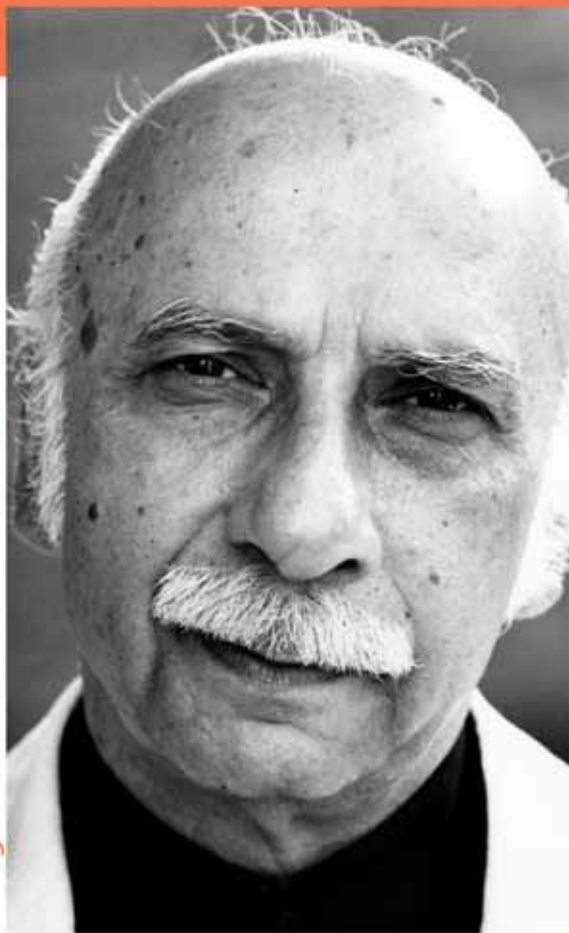




GIYA KANCHALI



SIKORSKI

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PREFACE

THE FINITE QUALITY OF SILENCE

The Music of the Georgian Composer Giya Kancheli

by Wolfgang Sandner

In addition to numerous polite references to the fact that music is capable of forging links between different nations, *Beiträge zur Musikkultur in der Sowjet-union und in der Bundesrepublik Deutschland*, which was edited by Givi Ordzhonikidze and Carl Dahlhaus, contains an interesting remark about the significance of *l'art pour l'art* in music. "If a composer decides to adopt the slogan 'art for the sake of art' and makes a point of turning his back on real life, this does not mean that he is subscribing to the principle of 'creative freedom'. Rather, he is subscribing to a strict law which has to be obeyed just as much as that of the opposite theory, which believes that there is a close connection between art and reality." Such phrases were part of the defence strategy of those who refused to comply with the aesthetic demands of socialist realism, and were part of the gamut of rhetorical skills which every artist in the Soviet Union had at his fingertips. Messages such as these were transmitted in a cloud of ideological verbiage to those who knew how to decipher the code.

The Georgian composer Giya Kancheli was one of the many artists who were unable to reveal their views on art and what they really believed in. In fact he first became famous as the Soviet Union was on the point of disintegrating, and with it the hegemonic structures which made it difficult for artists from the non-Russian republics to survive in what might be defined as Russian Orthodox cultural life. Thus Arvo Pärt, Giya Kancheli, Alfred Schnittke, and Sofia Gubaidulina, who all lived for a time in the West or were forced to emigrate, constitute an avantgarde in two senses of the word: through the very nature of their works, and as forerunners of artists who, no longer under the control of the state, are hoping to receive the recognition they deserve.

A scholarship enabled Kancheli to live for a time in Berlin. He later moved to Antwerp, where he was composer in residence. He used to write a great deal of film music, like Arvo Pärt, Erkki-Sven Tüür and many other composers in the Soviet Union. It was one way of surviving as a composer, for work on the soundtracks was not scrutinized by the State Commissar for Aesthetics. Conversely, composers had to accept the fact that the scores were, so to speak, cut up like sausages and turned into juicy morsels which gave little idea of the original design. But at least it sharpened their feeling for drama, for cogent utterance and telling characterization.

All this comes to mind when we listen to Giya Kancheli's impressive output, which includes seven symphonies, concertos for various instruments, an opera, and numerous chamber music works. In fact, there is something very natural about his musical world; it is as if the notes did not take their bearings from the laws governing polyphony, harmony, sequences and alteration, but from more general principles such as the duration of breath, pauses, crescendos and tension, excitement and calm, rising and falling. It is expressive music whose organic nature can certainly be understood without a knowledge of compositional terminology.

Kancheli's instrumental writing has a kind of vocal quality that Julia Evdokimova has described thus: "As the music unfolds, the 'thread' of the argument becomes clearly discernible, and this has a special dramatic significance. It consists of a group of would-be voices which, like a festive choir, sometimes reaches us from a distance as if through the walls of a cathedral, and sometimes comes close to us, and attains to full and lavish polyphony."

Those who are familiar with Kancheli's music, and especially with his symphonies, soon become aware of the fact that, despite the difference in formal design, his pieces have many features in common: the tendency to dwell on short motifs that revolve around a certain interval (often a second); brusque orchestral outbursts set in a broad melodic stream; luminous wind passages; adherence to tonality; and an inquisitive approach to sound for its own sake. Kancheli does not employ quotations. Rather, his form and sonorities, his musical manners and his images seem to be distantly related to the sounds of his homeland, a sphere to which it is impossible to return. Givi Ordzhonikidze has commented on this: "A formal element that derives genetically from Georgian folk music cannot return to its original context without destroying the ancient tradition". This may be the reason why Kancheli's pieces resound and echo in our hearts. They do not evoke genre paintings which are at odds with reality as we perceive it. And their aura is similar to the one described by an oriental poet many centuries ago: "Be as patient as the earth, sow what you have heard, and await the harvest from the seed."

In the Soviet Union Kancheli's music was apparently considered to be just as fascinating as Georgia itself. The country has always attracted Russian artists in a manner that resembles the German longing for Italy. In the words of Leo Tolstoy, it was the 'land of fate and greatness, of adventure, and of shining souls'. It was also a country that refused to surrender its identity during the many centuries of foreign rule, something that has been described by another poet, the unfortunate Osip Mandelstam. In his essays Armenia and Georgia, or, to put it more precisely, the Caucasus, seem like the Promised Land. "Russian culture has never been able to force Georgia to adopt its values. Wine improves with age: that is its future. Culture is in a state of ferment: that is its youth. Preserve your art, the slender earthenware vessel lodged firmly in the ground!"

Such associations spring to mind because they are familiar, and because we simply ascribe them to a particular work. However, they also emanate from the sounds themselves; from the many unusual adjacent seconds and simple melodic motives which are tender reminiscences of Georgian folk music; from the 'oriental' equanimity of the unruffled melodic writing, which another composer, Alfred Schnittke, has described as 'the rare gift of a floating sense of time'. The music unfolds as sound pure and simple, and in an unabashedly emotional manner. Kancheli's rejection of virtuoso rhetoric and technical complexity makes us aware of what we have lost as a result of our all-pervading cynicism, our fear of religious belief, our comprehensive refusal to listen to certain kinds of music, and our neurotic habit of trying to discern the tendency of the material, which not infrequently is nothing more than the tendency that self-appointed critics happen to approve of. We have lost the ability to feel the strength of music which is constructed on the basis of tonality and the diatonic scale; the courage to embrace a musical and religious creed, and the respect for its compositional structures; and finally the patience to listen to music which is not based on the notion of development, creates associative motivic chains, and, in an even and contemplative manner, seems to have materialized without having been composed. In Giya Kancheli's 'Morning Prayers' chords accumulate over a static unison passage as if the tendency of the material was of no importance whatsoever. It is an effect which we come across again and again in the composer's music. Sometimes in fact he simply seems to want to make us aware of the finite quality of silence.

BIOGRAPHICAL NOTE

Giya Kancheli was born in Tbilisi, the capital of Georgia, on 10 August 1935. As a child he had piano lessons at the music school of his native city, and from 1959 to 1963 studied composition with I. I. Tuskiya at the Tbilisi Conservatory. After graduating he worked as a freelance composer, which was rather unusual in the former Soviet Union. He later collaborated with the director Robert Sturua, and this inspired him to write a great deal of music for films, and for a number of plays. In 1971, Kancheli was appointed Director of Music at the Rustaveli Theatre in Tbilisi, where he wrote the incidental music for many of Sturua's productions.

In the 1960s Kancheli was hailed as a member of the 'Soviet avantgarde', though he subsequently dedicated himself to the development of a wholly personal musical style based on simple formulas which occur in the music of many different epochs, in ancient folk songs, and in certain kinds of contemporary popular music. Kancheli uses these formulas to create each work without reference to existing formal patterns. As he composes, he is concerned to allow the music to come into being like a living organism. Paradoxically, modern and archaic traits exist side by side in his music, as do elements which are familiar because they remind us of what we have often heard before, and those which are wholly original. In addition to numerous other works, Kancheli has composed seven symphonies (1967 to 1986), and an opera, 'Music for the Living', which he wrote together with Robert Sturua. The first performance was given at the Paliashvili Theatre in Tbilisi on 28 April 1984.

Kancheli left Georgia in 1991, and has lived in western Europe ever since. He and his family first went to live in Berlin, where he received a grant from the German Academic Exchange Service. In 1995-96 he was composer-in-residence at the Royal Flemish Philharmonic Orchestra in Antwerp, where he continues to live and work.

In 2008 Kancheli was awarded the Wolf Foundation Prize in the Arts.

VORWORT

DIE ENDLICHKEIT DER STILLE

Zur Musik des Georgiers Gija Kantscheli

von Wolfgang Sandner

In den von Giwi Ordschonikidse und Carl Dahlhaus gemeinsam herausgegebenen Beiträgen zur Musikkultur in der Sowjetunion und in der Bundesrepublik Deutschland kann man neben vielen diplomatisch gemeinten Sätzen über die völkerverbindende Qualität der Tonkunst eine interessante Bemerkung über das *L'art pour l'art* in der Musik finden: „Wenn sich der Komponist die Losung ‚Kunst um der Kunst willen‘ zu eigen macht und sich demonstrativ vom realen Leben abwendet, bekennt er sich damit nicht etwa zur ‚Freiheit des Schaffens‘, sondern zu einem strengen Gesetz, welches nicht weniger konsequent befolgt wird als die entgegengesetzte Theorie vom engen Zusammenhang der Kunst mit der Realität.“ Solche Sätze waren Verteidigungsstrategien für Künstler, die sich den ästhetischen Forderungen des Sozialistischen Realismus entzogen. Man kann es zur Kunst der rhetorischen Mehrstimmigkeit zählen, die alle Künstler in der Sowjetunion beherrschten. Botschaften wurden unter einem Schwall ideologischer Floskeln an all jene weitergegeben, die den Code zu entschlüsseln verstanden.

