

SIKORSKI



Dmitri **Kabalevsky**



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FOREWORD

MEMORIES OF MY FATHER

Dmitry Borisovich Kabalevsky was born in St Petersburg on 30 December 1904 and died in Moscow on 14 February 1987 at the age of 83. In his memoirs he wrote: » ... Sometimes it seems to me as if I had read about all these things somewhere. Is it possible for so much to take place within a single human lifetime? The Russo-Japanese War, the Revolution of 1905, the First World War, the February and October Revolutions, the Civil War, the Great Patriotic War ... indeed, the path I have travelled seems incredibly long ... and yet very short. I have lived so long, yet accomplished so little!«

Kabalevsky's life encompassed a long period of time in which he witnessed almost incredible changes in the history of the Russian state. He belonged to the very first generation of Soviet composers. His father, Boris Klavdievich (1877-1939) was a mathematician, his mother Nadezha Alexandrovna (1878-1958) a private tutor. By the age of seven, when he received his first music lessons from his aunt, he knew that music would be his field of endeavour.

In 1918 the Kabalevskys moved from St Petersburg to the new capital, Moscow. There Dmitry and his elder sister Elena first attended a general education school before changing in 1919 to the school of music (renamed ›First Musical Technical College‹ two years later). Elena possessed a beautiful voice, but had to break off her voice training owing to vocal problems she developed during her lessons. Dmitry, on the other hand, was immediately enrolled in the third class, headed by Professor V. Selivanov, and evidently skipped the fifth class. He developed into an accomplished pianist, even teaching at the Technical College himself from 1922 to 1925. He also began to compose and entered the composition class of Professor Georgi Kantuar.

After completing his training at the Technical College, now called the ›Scriabin Institute of Music‹, he enrolled at Moscow Conservatory in 1925. There he studied piano with Alexander Goldenweiser and continued his studies of composition with Kantuar and, after the latter's death, with Nikolai Myaskovsky, who would become the guiding model for his own compositional style. He completed his composition degree in 1929 and his piano training one year later. Being one of the best in his class, his name was engraved on the so-called ›Golden Plaque‹ of Honour in the Conservatory's main auditorium.

In 1932 Kabalevsky was appointed teacher of composition at Moscow Conservatory. At the same time he began his tenure as chief reader at the Russian State Publishing Company. In 1938 he was selected to join the governing board of the steering committee of the Union of Soviet Composers. From then until the end of his life he remained deeply involved in musical developments in the Soviet Union.

In the 1930s Kabalevsky began to write music for children and to talk with them about music. In 1935 he paid his first visit to the great Young Pioneer camp in Artek. During these years of great creative activity he married for the first time and witnessed the birth of his son, Yuri. In 1937 he entered a second marriage that would last 40 years.

In 1940 Kabalevsky joined the Communist Party and was appointed editor-in-chief of the periodical *Soyetskaya Muzyka*. He also served as a member of the board at Soviet Radio with responsibilities for music broadcasts (1943-1945). But he was also busy as a composer. In 1940 he completed his incidental music for Mark Daniel's children's play *The Inventor and the Comedians*. The suite extracted from that score, *The Comedians* (op. 26), became one of his most popular creations. One year later he composed *Parade of the Youth* for children's chorus and orchestra (op. 31), followed in 1942 by *Great Motherland*, a cantata for mezzo-soprano, bass, chorus and orchestra (op. 35), *Revenger of the People* for mixed chorus and orchestra (op. 36) and the four-act opera *In the Fire* (op. 37). These years also brought forth a large number of piano pieces and a great many songs. In 1946 he was awarded the Stalin Prize for his *Second String Quartet* (op. 44).

In 1948 Kabalevsky's opera *The Taras Family* of 1944 (op. 47) received a surprisingly poor reception, and Kabalevsky and other prominent composers were subjected to accusations of *'formalism'*. In the end, however, his name was unmentioned in the final declaration of the Central Committee, and in 1951 he was awarded another Stalin Prize for, of all pieces, his op. 47. Despite the catastrophic impact of the so-called *'Zhdanov Decree'* on many composers, Kabalevsky maintained his courage and composed his *'youth concertos'* (1948-1950), bearing witness to joy, optimism and vitality. In 1948 he received yet another Stalin Prize, this time for his *Concerto for Violin and Orchestra* (op. 48).

In the years that followed, Kabalevsky's administrative and political duties increased. He was made vice-president of the London Music Workers Association and held a professorship at Moscow Conservatory. He also served as a member of the Committee for the Defence of Peace, the governing board of the Soviet Ministry of Culture, the World Peace Council, the International Music Council and the Council of Directors of the International Society of Music Education. In 1954 he founded the youth division of the Union of Soviet Composers.

Yet the magnitude of these activities and functions did not hinder his creative work. His list of compositions includes 103 opus numbers, 150 songs and 136 piano pieces for children, plus music for 13 films and 18 plays. During the final decade of his life he devoted himself entirely to his musical education programme at schools of general education. In 1973 he founded the Music Education Laboratory, and he taught music at schools for seven years.

Dmitry Borisovich Kabalevsky died while returning home from a meeting of high-ranking officials at the Kremlin. He was buried in Novodevichy Cemetery in Moscow.

Maria Kabalevskaya [2018]

VORWORT

ERINNERUNGEN AN MEINEN VATER

Dmitri Borisovitsch Kabalewski kam am 30. Dezember 1904 in St. Petersburg zur Welt und starb in Moskau am 14. Februar 1987 im Alter von 83 Jahren. In seinen Erinnerungen schrieb er » ... Manchmal scheint es mir, als hätte ich über all dies irgendwo gelesen. Ist es möglich, das so viel innerhalb nur eines Menschenlebens geschehen ist? – Der Russisch-Japanische Krieg, die Revolution von 1905, der Erste Weltkrieg, die Februar- und die Oktoberrevolution, der Bürgerkrieg, der Große Vaterländische Krieg ... ja, der Weg, den ich zurückgelegt habe scheint unglaublich lang ... doch auch wiederum sehr kurz – ich habe so lang gelebt und doch so wenig vollbracht! ...«

Kabalewskis Leben umfasst eine lange Zeitspanne, in der er Zeuge von geradezu unglaublichen Veränderungen in der Geschichte des russischen Staates wurde. Er gehört zu der allerersten Generation Sowjetischer Komponisten. Sein Vater, Boris Klavdiewitsch (1877-1939), war Mathematiker und seine Mutter, Nadeschda Alexandrowna (1878-1958) betätigte sich als Hauslehrerin. Bereits im Alter von sieben Jahren, als er ersten Musikunterricht von seiner Tante erhielt, wurde Dmitri klar, dass sein Betätigungsfeld die Musik sein würde.

Im Jahr 1918 zogen die Kabalewskis von St. Petersburg in die neue Hauptstadt Moskau, wo Dmitri und seine ältere Schwester Elena zunächst eine allgemeinbildende Schule besuchten, bevor beide 1919 in die Musikschule wechselten, die zwei Jahre später in ›Erstes Musikalisches Technikum‹ umbenannt wurde. Elena besaß eine schöne Stimme, musste ihre Gesangsausbildung jedoch aufgrund von Stimmproblemen, die sie sich beim Unterricht zugezogen hatte, abbrechen. Dmitri dagegen wurde direkt in die dritte Klasse von Prof. V. Seliwanow aufgenommen und übersprang anschließend die fünfte Klasse. Er entwickelte sich zu einem begabten Pianisten und zwischen 1922 und 1925 gab er auch selbst Klavierunterricht am Technikum. Gleichzeitig begann er zu komponieren und ging in die Kompositionsklasse von Prof. Georgi Kantuar.

Nach Abschluss seiner Ausbildung am Technikum, das mittlerweile in ›Skjabin Musikinstitut‹ umbenannt worden war, wurde er 1925 am Mokauer Konservatorium aufgenommen, wo er Klavier bei Alexander Goldenweiser und Komposition zunächst weiter bei Kantuar und, nach dessen Tod, dann bei Nikolai Mjaskowski studierte. Mjaskowski wurde zum prägenden Vorbild für Kabalewskis Kompositionsstil. 1929 schloss er sein Kompositionstudium ab und ein Jahr später beendete er auch seine pianistische Ausbildung – als einer der Jahrgangsbesten wurde sein Name auf die sogenannte goldene Ehrentafel im zentralen Saal des Konservatoriums gesetzt.

