

SIKORSKI



Viktor Suslin



SIKORSKI

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*All of Viktor Suslin's works are published by
Musikverlage Hans Sikorski, Hamburg.*

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19 SEPTEMBER 2019
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VIKTOR SUSLIN

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

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

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

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

In his early works Suslin developed a language that is very much his own. He rejected minimalism and the use of polystylistics, basing his music instead on pluralistic material, and not on stylistic pluralism. Perfect consonances coexist with twelve-note complexes, which can be coloured in a large variety of way (for example, structures consisting of concatenations of identical intervals, or the use of major and minor chords within the framework of twelve-note logic), controlled aleatory techniques, microtones which result in a 'non-Euclidean' modality (for example, the resolution of the triton in quarter-tone steps to the perfect fifth or perfect fourth – or the transformation of a large interval into a small one, and vice versa). Furthermore, Suslin's music also demonstrates his dislike for the all-interval row (with its characteristic statistical entropy) and his preference for unvarying and self-contained symmetrical rows with the smallest possible number of intervals.

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

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

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

In 1990s Suslin moderated a series of broadcast workshops (WDR, NDR) and led master courses in Austria, France and the Czech Republic. In 1990 he received the Cultural Prize of the Pinneberg district. Starting in 2007, Suslin was the managing director of Belaieff Music Publishers. In 1990 he received the Cultural Prize of the Pinneberg district. Viktor Suslin died on 10 July 2012 at the age of 70 following a long, severe illness.

Jürgen Köchel

VIKTOR SUSLIN

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

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

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

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

Schon in seinen frühen Werken spricht Suslin eine durchaus selbstständige Sprache. Minimalismus oder Polystilistik sind ihm fremd. Die Grundlage seiner Musik besteht im Pluralismus des Materials, nicht der Stile: Vollkommene Konsonanzen existieren neben

Zwölftonkomplexen, die auf verschiedenste Weise gefärbt werden können (z.B. Strukturen von Verkettungen gleicher Intervalle oder Benutzung von Dur- und Mollakkorden im Rahmen der Zwölfton-Logik), kontrollierte Aleatorik, Mikrointervallik, die zu einer ‚nicht-euklidischen‘ Modalität führt (z.B. Auflösen des Tritonus in Vierteltonschritten zur reinen Quinte oder Quarte – oder die Verwandlung eines großen Intervalls in ein kleines und umgekehrt). In Suslins Musik zeigt sich darüber hinaus seine Abneigung der Allintervall-Reihe gegenüber (mit der für sie charakteristischen statistischen Entropie) und die Vorliebe für invariante, in sich geschlossene symmetrische Reihen mit einer minimalen Anzahl von Intervallen.

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

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

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

In den 90er Jahren moderierte Suslin eine Reihe von Rundfunkworkshops (WDR, NDR) und leitete Meisterkurse in Österreich, Frankreich und Tschechien. Im Jahr 1990 erhielt er den Kulturpreis des Kreises Pinneberg. 1997 wurde der Kurator der Belaieff-Stiftung und übernahm im Jahre 2006 die Geschäftsführung des Musikverlages M.P. Belaieff. Seit 2003 etablierte er in Hamburg die Kammerkonzertreihe *Belaieff-Konzerte*. Nach langer schwerer Krankheit starb Suslin am 10. Juli 2012 im Alter von 70 Jahren.

Jürgen Köchel

BIOGRAPHICAL NOTE

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

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- 1989 Suslin's music is once again played in Russia.
- 1990 Receives Culture Award of the City of Pinneberg.
- 1991 After an interval of ten years the ASTRAEA improvisation ensemble, now with S. Gubaidulina and A. Suslin, once again gives performances in public (in Davos, Tokyo, and Heidelberg).
- 1993 Composer-in-residence, Mozarteum, Salzburg.
- 1995 Composer-in-residence, Kremerata Musica, Lockenhaus. With Michael Herm initiates the "Appen Classics" concert series.
- 1996 Composer-in-residence, Ěesky Krumlov, Czech Republic.
- 1997 Composer-in-residence, Zurich. Appointed to the board of trustees, M. Belayev Foundation, Kōln. Concert appearances in Japan (Tokyo, Nagoia)
- 1998 Composer-in-residence, Avignon
- 1999 Composer-in-residence, Moscow
- 2002 Composer-in-residence, Asiago, Italy