Auch der Georgier Gija Kantscheli gehörte zu den Künstlern, die ihre Kunstansichten wie ihre Bekenntnisse nicht offenbaren konnten. Auf ihn wurde man im Grunde erst aufmerksam, als die Sowjetunion schon erste Auflösungserscheinungen zu zeigen begann und mit ihr jene hegemonistische Struktur, die es den Künstlern aus den Teilrepubliken schwermachte, sozusagen im russisch-orthodoxen Kulturleben zu bestehen. Arvo Pärt, Gija Kantscheli, Alfred Schnittke, Sofia Gubaidulina, die teilweise im Westen gelebt haben oder emigrieren mussten, bilden so im doppelten Sinne eine Avantgarde: durch die Faktur ihrer Werke und als Vorhut für die aus der Vormundschaft entlassenen Künstler, die es noch zu entdecken gilt.

Gija Kantscheli, der sich mit einem Stipendium in Berlin aufgehalten hat, später als „Composer in residence“ nach Antwerpen ging, hat sich früher – wie Arvo Pärt, Erkki-Sven Tüür und eine Reihe zeitgenössischer Komponisten in der Sowjetunion – mit Filmmusik beschäftigt. Auch das war eine Form des Überlebens als Komponist. Denn die Arbeit an Soundtracks unterlag weniger strengen Überprüfungen durch die staatlichen Ästhetik-Kommissare. Dafür mußte man in Kauf nehmen, daß die Partituren gewissermaßen wie Würste auseinandergeschnitten und zu Häppchen verarbeitet wurden, denen man kaum mehr die ursprüngliche Struktur anmerkte. Immerhin aber wurde das Gespür für Dramaturgie geschärft, für Prägnanz und Charakteristik.

Das meint man auch dem imposanten Oeuvre des Georgiers Gija Kantscheli anzumerken, zu dem mittlerweile sieben Sinfonien, Instrumentalkonzerte, eine Oper und zahlreiche Kammermusikwerke gehören. Seine Klangwelt besitzt etwas ungemein Natürliches, als richteten sich die Töne nicht nach Gesetzen von Polyphonie, Akkordverbindung, Sequenz und Alteration etwa, sondern nach allgemeinen Prinzipien von Atemlänge und Verschlaufpausen, von Steigerung und Spannung, von Erregung und Ruhe, von Ebbe und Flut: eine Ausdruckskunst, deren Organik man verfolgen kann, ohne die Terminologie der musikalischen Handwerkslehre beherrschen zu müssen.

In Kantschelis Werken ist zudem ein gleichsam vokaler Charakter auch in den instrumentalen Partien spürbar. Julia Jewdokimowa hat das in ihren Analysen anschaulich beschrieben: „Während des musikalischen Geschehens hebt sich deutlich ein ‚roter Faden‘ ab, dem besondere dramaturgische Bedeutung zukommt: Es ist dies ein Ensemble gleich-

VORWORT

sam singender Stimmen, das, einem festlichen Chor ähnlich, bald von weitem wie durch die Wände von Kathedralen zu uns dringt, bald ganz dicht an uns herankommt und eine volle, reich entfaltete Vielstimmigkeit erreicht.“

Wer Kantschelis Werke, vor allem seine Sinfonien kennt, wird in der Faktur dieser Kompositionen, bei aller Verschiedenheit der formalen Konzeption, viele Gemeinsamkeiten und charakteristische Elemente entdecken: die Neigung zur Kontemplation in kleinen, immer wieder um ein Intervall (oft die Sekunde) sich windenden Motiven; attackierende Orchestereinbrüche in einen breit dahinfließenden melodischen Strom; leuchtende Bläserchöre; tonale Grundhaltung und einen fragenden, den Klängen nachhorchenden Gestus. Kantscheli zitiert nicht, seine Formen und Klänge, seine musikalische Haltung und seine Bilder sind wie von ferne verwandt mit den Klängen seines Landes, zu deren Sphäre es keine Heimkehr gibt. Giwi Ordschonikidse: „Ein Gestaltungsmoment, das genetisch mit dem georgischen Volksmusikieren zusammenhängt, wäre nicht fähig, in seinen ursprünglichen Kontext zurückzukehren, ohne die alte Tradition zu zerstören.“ Vielleicht hinterlassen deshalb viele Stücke Kantschelis in unserem Herzen einen solchen Nachhall. Sie rufen keine Genrebilder hervor, die mit unserer Realität kollidieren. Aber die Aura entspricht jener, die ein Dichter des Ostens vor Jahrhunderten eingefangen hat: „Sei geduldig wie die Erde, grabe ein, was du gehört hast, und warte, was davon als Saat wieder aufgeht.“

Es scheint, als habe die Musik Kantschelis in der Sowjetunion eine Anziehungskraft besessen, die das ganze Land Georgien schon immer für die russischen Künstler ausübte; vergleichbar etwa der Italien-Sehnsucht der Deutschen: „Land der großen Schicksale, der Abenteuer und des seelischen Glanzes“, wenn man die Worte Leo Tolstois noch zu erfühlen vermag. Aber eben eines, das sich seine Identität in den vielen Jahrhunderten der Fremdherrschaft nicht rauben ließ. Auch dafür kann man einen Dichter anrufen, den unglücklichen Ossip Mandelstam, dem in seinen Essays Armenien und Georgien, oder sagen wir besser: der Kaukasus, wie das gelobte Land erschienen waren: „Nie hat die russische Kultur Georgien ihre eigenen Werte aufzwingen können. Der Wein altert: darin liegt seine Zukunft; die Kultur gärt: darin liegt ihre Jugend. Bewahrt eure Kunst, den in die Erde eingegrabenen, engen Tonkrug!“

All diese Assoziationen erscheinen, weil wir davon wissen, weil wir sie dem Werk wie selbstverständlich aufbürden, aber auch, weil sie aus den Klängen selbst heraustönen; in den vielen, fremd anmutenden Sekundreibungen und einfachen melodischen Motiven als sanfte Erinnerung an die Folklore des Landes, in dem „orientalischen“ Gleichmut des ruhig schreitenden Melos, das der Komponist Alfred Schnittke bei Kantscheli als „die seltene Gabe eines schwebenden Zeitempfindens“ bezeichnet hat. Diese Musik wird vor uns ausgebreitet in nahezu ungeschützter Klanglichkeit und unverstellter Emotionalität. Die Verweigerung von virtuoser Rhetorik und technisch-kompositorischem Aufwand öffnet zugleich die Sinne für das, was wir mit unserem alltäglichen Zynismus und unserer Angst vor Bekenntnissen, unserem umfassenden musikalischen Verweigerungsprinzip und unserer Sucht, der Tendenz des Materials nachzuspüren, die nicht selten die Tendenz selbsternannter Kunstrichter ist, verloren haben: das Gespür für die Kraft einer Musik, die auf Tonalität und Diatonik baut, den Mut zum musikalisch-religiösen Credo und den Respekt vor seinen kompositorischen Gestaltungsmerkmalen; schließlich auch die Geduld

für eine Musik, die sich nicht primär entwickelt, die die Motive assoziativ reiht und die in einem gleichförmigen, kontemplativen Duktus eher ausgebreitet als komponiert erscheint. In den „Morgengebete[n]“ von Gija Kantscheli bauen sich die Akkorde aus einem ruhigen Unisono auf, als könne ihnen keine Tendenz des Materials etwas anhaben: eine Wirkung, die man in der Musik des Komponisten allenthalben zu spüren meint – als wollte sie nur die Endlichkeit der Stille bewußtmachen.

BIOGRAPHISCHER HINWEIS

Gija Kantscheli wurde am 10. August 1935 in der georgischen Hauptstadt Tbilissi geboren. An der Musikschule seiner Vaterstadt erhielt er den ersten Klavierunterricht. Von 1959 bis 1963 studierte er am Konservatorium von Tbilissi bei I. I. Tuskija Komposition. Nach seinem Examen war er – ein Wagnis in der damaligen Sowjetunion – als freischaffender Komponist tätig. Angeregt durch seine Zusammenarbeit mit dem Regisseur Robert Sturua begann eine intensive Auseinandersetzung mit Filmmusik und musikdramatischen Werken. Von 1971 an war Kantscheli musikalischer Leiter des Rustaweli-Theaters in Tbilissi, wo er die Bühnenmusiken für viele Aufführungen von Sturua schrieb.

Nachdem Kantscheli in den sechziger Jahren als Komponist der „sowjetischen Avantgarde“ begonnen hatte, erarbeitete er sich seitdem zielstrebig einen eigenen musikalischen Stil, der auf einfachsten Formeln beruht, wie sie sich in der Musik der verschiedensten Epochen finden lassen: vom archaischen Volkslied bis zu Elementen moderner Unterhaltungsmusik. Aus diesen Formeln entwickelt er jedes neue Werk außerhalb vorgegebener Schemata, wobei sein Schaffensprozess davon bestimmt ist, musikalische Materie wie einen lebenden Organismus entstehen zu lassen. Paradoxerweise existieren Modernität und Archaik, das mit zahlreichen Assoziationen belegte Bekannte und ganz neu Erschaffenes in seiner Musik nebeneinander. Im Zentrum von Kantschelis Schaffen stehen sieben Sinfonien (1967 bis 1986) und die Oper „Musik für die Lebenden“, die der Komponist zusammen mit Robert Sturua schuf und deren Uraufführung am 28. April 1984 am Paliaschwili-Theater in Tbilissi stattfand.

