone solo

Commissioned by Gele Zaal, Ghent

one movement: Lento, rubato – Largo

Duration: 7'

First performance: 21 April 1994, Gele Zaal, Ghent

Hans de Jong

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QUESTIONS AND ANSWERS Op. 70a 1995
for solo flute

Duration: 2'

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EVENING MUSIC Op. 77 1996
for piano

one movement: Adagio (rubato)

Duration: 6'

First performance: 7 February 2003, Wuppertal

Judith Pfeiffer

DREAM GARDEN Op. 89 1998
for piano

(in progress)

-
- THE REST IS SILENCE** Op. 101 2002
for violoncello solo
Commissioned by and dedicated to Tim Coates
one movement
Duration: 6'
First performance: 12 December 2003, London, National Portrait Gallery
Oliver Coates
- FOR ALISSA** Op. 102 2003
Variations for piano
Dedicated to Alissa Firsova
one movement
Duration: 8'
First performance: 9 March 2003, London, Purcell Room
Alissa Firsova
- ALONE** Op. 110 2004
for clarinet
one movement
Duration: 4'
© ABRSM (Associated Board of the Royal Schools of Music)
- LAMENT** Op. 112 2004
for violin
Commissioned by the Cork Music Festival and Cheltenham Festival
Dedicated to the memory of my mother
one movement
Duration: 6'
- FOR SLAVA** Op. 120 2007
for violoncello
First performance: 13 August 2007, Dartington
Karine Georgian

CHOIR OR VOCAL ENSEMBLE

THREE POEMS BY OSIP MANDELSTAM Op. 3 1970
for mixed chamber choir (in Russian)

1. Christmas Trees Glittering Like Gold ... *Andante*
2. Moscow Rain *Allegretto*
3. The Ear – A Finely Swollen Sail ... *Andante*

Duration: 6'

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THE BELL 1976
for mixed choir on a poem by Sergei Esenin (in Russian) (composed in collaboration with Dmitri Smirnov)

Duration: 3'

(withdrawn)

INSOMNIA Op. 69 1993
for counter-tenor, two tenors and baritone – Text: Alexander Pushkin from “Verses composed at night” (in Russian)

Commissioned by and dedicated to the Hilliard Ensemble

one movement: Sleep Evades Me, there’s no Light ...

Duration: 9'

First performance: 22 April 1994, Wittener Tage für neue Kammermusik
The Hilliard Ensemble

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SKAND, TR

EQUINOX (AEQUINOKTIUM) Op. 87 1998
for mixed choir – Text: Osip Mandelstam, from “The Stone” (in Russian)

one movement: *Andante*

Duration: 4'

© Sikorski, Hamburg for the world

TEARS Op. 97, 1 2001
for mixed choir – Text: Fyodor Tyuchev (in Russian)

BEAUTY WILL SAVE THE WORLD Op. 103 2002
for mixed choir – Text: Fyodor Dostoyevsky (in Russian)
Commissioned by Cambridge Trinity College Chapel
Duration: 5'

First performance: 8 August 2003, Cambridge
Exaudi Chamber Choir – James Weeks (conductor)

THE NIGHT MOMENT Op. 97, 2 2003
for mixed choir – Text: Fyodor Tyuchev (in Russian)

FILM MUSIC

HERMITAGE

1979

Music for three TV-documentaries: The Art of Ancient Greece – The Art of Ancient Rome – The Art of the Middle Ages (composed in collaboration with Dmitri Smirnov)

ARRANGEMENTS

L'ÉCUME DES JOURS 1980

[EDISON DENISOV]

Vocal score of the opera (in collaboration with Dmitri Smirnov)

INTERMEZZO FROM THE BALLET 'THE GOLDEN AGE' 1980

[DMITRI SHOSTAKOVICH]

Arrangement for flute and piano of No. 23, Intermezzo 'Everyone Amuses Himself in His Own Way' from the ballet 'The Age of Gold', Op. 22 (1930)

Andantino

Duration: 2'

Score: Sovetsky Kompozitor Publishers, Moscow, 1981 in the collection "Pieces by Soviet Composers for flute and piano"

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PIMPINELLA Op. 40a 1989

[PYOTR TCHAIKOVSKY]

Arrangement for soprano and orchestra of Tchaikovsky's setting of a Florentine song Op. 38 No. 6

2.2.2.2 – 4.2.1.0 – perc (timp, cast, glsp, xyl), strings

Duration: 8'

First performance: 11 November 1989, Mestre

Sandra Pacetti (soprano) – Teatro La Fenice Orchestra – Daniel Oren (conductor)

