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Alexander **Raskatov**



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A L E X A N D E R
R A S K A T O V

A handwritten signature in black ink, appearing to read 'Alexander Rascatov', with a large, stylized initial 'A'.

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SIK 4/5648

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19 SEPTEMBER 2019

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ALEXANDER RASKATOV

Alexander Raskatov is one of the most important composers of today. His stage compositions, numerous compositions for orchestra, vocal groups, soloists and chamber ensembles reflect the sophisticated and subtle aesthetics of the composer. Raskatov was born in 1953 in Moscow, and graduated from Moscow Conservatoire in 1978 where he had studied with Prof. Albert Lehmann. Raskatov acquired a membership of the Soviet Ligue of Composers in 1979 and founded together with other Russian composers – Edison Denisov, Vladimir Tarnopolski, Viktor Yekimovsky, Alexander Vustin – the group ASM-2 (Association of Contemporary Music – 2) in 1990.

From 1994 to 2004 Raskatov lives and works in Germany, from 2004 – in France. Raskatov gets commissions from numerous important music festivals, including the Lockenhaus Chamber Music Festival, the festival of the Cité de la Musique in Paris and the Salzburg Easter Festival, where Raskatov was awarded the Composition Prize in 1998. Raskatov has also been commissioned by major orchestras and ensembles such as the Concertgebouw Orchestra, the Mariinsky Orchestra, Stuttgart Chamber Orchestra, The Hilliard Ensemble, the Netherlands Wind Ensemble, The Borodin Quartet, The Kremerata Baltica Chamber Orchestra, Schoenberg/Asko Ensemble Amsterdam, Bläserensemble Sabine Meyer, among others. Raskatov's works have been recorded on numerous compact discs by leading companies such as EMI, ECM, Wergo, BIS, Nonesuch, Le Chant du Monde, Megadisc, Melodiya, Claves.

In the composer's own words, his music often deals with 'the forgotten Romantic idioms'. These Romantic elements are often transformed and presented in a rather unusual, nostalgic, almost 'unreal' context. His early compositions sometimes have references to some elements of minimalism, as well as to Russian popular arts songs of the nineteenth-century (similar to the music of his older compatriot Valentin Silvestrov). There are also sacred, liturgical music elements in Raskatov's music in all periods of his work, the most important examples being his *Stabat Mater* for high voice and organ (1988), *Miserere*, *Double Concerto* for viola, cello and orchestra (1992), *Kyrie Eleison* for solo cello (1992), *Misteria brevis* for piano and percussion instruments (1992), *Seven Stages of Alleluia* for voice, percussion and piano (1993), *Gebet* for soprano and string quartet (1996), *Praise* for male voices (1998), *The Last Freedom*, *Requiem* for mixed choir and orchestra (2001), and *Obikhod* for male voices and string orchestra (2003).

In 1991 Raskatov's music went through new changes. As the composer describes himself, he started to be interested in 'weaker or relaxed musical forms'. He sees a form as 'a static non-action', a 'pleasant doing nothing'¹. He once said that stylistically, modern world's sound environment reminded him of childhood illusions and required some escape from the limits of serious academic music making. One of his works of 1991 even bears the title *Dolce Far Niente* [Sweet doing nothing] for cello and piano. This is why in many

of his compositions performers have to whistle, blow into a shell, play unusual instruments such as vargan (Asian type of a jew's harp), siren, bamboo tubes and so on. There are a number of Raskatov works in which the avant-garde language is used in an anti-avant-garde way, becoming rather a symbol of the naïve world of a child, like the vocal cycle *Angels read your book* on a text of Gennadi Aigi (2003). Some avant-garde elements of instrumental technique change their meaning in a new context of Raskatov's music. They look and sound like toys, like recollections of a childhood. Typical examples of this new 'naïve' palette can already be found in Raskatov's earlier and slightly absurdist piece *Gra-ka-kha-ta* for tenor, violin and four percussionists (1988) on texts of the Russian futurist poet Velimir Khlebnikov (1885-1922). The same features are still obvious in Raskatov's later compositions, such as *Commentary on a Vision* for solo percussion and orchestra (1991), where he uses little known and exotic percussion instruments of the dedicatee Mark Pekarsky's collection.

Raskatov has developed this style in one of his central works, *Xenia* for chamber orchestra (1991), which includes rather unusual instruments such as a toy piano, Javanese gongs as well as the orchestra players' singing. *Xenia*, inspired by the poems of one of Russia's most original and least known poets Xenia Nekrasova (1912-1958), once again presents an innocent, pure, child-like world. In order to create this atmosphere the composer uses here only high-register instruments.

One of the most important Raskatov works, a 40-minute viola concerto called *Put'-Path-Chemin-Weg*² was premiered by Yuri Bashmet (viola) and the Mariinsky Orchestra under Valery Gergiev in Paris in 2003. This work, in the composer's own words, 'was inspired by a very special, sometimes idiosyncratic manual technique of the conductor, and so the composition is a kind of a picture of this unique conductor's palette'. The large, five-movement concerto employs various elements of musical language. It is based on very individual and well developed thematic structures, away from both modernist patterns and minimalist elements. Raskatov's forms in the concerto are strikingly new and original. He tries to avoid any standard patterns (including the repeats and recapitulations) and creates a highly impressive composition with active 'through' development and elements of open forms.

The human voice and its various sonic transformations is one of the most important means of expression for Raskatov, inspired by his long-time collaboration with soprano Elena Vassilieva, the dedicatee of many vocal works by the composer. His *Pas de deux* for soprano, bells and saxophone on a text by Antonin Artaud (1994) marks the beginning of Raskatov's extensive research in the area of various possibilities of the human voice. *Voices of Frozen Land* on Russian folk texts (2000) takes the experiments even further: it is written for seven folk singers and percussion instruments. *Ritual* on a text by Velimir Khlebnikov for solo voice, megaphone and percussion (one performer) uses numerous

special vocal effects such as rauco (hoarse) tremolo and scrollato (shaky) whisper, often transformed by a megaphone. In *A Dog's Heart* all these effects are complemented by the extremes of the vocal tessitura and the polarities of the dynamic range.

Raskatov's opera *A Dog's Heart*, based on Mikhail Bulgakov's story (1925), is one of his two stage compositions. The other opera, *The Pit and the Pendulum* after Edgar Allan Poe, is still unfinished. *A Dog's Heart*, commissioned by The Netherlands Opera House in Amsterdam (2008-2009), shows Raskatov's affinity to the recent past of Russian cultural history, as do many of his other works. The composer's arrangements of Mussorgsky, Prokofiev and Shostakovich works are well-known, particularly his reconstructions of the scores by the Russian revolutionary composer Nikolai Roslavets (1881-1944). Raskatov's most recent reconstruction of Alfred Schnittke's last Symphony No. 9 is a brilliant work, both in terms of meticulous fidelity towards Schnittke's late style and creative power of Raskatov's own ideas. The symphony was premiered in Dresden in 2007, together with Raskatov's own moving tribute to Schnittke's memory, *Nunc Dimittis* for mezzo-soprano, male voices and orchestra on words by Joseph Brodsky and the monk Siluan.

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¹ All quotes are from the composers' conversations with the author.

² The title relates to the word 'road' or 'path' in four languages: Russian, English, French and German, which reflects the composer's own biography: his life and work in Russia, the USA, Germany and France, respectively.

ALEXANDER RASKATOV

Alexander Raskatov ist einer der bedeutendsten Komponisten unserer Zeit. Seine Bühnenerwerke und seine zahlreichen Kompositionen für Orchester, Vokalgruppen, Solisten und Kammerensembles spiegeln die feinsinnige und subtile Ästhetik des Komponisten wider. Raskatov wurde im Jahre 1953 in Moskau geboren und absolvierte 1978 das Moskauer Konservatorium, wo er bei Prof. Albert Lehmann studiert hatte. 1979 wurde Raskatov Mitglied des Sowjetischen Komponistenverbandes, und im Jahre 1990 gründete er gemeinsam mit den russischen Komponisten Edison Denissow, Wladimir Tarnopolski, Viktor Jekimowski und Alexander Wustin die Gruppe ASM-2 (Gesellschaft für zeitgenössische Musik – 2).

Von 1994 bis 2004 lebte und arbeitete Raskatov in Deutschland, seit 2004 in Frankreich. Er erhielt Kompositionsaufträge von zahlreichen bedeutenden Musikfestivals, u.a. vom Kammermusikfest Lockenhaus, vom Festival der Cité de la Musique in Paris und den Salzburger Osterfestspielen, wo Raskatov im Jahre 1998 den Kompositionspreis gewann. Auch solch große Orchester und Ensembles wie das Concertgebouworkest, das Mariinski-Orchester, das Stuttgarter Kammerorchester, das Hilliard Ensemble, das Niederländische Bläserensemble, das Borodin-Quartett, das Kammerorchester Kremerata Baltica, das Schönberg/Asko Ensemble Amsterdam und das Bläserensemble Sabine Meyer haben bei ihm Kompositionen in Auftrag gegeben. Raskatovs Werke wurden von führenden Schallplattenfirmen wie EMI, ECM, WERGO, BIS, Nonesuch, Le Chant du Monde, Megadisc, Melodia und Claves auf zahlreichen CDs veröffentlicht.

Nach Raskatovs eigener Aussage beschäftigt sich seine Musik häufig mit den „vergessenen Idiomen der Romantik“. Diese romantischen Elemente werden jedoch umgestaltet und in einem recht ungewöhnlichen, nostalgischen, beinahe „unwirklichen“ Kontext präsentiert. Seine Frühwerke weisen zuweilen Bezüge zu bestimmten Elementen des Minimalismus und auch zu populären russischen Kunstliedern des 19. Jahrhunderts auf (ähnlich wie bei seinem älteren Landsmann Valentin Silvestrov). Darüber hinaus gibt es in Raskatovs Musik in allen Phasen seines Schaffens auch geistliche, liturgische Elemente. Hierzu zählen insbesondere das *Stabat Mater* für hohe Stimme und Orgel (1988), *Miserere*, ein Doppelkonzert für Viola, Violoncello und Orchester (1992), *Kyrie eleison* für Violoncello solo (1992), die *Misteria brevis* für Klavier und Schlaginstrumente (1992), *Die sieben Stufen des Alleluja* für Singstimme, Schlagzeug und Klavier (1993), *Gebet* für Sopran und Streichquartett (1996), *Lobpreis* für Männerstimmen (1998), *Die letzte Freiheit*, *Requiem* für gem. Chor und Orchester (2001), und *Obichod* für Männerstimmen und Streichorchester (2003).