Gija Kantscheli verließ im Jahr 1991 seine Heimat und lebt seither in Westeuropa. Er ließ sich mit seiner Familie zunächst in Berlin nieder, wo er ein Stipendium des DAAD erhielt. 1995 wurde er Composer-in-residence bei der Königlichen Flämischen Philharmonie in Antwerpen. Seit 1996 lebt er dort freischaffend.

Im Jahr 2008 wurde Gija Kantscheli der Wolf Foundation Prize in the Arts zuerkannt.

ORCHESTRAL AND CHAMBER MUSIC

LARGO AND ALLEGRO

1963

for strings, piano and timpani

Duration: 15'

First performance: 7 May 1963, Tbilisi

Tbilisi Radio and TV Symphony Orchestra – Lihle Kiladze (conductor)

- © Musikverlag Hans Sikorski, Hamburg · scores: Muzyka, Moscow, in: Collection of Pieces for Chamber Orchestra, Vol. 1, compiled by Lev Markiz, Tbilisi, Music Fund of the USSR, Georgian Branch

SYMPHONY NO. 1

1967

1. Allegro con fuoco

2. Largo

3.3.3.2 – 4.4.3.1 – 6 perc(timp, side dr, bass dr, cym, tubular bells, xyl). cel.
piano. strings

Duration: 26'

First performance: 12 May 1968, Tbilisi

Georgian State Symphony Orchestra – Dzhansug Kakhidze

- © Musikverlag Hans Sikorski, Hamburg · score: Sovetsky Kompozitor, Moscow

SYMPHONY NO. 2 “Chants”

1970

4.3.3.3 – 4.4.3.1 – 8 perc(timp, tgl, tamb, sidedr, bassdr, 4 cym, tam-t, tubular
bells, glsp, marimba). harp. piano. strings

Duration: 21'

First performance: 31 October 1970, Tbilisi

Georgian State Symphony Orchestra – Dzhansug Kakhidze (conductor)

- © Musikverlag Hans Sikorski, Hamburg · score: Sovetsky Kompozitor, Moscow

SYMPHONY NO. 3

1973

Dedicated to Dzhansug Kakhidze

4.2.3.2 – 4.4.3.1 – 6 perc(timp, tgl, tamb, 3 tom-t, side dr, bass dr, cym, tam-t,
tubular bells). piano. strings – vocalist (tenor, counter-tenor or mezzo-soprano)

Duration: 29'

First performance: 11 October 1973, Tbilisi

Georgian State Symphony Orchestra – Hamlet Gonashvili (tenor) – Dzhansug Kakhidze (conductor)

- © Musikverlag Hans Sikorski, Hamburg · score: Sovetsky Kompozitor, Moscow

ORCHESTRAL AND CHAMBER MUSIC

SYMPHONY NO. 4 "In memoria di Michelangelo" 1974

Commissioned by the USSR Ministry of Culture

Awarded the 1976 USSR State Prize

4.2.3.3 – 4.4.3.1 – 8 perc (timp, tgl, side dr, bass dr, cym, tam-t, tubular bells, 4 church bells). harp. cel. strings – 4 church bells (back stage)

Duration: 23'

First performance: 13 January 1975, Tbilisi

Georgian State Symphony Orchestra – Dzhansug Kakhidze (conductor)

© Musikverlag Hans Sikorski, Hamburg · score: Sovetsky Kompozitor, Moscow

SYMPHONY NO. 5 1977

In memory of my parents

Commissioned by G. Schirmer, New York

4.3.3.3 – 4.4.3.1 – 5 perc (timp, tamb, side dr, bass dr, cym, tubular bells, glsp). harp. hpd. strings

Duration: 26'

First performance: 27 February 1978, Tbilisi

Georgian State Symphony Orchestra – Dzhansug Kakhidze (conductor)

© G. Schirmer, New York · Musikverlag Hans Sikorski, Hamburg for D, CH, E, GR, IL, IS, NL, P, N, S, DK, TR · scores: Schirmer 3354 · Sovetsky Kompozitor, Moscow

SYMPHONY NO. 6 1980

Commissioned by the Gewandhausorchester Leipzig

4.3.3.3 – 4.4.3.1 – 8 perc (timp, tamb, tom-t, side dr, bass dr, cym, susp cym, tubular bells, church bells). harp. piano. hpd. strings – 2 solo vla

Duration: 25'

First performance of the first version: 7 April 1980, Tbilisi

Georgian State Symphony Orchestra – Dzhansug Kakhidze (conductor)

First performance of the final version: 22 October 1981, Leipzig

Gewandhausorchester Leipzig – Kurt Masur

© Peters, Frankfurt · Musikverlag Hans Sikorski, Hamburg for CH, E, GR, IL, IS, NL, P, N, S, DK, TR · scores: Peters 10305 · Sovetsky Kompozitor, Moscow

ORCHESTRAL AND CHAMBER MUSIC

LIGHT SORROW (LICHTE TRAUER)

1985

for two boy sopranos, boys' choir and orchestra on texts by Galaktion Tabidze, Johann Wolfgang von Goethe, William Shakespeare and Alexander Pushkin (Georgian, German, English, Russian)

Dedicated to all the children who have become victims of a war

Commissioned by the Gewandhausorchester Leipzig

4.3.3.3 – 6.5.4.1 – 8 perc(timp, tgl, tamb, side dr, bass dr, cym, susp cym, tam-t, tubular bells, glsp, vibr). bass gtr. harp. piano. hpd. strings

Duration: 25'

First performance: 9 May 1985, Leipzig

Gewandhausorchester Leipzig – Gewandhaus boys' choir – Kurt Masur (conductor)

© Peters, Frankfurt · Musikverlag Hans Sikorski, Hamburg for CH, E, GR, IL, IS, NL, P, N, S, DK, TR · scores: **PETERS 8873** · Sovetsky Kompozitor, Moscow

SYMPHONY NR. 7 "Epilogue"

1986

Dedicated to the Czech Philharmonic Orchestra

4.3.3.3 – 6.6.4.1 – 7 perc(timp, tgl, tamb, side dr, bass dr, cym, susp cym, tam-t, tubular bells, glsp). bass gtr. harp. piano. hpd. strings

Duration: 31'

First performance of the first version: 11 December 1986, Prague

Czech Philharmonic Orchestra

First performance of the final version: 24 March 1992, Berlin

Radio-Symphonie-Orchester Berlin – Olaf Henzold (conductor)

© Musikverlag Hans Sikorski, Hamburg · scores: **SIKORSKI 1865** · Sovetsky Kompozitor, Moscow

ORCHESTRAL AND CHAMBER MUSIC

MOURNED BY THE WIND (VOM WINDE BEWEINT)

1989

Liturgical in memory of Givi Ordzhonikidze

for large orchestra and solo viola

Dedicated to Yuri Bashmet

Commissioned by Berliner Festwochen

1. Molto allegro
2. Allegro moderato
3. Larghetto
4. Andante maestoso

4.3.3.3 – 4.4.3.1 – 6 perc (timp, tamb, side dr, bass dr, cym, susp cym, tam-t, tubular bells). bass gr. harp. cel. piano. hpd. strings

Duration: 44'

First performance: 9 September 1990, Berlin

Yuri Bashmet (viola) – Orchestra of the Kirov Theatre, Leningrad – Valery Gergiev (conductor)

© Musikverlag Hans Sikorski, Hamburg · score: **S I K O R S K I 1832**

- Version for large orchestra and solo violoncello

1996

4.3.3.3 – 4.4.3.1 – 6 perc (timp, tamb, side dr, bass dr, cym, susp cym, tam-t, tubular bells). bass gr. harp. cel. piano. hpd. strings

Duration: 44'

© Musikverlag Hans Sikorski, Hamburg

ABII NE VIDEREM

for strings, alto flute, piano and bass guitar

1992

Commissioned by the Holland Festival

Duration: 22'

First performance: 10 June 1992, Amsterdam

Eleonore Pameijer (flute) – Marja Bon (piano) – Wiek Heijmans (bass guitar) – Nieuw Sinfonietta Amsterdam – Andrei Boreiko (conductor)

© Musikverlag Hans Sikorski, Hamburg

- Version for strings, piano, bass guitar and solo viola

1993

First performance: 14 March 1995, New Haven (Connecticut)

Kim Kashkashian (viola) – Stuttgarter Kammerorchester – Dennis Russell Davies (conductor)

© Musikverlag Hans Sikorski, Hamburg · score: **S I K O R S K I 1929**

ORCHESTRAL AND CHAMBER MUSIC

NOCH EINEN SCHRITT ...

1992

for large orchestra

Commissioned by Donaueschinger Musiktage

2.2.2.2 – 4.3.3.1 – 3 perc (timp, tamb, side dr, bass dr, cym, susp cym, [large] tam-t, tubular bells, xyl). harp. piano. strings – solo viola (back stage) – tape

Duration: 12'

First performance: 15 October 1993, Donaueschingen

Sinfonieorchester des Südwestfunks – Zoltan Pesko (conductor)

© Musikverlag Hans Sikorski, Hamburg

WINGLESS (FLÜGELLOS)

1993

for large orchestra

Commissioned by Saarländischer Rundfunk

3.3.3.3 – 4.3.3.1 – 5 perc (timp, tamb, side dr, bass dr, cym, susp cym, tam-t, tubular bells, glsp). bass gtr. piano. strings

Duration: 28'

First performance: 23 May 1993, Saarbrücken, Musik im 20. Jahrhundert

Rundfunk-Sinfonieorchester Saarbrücken – Marcello Viotti (conductor)

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

MAGNUM IGNOTUM

1994

for chamber ensemble and tape

Commissioned by Nederlands Blazers Ensemble

1 (alto fl). 2.2.2 – 2.0.0.0 – db

Duration: 22'

First performance: 23 April 1994, Witten, Tage der Neuen Kammermusik

Nederlands Blazers Ensemble

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ORCHESTRAL AND CHAMBER MUSIC

LAMENT

1994

Music of mourning in memory of Luigi Nono
for violin, female voice and orchestra

Text: Hans Sahl

Dedicated to Gidon Kremer

Commissioned by Schleswig-Holstein Musik Festival

4(3picc).1.0.0 – 4.4.4.1 – 7 perc (timp, tgl, wood bl, tamb, side dr, bass dr,
cym, susp cym, tubular bells, glsp). cel. piano. hpd. strings