© Ricordi, Milan

CHRONOLOGICAL WORKLIST

OPUS

WORKS WRITTEN AT MUSIC COLLEGE

	Invention à Two for piano solo	1966	43
	Two Polyphonic Pieces for piano	1966	43
	Two Romances on Poems by Boris Pasternak for voice and piano	1966-1967	29
1	Scherzo for woodwind quartet and piano	1967	32
2	Suite for Viola solo	1967	43
	Legend (Nocturne) for horn and piano	1967	32
	Two Romances on Poems by Anna Akhmatova for high voice and piano	1967	29
	Two Pieces for Violin and Piano	1968	32
	Three Romances on Poems by Vladimir Mayakovsky for voice and piano	1969	29
3	Three Poems by Osip Mandelstam for mixed choir	1970	48

WORKS WRITTEN AT CONSERVATOIRE

4	String Quartet No. 1 (Five Pieces)	1970	33
5	Sonata for Violoncello and Piano	1971	33
6	Five Pieces for orchestra	1971	8
7	Feast in Plague Time chamber opera (Pushkin)	1972	7
8	Piano Trio No. 1	1972	33
9	Chamber Music for string orchestra (<i>withdrawn</i>)	1973	
10	Concerto for Violoncello and Orchestra No. 1	1973	12
11	String Quartet No. 2	1974	34
12	Autumn Songs for voice and piano (Tsvetaeva, Mandelstam, Blok, Pasternak)	1974	30
13	Stanzas for orchestra	1975	8

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WORKS WRITTEN AFTER LEAVING CONSERVATOIRE

14	Concerto for Violin and Orchestra No. 1	1976	12
15	Capriccio for flute and saxophone quartet	1976	34
16	Sonata for Clarinet solo	1976	44
17	Petrarcha Sonnets for voice and ensemble	1976	22
	The Bell for mixed choir (Esenin) (<i>withdrawn</i>)	1976	48
18	Postlude for harp and orchestra	1977	12
18 a	Two Inventions for Flute solo	1977	44
19	Chamber Concerto No. 1 for flute and strings	1978	13
20	Night for voice and saxophone quartet (Pasternak)	1978	24
	Three Pieces for Xylophone solo	1978	44
21	Elegy for piano solo	1979	44
22	Tristia Cantata for soprano and chamber orchestra (Mandelstam)	1979	16
	Hermitage Music for three TV-films	1979	50
23	Three Poems by Osip Mandelstam for voice and piano	1980	30
24	Misterioso (String Quartet No. 3)	1980	34
	Three Pieces for Horn and Piano	1980	34
	L'écume des jours (EDISON DENISOV) vocal score	1980	51
	Interlude from 'The Golden Age' (DMITRI SHOSTAKOVICH) Arrangement for flute and piano	1980	51
25	Two sonnets of Shakespeare for voice and organ	1981	30
25 a	Two sonnets of Shakespeare for voice and saxophone quartet	1981	24
26	Chamber Concerto No. 2 (Concerto for Violoncello and Orchestra No. 2)	1982	13
27	Spring Sonata for flute and piano	1982	35
	Sphinx for harp solo	1982	45
28	The Stone Cantata for soprano and orchestra (Mandelstam)	1983	16
29	Concerto for Violin and Orchestra No. 2	1983	13
30	Mysteria for organ and percussion	1984	35
31	Earthly Life Cantata for soprano and ensemble (Mandelstam)	1984	22
32	Fantasia for violin solo	1985	45
33	Chamber Concerto No. 3 for piano and orchestra	1985	14
34	Music for Twelve for ensemble	1986	20
35	Sonata for Piano	1986	45
36	Forest Walks Cantata for soprano and ensemble (Mandelstam)	1987	23
37	Chamber Concerto No. 4 for horn and ensemble	1987	20
38	Augury for choir and orchestra (Blake)	1988	17
39	Autumn Music for chamber orchestra	1988	8

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39 a	The Dream for mezzo-soprano and piano (Pasternak)	1988	30
40	Amoroso (String Quartet No. 4)	1989	35
40 a	Pimpinella (PYOTR TCHAIKOVSKY) Arrangement for soprano and orchestra	1989	51
41	Monologue for bassoon solo	1989	45
42	Nostalgia for orchestra	1989	9
43	Stygian Song for soprano and chamber ensemble (Mandelstam)	1989	24
44	Odyssey for chamber ensemble	1990	20
45	Verdehr-Trio for violin, clarinet and piano	1990	35
46	The Nightingale and the Rose Chamber Opera (Wilde / Rossetti)	1991	7
47	Seven Haiku for soprano and lyre (Basho)	1991	25
48	Far Away for saxophone quartet	1991	36
49	The Shell for soprano and ensemble (Mandelstam)	1991	25
50	Whirlpool for mezzo-soprano, flute and percussion (Mandelstam)	1991	25
51	Silentium for voice and string quartet (Mandelstam)	1991	26
52	Secret Way for mezzo-soprano and orchestra (Mandelstam)	1992	17
53	Distance for voice, clarinet and string quartet (Tsvetayeva)	1992	26
54	Meditation in the Japanese Garden for flute, viola and piano	1992	36
55	You and I Duet for violoncello and piano	1992	36
56	Starry Flute for flute solo	1992	45
57	Vigilia for violin and piano	1992	36
58	Lagrimoso (String Quartet No. 5)	1992	37
59	Otzvuki for flute and guitar	1992	37
59 a	Otzvuki for flute and harp	1992	37
60	Cassandra for orchestra	1992	9
61	Phantom for four viols	1993	37
61 a	Phantom for four violoncelli	1993	37
62	The Night Demons for violoncello and piano	1993	37
63	Crucifixion for violoncello and bayan or organ	1993	38
64	Hymn to Spring for piano	1993	46
65	Monologue for saxophone solo	1993	46
66	The Enchanted Island for violoncello and piano	1993	38
67	Album Leaf for violoncello and piano	1993	38
68	Mad Vision (Piano Trio No. 2)	1993	38
69	Insomnia for four male singers (Pushkin)	1993	48
70	Before the Thunderstorm Cantata for soprano and ensemble (Mandelstam)	1994	23