1932 wurde er zum Kompositionsdozenten am Moskauer Konservatorium ernannt und begann zeitgleich seine Tätigkeit als Cheflektor des Russischen Staatsverlages. 1938 wurde er ins Präsidium des Organisationskomitees im Komponistenverband der UdSSR gewählt. Von da an blieb Kabalewski bis an sein Lebensende eng mit der musikalischen Entwicklung in der Sowjetunion verbunden.

In den 30er Jahren begann er, Musik für Kinder zu schreiben und mit ihnen über Musik zu sprechen. Im Jahr 1935 besuchte er zum ersten Mal das große Pionierlager von Artek. In dieser kompositorisch sehr aktiven Zeit heiratete er ein erstes Mal und 1931 wurde sein Sohn Juri geboren. Die zweite, 1937 geschlossene Ehe sollte 40 Jahre bestehen.

Im Jahr 1940 trat Dmitri Kabalewski der Kommunistischen Partei bei und wurde noch im gleichen Jahr zum Chefredakteur der Zeitschrift ›Sowjetskaja Muzyka‹ ernannt. Daneben war er zwischen 1943 und 1945 als Vorstandsmitglied im Sowjetischen Rundfunk für Musiksendungen verantwortlich. Gleichzeitig führte er seine kompositorische Arbeit intensiv fort. 1940 vollendete er die Musik zu Mark Daniels Kinderstück ›Der Erfinder und die Komödianten‹. Die daraus hervorgegangene ›Komödiantensuite‹ op. 26 wurde zu einem von Kabalewskis populärsten Stücken. Ein Jahr später entstand ›Parade der Jugend‹ für Kinderchor und Orchester op. 31. 1942 folgten ›Das große Vaterland‹, Kantate für Mezzosopran, Bass, Chor und Orchester op. 35, ›Rächer des Volkes‹ für gem. Chor und Orchester op. 36 sowie ›Im Feuer‹, Oper in 4 Akten op. 37. Daneben entstand eine Reihe von Klavierwerken und zahlreiche Lieder. 1946 wurde er mit dem Stalinpreis für sein zweites Streichquartett op. 44 geehrt.

1948 erfuhr seine Oper ›Die Familie Taras‹ op. 47 aus dem Jahr 1944 eine überraschend negative Aufnahme und gegen Kabalewski und eine Reihe anderer prominenter Komponisten wurde der Vorwurf des ›Formalismus‹ erhoben – letztendlich blieb sein Name in der Schlusserklärung der Zentralkomitees jedoch unerwähnt, und 1951 wurde ausgerechnet sein Opus 47 dann doch noch mit einem Stalinpreis ausgezeichnet. Trotz der katastrophalen Folgen, die das sogenannten Schdanow-Dekret für zahlreiche Komponisten hatte, ließ sich Kabalewski nicht entmutigen und komponierte zwischen 1948 und 1950 seine ›Jugendkonzerte‹, die von Freude, Optimismus und Vitalität zeugen. Erneut erhielt der Komponist im Jahr 1948 einen Stalinpreis – diesmal für das Konzert für Violine und Orchester op. 48.

In den folgenden Jahren nahm der Umfang von Kabalewskis administrativen und politischen Aufgaben noch zu. Man wählte ihn zum Vizepräsidenten der Musikvereinigung der Londoner Arbeiter, er hatte eine Professur am Moskauer Konservatorium inne, war Mitglied des Komitees zur Verteidigung des Friedens, des Kollegiums des Kultusministeriums der UdSSR, des Weltfriedensrates, des Internationalen Musikkrates und des Rates der Direktoren der Internationalen Gesellschaft für Musikerziehung. 1954 gründete er die Jugendabteilung des Sowjetischen Komponistenverbandes.

Die Fülle dieser Tätigkeiten und Funktionen hinderten ihn jedoch nicht an seiner kompositorischen Arbeit. Sein Werkverzeichnis umfasst 103 Opusnummern, 150 Lieder und 136 Klavierstücke für Kinder. Dazu kommt Musik zu 13 Filmen und 18 Bühnenstücken. Während seines letzten Lebensjahrzehnts widmete er sich gänzlich seinem Programm zur Musikerziehung an allgemeinbildenden Schulen. 1973 gründete er das ›Laboratorium zur Musikerziehung‹ und unterrichtete für 7 Jahre als Musiklehrer an Schulen.

Dmitri Borisowitsch Kabalewski starb auf dem Heimweg von einem Treffen hochrangiger Funktionäre im Kreml. Er wurde auf dem moskauer Nowodewitschi-Friedhof beigesetzt.

Maria Kabalevskaja [2018]

INTRODUCTION

Dmitry Kabalevsky was born in St Petersburg on 30/17 December 1904. His father was a mathematician with a keen interest in literature and art. The boy began at an early age to improvise at the piano but his musical training had to wait until the family moved to Moscow in 1918. He then earned degrees from the Scriabin School of Music (1925) and Moscow Conservatory (1929), where he studied piano with Alexander Goldenweiser and composition with Georgy Catoire and Nikolai Myaskovsky. While at Moscow Conservatory he joined the Production Collective of Student Composers (PROKULL), an organization with the aim of turning out proletarian music. He also served as managing director of a music school, played piano in a motion picture theatre and in a children's theatre led by stage director Natalia Sats, and appeared in public as a soloist and chamber musician in his own compositions. His first success as a composer of "serious music" came with his Piano Concerto no. 1 in A minor, op. 9 (1928), performed at the Bolshoy Theatre on 11 December 1931.

Beginning in the 1930s Kabalevsky became a teacher and organizer of music for film, theatre and radio. These years witnessed the writing of his Symphony no. 1 in C-sharp minor, op. 18 (1932), Symphony no. 3 in B-flat minor (a requiem for the tenth anniversary of Lenin's death, 1933) and the highly successful opera *Colas Breugnon*, op. 24 (1936-38), after Romain Rolland's like-named novel.

From 1930 Kabalevsky taught music theory and composition at Moscow Conservatory, where he became an official staff member in 1932 and a professor in 1939. Among his pupils were Sergey Balasarian, Alexander Pirumov and Myroslav Skoryk. From 1940 to 1946 he was editor-in-chief of the periodical *Sovetskaya Muzyka*; he also had a leading position at All-Union Radio (1943-45) and headed the music chapter of the Art History Institute in the Academy of Sciences (1949-52). Having joined the Communist Party in 1940, he also served in the governing body Union of Soviet Composers (from 1939), becoming its secretary in 1952, and assumed various functions at the Ministry of Culture from 1954.

During the Second World War patriotic themes became increasingly important for Kabalevsky's compositional work. Among the results were the operas *In the Fire*, op. 37 (1942), after a libretto by Caesar Solodar, and *The Taras Family*, op. 47 (1947-50), on motifs from Boris Gorbатов's novel *The Unvanquished*. War and anti-fascism also formed themes in his chamber music, e.g. in *String Quartet no. 2 in G minor*, op. 44 (1945), *Piano Sonata no. 2 in E-flat major*, op. 45 (1945), and *Piano Sonata no. 3 in F major*, op. 46 (1946). After 1945 Kabalevsky turned increasingly to music education in books, lectures and radio broadcasts. In 1959 he visited the United States along with Dmitry Shostakovich and Tikhon Khrennikov. Beginning in 1973 he joined forces with music teachers to work out a curriculum for music instruction at elementary schools based on the three pillars of song, dance and march, with the goal of teaching pupils to listen attentively. He died in Moscow on 17 February 1987, having received his country's highest honors.

Kabalevsky's early music is marked by a late-romantic idiom prevalent in Russia at the time, as in *Three Preludes for piano*, op. 1 (1925), *Three Poems for voice and piano on poems by Alexander Blok*, op. 4 (1927), and *Piano Sonata no. 1 in F major*, op. 6 (1927). He took no part in the current experiments of contemporary music. In the years around 1930 he shifted to a neoclassical style, best exemplified by his *Piano Sonata in C major*, op. 13, no. 1 (1930, rev. 1969). Thereafter his works were dominated by so-called 'realistic elements' (e.g. simplicity of expression, clarity, intelligibility, and traditional genres "fitting for a democratic society") that would remain characteristic of his entire oeuvre. For instance, his *Twenty-four Preludes for piano*, op. 38 (1943), dedicated to his teacher Nikolai Myaskovsky, make use of a folk song from the collections compiled by Rimsky-Korsakov, Balakirev and Liadov. For his arrangement he followed the advice given to him by Sergei Prokofiev: "Develop the folk themes as if they were your own melodies!"