Duration: 44'

First performance: 26 June 1995, Hamburg, Schleswig-Holstein Musik Festival
Gidon Kremer (violin) – Maacha Deubner (soprano) – Norddeutsche Philharmonie
Rostock – Michael Zilm (conductor)

© Musikverlag Hans Sikorski, Hamburg

NACH DEM WEINEN (HAVING WEPT)

1994

for violoncello solo

Dedicated to Mstislav Rostropovich

Duration: 8'

First performance: 16 September 1994, Paris
Mstislav Rostropovich

© Musikverlag Hans Sikorski, Hamburg · core: SIKORSKI 1962

V & V

1994

for violin, strings and tape

Duration: 11'

First performance: 8 August 1995, Gstaad
Edna Michell (violin) – Camerata Lysy Gstaad – Yehudi Menuhin (conductor)

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GR, IL, IS, NL, P, TR

ORCHESTRAL AND CHAMBER MUSIC

TRAUERFARBENES LAND

1994

(LAND OF THE COLOUR OF SORROW)

for large orchestra

Dedicated to Dennis Russell Davies

Commissioned by the Orchester der Beethovenhalle Bonn

3.2.2.2 – 4.4.4.1 – 7 perc (timp, tamb, side dr, bass dr, cym, susp cym, tam-t, tubular bells, glsp, vibr). bass gtr. harp. piano. strings

Duration: 37'

First performance: 9 December 1994, Bonn

Orchester der Beethovenhalle Bonn – Dennis Russell Davies (conductor)

© Musikverlag Hans Sikorski, Hamburg

EXILE

1994

for soprano and chamber ensemble on texts by Paul Celan, Hans Sahl and from the Old Testament

Dedicated to Manfred Eicher

Psalm 23 – Einmal – Zähle die Mandeln – Psalm – Exil

alto fl/bass fl. vln. vla. vlc. db. synthesizer

Duration: 48'

First performance: 7 July 1994, Ferrara

Maacha Deubner (soprano) – Natalia Pshenichnikova (alto flute/bass flute) – Karel

Boeschoten (violin) – Hans Christian Sarnau (viola) – Rebecca Firth (violoncello)

– Christian Sutter (bass) – Vladimir Yurovsky (conductor)

© Belaieff, Frankfurt · score: BELAIEFF 558

CARIS MERE

1994

for soprano and viola on liturgical texts (in Latin)

Duration: 8'

First performance: 7 July 1994, Ferrara

Maacha Deubner (soprano) – Hans-Christian Sarnau (viola)

© Musikverlag Hans Sikorski, Hamburg

ORCHESTRAL AND CHAMBER MUSIC

LIFE WITHOUT CHRISTMAS

1990-1992/1995

(LEBEN OHNE WEIHNACHT)

Cycle of four separate works:

MORNING PRAYERS (MORGENGEBETE)

1990

for chamber orchestra and tape

Dedicated to Robert Sturua

alto fl. bass gr. piano. strings (6/5/4/3/1)

Duration: 23'

First performance: 8 July 1990, London, Almeida Festival

Opus 20 – Scott Stroman (conductor)

© Musikverlag Hans Sikorski, Hamburg · score: **SIKORSKI 1902**

MIDDAY PRAYERS (TAGESGEBETE)

1991

for 19 players, boy soprano and solo clarinet on liturgical texts (in Latin)

Dedicated to Eduard Brunner

Commissioned by Schleswig-Holstein Musik Festival

1 (picc).1.0.1 (db bn) – 1.2.3.1 – 3 perc (side dr, bass dr, cym, susp cym, tubular bells, glsp). bass gr. piano. vln. vla. vlc. db

Duration: 24'

First performance: 8 August 1991, Salzau

Agnethe von Holst (soprano) – Ulf Rodenhäuser (clarinet) – Festivalorchester

Salzau – Dmitri Kitaenko (conductor)

© Musikverlag Hans Sikorski, Hamburg · score: **SIKORSKI 1909**

EVENING PRAYERS (ABENDGEBETE)

1991

for chamber orchestra and 8 alto voices

Dedicated to Alfred Schnittke

Commissioned by Süddeutscher Rundfunk Stuttgart

1.1.0.0 – 1.2.2.1 – 3 perc (tamb, side dr, bass dr, cym, susp cym, tubular bells, glsp). bass gr. piano. strings

Duration: 27'

First performance: 31 January 1992, Stuttgart

Junges Philharmonisches Orchester Stuttgart – Neue Vokalsolisten Stuttgart – Manfred Schreier

© Musikverlag Hans Sikorski, Hamburg · score: **SIKORSKI 1910**

ORCHESTRAL AND CHAMBER MUSIC

LIFE WITHOUT CHRISTMAS (LEBEN OHNE WEIHNACHT) [continued]

NIGHT PRAYERS (NACHTGEBETE)

for string quartet and tape

1992

Dedicated to Kronos Quartet

Commissioned by the Beigler Trust and Lincoln Center for the Performing Arts

Duration: 23'

First performance: 14 March 1992, Vienna

Kronos Quartet

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· Version for soprano saxophone, strings and tape

1994

Dedicated to Jan Garbarek

Duration: 23'

First performance: 28 September 1995, Stuttgart

Jan Garbarek (saxophone) – Stuttgarter Kammerorchester – Dennis Russell Davies (conductor)

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SIMI JOYLESS THOUGHTS (FREUDENLEERE GEDANKEN)

1995

for violoncello and orchestra

Dedicated to Mstislav Rostropovich

Commissioned by the Royal Flemish Philharmonic Orchestra of Antwerp

3.2.2.3 – 4.4.3.1 – perc(6 timp, tgl, wood bl, tamb, side dr, bass dr, cym, susp cym, tam-t, glsp). harp. piano. strings

Duration: 31'

First performance: 14 February 1996, Brussels

Mstislav Rostropovich (violoncello) – Royal Flemish Philharmonic Orchestra of Antwerp – Grant Llewellyn (conductor)

© Musikverlag Hans Sikorski, Hamburg

ORCHESTRAL AND CHAMBER MUSIC

... À LA DUDUKI

1995

for orchestra

Commissioned by Musikalische Akademie des Nationaltheater-Orchesters Mannheim

3.3.3.3 – 1.2.1.1 – 4 perc (timp, bass dr, cym, susp cym, tam-t, tubular bells, glsp, vibr, marimba). harp. piano. strings

Duration: 25'

First performance: 18 March 1996, Mannheim

Mannheim Brass Quintet – Nationaltheater-Orchester Mannheim – Jun Märkl (conductor)

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RAG-GIDON-TIME

1995

for violin and piano

Dedicated to Gidon Kremer

Duration: 4'

First performance: 5 November 1995, Morristown (New Jersey)

Gidon Kremer (violin) – Peter Serkin (piano)

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· Version for string trio

1999

© Musikverlag Hans Sikorski, Hamburg · score: SIKORSKI 1990

· Version for violin and strings

2000

© Musikverlag Hans Sikorski, Hamburg

ORCHESTRAL AND CHAMBER MUSIC

VALSE BOSTON

1996

for piano and strings

Dedicated to Lula

Commissioned by Stuttgarter Kammerorchester

Duration: 26'

First performance: 20 December 1996, Stuttgart

Stuttgarter Kammerorchester – Dennis Russell Davies (conductor)

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· Version for piano, violino obbligato and strings

2000

First performance: 2000, Le Havre

Oleg Maisenberg (piano) – Gidon Kremer (violin) – Kremerata Baltica

© Musikverlag Hans Sikorski, Hamburg

INSTEAD OF A TANGO (STATT EINES TANGOS)

1996

for violin, bandoneon, piano and double bass

Dedicated to Gidon Kremer

Duration: 4'

First performance: April 1996, Prague

Gidon Kremer (violin) – Astor Quartet

© Musikverlag Hans Sikorski, Hamburg

· Version for piano solo

1998

Commissioned by Alexander Korsantia

First performance: 27 March 1998, Indiana

Alexander Toradze

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ORCHESTRAL AND CHAMBER MUSIC

TIME ... AND AGAIN

1996

for violin and piano

Dedicated to Gidon Kremer and Oleg Maisenberg

Commissioned by Barbican Centre, London

Duration: 26'

First performance: 7 April 1997, London

Gidon Kremer (violin) – Oleg Maisenberg (piano)

© Musikverlag Hans Sikorski, Hamburg · score: **SIKORSKI 1980**

· Version for string trio

1998

First performance: 1998, St. Petersburg

Gidon Kremer (violin) and others

© Musikverlag Hans Sikorski, Hamburg · score: **SIKORSKI 1990**

WITH A SMILE FOR SLAVA

1997

(MIT EINEM LÄCHELN FÜR SLAWA)

for violoncello and piano

Dedicated to Mstislav Rostropovich on the occasion of his 70th birthday

Duration: 2'

First performance: 1998

Mstislav Rostropovich

© Musikverlag Hans Sikorski, Hamburg · score: **SIKORSKI 1981**

DIPLIPITO

1997

for violoncello, counter-tenor and chamber orchestra

Commissioned by the Milan Society for Contemporary Music "Nuove Sincronie"

1 perc (diplipito [bongo], tam-t, tubular bells), gtr, bass gtr, piano, strings

Duration: 27'

First performance: 11 May 1997, Lisbon

Jacopo Scalfi (violoncello) – Derek Lee Ragin (counter-tenor) – Orchestra of the Gulbenkian Foundation – Michael Zilm (conductor)

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ORCHESTRAL AND CHAMBER MUSIC

IN L'ISTESSO TEMPO

1997

for piano quartet

Commissioned by David and Amy Fulton for the Bridge Ensemble

Dedicated to my first music teacher

Duration: 26'

First performance: 13 October 1998, Seattle

The Bridge Ensemble

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IL, IS, NL, P, DK, TR · score: G. SCHIRMER [SIKORSKI 6908]

CHILDHOOD REVISITED (BESUCH IN DER KINDHEIT)

1998

for oboe, piano, bass guitar and strings

Commissioned by "Matinee op de vrije zaterdag", Nederland 3

Duration: 28'

First performance: 6 February 1999, Amsterdam

Bart Schneemann (oboe) – Nieuw Sinfonietta Amsterdam – Lev Markiz (conductor)

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SIO

1998

for strings, piano and percussion

Commissioned by Sächsische Staatskapelle Dresden on the occasion of its 450th anniversary

1 perc (side dr, bass dr, bells, marimba)

Duration: 17'

First performance: 22 December 1998, Dresden

Sächsische Staatskapelle Dresden – Ekkehard Klemm (conductor)

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ORCHESTRAL AND CHAMBER MUSIC

AND FAREWELL GOES OUT SIGHING ...