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70 a	Questions and Answers for flute solo	1995	46
71	String Quartet No. 6	1994	39
72	Compassione (String Quartet No. 7)	1995	39
73	Mnemosyne for chamber orchestra	1995	9
74	The Stone Guest (String Quartet No. 8)	1995	39
75	The Word for choir and orchestra	1995	17
76	No, It is Not a Migraine for baritone and piano (Mandelstam)	1995	46
77	Evening Music for piano solo	1996	44
78	Chamber Concerto No. 5 for violoncello, harp, celesta and string orchestra (Concerto for Violoncello and Orchestra No. 3)	1996	14
79	The Door is Closed (String Quartet No. 9)	1996	39
80	Chamber Concerto No. 6 (The Temple of Mnemosyne) for piano and chamber orchestra	1996	<i>In progress: 14</i>
81	The River of Time for mixed choir and chamber orchestra (Derzhavin)	1996	op. 116 (2006) op. 117 (2006)
82	The Secrets of Wisdom for (mezzo) soprano, recorder and percussion (Khayam)	1997	op. 118 (2006) 26
83	The Sound of Time Passing for orchestra	1997	9
84	La malinconia (String Quartet No. 10)	1998	40
85	Captivity for wind orchestra, harp, celesta, and percussion	1998	10
86	Leaving for strings	1998	10
87	Equinox for mixed choir (Mandelstam)	1998	49
88	The Scent of Absence for bass, harp, and flute (Prokofiev)	1998	26
89	Dream Garden for piano (<i>in progress</i>)	1998	46
90	Frozen Time for piano quartet	1999	40
91	Winter Elegy for couter-tenor and string trio (Pushkin)	1999	27
92	The Singing Forest for four recorders and strings	1999	10
93	Das Erste ist vergangen for soprano, bass, mixed choir, and chamber orchestra	1999	18
94	Vernal Equinox for violin and piano	1999	40
95	Perpetual Return sextet for flute, oboe, harp and string trio	2000	40
96	Retrospect for 14 players	2001	21
97, 1	Tears for mixed choir	2001	49
98	Purgatorium (String Quartet No. 11)		41
99	Piece for Piano Trio (<i>in progress</i>)		41
100	Requiem for soprano, mixed choir and orchestra	2001	19
101	The Rest is Silence for violoncello solo	2002	47
102	For Alissa Variations for piano	2002	47
102 a	Lyrical Variations for large orchestra	2002	11
103	Beauty will Save the World for mixed choir (Dostoevsky)	2002	49

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97, 2	The Night Moment for mixed choir	2003	49
99	Piece for Piano Trio	(in progress)	41
104	Winter Songs for soprano and violoncello (Mandelstam)	2003	27
104 a	Winter Music for two violoncelli	2005	42
105	Epitaph for string trio	2003	41
106	Romantic Fragments for solo violin and chamber ensemble	2003	21
107	The Prophet for baritone, choir and bayan (Pushkin, liturgical texts)	2003	27
108	Euphonisms for euphonium and piano	2003	41
109	Invocation for clarinet and bayan (or accordion)	2004	41
110	Alone for clarinet	2004	47
110 a	Twilight Bells for flute and piano	2004	41
111	The Garden of Dreams (Homage to Shostakovich) for orchestra	2004	11
112	Lament for violin	2004	47
113	Farewell (String Quartet No. 12)	2005	42
115	Black Bells (Homage to Shostakovich)	2005	21
119	Beyond the Seven Seals	2010	11
120	For Slava	2007	47
122	Concerto-Elegy for violoncello and chamber orchestra	2008	15
121	From the Voronezh Notebooks	2009	28
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129	Homage to Canisy	2010	42
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