



Alfred **Schnittke**



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A L F R E D
S C H N I T T K E

Alfred Schnittke



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CONTENTS

REMARKS ON ALFRED SCHNITTKE	6
ANMERKUNGEN ZU ALFRED SCHNITTKE	9
BIOGRAPHY	12
BIOGRAPHIE	13
AWARDS AND PRIZES	14
STAGE WORKS	15
BALLETS WITH SPECIAL MUSIC COMPILATIONS	120
ORCHESTRAL WORKS	22
WORKS FOR SOLO INSTRUMENT(S) & ORCHESTRA	35
VOCAL WORKS	45
ENSEMBLE MUSIC	58
CHAMBER MUSIC	62
SOLO WORKS	74
WORKS FOR KEYBOARD	76
CADENZAS	81
ARRANGEMENTS AND TRANSCRIPTIONS	82
INCIDENTAL MUSIC TO FILMS	
FEATURE FILMS	85
TV PRODUCTIONS	90
ANIMATED CARTOONS	92
DOCUMENTARY FILMS	93
SUITES FROM INCIDENTAL MUSIC TO FILMS	94
INCIDENTAL MUSIC TO PLAYS	103
THEORETICAL WORKS	106
CHRONOLOGICAL WORKLIST	108
TITLE LISTING	121

REMARKS ON ALFRED SCHNITTKE

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

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

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

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

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

The years 1963-68 were the crucial phase in Schnittke's compositional development. He intensively came to terms with several directions of the avant-garde of that time, as well as with the rules of twelve-note technique and the principles of serialism – a direction with which he had little sympathy. He took offence at the idea of automatism latent in this method. Many years later, Schnittke described his decision to turn his back on serialism and

REMARKS ON ALFRED SCHNITTKE

go his own way as follows: "Upon arriving at the last stop, I decided to get off the already overcrowded train. [...] I looked around for a way of giving my music a richer associative content. I tried to romantically give in to my feelings and to absorb literary and visual models as well."

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

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

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

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

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

Terror, threats, dread, mourning and proximity to death are part and parcel of the music of Schnittke. Significantly, several of his works have a requiem-like character. From 1972 until 1976, he composed the Piano Quintet in memory of his beloved mother; this work was transcribed into an orchestral work entitled In memoriam in 1978. The composition

REMARKS ON ALFRED SCHNITTKE

of the 1975 Requiem is closely connected to this event. In 1984/1985 followed Ritual for Orchestra – a composition in memory of the victims of the Second World War and a gloomy evocation of terror. Other In memoriam works were written in memory of closely associated artists and friends such as Gogol, Shostakovich, the violinist Oleg Kagan and the director Larisa Shepitko.

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

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

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

CONSTANTIN FLOROS

ANMERKUNGEN ZU ALFRED SCHNITTKE

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

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

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

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

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

In Schnittkes kompositorischer Entwicklung stellten die Jahre 1963 bis 1968 die kritische Phase dar. In dieser Zeit setzte er sich mit mehreren Richtungen der damaligen musikalischen Avantgarde intensiv auseinander, ebenso mit den Regeln der Zwölftontechnik

ANMERKUNGEN ZU ALFRED SCHNITTKE

wie mit den Prinzipien des Serialismus – einer Richtung, mit der er sich nicht anfreunden konnte. Er nahm Anstoß an der Idee des Automatismus, der in dieser Methode steckt. Seinen Entschluss, dem Serialismus den Rücken zu kehren und eigene Wege zu beschreiten, beschrieb er viele Jahre später so: „Bei der letzten Station angelangt, beschloss ich, aus dem bereits überfüllten Zug auszusteigen. [...] Ich sah mich also nach einer Möglichkeit um, meiner Musik wieder einen reicheren assoziativen Gehalt zu geben. Ich versuchte, mich romantisch meinen Gefühlen auszuliefern, ich versuchte auch, literarische und visuelle Modelle auszufüllen.“

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

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

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

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

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

ANMERKUNGEN ZU ALFRED SCHNITTKE

Schrecken, Bedrohung, Grauen, Trauer und Todesnähe sind der Musik Schnittkes eingeschrieben. Bezeichnenderweise tragen mehrere seiner Werke requiemhaften Charakter. 1972-1976 komponierte er das Klavierquintett auf den Tod seiner geliebten Mutter, welches er 1978 zu einem Orchesterwerk mit dem Titel *In memoriam* umarbeitete. Mit diesem Ereignis hängt die Entstehung des Requiems von 1975 zusammen. 1984/1985 folgt *Ritual für Orchester* – eine Gedenkkomposition für die Opfer des Zweiten Weltkrieges, zugleich eine düstere Evokation des Schreckens. Andere *In memoriam*-Werke entstanden zum Gedenken an nahestehende Künstler und Freunde wie Gogol, Schostakowitsch, den Geiger Oleg Kagan und die Regisseurin Larissa Schepitko.

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

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

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

CONSTANTIN FLOROS

BIOGRAPHY

Alfred Schnittke was born in 1934 in Engels, the capital of the former Volga German republic (now the district of Saratov in central Russia). His mother, Maria Vogel, was a teacher of German, and his father, Harry Schnittke, a Jewish journalist and translator, who had been born in Frankfurt am Main. Schnittke's musical career began in 1946 in Vienna, where his father worked for a newspaper at the time. He had private piano lessons, went to operas and concerts, and wrote his first compositions. After moving to Moscow in 1948, Schnittke first studied to be a choral conductor. Subsequently, from 1953 to 1958, he studied composition and counterpoint with Evgeni Golubev and instrumentation with Nikolai Rakov at the Moscow Conservatory. At this time he was influenced by Filip Gershkovich, a pupil of Webern, who lived in Moscow. Schnittke composed numerous works during the three years in which he was a postgraduate student. After a period of dodecaphonic writing in the sixties, his music later attained to a "polystylistic" technique which made use of earlier historical styles.

Schnittke taught in instrumentation at the Moscow Conservatory from 1962 until 1972. Here he began to publish numerous theoretical works concerned with some of the problems associated with contemporary music. From 1975 onwards his music began to be played at all the important contemporary music festivals, and in the 1980s it was included in the concert programmes of leading orchestras throughout the world. Festivals and concert cycles devoted to his works, were held in many cities, including Moscow, Stockholm, London, Huddersfield, Vienna, Berlin, Turin, Lucerne, Hamburg and Cologne. Schnittke was professor of composition at the Hamburg Musikhochschule from 1989 to 1994. He was an honorary fellow of the Royal Academy of Music in London, and a member of the Free Academy of Arts in Hamburg. He was also a member of the Royal Swedish Academy of Music in Stockholm, of the Academy of Arts in Berlin, the Bavarian Academy of Fine Arts in Munich, and the American Academy of Arts and Letters in New York.

Numerous and prestigious awards were a sign of the high esteem in which Alfred Schnittke was held by the musical world. In 1991 he received the Austrian State Prize, and in the following year the distinguished Praemium Imperiale in Tokyo. In 1993 he was awarded the Russian Culture Prize and the Bach Prize of the City of Hamburg. In June 1998, on the occasion of the first performance of his 9th Symphony in Moscow, he received the prestigious Slava-Gloria Prize.

During the last years of his life Schnittke suffered from a severe illness, from which he finally died on August 3, 1998.

BIOGRAPHIE

Alfred Schnittke wurde 1934 in Engels, der Hauptstadt der damaligen Wolgadeutschen Republik (heute Gebiet Saratow, Zentralrußland), geboren. Schnittkes musikalische Ausbildung begann 1946 in Wien, wo der Vater, ein in Frankfurt/Main geborener jüdischer Journalist und Übersetzer, für zwei Jahre bei einer Zeitung arbeitete. Er erhielt Klavierunterricht, erlebte Opern- und Konzertaufführungen und unternahm erste Kompositionsversuche. Seit 1948 in Moskau wohnhaft, absolvierte Schnittke zuerst eine Ausbildung als Chordirigent. Von 1953 bis 1958 studierte er am Moskauer Konservatorium Komposition und Kontrapunkt (bei Jewgeni Golubew) sowie Instrumentation (bei Nikolai Rakow). Wesentliche Anregungen erhielt er durch den in Moskau lebenden Webern-Schüler Philipp Herschkowitsch. Nach einer dreijährigen Aspirantur war Schnittke von 1962 bis 1972 als Lehrer am Moskauer Konservatorium tätig. Seit dieser Zeit veröffentlichte er zahlreiche musiktheoretische Arbeiten (über Vertreter der zeitgenössischen Musik). Zeitweilig arbeitete er auch am Elektronischen Studio in Moskau mit.

Seit 1975 werden Schnittkes Werke bei allen wichtigen Festivals der Neuen Musik gespielt, in den achtziger Jahren fanden sie Eingang in die Konzertprogramme führender Kulturorchester. Seinem Schaffen gewidmete Festivals und zyklische Aufführungen seiner Werke fanden u.a. in Moskau, Stockholm, London, Wien, Luzern, Köln, Hamburg und Berlin statt. 1991 verlegte der Komponist seinen ständigen Wohnsitz nach Hamburg. Schnittke, der von 1989 bis 1994 als Leiter einer Kompositionsklasse an der Hamburger Musikhochschule unterrichtete, war Mitglied verschiedener Akademien in Deutschland, England, Schweden und den USA. Er erhielt zahlreiche Preise und Auszeichnungen, darunter den japanischen Praemium imperiale (1993).

In den letzten Lebensjahren von schwerer Krankheit gezeichnet, verstarb Schnittke am 3. August 1998.

AWARDS AND PRIZES

- Austrian State Prize [1991]
- Praemium Imperiale [1992]
- Bach Prize, Hamburg [1992]
- Russian State Prize [1993]
- The Great Distinguished Service Cross with Star of the Federal Republic of Germany [1994]
- Russian Culture Prize 'Triumph' [1998]

STAGE WORKS

THE ELEVENTH COMMANDMENT

1962

Opera in two acts.

Libretto by Marina Churova, Georgi Ansimov and Alfred Schnittke

Duration: ~120'

sketches in piano score only

LABYRINTHS

1971

Ballet in five episodes.

Libretto by Vladimir Vasilyev

DRAMATIS PERSONAE: 'He' – 'She'

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

Duration: 35'

Première of the first episode: 1972, Moscow, All-Union Ballet Competition

Chamber Orchestra of the Bolshoi Theatre – Vladimir Vasilyev, choreographer
– Adolf Bruk, conductor

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

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DER GELBE KLANG (THE YELLOW SOUND)

1973-1974

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

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

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

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

Duration: 40'

Première: 1975, Saint-Baume (France), Festival de la musique contemporaine

Première in the USSR: 6 January 1984, Moscow, Tchaikovsky Concert Hall

Ensemble of Soloists of the Bolshoi Theatre Orchestra – Nelly Li, soprano – Moscow Ensemble of Plastic Drama – Gedrus Mackavicus, director – Alexander Lazarev, conductor

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SKETCHES

1985

Choreographic fantasia in one act by Andrei Petrov after themes by Nikolai Gogol based on 6 movements from "Gogol Suite" (Nos. 2-4, 9, 10 and 14) to which Schnittke added 7 newly composed pieces (Nos. 5-8 and 11-13) and the march "The Swan, the Crab and the Pike" (No. 1 and 15), jointly composed by Alfred Schnittke, Sofia Gubaidulina and Edison Denisov – orchestrated by Gennadi Rozhdestvensky

1. March "The Swan, the Crab and the Pike"
2. Overture
3. Chichikov's Childhood
4. The Portrait
5. Major Kovalyov
6. The Nose
7. The Search for the Nose
8. Finding of the Nose
9. The Overcoat
10. The Officials
11. The Stranger
12. Pas de deux
13. Spanish March
14. The Ball
15. March "The Swan, the Crab and the Pike"

DRAMATIS PERSONAE: Nikolai Gogol – Khlestakov, civil servant – Administrator – Anna, his wife – Maria, their daughter – Chichikov, buyer of 'dead souls' – Nosdryov, landowner – An unknown woman – Piskaryov, painter – Major Kovalyov – His nose – Bashmachkin, owner of an overcoat – His overcoat – Civil servant who thinks he is Fernando VIII, the Spanish King – Dead Souls – Civil Servants – Bandits

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

Duration: 47'

Première: 16 January 1985, Moscow, Bolshoi Theatre

Gennadi Rozhdestvensky, conductor – Andrei Petrov, choreographer

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► for GOGOL SUITE [1980] see ORCHESTRAL WORKS

PEER GYNT

1986

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

DRAMATIS PERSONAE: Peer Gynt – Åse, his mother – Different facets of Peer's personality: Soul, Childhood, Flying, Eroticism, Daredevil, Aggressiveness, Doubts – Solveig – The Other Women: Ingrid, The Green Woman, Anitra – Mad Moens, Ingrid's fiancé – Ingrid's father – Solveig's father – Child – Choreographer – Producer – Film director – Pianist – Make-up girl – Actor's assistant – Cameraman – Corps de ballet

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

Duration: full eve

Première: 22 January 1989, Hamburg, Hamburgische Staatsoper
Philharmonisches Staatsorchester Hamburg – Eri Klas, conductor – The Ballet of Hamburgische Staatsoper – John Neumeier, choreographer

- © Sikorski, Hamburg, for the world, except CIS · piano reduction: **SIKORSKI 1952**
▶ for the orchestral version of EPILOGUE FROM "PEER GYNT" (1987) see
ORCHESTRAL WORKS · for the version for violoncello, piano and tape (1993)
see CHAMBER MUSIC

LIFE WITH AN IDIOT (LEBEN MIT EINEM IDIOTEN)

1991

Opera in two acts (four scenes) by Viktor Yerofeyev after his like-named short story (in Russian)

German version by Jörg Morgener (based on the translation of the short story by Beate Rausch) · English version by Andrew Reynolds und Anthony Legge

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

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

Duration: full eve

Première: 13 April 1992, Amsterdam,
Het Rotterdams Philharmonisch Orkest – Mstislav Rostropovich, conductor – Boris Pokrovsky, director

- © Sikorski, Hamburg, for the world, except CIS · libretto: **SIKORSKI 2383** (in German)

STAGE WORKS

HOMMAGE À ZHIVAGO

1993

Musical allegory on motives of Boris Pasternak's novel "Doctor Zhivago", poems by Boris Pasternak, Alexander Blok and Osip Mandelstam, holy anthems and prayers (in Russian) · Idea and lyrics by Yuri Lubimov · Jointly composed and compiled by Alfred and Andrei Schnittke

DRAMATIS PERSONAE: Yuri Zhivago – Lara Antipova – Strelnikov – Komarovskiy – Tonya – Amalia, Lara's mother – and many other characters

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

Duration: 150'

Première: 18 May 1993, Vienna, Odeon Hall

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

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GESUALDO

1993

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

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

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

Duration: full eve

Première: 26 May 1995, Vienna, Staatsoper

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

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

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STAGE WORKS

HISTORIA VON D. JOHANN FAUSTEN

1991/1994

(THE HISTORY OF D. JOHANN FAUSTUS)

Opera in three acts, a prologue and an epilogue by Jörg Morgener and Alfred Schnittke based on the likenamed book published by Johann Spies in 1587 (in German) · Electronic music by Andrei Schnittke

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

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

Duration: full eve

Première: 22 June 1995, Hamburg, Hamburgische Staatsoper

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

© Sikorski, Hamburg, and Universal Edition, Vienna libretto: S I K O R S K I 4/5602

BALLETS WITH SPECIAL MUSIC COMPILATIONS

S E L E C T I O N

ENDSTATION SEHNSUCHT (A STREETCAR NAMED DESIRE) 1983

Ballet in two acts by John Neumeier after the like-named play by Tennessee Williams · Music by Alfred Schnittke (Symphony No. 1) and Sergei Prokofiev (Visions fugitives op. 22, version for strings [and harp] by Rudolf Barshai and Viktor Suslin [Boosey & Hawkes, London]) – live or tape

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

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

Duration: full eve

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

Strings of the Württembergisches Staatsorchester – Michael Collins, conductor – The Stuttgart Ballet – John Neumeier, choreographer

© [Symphony No. 1] Sikorski, Hamburg, for the world, except CIS

OTHELLO 1985

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

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

2 solo vln. piano. strings – tape*

Duration: full eve

Première: 27 January 1985, Hamburg, Hamburgische Staatsoper (Kampnagelfabrik)

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

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BALLETS WITH SPECIAL MUSIC COMPILATIONS

Numerous works of Alfred Schnittke have been used for a series of ballet productions. Music compilations using only Schnittke compositions as well as those including works of other composers have been used by choreographers such as John Neumeier ("MEDEA", "FENSTER ZU MOZART", "SOUNDS OF EMPTY PAGES"), Birgit Scherzer ("FRAUEN – MÄNNER – PAARE"), Valery Panov and George R. Whyte ("DREYFUS – J'ACCUSE") and Frédéric Flamand ("TITANIC", "MOVING TARGET") for their productions. The Sikorski Homepage (www.sikorski.de) under "contact" offers the possibility to contacting our Promotion Department, which is at your disposal for further information on these and many other choreographies with music by Alfred Schnittke.

