

SIKORSKI



Viktor Suslin



SIKORSKI

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All of Viktor Suslin's works are published by Musikverlage Hans Sikorski, Hamburg.
This catalogue does not include early works, or music composed especially for the stage, for films, or for radio drama.

VIKTOR SUSLIN

Viktor Suslin was born on 13 June 1942. He belongs to a generation of Russian composers which, as a result of the Second World War, is in fact rather small in numerical terms. Although it has much in common with the prewar generation (Pärt, Gubaidulina, Schnittke, Denisov), there are important and obvious differences. For example, the atmosphere at the conservatories in the first half of the 1960s was quite different to the one which had prevailed a decade earlier. Whereas it would be true to say that the “thaw” initiated by Krushchev was both uncertain and deceptive, it nonetheless led to a flowering of the arts and a greater open-mindedness in cultural life. And it certainly widened the student’s horizons. Composers born in the 1930s, such as Volkonsky, Denisov, Silvestrov, Gubaidulina and Schnittke, profited more from the thaw than those who were about ten years younger. The former, who were all about 30, were now able to secure performances of their first important works, and to make a name for themselves abroad.

In this respect life was more difficult for Suslin and his generation. On the one hand he was fortunate enough to have had excellent teachers – he studied composition with Nikolai Peyko, who had previously taught Sofia Gubaidulina, and the piano with the distinguished pianist Anatoly Vedernikov. On the other hand his career as a composer began at the very moment when the political and cultural “thaw” was abruptly terminated by Brezhnev in October 1964. The consequences of this soon became apparent. For example, it proved impossible to obtain an orchestra for his graduation exercise, the piano concerto (1966). Music of this kind suddenly began to be frowned upon. Subsequently, in the 1960s and 1970s, many planned performances of New Music were banned. This policy was applied to Suslin’s works just as much as to those of his senior colleagues, and in the end he decided to emigrate.

Suslin’s character is lyrical by nature, and not dramatic. His music avoids coarse contrasts and cheap dramaturgical effects, and, although most of his works have a programmatic title, he rejects the use of literary models and what might be called ‘musical journalism’. For this reason his music does not fit in with the tradition established by Shostakovich.

Although Suslin does not have an unduly long list of works to his credit, his music is characterized by its diversity. He never repeats himself, and, in terms of compositional technique, is quite clearly concerned to impart individuality to each new work. His broadly-based expressive range reaches from ecstatic warmth (*Patience, Leb’ wohl, Poco a poco II, In My End is My Beginning*) to fervent meditation and lyricism (*Trio-Sonate, Mitternachtsmusik, Le deuil blanc*), wit and humour (*Sinfonia piccola, Drei Chöre nach Daniil Charms, Gioco appassionato, Terrarium*), and to works with mystical and magical qualities (*Chanson contre raison*). Suslin has never made specific use of texts from the liturgy, though some of his pieces have religious connotations. For example, *Lamento for Organ* is a work which demonstrates that a musical structure can in fact have an intrinsically symbolic meaning.

In his early works Suslin developed a language that is very much his own. He rejected minimalism and the use of polystylistics, basing his music instead on pluralistic material, and not on stylistic pluralism. Perfect consonances coexist with twelve-note complexes, which can be coloured in a large variety of way (for example, structures consisting of concatenations of identical intervals, or the use of major and minor chords within the framework of twelve-note logic), controlled aleatory techniques, microtones which result in a ‘non-Euclidean’ modality (for example, the resolution of the triton in quarter-tone steps

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to the perfect fifth or perfect fourth – or the transformation of a large interval into a small one, and vice versa). Furthermore, Suslin's music also demonstrates his dislike for the all-interval row (with its characteristic statistical entropy) and his preference for unvarying and self-contained symmetrical rows with the smallest possible number of intervals.

Another feature of Suslin's music is that he fails to draw a clear distinction between chamber music and symphonic works. Thus it would be difficult to describe pieces such as the *Sonata for Violoncello and Percussion* or *Le deuil blanc* as chamber music. Suslin likes to join several movements into a single unit, and is not particularly interested in the dialectics of sonata form. When devising his clear and perceivable structures he sometimes relies on Oriental concepts of form, though this is something the listener hardly ever notices. Suslin's polyphonic technique has nothing in common with academic polyphony or linear twelve-note composition (which is just as academic). In contrast to this, his music often makes use of a very personal kind of layered polyphony consisting of major and minor chords which are impelled by "twelve-note logic".

Suslin also believes that timbre and colour are important structural elements. In this respect his lengthy collaboration with the composers S. Gubaidulina and V. Artyomov in the ASTREYA improvisation ensemble founded in 1975 was of especial significance. For a number of years it gave Suslin the chance to become acquainted with a large number of standard and exotic instruments. In the course of his research he devised new ways of playing percussion and string instruments, and used these techniques for the first time in some of his works.

Suslin's works continue to be played in many different countries. Since 1979 they have been performed at contemporary music festivals in Paris, Cologne, Tokyo, London, Salzburg, Lockenhaus, Davos, Zurich, Moscow and St Petersburg. This is partly due to the fact that a number of famous musicians such as Kremer, Geringas, Lyubimov, Grindenko, Tonkha, Pekarsky and Herz have become ardent champions of his music.

Suslin has also directed radio workshops (WDR, NDR), and given masterclasses (for example, at the Mozarteum in Salzburg in 1993, in Český Krumlov in the Czech Republic in 1996, and in Avignon 1998).