Im Jahre 1991 erlebte Raskatovs Musik neue Veränderungen. Wie der Komponist über sich selbst sagt, begann er damals sich für „schwächere bzw. lockere musikalische Formen“ zu interessieren. Er betrachtet eine Form als „eine statische Nicht-Aktion“, als ein „angenehmes Nichtstun“.¹ Nach seinen Worten erinnert ihn die moderne Klangwelt „stilistisch an Kindheitsvorstellungen und verlangt in gewisser Weise einen Ausstieg aus den Zwängen

ernsthafte, akademischen Musizierens“. Eines seiner Werke aus dem Jahr 1991 trägt sogar den Titel *Dolce far niente* [Süßes Nichtstun] für Violoncello und Klavier. Aus diesem Grund müssen Interpreten in vielen seiner Kompositionen pfeifen, in eine Muschel blasen oder auf ungewöhnlichen Instrumenten wie Vargan (eine asiatische Variante der jüdischen Harfe), Sirene, Bambusrohren usw. spielen. Es gibt bei Raskatov eine Vielzahl von Werken, bei denen die Sprache der musikalischen Avantgarde gleichsam anti-avantgardistisch verwendet wird und somit eher zu einem Symbol der naiven Welt eines Kindes wird, wie beispielsweise in dem Vokalzyklus *Engel lesen dein Buch* nach einem Text von Gennadi Aigi (2003). Manche Avantgarde-Elemente in der Technik des Instrumentalspiels verändern ihre Bedeutung in einem neuen Kontext von Raskatovs Musik. Sie wirken und klingen wie Spielzeug, wie Erinnerungen an die Kindheit. Typische Beispiele für diese neue, 'naive' Farbe finden sich bereits in Raskatovs frühem und ein wenig absurden Stück *Gra-ka-kha-ta* für Tenor, Violine und vier Schlagzeuger (1988) nach Texten des russischen Futuristen Wladimir Chlebnikow (1885-1922). Dieselben Merkmale sind auch in Raskatovs späteren Kompositionen zu beobachten, z.B. in *Kommentar zu einer Vision* für Soloschlagzeug und Orchester (1991), wo er wenig bekannte, exotische Schlaginstrumente aus der Sammlung von Mark Pekarski einsetzt, dem das Werk auch gewidmet ist.

Raskatov entwickelte diesen Stil in einem seiner zentralen Werke, *Xenia* für Kammerorchester (1991), bei dem unter anderem solch ungewöhnliche Instrumente wie Spielzeugklavier oder javanische Gongs, aber auch eine sängerische Mitwirkung der Orchestermusiker gefordert werden. *Xenia*, inspiriert von den Gedichten Xenia Nekrassowas (1912-1958), einer der originellsten und unbekanntesten Dichterinnen Russlands, zeigt erneut eine unschuldige, reine und kindliche Welt. Um eine solche Atmosphäre zu erzeugen, verwendet der Komponist hier ausschließlich hohe Instrumente.

Eines von Raskatovs wichtigsten Werken, ein 40-minütiges Violakonzert mit dem Titel *Put-Path-Chemin-Weg*², wurde von Yuri Bashmet (Viola) und dem Mariinski-Orchester unter Valery Gergiev 2003 in Paris uraufgeführt. Dieses Werk wurde nach den Worten des Komponisten „von einer ganz besonderen, zuweilen recht eigenwilligen manuellen Technik des Dirigenten angeregt, so dass die Komposition in gewisser Weise ein Abbild der Individualität dieses einzigartigen Dirigenten ist.“ Das groß angelegte, fünf-sätzig Instrumentalkonzert, das verschiedenartige klangsprachliche Elemente verwendet, basiert auf sehr individuellen und sorgfältig entwickelten thematischen Strukturen, fernab jeglicher modernistischer Vorlagen und minimalistischer Elemente. Raskatovs Formen in diesem Konzert sind bestechend neu und originell. Er versucht, jedwede Standardmuster (einschließlich Wiederholungen und Reprisen) zu vermeiden, und schafft ein höchst beeindruckendes Werk mit einer aktiv 'durchgängigen' Entwicklung und mit Elementen einer offenen Form.

Die menschliche Stimme mit ihrer klanglichen Wandlungsfähigkeit ist für Raskatov eines der wichtigsten Ausdrucksmittel, angeregt durch seine langjährige Zusammenarbeit mit der Sopranistin Elena Vassilieva, welcher der Komponist viele Vokalwerke gewidmet hat. Sein *Pas de deux* für Sopran, Glocken und Saxophon nach einem Text von Antonin Artaud (1994) kennzeichnet den Beginn von Raskatovs ausgedehnter Erforschung der verschiedenartigen Möglichkeiten der menschlichen Stimme. *Stimmen von gefrorenem Land* nach volkstümlichen russischen Texten (2000) stellt eine Fortsetzung dieser Experimente dar, geschrieben für sieben Volkssänger und Schlaginstrumente. *Ritual* nach einem Text von Welimir Chlebnikow (1997) für Solostimme, Megaphon und Schlagzeug (ein Spieler) verwendet zahlreiche vokale Spezialeffekte wie z.B. raucos Tremolo [raues Tremolo] und scrollato-Flüstern [geschütteltes Flüstern], oft klanglich verzerrt durch ein Megaphon. In *Hundeherz* kommen zu all diesen Effekten noch extreme Anforderungen an den Stimmumfang der Sänger und äußerste dynamische Gegensätze hinzu.

Raskatovs Oper *Hundeherz* nach Michail Bulgakows Erzählung (1925) ist eines seiner beiden Bühnenwerke. Seine zweite Oper, *The Pit and the Pendulum* nach Edgar Allan Poe, ist noch unvollendet. *Hundeherz*, ein Auftragswerk der Niederländischen Oper Amsterdam (2008-2009), zeigt – wie viele seiner anderen Werke – Raskatovs Affinität zur jüngeren russischen Kulturgeschichte. Seine Bearbeitungen von Werken Mussorgskis, Prokofjews und Schostakowitschs sind wohlbekannt, besonders seine Rekonstruktionen von Partituren des russischen Revolutionskomponisten Nikolai Roslawez (1881-1944). Raskatovs jüngste Rekonstruktion von Alfred Schnittkes letzter Sinfonie Nr. 9 ist ein brillantes Werk – sowohl in Bezug auf seine gewissenhafte Texttreue zu Schnittkes Spätstil, als auch was Raskatovs eigene schöpferische Kraft betrifft. Die Sinfonie wurde im Jahre 2007 in Dresden uraufgeführt zusammen mit Raskatovs bewegender Gedächtniskomposition für Alfred Schnittke, dem *Nunc dimittis* für Mezzosopran, Männerstimmen und Orchester nach Worten von Joseph Brodsky und des Mönchs Siluan.

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Übersetzung aus dem Englischen: Hans-Ulrich Duffek

¹ Alle Zitate stammen aus Gesprächen des Komponisten mit dem Autor.

² In diesem Titel erscheint das Wort 'Weg' in vier Sprachen: Russisch, Englisch, Französisch und Deutsch, worin sich der Lebensweg des Komponisten widerspiegelt, lebte er doch nacheinander in Russland, den USA, Deutschland und Frankreich.

STAGE WORKS

THE PIT AND THE PENDULUM

1989-1991/2005

Opera in five episodes after Edgar Allan Poe's like-named story – libretto by Alexei Parin (in English)

unfinished (vocal score only)

Duration: 90'

DRAMATIS PERSONAE: Hoping prisoner (bass) – Desperate prisoner (baritone)
– Horror-stricken prisoner (tenor) – Angel of Hope (boy's voice) – Angel of Joy
(boy's voice) – Angel of Death (boy's voice) – The Height (soprano) – The
Depth (contralto) – The Width (mezzo-soprano) – Choir of Judges – Choir of
Rats – Choir of Liberators

large orchestra

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STAGE WORKS

A DOG'S HEART

2008-2009

Opera in two acts (17 scenes with an epilogue) after Mikhail Bulgakov's like-named story – libretto by Cesare Mazzonis (in Russian and English)

Commissioned by De Nederlandse Opera, Amsterdam

Duration: 140'

DRAMATIS PERSONAE: Filip Filippovich Preobrazhensky, professor (bass-baritone) – Ivan Arnoldovich Bormental, his assistant (baritone) – Sharikov (coloratura tenor buffo) – Sharik, dog ('pleasant' voice: countertenor / 'unpleasant' voice: dramatic soprano) – Daria Petrovna, cook / Sharik's 'unpleasant' voice (dramatic soprano) – Zina, maid (coloratura soprano) – Patient I / Informer (tenore spinto) – Patient II (contralto) – Proletarian I (soprano d'agitazione) – Vyazemskaya, Proletarian II (mezzo-soprano) – Shvonder, Proletarian III (heroic tenor) – Proletarian IV (bass) – Fyodor, porter (basso largo) – News vendor (basso profondo) – Secretary, Sharikov's bride (coloratura spinto soprano) – Important superior / Examining magistrate (speaking role / bass) – Three old women (soprano, mezzo-soprano, contralto [members of the choir]) – Two drunkards (basses [members of the choir]) – mixed choir (4 sopranos, 4 mezzo-sopranos, 4 tenors, 4 basses)

2(2picc, alto fl).1(cor anglais).3(2Eb clar, 2 bass clar, db clar).2sax(soprano sax, alto sax, 2 tenor sax, baritone sax).1(db bn) – 2.1.2.1 – 3 perc (tgl, crot, 3 whistles, 3 swanee whistles, flex, cuica, 3 cowbells, maracas, ratchet, bamboo, 4 temple bl, 3 wood bl, 3 bongos, rototom, 4 tom-t, 3 congas, 4 ventilators with wind chimes, hi-hat, 3 susp.cym, cym, bass dr, 3 gongs, temple gong, Thai gongs, water gong, tam-t, church bells, tubular bells, plate bells, glsp, vibr, marimba, lion's roar, steel drums, 2 sirenes), el.guit, bass guit, harp, accordion, cel, hpd, piano, strings (five-stringed db) – 17 megaphones behind the stage – banda I (tenor, baritone, bass), banda II (domra, balalaika, dbbalalaika)

First performance: 7 June 2010, De Nederlands Opera, Amsterdam

Sergei Leiferkus (Preobrazhensky) – Ville Rusanen (Bormental) – Alexander Kravets (Sharikov) – Elena Vassilieva (Daria / Sharik's 'unpleasant' voice) – Nancy Allen Lundy (Zina) – Vasily Efimov (Shvonder) – Ivo Posti (Vyazemskaya / Sharik's 'pleasant' voice) – Sophie Desmars (Secretary, Sharikov's bride) – (Radio Kamer Filharmonie Hilversum – Choir of De Nederlandse Opera – Martyn Brabbins (conductor) – Simon McBurney (director) – Michael Levine (stage design)

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ORCHESTRAL WORKS

NIGHT HYMNS

1982-1984

Chamber concerto for piano and eleven instrumentalists

1. Quasi alla marcia funebre
2. Presto
3. Largo
4. Allegretto mosso
5. Andantino

Duration: 25'

0.0.2(bass clar).2(db bn) – 2.0.1.0 – perc (2 tom-t, Hi-hat, susp.cym, bells).
el.guit. bass guit.