Kabalevsky's triptych of concertos for the Soviet youth has entered the standard repertoire – *Concerto for Violin and Orchestra in C major*, op. 48 (1948), *Concerto no. 1 for Cello and Orchestra in G minor*, op. 49 (1948-49), and *Concerto no. 3 for Piano and Orchestra in D major*, op. 50 (1952) – as has the *Concerto for Cello and Orchestra no. 2 in C minor*, op. 77 (1964), dedicated to Daniil Shafran. The slow movement of the *Third Piano Concerto* quotes the song "Our Country," frequently sung at youth festivals. The *Second Cello Concerto* alters the traditional dramatic structure of the sequence of movements: the sustained opening movement and the finale, headed *Andante*, frame the central second movement (*Presto marcato*), the main theme of which is entrusted to an alto saxophone.

Even more than his operas, cantatas, and symphonies, it is these concertos, as well as his chamber music, piano pieces and a few theatre and film scores, with their tuneful melodies, flexible rhythms, and unconventional and surprising harmonic sideslips, that constitute Kabalevsky's specific legacy to the history of Soviet music.

Tatjana Frumkis in KOMPONISTEN DER GEGENWART [2010]

EINFÜHRUNG

Dmitri Kabalewski wurde am 30. (17.) Dezember 1904 in St. Petersburg als Sohn eines an Literatur und Kunst interessierten Mathematikers geboren. Früh begann er am Klavier zu improvisieren – seine musikalische Ausbildung erhielt er dann in Moskau, wohin die Familie 1918 übersiedelt war. 1925 absolvierte er die Skrjabin-Musikfachscheule, 1929 das Moskauer Konservatorium (Klavier bei Alexander Goldenweiser, Komposition bei Georgi Catoire und Nikolai Mjaskowski). Kabalewski beteiligte sich am Produktionskollektiv der Studenten des Moskauer Konservatoriums (PRO-KOLL), das seine Aufgabe in der Komposition proletarischer Musik sah. In seiner Studienzeit war er außerdem u.a. Geschäftsführer einer Musikfachscheule sowie Klavierbegleiter in einem Kino und im Kindertheater der Regisseurin Natalia Sats. Solistisch und als Kammermusikpartner trat er auch mit eigenen Werken auf. Einen ersten Erfolg als Komponist ‚seriöser‘ Musik erreichte er am 11. Dezember 1931 im Bolschoi-Theater mit seinem Konzert für Klavier und Orchester Nr. 1 in a-moll op. 9 (1928).

Seit den 30er-Jahren betätigte sich Kabalewski als Pädagoge und Organisator sowie als Komponist von Musik für Film, Theater und Funk. Es entstanden u.a. die Sinfonie Nr. 1 cis-moll op. 18 (1932), zu Lenins zehntem Todestag die Sinfonie Nr. 3 ‚Requiem‘ b-moll (1933) sowie die sehr erfolgreiche Oper *Colas Breugnon* op. 24 (1936-1938) nach Romain Rollands gleichnamigem Roman.

Ab 1930 unterrichtete Kabalewski musiktheoretische Fächer und Komposition am Moskauer Konservatorium – 1932 wurde er offiziell zum Dozenten ernannt, 1939 dann zum Professor. Zu seinen Schülern zählten Sergei Balassanjan, Alexander Pirumow und Miroslaw Skorik. Von 1940 bis 1946 wirkte er als Chefredakteur der Zeitschrift *Sovetskaya Muzyka*, zeitgleich zwischen 1943 und 1945 hatte er eine leitende Funktion am Allunions-Rundfunk inne und von 1949 bis 1952 leitete er die Sektion Musik am Institut für Kunstgeschichte der Akademie der Wissenschaften. Darüber hinaus gehörte Kabalewski, der 1940 in die KPdSU eingetreten war, bereits seit 1939 dem Präsidium des Komponistenverbandes des Sowjetunion an und wurde 1952 dessen Sekretär. Ab 1954 übernahm er auch Funktionen im Kultusministerium.

Während des Zweiten Weltkriegs gewannen patriotische Themen für sein Komponieren an Bedeutung. Es entstanden u.a. die Opern *Im Feuer* (Vor Moskau) op. 37 (1942) auf ein Libretto von Caesar Solodar und *Die Familie des Taras* op. 47 (1947-1950) nach Motiven des Romans ‚Die Unbeugsamen‘ von Boris Gorbатов. Krieg und Antifaschismus thematisierte er auch in Kammermusikwerken – etwa im Streichquartett Nr. 2 g-moll op. 44 (1945) oder in den *Sonaten für Klavier* Nr. 2 Es-dur op. 45 (1945) und Nr. 3 F-dur op. 46 (1946). Nach 1945 engagierte sich Kabalewski verstärkt im Bereich der Musikerziehung (Bücher, Vorträge, Radiosendungen). 1959 besuchte er gemeinsam mit Dmitri Schostakowitsch und Tichon Chrennikow die USA. Mit Musikpädagogen erarbeitete

er seit 1973 einen Lehrplan für den Musikunterricht an Grundschulen, der sich, auf die Grundpfeiler Lied, Tanz und Marsch gestützt, besonders die Hörerziehung zum Ziel setzte. Durch hohe und höchste Auszeichnungen geehrt, starb Kabalewski am 17. Februar 1987 in Moskau.

Kabalewskis frühes Schaffen ist durch einen im damaligen Russland vorherrschenden spätromantischen Gestus geprägt. Dies ist etwa an den *Drei Präludien* für Klavier op. 1 (1925), den *Drei Gedichten* für Singstimme und Klavier op. 4 auf Texte von Alexander Blok (1927) und der *Sonate für Klavier Nr. 1 F-dur* op. 6 (1927) abzulesen. An den Experimenten neuer Musik hatte er keinen Anteil. Um 1930 vollzog er den Übergang zu einer neoklassizistischen Stilistik – am bekanntesten wurde in diesem Zusammenhang die *Sonatine für Klavier C-dur* op. 13,1 (1930/1969). Seither dominierten in seinem Komponieren die sogenannten ‚realistischen Elemente‘ (Einfachheit des Ausdrucks, Klarheit, Fasslichkeit, traditionelle, ‚demokratisch rezipierbare‘ Gattungen etc.), die für sein Œuvre insgesamt charakteristisch blieben. So thematisierte Kabalewski in jeden der seinem Lehrer Nikolai Mjaskowski gewidmeten 24 *Präludien* für Klavier op. 38 (1943) ein Volkslied, das er den Sammlungen Rimski-Korsakows, Balakirews und Ljadows entnommen hatte. Bei der Bearbeitung folgte er einem Rat, den ihm Sergej Prokofjew gegeben hatte: „Entwickeln Sie die Volksthemen so, als wären es Ihre eigenen Melodien!“

Ins Konzertrepertoire eingegangen ist die der sowjetischen Jugend gewidmete Trias von Instrumentalkonzerten: das *Konzert für Violine und Orchester C-dur* op. 48 (1948), das *Konzert für Violoncello und Orchester Nr. 1 g-moll* op. 49 (1948/1949), das *Konzert für Klavier und Orchester Nr. 3 D-dur* op. 50 (1952) sowie das Daniil Schafran gewidmete *Konzert für Violoncello und Orchester Nr. 2 c-moll* op. 77 (1964). Im langsamen Satz des dritten Klavierkonzerts zitiert Kabalewski das auf Jugendfestivals vielfach intonierte Lied ‚Unser Land‘. Im zweiten Violoncellokonzert variiert der Komponist die traditionelle Dramaturgie der Satzabfolge: Der verhaltene Eröffnungssatz und das mit *Andante* überschriebene Finale umrahmen den zentralen zweiten Satz (*Presto marcato*), dessen Hauptthema dem Altsaxophon anvertraut ist.

Mehr als seine patriotischen Opern, Kantaten und Sinfonien bilden diese Konzerte, aber auch seine Kammer- und Klaviermusik sowie einige seiner Bühnen- und Filmmusiken, die von eingängiger Melodik, elastischer Rhythmik und von originellen und überraschenden Tonarrückungen geprägt sind, ein spezifisches Erbe der sowjetischen Musikgeschichte.