ORCHESTRAL WORKS

SUITE 1954-1955
for strings, later for chamber orchestra

OVERTURE 1954-1955
Duration: ~10'

SYMPHONY 1957 1956-1957

1. Allegro ma non troppo
2. Allegro vivace
3. Andante
4. Allegro

3(picc).2(cor anglais).3.2 – 4.3.3.1 – perc (timp, tgl, side dr, bass dr, cym, tam-t, xyl). harp, piano. strings

Duration: 30'

First performance: 1957, Moscow

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POEM ABOUT THE UNIVERSE 1961

This composition marks Yuri Gagarin's first space flight in 1961.

ORCHESTRAL WORKS

SUITE FOR CHILDREN

1962

for small orchestra

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

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

Duration: 10'

First performance: 1962, Moscow

USSR Radio Symphony Orchestra – Algis Žiuraitis, conductor

MUSIC FOR CHAMBER ORCHESTRA

1964

1.0.bass clar.0 – 1.1.0.0 – perc (3 wood bl, 3 tom-t, side dr, 2 cym, 3 gongs, tam-t). hpd (amplified). piano. strings (1/1/1/1/1)

Duration: 12'

First performance: November 1965, Leipzig

PIANISSIMO

1968

for orchestra

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

Duration: 9'

First performance: 19 October 1969, Donaueschingen

Südwestfunk-Orchester Baden-Baden – Ernest Bour, conductor

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ORCHESTRAL WORKS

SYMPHONY NO. 1

1969-1972

Dedicated to Gennadi Rozhdestvensky

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

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

Duration: 60'

First performance: 9 February 1974, Gorky

Gorky Philharmonic Orchestra – Ensemble "Melodia" – Gennadi Rozhdestvensky,
conductor

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REQUIEM

1975

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

▶ see VOCAL WORKS

PANTOMIME

1975

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

▶ see ARRANGEMENTS AND TRANSCRIPTIONS

ORCHESTRAL WORKS

IN MEMORIAM

1977-1978

orchestral version of Piano Quintet

1. Moderato
2. Tempo di Valse
3. Andante
4. Lento
4. Moderato pastorale

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

Duration: 25'

First performance: 20 December 1979, Moscow

Moscow Philharmonic Symphony Orchestra – Gennadi Rozhdestvensky, conductor

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► for PIANO QUINTET see **CHAMBER MUSIC**

SYMPHONY NO. 2 “St. Florian”

1979

for mixed chamber choir and large orchestra (in Latin)

1. Kyrie (*Recitativo*)
2. Gloria (*Maestoso*)
3. Credo (*Moderato*)
4. Credo. Cucifixus (*Pesante*)
5. Sanctus. Benedictus (*Andante*)
6. Agnus Dei (*Andante*)

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

Duration: 55'

First performance: 23 April 1980, London

BBC Symphony Orchestra and Chorus – Gennadi Rozhdestvensky, conductor

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ORCHESTRAL WORKS

PASSACAGLIA

1979-1980

for orchestra

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

Duration: 20'

First performance: 8 November 1981, Baden-Baden

Südwestfunk-Orchester Baden-Baden – Jacques Mercier, conductor

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GOGOL SUITE

1980

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

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

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

Duration: 37'

First performance: 5 December 1980, London

BBC Symphony Orchestra – Gennadi Rozhdestvensky, conductor and narrator

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

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► for the extended ballet version, SKETCHES [1985]see **STAGE WORKS**

ORCHESTRAL WORKS

SYMPHONY NO. 3

1981

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

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

Duration: 60'

First performance: 5 November 1981, Leipzig

Gewandhaus Orchestra – Kurt Masur, conductor

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SEID NÜCHTERN UND WACHET ...

1983

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

Act three of **THE HISTORY OF D. JOHANN FAUSTUS** (in German, also in a Russian version by Viktor Schnittke)

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

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

Duration: 35'

First performance: 19 June 1983, Vienna

Carol Wyatt, contralto – Paul Esswood, counter-tenor – Helmut Wildhaber, tenor – Günter Reich, bass – Martin Haselböck, organ – Wiener Singakademie – Wiener Symphoniker – Gennadi Rozhdestvensky, conductor

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ORCHESTRAL WORKS

SYMPHONY NO. 4

1984

for soprano, contralto, tenor, bass and chamber orchestra

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

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

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

Duration: 41'

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

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

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

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

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RITUAL

1984-1985

for orchestra

In memory of the victims of the Second World War

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

Moderato (one movement)

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

Duration: 8'

First performance: 15 March 1985, Novosibirsk

Novosibirsk Philharmonic Symphony Orchestra – Valery Polyansky, conductor

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ORCHESTRAL WORKS

(K)EIN SOMMERNACHTSTRAUM

1985

for orchestra (not after Shakespeare)

Moderato (one movement)

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

Duration: 9'

First performance: August 1985, Salzburg, Salzburg Festival

ORF Orchestra – Leopold Hager, conductor

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EPILOGUE FROM “PEER GYNT”

1987

for orchestra and mixed choir – vocalise (tape)

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

Duration: 30'

First performance: 27 April 1987, Hamburg

Philharmonisches Staatsorchester Hamburg – Gennadi Rozhdestvensky, conductor

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► for the version for violoncello, piano and tape [1993] see CHAMBER MUSIC · for the ballet PEER GYNT [1988] see STAGE WORKS

TRIO SONATA

1987

for string orchestra

Arrangement by Yuri Bashmet of STRING TRIO

1. Moderato

2. Adagio

Duration: 30'

First performance: 13 May 1987, Moscow

Chamber Ensemble of Soloists – Yuri Bashmet, conductor

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► for the original version, STRING TRIO [1985], and for the version as PIANO TRIO [1992] see CHAMBER MUSIC

ORCHESTRAL WORKS

SUITE IN THE OLD STYLE

1987

for chamber orchestra

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

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

0.2.0.0 – 2.0.0.0 – hpd. strings

Duration: 16'

First performance: 21 August 1988, Kiel
Moscow Virtuosos – Vladimir Spivakov, conductor

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► for the original version for violin and piano [1972] see **CHAMBER MUSIC**

FOUR APHORISMS

1988

for orchestra

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

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

Duration: 8'

First performance: 18 September 1988, Berlin
Ensemble of soloists of The Bolshoi Theatre Moscow – Alexander Lazarev, conductor

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ORCHESTRAL WORKS

CONCERTO GROSSO NO. 4 – SYMPHONY NO. 5

1988

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

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

Duration: 39'

First performance: 10 November 1988, Amsterdam

Koninklijk Concertgebouworkest – Riccardo Chailly, conductor

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SUTARTINES

1991

Arrangement of Lithuanian folk songs for percussion, organ and strings

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

Duration: 4'

First performance: 5 February 1991, Vilnius

Lithuanian Chamber Orchestra – Saulius Sondeckis, conductor

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FESTLICHER CANTUS (FESTIVE CHANT)

1991

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

▶ see VOCAL WORKS

AGNUS DEI

1992

for two sopranos, female choir and chamber orchestra

▶ see VOCAL WORKS

ORCHESTRAL WORKS

SYMPHONY NO. 6

1992

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

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

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

Duration: 35'

First performance: 25 September 1993, Moscow

The Washington National Symphony Orchestra – Mstislav Rostropovich, conductor

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HOMMAGE A GRIEG

1993

Arrangement of a fragment from the ballet PEER GYNT for orchestra

Adagio (one movement)

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

Duration: 5'

First performance: 15 June 1993, Bergen

Bergen Philharmonic Orchestra – Dmitri Kitaenko, conductor

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SYMPHONY NO. 7

1993

Dedicated to Kurt Masur

Commissioned by The New York Philharmonic

1. Andante
2. Largo
3. Allegro

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

Duration: 24'

First performance: 10 February 1994, New York

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

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ORCHESTRAL WORKS

SYMPHONIC PRELUDE (SINFONISCHES VORSPIEL) 1994

for orchestra

Commissioned by Philharmonisches Staatsorchester Hamburg

Dedicated to Gerd Albrecht

Andante (one movement)

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

Duration: 20'

First performance: 6 November 1994, Hamburg

Philharmonisches Staatsorchester Hamburg – Gerd Albrecht, conductor

© Sikorski, Hamburg, for the world · study score: **SIKORSKI 1926**

SYMPHONY NO. 8 1994

Dedicated to Gennadi Rozhdestvensky and the Royal Stockholm Philharmonic Orchestra

Commissioned by the Stockholm Concert Hall Foundation

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

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

Duration: 38'

First performance: 10 November 1994, Stockholm

Royal Stockholm Philharmonic Orchestra – Gennadi Rozhdestvensky, conductor

© Sikorski, Hamburg, for the world · study score: **SIKORSKI 1920**

FOR LIVERPOOL 1994

for orchestra

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

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

Duration: 15'

First performance: 23 September 1995, Liverpool

Royal Liverpool Philharmonic Orchestra – Libor Pesek, conductor

© Sikorski, Hamburg, for the world · study score: **SIKORSKI 1924**

ORCHESTRAL WORKS

FIVE FRAGMENTS BASED ON PAINTINGS BY HIERONYMUS BOSCH 1994

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

▶ see VOCAL WORKS

LUX AETERNA

1994

for mixed choir and orchestra

▶ see VOCAL WORKS

SYMPHONY NO. 9

1997/1998/2006

Reconstruction by Alexander Raskatov

Commissioned by Dresdner Philharmonie, Bruckner Orchester Linz and The Juilliard School, New York

1. [Andante]
2. Moderato
3. Presto

3(picc).3(cor anglais).3(bass clar).3 – 4.2.3.1 – 3 perc (timp, tgl, bongo, 2 tom-t, bass dr, cym, gong, tam-t, glsp, vibr). hpd (amplified), strings

Duration: 36'

First performance: 16 June 2007, Dresden

Dresden Philharmonic – Dennis Russell Davies (conductor)

There is also a version by Gennadi Rozhdestvensky who arranged the composed material in order to achieve a performable version which was never officially accepted by the composer. Its only performance took place on 19 June 1998 in Moscow.

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WORKS FOR SOLO INSTRUMENT(S) & ORCHESTRA

CONCERTO FOR ACCORDION AND ORCHESTRA

1949

lost

POEM

1953

for piano and orchestra

sketches only

CONCERTO NO. 1 FOR VIOLIN AND ORCHESTRA

1957/1963

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

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

Duration: 40'

First performance: 26 November 1963, Moscow

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

© Sikorski, Hamburg, for the world, except CIS · piano reduction (by the composer) and study score: **SOVETSKY KOMPOZITOR**

CONCERTO FOR PIANO AND ORCHESTRA

1960

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

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

Duration: 25'

First Performance: 1960, Moscow

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

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WORKS FOR SOLO INSTRUMENT(S) & ORCHESTRA

CONCERTO FOR ELECTRIC INSTRUMENTS

1960

1. Allegro moderato
2. Allegretto
3. Andante

Duration: 15'

First Performance: 21 November 2009, London

Lydia Kavina, theremin – Drosostalitsa Moraiti, shumphone – Andri Hadjiandreou, crystadin – Rebecca Wiles, camerton piano – Emma Firth, Hannah Cott, Magdalini Nikolaidou, Magdalena Kryzanowska, ekvodins – Mariano Nunez West, sound ingeneer and producer – Alexander Ivashkin, conductor

MUSIC FOR PIANO AND CHAMBER ORCHESTRA

1964

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

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

Duration: 25'

First performance: September 1965, Warsaw, Warsaw Autumn Festival

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

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CONCERTO NO. 2 FOR VIOLIN AND CHAMBER ORCHESTRA

1966

Dedicated to Mark Lubotsky

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

Duration: 20'

First performance: 12 July 1966, Jyväskylä

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

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WORKS FOR SOLO INSTRUMENT(S) & ORCHESTRA

SONATA FOR VIOLIN AND CHAMBER ORCHESTRA

1968

Chamber orchestra version of SONATA NO. 1 FOR VIOLIN AND PIANO

1. Andante
2. Allegretto
3. Largo
4. Allegretto (Scherzando) – Allegro – Largo – Allegretto

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

Duration: 20'

First performance: 5 February 1986, Moscow

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

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- ▶ for the original version, SONATA NO. 1 FOR VIOLIN AND PIANO, [1963] see CHAMBER MUSIC

DOUBLE CONCERTO FOR OBOE, HARP AND STRINGS

1971

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

Lento (one movement)

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

Duration: 20'

First performance: May 1972, Zagreb, Zagreb Biennale

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

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WORKS FOR SOLO INSTRUMENT(S) & ORCHESTRA

CONCERTO GROSSO NO. 1

1977

for two violins, harpsichord, prepared piano and strings

Commissioned by Gidon Kremer and Tatiana Grindenko

Dedicated to Gidon Kremer, Tatiana Grindenko and Saulius Sondeckis

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

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

Duration: 25'

First performance: 21 March 1977, Leningrad

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

There is also a version by the composer with flute and oboe replacing the two solo violins (1988), commissioned by the Russian flute virtuoso Vyacheslav Lupachov, and an arrangement for two flutes by András Adorján (1989), authorized by the composer, which was performed for the first time on 19 August 1989 with András Adorján and Marianne Henkel (flutes) and Münchener Kammerorchester under the baton of Hans Stadlmair.

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CONCERTO NO. 3 FOR VIOLIN AND CHAMBER ORCHESTRA

1978

1. Moderato
2. Agitato
3. Moderato

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

Duration: 28'

First performance: 27 January 1979, Moscow

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

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WORKS FOR SOLO INSTRUMENT(S) & ORCHESTRA

CONCERTO FOR PIANO AND STRING ORCHESTRA

1979

Dedicated to Vladimir Krainev

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

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

Duration: 23'

First performance: 10 December 1979, Leningrad

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

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CONCERTO GROSSO NO. 2

1981-1982

for violin, violoncello and orchestra

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

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

Duration: 36'

First performance: 11 September 1982, Berlin

Oleg Kagan, violin – Natalia Gutman, violoncello – Berliner Philharmoniker – Giuseppe Sinopoli, conductor

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WORKS FOR SOLO INSTRUMENT(S) & ORCHESTRA

CONCERTO NO. 4 FOR VIOLIN AND ORCHESTRA

1984

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

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

Duration: 35'

First performance: 11 September 1984, Berlin

Gidon Kremer, violin – Berliner Philharmoniker – Christoph von Dohnányi, conductor

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· **SOVETSKY KOMPOZITOR**

CONCERTO GROSSO NO. 3

1985

for two violins and chamber orchestra

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

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

Duration: 24'

First performance: 20 April 1985, Moscow

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

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WORKS FOR SOLO INSTRUMENT(S) & ORCHESTRA

CONCERTO FOR VIOLA AND ORCHESTRA

1985

1. Largo
2. Allegro molto
3. Largo

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

Duration: 35'

First performance: 9 January 1986, Amsterdam,

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

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CONCERTO NO. 1 FOR VIOLONCELLO AND ORCHESTRA

1985-1986

Dedicated to Natalia Gutman

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

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

Duration: 40'

First performance: 7 May 1986, Munich

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

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QUASI UNA SONATA

1987

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

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

Duration: 20'

First performance: 10 June 1987, Milan

Gidon Kremer, violin – Orpheus Chamber Orchestra

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► for the original version, SONATA NO. 2 FOR VIOLIN AND PIANO, [1968] see **CHAMBER MUSIC**

WORKS FOR SOLO INSTRUMENT(S) & ORCHESTRA

CONCERTO GROSSO NO. 4 – SYMPHONY NO. 5

1988

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

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

Duration: 39'

First performance: 10 November 1988, Amsterdam

Koninklijk Concertgebouworkest – Riccardo Chailly, conductor

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CONCERTO FOR PIANO FOUR-HANDS AND CHAMBER ORCHESTRA 1988

Dedicated to Viktoria Postnikova and Irina Schnittke

(one movement)

1(picc).1.1(Eb cl, bass cl).1(db bn) – 1.1.1.db tuba – 4 perc (timp, 3 bongos, 3 tom-t, snare dr, susp cym, cym, tam-t, tubular bells, vibr). strings