1999

for violin, counter-tenor and orchestra

Commissioned by The New York Philharmonic for its Millennium concerts

4(3picc, alto fl).3(cor anglais).2.3(db bn) – 4.4.3.1 – timp. 5 perc (tgl, claves, chimes, bar chime, temple bl, tamb, side dr, bass dr, cym, susp cym, tam-t, glsp, xyl, marimba). bass gtr. harp. piano. strings (as many as possible)

Duration: 25'

First performance: 18 November 1999, New York

Gidon Kremer (violin) – Derek Lee Ragin (countertenor) – The New York Philharmonic Orchestra – Kurt Masur (conductor)

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ROKWA

1999

for large orchestra

Commissioned by Internationale Musikfestwochen Luzern

4(3picc,alto flute).3(cor anglais).3(Eb clar).3(db bn) – 4.4.4.1 – 6 perc (timp, 5 tom-t, bongos, tamb, side dr, bass dr, cym, susp. cym, tam-t, tubular bells, glsp, xyl), bass gtr, harp, piano, strings

Duration: 40'

First performance: 5 September 1999, Lucerne

Deutsches Symphonie-Orchester Berlin – Dzhansug Kakhidze (conductor)

© Musikverlag Hans Sikorski, Hamburg

STYX

1999

for viola, mixed choir and orchestra (in Georgian)

Dedicated to Yuri Bashmet

Commissioned by the Eduard van Beinum Stichting, Hilversum

2(picc, alto fl).2(cor anglais).2(bass cl).2(db bn) – 4.4.4.1 – timp. perc (tgl, bar chimes, 4 temple bl, 4 tom-t, cow bells, tamb, side dr, bass dr, cym, susp cym, tam-t, bells, glsp). bass gtr. piano/hpd. strings

Duration: 36'

First performance: 7 November 1999, Amsterdam

Yuri Bashmet (viola) – Groot Omroep Koor – Radio Filharmonisch Orkest Hilversum – Tonu Kaljuste (conductor)

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ORCHESTRAL AND CHAMBER MUSIC

... AL NIENTE

2000

for orchestra

Dedicated to Yuri Temirkanov

Commissioned by the Symphony Orchestra of the Danish Radio, the Oslo Philharmonic and the Gothenburg Symphony Orchestra

4(picc, alto fl).3(cor anglais).3(bass cl).3(db bn) – 4.4.4.1 – timp. 5 perc (tgl, sticks, claves, 2 wood bl, 3 temple bl, cow bells, 3 bongos, 3 tom-t, tamb, side dr, bass dr, high agogo, cym, susp cym, ride cym, bells, tam-t, glsp, xyl). bass guit. harp. piano. strings

Duration: 30'

First performance: 25 October 2000, Oslo
Oslo Philharmonic – Marc Soustrot (conductor)

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ERGO

2000

for orchestra

Commissioned by the Royal Concertgebouw Orchestra, Amsterdam

4(2picc, alto fl).3(cor anglais).3(bass cl).3(db bn) – 4.4.4.1 – timp. 5 perc (claves, 4 temple bl, legno, tamb, side dr, bass dr, cym, susp cym, bells, tam-t, glsp). bass guit. harp. piano. strings

Duration: 21'

First performance: 1 February 2001, Amsterdam
Royal Concertgebouw Orchestra – Kurt Masur (conductor)

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A LITTLE DANELIADE

2000

for violin, piano and strings (1 percussionist ad lib.)

Duration: 11'

First performance: 6 October 2000, Pirmasens
Gidon Kremer (violin) – Kremerata Baltica

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ORCHESTRAL AND CHAMBER MUSIC

DON'T GRIEVE

2001

for baritone and orchestra

Text: Dylan Thomas, W. H. Auden a.o.

Commissioned by the San Francisco Symphony Orchestra

4(picc, alto fl).3(cor anglais).3(bass cl).3(db bn) – 4.4.4.1 – timp. 6 perc (tgl, chimes, 3 temple bl, 3 cowbells, tamb, 3 bongos, side dr, bass dr, cym, susp. cym, tam-t, Glsp). bass guit. harp. piano. akk, strings

Duration: 28'

First performance: 15 May 2002, San Francisco

Dmitri Hvorostovsky (baritone) – The San Francisco Symphony Orchestra – Michael Tilson Thomas (conductor)

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FINGERPRINTS

2002

for orchestra

Commissioned by the Melbourne Symphony Orchestra

4(2picc, alto fl).3(cor anglais).2.3(db bn) – 4.4.4.1 – timp. 4 perc (ratchet, cow bells, 3 bongos, 3 temple bl, tom-t, tamb, side dr, bass dr, susp cym, tam-t, xyl). bass guit. harp. piano. keyboard. strings

Duration: 28'

First performance: 6 June 2002, Melbourne

Melbourne Symphony Orchestra – Markus Stenz (conductor)

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LONESOME

2002

2 great Slava from 2 GKs

for violin and orchestra

Dedicated to Mstislav Rostropovich on the occasion of his 75th birthday

2.3(cor anglais).2.3(db bn) – 4.4.4.1 – timp. 5 perc (tgl, claves, 3 temple bl, tamb, side dr, bass dr, cym, glsp, xyl, vibr). bass guit (if available). harp. piano. strings (16/14/12/10/8)

Duration: 8'30"

First performance: 27 March 2002. London

Gidon Kremer (violin) – London Symphony Orchestra – Mariss Jansons (conductor)

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ORCHESTRAL AND CHAMBER MUSIC

WARZONE

2002

for orchestra

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

Commissioned by the Rotterdam Philharmonic Gergiev Festival

4(picc, alto fl).3(cor anglais).2.3(db bn) – 4.4.4.1 – timp. 5 perc (tgl, bar chimes, claves, crot, 4 temple bl, 2 cow bells, 3 bongos, side dr, bass dr, high crash cymbal, ride cymbal, cym, glsp, susp cym, tam-t, bells, glsp, xyl, vibr).
bass guit. harp. piano. accordion. strings (16/14/12/10/8)

Duration: 10'

First performance: 21 September 2002, Rotterdam

Rotterdam Philharmonic Orchestra – Valery Gergiev (conductor)

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LITTLE IMBER

2003

for solo voice, boy's choir (tape), male choir and chamber ensemble

Commissioned by "Artangel"

1(picc, alto fl).1.0.0 – 0.0.0.0 –acoustic guit. keyboards. strings (1/0/1/1/1)

Duration: 35'

First performance: 21 September 2003, Imber (GB)

Boy's Choir of the Salisbury Cathedral – The Rustavi Choir – soloists of the Matrix

Ensemble – Nika Memanishvili (conductor)

© Musikverlag Hans Sikorski, Hamburg

TWILIGHT

2004

for two violins (or violin and viola) and string orchestra (with synthesizer)

Commissioned by Internationale Stiftung Mozarteum

Dedicated to Julia and Sergey Mironov

Duration: 27'

First performance: 27 January 2005, Salzburg

Gidon Kremer and Thomas Zehetmair (violins) – Kremerata Baltica – Gidon Kre-

mer (conductor)

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ORCHESTRAL AND CHAMBER MUSIC

AMAO OMI

2005

for mixed choir and saxophone quartet
Commissioned by Nederlands Kamerkoor

Duration: 27'

First performance: 17 May 2006, Düsseldorf
Nederlands Kamerkoor – Raschèr Saxophone Quartet – Klaas Stok (conductor)

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EX CONTRARIO

2006

for two violins, string orchestra, keyboard (sampler), bass guitar and performance-CD

Commissioned by Studiomusica for the music festivals in Cividale del Friuli and Portogruaro

Duration: 30'

First performance: 15 July 2006, Cividale del Friuli
Pavel Vernikov and Andres Mustonen (violins) – I Filarmonichi di Verona – Andres Mustonen (conductor)

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KÁPOTE

2006

for accordion, percussion, bass guitar and string orchestra
Commissioned by Athens Megaron Concert Hall

Duration: 32'

First performance: 22 January 2007, Athens
Christos Zerbinos (accordion) – Athens Camerata – Christopher Warren-Green (conductor)

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SILENT PRAYER (STILLES GEBET)

2007

for violin, violoncello, vibraphone, bass guitar, strings and tape (CD)
Dedicated to Mstislav Rostropovich (in memoriam) and Gidon Kremer

Duration: 24'

First performance: 7 October 2007, Kronberg
Gidon Kremer (violin) – Marie-Elisabeth Hecker (Violoncello) – Kremerata Baltica

© Musikverlag Hans Sikorski, Hamburg · score: **S I K O R S K I 8613**

ORCHESTRAL AND CHAMBER MUSIC

BROKEN CHANT

2007

for violin, oboe and orchestra

Co-Commissioned by the BBC Symphony Orchestra, the Danish National Radio Symphony Orchestra and the Gothenburg Symphony Orchestra

Dedicated to Lisa Batiashvili and François Leleux

alto fl.0.0.0 – 1.2(tenor bass trbn).0 – 1 perc (trgl, bar chimes, claves, 3 temple bl, tamb, susp.cym, tam-t, bells, glsp, vibr). bass guit. piano. strings

Duration: 25'

First performance: 15 February 2008, London

Lisa Batiashvili (violin) – François Leleux (oboe) – BBC Symphony Orchestra – Lionel Briguier (conductor)

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LULLING THE SUN

2008

for six-part mixed choir and percussion

text: the word "sun" in 27 languages

Commissioned by the Riga "Kamer ..." Choir

perc (bass dr, cym, susp.cym, tam-t, vibr, temple bl)

Duration: 10'

First performance: 3 July 2008, Riga

"Kamer ..." Choir – Marlis Sirmais (conductor)

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NINNA NANNA

2008

for flute and string quartet

Commissioned by National Flute Association

Duration: 20'