CHRONOLOGICAL WORKLIST

SONATINA FOR PIANO

1961

Dedicated to Vsevolod Topilin

Duration: approx. 6'

First performance: 26 May 1963, Moscow

Viktor Suslin

score: Sovetsky Kompozitor Publishers, Moscow, 1973 – **SIK 1958**

MUSIC FOR CHILDREN

1961

eleven pieces for piano

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

Duration: approx. 18'

First performance: 5 December 1961, Kharkov

Viktor Suslin

score: Sovetsky Kompozitor Publishers, Moscow, 1979

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

► **ARRANGEMENT** for chamber ensemble (Nos. 1,2,8 and 4) by the composer.

STRING QUARTET

1963

Dedicated to Ilia Lopschitz

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

Duration: approx. 25'

First performance: 15 April 1964, Moscow

String Quartet of the All Unions Radio

score: Sovetsky Kompozitor Publishers, Moscow, 1975

CHRONOLOGICAL WORKLIST

FANTASY AND FUGUE

1964

for piano

Duration: approx. 10'

First performance: 10 October 1964, Moscow

Viktor Suslin

score: Sovetsky Kompozitor Publishers, Moscow, 1969

JAPANESE SONGS

1964

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

Saygo-Hosy (No.1), Kitokhara Khokusu (No. 2), Shymadsaky Toson (No. 3), Yshykawa Takuboku (No. 4), Otomo Tabito (No. 5)

1. Please Have Mercy (*Moderato*)
2. The Hasty Barber (*Allegro non troppo*)
3. The Mischievous Tricks of the Fox (*Allegro*)
4. What Sorrow in Lifeless Sand (*Adagio*)
5. Song of the Wine (*Allegro molto*)

Duration: approx. 12'

First performance: 27 June 1966, Moscow

Yuri Rost (baritone) – Viktor Suslin (piano)

FIVE PIECES FOR PIANO

1965

Dedicated to Julia Suslin

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

Duration: approx. 7'

First performance: 27 June 1966, Moscow

Viktor Suslin

score: SIK 1958

CHRONOLOGICAL WORKLIST

CONCERTO FOR PIANO AND ORCHESTRA

1966

Dedicated to Anatoli Vedernikov

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

Duration: approx. 35'

First performance (version for two pianos): 27 June 1966, Moscow
Viktor Suslin (primo) – Anatoli Vedernikov (secondo)

SONATA FOR PIANO

1968

Dedicated to Anatoli Vedernikov

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

Duration: approx. 13'

First performance: 27 January 1970, Moscow
Anatoli Vedernikov

score: Muzica, Moscow, 1975 · s i k 894

CONCERTO FOR VIOLIN AND CHAMBER ORCHESTRA

1969

Dedicated to Sandor Kallos

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

Duration: approx. 15'

First performance: 22 February 1978, Moscow
Moscow Chamber Orchestra – Tatiana Grindenko (violin) – Yuri Nikolevsky (conductor)

CHRONOLOGICAL WORKLIST

FOUR PIECES FOR CHILDREN

1969

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

Commissioned by the Sovremennik Ensemble

1. Prelude
2. Fugue
3. The Fight
4. When the Rain is Over

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

Duration: approx. 7'

First performance: 26 February 1969, Moscow

Sovremennik Ensemble

SINFONIA PICCOLA

1970

for orchestra (also for children's symphony orchestra)

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

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

Duration: approx. 8'

First performance: 13 May 1971, Moscow

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

score: Sovetsky Kompozitor Publishers, Moscow, 1976

TRIO SONATA

1971

for flute, guitar and violoncello

Dedicated to Julia Suslin

Duration: approx. 14'

First performance: 28 November 1971, Moscow

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

score: SIK 1916

CHRONOLOGICAL WORKLIST

THREE CHORAL PIECES ON TEXTS BY DANIIL KHARMS

1972

for female choir a cappella and narrator (little girl)