Duration: 23'

First performance: 18 April 1990, Moscow

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

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MONOLOGUE

1989

for viola and strings

Largo (one movement)

strings (at least 6/6/5/4/4)

Duration: 18'

First performance: 4 June 1989, Bonn

Moscow Soloist Ensemble – Yuri Bashmet, viola/conductor

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WORKS FOR SOLO INSTRUMENT(S) & ORCHESTRA

CONCERTO NO. 2 FOR VIOLONCELLO AND ORCHESTRA

1990

Dedicated to Mstislav Rostropovich

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

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

Duration: 32'

First performance: 27 May 1990, Evian

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

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CONCERTO GROSSO NO. 5

1991

for violin and orchestra

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

1. Allegretto
2. —
3. Allegro vivace
4. Lento

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

Duration: 22'

First performance: 2 May 1991, New York

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

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WORKS FOR SOLO INSTRUMENT(S) & ORCHESTRA

CONCERTO GROSSO NO. 6

1993

for piano, violin and strings

Dedicated to Viktoria Postnikova

Duration: 15'

First performance: 11 January 1994, Moscow

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

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CONCERTO FOR THREE (KONZERT ZU DRITT)*

1994

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

Dedicated to Gidon Kremer, Yuri Bashmet and Mstislav Rostropovich

1. Moderato

2. Larghetto

3. Largo

4. Allegro

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

Duration: 16'

First performance: 19 October 1994, Moscow, Great Hall of the Conservatoire

Gidon Kremer, violin – Yuri Bashmet, viola – Mstislav Rostropovich, violoncello – Russian National Symphony – Michail Pletniev, conductor

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

SUITE OF FRAGMENTS

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

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

2. Cantata (1994, first movement)

3. Piano Quartet (1988 – arrangement by Alexander Asteriades)

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

Duration: 22'

First performance: 4 October 2002, Waldenburg

Gidon Kremer, violin – Kremerata Baltica

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VOCAL WORKS

THE PASSING LINE OF CLOUDS GROWS THINNER

1953

[Redeet oblakov letuchaya gryada]

for voice and piano, to a poem by Alexander Pushkin (in Russian)

THREE CHORUSES

1954-1955

for mixed choir on poems by Alexander Prokofiev, Mikhail Isakovsky and Alexander Mashistov (in Russian)

THREE SONGS

1954-1955

for voice and piano on words by Fyodor Tyutchev (No. 1), Mikhail Lermontov (No. 2), and Stepan Shchiparev (in Russian)

1. Dusk [Sumrak]
2. Beggar [Nishchy]
3. Birch Tree [Beryoza]

Duration: 6'

First performance: 21 November 2009, London

Margarita Elia (soprano) – Andri Hadjiandreou (piano)

VOCAL WORKS

NAGASAKI

1958

Oratorio for mezzo-soprano, mixed choir and orchestra on a texts by Anatoli Sofronov, Georgi Fere, Yoneda Eisaku and Shimazaki Toson

1. Nagasaki, City of Grief *Andante sostenuto, poco pesante*
2. The Morning (attacca) *Allegretto*
3. On That Fateful Day ... *L'istesso tempo*
4. On the Ashes *Andante*
5. The Sun of Peace *Andante sostenuto*

4(2 picc).4(cor anglais).4(*Eb* cl,bass cl).4(db bn) – 8.4.4.2 – perc (timp, tgl, wood bl, side dr, bass dr, cym, tam-t, tubular bells, glsp, xyl, vibr, termenvox).
2 harps. cel. piano. strings

Duration: 40'

First recording: 1959, Moscow

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

First performance: 23 November 2006, Cape Town

Hanneli Rupert, mezzo-soprano – Cape Town Opera Voice of the Nation – Cape Philharmonic Orchestra – Owain Arwel Hughes, conductor

VOCALISE

1958

for mixed choir a cappella

Duration: 4'

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SONGS OF WAR AND PEACE

1959

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

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

Duration: 25'

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

Piano reduction by the composer: **МУЗЫКА**

VOCAL WORKS

THREE POEMS OF MARINA TSVETAYEVA

1965

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

1. Simple is my Demeanour [Prasta maya asanka ,...]
2. Black, Like a Pupil [Chornaja, kak zrachok, ...]
3. I Have Pierced the Veins [Fskryla veny: ...]

Duration: 8'

First performance: January 1966, Moscow

Svetlana Yerofeyeva, mezzo-soprano

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VERSES WRITTEN IN THE SLEEPLESSNESS OF THE NIGHT

1971

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

Duration: 3'

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VOICES OF NATURE

1972

for ten female voices and vibraphone (vocalise)

Lento (one movement)

Duration: 8'

First performance: 1975, Moscow

Moscow Conservatoire Students' Choir – Boris Tevlin, conductor

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VOCAL WORKS

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

1975

for (medium) voice and piano or guitar (in Russian)

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

Duration: 20'

First (concert) performance: 22 September 1990, Bad Urach ("Schiller in Russia")

E. Ponyakanin, baritone – L. Orfenova, piano

No. 4 ("Evil Monks") requires a mixed choir and additional instruments: marimba, vibraphone, bells, timpani, tam-tam, electric guitar and bass guitar.

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REQUIEM

1975

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

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

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

Duration: 35'

First performance: Autumn 1977, Budapest

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VOCAL WORKS

DER SONNENGESANG DES FRANZ VON ASSISI

1976

The Canticle of the Sun by St. Francis of Assisi

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

Tempo rubato, ma sostenuto (one movement)

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

Duration: 8'

First performance: 10 June 1988, London, Almeida Festival

New London Chamber Choir and Ensemble – James Wood, conductor

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MAGDALENA'S SONG

1977

for soprano and piano

words by Boris Pasternak from "Dr. Zhivago" (in Russian)

First performance: 2009, Moscow

Duration: 6'

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SYMPHONY NO. 2 "St. Florian"

1979

for mixed chamber choir and large orchestra (in Latin)

1. Kyrie (*Recitativo*)

2. Gloria (*Maestoso*)

3. Credo (*Moderato*)

4. Credo. Cucifixus (*Pesante*)

5. Sanctus. Benedictus (*Andante*)

6. Agnus Dei (*Andante*)

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

Duration: 55'

First performance: 23 April 1980, London

BBC Symphony Orchestra and Chorus – Gennadi Rozhdestvensky, conductor

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S, DK, N, TR) · scores: UNIVERSAL EDITION 17188 = SIKORSKI 6830

VOCAL WORKS

THREE MADRIGALS

1980

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

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

1. Sur une étoile
2. Entfernung
3. Reflection

Duration: 8'

First performance: 10 November 1980, Moscow

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

There is also a version for soprano and piano by the composer (1982).

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THREE SCENES

1980

for soprano and percussion (vocalise)

Dedicated to Mark Pekarsky and his ensemble

1. Poco pesante
2. Moderato
3. Andante

6 vibr. cym/bass dr. glsp*

Duration: 17'

First performance: 1981, Moscow

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

* In the second movement cymbals and bass drum may be replaced by a violin (upper notes) and a double bass (lower notes) – both playing unvisibly behind the stage.

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VOCAL WORKS

MINNESANG

1980-1981

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

(one movement)

18 sopranos, 12 altos, 10 tenors, 12 basses

Duration: 15'

First performance: 21 October 1981, Graz, Musikprotokoll Festival "Steirischer Herbst"

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

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SEID NÜCHTERN UND WACHET ...

1983

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

Act three of THE HISTORY OF D. JOHANN FAUSTUS (in German, also in a Russian version by Viktor Schnittke)

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

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

Duration: 35'

First performance: 19 June 1983, Vienna

Carol Wyatt, contralto – Paul Esswood, counter-tenor – Helmut Wildhaber, tenor – Günter Reich, bass – Martin Haselböck, organ – Wiener Singakademie – Wiener Symphoniker – Gennadi Rozhdestvensky, conductor

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VOCAL WORKS

SYMPHONY NO. 4

1984

for soprano, contralto, tenor, bass and chamber orchestra

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

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

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

Duration: 41'

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

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

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

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

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THREE SACRED HYMNS

1984

for mixed choir (in Russian)

1. Hail Mary, full of Grace [Bogoroditse devo, raduysya, Blagodatnaya Marie]
2. Lord Jesus [Gospodi, Gospodi Iisuse]
3. Our Father [Otche nash]

Duration: 5'

First performance: 30 October 1994, Stockholm

Russian State Symphony Capella – Valery Poliansky, conductor

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VOCAL WORKS

CONCERTO FOR MIXED CHOIR

1984-1985

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

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

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

Duration: 47'

First performance (third movement only): 14 July 1984, Istanbul
USSR State Chamber Choir – Valery Polyansky, conductor

First (complete) performance: 11 June 1986, Moscow
USSR State Chamber Choir – Valery Polyansky, conductor

The second movement can be performed separately. There is also an arrangement for string quartet of this movement (collected songs where every verse is filled with grief) by Kronos Quartet (David Harrington, 1997).

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EPILOGUE FROM "PEER GYNT"

1987

for orchestra and mixed choir – vocalise (tape)

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

Duration: 30'

First performance: 27 April 1987, Hamburg
Philharmonisches Staatsorchester Hamburg – Gennadi Rozhdestvensky, conductor

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- for the version for violoncello, piano and tape [1993] see **CHAMBER MUSIC** · for the ballet **PEER GYNT** [1988] see **STAGE WORKS**

VOCAL WORKS

DREI GEDICHTE VON VIKTOR SCHNITTKÉ

1988

(THREE POEMS OF VIKTOR SCHNITTKÉ)

for tenor and piano (in German)

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

Duration: 10'

First performance: 4 May 2009, Hamburg

Svyatoslay Martynchuk (tenor) – Marina Savova (piano)

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TWELVE PENITENTIAL PSALMS (ZWÖLF BUSSVERSE)

1988

for mixed choir (from "Monuments of Literature from Ancient Russia, second half of the 16th century", Chudozhestbennaya literatura, Moscow 1986, in Russian)

1. Adam sat before Paradise, weeping:
[Plakasya Adamo pred' raemo sedyā:]
2. The desert receives me the way a mother receives her child.
[Priimi mya, pustymi, Yako mati chado svoe]
3. That is why I live in poverty:
[Sego radi nishch est', cela ne imeyu]
4. My soul
[Dushe moyā]
5. Oh Man – doomed and wretched
[Okayanne ubogyi cheloveche]
6. When they saw the ship that suddenly arrived
[Zrya korable napravno pristabaema]
7. Oh my soul, why are you not afraid?
[Dyshe moyā, kako ne ustrashaeshisya]
8. If you want to overcome the timelessness and sorrow
[Ashche khoshcheshi pobediti bezvremyannuyu pechal']
9. I have thought over my life as a clergyman's life
[Vospomyanukh zhitie svoe kliroskoe az nepotrebnyi]
10. Flock together, you Christian people
[Pridete, khristonoseniī lyudie]
11. I have com into this miserable life
[Hago izydokho, ha plach' sei, mladenets cyn]
12. [without text]

Duration: 37'

First performance: 26 December 1988, Moscow

USSR State Chamber Choir – Valery Polyansky, conductor

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VOCAL WORKS

OPENING VERSE FOR THE FIRST FESTIVAL SUNDAY 1989

(ERÖFFNUNGSVERS ZUM ERSTEN FESTSPIELSONNTAG)

for mixed choir and organ (from Psalm 47, in German)

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

Duration: 2'

First performance: 2 July 1989, Lockenhaus/Austria

Konzertchor Darmstadt – Wolfgang Seeliger, conductor

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FESTIVE CHANT (FESTLICHER CANTUS) 1991

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

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

Moderato (one movement)

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

Duration: 5'

First performance: 4 May 1991, Moscow

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

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AGNUS DEI 1992

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

Lento (one movement)

2.2.2.0 – 2.0.0.0 – tam-t. hpd. strings

Duration: 4'

First performance: 11 December 1995, Oslo

Linda Övrebö and Åshild Siri, sopranos – Oslo Philharmonic Choir – Oslo Philharmonic Orchestra – Mstislav Rostropovich, conductor

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VOCAL WORKS

MUTTER (MOTHER)

1993

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

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

Lento (one movement)

Duration: 2'

First performance: 28 May 1994, Berlin

Gundula Hintz, mezzo-soprano – Maija Nabering, piano

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FIVE FRAGMENTS BASED ON PAINTINGS BY HIERONYMUS BOSCH 1994

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

(German translation by J. G. Droysen) and Nicolaus Reusner (in German)

Dedicated to Vladimir Spivakov

1. Lento
2. Moderato
3. Andantino
4. Agitato
5. Senza tempo

Duration: 21'

First performance: 11 November 1994, London, Barbican Hall

Paul Charles Clarke, tenor – Tasmin Little, violin – Christian Lindberg, trombone

– John Constable, harpsichord – John Chimes, timpani – The London Sinfonietta

– Markus Stenz, conductor

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LUX AETERNA

1994

for mixed choir and orchestra (in Latin)

Orchestration by Gennadi Rozhdestvensky

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

Andante (one movement)

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

Duration: 7'

First performance: 16 August 1995, Stuttgart

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

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VOCAL WORKS

CANTATA

1994

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

Commissioned by London Sinfonietta

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

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

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

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

The London Sinfonietta – Martyn Brabbins, conductor

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ENSEMBLE MUSIC

DIALOGUE

1965-1967

for violoncello and seven instrumentalists

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

Duration: 18'

First performance: September 1967, Warsaw, Warsaw Autumn Festival

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

There is also a version for trombone by Christian Lindberg (1988, first performance: 6 October 1989, Stockholm) and one for bass clarinet by Volker Hemken (2000, first performance: 27 February 2000, Leipzig) available.

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SERENADE

1968

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

1. —
2. Lento
3. Allegretto

Duration: 12'

First performance: Spring 1969, Moscow

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

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HYMN IV

1974-1979

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

- ▶ see **CHAMBER MUSIC: HYMNS I-IV [1974 - 1979]**

ENSEMBLE MUSIC

REQUIEM 1975

for soloists, mixed choir and instrumental ensemble from the incidental music to Friedrich Schiller's drama "Don Carlos"

▶ see VOCAL WORKS

CANTUS PERPETUUS 1975

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

▶ see CHAMBER WORKS

DER SONNENGESANG DES FRANZ VON ASSISI 1976

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

for two mixed choirs and six instruments on texts by S. Francesco d'Assisi

▶ see VOCAL WORKS

MOZ-ART À LA HAYDN 1977

Play on music for two violins, two small string orchestras, double bass and conductor (after W. A. Mozart's fragment K. 416d)

Dedicated to Tatyana Grindenko and Gidon Kremer

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

Duration: 13'

First performance: 30 December 1983, Tbilisi

Georgian Chamber Orchestra – Liana Isakadze, conductor

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POLYPHONIC TANGO 1979

for ensemble

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

Duration: 5'

First performance: 15 September 1979, Moscow

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

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ENSEMBLE MUSIC

MOZ-ART

1980

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

Allegretto (one movement)

Duration: 10'

First performance: July 1981, Lockenhaus/Austria, Chamber Music Festival Festival Ensemble – Gidon Kremer, conductor

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THREE MADRIGALS

1980

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

▶ see VOCAL WORKS

THREE SCENES

1980

for soprano and ensemble

▶ see VOCAL WORKS

SEPTET

1981-1982

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

▶ see CHAMBER MUSIC

MARCH: THE SWAN, THE CRAB AND THE PIKE

1982

for brass ensemble and percussion

jointly composed with Edison Denisov (1), Alfred Schnittke (2), Sofia Gubaidulina (3) and Gennadi Rozhdestvensky (percussion)

1. The Swan
2. The Crab
3. The Pike

0.0.0.0 – 4,3,3,1 – perc

Duration: 5'

First performance: 1982, Moscow

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ENSEMBLE MUSIC

MUSIC TO AN IMAGINARY PLAY

1985

for ensemble

1. Winter Road
2. Budding Song
3. March

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

Duration: 10'

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

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3 x 7

1989

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

Moderato (one movement)

Duration: 3'

First performance: 22 April 1989, Witten

Ensemble of instrumentalists – Johannes Harneit, conductor

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MOZ-ART À LA MOZART

1990

for eight flutes and harp (after W. A. Mozart's fragment K. 416d)

Duration: 10'

First performance: 2 August 1990, Salzburg

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

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FIVE FRAGMENTS BASED ON PAINTINGS BY HIERONYMUS BOSCH

1994
for tenor, violin, trombone, harpsichord, timpani and strings on texts by Aeschylus and Nicolaus Reusner