AWARDS AND PRIZES

- [1940] **Order of the Badge of Honour**
- [1945] **Medal 'For Valiant Labour in the Great Patriotic War 1941-1945'**
- [1946] **Merited Arts Worker of the RSFSR**
- [1946] **Stalin Prize, first class**
for String Quartet No. 2, Op. 44
- [1949] **Stalin Prize, second class**
for Concerto for Violin and Orchestra, Op. 48
- [1949] **Medal 'In Commemoration of the 800th Anniversary of Moscow'**
- [1951] **Stalin Prize, second class**
for the opera The Taras Family, Op. 47
- [1954] **People's Artist of the RSFSR**
- [1959] **Honorary Professor at the Conservatoire of Mexico City**
- [1963] **People's Artist of the RSFSR**
- [1964] **Order of Lenin**
- [1966] **Order of the Red Banner of Labour**
- [1966] **Glinka State Prize of the RSFSR**
for Requiem, Op. 72
- [1969] **Corresponding member of the GDR Academy of Arts**
- [1971] **Order of Lenin**
- [1972] **Lenin Prize**
for the opera Colas Breugnon, Op. 24/90 (revised version)
- [1974] **Order of Lenin**
- [1974] **Hero of Socialist Labour**
- [1980] **USSR State Prize**
for Concerto for Piano and Orchestra No. 4, Op. 99
- [1984] **Order of Lenin**
- [1984] **Lenin Komsomol Prize**

CHRONOLOGICAL LIST OF WORKS

THREE PRELUDES, Op. 1 1925

for piano

[**Три прелюдии** для фортепиано, Соч. 1 • **Tri prelyudii** dlya fortepiano, Soch. 1]

1. Espressivo
2. Andante mesto
3. Presto tenebroso

I DO NOT REGRET, AND I DO NOT SHED TEARS 1926

Pomance for voice and piano

[**Не жалею, не зову, не плачу.** Романс для голоса и фортепиано • **Ne zhaleyu, ne zovu, ne plachu.** Romans dlya golosa i fortepiano]

Text: Sergei Esenin

TWO PIECES, Op. 2 1927

for violoncello and piano

[**Две пьесы** для виолончели и фортепиано, Соч. 2 • **Dve pesy** dlya violoncheli i fortepiano, Soch. 2]

1. Andantino
2. Marciale misterioso

CHRONOLOGICAL LIST OF WORKS

IN THE PIONEER CAMP, Op. 3/86

1927/1968

Suite for piano

[**В пионерском лагере.** Сюита для фортепиано, Соч. 3/86 · **V pionerskom lagere.**

Suitta dlya fortepiano, Soch. 3/86]

1. Утро [In the Morning] *Lento · Più mosso · Allegretto*
2. Зарядка [Morning Exercises] *Non troppo allegro*
3. На речке [On the River] *Allegro scherzando*
4. По лесам и горам [Through Forests and Mountains] *Moderato · Poco più mosso · Tempo I*
5. Чрезвычайное происшествие [Extraordinary Event] *Allegro molto e agitato*
6. У костра [By the Campfire] *Moderato*

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score: **SIK 2165**

Originally Op. 3, composed in 1927, the suite consisted of an only partially published series of easy piano pieces for children. Five of these miniatures appeared in 1931 as *From Pioneer Life*, Op. 14. A piece from Op. 3 was inserted as third movement into the *Sonatina*, Op. 13,2 and a vast number from this early collection was published as *Thirty Pieces for Children*, Op. 27 in 1938 and 1939. In 1968 remaining pieces and sketches from Op. 3 were merged into *In the Pioneer Camp*, Op. 3/86 introducing 'Through Forests and Mountains', which was extracted from Op. 13,2.

► **ARRANGEMENTS:** for violoncello and piano by Yuozas Chelkauskas (No. 2).

THREE POEMS, Op. 4

14 March - 27 May 1927

for voice and piano

[**Три стихотворения** для голоса и фортепиано, Соч. 4 · **Tri stikhotvoreniya** dlya golosa i fortepiano, Soch. 4]

Text: Alexander Blok

1. Я вышел ... медленно сходил ... [Off I Went ... Walking Slowly ...] *Andante non troppo, ma molto sostenuto*
2. Свирель запела на мосту [A Pipe on the Bridge Struck up to Play] *Allegretto*
3. Встану я в утро туманное [I Will Arise on the Misty Morning]

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CHRONOLOGICAL LIST OF WORKS

FOUR PRELUDES, Op. 5

15 April 1927 - 24 April 1928

for piano

[**Четыре прелюдии** для фортепиано, Соч. 5 • **Chetyre prelyudii** dlya fortepiano, Soch. 5]

1. A minor *Semplice* (♩ = 54)
2. C major *Vivo e leggiro* (♩ = 132)
3. B minor *Moderato, molto tranquillo* (♩ = 54) • *Più mosso* • *Tempo I*
4. F sharp minor *Allegro molto* (♩ = 132) • *Meno mosso* (♩ = 112) • *Tempo I* • *Più mosso* • *Meno mosso*

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score: SIK 2189

- **ARRANGEMENTS:** for mandoline and piano by A. Alexandrov (No. 4) ■ 'House of the Cats'. Children's ballet in three tableaux by K. Smirnova based on Samuil Marshak's tale. Music by Dmitri Kabalevsky from Opp. 5 (No. 2), 27 and 39. Première: 4 November 1947, Moscow, House of Pioneers of the Shcherbakovsky District.

SONATA FOR PIANO NO. 1 in F major, Op. 6

8 November - 12 December 1927

[**Соната № 1** для фортепиано, Соч. 6 • **Sonata № 1** dlya fortepiano, Soch. 6]

1. *Allegro non troppo ma con fuoco* (♩ = 96) • *Poco meno mosso*. *Tranquillo* (♩ = 88) • *Tempo I* • *Poco meno mosso* • *Più mosso* • *Poco meno* • *Tempo I* • *Poco meno mosso*. *Tranquillo* • *Meno mosso*
2. *Andante semplice* (♩ = 88) • *Meno mosso* (♩ = 80) • *Tempo I* • *Meno mosso*
3. *Vivo* (♩ = 138) • *Vivo* • *Scherzando* (♩ = 144) • *Quasi andante* (♩ = 104) • *Meno mosso* (♩ = 80) • *Allegro tenebroso* (♩ = 144) • *Vivo* • *Allegro molto* • *Meno mosso* (♩ = 152) • *Lento*. *Quasi improvvisato* • *Allegro moderato* • *Presto* (♩ = 192) • *Molto meno mosso*

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score: SIK 6867

TWO SONGS, Op. 7

12 April - 12 July 1928

for high voice and piano

[**Две песни** для высокого голоса и фортепиано, Соч. 7 • **Dve pesni** dlya vysokogo golosa i fortepiano, Soch. 7]

Text: Mikhail Artamonov (No. 1) and Vasili Zhukovsky (No. 2)

1. Яблонька зелёная [The Green Apple Tree]
2. Кольцо души девицы [The Ring of a Girl's Soul]

CHRONOLOGICAL LIST OF WORKS

STRING QUARTET NO. 1 in A minor, Op. 8

4 April - 20 November 1928

[**Квартет № 1** для двух скрипок, альты и виолончели, Соч. 8 • **Kvartet № 1** dlya dvukh skripok, alta i violoncheli, Soch. 8]

1. Andante • Allegro moderato • Poco meno mosso, tranquillo • Meno mosso • Allegro enebroso e poco agitato • Poco meno mosso, tranquillo • Agitato • Poco meno • Poco meno mosso. Focosamente • Allegro moderato • Poco meno mosso. Tranquillo
2. Vivace • Tranquillo, ma in tempo vivace • Poco meno mosso • Vivace • Tranquillo, ma in tempo • Molto meno mosso • Tempo primo (Vivace), ma poco più mosso
3. Andantino. Assai semplice e cantando • Più mosso • Tempo primo • Poco più mosso • Più mosso • Poco meno mosso • Tempo I, ma poco meno mosso
4. Allegro assai • In tempo, ma tranquillo • Tempo primo • Tranquillo, in tempo allegro assai • Meno mosso • Tempo primo (Allegro assai) • Tranquillo • Tempo primo (Allegro assai) • Allargando • Meno mosso • Andante • Allegro • Meno mosso

Duration: 16'

First performance: 3 April 1929, Moscow, Small Hall of the Conservatoire
Beethoven String Quartet (Dmitri Tsyganov, Vasili Shirinsky, Vadim Borisovsky, Sergei Shirinsky)

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CHRONOLOGICAL LIST OF WORKS

CONCERTO FOR PIANO

AND ORCHESTRA NO. 1 in A minor, Op. 9

1928

[Концерт для фортепиано с оркестром № 1, Соч. 9 • *Kontsert dlya fortepiano s orkestrom № 1*, Soch. 9]