English adaptation by Gerard McBurney, German version by Jörg Morgener

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

Duration: approx. 7'

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

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

score: SIK 8534

ETUDES FOR TWENTY-FOUR STRINGS

1972

Dedicated to Yuri Nikolaevsky

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

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

Duration: approx. 20'

First performance: 13 March 1997, Omsk

Omsk Chamber Orchestra – Yuri Nikolaevsky (conductor)

TWENTY-FOUR TRIADS

1973

for harpsichord

Dedicated to Boris Berman

Duration: approx. 6'

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

Boris Berman

score: SIK 887

CHRONOLOGICAL WORKLIST

GIOCO APPASSIONATO

1974

card game for three or four violins or violas

Duration: at least 8'

First performance: 14 July 1984, Lockenhaus, Lockenhaus Festival

Thomas Zehetmair, Daniel Phillips, Tabea Zimmermann, Kim Kashkashian

PATIENCE

1974

for two pianos

Duration: approx. 15'

First performance: 22 November 1974, Moscow

Tamara Kurassova, Viktor Suslin

POCO A POCO I (a tre)

1975

for three performers (graphical score)

various metallic and wooden percussion instruments, whistles, plugged instruments and membranophones (altogether ad lib.)

Duration: approx. 8'

First performance: 23 October 1977, Moscow

ASTRAEA (Gubaidulina, Artyomov, Suslin)

AVE MARCUS

1977

solo for percussion

Dedicated to Mark Pekarsky

metallic instruments: small bells, sleigh bells, flex, cow bells, 2 susp cym [medium/large], hi hat, 2 gongs [medium/large], tam-t [large], church bells [D/Ab], vibr – wooden instruments: bundle of bamboo tubes, 5 temple bl – membranophones: 2 tablas [Arabian-], bass dr [with pedal]

Duration: approx. 14'

First performance: 25 December 1978, Moscow

Mark Pekarsky

score: S I K 1877

CHRONOLOGICAL WORKLIST

MITTERNACHTSMUSIK

1977

trio for violin, harpsichord (with electronical sound effects) and double bass

Dedicated to Tatjana Grindenko, Anatoly Grindenko and Alexei Lubimov

Duration: approx. 16'

First performance: 29 October 1977, Riga

Tatjana Grindenko (violin) – Alexei Lubimov (harpsichord) – Anatoly Grindenko (double bass)

score: SIK 1846

TERRARIUM

1978

for three to six percussionists (graphical score)

Dedicated to the Pekarsky Ensemble

perc (various metallic and wooden percussion instruments, whistles, plugged instruments and membranophones [altogether ad lib.])

Duration: approx. 14'

First performance: 19 October 1978, Moscow

Pekarsky Ensemble

POCO A POCO II SONATA NO. 1 FOR ORGAN

1978

Commissioned by and dedicated to Alexei Lubimov

Duration: approx. 17'

First performance: 21 May 1979, Leningrad (St. Petersburg)

Alexei Lubimov

score: SIK 880

CAPRICCIO ÜBER DIE ABREISE

1979

for two violins

Dedicated to Valery and Oleg Gradov

Duration: approx. 10'

First performance: 10 January 1980, Essen

Valery and Oleg Gradov

score: SIK 879

CHRONOLOGICAL WORKLIST

MARY POPPINS

1970ies

Incidental music to an adaptation of P. L. Travers' novel for instrumental ensemble – jointly composed with Elena Tumanyan

“LEB’ WOHL” (FAREWELL)

1982

for orchestra

Dedicated to Sofia Gubaidulina

Commissioned by Westdeutscher Rundfunk Köln

3 (picc).3.3 (Eb clar).3 – 6.3.3.1 – 4 perc (4 timp, 3 tom-t [high/medium/low], bass dr, susp cym [medium/large], 2 gongs [large/medium], 2 Javanese gongs, tam-t [large], tubular bells, vibr) – 2 prepared string [plugged] instruments. bass gr. harp. cel. piano. strings (10 vln I/10 vln II/10 vln III/10/8/6-8)