► see VOCAL WORKS

CHAMBER MUSIC

SCHERZO 1954-1955
for piano quintet, later for orchestra

INTERMEZZO 1954-1955
for piano quintet

SONATA 1955 FOR VIOLIN AND PIANO 1954-1955

1. [Allegro moderato]
2. Andante

Duration: 20'

First performance: 9 March 2003, London

Daniel Hope (violin) – Ivan Sokolov (piano)

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SONATA NO. 1 FOR VIOLIN AND PIANO 1963

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

Duration: 20'

First performance: 10 May 1964, Kazan

Mark Lubotsky, violin – Alfred Schnittke, piano

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► for the version for chamber orchestra, **SONATA FOR VIOLIN AND CHAMBER ORCHESTRA** [1968], see **WORKS FOR SOLO INSTRUMENT(S) & ORCHESTRA**

CHAMBER MUSIC

STRING QUARTET 1959
unfinished – lost

STRING QUARTET NO. 1 1966
Commissioned by Rostislav Dubinsky, Primarius of the Borodin Quartet
Dedicated to the Borodin Quartet

1. Sonata
2. Canon
3. Cadenza

Duration: 20'

First performance: 7 May 1967, Leningrad

Borodin Quartet

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SONATA NO. 2 FOR VIOLIN AND PIANO "Quasi una Sonata" 1968
Dedicated to Lyuba and Mark (Lyubov Yedlina and Mark Lubotsky)

(one movement)

Duration: 20'

First performance: 24 February 1969, Kazan

Mark Lubotsky, violin – Lyubov Yedlina, piano

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► for the version for for violin and chamber orchestra, **QUASI UNA SONATA** [1987], see **WORKS FOR SOLO INSTRUMENT(S) & ORCHESTRA**

CANON IN MEMORIAM IGOR STRAVINSKY 1971
for string quartet

Commissioned by the music magazine "Tempo", London

Lento (one movement)

Duration: 6'

First performance: 1971, London

Borodin Quartet

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CHAMBER MUSIC

SUITE IN THE OLD STYLE

1972

for violin and piano (harpichord)

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

Duration: 16'

First performance: 27 March 1974, Moscow

Mark Lubotsky, violin – Lyubov Yedlina, piano

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► for the chamber orchestra version [1991], see **ORCHESTRAL WORKS**

PIANO QUINTET

1972-1976

In memory of my mother Maria Vogel

1. Moderato
2. Tempo di Valse
3. Andante
4. Lento
5. Moderato pastorale

Duration: 29'

First performance: September 1976

Georgian String Quartet – Nodar Gabunia, piano

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► for the orchestral version, **IN MEMORIAM** [1977-1978], see **ORCHESTRAL WORKS**

CHAMBER MUSIC

GRATULATIONSRONDO (CONGRATULATORY RONDO)

1974

for violin and piano

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

Allegro (one movement)

Duration: 8'

First performance: 27 March 1974, Moscow

Mark Lubotsky, violin – Lyubov Yedlina, piano

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There is also a version for string orchestra by Andrei Pushkarev, performed for the first time in Lübeck on 11 January 2005.

HYMNS I-IV

1974-1979

I: for violoncello, harp and timpani *Quasi Andante*

II: for violoncello and double bass *Adagio*

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

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

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

First performance: 26 May 1979, Moscow

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

Each hymn can be performed separately.

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CHAMBER MUSIC

CANTUS PERPETUUS

1975

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

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

Duration: 10'-30'

First performance: 14 December 1975, Moscow

Alexei Lubimov, keyboard – Mark Pekarsky and his ensemble, percussion

The performance of 'Cantus perpetuus' turns out to be somewhat problematic, since the work exists only in the form of a diagram that has to be interpreted by the performers. Schnittke regarded the Pekarsky interpretation in the Moscow world première as the final version. Unfortunately it has yet not been possible to fully reconstruct that version.

In 2010 Alexander Ivashkin discovered a full score headed 'Cantus perpetuus – second version – for percussion, keyboard instruments and string orchestra', which was completed by the composer in 1981. Its orchestration is specified as follows: timp, bass dr, bells, tam-t, glsp, xyl, vibr – cel, hpd, piano, 2 harps – strings (16/14/12/10/8). This orchestral version was premiered on 13 November 2011 in Saratov by the Saratov Philharmonic under the baton of Alexander Ivashkin.

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PRELUDE IN MEMORIAM DMITRI SHOSTAKOVICH

1975

for two violins or for violin and tape

Andante (one movement)

Duration: 5'

First performance: 5 December 1975, Moscow

Mark Lubotsky, violin

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CHAMBER MUSIC

MOZ-ART

1976

for two violins (after W. A. Mozart's fragment K. 416d)

Allegretto – Allegro (one movement)

Duration: 6'

First performance: February 1976, Vienna

Gidon Kremer and Tatiana Grindenko, violins

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SONATA NO. 1 FOR VIOLONCELLO AND PIANO

1978

Commissioned by Universal Edition, Vienna

Dedicated to Natalia Gutman

1. Largo

2. Presto

3. Largo

Duration: 21'

First performance: January 1979, Moscow

Natalia Gutman, violoncello – Vassily Lobanov, piano

There is also an arrangement for viola and strings by Yuri Bashmet available.

© Universal Edition, Vienna · Sikorski, Hamburg (for D, CH, E, GR, IL, IS, NL, P, S, DK, N, TR) · parts: **UNIVERSAL EDITION 17114 = SIKORSKI 6622 · SO-VETSKY KOMPOZITOR**

STILLE NACHT

1978

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

Lento (one movement)

Duration: 4'

First performance: January 1979, Leningrad

Gidon Kremer, violin – Yelena Bashkirova, piano

There is also an arrangement for violin and strings by Eckhard Schloifer (2000, first performance: 26 December 2000, Riegelsberg – Marian Juravlea, violin – Kammerorchester Riegelsberg – Eckhard Schloifer, conductor) available.

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CHAMBER MUSIC

STILLE MUSIK

1979

for violin and violoncello

Dedicated to Mikhail Druskin

Lento (one movement)

Duration: 5'

First performance: autumn 1979, Paris

Oleg Kagan, violin – Natalia Gutman, violoncello

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STRING QUARTET NO. 2

1980

Commissioned by Universal Edition, Vienna

1. Moderato

2. Agitato

3. Mesto

4. Moderato

Duration 23'

First performance: May 1980, Evian, International Competition of String Quartets
Muir Quartet (USA)

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S, DK, N, TR) · study scores: **UNIVERSAL EDITION PH 501 = SIKORSKI 6720,**
SOVETSKY KOMPOZITOR · parts: **UNIVERSAL EDITION 17422 = SIKORSKI**
6719

POLKA

1980

for violin and piano

Dedicated to Alexander Rozhdestvensky

Moderato (one movement)

Duration: 2'20"

There is also an arrangement for viola and string orchestra and one for string quartet
(both by Sergei Dreznin) available.

© Sikorski, Hamburg, for the world, except CIS · score and parts: **SIKORSKI 2395**
(version for string quartet) [2005]

CHAMBER MUSIC

SEPTET

1981-1982

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

Introduction

1. Perpetuum mobile
2. Chorale

Duration: 18'

First performance: 14 November 1982, Moscow

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

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LEBENSLAUF

1982

for four metronomes (tape), three percussionists and piano

Dedicated to Wilfried Brennecke and John Cage

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

Duration: 12'

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

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

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SCHALL UND HALL

1983

for trombone and organ

Lento (one movement)

Duration: 8'

First performance: 22 May 1983, Moscow

Konstantin Khersonsky, trombone – Oleg Yanchenko, organ

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CHAMBER MUSIC

STRING QUARTET NO. 3

1983

Commissioned by the Society for New Music, Mannheim

1. Andante
2. Agitato
3. Pesante

Duration: 20'

First performance: 8 January 1984, Moscow

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

Version for string orchestra by Peter Manning

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STRING TRIO

1985

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

1. Moderato
2. Adagio

Duration: 25'

First performance: 2 June 1985, Moscow

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

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► for the chamber orchestra version, **TRIO SONATA** [1987], see **ORCHESTRAL WORKS** · for the arrangement as **PIANO TRIO** [1992], see **CHAMBER MUSIC**

PIANO QUARTET

1988

Commissioned by the Kuhmo Chamber Music Festival

Dedicated to Oleh Krysa

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

Allegro (one movement)

Duration: 8'

First performance: 29 July 1988, Kuhmo

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

There is also an arrangement for violin, viola, violoncello, and strings (at least 3/3/3/2) by Alexander Asteriades (2001) available.

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CHAMBER MUSIC

STRING QUARTET NO. 4

1989

Commissioned by the Vienna Concert Hall Society

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

Duration: 25'

First performance: 21 October 1989, Vienna

Alban Berg Quartett

© Universal Edition, Vienna · Sikorski, Hamburg (for D, CH, E, GR, IL, IS, NL, P, S, DK, N, TR) · study score: **UNIVERSAL EDITION PH 532 = SIKORSKI 6846** · parts: **UNIVERSAL EDITION 19308a/d = SIKORSKI 6845**

PIANO TRIO

1992

(Arrangement of STRING TRIO)

Dedicated to Alexander Potapov who saved my life twice

1. Moderato
2. Adagio

Duration: 25'

First performance: 25 May 1993, Evian/France

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

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► for the chamber orchestra version, **TRIO SONATA** [1987], see **ORCHESTRAL WORKS** · for the original version as **STRING TRIO** [1985], see **CHAMBER MUSIC**

MUSICA NOSTALGICA

1992

for violoncello and piano

Dedicated to Mstislav Rostropovich

In tempo di Minuetto (one movement)

Duration: 5'

First performance: 1992, Tokyo

Mstislav Rostropovich

© Sikorski, Hamburg, for the world · score and parts: **SIKORSKI 1981**

CHAMBER MUSIC

EPILOGUE

1993

for violoncello, piano and tape

Duration: 30'

First performance: 20 May 1993, Evian (France)

Mstislav Rostropovich, violoncello – Irina Schnittke, piano

© Sikorski, Hamburg, for the world, except CIS · score: **SIKORSKI 1997** 1997

▶ for the (original) orchestral version [1987] see **ORCHESTRAL WORKS** · for the
ballet **PEER GYNT** [1988] see **STAGE WORKS**

SONATA NO. 2 FOR VIOLONCELLO AND PIANO

1994

Dedicated to Mstislav Rostropovich

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

Duration: 12'

First performance: 17 November 1994, London

Mstislav Rostropovich, violoncello – Irina Schnittke, piano

© Sikorski, Hamburg, for the world · parts: **SIKORSKI 1955**

QUARTET FOR FOUR PERCUSSIONISTS

1994

Andante (one movement)

perc: tubular bells. glsp. vibr. marimba

Duration: 5'

First performance: 27 January 1994, Hamburg

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

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CHAMBER MUSIC

SONATA NO. 3 FOR VIOLIN AND PIANO

1994

Dedicated to Mark Lubotsky

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

Duration: 12'

First performance: 10 October 1994, Moscow

Mark Lubotsky, violin – Irina Schnittke, piano

© Sikorski, Hamburg, for the world · score and parts: **SIKORSKI 1936**

MINUET

1994

for violin, viola and violoncello

(Originally composed as an encore for the first performance of the concerto for three)

Dedicated to Gidon Kremer, Yuri Bashmet and Mstislav Rostropovich

Duration: 3'

First performance: 19 October 1994, Moscow

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

© Sikorski, Hamburg, for the world · score: **SIKORSKI 1922**

COLLECTED SONGS WHERE EVERY VERSE IS FILLED WITH GRIEF

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

Duration: 8'

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- for the original version of **CONCERTO FOR MIXED CHOIR** [1984-1985] see
VOCAL MUSIC

VARIATIONS

1997

for string quartet

Duration: 4'

SOLO WORKS

FUGUE 1953

for solo violin

Duration: 4'

First performance: 23 October 1999, New York

Oleh Krysa

© Sikorski, Hamburg, for the world

PRELUDE IN MEMORIAM DMITRI SHOSTAKOVICH 1975

for two violins or for violin and tape

► see CHAMBER WORKS

TWO SHORT PIECES 1980

for bayan – arranged by Friedrich Lips

First performance: 14 February 1997, Amsterdam

Friedrich Lips

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A PAGANINI 1982

for solo violin

Andante (one movement)

Duration: 14'

First performance: 29 September 1982, Leningrad

Oleh Krysa

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KLINGENDE BUCHSTABEN (SOUNDING LETTERS) 1988

for solo violoncello

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

Andantino (one movement)

Duration: 2'

First performance: 28 December 1988, Moscow

Alexander Ivashkin

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SOLO WORKS

MADRIGAL IN MEMORIAM OLEG KAGAN 1990

for violin or violoncello solo

Lento (one movement)

Duration: 6'

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

First (unconfirmed) performance of the violin version: 1994, New York
Gidon Kremer

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HERRN ALFRED SCHLEE ZUM 90. GEBURTSTAG 1991

for solo viola

Duration: 3'

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

© Universal Edition, Vienna · score: **UNIVERSAL EDITION 19991**

IMPROVISATION 1993

for violoncello solo

Commissioned by the "Acanthes" Contest, October 1994

Dedicated to Mstislav Rostropovich

Andante poco rubato (one movement)

Duration: 7'

First performance: 19 June 1994, Paris
Mstislav Rostropovich

© Sikorski, Hamburg, for the world · score: **SIKORSKI 1955**

WORKS FOR KEYBOARD

SIX PRELUDES AND FUGUE

1953-1954

for piano

1. Prelude in A flat major *Moderato*
2. Prelude in D minor *Presto*
3. Prelude in E minor *Lento*
2. Prelude in E minor *Andante*
3. Prelude in A major *[Andante]*
7. Prelude in D minor *[Maestoso]*
8. Fugue in B minor –

First performance: 14 February 2009, London
Drosostalitsa Moraiti

VARIATIONS

1954-1955

for piano

Duration: 12'

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PRELUDE AND FUGUE

1963

for piano

1. Andante
2. Allegretto

Duration: 8'

First performance: 1965, Moscow
Leonid Brumberg

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IMPROVISATION AND FUGUE

1965

for piano

1. Lento
2. Vivo

Duration: 7'

First performance: April 1973, Moscow
Vladimir Krainev

© Sikorski, Hamburg, for the world, except CIS · score: **SIKORSKI 1984, SOVETS-KY KOMPOZITOR** (in the collection: Kontsertnye proizvedenia sovetskikh kompozitorov dlia fortepiano [Concert Pieces by Soviet Composers for Piano], No. 2)

WORKS FOR KEYBOARD

VARIATIONS ON A CHORD

1965

for piano

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

Duration: 5'

First performance: 20 June 1966, Moscow

Irina Schnittke

© Gerig, Cologne · study scores: **GERIG** (in the collection: Neue sowjetische Klaviermusik), **BREITKOPF & HÄRTEL 618** (in the collection: Neue sowjetische Klaviermusik Heft 2), **MUZYKA** (in the collection: Sovremennaya fortepiannaya muzyka dlia detei. 7 klass DMSH [Modern Piano Musik for Children. 7th Grade of Children's Music School])

LITTLE PIECES

1971

for piano

Dedicated to his son Andrei

1. Folk Song
2. In the Mountains
3. Cuckoo and Woodpecker
4. Melody
5. Tale
6. Play
7. Children's Piece
8. March

Duration: 10'

First performance: 21 December 1971, Moscow

Andrei Schnittke (only nos. 1-4)

© Sikorski, Hamburg, for the world · scores: **SIKORSKI 2366**, **SOVETSKY KOMPOZITOR** (in the collection: Dlia samykh malenkikh. Novye piesy sovetskikh kompo-zitorov dlia fortepiano [For the Small Ones. New Pieces for Piano by Soviet Composers] No. 1 [nos. 1-4])

WORKS FOR KEYBOARD

CADENZA 1975

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

► see CADENZAS

HOMMAGE À IGOR STRAVINSKY, SERGEI PROKOFIEV AND DMITRI SHOSTAKOVICH 1979

for piano six-hands

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

Duration: 7'

First performance: 28 December 1979, Moscow

Victoria Postnikova, Gennadi Rozhdestvensky, Alexander Bakhchiyev

© Sikorski, Hamburg, for the world, except CIS · score: **SIKORSKI 1818**

TWO SHORT PIECES 1980

for organ

Dedicated to Thomas Daniel Schlee

Duration: 8'

First performance: 1980, Vienna

Thomas Daniel Schlee

© Universal Edition, Vienna · Sikorski, Hamburg (for D, CH, E, GR, IL, IS, NL, P, S, DK, N, TR) · score (organ version): **UNIVERSAL EDITION 17480** (in the collection: *Das neue Orgelalbum*, second vol.)