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Der am 13. Juni 1942 geborene Viktor Suslin gehört zur einer – wegen der Kriegsumstände – zahlenmäßig kleinen Generation russischer Komponisten, bei der trotz gewisser Gemeinsamkeiten doch wesentliche Unterschiede zur Vorkriegs-Generation (Pärt, Gubaidulina, Schnittke, Denissow) augenfällig sind. So war z.B. die Studienatmosphäre an den Hochschulen in der ersten Hälfte der 60er Jahre qualitativ ganz anders als ein Jahrzehnt zuvor. Der "Tauwetter-Frühling" unter Chruschtschow war zwar unsicher und täuschend, erlaubte aber ein Wiederaufleben und eine größere Aufgeschlossenheit des kulturellen Lebens, was den Horizont der Studierenden beträchtlich erweiterte. Davon profitierten die in den 30er Jahren geborenen Komponisten (z.B. Wolkonsky, Denissow, Silwestrow, Gubaidulina, Schnittke) stärker als die um zehn Jahre jüngeren. Den damals etwa 30jährigen gelang es, ihre ersten wichtigen Werke zur Aufführung zu bringen und ihre Namen allmählich auch im Ausland bekannt zu machen.

Suslins Generation hatte es in dieser Hinsicht schwerer. Obwohl er mit seinen Lehrern Glück hatte (beim Kompositionsprofessor Nikolai Pejko hatte auch Sofia Gubaidulina studiert, sein Klavierlehrer war der herausragende Pianist Anatoli Wedernikow), begann Suslin zu einem Zeitpunkt selbständig zu arbeiten, als das politisch-kulturelle "Tauwetter" durch Breschnjew im Oktober 1964 ein jähes Ende fand. Die Konsequenzen waren sehr bald spürbar: Es war z.B. nicht mehr möglich, für seine Diplomarbeit (das Klavierkonzert 1966) ein Orchester zu bekommen – derartige Musik war nun nicht mehr erwünscht. Daran schlossen sich viele Aufführungsverbote Neuer Musik in den 60er und 70er Jahre an, die seine Werke nicht weniger trafen als die seiner älteren Kollegen, und die ihn schließlich zur Emigration bewegten.

Dem Charakter nach ist Suslin eher ein Lyriker denn ein Dramatiker. In seinen Werken vermeidet er plumpe Kontraste und aufgesetzte dramaturgische Effekte. Obwohl die meisten seiner Werke programmatische Titel tragen, zielen sie nicht auf Literatentum und musikalische Publizistik (damit steht seine Musik außerhalb der Schostakowitsch-Tradition).

Suslins Werkverzeichnis ist nicht besonders umfangreich, aber sehr vielfältig. Da er das Reproduzieren vermeidet, kann man eine klare Tendenz feststellen, jedem neuen Werk auch in kompositionstechnischer Hinsicht Individualität zu verleihen. Das Ausdrucksspektrum ist breit: Es reicht von ekstatischer Glut (*Patience, Leb' wohl, Poco a poco II, In My End Is My Beginning*), meditativ-lyrischer Konzentration (*Trio-Sonate, Mitternachtsmusik, Le deuil blanc*), über humoristisch-scurrile Ausflüge (*Sinfonia piccola, Drei Chöre nach Daniil Charms, Gioco appassionato, Terrarium*) bis hin zu Werken mit mystisch-zauberischen Zügen (*Chanson contre raison*). Obwohl der Komponist keine liturgische Programmatik benutzt, haben einige seiner Werke einen religiösen Hintergrund – etwa in *Lamento für Orgel*, eine Komposition, die zeigt, daß musikalische Konstruktion an sich symbolischen Charakter haben kann.

Schon in seinen frühen Werken spricht Suslin eine durchaus selbstständige Sprache. Minimalismus oder Polystilistik sind ihm fremd. Die Grundlage seiner Musik besteht im Pluralismus des Materials, nicht der Stile: Vollkommene Konsonanzen existieren neben Zwölftonkomplexen, die auf verschiedenste Weise gefärbt werden können (z.B. Strukturen von Verkettungen gleicher Intervalle oder Benutzung von Dur- und Mollakkorden im Rahmen der Zwölfton-Logik), kontrollierte Aleatorik, Mikrointervallik, die zu einer 'nicht-euklidischen' Modalität führt (z.B. Auflösen des Tritonus in Vierteltonschritten zur

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reinen Quinte oder Quarte – oder die Verwandlung eines großen Intervalls in ein kleines und umgekehrt). In Suslins Musik zeigt sich darüber hinaus seine Abneigung der Allintervall-Reihe gegenüber (mit der für sie charakteristischen statistischen Entropie) und die Vorliebe für invariante, in sich geschlossene symmetrische Reihen mit einer minimalen Anzahl von Intervallen.

Eine andere Eigenschaft seiner Musik ist das Verwischen der Grenze zwischen Kammermusik und symphonischen Werken (es fällt tatsächlich schwer, solche Werke wie *Sonate für Violoncello und Schlagzeug* oder *Le deuil blanc* mit dem Begriff Kammermusik zu fassen). Darüber hinaus ist eine klare Tendenz zur Verschmelzung mehrerer Sätze zu einem Komplex und ein deutliches Desinteresse an der Dialektik der Sonatenform zu beobachten. Bei der Bildung seiner klar faßlichen Formen stützt er sich – für den Zuhörer meist kaum wahrnehmbar – auch gelegentlich auf orientalische Formideen. Suslins Polyphonie-Technik hat ebensowenig mit akademischer Schul-Polyphonie wie mit der (nicht minder akademischen) Zwölfton-Linearität zu tun. Man begegnet dagegen oft einer sehr individuellen Schichtpolyphonie, die aus Dur- und Moll-Dreiklängen besteht, die durch "Zwölfton-Logik" gesteuert werden.