Duration: approx. 18'

First performance: 7 January 1993, Essen

Essen Philharmonic Orchestra – Wolf-Dieter Hauschild (conductor)

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

1983

Commissioned by Sinziger Orgelwoche

Dedicated to Friedemann Herz

Duration: approx. 17'

First performance: 9 March 1983, Sinzig

Friedemann Herz

score: S I K 888

SONATA PER VIOLONCELLO E PERCUSSIONE

1983

Commissioned by and dedicated to David Geringas

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

Duration: approx. 15'

First performance: 14 December 1983, Kiel

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

score: S I K 891

CHRONOLOGICAL WORKLIST

CHANSON CONTRE RAISON SONATA FOR VIOLONCELLO SOLO 1984

Commissioned by and dedicated to Gunter Ribke

Duration: approx. 14'

First performance: 5 October 1984, Lübeck

Gunter Ribke

score: S I K 1839

SONATA CAPRICCIOSA 1986

for viola and harpsichord

Commissioned by and dedicated to Eckart Schloifer

Duration: approx. 13'

First performance: 30 May 1986, Saarbrücken

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

score: S I K 1838

BEGEGNUNG 1988

trio for barytone, viola and violoncello

Duration: approx. 13'

LAMENTO 1989

for organ

Dedicated to Friedemann Herz

Duration: approx. 10'

First performance: 21 October 1990, Essen

Friedemann Herz

score: S I K 1836

SCHATZ-INSEL 1990

for violoncello solo

Dedicated to Tatiana Schatz

Duration: approx. 3'

First performance: 5 October 1991, Hamburg

David Geringas

score: S I K 1847

CHRONOLOGICAL WORKLIST

GRENZÜBERTRITT (CROSSING BEYOND)

1990

for viola, violoncello and double bass

Dedicated to 'Contra Trio'

Duration: approx. 13'

First performance: 14 May 1991, Trossingen

Contra Trio – Eckart Schloifer (viola), Klaus Heitz (violoncello), Michinori Bunya (double bass)

score: S I K 1866

HEIDELBERGER NACHT

1992

for double bass and ASTRAEA-instruments (two players) ad libitum

Dedicated to Alexander Suslin

Duration: approx. 10'

First performance: 20 June 1992, Heidelberg

Alexander Suslin (double bass) – Sofia Gubaidulina, Viktor Suslin (astraea-instruments)

LE DEUIL BLANC

1994

for bass flute, guitar, violoncello and percussion

In memoriam Anatoly Vedernikov

percussion: (4 Chinese cup bells or Javanese gongs [c/#/d#/e], bass dr or gong dr, water gong, tam-t [medium/large], vibr, marimba)

Duration: approx. 14'

First performance: 31 May 1994, Cologne

Wulfin Lieske (guitar), Markus Hufschmidt (bass flute), Rachel Gruber (violoncello), Thomas Melxner (percussion)

score: S I K 1917

MOBILIS

1995

for solo violin

Dedicated To Vladimir Anokhin

1. Intrada
2. Mobilis in mobili

Duration: approx. 8'

First performance: 22 May 1999, Moscow

Vladislav Igolinsky

CHRONOLOGICAL WORKLIST

HEIDELBERGER NACHT

1996

version for double bass and percussion (one player)

Dedicated to Alexander Suslin

percussion: (flex [with db bow], water gong, susp cym [medium/low – with db bow] tam-t [medium or large], bass dr, Hungarian or Indian dul-cimer and a number of small instruments ad lib.)

Duration: approx. 8'

HOMMAGE A “HORTUS” BY A MUSICUS

1996

for an ensemble of Renaissance instruments

1. Fanfare
2. Chanson

tenor recorder (C), 2 bass recorders (C), 2 Fanfare trumpets (G/A) (or 2 cornetti curvi or 2 tenor bombardes), 1 tenor trombone, lute with Renaissance tuning, 3 viole da gamba [alto/2 tenor], 6 hand bells or cup bells [c-a/f-d/g-e/a], tgl, tabor

Duration: approx. 8'