1. Moderato quasi andantino • Poco meno mosso • Allegro • Più mosso • Meno mosso. Tranquillo • Andante • Più mosso • Allegro moderato • Più mosso • Poco tranquillo • Molto meno mosso • Più mosso • Più mosso • Andante (♩=♩) • Poco più mosso • Poco meno mosso • Andante molto sostenuto • Tempo I (Andantino) • Allegro moderato
 2. Tema Moderato (♩ = 66) • Var. I *L'istesso tempo* • Var. II *Allegro assai* (♩ = 100) • Andante • Var. III *Andante* (♩ = 60) • *Poco più mosso* • Var. IV *Largamente, stringendo* • *Vivace* • *Più mosso* • *Tempo I* • Var. V *Moderato (Tempo di marcia funebre)* • *Maestoso (ma in tempo)*
 3. *Vivace marcato* • *Più mosso* • *Meno mosso* • *Più mosso* • *Vivace (Tempo primo)* • *Cadenza Lento rubato* • *Andantino* • *Allegro* • *Quasi tempo primo (poco meno mosso)* • *Tempo primo (Vivace)* • *Coda Più mosso*
- 2(picc).2.2.2 – 4.2.3.1 – timp. perc (tgl, side dr, bass dr, cym). strings

Duration: 18'

First performance: 11 December 1931, Moscow, Bolshoi Theatre

Dmitri Kabalevsky (piano) – Orchestra of the Bolshoi Theatre – Vasili Shirinsky (conductor)

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► ARRANGEMENT of the second movement for two pianos by the composer.

EVERYBODY FORWARD!

1929

Arrangement of the famous song 'Ça ira!' from the French Revolution for voice and piano, jointly accomplished by Dmitri Kabalevsky and Vladimir Feré

[Все вперёд! Обработка для голоса и фортепиано • *Vse vperyod!* Obrabotka dlya golosa i fortepiano]

Russian translation: Dmitri Usov

LA CARMAGNOLE

1929

Arrangement of the famous song from the French Revolution for voice and piano, jointly accomplished by Dmitri Kabalevsky and Vladimir Feré

[Карманьола. Обработка для голоса и фортепиано • *Karmanyola.* Obrabotka dlya golosa i fortepiano]

Russian translation: Dmitri Usov

CHRONOLOGICAL LIST OF WORKS

THREE SONGS, Op. 10

1929-1930

for voice and piano

[**Три песни** для голоса и фортепиано, Соч. 10 · **Tri pesni** dlya golosa i fortepiano, Soch. 10]

Text: Mikhail Gerasimov (No. 1), Mikhail Artamonov (No. 2) and Nikolai Klyuev

1. По тропинке узенькой [Along the Narrow Path]
2. Что печалишься, грустишь [Why Are You Sad, so Full of Sorrow]
3. Как у нашего двора [Like in Our Courtyard]

EIGHT FUNNY DITTIES, Op. 11

1929-1930

for voice and piano

[**Восемь забавных песенок** для голоса и фортепиано, Соч. 11 · **Vosem zabavnykh peschok** dlya golosa i fortepiano, Soch. 11]

Text: Valentin Kataev

1. Заинька [Little Darling]
2. Кошка и слон [Cat and Elephant]
3. Свинка [The Pig]
4. Ёжик [The Hedgehog]
5. Поросяенок [The Piglet]
6. Муха [The Fly]
7. Курочка [The Cockerel]
8. Пёс Барбос [Barbos, the Dog]

THROUGH THE NIGHT A BRIGADE BLUNTLY WENT

1930

[VIKTOR BELY (1904 - 1983) · ALEXANDER DAVIDENKO (1899 - 1934) · NIKOLAI CHEMBER-DZHI (1903 - 1948)]

Song. Arrangement for voice and symphony orchestra

[**Отряд сквозь ночь шёл напрямик**. Песня. Инструментовка для голоса и симфонического оркестра · **Otryad skvoz noch shyol napryamik**. Pesnya. Instrumentovka dlya golosa i simfonicheskogo orkestra]

Text: I. Kulkin

CHRONOLOGICAL LIST OF WORKS

PRELUDE AND FUGUE in C minor 1930

[JOHANN SEBASTIAN BACH (1685 - 1750)]

Arrangement for piano of Prelude and Fugue BWV 549 (?)

[Прелюдия и fuga c-moll для органа. Обработка для фортепиано · **Prelyudiya i fuga c-moll dlya organa**. Obrabotka dlya fortepiano]

ТЕМПО 1930

Song for two-part choir and piano

[Темп. Песня для двухголосного хора и фортепиано · **Temp**. Pesnya dlya dvukhgolosnogo khora i fortepiano]

Text: Semyon Kirsanov

A PIG'S SERENADE 1930

Song for two-part choir and piano

[Серенада свинье. Песня для голоса и фортепиано · **Serenada svinye**. Pesnya dlya golosa i fortepiano]

Text: Nikolai Agniltsev

ПОЕМ OF STRUGGLE, Op. 12 10 October 1930 - May 1931

for symphony orchestra and choir

[Поэма борбы для симфонического оркестра и хора, Соч. 12 · **Poema borby** dlya simfonicheskogo orkestra i khora, Soch. 12]

Text: Alexander Zharov

Grave · Allegro molto · Allegro marciale

3(picc).3(cor anglais).3(bass clar).3(db bn) – 4.3.3.1 – timp, perc (tgl, snare dr, bass dr, cym). strings

Duration: 12'

First performance: 6 November 1931, Moscow, All-Union Radio

Symphony Orchestra and Choir of All-Union Radio – Boris Khaikin (conductor)

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► **ARRANGEMENTS:** for piano four hands by the composer.

CHRONOLOGICAL LIST OF WORKS

SONATINA FOR PIANO NO. 1 in C major, Op. 13,1 1930/1969

[**Сонатина № 1** для фортепиано, Соч. 13, № 1 • **Sonatina № 1** dlya fortepiano, Soch. 13, № 1]

1. Allegro assai e lusingando • Cantabile, ma in tempo • Tempo I • Cantabile, ma in tempo
2. Andantino • Poco meno mosso • Tempo I *attacca*
3. Presto

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score: SIK 2117

► **ARRANGEMENTS:** for bayan by B. Slyusar (No. 1).

A revised version of *Sonatina for Piano No. 1* was published in 1969.

FROM PIONEER LIFE, Op. 14

1931/1969

for piano

[**Из пионерской жизни** для фортепиано, Соч. 14 • **Iz pionerskoi zhizni** dlya fortepiano, Soch. 14]

1. Барабанщик [The Drummer] *Marciale moderato*
2. Физкультурная игра [Sporting Game] *Scherzando*
3. Праздник [Holiday] *Allegro*
4. Пионерская песня [Pioneer Song] *Cantando. Marciale*
5. Походный марш [March] *Allegro molto ed energico*

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score: SIK 2165

► **ARRANGEMENTS:** for trumpet and piano by Y. Usov (No. 1).

A revised version of *From Pioneer Life* was published in 1969. The author of the melody of No. 4, 'Pioneer Song', is Boris Shekhter.

GALICIAN JACQUERIE, Op. 15

8-20 August 1931

Radiophonic composition for orchestra, choir and soloists

[**Галицийская жакерия**. Музыка к радиокomпозиции для оркестра, хора и солистов, Соч. 15 • **Galitsiyskaya zhakeriya**. Muzyka k radiokompozitsii dlya orkestra, khora i solistov, Soch. 15]

Text: Bruno Jasieński

CHRONOLOGICAL LIST OF WORKS

THREE SONGS, Op. 16

1931-1932

for low voice and piano

[**Три песни** для низкого голоса и фортепиано, Соч. 16 • **Tri pesni** dlya nizkogo golosa i fortepiano, Soch. 16]

Text: Erich Mühsam (No. 1, 'Soldatenlied'), Alexander Zharov (No. 2) and Alexei Surkov (No. 3)

1. Солдатская [Soldier's Song] *Risoluto*
2. Тюрьмы [Prisons] *Sostenuto*
3. Морская песня [Sailor's Song] *Con moto*

EIGHT SONGS, Op. 17

1932

for unison children's choir (Nos. 1-4) and two-part children's choir (Nos. 5-8) and piano

[**Восемь песен** для одногласного детского хора (№ 1-4) и двухголосного детского хора (№ 5-8) и фортепиано, Соч. 17 • **Vosem pesni** dlya odnogolosnogo detskogo khora (№ 1-4) i dvukhgolosnogo detskogo khora (№ 5-8) i fortepiano, Soch. 17]