First performance: 8 August 2008, Kansas City

Michael Gordon (flute)

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ORCHESTRAL AND CHAMBER MUSIC

DIXI

2009

for mixed choir and orchestra

4(3picc, alto fl).3(cor anglais).3(bass clar).3(db bn) – 4.4.4.1 – perc (tgl, tamb, side dr, bas dr, cym, susp.cym, bells, glsp, xyl). bass git. harp. piano. hpd. acc. strings (five-stringed double basses)

Duration: 23'

First performance: 29 October 2009, München

Symphony Orchestra and Choir of Bayerischer Rundfunk – Mariss Jansons (conductor)

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STAGE WORKS

MUSIC FOR THE LIVING

1982-1984/1999

(MUSIK FÜR DIE LEBENDEN)

Opera in two acts by Robert Sturua

Multilingual libretto in English, French, Italian, Georgian and an artificial language ('Sumerian')

DRAMATIS PERSONAE: Blind, old man (tenor) – Boy, his guide (boy soprano) – officer (mute role) – Angelo (tenor) – Sandro (tenor) – Silvana (soprano) – Lucia (soprano) – Marquis de Prudhon (baritone)

2S, 3T, Bar, boy soprano, 2 mute characters,
boys' choir, ballet

4(3picc, alto fl).3.3.3(db bn) – 4.3.3.1 – 8 perc (timp, wood bl, tamb, side dr, bass dr, cym, susp cym, tam-t, tubular bells, church bells, glsp, xyl). bass gtr. harp. piano. hpd. org. strings – tape – 3 per on stage (timp, tom-t, side dr, bass dr, cym, susp cym)

Duration: 100'

Premiere: 28 April 1984, Tbilisi, Paliashvili Theatre

Robert Sturua (director) – Dzhangug Kakhidze (conductor) – G. Alexi Meskhishvili (stage designer) – D. Dumins (choirmaster) – Y. Zaretsky (choreographer)

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INCIDENTAL MUSIC TO PLAYS

- THE ACCUSATION** 1964
Play in one act by Robert Sturua and Georgy Kavtaradze
Première: 12 September 1964, Tbilisi, Rustaveli Theatre
R. Sturua (director) – O. Kochakidze, A. Slavinsky, Y. Chikvaidze (stage designers)
- A SUNLIT NIGHT** 1966
Play in two acts by Nodar Dumbadze
Première: 7 June 1966, Tbilisi, Rustaveli Theatre
R. Sturua (director) – O. Kochakidze, A. Slavinsky, Y. Chikvaidze (stage designers)
– performed to recorded music – L. Oganezov (conductor)
- LE CHAPEAU DE PAILLE D'ITALIE** 1967
Comedy in two acts by Eugène Labiche
Première: 27 May 1967, Tbilisi, Rustaveli Theatre
R. Sturua (director) – N. Dvigubsky, O. Kochakidze, A. Slavinsky, Y. Chikvaidze (stage designers) – Y. Zaretsky (choreographer)/performed to recorded music
- KHANUMA (KHANUMA'S MERRY TRICKS)** 1968
Comedy in three acts by Avksenty Tsagareli
Première of the first version: 1 October 1968, Tbilisi, Rustaveli Theatre
R. Sturua (director)/M. Malazonia (stage designer) – Y. Zaretsky (choreographer)
– L. Oganezov (conductor)
Première of the second version (1973): 31 December 1973, Leningrad, Maxim Gorky Theatre
G. Tovstonogov (director) – I. Sumbatashvili (stage designer) – Y. Zaretsky (choreographer) – S. Rozentsveig (conductor)
- THE GOOD WOMAN OF SETZUAN** 1969
Parable play in three acts by Bertolt Brecht
Première: 15 June 1969, Tbilisi, Rustaveli Theatre
R. Sturua (director) – G. Alexi-Meskhishvili (stage designer) – Y. Zaretsky (choreographer) – L. Oganezov (conductor)
- MEDEA** 1971
Tragedy in one act by Jean Anouilh
Première: 30 September 1971, Tbilisi, Rustaveli Theatre
R. Sturua (director) – I. Sumbatashvili (stage designer)
- THE PARTY COMMITTEE SECRETARY** 1974
Play in two acts by R. Tabukashvili
Première: 6 February 1974, Tbilisi, Rustaveli Theatre
R. Sturua, G. Kavtaradze (directors) – G. Alexi-Meskhishvili (stage designer)

INCIDENTAL MUSIC TO PLAYS

- THE CAUCASIAN CHALK CIRCLE** 1975
Play in three acts after Bertolt Brecht
Première: 12 September 1975, Tbilisi, Rustaveli Theatre
R. Sturua (director) – G. Alexi-Meskhishvili (stage designer) – Y. Zaretsky (choreographer) – L. Oganezov (conductor)
The production was awarded the USSR State Prize for 1976
- GRANDMA, ILIKO, ILLARION AND MYSELF** 1977
Comedy in two acts by Nodar Dumbadze and Georgy Lordkipanidze
Première: 14 March 1977, Tbilisi, Rustaveli Theatre
R. Sturua (director) – G. Alexi-Meskhishvili (stage designer) – Y. Zaretsky (choreographer) – L. Oganezov (conductor)
- EASY MONEY** 1978
Comedy in five acts by Alexander Ostrovsky
Première: 28 April 1979, Düsseldorf, Schauspielhaus
R. Sturua (director) – G. Alexi-Meskhishvili (stage designer)
- RICHARD III** 1979
Historical drama in three acts by William Shakespeare
Première: 11 February 1979, Tbilisi, Rustaveli Theatre
R. Sturua (director) – M. Mshvelidze (stage designer) – Y. Zaretsky (choreographer) – L. Oganezov (conductor)
The production was awarded the Shota Rustaveli Prize for 1981
- THE ROLE FOR A DEBUTANTE** 1979
Play in two acts by Tamaz Chiladze
Première: 14 January 1980, Tbilisi, Rustaveli Theatre
R. Sturua (director) – M. Chavchavadze (stage designer) – Y. Zaretsky (choreographer) – L. Oganezov (conductor)
- AS YOU LIKE IT** 1980
Comedy in five acts by William Shakespeare
Première: 13 September 1980, Düsseldorf, Schauspielhaus
R. Sturua (director) – G. Alexi-Meskhishvili (stage designer)
- BLUE HORSES ON RED GRASS** 1980
An experiment at publicistic drama in two acts by Mikhail Shatrov
Première: 2 May 1980, Tbilisi, Rustaveli Theatre
R. Sturua (director) – G. Alexi-Meskhishvili (stage designer) – Y. Zaretsky (choreographer) – L. Oganezov (conductor)

INCIDENTAL MUSIC TO PLAYS

- VARIATIONS ON A CONTEMPORARY THEME** 1981
Dialogue with the spectators in two acts by Robert Sturua
Première: 27 January 1981, Tbilisi, Rustaveli Theatre
R. Sturua (director) – G. Alexi-Meskhishvili (stage designer) – Y. Zaretsky (choreographer)/performed to prerecorded music
- THE CENTENARY** 1981
Gala production in two acts marking the Rustaveli Theatre's centenary
Première: 30 October 1981, Tbilisi, Rustaveli Theatre
R. Sturua (director) – G. Alexi-Meskhishvili, M. Mshvelidze (stage designers) – Y. Zaretsky (choreographer) – L. Oganezov (conductor)
- BELLE FROM AMHERST** 1981
The poet's life-story in two parts by David H. Lewis
Première: 29 December 1981, Tbilisi, Rustaveli Theatre
R. Sturua, R. Chkheidze (directors) – S. Sheklashvili (stage designer) – L. Oganezov (conductor)
- SAMANICHVILI'S STEPMOTHER** 1982
Play in two acts, lyrics by Vladimir Kostantinov and Boris Ratser based on D. Kldiashvili's like-named short novel
Première: 30 December 1982, Leningrad, Maxim Gorky Theatre
G. Tovstonogov (director) – I. Sumbatashvili (stage designer) – Y. Zaretsky (choreographer) – S. Rosentsveig (conductor)
- THE TRAGEDY OF KING LEAR** 1987
Tragedy in five acts by William Shakespeare
Première: 28 April 1987, Tbilisi, Rustaveli Theatre
R. Sturua (director) – M. Mshvelidze (stage designer)
- ELECTRA** 1987
Tragedy by Sophocles
Première: 12 July 1987, Epidaurus, Athenaion Theatre
R. Sturua (director) – G. Alexi-Meskhishvili (stage designer) – G. Alexidze (choreographer)
- MOTHER COURAGE AND HER CHILDREN** 1988
A chronicle of the Thirty Years' War by Bertolt Brecht
Première: 11 November 1988, Buenos Aires, Cervantes Theatre
R. Sturua (director) – G. Alexi-Meskhishvili (stage designer)

INCIDENTAL MUSIC TO PLAYS

- KING OEDIPUS** 1989
Tragedy by Sophocles
Première: 17 July 1989, Epidaurus, Athenaion Theatre
R. Sturua (director) – M. Mshvelidze (stage designer)
- TARTUFFE** 1989
Comedy in five acts by Jean Baptiste Molière
Première: 27 December 1989, Tel Aviv, Habima Theatre
R. Sturua (director) – G.A. Meskhishvili (stage designer) – G. Alexidze (choreographer)
- THE COMEDY OF ERRORS** 1992
Play in five acts by William Shakespeare
Première: February 1992, Helsinki
R. Sturua (director) – G. Alexi-Meskhishvili (stage designer)
- HAMLET** 1992
Play in five acts by William Shakespeare
Première: 9 September 1992, London, Riverside Studios
R. Sturua (director) – G. Alexi-Meskhishvili (stage designer)
- MACBETH** 1995
Play in five acts by William Shakespeare
Première: June 1995, Tbilisi, Rustaveli Theatre
R. Sturua (director) – M. Mshvelidze (stage designer)
- MEASURE FOR MEASURE** 1996
Play in five acts by William Shakespeare
Première: 23 March 1996, Helsinki
R. Sturua (director) – G. Alexi-Meskhishvili (stage designer)
- LAMARA** 1996
Play by Grigol Robakidse
Première: Tbilisi, Rustaveli Theatre
Robert Sturua (director) – M. Mshvelidze (stage designer)
- THE SERPENT WOMAN** 1998
Play by Carlo Gozzi
Première: Tbilisi, Rustaveli Theatre
Robert Sturua (director) – G. Alexi-Meskhishvili (stage designer)