TWO PIECES FOR PIANO

1996

Dedicated to Grazyna Filipajtis-Lubotsky in memoriam

1. Triton's Horn
2. Lullaby for Venice

Duration: approx. 4', 10'

First performance: 23 July 1998, Avignon

Viktor Suslin

score: S I K 1958

MORGENDÄMMERUNGSMUSIK

1997

for double bass solo

Dedicated to Alexander Suslin

Duration: approx. 7'

First performance: 15. December 1997, Tokyo

Alexander Suslin

CHRONOLOGICAL WORKLIST

MADRIGAL

1998

for two violoncelli

Dedicated to Hyung-Yung Sung and Julius Berger

Duration: approx. 12'

First performance: 22 August 1998, Füssen

Hyung-Yung Sung and Julius Berger

score: S I K 1996

TON H

2001

for violoncello and piano

Dedicated to Sofia Gubaidulina

Duration: approx. 12'

First performance: 27 October 2001, Moscow

Vladimir Tonkha (violoncello) – Irina Krivchenko (piano)

score: S I K 8502

RĀGA

2002

for double bass and organ

Commissioned by the Music Festival of Asiago

Dedicated to Roberto Brazzale and the City of Asiago

Duration: approx. 13'

First performance: 9 August 2002, Asiago (Italy)

Alexander Suslin (double bass) – Friedemann Herz (organ)

TO DE-F G.

2004

for string quartet

Dedicated to Detlef Gojowy on the occasion of his seventieth birthday

Duration: 2'30"

CHRONOLOGICAL WORKLIST

1 7 5 6

2005

for violin solo

Commissioned by the Sixth International Leopold Mozart Violin Contest

Dedicated to Nurit Stark

Duration: 8'30"

First performance: 27 May 2006, Augsburg

Nurit Stark

score: S I K 8535

AVE MARIA

2005

for four violoncelli and a small bell (g sharp """)

Commissioned by an dedicated to Vladimir Tonkha

Duration: 8'

First performance: 26 November 2005, Tver

Tonkha Violoncello Quartet

ARRANGEMENTS

ALBUM POUR ENFANTS, Op. 39 [PETER TCHAIKOWSKY] 1970

arrangement of eight piano pieces for orchestra

Commissioned by Moscow Radio

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

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

Duration: approx. 12'

First performance: January 1970, Moscow (broadcasting production)

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

VISIONS FUGITIVES (Nos. 7,17,18,19,20) [SEGEI PROKOFIEV] 1983

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

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

Duration: approx. 10'

First performance: 3 December 1983, Stuttgart

Württembergisches Staatsorchester – Michael Collins (conductor)

PEZZO CAPRICCIOSO, Op. 62 [PETER TCHAIKOWSKY] 1984

for violoncello and string quintet or full strings

Commissioned by David Geringas

Duration: approx. 10'

First performance: 27 September 1986, Hamburg

David Geringas (violoncello) – Robert Stehli (conductor)

ARRANGEMENTS

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

1984

for violoncello and orchestra

Commissioned by David Geringas

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

Duration: approx. 5'

First performance: 1 January 1985, Kassel

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

ASTRAEA IMPROVISATIONS

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

FAREWELL TO MATYORA 1983

Colour feature film (Mosfilm Studios, 1983)

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

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

Duration: ca. 35'

ASTRAEA I–IV 1991

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

ASTRAEA V 1991

Duration: 25'33

ASTREJA 1994

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

FREE IMPROVISATION 1995

Duration: 11'10"

DISCOGRAPHY

ALBUM POUR ENFANTS, Op. 39 PYOTR TCHAIKOVSKY

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

ASTREJA

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

ASTRAEA I–IV

- S. Gubaidulina – V. Suslin – M. Pekarski –
V. Ponomareva (Davos Festival) **EVA RECORDS WWCX 2044**
- S. Gubaidulina – V. Suslin – M. Pekarski –
V. Ponomareva (Davos Festival) **LEO RECORDS 181**

AVE MARCUS

- Toni Roeder **Westdeutscher Rundfunk, Köln, 1979**
- Edith Salmen **LIEB CA CD 537**
- Edith Salmen **CASTIGO CD 02418**