Text: Olga Vysotskaya (Nos. 1-4, 7, 8), Anton Prischelets (No. 5) and Agniya Barto (No. 6)

Vol. I

1. Первое Мая [The First of May] *В темне марша [Tempo di marcia]*
2. Паровоз [The Steam Locomotive] *Sostenuto*
3. Улица [The Street] *Sostenuto*
4. Птичий дом [The Bird House] *Moderato*

Vol. II

5. Песня о пионере Абросимове [Song About the Pioneer Abrosimov] *Moderato ma risoluto*
6. Сады – городам [Gardens – Towns] *Presto*
7. Песня о поезде [Song About the Train] *Tempo di marcia*
8. Песня о зелёном городе [Song About the Green Town] *Presto*

CHRONOLOGICAL LIST OF WORKS

SYMPHONY NO. 1 in C sharp minor, Op. 18

1932

[**Симфония № 1**, Соч. 18 • **Simfoniya № 1**, Soch. 18]

Composed on the occasion of the 15th Anniversary of the October Revolution

1. Andante molto sostenuto (♩ = 58-63) • L'istesso tempo (♩=♩) • Poco a poco animando • Più mosso. Agitato (♩ = 80-84) • Calando • Andante (♩ = 60) • Pocchissimo più mosso. Espressivo (♩ = 80) • Poco più mosso (♩ = 96) • Allegro agitato (♩ = 96-100) • a tempo (agitato) (♩ = 88) • Più mosso (♩ = 96) • Poco meno mosso • Più mosso • Precipitato • Pocchissimo meno mosso. Passionato (♩ = 88) • Impetuoso • Focosamente • Molto meno mosso. Fiero (♩ = 92) • Poco meno mosso • Meno mosso • Agitato. Con gran espressione (♩ = 96) • Più lento. Sempre più tranquillo • Lento assai *attacca*
 2. Allegro molto agitato e con spirito (♩ = 152) • Con calore • Poco più tranquillo • Irato • Andantino semplice (♩ = 116-120) • Meno mosso • Più mosso (Tempo I) (♩ = 144) • ♩=♩ • Con strepito (♩=♩) • Risoluto. Con fuoco • Strepitoso • Poco sostenuto • ♩=♩ • ♩=♩ • Tempo I. Con calore • Poco più tranquillo • Più mosso (♩=♩ = 168) • Più mosso (Tempo I) • Gaio (Presto) (♩ = 160-168) • Pesante • Pocchissimo meno mosso • Risoluto (Poco sostenuto, ma in tempo presto)
- 3(picc).3(cor anglais).3(bass clar).3(db bn) – 4.3.3.1 – timp, perc (tgl, snare dr, bass dr, cym). harp. strings

Duration: 20'

First performance: 1932, Moscow, Large Hall of the Conservatoire
All-Union Radio Orchestra – Georges Sébastian (conductor)

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Symphony No. 1 is based on Viktor Gusev's poem 'The Year 1917'.

MARCH

1932

for wind orchestra

[**Походный марш** для духового оркестра • **Pokhodny marsh** dlya dukhovogo orkestra]

FIFTEEN YEARS

1932

Pioneer Song for unison choir and piano

[**Пятнадцать лет**. Пионерская песня для одноголосного хора и фортепиано • **Pyatnadsat let**. Pionerskaya pesnya dlya odnogolosnogo khora i fortepiano]

Text: Segei Bolotin

CHRONOLOGICAL LIST OF WORKS

EARTH AND HEAVEN

1932

Incidental music to the Tur brothers' (Pyotr and Leonid) play

[**Земля и небо.** Музыка к пьесе братьев Тур · **Zemlya i nebo.** Muzyka k pyese brat'yev Tur]

Première: 1932, Moscow, Moscow Art Academic Theatre

PRINCE MSTITSLAV THE BOLD

1932

Incidental music to Iosif Prut's play

[**Князь Мстислав Удалой.** Музыка к пьесе Иосифа Прута · **Knyaz Mstislav Udaloj.** Muzyka k pyese Iosifa Pruta]

Première: 1932, Moscow, Central Red Army Theatre

YANOSH

1933

Song for two-part choir and piano

[**Янош.** Песня для двухголосного хора и фортепиано · **Yanosh.** Pesnya dlya dvukhgoslosnogo khora i fortepiano]

Text: Tatyana Sikorskaya

MUSIC TO A CHILDREN'S PLAY

1933

[Музыка для детской инсценировки · **Muzyka dlya detskoj instsenirovki**]

1. Якутская песня [Yakutian Song]
2. Олень и лыжи [Reindeer and Skis]
3. Лошадь [The Horse]
4. Велосипед [The Bicycle]
5. Посевная [The Sower's Song]
6. Пароход [The Steamer]
7. Автомобиль [The Car]
8. Аэроплан [The Aeroplane]
9. Песня германских безработных [Song of the German Unemployed Workers]

CHRONOLOGICAL LIST OF WORKS

JESTERS

1933

Incidental music to Alexander Ostrovsky's play

[Шутники. Музыка к пьесе Александра Островского • **Shutniki**. Muzyka k pesе Alexandra Ostrovskogo]

Première: 1933, Moscow, Central Red Army Theatre

ST. PETERSBURG NIGHT

1933

Music to the film

[Петербургская ночь. Музыка к кинофильму • **Peterburgskaya noch**. Muzyka k kinofilmu]

Produced by Mosfilm – Serafima Roshal, Vera Stroeva (scenario after Fyodor Dostoevsky's novel 'Netochka Nezvanova' and the short story 'White Nights') – Grigori Roshal, Vera Stroeva (directors) – Dmitri Feldman (camera) – Pyotr Beitner, Iosif Shpinel (set design). First showing: 19 February 1934

каст: Nastenka (Xenia Tarasova) – Efimov (Boris Dobronravov) – Lord of the manor (Lev Fenin) – Schulz (Anatoli Goryunov) – Grushenka, provincial actress (Lyubov Orlova) – Revolutionary student (Igor Doronin) – Ivan Vasiliev (Ivan Kudryavtsev)

SYMPHONY NO. 3 in B flat minor 'Requiem', Op. 22

1933

for symphony orchestra and mixed choir

Composed on the occasion of the decennial of Lenin's death

[Симфония № 3 «Реквием» для симфонического оркестра и хора, Соч. 22 • **Simfoniya № 3** «Rekviem» dlya simfonicheskogo orkestra i khora, Soch. 22]

Text: Nikolai Aseev

1. Allegro. Impetuoso (♩ = 116) • A tempo, ma tranquillo • Molto meno mosso (♩ = 96) • Più mosso (♩ = 104) • Poco più mosso. Irato • Molto agitato (♩ = 120) • Molto meno mosso, ma agitato (♩ = 160) • Sostenuto. Marziale (♩ = 126) • Poco più mosso (♩ = 132) • A tempo. Sostenuto (♩ = 126) • Più mosso (♩ = 100) *attacca*
2. Andante marziale. Lugubre (♩ = 63) • Poco più mosso (♩ = 88) • Sostenuto, ma non troppo (♩ = 76) • Poco meno mosso • Poco più mosso • Allegro con fuoco (♩ = 104) • Tempo I (♩ = 63) • Poco più mosso • Tempo di marcia funebre e trionfale 3(picc).3(cor anglais).3(bass clar).3(db bn) – 4.3.3.1 – timp, perc (sidr dr, bass dr, cym, tam-t). piano. strings

Duration: 24'

First performance: 21 January 1934, Moscow

All-Union Radio Orchestra and Choir – Boris Khaikin (conductor)

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CHRONOLOGICAL LIST OF WORKS

SONATINA FOR PIANO NO. 2 in G minor, Op. 13,2 1933/1969

[**Сонатина № 2** для фортепиано, Соч. 13, № 2 • **Sonatina № 2** dlya fortepiano, Soch. 13, № 2]

1. Allegro non troppo. Risoluto
2. Sostenuto • più agitato poco a poco
3. Vivace

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score: SIK 2118

A revised version of *Sonatina for Piano No. 2* was published in 1969. Apart from minor changes the main differences consist in the deletion of the third movement from the originally four-movement composition (the removed piece was inserted as No. 4, 'Through Forests and Mountains', into the Suite 'In the Pioneer Camp', Op. 3/86) and in the introduction of a piece transferred from the collection of piano pieces, Op. 3 as final movement of Op. 13,2.