Das Timbre und die Farbigekeit der Musik haben für Suslin formbildende Bedeutung. Besonders wichtig ist in dieser Hinsicht die lange Arbeit in der 1975 zusammen mit den Komponisten Sofia Gubaidulina und Wjatscheslaw Artjomow gegründeten Improvisationsgruppe "Astraea". Im Laufe mehrerer Jahre konnte Suslin dabei eine ganze Reihe herkömmlicher und exotischer Instrumente praktisch erforschen. Dabei hat er einige bislang unbekannte Spielarten auf Schlag- und Saiteninstrumenten gefunden und in einigen seiner Werke erstmalig eingesetzt.

Suslins Werke werden international häufig aufgeführt und sind seit 1979 regelmäßig bei verschiedenen Festivals zeitgenössischer Musik vertreten (Paris, Köln, Tokio, London, Salzburg, Lockenhaus, Davos, Zürich, Moskau und St. Petersburg). Dies hängt zum Teil damit zusammen, daß so namhafte Interpreten wie Kremer, Geringas, Ljubimow, Grindenko, Toncha, Pekarski und Herz sich vehement für die Aufführung seiner Werke einsetzen.

Außerdem macht Suslin Rundfunkworkshops (WDR, NDR) und leitet Meisterkurse (z.B. in Salzburg – Mozarteum 1993, in Tschechien – Český Krumlov 1996 und in Avignon 1998).

Jürgen Köchel

BIOGRAPHICAL NOTE

- 1942 13 June, born in Mias, Russia.
- 1946 First piano lessons and early attempts at composition.
- 1950-61 Attends Kharkov Music High School, studies piano with V. Topilin, and composition with I. Dubinin.
- 1961-62 Attends Kharkov Conservatory, studies composition with D. Klebanov, and piano with V. Topilin. Wins an award in the Pan-Soviet Young Composers Competition.
- 1962-66 Attends Gnessin Institute in Moscow, studies composition with N. Peyko and piano with A. Vedernikov.
- 1966-80 Works as an editor for the state-owned publishers Muzyka in Moscow, and produces editions of important works by Richard Wagner, Igor Stravinsky, Alban Berg, Charles Ives and contemporary Russian composers (Denissow, Schnittke, Gubaidulina).
- 1967 Joins Soviet Composers Union.
- 1969 Wins an award in the Pan-Soviet Young Composers Competition for a piano sonata.
- 1971 First performance abroad at the Festival de Royan, France.
- 1972-75 Teaches instrumentation and score reading at the Tchaikovsky Conservatory in Moscow.
- 1975 Founds the ASTRAEA improvisation ensemble together with V. Artyomov and S. Gubaidulina.
- 1979 After several performances of his works in Paris, Cologne and Venice, Suslin is publicly denounced at the VI Congress of Composers by Tikhon Khrennikov, the president of the Composers Union. He files an application to leave the Soviet Union.
- 1980 Suslin's membership of the Soviet Composers Union is revoked. He is dismissed by Muzyka, and forced to work as a street sweeper in Moscow.
- 1981 Emigrates to West Germany.
- 1984 Begins to teach organology, instrumentation and score reading at the Lübeck Musikhochschule, and works as an editor at Musikverlag Hans Sikorski, Hamburg.
- 1989 Suslin's music is once again played in Russia.

BIOGRAPHICAL NOTE

- 1990 Receives Culture Award of the City of Pinneberg.
- 1991 After an interval of ten years the ASTRAEA improvisation ensemble, now with S. Gubaidulina and A. Suslin, once again gives performances in public (in Davos, Tokyo, and Heidelberg).
- 1993 Composer-in-residence, Mozarteum, Salzburg.
- 1995 Composer-in-residence, Kremerata Musica, Lockenhaus. With Michael Herm initiates the "Appen Classics" concert series.
- 1996 Composer-in-residence, Český Krumlov, Czech Republic.
- 1997 Composer-in-residence, Zurich. Appointed to the board of trustees, M. Belayev Foundation, Köln.
Concert appearances in Japan (Tokyo, Nagoia)
- 1998 Composer-in-residence, Avignon
- 1999 Composer-in-residence, Moscow
- 2002 Composer-in-residence, Asiago, Italy

BIOGRAPHISCHER HINWEIS

- 1942 Viktor Suslin wird am 13. Juni in Miass (Rußland) geboren.
- 1946 Erster Klavierunterricht, erste Kompositionsversuche.
- 1950-61 Studium am Musikgymnasium in Charkow (Klavier: W. Topilin, Komposition: I. Dubinin) – Abitur.
- 1961-62 Studium an der Musikhochschule in Charkow (Komposition: D. Klebanow, Klavier: W. Topilin). Diplom im Allunions-Wettbewerb für junge Komponisten (Musik für Kinder).
- 1962-66 Studium am Gnessin-Institut Moskau (Komposition: N. Pejko, Klavier: A. Wedernikow).
- 1966-80 Lektor im Staatlichen Verlag 'Musyka', Moskau (Edition wesentlicher Werke von R. Wagner, I. Strawinsky, A. Berg, Ch. Ives sowie der russischen Moderne, darunter Denissow, Schnittke und Gubaidulina).
- 1967 Mitglied des Komponistenverbandes der UdSSR.
- 1969 Diplom im Allunions-Wettbewerb für junge Komponisten (Klaversonate).
- 1971 Erste Aufführung im Ausland (Festival de Royan, France).
- 1972-75 Dozent am Moskauer Tschaikowsky-Konservatorium (Instrumentation, Partiturspiel).
- 1975 Gründung der Improvisationsgruppe ASTRAEA (zusammen mit W. Artjomow und S. Gubaidulina).
- 1979 Nach mehreren Aufführungen seiner Werke im Ausland (Paris, Köln und Venedig) öffentliche Brandmarkung durch den Verbandspräsidenten Tichon Chrennikow beim VI. Komponistenkongreß. Suslin stellt einen Ausreiseantrag.
- 1980 Ausschuß Suslins aus dem Komponistenverband der UdSSR. Verliert seine Stellung im Verlag "Musyka". Muß in Moskau als Straßenkehrer arbeiten.
- 1981 Emigration in die Bundesrepublik Deutschland.
- 1984 Dozent an der Musikhochschule Lübeck (Instrumentenkunde, Instrumentation, Partiturspiel). Lektor im Musikverlag Hans Sikorski, Hamburg.
- 1989 Suslins Musik wird erstmals wieder in Rußland aufgeführt.
- 1990 Kulturpreis der Stadt Pinneberg.