First performance: 1985, Moscow

Vladimir Viardo (piano) – Orchestra of the Stanislavsky Music Theatre – Mikhail Yurovsky (conductor)

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SENTIMENTAL SEQUENCES

1986

for thirteen instrumentalists

1. Adagietto
2. Vivace leggierissimo
3. Moderato. Legatissimo possibile
4. Funebre, melancolico
5. Largo
6. Vivo
7. Adagietto

Duration: 18'

1(alto fl, picc).1(cor anglais).1(Eb clar, bass clar).1(db bn) – 1.1.1.0 – perc (5
tom-t, 5 bongos, 5 temple bl, bass dr, cym, susp.cym, gong, water gong, tam-t,
bells, glsp, vibr, marimba). hpd. va. vc. db

First performance: 6 October 1989, Glasgow

Bolshoi Chamber Soloists – Alexander Lazarev (conductor)

© Sikorski, Hamburg, for D, CH, DK, N, S, NL, GR, TR, P, IL, IS

ORCHESTRAL WORKS

CONCERTO FOR OBOE AND FIFTEEN STRINGS

1987

Dedicated to Vyacheslav Lupachev

1. Voice of Grass *Lento espressivo*
2. Voice of Water *Vivo mormorando*
3. Voice of Birds *Moderato luttuoso*

Duration: 27'

strings (8/0/3/3/1)

First performance: 27 February 1993, Paris

Maurice Bourgue (oboe) – Orchestra of Radio France – Arturo Tamayo

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Sikorski, Hamburg, for D, CH, E, GR, IL, IS, NL, P, SKAND, TR

SIX PSALMODIES

1990

for viola, harp and fifteen strings

1. Moderato espressivo ♩ ~ 96
2. Tranquillo ♩ ~ 116
3. Recitativo, molto rubato ♩ ~ 132
4. Moderato espressivo ♩ ~ 96
5. Vivo ♩ ~ 126
6. Andante ♩ ~ 92

Duration: 17'

strings (5/4/3/2/1)

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GENS EXTORRIS

2005/2011

for piano, large string orchestra and church bell

1. Allegretto, sognando
2. Larghetto

Duration: 35'

First performance: 14 September 2005, Elba

Mira Yevtich (piano) – The Moscow Soloists – Yuri Bashmet (conductor)

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An extended version of *Gens extorris* (2011) was premiered on 31 March 2011 by Mira Yevtich (piano), the Orchestra of the Marinsky Theatre conducted by Valery Gergiev.

ORCHESTRAL WORKS

STEADY TIME

2007

Orchestral interludes from the arrangement of MODEST MUSSORGSKY's cycle
Songs and Dances of Death (1877)

Commissioned by Holland Festival

Dedicated to Robert Nasveld

1. Grave
2. Unisono mistico
3. Moderato

Duration: 8'

1(picc).1.2(2 bass clar).1(db bn) – 2.1.2.1– 3 perc (timp, tgl, crot, 3 cow bells,
2 bass roto-toms, bass dr, cym, 3 Mongolian cym, tam-t, tubular bells, plate
bells, glsp, vibr, marimba, anvil, megaphone). el.guit. bass guit. harp. cel.
piano. hpd. strings (4/4/3/3/1)

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These three pieces were originally conceived as interludes for Raskatov's orche-
stration of Modest Mussorgsky's song cycle Songs and Dances of De-
ath.

- ▶ *see also*: ARRANGEMENTS: Songs and Dances of Death [MODEST
MUSSORGSKY]

BEL CANTO

2007

for viola and strings (with temple gong)

Dedicated to Yuri Bashmet on the occasion of his 55th birthday

Duration: 9'

strings (6/6/4/4/2)

First performance: January 2008, Moscow

Yuri Bashmet (viola) – The Moscow Soloists

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ORCHESTRAL WORKS

IN EXCELSIS

2008

Concerto for violin and orchestra

Commissioned by The Dallas Symphony Orchestra

Dedicated to Emanuel Borok and his Amati violin from 1608

1. Cantillation *Doloroso*
2. Perpetuum mobile *Vivo*
3. Shadows *Larghetto*
4. Yellow Stars *Allegretto*
5. In excelsis *Adagietto*

Duration: 38'

2(picc).2(cor anglais).2(2 *eb* clar, bass clar).2(db bn) – 4.1.2.1 – 3 perc (timp, crot, anvil, 3 temple bl, 2 bongos, 3 cow bells, 3 congas, 3 tom-t, roto-tom, steel dr, bass dr, cym, 4 gongs, temple gongs, Thai gongs, bells, plate bells, tam-t, glsp, vibr, bass marimba). harp. cel/piano/hpd. strings

First performance: 30 April 2009, Dallas

Emanuel Borok (violin) – The Dallas Symphony Orchestra – Jaap van Zweden (conductor)

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A WHITE NIGHT'S DREAM

2011

for orchestra

Hommage à Modest Musorgsky

Duration: 16'

3(3picc).3(cor anglais).3(Eb clar, 2 bass clar, db clar).bar sax.3(db bn) – 4.4(bass trp).3(db trbn).1 – 3 perc (timp, tgl, crot, 3 cow bells, 2 tom-t, bass dr, 2 gongs, Thai gongs, steel dr, tubular bells, plate bells, glsp, vibr, marimba). el.guit. harp. cel. piano. strings

First performance: 21 September 2011

London Philharmonic Orchestra – Vladimir Yurovsky (conductor)

© Sikorski, Hamburg, for the world

ORCHESTRAL WORKS

MISSA BYZANTINA

2013/2014

for mixed choir, four choir soloists and large orchestra

text: Ephrem the Syrian (in Russian)

Commissioned by Istanbul Music Festival

1. Sostenuto ♩ ~ 96 – Affettuoso ♩ ~ 80 – Lamentoso ♩ ~ 95 – Affettuoso ♩ ~ 80 – Lamentoso ♩ ~ 95 – Affettuoso ♩ ~ 80 – Mistico ♩ ~ 40 –
2. Presto severo ♩ ~ 150
3. Tranquillo ♩ ~ 75 – Con tremito ♩ ~ 80
4. Molto affettuoso ♩ ~ 80 – Doloroso ♩ ~ 115 – Con moto. Espresso ♩ ~ 90 – Maestoso ♩ ~ 110 – Largo sostenuto. Mistico ♩ ~ 90
5. Larghetto luttuoso ♩ ~ 55 – Doloroso, dolcissimo ♩ ~ 70 – Estatico ♩ ~ 55 – Lontano ♩ ~ 55
6. Lontano. Senza misura – Severo ♩ ~ 60 – Molto espressivo ♩ ~ 90 – Severo ♩ ~ 60 – ♩ ~ 90 – ♩ ~ 60 – ♩ ~ 90 – ♩ ~ 60 – ♩ ~ 90 – Andantino leggiero ♩ ~ 80 – ♩ ~ 60 – ♩ ~ 90 – Quasi psalmodia, molto distinto ♩ ~ 180 – ♩ ~ 90 – Molto espressivo ♩ ~ 90 – Lontano senza misura – Andantino leggiero ♩ ~ 80 – Solenne, dolcissimo ♩ ~ 70 – Chiaro ♩ ~ 100 – Meno mosso ♩ ~ 80 –

First performance: February 2016, Tallinn

Helsinki Philharmonic Orchestra – Andres Mustonen (conductor)

Duration: 50'

3(3picc, alto flute).3(cor anglais).3(E♭ clar, 2 bass clar, double bass clar).
3(db bn) – 4.3(bass trp).3(db tbn).1 – 4 perc (timp, tgl, crot, 2 bongos, 2 tom-t, bass dr, susp.cym, 2 cowbells, 3 gongs, temple gong, Thai gongs, tubular bells, plate bells, church bell [ad lib.], glsp, vibr, bass marimba).
harp. cel. strings – mixed choir (15/15/15/15)

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Missa Byzantina was performed for the first time in a five-movement-version as *Crying in the Wilderness* on 13 June 2014 in Istanbul by the Borusan Symphony Orchestra and the Warsaw Philharmonic Choir under the baton of Andres Mustonen. This version was withdrawn by the composer and is no longer available.