INCIDENTAL MUSIC TO PLAYS

- THE TRAGEDY OF CORIOLANUS** 1999
by William Shakespeare
Première: Athens, Theatre
Robert Sturua (director) – M. Mshvelidze (stage designer)
- HAMLET** 1999
Tragedy by William Shakespeare
Première: Moskow, Satirikon Theatre
Robert Sturua (director) – G. Alexi-Meskhishvili (stage designer)
- SHYLOCK (THE MERCHANT OF VENICE)** 2000
Play by William Shakespeare
Première: Moskow, Etcetera Theatre
Robert Sturua (director) – G. Alexi-Meskhishvili (stage designer)
- TWELFTH NIGHT, OR WHAT YOU WILL** 2001
Comedy by William Shakespeare
Première: Tbilisi, Rustaveli Theatre
Robert Sturua (director) – G. Alexi-Meskhishvili (stage designer)
- TWELFTH NIGHT, OR WHAT YOU WILL** 2001
Comedy by William Shakespeare
Première: Sofia, Ivan Vasov Theatre
Robert Sturua (director) – G. Alexi-Meskhishvili (stage designer)
- HAMLET** 2001
Tragedy by William Shakespeare
Première: 21 November 2001, Tbilisi, Rustaveli Theatre
Robert Sturua (director)
- SIOR TODERO** 2002
Comedy by Carlo Goldoni
Première: 15 November 2002, Moscow
Robert Sturua (director)
- WAITING FOR GODOT** 2002
Tragicomedy in two acts by Samuel Beckett
Première: 29 September 2002, Tbilisi
Robert Sturua (director)
- KRAPP'S LAST TAPE** 2003
Play by Samuel Beckett
Première: 4 November 2003, Moscow, Et Cetera Theatre
Robert Sturua (director)
-

INCIDENTAL MUSIC TO PLAYS

HAMLET

2004

Tragedy by William Shakespeare

Première: 8 May 2004, Ankara

Robert Sturua (director)

ROMEO AND JULIET

2004

Tragedy by William Shakespeare

Première: 2 August 2004, Moscow

Robert Sturua (director)

INCIDENTAL MUSIC TO FILMS

- CHILDREN OF THE SEA** 1964
Black-and-white feature film in ten reels
Georgia-Film Studios, released in 1965
G. Khukhashvili and K. Pipinashvili (script after G. Khukhashvili's play) – K. Pipinashvili (director) – Dzhansug Kakhidze (conductor)
- AN UNUSUAL EXHIBITION** 1968
Colour feature film
Georgia-Film Studios, released in 1969
R. Gabriadze (script) – E. Shengelaya (director)
- DON'T GRIEVE!** 1969
Colour feature film (a comedy) in nine reels
Mosfilm Studios jointly with Georgia-Film Studios, released in 1969
R. Gabriadze (script) – G. Danelia (director) – Dzhansug Kakhidze (conductor)
- THE JUG** 1970
Black-and-white feature TV film in three reels
Georgia-Film Studios, released in 1970
R. Gabriadze (script after Pirandello's short story) – I. Kvirikadze (director)
- FEOLA** 1970
Novella in nine reels from the black-and-white feature film "Ball, Glove and the Captain"
Georgia-Film Studios, released in 1970
R. Gabriadze and G. Charkviani (script) – B. Tsuladze (director) – Symphony Orchestra of the Paliashvili Opera – Dzhansug Kakhidze (conductor)
- THE NEIGHBOURS** 1971
Novella in eight reels from the black-and-white feature film "Long Long Ago" based on A. Baliashvili's like-named short story
Georgia-Film Studios, released in 1971
R. Charkhalashvili (script and direction)
- MY PROFESSION IS INVESTIGATOR** 1971
Black-and-white feature film in nine reels
Georgia-Film Studios, released in 1971
Vainer brothers (script after their like-named story) – G. Kalatozishvili (director)

INCIDENTAL MUSIC TO FILMS

WHITE STONES 1972

Black-and-white feature film consisting of two novellas: "A Sea Dog"* and "The Gladiators"

Georgia-Film Studios, released in 1972

R. Cheishvili*, R. Charkhalashvili*, J. Meliava (scripts) – R. Charkhalashvili*, B. Tsuladze (directors)

WHEN ALMONDS BLOOM 1972

Black-and-white feature film

Georgia-Film Studios, released in 1972

Z. Arsenishvili and L. Gogoberidze (script) – L. Gogoberidze (director)

A GRANDAD FROM SIBERIA 1973

Colour feature film in nine reels

Georgia-Film Studios, released in 1974

S. Zhgenti (script) – G. Kalatozishvili (director) – Georgian State Symphony Orchestra – Dzhansug Kakhidze (conductor)

THE CRANKS 1973

Colour feature film (a comedy) in eight reels

Georgia-Film Studios, released in 1974

R. Gabriadze (script) – E. Shengelaya (director) – Georgian State Symphony Orchestra – Dzhansug Kakhidze (conductor)

SAMANISHVILI'S STEPMOTHER 1973

Colour feature film

Georgia-Film Studios, released in 1973

R. Cheishvili and E. Shengelaya (script after D. Kldiashvili's like-named short novel) – E. Shengelaya (director)

THE CAPTAINS 1974

Colour feature film in seven reels

Georgia-Film Studios, released in 1975

B. Andronikashvili (script) – T. Gomelauri (director) – ensemble of soloists – Georgian State Symphony Orchestra – Dzhansug Kakhidze (conductor)

THE KNIGHTS-ERRANT 1975

Colour feature film in seven reels

Georgia-Film Studios, released in 1976

R. Gabriadze (script) – T. Palavandishvili (director)

INCIDENTAL MUSIC TO FILMS

- A CAUCASIAN ROMANCE** 1975
Novella
Georgia-Film Studios, released in 1975
R. Gabriadze (script) – R. Gabriadze and A. Darsavelidze (directors)
- A CAPTIVE IN THE CAUCASUS** 1975
Colour feature TV film in eight reels based on Leo Tolstoy's short novel
Georgia-Film Studios on commission from the USSR State Radio and TV Committee, released in 1975
G. Badridze and G. Kalatozishvili (script) – G. Kalatozishvili (director) – Georgian State Symphony Orchestra – Dzhansug Kakhidze (conductor)
- LE CINÉMA** 1977
Colour feature film
Georgia-Film Studios, released in 1977
L. Chelidze (script) – L. Eliava (director)
- THE RACES** 1977
Novella
Georgia-Film Studios, released in 1977
M. Kobakhidze (script) – G. Gomelauri (director)
- MIMINO** 1977
Colour feature film (a comedy) in ten reels
Mosfilm Studios, released in 1977
R. Gabriadze, V. Tokareva and G. Danelia (script) – G. Danelia (director)
- SEVERAL INTERVIEWS ON PERSONAL MATTERS** 1978
Colour feature film in ten reels
Georgia-Film Studios, released in 1979
Z. Arsenishvili, E. Akhvlediani and L. Gogoberidze (script) – L. Gogoberidze (director) – K. Lebanidze (designer) – Georgian State Symphony Orchestra – Dzhansug Kakhidze (conductor)
- A CAUCASIAN TALE** 1978
Colour feature TV film in two parts of seven reels each after Leo Tolstoy's short novel "The Cossacks"
Georgia-Film Studios commissioned by the USSR State Radio and TV Committee, released in 1978
A. Makarov and G. Kalatozishvili (script) – G. Kalatozishvili (director)

INCIDENTAL MUSIC TO FILMS

- THE CALL OF THE ANCESTORS** 1979
Colour feature film
Georgia-Film Studios, released in 1979
I Goruchava P Khotyanovsk (script) – T. Chokhnelidze T. Lordkipanidze (directors)
- THE QUARRY** 1979
Colour feature film
Georgia-Film Studios, released in 1979
T. Odisharia and P. Charkviani (script) – P. Charkviani (director)
- IT'S THY SON, OH EARTH** 1980
(A TALE ABOUT A PARTY DISTRICT COMMITTEE SECRETARY)
Colour feature TV film in four parts, fourteen reels
Georgia-Film Studios on commission from the USSR State Radio and TV Committee, released in 1980
S. Zhgenti and R. Chkheidze (script) – R. Chkheidze (director) – Ensemble of soloists of the Georgian Philharmonic Symphony Orchestra – Dzhangug Kakhidze (conductor)
- THE STRAY BULLET (VASILY KIKVIDZE)** 1980
Colour feature film in nine reels
Georgia-Film Studios, released in 1980
A. Makarov and G. Kalatozishvili (script) – G. Kalatozishvili and G. Gabeskiria (directors) – Georgian State Symphony Orchestra – Dzhangug Kakhidze (conductor)
- TEARS DROPPING** 1982
Colour feature film (a comedy) in nine reels
Mosfilm Studios, released in 1982
G. Danelia, K Bulychov and A. Volodin (script) – State Cinematography Symphony Orchestra – S. Skripka (conductor)
- RATILI** 1983
Colour feature film
Georgia-Film Studios jointly with Barrandov Film Studios, Czechoslovakia, released in 1983
G. Badridze, V. Pozhar and O. Zelenok (script) – G. Kalatozishvili (director)
- THE DAY LASTS LONGER THAN THE NIGHT** 1983
Colour feature film
Georgia-Film Studios, released in 1983
Z. Arsenishvili and L. Gogoberidze (script) – L. Gogoberidze (director)