BIOGRAPHISCHER HINWEIS

- 1991 Nach zehnjähriger Pause erneute Auftritte des Improvisations-Ensembles ASTRAEA (zusammen mit S. Gubaidulina und seinem Sohn, dem Kontrabassisten A. Suslin). Konzertauftritte in Davos, Tokio und Heidelberg.
- 1993 Composer in residence in Salzburg (Mozarteum) und St. Petersburg.
- 1995 Composer in residence in Lockenhaus (Kremerata Musica). Gründung der Konzertreihe "Appen Classics" (zusammen mit Michael Herm).
- 1996 Composer in residence in Český Krumlov, Tschechien.
- 1997 Composer in residence in Zürich.
Kurator der M.-Belaieff-Stiftung (Köln).
Konzertauftritte in Japan (Tokio, Nagoja)
- 1998 Composer-in-residence in Avignon
- 1999 Composer-in-residence in Moskau
- 2002 Composer-in-residence in Asiago, Italien

CHRONOLOGICAL WORK LIST

SONATINA FOR PIANO 1961

Dedicated to Vsevolod Topilin

Duration: approx. 6'

First performance: 26 May 1963, Moscow

Viktor Suslin

Score: Sovetsky Kompozitor Publishers, Moscow, 1973 – Sikorski No. 1958

MUSIC FOR CHILDREN ELEVEN PIECES FOR PIANO 1961

- | | |
|---|----------------------------------|
| 1. Prelude | 6. Counting Rhyme* |
| 2. Fugue | 7. Having Been Wronged* |
| 3. Mechanical Dancing Doll | 8. The Fight |
| 4. The Sun is Shining
Through the Rain | 9. Lullaby |
| 5. When the Rain is Over | 10. The Christmas Tree at Night* |
| | 11. Morning Exercises |

Duration: approx. 18'

First performance: 5 December 1961, Kharkov

Viktor Suslin

Score: Sovetsky Kompozitor Publishers, Moscow, 1979

**in SIKORSKI 2379 („Die Russische Klavierschule“ [The Russian Piano School], Volume 3)*

STRING QUARTET 1963

Dedicated to Ilia Lopschitz

- | | |
|-------------|--------------|
| 1. Dialogue | 3. Monologue |
| 2. Ricercar | 4. Finale |

Duration: approx. 25'

First performance: 15 April 1964, Moscow

String Quartet of the All Unions Radio

Score: Sovetsky Kompozitor Publishers, Moscow, 1975

FANTASY AND FUGUE 1964

for piano

Duration: approx. 10'

First performance: 10 October 1964, Moscow

Viktor Suslin

Score: Sovetsky Kompozitor Publishers, Moscow, 1969

CHRONOLOGICAL WORK LIST

JAPANESE SONGS

1964

5 songs for baritone and piano on texts by various Japanese poets (in Russian)

1. Please Have Mercy (*Moderato*) [by Saygo-Hosy]
2. The Hasty Barber (*Allegro non troppo*) [by Kitokhara Khokusu]
3. The Mischievous Tricks of the Fox (*Allegro*) [by Shymadsaky Toson]
4. What Sorrow in Lifeless Sand (*Adagio*) [by Yshykawa Takuboku]
5. Song of the Wine (*Allegro molto*) [by Otomo Tabito]

Duration: approx. 12'

First performance: 27 June 1966, Moscow

Yuri Rost (baritone) – Viktor Suslin (piano)

FIVE PIECES FOR PIANO

1965

Dedicated to Julia Suslin

1. Moderato
2. Allegro beffardo
3. Andante molto
4. Allegro energico
5. Presto leggero

Duration: approx. 7'

First performance: 27 June 1966, Moscow

Viktor Suslin

Score: SIKORSKI 1958

CONCERTO FOR PIANO AND ORCHESTRA

1966

Dedicated to Anatoly Vedernikov

1. Adagio
 2. Largo maestoso
 3. Allegro
- 3.2.2.2 – 4.2.2.0 – timp, strings

Duration: approx. 35'

First performance (version for two pianos): 27 June 1966, Moscow

Viktor Suslin (primo) – Anatoly Vedernikov (secondo)

SONATA FOR PIANO

1968

Dedicated to Anatoly Vedernikov

1. ♩ = 144
2. Molto improvvisato – Allegro imperativo

Duration: approx. 13'

First performance: 27 January 1970, Moscow

Anatoly Vedernikov

Score: *Muzica, Moscow, 1975* – SIKORSKI 894

CHRONOLOGICAL WORK LIST

CONCERTO FOR VIOLIN AND CHAMBER ORCHESTRA

1969

Dedicated to Sandor Kallos

1.1.1.1 – 1.0.0.0 – perc (3 timp, 2 wood bl, 2 bongos, 3 tom-t, side dr, bass dr, 2 susp cym [medium/large], tam-t, tubular bells, vibr). harp. piano. strings (4/4/2/2/1)

Duration: approx. 15'