ORCHESTRAL WORKS

GREEN MASS

2015

for soprano, counter-tenor, tenor, bass, mixed choir and orchestra
text: liturgical texts, Francis of Assisi, William Blake, Georg Trakl, Velimir Khlebnikov and Guillaume Apollinaire (in Latin, Italian, English, German, Russian and French)

Commissioned by the London Philharmonic Orchestra

1. Kyrie *Tranquillo, mistico* ♩ ~ 40 · *Chiaro* · *Lamentoso*
2. The Wild Flower's Song *Poco con moto. Quasi sognando* ♩ ~ 72 · *Leggiero* ♩ ~ 102 · *Leggiero* ♩ ~ 102 · ♩ ~ 72 · *Poco allegretto* ♩ ~ 88 · *Più adagio. Liberamente*
3. Gloria *Solenne. Chiaro* ♩ ~ 240 · *Sostenuto* ♩ ~ 102 · *Vivo leggerissimo* ♩ ~ 140 · *Solenne. Molto subito* ♩ ~ 82 · *Solenne. Molto subito* ♩ ~ 82 · *Lento dolcissimo* ♩ ~ 60 · *Larghetto* ♩ ~ 66 · ♩ ~ 112 · *Solenne. Molto subito* ♩ ~ 82 · *Grave* ♩ ~ 72 · *Chiaro* ♩ ~ 110
4. Lebensalter *Quasi sognando. Con moto* ♩ ~ 65
5. Credo *Vivo estatico* ♩ ~ 190 · *Con molto ritmo* ♩ ~ 70 · ♩ ~ 190 · ♩ ~ 70 · *Dolce, doloroso* ♩ ~ 70 · *Largo mistico* ♩ ~ 55 · *Oscuro* ♩ ~ 50 · *Adagio lugubre* ♩ ~ 60 · *Doloroso* ♩ ~ 80 · *Oscuro* ♩ ~ 50 · *Vivo leggerissimo* ♩ ~ 110 · ♩ ~ 190 · *Adagio chiaro* ♩ ~ 70 · *Largo* ♩ ~ 45 · ♩ ~ 190 · *Adagio* ♩ ~ 70 · *Sostenuto* ♩ ~ 60 · *Con molto ritmo* ♩ ~ 110 · *Chiaro* ♩ ~ 90 · *Adagio* ♩ ~ 90
6. Zangezi *Volante doloroso. Delicatamente* ♩ ~ 90
7. Sanctus *Adagio* ♩ ~ 75 · *Solenne. Poco con moto* ♩ ~ 85 · *Quasi psalmodia. Chiaro* ♩ ~ 75 · *Solenne* ♩ ~ 65 · ♩ ~ 85 · ♩ ~ 85 · *Adagio misterioso* ♩ ~ 85
8. Clotilde *Sostenuto* ♩ ~ 65 · *Senza metro. Liberamente* · *Senza metro. Liberamente* · *Poco con moto* ♩ ~ 90 · *Senza metro. Liberamente* · ♩ ~ 65 · *Senza metro. Liberamente*
9. Benedictus *Adagio* ♩ ~ 40 · *Senza metro. Adagio cantabile* ♩ ~ 70 · *Vivo luminoso* ♩ ~ 110 · *Adagio, quasi psalmodia* ♩ ~ 70
10. Agnus Dei *Moderato* ♩ ~ 60 · *Poco più mosso* ♩ ~ 80 · *Adagio con moto* ♩ ~ 110 · *Doloroso più lento* ♩ ~ 45 · *Moderato luttuoso* ♩ ~ 90 · *Moto espressivo. Quasi scandire* ♩ ~ 120 · *Senza metro. Chiaro* · ♩ ~ 110 · *Senza metro* · ♩ ~ 110 · *Adagio cantabile* ♩ ~ 90 · *Chiaro, quasi campane* ♩ ~ 75 · *Molto tranquillo* ♩ ~ 65 · *Quasi psalmodia* ♩ ~ 120 · *Senza metro. Tenuto massimale*

First performance: 30 January 2016, London

Elena Vassilieva (soprano) – Iestyn Davies (counter-tenor) – Mark Padmore (tenor) – Nikolay Didenko (bass) – Choir of Clare College, Cambridge – London Philharmonic Orchestra – Vladimir Yurovsky (conductor)

Duration: 80'

3(3picc, alto flute).3(cor anglais).3(Eb clar, 2 bass clar, double bass clar).3(db bn) – 4.4(bass trp).4(db tbn).1 – 6 perc (tgl, crot, chimes, bell tree, swanee whistle, 4 cow bells, 2 tempel bl, 4 bongos, 4 tom-t, bass drum, susp.cym, drums, 3 gongs, 3 temple gongs, Thai gongs, chang, tam-t, tubular bells, glsp, vibr, bass marimba, steel drums). el.guit. bass guit. harp. piano. cel. strings

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VOCAL WORKS

STARRY WORLD

1974-1977

Vocal cycle for tenor and piano on verses by Alexander Blok (in Russian)

Dedicated to Alexei Martynov

1. Noch. Gorod ugomonilsya ... [Night. The City has Calmed down ...]
Andante nervoso, ma alquanto netto ♩ = 96
2. Otchego? ... [Whence? ...] *Angoscioso* ♩ = 144
3. Nochnoy golos [Nocturnal Voice] *Adagio solenne*
4. Chorny sluga [The Black Servant] *Allegro marziale*
5. Arkhangel [The Archangel] *Archaic*
6. Persten – stradanye [The Ring – Anguish]
Allegro tempestoso; abbandonatamente ♩ = 120
7. Eshchyo zvezda [One More Star] *Andantino amabile; con debolezza*
8. Uspenie [Death] ♩ ~ 44
9. Noch. Gorod ygomonilsya ... [Night. The City has Calmed down ...]
Andante nervoso, ma alquanto netto ♩ = 96

First performance: June 1978, Moscow

Alexei Martynov (tenor) – Alexander Raskatov (piano)

Duration: 27'

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COURTLY CHANTS

1976

Cantata for soprano and chamber ensemble on verses by early medieval Japanese poets (in Russian)

1.0.0.0 – 1.0.0.0 – perc (tg), crot, gong). hpd. va. vc

1. Alquanto quieto. Delicatamente ♩ = 96
2. Vivace. Sognando inquietamente ♩ = 126
3. Pastorale, quasi intermezzo ♩ = 69
4. Mesto ♩ = 44
5. Affettuoso ♩ = 132
6. Gracile. Misterioso ♩ = 69

Duration: 12'

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VOCAL WORKS

ELEGIES

1984

Vocal cycle for high voice and piano on verses by Soviet poets (Andrei Tarkovsky [Nos. 1 and 5], Nikolai Rubtsov [Nos. 2 and 3], Xenia Nekrasova [No. 4] – in Russian)

1. Bely den [Bright Day]
2. Doroga ... Razluka ... [The Path ... Separation ...]
3. Kogda dushe moi ... [When to my Soul ...]
4. Gimn [Anthem]
5. Uteshenie [Consolation]

Duration: 12'

First performance: 1984, Moscow

Alexei Martynov (tenor) – Alexander Raskatov (piano)

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CIRCLE OF SINGING II

1984

for mezzo-soprano, violoncello, piano, harpsichord and celesta on a text by Evgey Baratynsky (in Russian)

Dedicated to Alexander Voostin

Tsar nebes [Heavenly King] ... *Napryazhenno* ♩ ~ 69

Duration: 10'

First performance: 12 June 1990, Paris

Ensemble Forum – Mark Foster

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"TO HER" ("K NEI")

1985

Three duets for mezzo-soprano and violoncello on verses by Fyodor Tyuchev (in Russian)

1. Otreshyonno [secludedly] ♩ = 44
2. Strastno [passionately]
3. Sderzhanno [with restraint]

Duration: 7'

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VOCAL WORKS

GRA-KA-KHA-TA

1988

for tenor, violin and four percussionists on texts by Velimir Khlebnikov (in Russian)

Dedicated to Alexei Martynov and Mark Pekarsky

1. Tranquillo ♩ ~ 88
2. Misterioso ♩ ~ 66
3. Vivo molto ritmico ♩ ~ 168
4. Tranquillo ♩ ~ 40

Duration: 20'

4 perc (I: chimes, maracas, calimba, 2 roto-toms, bin sansara, 3 temple bl, cym II, bells, tam-t, marimbula, fan I – II: timp out of tune, 3 temple bl, 6 bongos, chimes, gong I, cym III, whip, vibr, marimba, fan II, anvil, whip, sirene – III: crot, bin sansara, 6 tom-t, cym I, gong II, vibr, marimbula, fan III – IV: 4 timp, crot, 2 roto-toms, ratchet, marimba, fan IV). tenor (vln, church bell)

First performance: June 1989, Moscow

Alexei Martynov (tenor and violin) – Pekarsky Percussion Ensemble

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“... AND MEADOWS MERGE INTO THE SKY ...”

2004

for soprano and string quartet on texts by Gennadi Aigi (Nos. 2, 5 and 6), Evgeny Baratynsky (Nos. 3, 4) and Vasily Zhukovsky (No. 1) (in Russian)

Commissioned by and dedicated to Borodin Quartet

No. 6 is especially dedicated to the memory of the composer's mother

1. Comfort *Moderato* ♩ ~ 72 – ♩ ~ 72 – *Larghetto* ♩ ~ 62
2. Evening Prayer *Larghetto* ♩ ~ 52
3. Wonderful City *Vivo furioso* ♩ ~ 200
4. King of Heavens *Spianato, Lontano* ♩ ~ 66
5. As in a Song ... *Con molto ritmo. Pesante* ♩ ~ 56
6. O, Sleep *Adagietto* ♩ ~ 43

Duration: 17'

First performance: 17 January 2005, Moscow

Elena Vassilieva (soprano) – Borodin Quartet

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VOCAL WORKS

MONK'S MUSIC

2005

Seven words by Starets Siluan for string quartet and bass solo (in Russian)

in memoriam Alfred Schnittke

1. canto solo – (*attacca*) Adagio ♩ ~ 88
2. canto solo – (*attacca*) Adagio cantabile ♩ ~ 66
3. canto solo – (*attacca*) Adagio recitando ♩ ~ 77
4. canto solo – (*attacca*) Adagio chiaro e dolcissimo ♩ ~ 66
5. canto solo – (*attacca*) Adagio affettuoso ♩ ~ 77
6. canto solo – (*attacca*) Andante spianato ♩ ~ 101
7. canto solo – (*attacca*) Adagio molto ♩ ~ 55

Duration: 50'

First performance: 8 February 2013, Dundalk

Gordon Jones (bass) – Carducci Quartet

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“NUNC DIMITTIS”

2007

for mezzo-soprano, male voices and orchestra on words by Joseph Brodsky and Starets Siluan (in Russian)

in memoriam Alfred Schnittke

Commissioned by The Dresden Philharmonic, The Juilliard School and Bruckner Orchestra Linz

Duration: 16'

3(picc).3.3(bas clar).3 – 4.2.3.1 – 3 perc (crot, bass dr, cym, 2 gongs, 4 Thai gongs, 4 temple gongs, tam-t, vibr, marimba). el.guit, bass guit, harp, strings – male voices: countertenor, 2 tenors, bass