CAPRICCIO ÜBER DIE ABREISE

- Valery and Oleg Gradov **Westdeutscher Rundfunk, Köln, 1981**
- Gidon Kremer, Hanne Weinmeister **BIS CD 810**

CHANSON CONTRE RAISON SONATA FOR VIOLONCELLO SOLO

- Hyun-Jung Sung **CD SOAK-1 (Salzburger Festwochen 1993)**
- Hyun-Jung Sung **CD IFO 720**
- Vladimir Tonkha **MEGADISC MDC 7819**

FREE IMPROVISATION

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

GRENZÜBERTRITT (CROSSING BEYOND)

- Eckart Schloifer (viola) – Klaus Heitz (violoncello) –
Michinori Bunya (double bass) **Südfestfunk, Baden-Baden, 1991**
- Sara Kuijken (viola) – Martijn Vink (violoncello) –
Koenraad Hofman (double bass) **EXPLICIT RECORDS E! 99004**
- Igor Boguslavsky (viola) – Vladimir Tonkha (violoncello) –
Alexander Suslin (double bass) **OLYMPIA OCD 678**

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

- Friedemann Herz **AUL 66022**

DISCOGRAPHY

LAMENTO

- Friedemann Herz Radio Bremen, 1991
- Friedemann Herz **OLYMPIA CD OCD 679**

“LEB’ WOHL” (FAREWELL)

- Symphonieorchester des Westdeutschen Rundfunks –
Zoltan Pesko (conductor) Westdeutscher Rundfunk, Köln, 1987
- Yekaterinenburg Philharmonic Orchestra –
Yuri Nikolayevsky (conductor) MC Veprecs, 1997, Moscow

LE DEUIL BLANC

- Wulfen Lieske (guitar) – Markus Hufschmidt (bass flute) –
Rachel Gruber (violoncello) –
Thomas Melxner (percussion). Westdeutscher Rundfunk, Köln, 1996
- Oleg Khudiakov (bass flute) – Alexander Martynov (guitar) –
Vladimir Tonkha (violoncello) – Marc Pekarsky (percussion). **OLYMPIA OCD 678**

MADRIGAL

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

MORGENDÄMMERUNGSMUSIK

- Alexander Suslin **OLYMPIA OCD 678**

MITTERNACHTSMUSIK

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

PATIENCE

- Deborah Richards, Kristi Becker Westdeutscher Rundfunk, Köln, 1980

POCO A POCO II SONATA NO. 1 FOR ORGAN

- Friedemann Herz **AUL 66022**

SCHATZ-INSEL

- David Geringas **ES-DUR 2019**

DISCOGRAPHY

SONATA CAPRICCIOSA

- Eckart Schloifer (viola) –
Christian von Blohm (harpsichord) Saarländischer Rundfunk, 1987
- Eckart Schloifer (viola) – Christian von Blohm (harpsichord) Radio Bremen, 1988
- Igor Boguslavsky (viola) – Alexei Lubimov (harpsichord) **OLYMPIA CD OCD 678**

SONATA FOR PIANO

- Peter-Jürgen Hofer Radio Bremen, 1985

SONATA PER VIOLONCELLO E PERCUSSIONE

- David Geringas (violoncello), Markus Stekeler,
William Zien (percussion) Westdeutscher Rundfunk, Köln, 1985
- David Geringas (violoncello), Markus Stekeler,
William Zien (percussion) **KOCH-SCHWANN 310091**
- Vladimir Tonkha (violoncello), Andreas Schwartz,
Maxim Sepkhanov (percussion) Appen-Classics 1996

STRING QUARTET

- Čiurlionis Quartet Saarländischer Rundfunk, 1987

THREE CHORAL PIECES ON TEXTS BY DANIL KHARMS

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

TRIO SONATA

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

TWENTY-FOUR TRIADS

- Boris Berman Westdeutscher Rundfunk, Köln, 1979
- Peter-Jürgen Hofer Radio Bremen 1985

TWO PIECES FOR PIANO

- Brenno Ambrosini Radio National, Madrid, 1997

ESSAYS AND ARTICLES BY VIKTOR SUSLIN

Programme notes on his own works (1981-1997)

In concert and festival programmes. Sikorski archives, Hamburg.