► for the bayan version see **SOLO WORKS**

TWO CADENZAS 1980

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

► see CADENZAS

CADENZA 1983

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

► see CADENZAS

WORKS FOR KEYBOARD

SONATA NO. 1 FOR PIANO

1987

Dedicated to Vladimir Feltsman

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

Duration: 25'

First performance: 22 May 1988, New York

Vladimir Feltsman

© Le Chant du Monde, Paris · Sikorski, Hamburg (for D, CH, GR, IL, IS, NL, P, S, DK, N, TR) · scores: **LE CHANT DU MONDE PN 2123 = SIKORSKI 6833**

TWO CADENZAS

1990

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

► see CADENZAS

THREE FRAGMENTS

1990

for harpsichord

1. Andante
2. Vivo
3. Lento

Duration: 3'

First performance: 14 June 1990, Hamburg

Günter Jena

© Sikorski, Hamburg, 1990, for the world, except CIS · score: **SIKORSKI 1843**

FIVE APHORISMS

1990

for piano

Dedicated to Joseph Brodsky and Alexander Slobodyanik

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

Duration: 14'

First performance: 21 October 1990, New York

Alexander Slobodyanik (with poems by Joseph Brodsky recited between the movements)

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WORKS FOR KEYBOARD

SONATA NO. 2 FOR PIANO

1990

Dedicated to Irina Schnittke

1. Moderato
2. Lento
3. Allegro moderato

Duration: 20'

First performance: 1 February 1991, Lübeck

Irina Schnittke

© Sikorski, Hamburg, for the world, except CIS · score: **SIKORSKI 1876**

SONATA NO. 3 FOR PIANO

1992

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

Duration: 17'

First performance: 14 March 1996, Tel Aviv

Boris Berman

© Sikorski, Hamburg, for the world · score: **SIKORSKI 1966**

SONATINA

1994

for piano four-hands

To my granddaughter Irina and her grandmother Irina

Allegro moderato (one movement)

Duration: 4'

© Sikorski, Hamburg, for the world · score: **SIKORSKI 2366**

STREAM

1969

electronic music

Duration: 4'

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CADENZAS

CADENZA 1975

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

Duration: 5'

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THREE CADENZAS 1977

to Ludwig van Beethoven's Violin Concerto in D major, Op. 61 for solo violin and timpani (first movement), for solo violin (second movement) and for solo violin, 10 violins and timpani (third movement)

Durations: 8'

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TWO CADENZAS 1980

to W. A. Mozart's Piano Concerto in C major, K. 467 (first and third movement)

Duration: 5'

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CADENZA 1983

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

Duration: 3'

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TWO CADENZAS 1983

to W. A. Mozart's Concerto for Bassoon and Orchestra in B flat major, K. 191 (first and second movement)

Duration: 3'

© Sikorski, Hamburg, for the world, except CIS · scores: **SIKORSKI 1841, SOVETSKY KOMPOZITOR** (in the collection: Proizvedenia sovetskikh kompozitorov dlia fagota solo [Works for Solo Bassoon by Soviet composers])

TWO CADENZAS 1990

to W. A. Mozart's Piano Concerto in B flat major, K. 39 (first and third movement)

Duration: 3'

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

Carol Tainton

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ARRANGEMENTS AND TRANSCRIPTIONS

PANTOMIME [WOLFGANG AMADEUS MOZART] 1975

Suite for chamber ensemble (Instrumentation for chamber ensemble of Mozart's Fragment K. 416d)

1. Pantalone and Colombine [Allegro moderato]
2. The Dottore (Maestoso)
3. Pierrot (Allegro)
4. The Dottore and Colombine (Poco adagio)
5. A Table is Brought in (Andante molto)
6. The Afflicted Colombine (Adagio)
7. Harlequin [Allegro]
8. The Turk (Maestoso)
9. Colombine's flirtation (Larghetto)
10. Pierrot Chases Harlequin (Allegro)
11. Harlequin's Defeat (Maestoso)
12. Pierrot is Frightened (Adagio)
13. Finale [Allegro moderato]

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

Duration: 15'

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

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

© Sikorski, Hamburg, for the world, except CIS · score: **SIKORSKI 1756**

TWO PRELUDES FOR SMALL ORCHESTRA [DMITRI SHOSTAKOVICH] 1976

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

Duration: 3'

score: **SOVETSKY KOMPOZITOR** (in the collection: Repertuar simfonicheskikh orkestrrov DMSH i muzykalnykh uchilishch. Piesy sovetskikh kompozitorov [Repertory for the Symphony Orchestras of Children's Music Schools and Secondary Music Schools. Pieces by Soviet Composers])

ARRANGEMENTS AND TRANSCRIPTIONS

QUEEN OF SPADES (PIQUE DAME) [PYOTR TCHAIKOVSKY] 1977

Opera in two acts after Alexander Pushkin

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

Première: 10 November 1990, Karlsruhe

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

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RAGTIME [SCOTT JOPLIN] 1984

for orchestra (transcription of a piano ragtime)

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

First performance: 1 December 1984, Moscow

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

SERENADE [ADOLF JENSEN] 1984

for mezzo-soprano and orchestra

(transcription of "Serenade" for mezzo-soprano and piano)

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

First performance: 17 February 1984, Moscow

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

BESCHWÖRUNG [FRIEDRICH NIETZSCHE] 1984

for mezzo-soprano and orchestra

(transcription of Friedrich Nietzsche's "Beschwörung" for mezzo-soprano and piano)

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

First performance: 17 February 1984, Moscow

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

ARRANGEMENTS AND TRANSCRIPTIONS

CANON “AN DAS FRANKFURTER OPERNHAUS” [ALBAN BERG]

(arrangement of the like-named work by Alban Berg)

· version for nine strings 1985

Duration: 4'

First performance: 2 April 1985, Moscow

Lithuanian Chamber Orchestra – Saulius Sondeckis, conductor

· version for violin and strings 1987

First performance: 1 August 1987, Dartington

Mark Lubotsky, violin

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- INTRODUCTION** 1962
Produced by Mosfilm – Igor Talankin (director)
Duration: 22'
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- THE ADVENTURES OF A DENTIST** 1965
Produced by Mosfilm – Elem Klimov (director)
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- JUST A LITTLE JOKE** 1966
Produced by Mosfilm – Andrei Smirnov (director)
- THE COMMISSAR (DIE KOMMISSARIN)**
(IN THE TOWN OF BERDICHEV) 1967
Produced by Maxim Gorki Studio – Alexander Askoldov (director)
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- DAY STARS** 1968
Produced by Mosfilm – Igor Talankin (director)
- THE OWNERLESS HOUSE** 1968
Produced by Mosfilm – Budimir Metalnikov (director)
- THE ANGEL** 1968
Produced by Central Experimental Film Studio – Sergei Smirnov (director)
- THE SIXTH OF JULY** 1968
Produced by Mosfilm – Juli Karasik (director)
- USED CARTRIDGE CASES** 1968
Produced by Maxim Gorki Studio – Evgeni Fridman (director)
- SICK AT HEART** (after a story by Anton Chekhov) 1969
Produced by Mosfilm – Boris Blank (director)

- UNCLE VANYA** (after Anton Chekhov's like-named play) 1971
Produced by Mosfilm – Andron Mikhalkov-Konchalovsky (director)
© Sikorski, Hamburg, for the world, except CIS
- BELORUSSIAN STATION** 1971
Produced by Mosfilm – Andrei Smirnov (director)
- SPORT, SPORT, SPORT** 1971
Produced by Mosfilm – Elem Klimov (director)
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- THE SEAGULL** (after Anton Chekhov's like-named play) 1971
Produced by Mosfilm – Juli Karasik (director)
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- YOU AND ME** 1972
Produced by Mosfilm – Larisa Shepitko (director)
- WHERE THE ARBAT CROSSES BUBULINAS STREET** 1973
Produced by Mosfilm – Manos Zakharias (director)
- HOT SNOW** 1973
Produced by Mosfilm – Gavril Егиасarov (director)
- THE RIGHT TO JUMP** 1973
Produced by Mosfilm – Valery Kremnyov (director)
- THE WORLD TODAY (AND YET I BELIEVE)** (two parts) 1972-1974
Pasticcio with films by Elem Klimov and Marlen Khretsiev
Produced by Mosfilm – Michail Romm (director)
- CITIES AND YEARS** 1974
Produced by Mosfilm – Alexander Zarkhy (director)

- THE CAPTAIN'S DAUGHTER** (after Alexander Pushkin) 1974
Produced by Mosfilm – Pavel Resnikov (director)
- THE AGONY** (part one) 1974
Produced by Mosfilm – Elem Klimov (director)
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- AUTUMN** 1975
Produced by Mosfilm – Andrei Smirnov (director)
- RIKKI-TIKKI-TAVI** (after Rudyard Kipling's novel) 1975
Produced by Tsentrnauchfilm – Alexander Tsguridi (director)
© Sikorski, Hamburg, for the world
- SELECTING A TARGET** (two parts) 1976
Produced by Mosfilm – Igor Talankin (director)
- THE WHITE STEAMER** 1976
Produced by Kirghizfilm – Bulat Shamshiev (director)
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- HOW TSAR PETER GOT THE BLACK MAN MARRIED** 1976
(WIE ZAR PETER SEINEN MOHREN VERHEIRATETE)
Produced by Mosfilm – Alexander Mitta (director)
Duration: 53'
© Sikorski, Hamburg, for the world
- CLOWNS AND KIDS** 1976
Produced by Mosfilm – Alexander Mitta (director)
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- THE ASCENT** 1976
Produced by Mosfilm – Larisa Shepitko (director)
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- TRAVKA'S ADVENTURES** 1977
Produced by Mosfilm – Arkadi Kordon (director)
- THE LIFE-STORY OF AN UNKNOWN ACTOR** 1977
(DIE LEBENSGESCHICHTE EINES UNBEKANNTEN SCHAUSPIELERS)
Produced by Mosfilm – Alexander Zarkhy (director)
© Sikorski, Hamburg, for the world
- MY MEMORIES TAKE ME TO YOU** (after Alexander Pushkin) 1977
Produced by All-Union's Animated Cartoons Studio – Andrei Khrzhanovsky (director)
- HUMAN REQUITAL** 1977
Produced by Mosfilm – Alexander Svetlanov (director)
- FATHER SERGEI** (after Lev Tolstoy) 1978
Produced by Mosfilm – Igor Talankin (director)
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- THE PLANE CREW** (two parts) 1980
Produced by Mosfilm – Alexander Mitta (director)
- THE AGONY** (part two) 1981
Produced by Mosfilm – Elem Klimov (director)
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- STURDY BOY** 1982
Produced by Tsentrnaukhfilm – Alexander Tsguridi and Nana Kldiashvili (directors)
- STAR FALL** 1982
Produced by Mosfilm – Igor Talankin (director)
- THE TALE OF WANDERINGS** 1982
(DAS MÄRCHEN DER WANDERUNGEN)
Produced by Mosfilm – Alexander Mitta (director)
© Sikorski, Hamburg, for the world
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THE LEAVE-TAKING (after Valentin Rasputin's like-named novel) 1983
Produced by Mosfilm – Larisa Shepitko and Elem Klimov (directors). Jointly composed by Alfred Schnittke, Vyacheslav Artiomov, Sofia Gubaidulina and Viktor Suslin

THE DARLING OF THE AUDIENCE 1983
Produced by Tsentrnaukhfilm – Alexander Tsguridi and Nana Kldiashvili (directors)

THE WHITE POODLE 1984
Produced by Tsentrnaukhfilm – Alexander Tsguridi and Nana Kldiashvili (directors)

THE BALCONY 1988
Produced by Kazakhfilm – K. Sadykov (director)

VISITOR OF A MUSEUM 1989
Produced by Lenfilm – Konstantin Lopushinsky (director)

RUSSIA – LOVE FOR THIS COUNTRY 1990
Produced by Shigoto Film Productions and Mosfilm – Alexander Mitta (director)

THE LAST DAYS OF ST. PETERSBURG (Silent movie of 1927) 1992
Produced by Meshrabprom-Rus – Vsevolod Pudovkin (director) – Nathan Zarkhy (script) – Anatoli Golovnia (camera) – Music by Alfred Schnittke and Andrei Schnittke
Commissioned by the ZDF TV Channel

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

Duration: 96'

First showing: 8 November 1992, Frankfurt

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

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THE MASTER AND MARGARITA (after Mikhail Bulgakov) 1993
Yuri Kara (director)

Duration: 30'

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INCIDENTAL MUSIC TO FILMS TV PRODUCTIONS

THE ROSE AND THE CROSS (after Alexander Blok) 1962
Produced by TV film – Lev Elagin (director)

AIM THE BARRAGE AT US (four parts) 1963-1964
Produced by Mosfilm – Sergei Kolosov (director)

THE CONCEALED CABALLERO (after Pedro Calderón de la Barca) ~1965
Produced by TV film – Evgeni Savadski (director)

THE NIGHT CALL 1968
Produced by Ekran Studio – Valerian Kvachadze (director)

THE WALTZ 1969
Produced by Mosfilm Studio, TV Section – Viktor Titov (director)
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THE LAST RUN OF THE “ALBATROSS” (four parts) 1971
Produced by Ekran Studio – Leonid Pcholkin (director)

A COTTAGE IN KOLOMNA 1971
Produced by Mosfilm – Lev Elagin (director)

MY PAST AND MY THOUGHTS 1973
(DIE VERGANGENHEIT UND DIE GEDANKEN)
(17-part production after Alexander Herzen)
Produced by TV film – Lev Elagin (director)
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THE CHERRY ORCHARD (after Anton Chekhov’s like-named play) 1975
Produced by Mosfilm – Leonid Heifits (director)
(Two pieces [Mazurka and Cotillon] arranged by Sergei Pavlenko for flute, violins I-IV and double bass)

TRAINERS (eight parts) 1976
Produced by Tsentrnaukh film – Alexander Tsguridi and Nana Kldiashvili, directors

THE FANCIES OF FARYATYEV (after Lev Tolstoy) 1979
Produced by Lenfilm – Ilia Averbach (director)

LITTLE TRAGEDIES (three-part production after Alexander Pushkin) 1980
Produced by Mosfilm – Mikhail Schweizer (director)
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EVGENI ONEGIN (after Alexander Pushkin's poem) 1981
Produced by TV film – P. Krotenko (director)

DEAD SOULS (four-part production after Nikolai Gogol's novel) 1984
Produced by Mosfilm – Mikhail Schweizer (director)
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PUSHKIN'S POETRY 1988
Music by Alfred Schnittke and Dmitri Shostakovich
Produced by TV film – Ludmila Khmel'nitskaya (director)

AND A LIGHT IS SHINING THROUGH THE DARKNESS 1989
Play by Mikhail Kosakov after Lev Tolstoy's novel
Produced by TV film – Mikhail Kosakov (director)

INCIDENT AT VICHY 1989
Play by Mikhail Kosakov after Arthur Miller's novel
Produced by TV film – Mikhail Kosakov (director)

INCIDENTAL MUSIC TO FILMS ANIMATED CARTOONS

THE GLASS HARMONICA 1968

Produced by All-Union's Animated Cartoons Studio – Andrei Khrzhanovsky (director)

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A BALLERINA ABOARD 1969

Produced by All-Union's Animated Cartoons Studio – Lev Atamanov (director)

THE WARDROBE 1971

Produced by All-Union's Animated Cartoons Studio – Andrei Khrzhanovsky (director)

CHEER UP, THE WORST IS YET TO COME 1972

Produced by All-Union's Animated Cartoons Studio – Lev Atamanov (director)

THE BUTTERFLY 1972

Produced by All-Union's Animated Cartoons Studio – Andrei Khrzhanovsky (director)

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THE STRANGE LITTLE FROG 1972

(THE FUNNY MERRY-GO-ROUND NO. 4)

Produced by All-Union's Animated Cartoons Studio – Valery Ugarov (director)

IN FABLEWORLD 1973

Produced by All-Union's Animated Cartoons Studio – Andrei Khrzhanovsky (director)

1. Curiosity Cabinet I
2. Curiosity Cabinet II
3. Departure of the Cock
4. The Bandsman – His Ending
5. The Fainting of the Cuckoo
6. Cuckoo
7. The Feast
8. Cuckoo and Cock
9. Cock
10. The Street
11. Nightingale
12. Departure of the Nightingale
13. Epilogue