First performance: 16 June 2007, Dresden

Elena Vassilieva (mezzo-soprano) – The Hilliard Ensemble – The Dresden Philharmonic – Dennis Russell Davies (conductor)

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THE ALPHABET OF DEATH

2005

Suite for bass and orchestra on texts by Velimir Khlebnikov (in Russian)

Commissioned by NTR Radio

1. Kogda umirayut koni – dyshat [When horses die – they breathe]
Lento ♩ ~ 80 – *Adagio* ♩ ~ 60
2. Ty chasy? My chasy! [You are clocks? We are clocks!]
Allegretto quasi marcia funebre ♩ ~ 100 – *Poco meno mosso – Adagio* ♩ ~ 100
3. Volga! Volga! *Adagio lugubre* ♩ ~ 50 – *Quasi coro* ♩ ~ 70 – ♩ ~ 50
4. A ya poidu k tebe, v Tibet [And I will go to you, to Tibet]
Tranquillo quasi senza espressione ♩ ~ 45
5. Gau! gau! gau! [Ha-oo! ha-oo! ha-oo!] *Vivo furioso* ♩ ~ 160 – *Lugubre* ♩ ~ 80
6. Eshcho ras, eshcho ras [Once again, once again]
Lento ♩ ~ 53 – *Adagio molto* ♩ ~ 40
7. Ya umer i sasmeyalsya [I died and I broke out in laughter]
Vivo mistico ♩ ~ 120 – *Pesante subito* ♩ ~ 80 – *Vivo volante* ♩ ~ 140 – *Quasi cadenza. senza metro – Quasi recitando* ♩ ~ 100 – *Mesto* ♩ ~ 76

Duration: 28'

0.2(cor anglais).3(2bass cl, db clar).2(2db bn) – 3.bass trpt.3(db trbn).1 – 3 perc (timp, tgl, crot, quica, 3 cow bells, 2 bongos, 2 tom-t, 2 congas, bass dr, steel dr, hi hat, 3 susp.cym, 3 gongs, plate, tam-t, tubular bells, plate bells, glsp, vibr, marimba, swanee whistle, lion's roar, anvill, megaphone). harp. piano. hpd. strings (0/0/8/6/4[five stings])

First performance: 15 April 20011, Amsterdam

Nikolai Didenko (bass) – Radio Kamer Filharmonie Hilversum – Brad Lubman (conductor)

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VOCAL WORKS

MYSTERIUM MAGNUM

2012

for soprano, bass-baritone and orchestra on texts by Fyodor Tyuchev (Nos. 1, 6), Jakob Böhme (Nos. 2, 5), Paracelsus (Nos. 3, 4, 9) and Osip Mandelstam (Nos. 8, 10) (in Russian [Nos. 1, 6, 8, 10] and in German [Nos. 2-5, 7])

Commissioned by the Basel Symphony Orchestra and the Swiss 'Culturescapes' Festival

Dedicated to Dennis Russell Davies

1. Sostenuto ♩ ~ 70 – Lento espressivo ♩ ~ 48 – Sostenuto ♩ ~ 48 – Mistico ♩ ~ 120 – Sostenuto ♩ ~ 48 – Intimissimo ♩ ~ 90 – Sostenuto ♩ ~ 48 – Mistico ♩ ~ 120 – Solenne quasi campane ♩ ~ 120 – Lontano
2. Solenne ♩ ~ 88 – Lamentoso ♩ ~ 60
3. Adagio sostenuto ♩ ~ 77 – ♩ ~ 53
4. Vivo leggero ♩ ~ 100 – Moderato
5. Presto severo ♩ ~ 220
6. Allegretto, quasi notturno ♩ ~ 100
7. Feroce ♩ ~ 60 – Adagio ♩ ~ 53 – Feroce ♩ ~ 60 – Senza metro – ♩ ~ 60 – Senza metro – ♩ ~ 60 – Senza metro – ♩ ~ 60 – Senza metro – ♩ ~ 60 – Adagio ♩ ~ 53
8. Poco allegretto ♩ ~ 140
9. Grave, maestoso ♩ ~ 100 – ♩ ~ 80 – ♩ ~ 100 – Senza metro – ♩ ~ 80 – Senza metro – Adagio ♩ ~ 55
10. Chiaro, lontano ♩ ~ 70 – Mistico

Duration: 50'

3(3 picc, 2 alto flutes).3(cor anglais).3(2 bass clarinets, db clarinet).3(2 db bn) – 4.3(bass trpt).3(db tbn).1 – timp. perc (2 tgl, crot, 2 swanee whistles, 2 temple bl, 4 cow bells, conga, 4 tom-t, bass roto-tom, 2 bongos, drums, bass dr, 2 susp.cym, steel drums, temple gong, Thai gongs, 4 gongs, tam-t, tubular bells, church bells, plate bells, anvil, glsp, vibr, bass marimba). el.guit. bass guit. harp. piano/cel. strings

First performance: 24 October 2012, Basel

Elena Vassilieva (soprano) – Nikolai Didenko (bass-baritone) – Basel Symphony Orchestra – Dennis Russell Davies (conductor)

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MISSA BYZANTINA

2013/2014

for mixed choir and large orchestra

► see: ORCHESTRAL WORKS

GREEN MASS

2015

for soprano, counter-tenor, tenor, bass, mixed choir and orchestra

► see: ORCHESTRAL WORKS

CHAMBER MUSIC

BYLINA

1974

for violoncello and piano

one movement: Alquanto pesante; con severità

Duration: 11'

First performance: October 1974, Moscow

Olga Nakipbekova (violoncello) – Anna Rakhman (piano)

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LITTLE TRIPTYCH

1975

for oboe

Dedicated to Vyacheslav Lupachov

1. Ingenuo
2. Ghiribizzo
3. Severo

Duration: 7'

First performance: spring 1976, Moscow

Vyacheslav Lupachov

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BICINIUM (Op. 3)

1977

Seven duos for two horns

Dedicated Lyudmila Polekh and Andrei Kuznetsov

1. Poco allegretto ♩ = 96
2. S radostyu [with joy] ♩ = 200
3. Adagio e serio
4. Celere. Quasi duettino ♩ = 132
5. Fanfara ♩ = 88
6. In modo di canzonetta ♩ = 92
7. Rustico ♩ = 126

Duration: 12'

First performance: June 1978, Moscow

Lyudmila Polekh and Andrei Kuznetsov

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CHAMBER MUSIC

CANTI

1978

for viola

Dedicated to Igor Boguslavsky

1. Canto I *Con molto sentimento* ♩ ~ 76
2. Canto II *Adagietto* ♩ ~ 48
3. Canto III *Giocosso, in modo narrativo* ♩ ~ 138
4. Ad libitum *Senza tempo, archaico*
5. Canto IV *Larghetto estatico* ♩ ~ 80

Duration: 16'

First performance: January 1979, Moscow

Igor Boguslavsky

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DRAMATIC GAMES (QUASI UNA SONATA)

1979

for violoncello

Dedicated to Marina Tarasova

1. Moderato. Molto luttuoso
2. Adagio
3. Semplice. Un poco maestoso
4. Vivace
5. Lento. Espressivo
6. Innocente. Sotto voce, ma con intimissimo sentimento
7. Vivace

Duration: 15'

First performance: 1981, Moscow

Marina Tarasova

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TWO PIECES FOR PIANO

1980

1. Madrigal *Solenne, cantabile*
2. Joke in the form of an etude *Vivo, alla burla*

Duration: 3'

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CHAMBER MUSIC

FOUR BAGATELLES

1980

for two violins and bassoon

1. Moderato
2. Severo
3. Allegretto quasi tremolo
4. Vivo. Festoso

Duration: 12'

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INVITATION TO A CONCERT

1981

for two percussionists

Dedicated to Mark Pekarsky

Duration: 12'

2 perc (I: hand bell, bangu, gangu, 2 osevegni, tangu, bamboo, 2 Mongolian cym, water gong, chung, Indian chimes, lion's roar, swanee whistle, bass dr – II: bass dr behind the stage)

First performance: 24 September 1988, Warsaw

Mark Pekarsky Percussion Ensemble

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PIANO SONATA

1981

Dedicated to Olga Magidenko

1. Notturmo quasi sognando
2. Andante spianato

Duration: 19'

First performance: October 1981, Moscow

Olga Magidenko

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REMEMBRANCE OF AN ALPINE ROSE

1982

for six percussionists, a musical box (barrel organ) and tape

Dedicated to Mark Pekarsky Percussion Ensemble

Duration: 11'

First performance: December 1988, Moscow

Mark Pekarsky Percussion Ensemble

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CHAMBER MUSIC

MUTA III

1986

for three flutes

Duration: 12'

First performance: April 1987, Moscow

The Alexander Korneev Trio

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TWO PIECES

1986

for double bass and piano

1. Elegy

2. Dialogue

Duration: 3'

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SONATA FOR VIOLA AND PIANO

1987

Dedicated to Yuri Bashmet

Duration: 22'

First performance: October 1991, Rolandseck

Yuri Bashmet (viola) – Mikhail Muntian (piano)

© Rob. Forberg - P. Jurgensen

PUNCTUATION MARKS

1989

for harpsichord

Dedicated to Petia Kaufman

Duration: 10'

First performance: March 1990, Moscow

Petia Kaufman

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CHAMBER MUSIC

ILLUSION (PART OF A COLLECTIVE COMPOSITION)

1990

for percussion

Dedicated to the memory of Luigi Nono

Duration: 11'

First performance: January 1991, Moscow

Mark Pekarsky Percussion Ensemble

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DOLCE FAR NIENTE

1991

for violoncello and piano

Dedicated to Vladimir Tarnopolsky

one movement: Senza metro; Lontano – Tranquillo

Duration: 10'

First performance: 14 July 1991, Plön

Elena Erofeeva (violoncello) – Ivan Sokolov (piano)

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ODE TO VALENTINE'S DAY

2004

for eight violoncelli and a bottle of champagne

Dedicated to Valentin Alexandrovich Berlinsky on the occasion of his 80th birthday

one movement: Largo e solenne ♩ ~ 48 – Vivo furioso ♩ ~ 140 – Quasi nostalgia ♩ ~ 48 – Largo solenne