First performance: 22 February 1978, Moscow

Moscow Chamber Orchestra – Tatiana Grindenko (violin) – Yuri Nico-layevsky (conductor)

FOUR PIECES FOR CHILDREN

1969

for chamber ensemble (arrangement of 4 pieces of MUSIC FOR CHILDREN)

Commissioned by the Sovremennik Ensemble

1. Prelude

3. The Fight

2. Fugue

4. When the Rain is Over

1.1.1.1 – 1.0.0.0 – piano. vln. vla. vlc. db

Duration: approx. 7'

First performance: 26 February 1969, Moscow

Sovremennik Ensemble

SINFONIA PICCOLA

1970

for orchestra (also for children's symphony orchestra)

Dedicated to Olga Vedernikova and the Orchestra of the Music School in Pushkino

2.1.2.0 – 2.2.0.0 – timp. strings (performance without violas possible)

Duration: approx. 8'

First performance: 13 May 1971, Moscow

Great State Symphony Orchestra of the USSR – Dmitri Kitayenko (conductor)

Score: Sovetsky Kompozitor Publishers, Moscow, 1976

TRIO SONATA

1971

for flute, guitar and violoncello

Dedicated to Julia Suslin

Duration: approx. 14'

First performance: 28 November 1971, Moscow

D. Khudyakov (flute) – S. Kallos (guitar) – Mark Drobinsky (violoncello)

Score: SIKORSKI 1916

CHRONOLOGICAL WORK LIST

THREE CHORUSES ON POEMS BY DANIIL KHARMS 1972

for female choir a cappella and narrator (little girl)

English adaptation by Gerard McBurney, German version by Jörg Morgener

1. The Tiger on the Street (*Dedicated to the tiger Akbar*)
2. Cats (*Dedicated to the cat Maja*)
3. Tongue-Twister (*Dedicated to the dog Bruno*)

Duration: approx. 7'

First performance: 8 July 1995, Lockenhaus (Kremerata Musica IV)

Women's voices of the Moscow Tchaikovsky Conservatory Chamber Choir – Boris Tevlin (conductor)

Score: SIKORSKI 8534

ETUDES FOR 24 STRINGS 1972

Dedicated to Yuri Nikolayevsky

1. Tuning
2. Rhythm
3. Unison
4. Timber
5. Polyphony

strings (8/8/4/4/0) (violins instead violas possible)

Duration: approx. 20'

First performance: 13 March 1997, Omsk

Omsk Chamber Orchestra – Yuri Nikolayevsky (conductor)

24 TRIADS 1973

for harpsichord

Dedicated to Boris Berman

Duration: approx. 6'

First performance: 19 May 1973, Leningrad (St. Petersburg)

Boris Berman

Score: SIKORSKI 887

GIOCO APPASSIONATO 1974

card game for 3-4 violins or violas

Duration: at least 8'

First performance: 14 July 1984, Lockenhaus, Lockenhaus Festival

Thomas Zehetmair, Daniel Phillips, Tabea Zimmermann, Kim Kashkashian

PATIENCE for 2 pianos 1974

Duration: approx. 15'

First performance: 22 November 1974, Moscow

Tamara Kurassova, Viktor Suslin

CHRONOLOGICAL WORK LIST

- POCO A POCO I** (A TRE) 1975
for 3 performers (graphical score)
various metallic and wooden percussion instruments, whistles, plugged instruments and membranophones (altogether ad lib.)
Duration: approx. 8'
First performance: 23 October 1977, Moscow
ASTRAEA (Gubaidulina, Artyomov, Suslin)
- AVE MARCUS** 1977
solo for percussion
Dedicated to Mark Pekarsky
metallic instruments: small bells, sleigh bells, flex, cow bells, 2 susp cym [medium/large], hi hat, 2 gongs [medium/large], tam-t [large], church bells [D/A^b], vibr – wooden instruments: bundle of bamboo tubes, 5 temple bl – membranophones: 2 tablas [Arabian-], bass dr [with pedal]
Duration: approx. 14'
First performance: 25 December 1978, Moscow
Mark Pekarsky
Score: SIKORSKI 1877
- MITTERNACHTSMUSIK** 1977
trio for violin, harpsichord (with electronical sound effects) and double bass
Dedicated to Tatjana Grindenko, Anatoly Grindenko and Alexei Lubimov
Duration: approx. 16'
First performance: 29 October 1977, Riga
Tatjana Grindenko (violin) – Alexei Lubimov (harpsichord) – Anatoly Grindenko (double bass)
Score: SIKORSKI 1846
- TERRARIUM** 1978
for 3-6 percussionists (graphical score)
Dedicated to the Pekarsky Ensemble
perc (various metallic and wooden percussion instruments, whistles, plugged instruments and membranophones [altogether ad lib.])
Duration: approx. 14'
First performance: 19 October 1978, Moscow
Pekarsky Ensemble

CHRONOLOGICAL WORK LIST

- POCO A POCO II SONATA NO. 1 FOR ORGAN** 1978
Commissioned by and dedicated to Alexei Lubimov
Duration: approx. 17'
First performance: 21 May 1979, Leningrad (St. Petersburg)
Alexei Lubimov
Score: SIKORSKI 880
- CAPRICCIO ÜBER DIE ABREISE** 1979
for 2 violins
Dedicated to Valery and Oleg Gradov
Duration: approx. 10'
First performance: 10 January 1980, Essen
Valery and Oleg Gradov
Score: SIKORSKI 879
- “LEB’ WOHL...” (FAREWELL)** 1982
for orchestra
Dedicated to Sofia Gubaidulina
Commissioned by Westdeutscher Rundfunk Köln
3 (picc).3.3 (E^b clar).3 – 6.3.3.1 – 4 perc (4 timp, 3 tom-t [high/medium/low],
bass dr, susp cym [medium/large], 2 gongs [large/medium], 2 Javanese gongs,
tam-t [large], tubular bells, vibr) – 2 prepared string [plugged] instruments. bass
gtr. harp. cel. piano. strings (10 vln I/10 vln II/10 vln III/10/8/6-8)
Duration: approx. 18'
First performance: 7 January 1993, Essen
Essen Philharmonic Orchestra – Wolf-Dieter Hauschild (conductor)
- IN MY END IS MY BEGINNING SONATA NO. 2 FOR ORGAN** 1983
Commissioned by Sinziger Orgelwoche
Dedicated to Friedemann Herz
Duration: approx. 17'
First performance: 9 March 1983, Sinzig
Friedemann Herz
Score: SIKORSKI 888