1(picc).0.1ten sax.0 – 0.1.1.0 – 2 perc, el. guit. cel/ionica. piano/hpd. vl. db – tenor, baritone, mixed choir

Duration: 20'

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I AM WITH YOU AGAIN (after Alexander Pushkin) 1981

Produced by All-Union's Animated Cartoons Studio – Andrei Khrzhanovsky (director)

PENCIL AND ERASER 1982

(THE FUNNY MERRY-GO-ROUND NO. 12)

Produced by All-Union's Animated Cartoons Studio – Elena Gavrilko (director)

AUTUMN 1982

Produced by All-Union's Animated Cartoons Studio – Andrei Khrzhanovsky (director)

INCIDENTAL MUSIC TO FILMS DOCUMENTARY FILMS

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

SUITES FROM INCIDENTAL MUSIC TO FILMS

THE ADVENTURES OF A DENTIST

1965

Compilation by Frank Strobel, 2003

1. Masha's Song
2. Gloria
3. The Park
4. Pantomime
5. Charleston
6. Spring
7. Waltz
8. Despair
9. Finale

3(picc).2.3(*E♭* clar).alto sax. tenor sax. baritone sax.2 – 4.3.4(db trbn).2 – timp.
perc (tgl, wood bl, tom-t, side dr, bass dr, cym, bells, glsp, marimba). banjo.
2 guit. el.guit. harp. cel. piano. hpd. synthesizer. strings – banda (No. 7): 2
cornets, 4 horns (2 alto, tenor, baritone)

Duration: 27'

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There is also an arrangement for light music ensemble by P. Dementyev of No. 5 ("Charleston"). Study score: Sovetsky Kompozitor Publishers [1975] (in the collection: Kontsertno-tantsevalny repertuar estradnogo ansambliia [Concert and Dance Hall Repertory for Light Music Ensemble] No. 3)

SUITES FROM INCIDENTAL MUSIC TO FILMS

THE COMMISSAR (DIE KOMMISSARIN)

1967

Compilation by Frank Strobel, 2002

1. Vavilova's Walks Through the City
2. Wedding
3. Attack
4. Game
5. Entrance into the City
6. Love
7. Cellar
8. Rain
9. Dream
10. Wandering of the Damned
11. Insight

3(picc).3.4(*Eb* clar, bass cl, alto sax).3(db bn) – 4.4.4.1 – perc (timp, sleigh bells, 3 wood bl, 2 bongos, 3 tom-t, tamb [ad lib.], side dr, bass dr, cym, tam-t, bells, xyl, vibr, marimba). gtr. harp. cel. 2 pianos. el.org. strings (12/10/10/10/6) – female choir

Duration: 48'

First performance: 5 November 2005, Berlin

Radio-Sinfonieorchester Berlin – Frank Strobel (conductor)

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THE GLASS HARMONICA

1968

Compilation by Frank Strobel, 2003

1. The Musician and the Carillon
2. Procession
3. The Faces – The Flights – Pyramids
4. The Musician – The Awakening

3(picc).2.3(*Eb* clar, bass clar). a sax. t sax. bar sax.3(db bn) – 4.3.3.1 – perc (timp, tgl, guiro, rattle, wood bl, 3 tom-t, side dr, bass dr, cym, susp. cym, tam-t, bells, glsp, xyl, vibr). el.guit. bass gtr. harp. cel. piano. ekvodin. termenvox. el.org. el.acc. strings (5-stringed db)

Duration: 21'

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SUITES FROM INCIDENTAL MUSIC TO FILMS

THE WALTZ

1969

Compilation by Frank Strobel, 2003

1. Building plot
2. Coach
3. Factory
4. Vovka

3(picc).3(cor anglais).3(*E♭* clar, bass clar).3(db bn) – 4.4.4.1 – perc (timp, 2 wood bl, 3 tom-t, side dr, cym, 2 susp. cym, bells, glsp, vibr, marimba). harp. cel. piano. strings

Duration: 12'

First performance: 22/23 March 2006, Landau / Ludwigshafen
Staatsphilharmonie Rheinland-Pfalz – Frank Strobel (conductor)

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UNCLE VANYA

1971

Probably compiled by Alfred Schnittke

1. Overture
2. Sonia
3. Epilogue

3.3.3(bass cl).3(db bn) – 4.4.3.1 – perc (timp, side dr, cym, bells, tam-t, vibr, marimba, cel). harp. piano. strings

Duration: 23'

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SPORT, SPORT, SPORT

1971

Compilation by Gennadi Rozhdestvensky, 1992

1. Fanfares
2. Greece
3. Fans
4. Tigers
5. Winners
6. Finale

2.2.2.2 – 4.3.3.1 – timp, 3 perc (xyl, vibr). cel. piano. strings

Duration: 10'

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SUITES FROM INCIDENTAL MUSIC TO FILMS

SPORT, SPORT, SPORT

Compilation by Frank Strobel, 2005

1. Title Music – Interview
2. Greece – The Bath
3. Future
4. Song of the Salesman Kalashnikov
5. Minuet – Fugue – Sports Fans
6. The Form of Modern Sport – Training – Winners – Finale

3(2picc).3(cor anglais).3(*E♭* clar, bass clar).alto sax.tenor sax.baritone sax.3(db bn) – 4.4.4.1 – timp. perc (tgl, flex, ratchet, 3 bongos, 3 tom-t, drum set, side dr, bass dr, cym, tam-t, bells, glsp, vibr, marimba). mandoline. 2 el.gtr. 2 harps. cel. piano. el.org. acc. strings – choir (sampler)

Duration: 30'

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There is also a suite in six movements by the conductor Emin Khachaturyan.

MY PAST AND MY THOUGHTS

1973

(DIE VERGANGENHEIT UND DIE GEDANKEN)

Compilation by Frank Strobel, 1999

1. St. Petersburg
2. Madonnas
3. Shadows
4. Finale
5. Minuet
6. The Ending of the Revolution
7. Sad Theme
8. The Wind
9. Cancan II

2(picc).2.3(bass cl).3(db bn) – 4.2.3.1 – timp. perc (side dr, bass dr, tam-t, bells, vibr). harp. el.org. piano. hpd. strings (6/5/4/4/3) – mixed choir

Duration: 14'

First performance: 29 March 1999, Berlin

Radio-Sinfonieorchester Berlin and Choir – Frank Strobel (conductor)

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SUITES FROM INCIDENTAL MUSIC TO FILMS

THE AGONY

1974

Compilation by Frank Strobel, 1997

1. Introduction
2. Waltz
3. Tango
4. Finale

3(picc).3.3(bass clar).3(db bn) – 4.4.4.1 – 2 perc (side dr, bass dr, cymb, tam-t, bells, glsp, xyl, marimba). 2 el.gtr. bass gtr. harp. cel. piano. hpd. org. strings – solo violin (Tango)

Duration: 21'

First performance: 30 January 1997, Hamburg
Hamburger Symphoniker – Frank Strobel, conductor

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There is also a suite by the conductor Emin Khachatury comprising the following movements: "Alexander's Palace", "The 9th of January", "Waltz", "Farewell", "Conclusion", "Finale".

RIKKI-TIKKI-TAVI

1975

Compilation by Frank Strobel, 2003

1. Title-Credit Music
2. Threat and Rescue
3. Night
4. Legend
5. Struggle

3(picc).3(cor anglais).3(Eb clar, bass clar).3(db bn) – 4.4.4.1 – timp. perc (flex, 2 temple bl, 3 tom-t, drums, bass dr, cym, tam-t, bells, glsp, marimba). guit. el.guit. bass guit. harp. piano. el.org/org/cel. strings

Duration: 16'

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THE ASCENT (DER AUFSTIEG)

1976

Compilation by Frank Strobel, 2003

1. Sotnikov's Death
2. On the Sleigh
3. Remorse

4.2.4(bass cl).3(db bn) – 4.4.4.1 – perc (timp, bass dr, tam-t, bells, vibr), el.guit. bass guit. harp. cel. piano. hpd. el.org. strings (12/10/8/8/4)

Duration: 15'

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CLOWNS AND KIDS

1976

Compilation by Frank Strobel, 2003

1. Title-Credit Music
2. Intermezzo
3. Acrobats
4. In Hospital
5. Waltz

3(picc).2.4(*Eb* clar, bar sax).3(db bn) – 4.3.3.1 – perc (timp, flex, tom-t, side dr, bass dr, cym, bells, xyl). el.gtr. bass guit. harp. cel. piano. hpd. acc. el.org. strings

Duration: 10'

First performance: 7 March 2008, Poznań

Filharmonia Poznańska "Tadeusz Szeligowski" – Frank Strobel, conductor

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HOW TSAR PETER GOT THE BLACK MAN MARRIED

1976

(WIE ZAR PETER SEINEN MOHREN VERHEIRATETE)

Compilation for small orchestra by Alfred Schnittke

1. Minuet
2. Gavotte

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

Compilation by Gennadi Rozhdestvensky, 1999

1. Introduction
2. March
3. France
4. Ballade of Hannibal
5. Carnival Season
6. Damage
7. Meeting
8. Chant

4(2 picc).2.4(*Eb* cl).2 – 4.4.3.1 – perc (timp, tgl, flex, ratchet, woodbl, 2 tom-t, tamb, side dr, bass dr, cym, tam-t, bells, glsp, xyl, vibr, marimba). el.gtr. bass gtr. harp. cel. piano. hpd. org. strings – baritone. mixed choir. boys' choir

Duration: 40'

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SUITES FROM INCIDENTAL MUSIC TO FILMS

THE LIFE-STORY OF AN UNKNOWN ACTOR

1977

(DIE LEBENSGESCHICHTE EINES UNBEKANNTEN SCHAUSPIELERS)

Compilation by Frank Strobel, 2002

1. Theme – Title-Credit Music
2. Agitato I – Sled
3. Agitato II – Journey (Intermezzo)
4. Waltz (Farewell)
5. Theme and March – Theatre
6. Epilogue – Finale

2.2.3.2 – 4.2.4.1 – perc (timp, trgl, 2 bongos, tom-t, side dr, susp. cym. bells, vibr, marimba). 2 el.guit. bass guit. harp. cel. piano. hpd. el.org. strings

Duration: 19'

First performance: 5 November 2005, Berlin

Radio-Sinfonieorchester Berlin – Frank Strobel (conductor)

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There is also a compilation in 13 movements by the conductor Emin Khachaturyan.

LITTLE TRAGEDIES

1980

Compilation and arrangement by Yuri Kasparov

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

1.1.1.1 – 1.1.1.0 – 2 perc (timp, trgl, guiro, side dr, bass dr, susp. cym, tam-t, tubular bells, glsp, vibr, marimba). harp. cel/piano. strings (1/1/1/1/1)

Duration: 20'

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

ASM Ensemble Moscow – Alexei Vinogradov, conductor

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SUITES FROM INCIDENTAL MUSIC TO FILMS

THE TALE OF WANDERINGS

1982

(DAS MÄRCHEN DER WANDERUNGEN)

Compilation by Frank Strobel, 2003

1. Construction of the "Bat" and Flight
2. Crash of the Carriage – The Sea
3. Declaration of Love – Orlando's Theme
4. Playing Cat-and-Mouse – Fire
5. May Dance – The Cafe – The Hunt
6. The Plague
7. Minuet
8. Dance – Waltz – Orlando's Death
9. The Destruction of the Castle
10. Finale

4(2picc).3(cor anglais).4(Eb clar, bass clar).3(db bn) – 4.4.4.euphonium.1 – timp. perc (tgl, flex, wood bl, bongos, tom-t, side dr, bass drum, cym, hihat, tam-t, bells, glsp, vibr, marimba). el.gr. bass guit. harp. cel. piano. org. synthesizer. strings

Duration: 45'

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DEAD SOULS

1984

Compilation by Gennadi Rozhdestvensky

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

4(2picc).2.4(Eb cl, bass cl).3(db bn) – 4.4.bar.4.1 – perc (timp, cast, flex, whip, temple bl, wood bl, side dr, bass dr, cym, tam-t, tubular bells, glsp, xyl, vibr, marimba). bass gr. harp. cel. piano. hpd. org. strings

Duration: 30'

First performance: 14 April 1994, Bergen

Philharmonic Orchestra of Bergen – Gennadi Rozhdestvensky, conductor

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SUITES FROM INCIDENTAL MUSIC TO FILMS

THE LAST DAYS OF ST. PETERSBURG

1992

Compilation by Frank Strobel, 2003

Five movements without titles

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

Duration: 12'

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THE MASTER AND MARGARITA

1993

Compilation by Frank Strobel, 1997

1. Master and Margarita
2. Voland
3. Foxtrott
4. Tango
5. Funeral March
6. Ravel's Bolero
7. Master and Margarita

4.3.4.3 – 4.4.4.1 – perc (timp, flex, vibr, marimba). bass gtr. harp. cel. piano. hpd. org. strings

Duration: 13'

First performance: 30 January 1997, Hamburg

Hamburger Symphoniker – Frank Strobel, conductor

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INCIDENTAL MUSIC TO PLAYS

MAYAKOVSKY'S DEBUT

Poem by Mayakovsky

Première: around 1958

SOMEBODY'S LIFE

Play by Dmitri Cholendro

Première: 1 December 1965, Moscow, Mossoviet Theatre

Yevgeni Savadski (director)

THE COLONEL'S WIDOW

Play by Yuhan Smuul

Première: 17 April 1966, Moscow, Mossoviet Theatre

Lev Tanyuk (director)

BORIS GUDUNOV

Poem by Alexander Pushkin

Première: late 1960s

WAY OF THE CROSS

Play based on Alexei Tolstoy's like-named novel

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

Arseni Yachalchik (director)

CAESAR AND CLEOPATRA

Play in 5 acts by George Bernard Shaw

Première: 26 December 1976, Moscow, Mossoviet Theatre

Yevgeni Savadski (director)

DON CARLOS

Dramatical poem by Friedrich Schiller

Première: 26 December 1976, Moscow, Mossoviet Theatre

Yevgeni Savadski (director)

A DUCK SHOOTING PARTY

Play by Alexander Vampilov

Première: 1978

INCIDENTAL MUSIC TO PLAYS

THE INSPECTOR'S TALE

Play after Nikolai Gogol

Première: 9 June 1978, Moscow, Taganka Theatre

Yuri Lubimov (director)

TURANDOT

Play by Bertolt Brecht

Première: 20 December 1979, Moscow, Taganka Theatre

Yuri Lubimov (director)

KLIM SAMGIN

Play after the novel by Maxim Gorki

Première: 26 February 1981, Moscow, Mayakovsky Theatre

Andrei Goncharov (director)

SPARE THE WHITE BIRD

Play by Nikolai Niroshnichenko

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

Première: 26 November 1982, Moscow, Young Spectator's Theatre

Vitali Fridman (director)

THE DEVILS

Play after Fyodor Dostoevsky's novel

Première: 16 February 1984, London

Yuri Lubimov (director)

LORD OF THE FLIES

Play after William Golding's novel

Music by A. Schnittke and D. Pokrovsky

Première: 27 July 1986, Leningrad, Small Drama Theatre

Lev Dodin (director)

THE BEGGAR OR SAND'S DEATH

Play by Yuri Olesha

Première: 5 September 1986, Moscow, Miniature Theatre

Mikhail Levitin (director)

INCIDENTAL MUSIC TO PLAYS

I AM POOR SOSO

Play by Viktor Korkia

Première: May 1988, Moscow, State University Theatre

Yevgeni Slavutin (director)

THE MANDATE

Play by Nikolai Erdman

Music by A. Schnittke and D. Shostakovich

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

Alexander Burdonsky (director)

A FEAST IN TIME OF PLAGUE

Play by Alexander Pushkin

Première: 3 June 1989, Moscow, Taganka Theatre

Yuri Lubimov (director)

DOCTOR ZHIVAGO

Play after Boris Pasternak's novel

Première: 16 June 1993, Moscow, Taganka Theatre

Yuri Lubimov (director)

■ **Notes on the Orchestral Polyphony in Dmitri Shostakovich's Fourth Symphony**

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

■ **Some Features of the Orchestral Harmonisation of Themes in Dmitri Shostakovich's Symphonic Works**

IN "Dmitri Shostakovich", Moscow, 1967

■ **The Orchestral Harmonisation of Themes in the Early Works of Stravinsky**

IN "Muzyka i sovremennost", No. 5, Moscow, 1967

■ **Edison Denisov**

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

■ **Paradoxicality as a Feature of Stravinsky's Musical Logic**

IN "I. F. Stravinsky", Moscow, 1973

■ **Collage and Polystylistics**

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

■ **Special Features of Sergei Prokofiev's Orchestral Harmonisation of Themes**

IN "Muzyka i sovremennost", No. 8, Moscow, 1974

■ **Circles of Influence**

IN "Dmitri Shostakovich", Moscow, 1976

■ **Embodying a New Idea**

"Problemy traditsii i novatorstva v sovremennoi muzyke" [Problems of Tradition and Innovation in Modern Music], Moscow, 1982