Duration: 4'

First performance: January 2005, Moscow

Ensemble of young cellists

© Sikorski, Hamburg, for the world

CHAMBER MUSIC

RECORDARE

2006

for piano solo

Dedicated to Irina Schnittke

one movement: Senza espressione ♩ ~ 64

Duration: 5'

First performance: 7 December 2007, Tallinn

Alexander Raskatov

© Sikorski, Hamburg, for the world

TIME OF FALLING FLOWERS

2006

for six instrumentalists

Commissioned by the Seattle Chamber Players

*Dedicated to Konstantin Batashov (No. 1), Vladimir Barsky (No. 2), Alexander Voostin (No. 3)
and Ivan Sokolov (No. 1)*

1. Quasi vacuum
2. Quasi pendulum
3. ... sussurando ..., ... mormorando ...
4. Quasi inno

Duration: 16'

First performance: 24 February 2007, Seattle

Seattle Chamber Players

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ARRANGEMENTS

IN THE HOURS OF THE NEW MOON

1989

for orchestra

Completion of NIKOLAI ROSLAVETS' symphonic poem (1912)

Duration: 15'

3.3.3.2 – 4.3.3.1 – 4 perc (timp, tam-t, bells, glsp, xyl). harp. cel. strings

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Sikorski, Hamburg, for D, CH, E, GR, IL, IS, NL, P, SKAND, TR

CHAMBER SYMPHONY

1989

Completion and instrumentation of NIKOLAI ROSLAVETS' sketches (1926)

Duration: 14'

one movement

1(picc).1(cor anglais).1(Eb clar, bass clar).1 – 2.1.1.0 – 2 perc (timp, tgl, side dr, tenor dr, cym, gong, water gong, tam-t, bells, glsp, xyl) . harp. piano/cel. strings (1/1/1/1/1)

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MUSIC FOR STRINGS

1989

for string quartet

Completion of NIKOLAI ROSLAVETS' String Quartet (1916)

1. Scherzo
2. Adagio

Duration: 18'

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SONATA NO. 1 FOR VIOLA AND PIANO

1989-1990

Completion of NIKOLAI ROSLAVETS' Viola Sonata No. 1 (1925)

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ARRANGEMENTS

SONATA NO. 2 FOR VIOLA AND PIANO

1989

Completion of NIKOLAI ROSLAVETS' Viola Sonata No. 2 (1926)

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SONATA NO. 6 FOR PIANO

1990

Completion of NIKOLAI ROSLAVETS' Piano Sonata No. 6 (1926)

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IN MEMORY OF ALEXANDER BLOK NIKOLAI ROSLAVETS (1920)

1990

for voice and piano

Completion. Text: Nadezhda Pavlovich

Duration: 15'

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Sikorski, Hamburg, for D, CH, E, GR, IL, IS, NL, P, SKAND, TR

FRAPPEZ

1990

for voice and percussion

Arrangement of NIKOLAI ROSLAVETS' song for voice and piano from 1930

Text: Iosif Utkin

Duration: 5'

First performance: Moscow

Mark Pekarsky Percussion Ensemble

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Sikorski, Hamburg, for D, CH, E, GR, IL, IS, NL, P, SKAND, TR

ARRANGEMENTS

SONATA FOR VIOLONCELLO, WIND ENSEMBLE AND DOUBLE BASS

1999

Arrangement of SERGEI PROKOFIEV'S Sonata in C major for violoncello and piano,
Op. 119 (1949)

Commissioned by Nederlands Blazers Ensemble

1. Andante grave – Allegro moderato
2. Moderato
3. Allegro ma non troppo

Duration: 30'

First performance: January 2000, Amsterdam

Pieter Wispelwey (violoncello) – Nederlands Blazers Ensemble

© Sikorski, Hamburg, for the world

STRING QUARTET NO. 7

2001

for string orchestra

Arrangement of DMITRI SHOSTAKOVICH'S String Quartet No. 7 in F sharp minor,
Op. 108 (1960)

Commissioned by Kremerata Baltica

1. Allegretto
2. Lento
3. Allegro

Duration: 13'

First performance: 6 December 2001, Osnabrück

Kremerata Baltica – Gidon Kremer (conductor)

© Sikorski, Hamburg, for the world

ARRANGEMENTS

SONGS AND DANCES OF DEATH

2007

for bass (or tenor) and orchestra

Arrangement of MODEST MUSSORGSKY'S cycle from 1877. Text by Arseni Golenishchev-Kutuzov

Commissioned by the Dutch broadcasting company NPS

Dedicated to Robert Nasveld

1. Lullaby
2. Steady Time I – Interlude *Grave*
3. Serenade
4. Steady Time II – Interlude *Unisono mistico*
5. Trepak
6. Steady Time III – Interlude *Moderato*
7. The Field Marshal

Duration: 28'

1(picc, alto fl).1(cor anglais).2(*Eb* clar, 2 bass clar, db clar).1(db bn)– 2.1.2.1– 3 perc (timp, tgl, crot, flex, 3 cow bells, tambourine, 2 roto-toms, tenor dr, drums, bass dr, cym, 3 Mongolian cym, 2 gongs, water gong, Thai gongs, tam-t, tubular bells, plate bells, glsp, vibr, marimba, anvil, megaphone). el.guit. bass guit. harp. cel. piano. hpd. strings (4/4/3/3/1 [five strings])

First performance: 15 June 2007, Amsterdam

Robert Holl (bass) – Radio Kamer Filharmonie Hilversum – Reinbert de Leeuw (conductor)

The interludes were newly composed by Alexander Raskatov with the intention to create linkings between the numbers of the cycle. However, the songs may be performed without these interludes (Duration: 27'):

1(picc, alto fl).1(cor anglais).2(*Eb* clar, 2 bass clar, db clar).1 – 2.1.2.1– 3 perc (timp, tgl, crot, flex, 3 cow bells, tambourine, 2 roto-toms, tenor dr, drums, bass dr, cym, 3 Mongolian cym, 2 gongs, water gong, Thai gongs, tam-t, tubular bells, plate bells, glsp, vibr, marimba). el.guit. bass guit. harp. cel. piano. hpd. strings (4/4/3/3/1 [five strings])

A separate performance of the orchestral interludes ('Steady Times') is possible as well.

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► see: ORCHESTRAL WORKS: Steady Time

ARRANGEMENTS

PRELUDIO E FUGA IN RE MINORE

2010

Arrangement of JOHANN SEBASTIAN BACH'S Prelude and Fuge from the Well-Tempered Clavier Vol. I, BWV 851 for string orchestra with Thai gong ad lib.

Commissioned by Kremerata Baltica

Duration: 5'

First performance: 19 May 2010, Kronberg
Kremerata Baltica – Gidon Kremer (conductor)

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RECONSTRUCTIONS

SYMPHONY NO. 9

2007

Reconstruction of ALFRED SCHNITTKÉ's symphony from 1997/1998

1. [Andante]
2. Moderato
3. Presto

Duration: 38'

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, strings

First performance: 16 June 2007, Dresden

Dresden Philharmonic – Dennis Russell Davies (conductor)

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BELAIEFF WORKS

DRAMATIC GAMES (QUASI UNA SONATA)

1979

for violoncello

Dedicated to Marina Tarasova

1. Moderato. Molto luttuoso
2. Adagio
3. Semplice. Un poco maestoso
4. Vivace
5. Lento. Espressivo
6. Innocente. Sotto voce, ma con intimissimo sentimento
7. Vivace

Duration: 15'

First performance: 1981, Moscow

Marina Tarasova

© Belaieff · Sikorski, Hamburg, for D, CH, DK, N, S, NL, GR, TR, P, IL, IS

INVITATION TO A CONCERT

1981

for two percussionists

Dedicated to Mark Pekarsky

Duration: 12'

- 2 perc (**I**: hand bell, bangu, gangu, 2 osevegni, tangu, bamboo, 2 Mongolian cym, water gong, chung, Indian chimes, lion's roar, swanee whistle, bass dr – **II**: bass dr behind the stage)

First performance: 24 September 1988, Warsaw

Mark Pekarsky Percussion Ensemble

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TO THOSE WHO HAVE BEEN HEALED (ISTSELIVSHIMSYA)

1980

for voice and piano on texts by Evgeny Baratynsky

First performance: November 1980, Moscow

Lidia Davidova (soprano) – Alexander Raskatov (piano)

BOOK OF SPRING

1985

for tenor and chamber ensemble on texts by Vasili Zhukovsky

Dedicated to the composer's sons Valentin and Evgeni

Duration: 31'

0.0.0.0 – 1.0.0.0 – hpd. strings (12/0/4/4/2)

BELAIEFF WORKS

CIRCLE OF SINGING I

1984

for mezzo-soprano, violoncello, piano, harpsichord and celesta on a text by Vasili Zhukovsky

Dedicated to Alexander Voostin

Otstranyonno, chut sentimentalno ♩ = 100

Duration: 6'

First performance: 12 June 1990, Paris

Ensemble Forum – Mark Foster

PATH

1987

for two violoncelli and harpsichord

Dedicated to Faraj Karaev

Duration: 12'

First performance: 19 January 1995, Gent

Jos Kamp, Olivier Gjislain (violoncelli) – Kristine Waters (harpsichord)

STABAT MATER

1988

for high voice and organ

1. Psalmody *Liberamente*
2. Anthem *Vivo*
3. Psalmody *Liberamente. Crescendo poco a poco*
4. Anthem *Moderato*
5. Psalmody *Liberamente – Presto*
6. Anthem *Misterioso*
7. Psalmody *Liberamente*
8. Anthem *Con moto; cantabile*
9. Psalmody *Vivo*
10. Anthem *Sostenuto*
11. Epilogue *Allegretto tranquillo*

Duration: 50'

First performance: 3 November 1991, Heidelberg

Lidia Davydova (soprano) – Peter Schumann (organ)

BELAIEFF WORKS

CONSOLATION

1989

for piano

Commissioned by Albright Knox Gallery

Dedicated to Ivar Mikhashoff

Duration: 9'

First performance: 10 November 1989, Buffalo

Ivar Mikhashoff

GLOSSES

1989

for bassoon

Dedicated to Valery Popov

Duration: 7'