CHRONOLOGICAL WORK LIST

SONATA PER VIOLONCELLO E PERCUSSIONE 1983

Commissioned by and dedicated to David Geringas

2 perc (3 timpani [G/C/F#], 5 temple bl, 2 tom-t [medium/low], bass dr, 2 susp cym [medium/large], 2 gongs [medium/large], tam-t [large], tubular bells, vibr, marimba)

Duration: approx. 15'

First performance: 14 December 1983, Kiel

David Geringas (violoncello) – William Zien, Andreas Schwarz (percussion)

Score: SIKORSKI 891

CHANSON CONTRE RAISON SONATA FOR VIOLONCELLO SOLO 1984

Commissioned by and dedicated to Gunter Ribke

Duration: approx. 14'

First performance: 5 October 1984, Lübeck

Gunter Ribke

Score: SIKORSKI 1839

SONATA CAPRICCIOSA 1986

for viola and harpsichord

Commissioned by and dedicated to Eckart Schloifer

Duration: approx. 13'

First performance: 30 May 1986, Saarbrücken

Eckart Schloifer (viola) – Christian von Blohm (harpsichord)

Score: SIKORSKI 1838

BEGEGNUNG 1988

trio for barytone, viola and violoncello

Duration: approx. 13'

LAMENTO 1989

for organ

Dedicated to Friedemann Herz

Duration: approx. 10'

First performance: 21 October 1990, Essen

Friedemann Herz

Score: SIKORSKI 1836

CHRONOLOGICAL WORK LIST

- SCHATZ-INSEL** 1990
for violoncello solo
Dedicated to Tatiana Schatz
Duration: approx. 3'
First performance: 5 October 1991, Hamburg
David Geringas
Score: SIKORSKI 1847
- GRENZÜBERTRITT (CROSSING BEYOND)** 1990
for viola, violoncello and double bass
Dedicated to the 'Contra Trio'
Duration: approx. 13'
First performance: 14 May 1991, Trossingen
Contra Trio – Eckart Schloifer (viola), Klaus Heitz (violoncello), Michinori Bunya (double bass)
Score: SIKORSKI 1866
- HEIDELBERGER NACHT** 1992
for double bass and ASTRAEA-instruments (2 players) ad libitum
Dedicated to Alexander Suslin
Duration: approx. 10'
First performance: 20 June 1992, Heidelberg
Alexander Suslin (double bass) – Sofia Gubaidulina, Viktor Suslin (ASTRAEA-instruments)
- LE DEUIL BLANC** 1994
for bass flute, guitar, violoncello and percussion
In memoriam Anatoly Vedernikov
percussion: (4 Chinese cup bells or Javanese gongs [c/c#/d#/e], bass dr or gong dr, water gong, tam-t [medium/large], vibr, marimba)
Duration: approx. 14'
First performance: 31 May 1994, Cologne
Wulfin Lieske (guitar), Markus Hufschmidt (bass flute), Rachel Gruber (violoncello), Thomas Melxner (percussion)
Score: SIKORSKI 1917

CHRONOLOGICAL WORK LIST

- MOBILIS** 1995
for solo violin
Dedicated To Vladimir Anokhin
1. Intrada
2. Mobilis in mobili
Duration: approx. 8'
First performance: 22 May 1999, Moscow
Vladislav Igolinsky
- HEIDELBERGER NACHT** 1996
version for double bass and percussion (1 player)
Dedicated to Alexander Suslin
percussion: (flex [with db bow], water gong, susp cym [medium/low – with db bow] tam-t [medium or large], bass dr, Hungarian or Indian dul-cimer and a number of small instruments ad lib.)
Duration: approx. 8'
- HOMMAGE À “HORTUS” BY A MUSICUS** 1996
for an ensemble of Renaissance instruments
1. Fanfare
2. Chanson
tenor recorder (C), 2 bass recorders (C), 2 Fanfare trumpets (G/A) (or 2 cornetti curvi or 2 tenor bombardes), 1 tenor trombone, lute with Renaissance tuning, 3 viole da gamba [alto/2 tenor], 6 hand bells or cup bells [c-a/f-d/g-e/a], tgl, tabor
Duration: approx. 8'
- TWO PIECES FOR PIANO** 1996
Dedicated to Grazyna Filipajtis-Lubotsky in memoriam
1. Triton's Horn
2. Lullaby for Venice
Duration: approx. 4', 10'
First performance: 23 July 1998, Avignon
Viktor Suslin
Score: SIKORSKI 1958
- MORGENDÄMMERUNGSMUSIK** 1997
for double bass solo
Dedicated to Alexander Suslin
Duration: approx. 7'
First performance: 15. December 1997, Tokyo
Alexander Suslin