INCIDENTAL MUSIC TO FILMS

- AMIRAN'S FAIRY TALES** 1983
Colour feature film
Georgia-Film Studios, released in 1984
G. Levashov-Tumanishvili and N. Tarkhnishvili (script) – G. Levashov-Tumanishvili (director)
- BLUE MOUNTAINS OR EXTRAORDINARY STORY** 1984
Colour feature film
Georgia-Film Studios, released in 1984
R. Cheishvili and E. Shengelaya (script) – E. Shengelaya (director)/ – Georgian State Symphony Orchestra – Dzhansug Kakhidze (conductor)
- AND SNOW FELL ON WHITE ORCHARDS** 1984
Colour feature film
Georgia-Film Studios, released in 1984
G. Levashov-Tumanishvili (director)
- THE DAY OF WRATH** 1985
Colour feature film
Gorky-Film Studios, Moscow, released in 1985
O. Mamilov (director)
- THE FLOW OF LIFE** 1986
Colour feature film
Georgia-Film Studios, released in 1986
Z. Arsenishvili (script) – L. Gogoberidze (director)
- KIN-DZA-DZA** 1986
Colour feature film
Mos-Film Studios, released in 1986
G. Danelia and R. Gabriadze (script) – G. Danelia (director)
- THE END OF THE WORLD** 1987
Colour feature film
Gorky-Film Studios, Moscow, released in 1987
T. Lioznova (director)
- DON QUICHOT** 1989
Colour feature TV-film in 7 parts
Georgia-Film Studios, released in 1989
R. Chkheidze (director)

INCIDENTAL MUSIC TO FILMS

- PASSPORT** 1990
Colour feature film
Mos-Film Studios-France, released in 1990
G. Danelia and R. Gabriadze (script) – G. Danelia (director)
- HEADS AND TAILS** 1995
Colour feature film
Mos-Film Studios, released in 1995
G. Danelia and Chernov (script) – G. Danelia (director)
- FORTUNA** 1999
Colour feature film
Mos-Film Studios
G. Danelia (script and director)
- THE QUICKIE** 2000
Colour feature film
Sergei Bodrov (director)
- HA!** 2003
Colour feature film
Vagif Mustafayev (director)
- PAN ILI PROPAL** 2003
Colour feature film
Andrei Tsernov (director)

DISCOGRAPHY

ABII NE VIDEREM

- **Version for strings, piano, bass guitar and solo viola**
- Kim Kashkashian (viola) · The Hilliard Ensemble · Stuttgart Kammerorchester · Russell Davies (conductor) **ECM 1510 445 941-2**

AND FAREWELL GOES OUT SIGHING ...

- Gidon Kremer (violin) · Derek Lee Ragin (countertenor) · The New York Philharmonic · Kurt Masur (conductor) **NYP 0107**

... À LA DUDUKI FOR ORCHESTRA

- Radio Symphonieorchester Wien · Russel Davies (conductor) **ECM 1646 457 850-2**
- Dresdner Sinfoniker · Michael Helmuth (conductor) **ARTE NOVA 74321 82556 2**

CARIS MERE for soprano and viola

- Kashkashian (viola) · Deubner (soprano) **ECM 1568 449 198-2**

EXIL for soprano and chamber ensemble

- Deubner (soprano) · Pshenichnikova (flutes) · Demenga (violin) · Killius (viola) · Firth (violoncello) · Sutter (double-bass) · Yurovsky (conductor) **ECM 1535 447 808-2**

IN L'ISTESSO TEMPO for piano quartet

- The Bridge Ensemble: Mikhail (violin) · Callus (viola) · Tonkogul 8violoncello) · Sigers (piano) **ECM 1767 4618182**

INSTEAD OF A TANGO for violin, bandoneon, piano and double bass

- Kremer (violin) · Glovigen (bandoneon) · Sakharov (piano) · Posch (double bass) **NONESUCH 7559-79462-2**

LAMENT for violin, soprano and orchestra

- Kremer (violine) · Deubner (soprano) · Tbilisi Symphony Orchestra · Kakhidze (conductor) **ECM 1656 465 138-2**

DISCOGRAPHY

LIFE WITHOUT CHRISTMAS (LEBEN OHNE WEIHNACHT)

MORNING PRAYERS (MORGENGEBETE)

for chamber orchestra and tape

- Tevdorashvili (voice on tape) · Pshenichnikova (alto flute) ·
Stuttgarter Kammerorchester · Russell Davies (conductor) ECM 1510 445 941-2

MIDDAY PRAYERS (TAGESGEBETE)

for 19 players, boy soprano and solo clarinet

- Brunner (clarinet) · Deubner (soprano) ·
Stuttgarter Kammerorchester · Russell Davies (conductor) ECM 1568 449 198-2

EVENING PRAYERS (ABENDGEBETE)

for chamber orchestra and eight alto voices

- The Hilliard Ensemble · Stuttgarter Kammerorchester ·
Russell Davies (conductor) ECM 1510 445 941-2

NIGHT PRAYERS (NACHTGEBETE)

· Version for string quartet and tape

- Kronos Quartet NONESUCH 7559-79346-2
- Kronos Quartet TEL 7559 79 346-2 ZK

· Version for soprano saxophone, strings and tape

- Jan Garbarek (soprano saxophone) ·
Stuttgarter Kammerorchester · Russell Davies (conductor) ECM 1568 449 198-2

LIGHT SORROW (LICHTE TRAUER)

for two boy sopranos, boys' choir and orchestra

- Boys' Choir of The Sveshnikov Singing School Moscow ·
Leningrad Philharmonic Orchestra · Kakhidze (conductor) COL LEGNO 0647 2 86
- Boys' Choir of The Sveshnikov Singing School Moscow ·
Georgian State Symphony Orchestra · Kakhidze (conductor) MFSL 896
- Cantate Domino Chorus · I Fiamminghi · Werthen (conductor) TELARC 80455
- Boys' Choir of The Sveshnikov Singing School Moscow ·
Georgian State Symphony Orchestra · Kakhidze (conductor) BMG 74321 49958 2
- Heim, Schwarzkopf (sopranos) · MDR Kinderchor ·
MDR Sinfonieorchester · Nelson (conductor) VKJK 9917-5/6

MAGNUM IGNOTUM for wind ensemble

- Royal Flanders Philharmonic Orchestra · Kakhidze ECM 1669 462 713-2

DISCOGRAPHY

MOURNED BY THE WIND (VOM WINDE BEWEINT)

• **Version for large orchestra and solo viola**

- Kashkashian (viola) · Orchester der Beethovenhalle Bonn ·
Russell Davies (conductor) **ECM 1471 437 199-2**
- Belonogov (viola) · Moscow State Symphony Orchestra ·
Glushchenko (conductor) **OLYMPIA OCD 424**
- Bashmet (viola) · Georgian State Symphony Orchestra ·
Kakhidze (conductor) **BMG 74321 49958 2**

• **Version for large orchestra and solo violoncello**

- Springuel (violoncello) · I Fiamminghi · Werthen (conductor) **TELARC 80455**

RAG-GIDON-TIME

• **Version for violin and piano**

- Kremer (violin) · Maisenberg (piano) **TELDEC 0630-17 222-2**

SILENT PRAYER (withdrawn first version)

for violin, violoncello, vibraphone, bass guitar, strings and tape

- Kremer · Hecker · Kremerata Baltica **PROFIL HÄNSSLER 08029**

SIMI for violoncello and orchestra

- Rostropovich (violoncello) ·
Royal Flanders Philharmonic Orchestra · Kakhidze (conductor) . . . **ECM 1669 462 713-2**

STYX for viola, mixed choir and orchestra

- Bashmet (viola) · St. Petersburg Chamber Choir ·
Orchestra of the Mariinsky Theatre · Gergiev (conductor) **DG 471 494-2**

SYMPHONY NO. 1

- Moscow State Symphony Orchestra · Glushchenko (conductor) . . . **OLYMPIA OCD 424**
- Helsinki Philharmonic Orchestra · DePreist (conductor) **ONDINE ODE 829-2**

SYMPHONY NO. 2 “Chants”

- Rundfunk-Sinfonieorchester Berlin · Yurovsky (conductor) **CPO 999 263-2**

SYMPHONY NO. 3

- Gonashvili (counter-tenor) ·
Georgian State Symphony Orchestra · Kakhidze (conductor) . . . **OLYMPIA OCD 401**
- James (counter-tenor) · The London Philharmonic ·
Welsler-Möst (conductor) **EMI 5 55619 2**

DISCOGRAPHY

SYMPHONY NO. 4

- Georgian State Symphony Orchestra · Kakhidze (conductor) **MELODIA SUCD 10-00130**
- The Georgian National Orchestra · Kakhidze (conductor) **NONESUCH 7559-79290-2**
- Helsinki Philharmonic Orchestra · DePreist (conductor) **ONDINE ODE 829-2**
- Georgian State Symphony Orchestra · Kakhidze (conductor) **OLYMPIA OCD 403**

SYMPHONY NO. 5

- Georgian State Symphony Orchestra · Kakhidze (conductor) **MELODIA SUCD 10-00130**
- The Georgian National Orchestra · Kakhidze (conductor) **NONESUCH 7559-79290-2**
- Helsinki Philharmonic Orchestra · DePreist (conductor) **ONDINE ODE 829-2**
- Georgian State Symphony Orchestra · Kakhidze (conductor) **OLYMPIA OCD 403**
- Georgian State Symphony Orchestra · Kakhidze (conductor) **INA MFSL 896**

SYMPHONY NO. 6

- Georgian State Symphony Orchestra · Kakhidze (conductor) **OLYMPIA OCD 401**
- Tbilisi Symphony Orchestra · Kakhidze (conductor) **SONY CLASSICAL SMK 66 590**

SYMPHONY NR. 7 “Epilogue”

- Rundfunk-Sinfonieorchester Berlin · Yurovsky (conductor) **CPO 999 263-2**
- Tbilisi Symphony Orchestra · Kakhidze (conductor) **SONY CLASSICAL SMK 66 590**
- Moscow State Symphony Orchestra · Glushchenko (conductor) **OLYMPIA OCD 424**

TRAUERFARBENES LAND (LAND OF THE COLOUR OF SORROW)

for large orchestra

- Radio Symphonieorchester Wien · Russell Davies (conductor) **ECM 1646 457 850-2**

TIME AND AGAIN for violin and piano

- Gluzman (violin) · Yoffe (piano) **BIS 1392**
- Kremer (violin) · Maisenberg (piano) **ECM 1767 4618182**

V & V for violin, strings and tape

- Kremer (violin) · Kremerata Baltica **ECM 1767 4618182**

WITH A SMILE FOR SLAVA for violoncello and piano

- Maisky · Gililov **PROFIL HÄNSSLER 08029**

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