First performance: 27 April 1994, Moscow

Valeri Popov

LET THERE BE NIGHT

1989

Five fragments by Samuel-Taylor Coleridge for counter-tenor (or mezzo-soprano) and string trio

Dedicated to Elizabeth Wilson

1. The Silence of a City, ... *Misterioso* ♩ ~ 76
2. I Know 'tis but a Dream, ... *Vivo rubato* ♩ ~ 88
3. O Beauty in Beauteous Body Light! *Adagietto* ♩ ~ 44
4. Come, come Thou Black December Wind, ...
Affettuoso sempre accentuato ♩ ~ 140
5. A low Dead Thunder Mutter'd thro' the Night, ... *Moderato* ♩ ~ 60

Duration: 17'

First performance: 10 June 1989, London

David James (counter-tenor) – Chameleon Ensemble

BELAIEFF WORKS

'66'

1990

for soprano and twelve instruments on a sonnet by William Shakespeare 'Tired with all these, for restful death I cry ...' (in English)

Dedicated to Mikhail Yurovsky

Duration: 11'

1.0.bass clar.0 – 0.1.1.0 – timp, 1 perc (crot, chimes, gong, tam-t, bells, flex).
harp. piano. strings (1/0/1/1/1)

First performance: 22 March 1988, Berlin

Elena Brylyova (soprano) – Universal Ensemble, Berlin – Mikhail Yurovsky (conductor)

XENIA

1991

for chamber orchestra

Commissioned by Frankfurt Feste

Dedicated to Andrei Volkonsky

Duration: 25'

2(alto fl).0.2(bass clar).0 – 2.0.0.0 – 2 perc (tgl, crot, chimes, Indian chimes, Javanese gong, temple gong, bells, tam-t, vibr, Jew's harp [with microphone]). harp. cel. piano/mini piano. strings (8/0/3/3/1)

First performance: 3 September 1992, Frankfurt/Main

Deutsche Kammerphilharmonie – Nikolai Korndorf (conductor)

COMMENTARY ON A VISION

1991

for solo percussion and orchestra

Dedicated to Mark Pekarsky

Duration: 32'

0.0.3(bass clar).ten sax. bar sax. 3(db bn) – 4.0.4.1 – 4 perc (I: tgl, side dr, tenor dr, vibr – II: 3 tom-t, 3 cym, vibr, water gong, swanee whistle – III: 4 timp, temple gong, bells, tam-t, water gong – IV: 4 timp, Indian chimes, 3 tomt, 3 gongs). harp. piano. cel. org. strings (0/0/12/12/8) – solo perc (4 timp, vibr, marimbula, 3 cym, gong, side dr, byan-yun, 2 rototoms, conga, mini chimes, flex, chung, bamboo)

First performance: 10 November 1992, Moscow

Mark Pekarsky (percussion) – Moscow Symphony Orchestra – Sergei Skripka (conductor)

BELAIEFF WORKS

MISERERE

1992

for viola (and violin), violoncello and orchestra
in memoriam Oleg Kagan

1. Recitando espressivo
2. vivo
3. Recitando espressivo
4. Ritmico
5. Lamentoso
6. Lontano
7. Misterioso, sostenuto
8. Molto espressivo
9. Recitando, chiaro
10. Vivo misterioso
11. Recitando espressivo
12. Andantino dolcissimo

Duration: 40'

0.2(cor anglais).0.0 – 2.0.0.0 – 1 perc (Javanese Gong, 2 fans [glass chimes, wind chimes]. strings (11/0/4/3/1)

First performance: 13 October 1997, London

Paul Silverthorne (viola) – Anssi Kartunen (violoncello) – London Sinfonietta –
Martyn Brabbins (conductor)

KYRIE ELEISON

1992

for violoncello

Dedicated to Alexander Ivashkin

Duration: 12'

First performance: 1993, New Zealand

Alexander Ivashkin

TXETRU – URTEXT

1992

on texts from the Old Testament

for soprano (and bells), clarinet, bass clarinet, viola, violoncello and double bass)

Commissioned by Composers' Ensemble

Dedicated to Gerard McBurney

Duration: 4'

First performance: 17 September 1992, Dartington

Composers' Ensemble

BELAIEFF WORKS

MISTERIA BREVIS

1992

for piano and percussion (one player)

Dedicated to Tomoko Mukayama

Duration: 16'

First performance: 1992, Tokyo

Tomoko Mukayama

- version for piano and percussion (two players)

1995

First performance: 15 August 1995, Loccum

Alexander Raskatov (piano) – Mark Pekarsky (percussion)

SEVEN STAGES OF 'HALLELUJAH'

1993

for soprano, percussion and piano

Dedicated to Elena Vassilieva

Duration: 18'

First performance: 15 August 1995, Loccum

Elena Vassilieva (soprano, percussion) – Alexander Raskatov (piano)

MADRIGAL IN METAL

1993

for five percussionists

Dedicated to Emmanuel Utwiller

Duration: 11'

perc (wind chimes, fan, piano piccolo, tam-t, Javanese gongs, plate bells)

First performance: 2 September 1995, Berlin

Mark Pekarsky Percussion Ensemble

ECO PERPETUO

1993

for bassoon and seven instrumentalists

Dedicated to Ashot Zograbian

Duration: 14'

0.0.bass clar.0 – 0.0.1.0 – perc (crot, 3 cow be.lls, tom-t, side dr, cym, vibr, bells, gong, water gong, tam-t, swanee whistle). harp. piano. vc. db

First performance: 24 April 1994, Witten

Ensemble Köln – Robert HP Platz (conductor)

BELAIEFF WORKS

FAREWELL FROM THE BIRDS OF PASSAGE

1994

for alto saxophone and chamber orchestra

Commissioned by 'Prima la musica'

Duration: 17'

0.0.0.0 – 0.0.0.0 – 1 perc (crot, mini chimes, gong). strings (8/0/2/2/1)

First performance: 22 October 1994, Heusdom-Zolder

Hans de Jong (saxophone) – Prima la musica – Dirk Vermeulen (conductor)

"... I WILL SEE A ROSE AT THE END OF THE PATH ..."

1994

for string quartet

Commissioned by Danel Quartet

Dedicated to Sofia Gubaidulina

Duration: 28'

First performance: 15 December 1994, Gent

Quatuor Danel

XCOS

1994

for violoncello and accordion

Dedicated to Karine Georgian and Elsbeth Moser

Duration: 14'

First performance: 17 March 1994, Hannover

Karine Georgian (violoncello) – Elsbeth Moser (accordion)

PAS DE DEUX

1994

for soprano and bells and saxophon (soprano / tenor) on a text by Antonin Artaud

Commissioned by Conservatoire de Paris

Dedicated to Elena Vassilieva and Claude Delangle

Duration: 15'

First performance: 5 April 1995, Wolfenbüttel

Elena Vassilieva (soprano) – Claude Delangle (saxophone)

BELAIEFF WORKS

LITANIA

1994

for 15 players

Commissioned by Musikfabrik NRW

Duration: 17'

1 (picc, alto fl). 1 (cor anglais). 1 (bass clar). 1 – 1. 1. 1. 0 – timp (4), 2 perc (crot, Indian chimes, cow bells, rototom, side dr, temple gong, Javanian gong, tam-t, metal chimes, wind chimes, vibr, marimba, fan, swanee whistle). harp. piano. strings (1/0/1/1/1)

First performance: 22 September 1994, Warsaw
Musikfabrik NRW – Johannes Kalitzke (conductor)

URLIED

1995

for viola and fifteen strings

Duration: 17'

strings (8/0/3/3/1)

CREDO IN BYZANTINUM

1995

for harpsichord or piano

Duration: 10'

First performance: 10 October, Gent
Kristine Waters (harpsichord)

SONNENUNTERGANGLIEDER (SONGS OF SUNSET)

1995

for mezzo-soprano, viola and piano on texts by Friedrich Hölderlin

Dedicated to Gennadi Aigi

Duration: 22'

First performance: June 2002, Savitaipale
Ekaterina Semenchuk (mezzo-soprano) – V. Afonkin (viola) – P. Laul (piano)

PRIMAL SONG

1995

for viola and fifteen strings

Duration: 17'

First performance: 11 May 1996, Bonn
Yuri Bashmet (viola) – Moscow Soloists

BELAIEFF WORKS

A LA RECHERCHE DU SON PERDU

1995

for percussion and tape

Commissioned by INAGRM/Radio France

Dedicated to Alexander Voostin

Duration: 21'

First performance: January 1995, Paris

Roland Auzet

GEBET (KADDISH)

1996

for soprano and string quartet

Dedicated to the memory of the composer's father

Duration: 12'

First performance: 5 July 1998, Lockenhaus

Elena Vassilieva (soprano) – Kremerata Baltica Quartet

COSMOGONY ACCORDING TO CHAGALL

1996

for piano and chamber ensemble

Commissioned by the French Ministry of Culture

Duration: 18'

0.0.db clar.bass sax.1(db bn) – 1.1.1.0 – 2 perc (crot, chimes, cymbles antiques, conga, 3 cow bells, 3 tom-t, side dr, tubular bells, 3 cow bells, gong, tam-t, vibr, lion's roar, flex). piano. va. vc. db

RESURREXI

1996-1997

for soprano, mezzo-soprano and chamber ensemble

Duration: 10'

0.2.0.0 – 0.0.0.0 – perc (crot). strings (12/0/4/4/2)

RITUAL

1997

for voice and percussion (1 player) on a text by Velimir Khlebnikov

Commissioned by Cité de la Musique

Dedicated to Elena Vassilieva

Duration: 17'

First performance: 11 July 1998, Lockenhaus

Elena Vassilieva

BELAIEFF WORKS

QUASI HAMLET

1997

for soprano and three players (vocalises)

Dedicated to Ensemble 'That'

Duration: 5'

soprano (also: shaman dr, side dr, quika, Jew's harp, sirene) – player II (fl, db, sirene) – player III (timp, chimes, 4 cow bells, 4 bongos, 4 tom-t, 4 temple bl, vibr, steel plate, megaphone, mouth organ) – player (acc, bass dr) – player 5 (db, bamboo, lion's roar, 2 hunting whistles)

BLISSFUL MUSIC

1997

for violoncello and chamber orchestra

Dedicated to the memory of Alexander Kharitonov

Duration: 15'