Auskunft über Sofia Gubaidulina

Programme, 32. Berliner Festwochen (1982), pp. 4-7; reprinted in *Komponistinnen. Internationales Festival. Dokumentation*, pp. 58-62. Edited by Kulturinstitut KOMPONISTINNEN. Heidelberg, 1989; programme, Lockenhaus Festival ASTRAEA Kremerata Musica IV (Astraea und ihre Welt) (1995), pp. 4-7. Edited by Corinna Hesse and Bettina Weidel; programme, Holland Festival (Muziek uit de Sovjetunie) (1989), pp. 11-14. Edited by Roeland Hazendonk and Bas van Putten.

Gedanken zur Gruppen-Improvisation

1982. Typewritten.

Komponieren in der Sowjetunion [I]

WDR 3, 15 July 1983.

Komponieren in der Sowjetunion (Astraea) [II]

WDR 3, 9 November 1984.

Programme, Lockenhaus Festival ASTRAEA Kremerata Musica IV (Astraea und ihre Welt) (1995), pp. 46-56. Edited by Corinna Hesse and Bettina Weidel.

Nieuwe Muziek in Moskou

Programme, Holland Festival (Muziek uit de Sovjetunie) (1989), pp. 8-10. Edited by Roeland Hazendonk and Bas van Putten.

Alfred Schnittke

Programme, Holland Festival (Muziek uit de Sovjetunie) (1989), p. 21. Edited by Roeland Hazendonk and Bas van Putten.

Galina Ustvol'skaya, Dona nobis pacem (Composition no. I)

Programme, Holland Festival (Muziek uit de Sovjetunie) (1989), pp. 43-44. Edited by Roeland Hazendonk and Bas van Putten.

Valentin Silvestrow

1989. Typewritten [in German].

Galina Ustvol'skaya

In *Galina Ustvol'skaja*, Musikverlage Sikorski, 1990 [in German, English and French]; reprinted in *Komponistinnen. Internationales Festival. Dokumentation*, p. 63. Edited by Kulturinstitut KOMPONISTINNEN. Heidelberg, 1989.

Zur aktuellen Musiksituation

In *Sowjetische Musik im Licht der Perestroika*, pp. 299-300 Edited by Hermann Danuser, Hannelore Gerlach, and Jürgen Köchel. Laaber, 1990.

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Viktor Suslin: Personal Statement

In *Sowjetische Musik im Licht der Perestroika*, pp. 420-21. Edited by Hermann Danuser, Hannelore Gerlach, and Jürgen Köchel. Laaber, 1990.

An apostle Sent by Webern ...

Tempo, A Quarterly Review of Modern Music 173 (June 1990): 39-40.

Laudatio für Sofia Gubaidulina

Programme, 7. Internationales Komponistinnen-Festival (Heidelberg, 1991), pp. 16-22; reprinted in *Internationales Musik-Festival Komponistinnen, Dokumentation – Kongressbericht*, pp. 21-27. Edited by Roswitha Sperber and Detlef Gojowy. Heidelberg, 1992.

Astraea

In *Internationales Musik-Festival Komponistinnen, Dokumentation – Kongressbericht*, pp. 137-39. Edited by Roswitha Sperber and Detlef Gojowy. Heidelberg, 1992.

Entwicklungsmomente

Antworten auf drei Fragen zur Lage der Musik am Jahrhundertende

In Supplement, *Das Goetheanum* 50 (1993): 30-31; programme, Lockenhaus Festival AS-TRAEA Kremerata Musica IV (Astraea und ihre Welt) (1995).

De kracht van een laserstraal

In *Preludium* Programmablad voor Concertgebouw en Koninklijk Concertgebouworkest (January 1995), pp. 4-7.

Music of Spiritual Independence

The Music of Galina Ustvolskaya

In *Music from the former USSR*, vol. 2, pp. 141-56. Moscow, 1996; *Ex Oriente ...*, pp. 99-110. Edited by Valeria Tsenova. Verlag Ernst Kuhn, Berlin, 2002

He shines, but does not seek to dazzle

The Art of Anatoly Vedernikov Vol. 21, CD booklet Denon 80626, 1997 [in Japanese].