■ **Overcoming Metre by Rhythm**

Manuscript

■ **Ligeti's Orchestral Micropolyphony**

Manuscript

■ **Stereophonic Tendencies in Modern Orchestral Thinking**

Manuscript

■ **Static Form. A New Conception of Time**

Manuscript

■ **The Third Movement of Luciano Berio's Symphony. Stylistic Counterpoint.**

Thematic and Formal Unity in the Context of Polystylistics. Expansion of the Concept of Theme

Manuscript

■ **Klangfarbenmelodie** [Melody of Timbres]

Manuscript

■ **Infinitely Interlocking Timbre Ties in a Fugue (Ricerca) by Bach-Webern**

Manuscript

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

Manuscript

■ **Timbre Affinity and its Functional Utilisation. Timbre Scale**

Manuscript

CHRONOLOGICAL WORKLIST

1949

- **Concerto for Accordion and Orchestra** 35

1953

- **Fugue** for solo violin 74
- **The Passing Line of Clouds Grows Thinner**
(Redeet oblakov letuchaya gryada)
for voice and piano, to a poem by Alexander Pushkin. 45
- **Poem** for piano and orchestra 35

1954

- **Seven Preludes and Fugue** for piano [1953-1954] 76

1955

- **Intermezzo** for piano quintet (1954-1955) 62
- **Overture** for orchestra (1954-1955) 22
- **Scherzo** for piano quintet, later for orchestra (1954-1955). 62
- **Sonata 1955 for Violin and Piano** (1954-1955). 62
- **Suite** for strings, later for chamber orchestra (1954-1955) 22
- **Three Choruses** for mixed chorus to poems by Prokofiev, Isakovsky and Mashistov (1954-1955) 45
- **Three Songs** for voice and piano on words by Tyutchev, Lermontov and Shchiparev (1954-1955). 45
- **Variations** for piano (1954-1955). 76

1957

- **Concerto No. 1 for Violin and Orchestra** (revised 1963) 35
- **Symphony 1957** 22

1958

- **Mayakovsky's Debut** [incidental music] 104
- **Nagasaki**
Oratorio for mezzo-soprano, mixed choir and orchestra 46
- **Vocalise** for mixed choir a cappella 46

CHRONOLOGICAL WORKLIST

1959

- **Songs of War and Peace**
Cantata for soprano, mixed choir and orchestra 46
- **String Quartet** 63

1960

- **Concerto for Electric Instruments** 36
- **Concerto for Piano and Orchestra** 35

1961

- **Poem About the Universe** 22

1962

- **The Eleventh Commandment**
Opera in two acts 15
- **Introduction** [film music] 85
- **The Rose and the Cross** [film music] 90
- **Suite for Children** for small orchestra 23

1963

- **Prelude and Fugue** for piano 76
- **Sonata No. 1 for Violin and Piano** 62

1964

- **Aim the Barrage at Us** [film music] [1963-1964] 90
- **Music for Chamber Orchestra** 23
- **Music for Piano and Chamber Orchestra** 36

1965

- **The Adventures of a Dentist** [film music] 85, 95
- **The Concealed Caballero** [film music] 90
- **Dialogue** for violoncello and seven instrumentalists 58
- **Improvisation and Fugue** for piano 76
- **Somebody's Life** [incidental music] 104
- **Three Poems of Marina Tsvetayeva** for (mezzo)-soprano and piano 47
- **Variations on a Chord** for piano 77

CHRONOLOGICAL WORKLIST

1966

- **The Colonel's Widow** [incidental music] 104
- **Concerto No. 2 for Violin and Chamber Orchestra** 36
- **Just a Little Joke** [film music] 85
- **String Quartet No. 1** 63

1967

- **The Commissar** (Die Kommissarin)
(In the Town of Berdichev) [film music] 85, 96

1968

- **The Angel** [film music] 85
- **Day Stars** [film music] 85
- **The Glass Harmonica** [film music] 92, 96
- **The Night Call** [film music] 90
- **The Ownerless House** [film music] 85
- **Pianissimo** for orchestra 23
- **Serenade** for violin, clarinet, double bass, piano and percussion 58
- **The Sixth of July** [film music] 85
- **Sonata for Violin and Chamber Orchestra** 37
- **Sonata No. 2 for Violin and Piano** "Quasi una Sonata" 63
- **Used Cartridge Cases** [film music] 85

1969

- **A Ballerina Aboard** [film music] 92
- **Boris Godunov** [incidental music] [late 60s] 104
- **Sick at Heart** [film music] 85
- **Stream** [electronic music] 80
- **The Waltz** [film music] 90, 97

1970

- **Way of the Cross** [incidental music] 104

CHRONOLOGICAL WORKLIST

1971

- **Belorussian Station** [film music] 86
- **Canon in Memoriam Igor Stravinsky** for string quartet 63
- **A Cottage in Kolomna** [film music] 90
- **Double Concerto for Oboe, Harp and Strings** 37
- **Labyrinths**
Ballet in five episodes 15
- **The Last Run of the "Albatross"** [film music]. 90
- **Little Pieces** for piano 77
- **Our Gagarin** [film music] 93
- **The Seagull** [film music]. 86
- **Sport, Sport, Sport** [film music] 86, 96
- **Uncle Vanya** [film music] 86, 97, 98
- **Verses Written in the Sleeplessness of the Night**
for voice and piano 47
- **The Wardrobe** [film music] 92

1972

- **The Butterfly** [film music] 91
- **Cheer Up, the Worst is Yet to Come** [film music] 91
- **Chile Fights and Hopes** [film music] 94
- **The Strange Little Frog** [film music]. 92
- **Suite in the Old Style** for violin and piano (harpsichord) 64
- **Symphony No. 1** [1969-1972]. 24
- **Voices of Nature** for ten female voices and vibraphone 47
- **You and Me** [film music] 86

CHRONOLOGICAL WORKLIST

1973

- **The Arduous Roads of Peace**
(The Balance of Terror) [film music] 94
- **Hot Snow** [film music] 86
- **In Fableworld** [film music] 93
- **My Past and my Thoughts**
(Die Vergangenheit und die Gedanken) [film music] 90, 98
- **The Right to Jump** [film music] 86
- **Where the Arbat Crosses Bubulinas Street** [film music] 86

1974

- **The Agony** [film music, part one] 87, 99
- **The Captain's Daughter** [film music] 87
- **Cities and Years** [film music] 86
- **Der Gelbe Klang** (The Yellow Sound)
Multimedia motion theatre for pantomime, instrumental ensemble and tape
(mixed choir) [1973-1974] 15
- **Gratulationsrondo** (Congratulatory Rondo)
for violin and piano 65
- **The World Today** (And Yet I Believe) [film music] [1972-1974] 86

1975

- **Autumn** [film music] 87
- **Cadenza**
to W. A. Mozart's Piano Concerto in C minor, K. 491 81
- **Cantus perpetuus** for keyboard instrument and five percussionists 66
- **The Cherry Orchard** [film music] 90
- **Eight Songs from the Incidental Music to
Friedrich Schiller's "Don Carlos"**
for voice and piano or guitar 48
- **Pantomime**
Suite for chamber orchestra after W. A. Mozart's Fragment K. 416d 82
- **Prelude in memoriam Dmitri Shostakovich**
for two violins or for violin and tape 66
- **Requiem** for soloists, mixed choir and instrumental ensemble from the
incidental music to Friedrich Schiller's drama "Don Carlos" 48
- **Rikki-Tikki-Tavi** [film music] 87, 99

CHRONOLOGICAL WORKLIST

1976

- **The Ascent** [film music] 86, 99
- **Caesar and Cleopatra** [incidental music] 104
- **Clowns and Kids** [film music] 86, 100
- **Don Carlos** (incidental music) 104
- **How Tsar Peter Got the Black Man Married**
(Wie Zar Peter seinen Mohren verheiratete) [film music] 86, 100
- **Moz-Art** for two violins 67
- **Piano Quintet** [1972-1976] 64
- **Selecting a Target** [film music] 87
- **Der Sonnengesang des Franz von Assisi**
(The Canticum of the Sun by S. Francis of Assisi)
for two mixed choirs and six instruments on texts by S. Francesco d'Assisi 49
- **Trainers** [film music] 90
- **Two Preludes for Small Orchestra**
Transcription from Five Preludes for Piano, Op. 2 by Dmitry Shostakovich 82
- **The White Steamer** [film music] 87

1977

- **Concerto grosso No. 1**
for two violins, harpsichord, prepared piano and strings 38
- **Human Requital** [film music] 88
- **The Life-Story of an Unknown Actor**
(Die Lebensgeschichte eines unbekanntten Schauspielers)
[film music] 88, 101
- **Magdalena's Song** for soprano and piano 49
- **Moz-Art à la Haydn**
Play on music for two violins, two small string orchestras, double-bass and
conductor 59
- **My Memories Take Me to You** [film music] 88
- **Queen of Spades** (Pique Dame)
Arrangement of Tchaikovsky's opera 83
- **Three Cadenzas**
to Beethoven's Violin Concerto in D major, op. 61 for solo violin, ten violins
and timpani 81
- **Travka's Adventures** [film music] 88

CHRONOLOGICAL WORKLIST

1978

- **Concerto No. 3 for Violin and Chamber Orchestra** 38
- **A Duck Shooting Party** [incidental music] 104
- **Father Sergei** [film music] 88
- **In memoriam** for orchestra [1977-1978] 25
- **The Inspector's Tale** [incidental music] 105
- **Sonata No. 1 for Violoncello and Piano** 67
- **Stille Nacht** On motives of the German Christmas carol
arranged for violin and piano 67

1979

- **Concerto for Piano and String Orchestra** 39
- **The Fancies of Faryatyev** [film music] 91
- **Hommage à Igor Stravinsky, Sergei Prokofiev and Dmitri Shostakovich** for piano six-hands 78
- **Hymns I-IV** for instrumental ensemble [1974-1979] 65
- **Paradoxes of Evolution** [film music] 94
- **Polyphonic Tango** for ensemble 59
- **Stille Musik** for violin and violoncello 68
- **Symphony No. 2 "St. Florian"** for chamber choir and orchestra 25, 49
- **Turandot** [incidental music] 105

CHRONOLOGICAL WORKLIST

1980

- **Gogol Suite**
Suite from the music to a production of "The Dead Souls Register" –
orchestrated by Gennadi Rozhdestvensky 26
- **Larisa** [film music] 94
- **Little Tragedies** [film music] 91, 101
- **Moz-Art**
for oboe, harp, harpsichord, violin, violoncello and double bass 60
- **Passacaglia** for orchestra [1979-1980] 26
- **Polka** for violin and piano 68
- **String Quartet No. 2** 68
- **The Plane Crew** [film music] 88
- **Three Madrigals** for soprano, violin, viola, double bass, vibraphone and
harpsichord on poems by Francisco Tanzer 50
- **Three Scenes** for soprano and percussion 50
- **Two Cadenzas**
to W. A. Mozart's Piano Concerto in C major, K. 467 81
- **Two Short Pieces** for organ 74, 78

1981

- **The Agony** [film music, part two] 87, 88, 99
- **Evgeni Onegin** [film music] 91
- **I Am With You Again** [film music] 93
- **Klim Samgin** [incidental music] 105
- **Minnesang** for 52 voices on texts by the 12th and 13th century
Minnesingers [1980-1981] 51
- **Symphony No. 3** 27
- **What Does Babirussya Need Tusks for?** [film music] 94

CHRONOLOGICAL WORKLIST

1982

- **A Paganini** for solo violin 74
- **Autumn** [film music] 93
- **Concerto grosso No. 2**
for violin, violoncello and orchestra [1981-1982] 39
- **Lebenslauf** for four metronomes, three percussionists and piano 69
- **March: The Swan, the Crab and tje Pike**
for brass ensemble and percussion 60
- **Pencil and Eraser** [film music] 93
- **Septet**
for flute, two clarinets, violin, viola, violoncello, harpsichord or organ [1981-1982] . 69
- **Star Fall** [film music] 88
- **Spare the White Bird** [incidental music] 105
- **Sturdy Boy** [film music] 88
- **The Tale of Wanderings**
(Das Märchen der Wanderungen) [film music] 88, 102

1983

- **Cadenza**
to W. A. Mozart's Piano Concerto in C major, K. 503 81
- **The Darling of the Audience** [film music] 89
- **The Leave-Taking** [film music] 89
- **Schall und Hall** for trombone and organ 69
- **Seid nüchtern und wachet ...**
Cantata for contralto, counter-tenor, tenor, bass, mixed choir and orchestra . . 27, 51
- **String Quartet no. 3** 70
- **Two Cadenzas**
to W. A. Mozart's Concerto for Bassoon and Orchestra in B flat major, K. 191 . . . 81

CHRONOLOGICAL WORKLIST

1984

- **Beschwörung** for mezzo-soprano and orchestra
Transcription of Friedrich Nietzsche's song 83
- **Concerto No. 4 for Violin and Orchestra** 40
- **Dead Souls** [film music] 91, 102
- **The Devils** [incidental music] 105
- **Ragtime** for orchestra
Transcription of a piano ragtime by Scott Joplin 83
- **Serenade** for mezzo-soprano and orchestra
Transcription of Adolf Jensen's song 83
- **Symphony No. 4** for soprano, alto, tenor, bass and chamber orchestra 28, 52
- **The White Poodle** [film music] 89
- **Three Sacred Hymns** for mixed choir 52

1985

- **Canon "An das Frankfurter Opernhaus"** version for nine strings
Arrangement after Alban Berg 84
- **Concerto for Mixed Choir** [1984-1985] 53
- **Concerto for Viola and Orchestra** 41
- **Concerto grosso No. 3** for two violins and chamber orchestra 40
- **(K)ein Sommernachtstraum** for orchestra 29
- **Music to an Imaginary Play** for ensemble 61
- **Ritual** for orchestra [1984-1985]. 28
- **Sketches**
Choreographic fantasia by Andrei Petrov after themes by Nikolai Gogol 16
- **String Trio** 70

1986

- **The Beggar or Sand's Death** [incidental music] 105
- **Concerto No. 1 for Violoncello and Orchestra** [1985-1986] 41
- **Peer Gynt**
Ballet in three acts by John Neumeier based on Henrik Ibsen's drama 17
- **Lord of the Flies** [incidental music] 105

CHRONOLOGICAL WORKLIST

1987

- **Canon “An das Frankfurter Opernhaus”** version for violin and strings
Arrangement after Alban Berg 84
- **Epilogue from “Peer Gynt”** for orchestra and choir 29, 53
- **Quasi una sonata** for violin and chamber orchestra 41
- **Sonata No. 1 for Piano** 79
- **Suite in Old the Style** for chamber orchestra 30
- **Trio Sonata** for chamber orchestra 29

1988

- **The Balcony** [film music] 89
- **Concerto for Piano Four-Hands and Chamber Orchestra** 42
- **Concerto grosso No. 4 – Symphony No. 5** 31, 42
- **Drei Gedichte von Viktor Schnittke**
(Three Poems of Viktor Schnittke) for tenor and piano 54
- **Four Aphorisms** for orchestra 30
- **I Am Poor Soso** [incidental music] 106
- **Klingende Buchstaben** (Sounding Letters)
for violoncello solo 74
- **The Mandate** [incidental music] 106
- **Piano Quartet** 70
- **Pushkin’s Poetry** [film music] 91
- **Twelve Penitential Psalms** (Zwölf Bußverse)
for mixed choir 54

CHRONOLOGICAL WORKLIST

1989

- **A Feast in Time of Plague** [incidental music] 106
- **And a Light is Shining Through the Darkness** [film music] 91
- **Incident at Vichy** [film music] 91
- **Opening Verse for the First Festival Sunday**
(Eröffnungsvers zum ersten Festspielsonntag)
for mixed choir and organ 55
- **Monologue** for viola and strings 42
- **String Quartet No. 4** 71
- **Visitor of a Museum** [film music] 89
- **3 x 7**
for clarinet, horn, trombone, harpsichord, violin, violoncello and double bass . . . 61