0.0.0.0 – 2.0.0.0 – 1 perc (Indian chimes, crot, 3 gongs, temple gong, plate bells, vibr). wind chimes. piano. strings (6/0/3/3/1)

First performance: 23 June 1997, Seattle

David Geringas (violoncello) – New European Strings – Dmitri Sitkovetsky (conductor)

PRAISE

1998

for four male voices and church bells

Commissioned by and dedicated to Hilliard Ensemble

Duration: 24'

First performance: 6 May 2000, Speyer

Hilliard Ensemble

BELAIEFF WORKS

RITUAL II

1998-1999

for four saxophones, percussion, piano and strings

Commissioned by Orchester der Stadt Heidelberg

1. Misteria
2. Landscape I
3. A round-dance of Night
4. Landscape II
5. Vacuum

Duration: 21'

0.0.soprano sax. alto sax. tenor sax. baritone sax – 0.0.0.0 – timp. perc (tgl, crot, 3 cow bells, 4 bongos, temple bl, 4 tom-t, rototom, drums, bass dr, cym, 2 gongs, Javanese gong, water gong, tam-t, vibr, marimba, swanee whistle, flex, lion's roar, 4 anvils, megaphone) piano. strings (12/0/4/4/2)

First performance: 26 January 2000, Heidelberg

Raschèr Saxophone Quartet – Heidelberg Philharmonic Orchestra – Thomas Kalb (conductor)

PRO-KOFIEV ET CONTRA-KOFIEV

1999

for wind ensemble

Commissioned by Nederlands Blazers Ensemble

Duration: 7'

0.2.2.2 – 2.0.0.0 – perc (side dr, cym, water gong, lion's roar, whistle, sirene)

First performance: 11 January 2000, Amsterdam

Nederlands Blazers Ensemble

BEFORE THY THRONE

1999

for violin and percussion

Commissioned by Vevey Festival

Dedicated to Julien Perrier

Duration: 7'

First performance: 28 March 2000, Vevey

Isabelle Faust (violin) – Edgar Gugeis (percussion)

BELAIEFF WORKS

CANZONETTI

2000

for baritone and piano on texts by Alexander Pushkin and Fyodor Tyuchev

Commissioned by Vevey Festival

Dedicated to Lionel Erpelding

Duration: 9'

First performance: 12 May 2000, Heidelberg

Lionel Erpelding (baritone) – Alexander Raskatov (piano)

FÜNF MINUTEN AUS DEM LEBEN VON W.A.M.

2000

(not a 'not-turno') for violin, percussion and strings

Commissioned by Kremerata Baltica

Dedicated to Gidon Kremer

Duration: 5'

perc (crot, wind chimes). strings (3/0/4/2/1)

First performance: 2000, Seville

Kremerata Baltica – Gidon Kremer (conductor)

VOICES OF A FROZEN LAND

2001

for seven folk singers, wind ensemble and percussion on Russian folk texts (in Russian)

Dedicated to Dmitri Pokrovsky and the Nederlands Blazers Ensemble

Commissioned by the Nederlands Blazers Ensemble

1. Solenne
2. Con molto ritmo
3. Lento, quasi rubato
4. Chiaro, ampio
5. Vivo leggiero
6. Lento, lontano
7. Estatico

Duration: 25'

1(picc).2(cor anglais).4(*Eb* clar, bass clar, db clar).2(db bn) – 2.0.1.0 – timp. 3 perc (tgl, crot, 4 cym, 3 cow bells, 2 bongos, 2 congas, temple bl, wood bl, 2 tom-t, side dr, tenor dr, swanee whistle, tubular bells, steel bell, 3 Chines gongs, temple gong, byan-yun, quika, chang, vibr, marimba, marimbula). db (five-stringed)

First performance: 19 April 2001, Amsterdam

Elena Vassilieva and Ensemble – Nederlands Blazers Ensemble

BELAIEFF WORKS

IN NOMINE

2001

for eight singers, wind ensemble and percussion (in Russian)

Commissioned by the Nederlands Blazers Ensemble

Duration: 7'

soprano solo. 4 female voices (with hand bells). 3 male voices (with hand bells) – 1.0.4(Eb clar, bass clar, db clar).0 – 2.1.1.0 – 3 perc (crot, side dr, vibr, church bells, tubular bells, steel bells, tam-t). el.guit. el.bass

First performance: 19 April 2001, Amsterdam

Elena Vassilieva and ensemble – Nederlands Blazers Ensemble

THE SEASON'S DIGEST

2001

for violin, prepared piano, percussion and strings after Pyotr Tchaikovsky's 'The Seasons', Op. 37a

Commissioned by Kremerata Baltica

Dedicated to Gidon Kremer and Kremerata Baltica

1. January: At the Fireside
2. February: Carnival
3. March: Song of the Lark
4. April: Snowdrop
5. May: Starlight Nights
6. June: Barcarolle
7. July: Song of the Reaper
8. August: The Harvest
9. September: The Hunt
10. October: Autumn Song
11. November: Troika Ride
12. December: Christmas

Duration: 20'

2 perc (timp, fan and wind chimes, tgl, crot, flex, swanne whistle, tempelbl, cym, temple gong, water gong, bells, marimba), piano, strings (6/5/4/3/2) – tape

First performance: May 2001, Istanbul

Gidon Kremer (violin) – Kremerata Baltica

BELAIEFF WORKS

THE LAST FREEDOM

2001

for mixed choir and orchestra on liturgical texts (in Hebrew, Latin and Ancient Slavonic) and texts by Dmitri Prigov (in Russian)

Cocommissioned by Amsterdam Concertgebouw and Schönberg Ensemble

Dedicated to Schönberg and ASKO Ensembles and Reinbert de Leeuw

§A. (Funebre I)

1. Elokhaj ...

§B. (Funebre II)

2. Requiem aeternam ...

§C. (Funebre III)

3. So svjaymi upokoj

§D. (Funebre IV)

4. Mizmor ...

§E. (Funebre V)

5. Lacrimosa

§F. (Funebre VI)

6. Pkachu i rydayu ...

§G. (Funebre VII)

6. Libera me

Duration: 33'

0.ob d'amore.0.alto sax/tenor sax.baritone sax/soprano sax.db clar.0 – 2.0.2.0
– 2 perc (trgl, crot, 4 tom-t, 4 bongos, 12 cow bells, tenor dr, bass dr, cym,
3 tam-t, 4 alm gl, vibr, marimba, bells, church bell, plate bells). el.guit. bass
guit. strings

First performance: January 2002, Amsterdam

Schönberg and ASKO Ensembles – Cappella Amsterdam – Reinbert de Leeuw
(conductor)

ABGESANG

2002

for marimba

Dedicated to Yuri Kholopov

Duration: 4'

First performance: September 2002, Moscow

Yuri Kholopov

BELAIEFF WORKS

PUT – PATH – CHEMIN – WEG

2002

Concerto for viola and orchestra (in memoriam Dmitri Shostakovich)

Commissioned by Moscow Mariinsky Theatre

Dedicated to Yuri Bashmet and Valery Gergiev

1. Con tremolo. Moderato
2. Vivo affettuoso
3. Sostenuto. Notturmo quasi sognando
4. Con molto ritmo
5. Largo doloroso

Duration: 32'

3(3picc, alto fl).3(cor anglais).3(Eb clar, bass clar).3(db bn) – 4.4.4.1 – timp.
3 perc (crot [with bow], 3 cow bells, 2 cow bells, 3 bongos, 6 tom-t, 2 wood
bl, 2 wood bl, 2 wood bl, side dr, 2 gongs, Thai gongs, bells, glsp, marimba).
harp. cel. piano. strings

First performance: January 2003, Paris

Yuri Bashmet (viola) – Mariinsky Theatre Orchestra – Valery Gergiev (conductor)

ANGELS READ YOUR BOOK

2003

for voice and piano after Gennadi Aigi

Duration: 5'

First performance: May 2003, Gent

Elena Vassilieva (soprano) – Ivan Sokolov (piano)

SACRED CHANTS (OBIKHOD)

2003

for four male voices and strings on Russian liturgical texts

Commissioned by Hilliard Ensemble and Stuttgarter Kammerorchester

Dedicated to the composer's son Evgeni

1. Kaya zHITEYskaya sladost ...
2. Svyatykh lik obrete istochnik ...
3. Nyne ... opushchayeshi ...
4. Blazheny nishchiye dukhom ...
5. Vechnaya pamyat ...

Duration: 21'

strings (6/4/4/3/2). hand bell (by the conductor)

First performance: February 2003, Stuttgart

The Hilliard Ensemble – Stuttgarter Kammerorchester – Dennis Russell Davies
(conductor)

BELAIEFF WORKS

THERE (TAM)

2004

for string sextet (2 violins, 2 viole, 2 violoncelli)

Commissioned by Kronberg Academy

Dedicated to Elsie Norgaard

Duration: 17'

First performance: June 2004, Frankfurt

Gidon Kremer, Yuri Bashmet and others

SWINGING THE DREAM PENDULUM

1998/2008

(TRAUMPENDEL SCHWINGEND)

for violin and ensemble

Commissioned by and dedicated to Gidon Kremer and Kremerata Baltica

1. Des Pendels Wiegenlied
2. Des Vogels Wiegenlied
3. Der Luft Wiegenlied
4. Der Blätter Wiegenlied
5. Des Wassers Wiegenlied
6. Des Lichtes Wiegenlied

Duration: 30'

piano. cel. hpd. strings (12/0/4/4/2)

First performance: 1 October 1999, Bremen

Gidon Kremer (violin) – Kremerata Baltica

PARADISE LOST?

1999/2008

for wind ensemble

Commissioned by and dedicated to Bläserensemble Sabine Meyer

1. O, Wald ...
2. Wo ist der Fluss? Weg geflossen ...
3. Zum Gras: Stykhara-Echo
4. Die Klage der Vögel
5. Das Abendlicht

Duration: 16'

0.2.2(2 bassett horns or clar and bass clar.3(db bn) – 2.0.0.0

First performance: 13 March 2000, Heilbronn

Bläserensemble Sabine Meyer

BELAIEFF WORKS

STARETS SILUAN

for voice and piano (one performer)

Duration: 6'

STIKHIRA

for two guitars and percussion (two performers) on texts by Ivan Grozny

Duration: 11'

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