Wie die Luft zum Atmen

In *Ringgespräch über Gruppenimprovisation*, vol. LXVII, pp. 45-48. Berlin, 2001.

A Black Sheep in the Flock

in memoriam Anatoli Vedernikov

In *Anatoly Vedernikov*, pp. 120-128. Compozitor, Moscow, 2002.

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DANIEL CAUX

La musique contemporaine soviétique

l'Art Vivant (September 1971): 31. [in French]

ALFRED SCHNITTKÉ

Tri imeni novoy naivnosti [Three Names of the New Simplicity]

(V. Artyomov, V. Martynov, V. Suslin)

Musikalnaya Akademia 1/1992: 27. [in Russian]

HEINRICH VON LÜTTWITZ

Kadenzen aus Farbwolken

Die Welt, 3 April 1979. [in German]

MANFRED STAHNKE

Junge moskauer Komponisten

Neue Zeitschrift für Musik (March/April 1981): 149-51. [in German]

DETLEF GOJOWY

Wenn einer in Moskau Schafskopf spielt

Der russische Komponist Viktor Suslin im Westen

Die Welt, 15 May 1982. [in German]

DETLEF GOJOWY

Paradies für neue Töne

Rheinischer Merkur, 19 November 1982. [in German]

MICHAEL KURTZ

Gespräch mit Viktor Suslin

In *Zeitschrift für Musikpädagogik* 48 (January 1989): 17-32. [in German]

MIKHAIL GOLDSTEIN

Ego tvorchestvo v polnom razgare [At the Height of his Creative Powers]

La pensée russe, 29 May 1987. [in Russian]

JÜRGEN KÖCHEL

Laudatio für Viktor Suslin

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

LUTZ LESLE

Russische Orgelmusik

Deutsches Allgemeines Sonntagsblatt, 14 September 1990. [in German]

HIDEKAZU YOSHIDA

Pick of the Month

Rekord Geijutsu (September 1991) [in Japanese].

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DOROTHEA REDEPENNING

Viktor Suslin

In *Komponisten der Gegenwart*. Munich, 1992. [in German]

DOROTHEA REDEPENNING

Komponisten aus der ehemaligen Sowjetunion in Deutschland

In *Internationales Musik-Festival Komponistinnen, Dokumentation – Kongressbericht*, pp. 309-18. Edited by Roswitha Sperber and Detlef Gojowy. Heidelberg, 1992. [in German]

REINHARD KRIECHBAUM

Er ist mehr Grenz-Denker als Querdenker

Salzburger Nachrichten, 12 August 1993. [in German]

FRANS C. LEMAIRE

Sousline, Viktor Yevseïevitch

In *La musique du xxe siècle en russie et dans les anciennes Républiques soviétiques*, pp. 480-81. Paris, 1994. [in French]

GERHARD KRAMER

Viktor Suslin, eine Entdeckung

Die Presse, 3 July 1995. [in German]

VALENTINA KHOLOPOVA

Viktor Suslin: Otkrytiye shansov, propushchennykh progressom

[Viktor Suslin: The Revelation of Opportunities Which Progress has Missed]

In *Music from the former USSR*, vol. 2, pp. 229-54. Compozitor, Moscow, 1996; In *Ex Oriente ...*, pp. 179-206. Verlag Ernst Kuhn, Berlin, 2002

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Suslin's Quarterton-system as a Way of Transcending the Hermetic Nature of Serialism

Paper given at the Austro-Russian conference on Music Theory, Moscow 1997. Typewritten [in German and Russian].

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Vierteltonsysteme contra Zwölftonhermetik

(Viktor Suslin and Sofia Gubaidulina)

In *Positionen 37*, Berlin, November 1998 [in German].

FRIEDEMANN HERZ

(M)ein Orgelwerk: Viktor Suslin: "poco a poco"

In *Musik und Kirche*, vol.6, Nov./Dec. 2002 [in German].

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