SYMPHONY NO. 2 in C minor, Op. 19 1934

[**Симфония № 2**, Соч. 19 • **Simfoniya № 2**, Soch. 19]

1. Allegro quasi presto (♩ = 138-144) • Poco sostenuto • Poco più mosso • Sostenuto e poco a poco accelerando • Con fuoco (poco meno mosso) • Prestissimo
 2. Andante non troppo (♩ = 66-72) • Moderato (♩ = 100) • Poco agitato • Tempo I. Maestoso • Moderato • Tempo I • Poco meno mosso
 3. Prestissimo scherzando (♩ = 96) • Tempo I • Molto agitato (Poco meno mosso ♩ = 144) • Prestissimo tenebroso (Tempo I) • Con fuoco (meno mosso ♩ = 144) • Allegro (♩ = 104-108)
- 3(picc).3(cor anglais).3(bas clar).3(db bn) – 4.3.3.1 – timp, perc (tgl, side dr, bass dr, cym). strings

Duration: 25'

First performance: 25 December 1934, Moscow, Large Hall of the Conservatoire Moscow Philharmonic Orchestra – Albert Coates (conductor)

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CHRONOLOGICAL LIST OF WORKS

FOUR PRELUDES, Op. 20

1933 - 1334

for piano

[**Четыре прелюдии** для фортепиано, Соч. 20 • **Chetyre prelyudii** dlya fortepiano, Soch. 20]

IMPROVISATION, Op. 21

1934

for violin and piano

[**Импровизация** для скрипки и фортепиано, Соч. 21 • **Improvizatsiya** dlya skripki i fortepiano, Soch. 21]

Improvisato. Irato • Quasi andante • Andante doloroso • Più mosso • Meno mosso • Andante • Meno mosso. Drammatico • Meno mosso

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score: SIK 6150

► **ARRANGEMENT** for viola and piano by Louis Kievman

► *see also* St. Petersburg Night, music to the film from 1933, from which Improvisation is taken.

THE DOWNFALL OF THE SQUADRON

1934

Incidental music to Alexander Korneichuk's play

[**Гибель эскадры**. Музыка к пьесе Александра Корнейчука • **Gibel eskadry**. Muzyka k pyese Alexandra Korneichuka]

Première: 11 May 1934, Moscow, Central Red Army Theatre

Yuri Zavadsky, Efim Brill (directors) – Nisson Shifrin (stage design) – N. Kholfin (choreography)

THE BANNERS OF MAY

1934

Song for two-part choir and piano

[**Знамена мая**. Песня для двухголосного хора и фортепиано • **Znamena maya**. Pesnya dlya dvukhgosolnogo khora i fortepiano]

Text: Sergei Mikhalkov

CHRONOLOGICAL LIST OF WORKS

CAMP SONG

1934

Song for children's choir and piano

[**Лагерьная песня** для детского хора и фортепиано • **Lagernaya pesnya** dlya detskogo khora i fortepiano]

Text: Leonid Lavrov

MAY DAY MARCH

1934

Song for two-part choir and piano

[**Майский марш**. Песня для двухголосного хора и фортепиано • **Maisky marsh**. Pesnya dlya dvukhgosolnogo khora i fortepiano]

Text: Nora Gal

ABOUT PETYA

1934

Pioneer chastushki [humorous songs] for voice and piano

[**Про Петю**. Пионерские частушки для голоса и фортепиано • **Pro Petyu**. Pionerskie chastushki dlya golosa i fortepiano]

Text: Nora Gal

- ▶ **ARRANGEMENTS:** for violin and piano by Konstantin Fortunatov ■ for trumpet and piano by K. Serostanov.

THE ROAD OF FLOWERS

1934

Incidental music to Valentin Kataev's play

[**Дорога цветов**. Музыка к пьесе Валентина Катаева • **Doroga tsvetov**. Muzyka k pyese Valentina Kataeva]

Première: Moscow, Vakhtangov Theatre

THE EASTERN BATTALION

1935

Incidental music to the Tur brothers' (Pyotr and Leonid) play

[**Восточный батальон**. Музыка к пьесе братьев Тур • **Vostochnyi batalon**. Muzyka k pyese bratyeв Tur]

Première: 1935, Moscow, Central Red Army Theatre

CHRONOLOGICAL LIST OF WORKS

AS YOU LIKE IT

1935

Incidental music to a broadcast production after William Shakespeare
[**Как вам это понравится.** Музыка к радиопостановке по пьесе Уильяма Шекспира ·
Kak vam eto ponravitsya. Muzyka k radiopostanovke po pyese Uilyama Shekspira] ·
Produced by All-Union Radio

THE MERRY LITTLE TAILOR

1935

Incidental music to a puppet theatre production
[**Весёлый портняжка.** Музыка к кукольному спектаклю · **Vesyolyi portnyazhka.**
Muzyka k kukolnomu spektaklyu]
Première: 1935, Moscow, Puppet Theatre

AEROGRAD

1935

Music to the film
[**Аэроград.** Музыка к кинофильму · **Aerograd.** Muzyka k kinofilmu]
Produced by Ukrainfilm and Mosfilm
– Alexander Dovzhenko (scenario and director) – Eduard Tisse, Mikhail Gingin,
Nikolai Smirnov (camera) – Alexei Utkin, Viktor Panteleev (set design) – Nikolai
Timartsev (sound) – Viktor Gusev (lyrics). First showing: 1935

CAST: Stepan Glushak, partisan (Stepan Shagaida) – Vladimir, pilot, Stepan's
son (Sergei Stolyarov) – Vasili Khudryakov, trapper (Stepan Shkurat) – Ani-
ki Shabanov, bandit (Boris Dobronravov) – Son of the Old Believer (Vadim
Gusev) – Maria Kudina, widow of the Old Believer (Elena Maximova) –
Shcherban, partisan (Vasili Novikov) – Efim Kosa, partisan, kolkhoz member
(Vladimir Uralsky) – Anisya Sharapova (Maria Klyucharyova) – Old Believer
(Ekaterina Korchagina-Alexandrovskaaya) – Young chukch (Nikon Tabunasov)

1. Песня дальневосточных летчиков [Song of the Far Eastern Pilots]
2. Партизанская песня [Partisan Song]

► ARRANGEMENT for seven-string-guitar by M. Ivanov (No. 1)

CHRONOLOGICAL LIST OF WORKS

CONCERTO FOR PIANO

AND ORCHESTRA NO. 2 in G minor, Op. 23

1935/1973

[Концерт для фортепиано с оркестром № 2, Соч. 23 • *Kontsert dlya fortepiano s orkestron № 2*, Soch. 23]

1. Allegro moderato (♩ = 138) • L'istesso tempo • Più mosso (♩ = 72) • Adagio molto sostenuto (♩ = 72) • Cadenza *Andante con moto* • *Poco più mosso* • *Poco sostenuto, ma con fuoco* • *Più mosso* • Tempo I (ma poco più animato) (♩ = 152)
2. Andante semplice (♩ = 66) • Tempo I • Andantino con moto • Meno mosso (♩ = 52) • Tempo I • Tempo I
3. Allegro molto (♩ = 132) • L'istesso tempo • Poco meno mosso • Doppio meno mosso • Tempo I (Doppio più mosso) • Poco più mosso
2.2(cor anglais).2.2 – 4.3.3.1 – timp. perc (tgl, side dr, bass dr, cym, xyl). strings

Duration: 33'

First performance: 12 May 1936, Moscow, Large Hall of the Conservatoire Grigori Ginzburg (piano) – Moscow Philharmonic Orchestra – Jenő Szenkar (conductor)

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The revisions by the composer made in 1973 left the overall structure of the concerto untouched – but a considerable number of additions and alterations concerning the orchestral accompaniment were introduced and a few modifications of the soloist's part were added (aside from one extra bar in the cadenza of the opening movement the alterations concern mainly the second movement).

► **ARRANGEMENT** for two pianos by the composer.

THE EIGHTEENTH OF MARCH

1936

Song for voice, choir and piano

[18 Марта. Песня для голоса, хора и фортепиано • 18 Мая. Pesnya dlya golosa, khora i fortepiano]

Text: Grigori Roshal

This song was used in Roshal's film 'Dawn of Paris' [Зори Парижа] from 1936, with music by Nikolai Kryukov.