CHRONOLOGICAL WORK LIST

- MADRIGAL** 1998
for two violoncelli
Dedicated to Hyung-Yung Sung and Julius Berger
Duration: approx. 12'
First performance: 22 August 1998, Füssen
Hyung-Yung Sung and Julius Berger
Score: **SIKORSKI 1996**
- TON H** 2001
for violoncello and piano
Dedicated to Sofia Gubaidulina
Duration: approx. 12'
First performance: 27 October 2001, Moscow
Vladimir Tonkha (violoncello) – Irina Krivchenko (piano)
Score: **SIKORSKI 8502**
- RĀGA** 2002
for double bass and organ
Commissioned by the Music Festival of Asiago
Dedicated to Roberto Brazzale and the City of Asiago
Duration: approx. 13'
First performance: 9 August 2002, Asiago (Italy)
Alexander Suslin (double bass) – Friedemann Herz (organ)
- TO De-f G.** 2004
for string quartet
Dedicated to Detlef Gojowy on the occasion of his seventieth birthday
Duration: 2'30"
- 1756** 2005
for violin solo
Commissioned by the Sixth International Leopold Mozart Violin Contest
Dedicated to Nurit Stark
Duration: 8'30"
First performance: 27 May 2006, Augsburg
Nurit Stark
Score: **SIKORSKI 8535**
- AVE MARIA** 2005
for four violoncelli and a small bell (g sharp """)
Commissioned by an dedicated to Vladimir Tonkha
Duration: 8'
First performance: 26 November 2005, Tver
Tonkha Violoncello Quartet

ARRANGEMENTS

ALBUM POUR ENFANTS op. 39 [PETER TCHAIKOVSKY] 1970

arrangement of 8 piano pieces for orchestra

Commissioned by Moscow Radio

- | | |
|---------------------------------|------------------------------|
| 1. March of the Wooden Soldiers | 5. Song of Naples |
| 2. The Doll is Ill | 6. The Sorceress [Baba Yaga] |
| 3. Valse | 7. Sweet dreams |
| 4. Polka | 8. Song of the Lark |

2 (picc).2 (cor anglais).2.2 – 2.2.0.0 – timp. perc (2 players: tgl, side dr, cym, marimba). harp. strings

Duration: approx. 12'

First performance: January 1970, Moscow (broadcasting production)

Symphony Orchestra of the All Unions Radio – Sandor Kallos (conductor)

VISIONS FUGITIVES (No. 7,17,18,19,20) [SEGEI PROKOFIEV] 1983

for strings – No. 7, 17, 20 with additional harp

Commissioned by the Stuttgart State Opera for the ballett "Endstation Sehnsucht" (based on "A Streetcar Named Desire" by Tennessee Williams)

Duration: approx. 10'

First performance: 3 December 1983, Stuttgart

Württembergisches Staatsorchester – Michael Collins (conductor)

PEZZO CAPRICCIOSO op. 62 [PETER TCHAIKOVSKY] 1984

for violoncello and string quintet or full strings

Commissioned by David Geringas

Duration: approx. 10'

First performance: 27 September 1986, Hamburg

David Geringas (violoncello) – Robert Stehli (conductor)

THE SPINNING-WHEEL op. 55, 1 [DAVID POPPER] 1984

for violoncello and orchestra

Commissioned by David Geringas

2.2.2.2 – 2.0.0.0 – perc (2 players: timp, tgl, side dr, glsp). strings

Duration: approx. 5'

First performance: 1 January 1985, Kassel

David Geringas (violoncello) – Orchestra of the Staatstheater Kassel – Woldemar Nelson (conductor)

ASTRAEA IMPROVISATIONS

International live appearances of ASTRAEA: Davos: 1991 – Heidelberg: 1991, 1992 – Tokyo 1991, 1993, 1997 – Lockenhaus: 1995 – Mainz: 1996 – Zürich: 1997

FAREWELL TO MATYORA 1983
Colour feature film (Mosfilm Studios, 1983)

(script: L. Shepitko, R. Turin, E. Klimov / director: E. Klimov / camera: A. Rodionov, J. Shirladse, S. Taraskin / stage: V. Petrov / conductor: D. Pokrovsky)

Symphonic music by Alfred Schnittke – improvised music for ASTRAEA-instruments by Sofia Gubaidulina, Viktor Suslin and Vyacheslav Artyomov (recorded in 1981)

Duration: ca. 35'

ASTRAEA I – IV 1991
Duration: 16'03" (I), 12'15" (II), 7'50" (III), 11'25" (IV)

ASTRAEA V 1991
Duration: 25'33

ASTREJA 1994
Duration: 25'36" (I), 20'15" (II)

FREE IMPROVISATION 1995
Duration: 11'10"

DISCOGRAPHY

STRING QUARTET

– Čiurlionis Quartet SAARLÄNDISCHER RUNDFUNK, 1987

SONATA FOR PIANO

– Peter-Jürgen Hofer RADIO BREMEN, 1985

TRIO SONATA

– Oleg Khudiakov (flute) – Alexander Martynov (guitar) –
Vladimir Tonkha (violoncello) OLYMPIA OCD 678

THREE CHORAL PIECES ON TEXTS BY DANIIL KHARMS

– Women's voices of the Moscow Tchaikovsky Conservatory
Chamber Choir – Boris Tevlin (conductor) BIS CD 810

24 TRIADS

– Boris Berman WESTDEUTSCHER RUNDFUNK, KÖLN, 1979
– Peter-Jürgen Hofer RADIO BREMEN 1985

PATIENCE

– Deborah Richards, Kristi Becker WESTDEUTSCHER RUNDFUNK, KÖLN, 1980

AVE MARCUS

– Toni Roeder WESTDEUTSCHER RUNDFUNK, KÖLN, 1979
– Edith Salmen LIEB CA CD 537

MITTERNACHTSMUSIK

– R. Lielmane (violin) – P.-J. Hofer (harpsichord) –
J. Normann (double bass) RADIO BREMEN, 1984
– T. Grindenko (violin) – A. Lubimov (harpsichord) –
A. Suslin (double bass) OLYMPIA OCD 678