1990

- **Concerto No. 2 for Violoncello and Orchestra** 43
- **Five Aphorisms** for piano 79
- **Madrigal in memoriam Oleg Kagan**
for violin or violoncello solo 75
- **Moz-Art à la Mozart** for eight flutes and harp 61
- **Russia – Love for this Country** [film music] 89
- **Sonata no. 2 for Piano** 80
- **Three Fragments** for harpsichord 79
- **Two cadenzas**
to W. A. Mozart's Piano Concerto in B flat major, K. 39 81

1991

- **Concerto grosso No. 5** for violin, piano and orchestra 43
- **Festive Chant** for violin, piano, mixed choir and orchestra 55
- **Herrn Alfred Schlee zum 90. Geburtstag** for viola solo 75
- **Life With an Idiot** (Leben mit einem Idioten)
Opera in two acts by Viktor Yerofeyev after his likenamed short story 17
- **Sutartines** for percussion, organ and strings 31

CHRONOLOGICAL WORKLIST

1992

- **Agnus dei** for two sopranos, female choir and chamber orchestra 55
- **The Last Days of St. Petersburg** [film music] 89, 103
- **Musica nostalgica** for violoncello and piano 71
- **Piano Trio** 71
- **Sonata No. 3 for Piano** 80
- **Symphony No. 6** 32

1993

- **Concerto grosso No. 6** for piano, violin and strings 44
- **Doctor Zhivago** [incidental music] 105
- **Gesualdo**
Opera in seven tableaux, a prologue and an epilogue by Richard Bletschacher . . . 18
- **Epilogue** version for violoncello, piano and tape 72
- **Hommage à Grieg** for orchestra 32
- **Hommage à Zhivago**
Musical allegory after Boris Pasternak's novel "Dr. Zhivago" 18
- **Improvisation** for violoncello solo 75
- **The Master and Margarita** [film music] 89, 103
- **Mutter** (Mother)
for mezzo-soprano and piano on poetry by Else Lasker-Schüler 56
- **Symphony No. 7** 32

CHRONOLOGICAL WORKLIST

1994

- **Cantata** in five movements for counter-tenor and chamber orchestra 57
- **Concerto for Three** (Konzert zu Dritt)
for violin, viola, violoncello and string orchestra (with piano) 44
- **Five Fragments Based on Paintings by Hieronymus Bosch**
for tenor, violin, trombone, harpsichord, timpani and strings 56
- **For Liverpool** for orchestra 33
- **The History of D. Johann Faustus** (Historia von D. Johann Fausten)
Opera in three acts, a prologue and an epilogue by Jörg Morgener and Alfred
Schnittke based on the book published by Johann Spies in 1587 [1991-1994] 19
- **Lux aeterna** for mixed choir and orchestra 56
- **Minuet** for violin, viola and violoncello 73
- **Quartet for Four Percussionists** 72
- **Sonata No. 2 for Violoncello and Piano** 72
- **Sonata No. 3 for Violin and Piano** 73
- **Sonatina** for piano four-hands 80
- **Symphonic Prelude** (Sinfonisches Vorspiel) for orchestra 33
- **Symphony No. 8** 33

1997

- **Collected Songs Where Every Verse is Filled With Grief** (*Harrington*) . 73
- **Variations** for string quartet 73

1998

- **Symphony No. 9** [1997-1998/2006] 34

2002

- **Suite of Fragments** (*Kremer*) 44

TITLE LISTING

The Adventures of a Dentist [film music]	85, 95
Agnus Dei	55
The Agony [film music]	87, 88, 99
Aim the Barrage at Us [film music]	90
And a Light is Shining Through the Darkness [film music]	91
And Yet I Believe (The World Today) [film music]	86
The Angel [film music]	85
A Paganini	74
The Arduous Roads of Peace (The Balance of Terror) [film music]	94
The Ascent (Der Aufstieg) [film music]	87, 99
Der Aufstieg (The Ascent) [film music]	87, 99
Autumn [film music]	87, 93
The Balance of Terror (The Arduous Roads of Peace) [film music]	94
The Balcony [film music]	89
A Ballerina Aboard [film music]	92
Beggar (Nishchy)	45
The Beggar or Sand's Death [incidental music]	105
Belorussian Station [film music]	86
Beryozka (Birch Tree)	45
Beschwörung [FRIEDRICH NIETZSCHE]	83
Birch Tree (Beryozka)	45
Boris Gudunov [incidental music]	104
The Butterfly [film music]	92
Caesar and Cleopatra [incidental music]	104
Cadenza to Mozart's Piano Concerto K. 491	81
Cadenza to Mozart's Piano Concerto K. 503	81
Canon "An das Frankfurter Opernhaus" [ALBAN BERG]	84

TITLE LISTING

Canon in Memoriam Igor Stravinsky	63
Cantata	57
The Canticle of the Sun by St Francis of Assisi (Der Sonnengesang des Franz von Assisi)	49
Cantus Perpetuus	66
The Captain's Daughter [film music]	87
Cheer up, the Worst is yet to Come [film music]	92
The Cherry Orchard [film music]	90
Chile Fights and Hopes [film music]	94
Cities and Years [film music]	86
Clowns and Kids [film music]	87, 100
Collected Songs where every Vrese is Filled with Grief	73
The Colonel's Widow [incidental music]	104
The Commissar (Die Kommissarin) (In the Town of Berdichev) [film music]	85, 96
The Concealed Caballero [film music]	90
Concerto for Accordion and Orchestra	35
Concerto for Electric Instruments	36
Concerto for Mixed Choir	53
Concerto for Piano and Orchestra	35
Concerto for Piano and String Orchestra	39
Concerto for Piano Four-Hands and Chamber Orchestra	42
Concerto for Three (Konzert zu dritt)	44
Concerto for Viola and Orchestra	41
Concerto No. 1 for Violin and Orchestra	35
Concerto No. 2 for Violin and Chamber Orchestra	36
Concerto No. 3 for Violin and Chamber Orchestra	38
Concerto No. 4 for Violin and Orchestra	40
Concerto No. 1 for Violoncello and Orchestra	41
Concerto No. 2 for Violoncello and Orchestra	43
Concerto grosso No. 1	38

TITLE LISTING

Concerto grosso No. 2	39
Concerto grosso No. 3	40
Concerto grosso No. 4 – Symphony No. 5	31, 42
Concerto grosso No. 5	43
Concerto grosso No. 6	44
Congratulatory Rondo (Gratulationsrondo)	65
A Cottage in Kolomna [film music]	90
The Darling of the Audience [film music]	89
Day Stars [film music]	85
Dead Souls [film music]	91, 102
The Devils [incidental music]	105
Dialogue	58
Doctor Zhivago [incidental music]	106
Don Carlos [incidental music]	104
Double Concerto for Oboe, Harp and Strings	37
Drei Gedichte von Viktor Schnittke (Three Poems by Viktor Schnittke)	54
A Duck Shooting Party [incidental music]	104
Dusk (Sumrak)	45
Eight Songs from the Incidental Music to Friedrich Schiller’s “Don Carlos”	48
The Eleventh Commandment	15
Endstation Sehnsucht (A Streetcar Named Desire)	20
Epilogue from “Peer Gynt” for orchestra and mixed choir	29, 53
Epilogue for violoncello, piano and tape	72
Eröffnungsvers zum ersten Festspielsonntag (Opening Verse for the First Festival Sunday)	55
Evgeni Onegin [film music]	91

TITLE LISTING

The Fancies of Faryatyev [film music]	91
Father Sergei [film music]	88
A Feast in Time of Plague [incidental music]	106
Festive Chant (Festlicher Cantus)	55
Festlicher Cantus (Festive Chant)	55
Five Aphorisms	79
Five Fragments based on Paintings by Hieronymus Bosch	56
For Liverpool	33
Four Aphorisms	30
Fugue	74
The Funny Meryy-go-Round No. 4 [film music]	92
The Funny Meryy-go-Round No. 12 [film music]	92
Der gelbe Klang (The Yellow Sound)	15
Gesualdo	18
The Glass Harmonica [film music]	92, 96
Gogol Suite	26
Gratulationsrondo (Congratulatory Rondo)	65
Herrn Alfred Schlee zum 90. Geburtstag	75
Historia von D. Johann Fausten (The History of Dr. Johann Faustus)	19
The History of Dr. Johann Faustus (Historia von D. Johann Fausten)	19
Hommage à Grieg	32
Hommage à Igor Stravinsky, Sergei Prokofiev and Dmitri Shostakovich	78
Hommage à Zhivago	18
Hot Snow [film music]	86
How Tsar Peter Got the Black Man Married (Wie Zar Peter seinen Mohren verheiratete) [film music]	87, 100

TITLE LISTING

Human Requital [film music]	88
Hymns I-IV	65
I Am Poor Soso [incidental music]	106
I Am With You Again [film music]	93
Improvisation	75
Improvisation and Fugue	76
Incident at Vichy [film music]	91
In Fableworld [film music]	93
In memoriam	25
The Inspector's Tale [incidental music]	105
Intermezzo	62
In the Town of Berdichev (The Commissar) [film music]	85, 96
Introduction [film music]	85
Just a Little Joke [film music]	85
(K)ein Sommernachtstraum	29
Klim Samgin [incidental music]	105
Klingende Buchstaben (Sounding Letters)	74
Die Kommissarin (The Commissar) (In the Town of Berdichev) [film music]	85, 96
Konzert zu dritt (Concerto for Three)	44
Labyrinth	15
Larisa [film music]	94
The Last Days of St. Petersburg [film music]	89, 103
The Last Run of the "Albatross" [film music]	90

TITLE LISTING

The Leave-Taking [film music]	89
Leben mit einem Idioten (Life with an Idiot)	17
Die Lebensgeschichte eines unbekanntes Schauspielers (The Life-Story of an Unknown Actor) [film music]	88, 101
Lebenslauf	69
The Life-Story of an Unknown Actor (Die Lebensgeschichte eines unbekanntes Schauspielers) [film music].	88, 101
Life With an Idiot (Leben mit einem Idioten)	17
Little Pieces	77
Little Tragedies [film music]	91, 101
Lord of the Flies [incidental music]	105
Lux aeterna	56
Madrigal in memoriam Oleg Kagan	75
Das Märchen der Wanderungen (The Tale of Wanderings) [film music]	88, 102
Magdalena's Song	49
The Mandate [incidental music]	106
March: The Swan, the Crab, the Pike	60
The Master and Margarita [film music]	89, 103
Mayakovsky's Debut [incidental music]	104
Minnesang	51
Minuet	73
Monologue	42
Mother (Mutter)	56
Moz-Art for oboe, harp, harpsichord, violin, violoncello and double bass	60
Moz-Art for two violins.	67
Moz-Art à la Haydn	59
Moz-Art à la Mozart	61
Musica nostalgica	71
Music for Chamber Orchestra	23

TITLE LISTING

Music for Piano and Chamber Orchestra	36
Music to an Imaginary Play	61
Mutter (Mother)	56
My Memories Take Me to You [film music]	88
My Past and my Thoughts (Die Vergangenheit und die Gedanken) [film music]	90, 98
Nagasaki	46
The Night Call [film music]	90
Nishchy (Beggar).	45
Opening Verse for the First Festival Sunday (Eröffnungsvers zum ersten Festspielsonntag)	55
Othello	20
Our Gagarin [film music]	94
Overture	22
The Ownerless House [film music]	85
Paradoxes of Evolution [film music]	94
Pantomime	82
Passacaglia	26
Peer Gynt	17
Pencil and Eraser [film music].	93
Pianissimo	23
Piano Quartet	70
Piano Quintet	64
Piano Trio	71
Pique Dame (Queen of Spades) [PYOTR TCHAIKOVSKY]	83
The Plane Crew [film music]	88

TITLE LISTING

Poem	35
Poem About the Universe	22
Polka	68
Polyphonic Tango	59
Prelude and Fugue	76
Prelude in Memoriam Dmitri Shostakovich	66
Pushkin's Poetry [film music]	91
Quartet for Four Percussionists	72
Quasi una sonata	41, 63
Queen of Spades (Pique Dame) [PYOTR TCHAIKOVSKY]	83
Ragtime [SCOTT JOPLIN]	83
Redeet Oblakov Letuchaya Gryada (The Passing Line of Clouds Grows Thinner)	45
Requiem	48
Rikki-Tikki-Tavi [film music]	87, 99
The Right to Jump [film music]	86
Ritual	28
The Rose and the Cross [incidental music]	90
Russia – Love for this Country [film music]	89
Schall und Hall	69
Scherzo	62
The Seagull [film music]	86
Selecting a Target [film music]	87
Septet	69
Seid nüchtern und wachet	27, 51
Serenade	58

TITLE LISTING

Serenade [ADOLF JENSEN]	83
Sick at Heart [film music]	85
Sinfonisches Vorspiel (Symphonic Prelude)	33
Six Preludes and Fugue	76
The Sixth of July [film music]	85
Sketches	16
Somebody's Life [incidental music]	104
Sonata for Violin and Chamber Orchestra	37
Sonata No. 1 for Piano	79
Sonata No. 2 for Piano	80
Sonata No. 3 for Piano	80
Sonata No. 1 for Violin and Piano	62
Sonata No. 2 for Violin and Piano "Quasi una sonata"	63
Sonata No. 3 for Violin and Piano	73
Sonata 1955 for Violin and Piano	62
Sonata No. 1 for Violoncello and Piano	67
Sonata No. 2 for Violoncello and Piano	72
Sonatina	80
Songs of War and Peace	46
Der Sonnengesang des Franz von Assisi (The Canticle of the Sun by St. Francis of Assisi)	49
Sounding Letters (Klingende Buchstaben)	74
Spare the White Bird [incidental music]	105
Sport, Sport, Sport [film music]	86, 97, 98
Star Fall [film music]	88
Stille Musik	68
Stille Nacht	67
Stream	80
The Strange Little Frog [film music]	92
A Streetcar Named Desire (Endstation Sehnsucht)	20
String Quartet [1959]	63
String Quartet No. 1	63

TITLE LISTING

String Quartet No. 2	68
String Quartet No. 3	70
String Quartet No. 4	71
String Trio	70
Sturdy Boy [film music]	88
Suite [1954-1955]	22
Suite for Children	23
Suite in the Old Style	30, 64
Suite of Fragments	44
Sumrak (Dusk)	45
Sutartines	31
Symphonic Prelude (Sinfonisches Vorspiel)	33
Symphony No. 1	24
Symphony No. 2 "St. Florian"	25, 49
Symphony No. 3	27
Symphony No. 4	28, 52
Symphony No. 6	32
Symphony No. 7	32
Symphony No. 8	33
Symphony No. 9	34
Symphony 1957	22
The Tale of Wanderings (Das Märchen der Wanderungen) [film music]	88, 102
The Passing Line of Clouds Grows Thinner (Redeet Oblakov Letuchaya Gryada)	45
Three Cadenzas to Beethoven's Violin Concerto op. 61.	81
Three Chorusses	45
Three Fragments	79
Three Madrigals	50
Three Poems of Marina Tsvetayeva	47

TITLE LISTING

Three Poems of Viktor Schnittke (Drei Gedichte von Viktor Schnittke)	54
Three Sacred Hymns	52
Three Scenes	50
Three Songs	45
Trainers [film music]	90
Travka's Adventures [film music]	88
Trio Sonata	29
Turandot [incidental music]	105
Twelve Penitential Psalms (Zwölf Bußverse)	54
Two Cadenzas to Mozart's Bassoon Concerto K. 191	81
Two Cadenzas to Mozart's Piano Concerto K. 39	81
Two Cadenzas to Mozart's Piano Concerto K. 467	81
Two Preludes for Small Orchestra [DMITRI SHOSTAKOVICH]	82
Two Short Pieces	74, 78
Uncle Vanya [film music]	86, 96
Used Cartridge Cases [film music]	85
Variations for piano	76
Variations for string quartet	73
Variations on a Chord	77
Die Vergangenheit und die Gedanken (My Past and my Thoughts) [film music]	90, 98
Verses Written in the Sleeplessness of the Night	47
Visitor of a Museum [film music]	89
Vocalise	46
Voices of Nature	47

TITLE LISTING

The Waltz [film music]	90, 97
The Wardrobe [film music]	92
What Does Babirusya Need Tusks for? [film music].	93
Way of the Cross [incidental music]	104
Where the Arbat crosses Bubulinas Street [film music]	86
Wie Zar Peter seinen Mohren verheiratete (How Tsar Peter Got the Black Man Married) [film music]	87, 100
The White Poodle [film music]	89
The White Steamer [film music]	87
The World Today (And Yet I believe) [film music]	86
The Yellow Sound (Der gelbe Klang).	15
You and Me [film music]	86
Zwölf Bußverse (Twelve Penitential Psalms).	54
3 x 7	61