POCO A POCO II SONATA NO. 1 FOR ORGAN

– Friedemann Herz AULOS PRE 66022 AUL

CAPRICCIO ÜBER DIE ABREISE

– Valery and Oleg Gradov WESTDEUTSCHER RUNDFUNK, KÖLN, 1981
– Gidon Kremer, Hanne Weinmeister BIS CD 810

“LEB' WOHL...” (FAREWELL)

– Symphonieorchester des Westdeutschen Rundfunks –
Zoltan Pesko (conductor) WESTDEUTSCHER RUNDFUNK, KÖLN, 1987
– Yekaterinenburg Philharmonic Orchestra –
Yuri Nikolayevsky (conductor) MC VEPRECS, 1997, MOSCOW

DISCOGRAPHY

IN MY END IS MY BEGINNING SONATA NO. 2 FOR ORGAN

– Friedemann Herz **AULOS PRE 66022 AUL**

SONATA PER VIOLONCELLO E PERCUSSIONE

– David Geringas (violoncello), Markus Stekeler,
William Zien (percussion) **WESTDEUTSCHER RUNDFUNK, KÖLN, 1985**

– David Geringas (violoncello), Markus Stekeler,
William Zien (percussion) **KOCH-SCHWANN 310091**

– Vladimir Tonkha (violoncello), Andreas Schwartz,
Maxim Sepkhanov (percussion) **APPEN-CLASSICS 1996**

CHANSON CONTRE RAISON SONATA FOR VIOLONCELLO SOLO

– Hyun-Jung Sung **CD SOAK-1** (Salzburger Festwochen 1993)

– Hyun-Jung Sung **CD IFO 720**

– Vladimir Tonkha **MEGADISC MDC 7819**

SONATA CAPRICCIOSA

– Eckart Schloifer (viola) –
Christian von Blohm (harpsichord) **SAARLÄNDISCHER RUNDFUNK, 1987**

– Eckart Schloifer (viola) – Christian von Blohm (harpsichord) **RADIO BREMEN, 1988**

– Igor Boguslavsky (viola) – Alexei Lubimov (harpsichord) **OLYMPIA CD OCD 678**

LAMENTO

– Friedemann Herz **RADIO BREMEN, 1991**

– Friedemann Herz **OLYMPIA CD OCD 679**

SCHATZ-INSEL

– David Geringas **ES-DUR 2019**

GRENZÜBERTRITT (CROSSING BEYOND)

– Eckart Schloifer (viola) – Klaus Heitz (violoncello) –
Michinori Bunya (double bass) **SÜDFESTFUNK, BADEN-BADEN, 1991**

– Sara Kuijken (viola) – Martijn Vink (violoncello) –
Koenraad Hofman (double bass) **EXPLICIT RECORDS E! 99004**

– Igor Boguslavsky (viola) – Vladimir Tonkha (violoncello) –
Alexander Suslin (double bass) **OLYMPIA OCD 678**

LE DEUIL BLANC

– Wulfin Lieske (guitar) – Markus Hufschmidt (bass flute) –
Rachel Gruber (violoncello) –
Thomas Melxner (percussion) **WESTDEUTSCHER RUNDFUNK, KÖLN, 1996**

– Oleg Khudiakov (bass flute) – Alexander Martynov (guitar) –
Vladimir Tonkha (violoncello) – Marc Pekarsky (percussion) **OLYMPIA OCD 678**

DISCOGRAPHY

TWO PIECES FOR PIANO

– Brenno Ambrosini **RADIO NATIONAL, MADRID, 1997**

MORGENDÄMMERUNGSMUSIK

– Alexander Suslin **OLYMPIA OCD 678**

MADRIGAL

– Vladimir Tonkha, Elena Zhuliova **MEGADISC MCD 7819**

ALBUM POUR ENFANTS op. 39 (Peter Tchaikovsky)

– Symphony Orchestra of the All Unions Radio –
Sandor Kallos (conductor) [Nos. 1, 2, 3 and 4] **MELODIA LP D00029143-44**

ASTRAEA I – IV

– S. Gubaidulina – V. Suslin – M. Pekarski –
V. Ponomareva (Davos Festival) **EVA RECORDS WWCX 2044**

– S. Gubaidulina – V. Suslin – M. Pekarski –
V. Ponomareva (Davos Festival) **LEO RECORDS 181**

ASTREJA

– S. Gubaidulina – V. Suslin – V. Artyomov (Tokyo) **SOLYD RECORDS SLR 0027**

FREE IMPROVISATION

– S. Gubaidulina – V. Suslin – A. Suslin (Lockenhaus Festival 1995) **BIS CD 810**

AVE MARCUS

– Edith Salmen **CASTIGO CD 02418**

ESSAYS AND ARTICLES BY VIKTOR SUSLIN

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in memoriam Anatoli Vedernikov

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Rheinischer Merkur, 19 November 1982.

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[AT THE HEIGHT OF HIS CREATIVE POWERS]

La pensée russe, 29 May 1987.

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Speech to mark the award to Suslin of the Pinneberger Kulturpreis 1990. Typewritten.

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Deutsches Allgemeines Sonntagsblatt, 14 September 1990.

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DOROTHEA REDEPENNING

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In *Komponisten der Gegenwart*. Munich, 1992.

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VIKTOR SUSLIN, EINE ENTDECKUNG

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(M)EIN ORGELWERK: VIKTOR SUSLIN: "POCO A POCO"

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