GLORY

1936

Incidental music to Viktor Gusev's play

[Слава. Музыка к пьесе Виктора Гусева • Slava. Muzyka k pyese Viktora Guseva]

Première: 1936, Moscow, Central Red Army Theatre

CHRONOLOGICAL LIST OF WORKS

COLAS BREUGNON, Op. 24/90

1936 – 1938/1968

Opera in three acts (8 scenes)

[**Кола Брюньон**. Опера в трёх действиях, восьми картинах, Соч. 24/90 • **Kola Bryunyon**. Opera in tryokh deistviyakh, vosmi kartinakh, Soch. 29/90]

Libretto by Vladimir Bragin and Dmitri Kabalevsky after Romain Rolland's novel

1. Overture *Allegro* (♩ = 152-160) • *Presto* (♩ = 152-160) • *L'istesso tempo* • *Tempo I* (*Presto*)
2. Prologue *Non troppo allegro* (♩ = 66) • *Sostenuto* • *Più mosso* • *Poco meno mosso* • *Moderato* (♩ = 80) • *Poco più sostenuto* *attacca*

Act I

3. Scene 1
Allegretto moderato (♩ = 66) • *L'istesso tempo* • *Poco più mosso* • *Tempo I* • *L'istesso tempo* (♩ = ♩) • *Più agitato* • *Allegro molto* (♩ = 112) • *Meno mosso* • *Meno mosso* • *Allegro molto* (♩ = 112) • *Allegretto con moto* (♩ = 72) • *Poco meno mosso* (♩ = 92) • *Meno mosso* • *Molto sostenuto* (♩ = 60) • *Allegretto moderato* • *Allegro appassionato* (♩ = 92) • *Più mosso* • *Poco più sostenuto* • *Molto agitato* (♩ = 112) • *Pocchissimo più sostenuto* • *Molto meno mosso* (♩ = 92) • *Moderato* (♩ = 84) *attacca*
4. Intermezzo I *Marciale moderato* (♩ = 112) *attacca*
5. Scene 2
Meno mosso • *Allegro* (♩ = 92) • *Allegro agitato* (♩ = 72) • *Allegretto* (♩ = 112) • *Più mosso* • *Allegretto capriccioso* (*L'istesso tempo*) (♩ = ♩ = 112) • *Presto* (♩ = 132) • *Sostenuto* • *Tempo I* (*Presto*) • *Doppio meno mosso* (♩ = ♩ = 132) • *L'istesso tempo* (♩ = ♩) • *Marciale*. *Doppio più mosso* (♩ = ♩ = 132) • *Con moto* (♩ = 100) • *Poco meno mosso* (♩ = 80) • *Poco più agitato* • *Poco più mosso* • *Poco meno mosso* • *Tempo I* • *Più mosso* • *Agitato* • *Allegro* (♩ = 132) • *Poco sostenuto* • *Allegro vivace* (♩ = 100) • *Allegro con brio* (♩ = 112) • *L'istesso tempo*. *con gravità* • *Poco meno mosso* • *Allegro* (♩ = 152) • *Molto sostenuto* • *Allegro giocoso* (♩ = 132) • *Meno mosso* • *Vivace scherzando* (♩ = 84) • *Moderato*

Act II

6. Scene 3
Allegro energico (♩ = 108) • *Poco meno mosso* • *Vivace* • *Andante con moto* (♩ = 60) • *Allegro feroce* • *Moderato assai* • *Poco più agitato* • *Agitato molto* (♩ = 100) • *Poco meno mosso* • *Poco più sostenuto* (♩ = 66) • *Più mosso* • *Molto sostenuto* • *Poco meno mosso* • *Meno mosso* • *Allegro agitato* (♩ = 76) • *L'istesso tempo* (♩ = ♩) • *Andante non troppo* (♩ = 60) • *Allegro agitato* (♩ = 160) • *Poco meno mosso* • *Sostenuto* • *A tempo agitato* • *Poco sostenuto* • *Allegro* (♩ = 160) • *Allegro con bravura* (♩ = 138) • *Tempo I* • *Più mosso* • *Sostenuto* • *Allegretto pesante* (♩ = 100) • *Più mosso* (♩ = 126) • *Moderato* (♩ = 88) • *Più mosso* • *Pesante* • *Largo pesante* (♩ = 60) *attacca*

CHRONOLOGICAL LIST OF WORKS

COLAS BREUGNON, Op. 24/90 [CONTINUED I]

7. Intermezzo II

L'istesso tempo (Largo pesante (♩ = 66) • Poco più mosso • Tempo I • Largo assai (♩ = 50) *attacca*

8. Scene 4

Andante sostenuto (♩ = 66) • *Allegro agitato* (♩ = 80) • *Andante sostenuto* (♩ = 66) • *Più mosso* (♩ = 80) • *Meno mosso* (♩ = 72) • *Più mosso*. *Strepitoso* (♩ = 84) • *Largo* (♩ = 50) • *Poco più mosso* (♩ = 72) • *Poco meno mosso* • *Allegro agitato* (♩ = 120) • *Meno mosso* • *Poco più mosso* *attacca*

7. Intermezzo III *L'istesso tempo*. Pesante (♩ = 60) *attacca*

8. Scene 5

Andante sostenuto (♩ = 66) • *Meno mosso* • *Poco più mosso* • *Poco più mosso* • *Poco meno mosso* (♩ = 66) • *Adagio* (♩ = 100) • *Poco più mosso* • *Tempo I* • *Allegro molto agitato* (♩ = 160) • *Adagio molto sostenuto* (♩ = 66) • *Molto adagio* (♩ = 80) • *Sostenuto*

Act III

9. Scene 6

Andantino sostenuto (♩ = 54) • *Poco più mosso* • *Tempo I* • *Poco meno mosso del Tempo primo* (♩ = ♩) • *Poco meno mosso* • *Meno mosso* • *Andantino amoroso* (♩ = 72) • *Poco più mosso* • *Poco meno mosso* • *Meno mosso* • *Poco meno mosso* • *Meno mosso* *attacca*

10. Intermezzo IV

Allegro marciale (♩ = 144) • *Allegro molto e con fuoco* (♩ = 92-96) • *Sostenuto molto* *attacca*

11. Scene 7

Allegro non troppo (♩ = 80-84) • *Poco meno mosso* • *Tempo I* • *Tempo I (agitato)* • *Andante molto sostenuto* (♩ = 60-66) • *Doppio più mosso*. *Con moto* (♩ = 84) • *Poco più mosso* (♩ = 112) • *Poco meno mosso* • *Meno mosso* • *Allegro molto ed agitato* (♩ = ♩) • *Sostenuto* • *Allegro molto* • *Molto sostenuto* (♩ = 92) • *Molto meno mosso* • *Poco più mosso* • *Sostenuto* • *Allegro ed accelerando* • *Allegro* (♩ = 92) • *Marciale pomposo* *attacca*

12. Intermezzo V *Allegro con brio* (♩ = 88-92) *attacca*

13. Scene 8

L'istesso tempo • *Allegro con brio* (♩ = 160) • *Poco meno mosso e più pesante* • *Poco più mosso (Tempo I)* • *Meno mosso* (♩ = 92-100) • *Sostenuto* (♩ = 80) • *Moderato* (♩ = 66) • *Andante maestoso*. *Largamente* • *Più mosso* • *Meno mosso* • *Allegro con brio* (♩ = 176) • *Più mosso*

CHRONOLOGICAL LIST OF WORKS

COLAS BREUGNON, Op. 24/90 [CONTINUED II]

DRAMATIS PERSONAE: Colas Breugnon (baritone) – Selina (mezzo-soprano) – Jacqueline (soprano) – Jean Giffard, miller (baritone) – Curé Chamaille (bass) – Robinet, Breugnon's apprentice (tenor) – Duke d'Asnois (tenor) – Mademoiselle de Termes (soprano) – Bellman (tenor) – Glodie, Breugnon's granddaughter (mute part) – Two churchgoers (tenor, bass) – Two voices behind the scene (contralto [child], bass)

Citizens of Clamency, The duke's guests, Soldiers (mixed choir)

3(picc).3.3.3(db bn) – 4.3.3.1 – perc (timp, tgl, tamb, side dr, bass dr, cym, xyl). harp. strings

stage music: 0.2.0.0 – horns.fanfares.0.0 – perc (tamb, side dr, tam-t, bells), strings (1/1/0/0/)

Duration: full eve

Première: 22 February 1938, Leningrad, State Academic Maly Opera House
Alexander Modestov-Bluvshstein (Colas Breugnon) – Nadezhda Velter (Selina) – Evgeni Olkhovsky (Jean Giffard) – Pavel Zhuravlenko (Curé Chamaille) – Stepan Balashov (Duke d'Asnois) – E. Tropina (Mademoiselle de Termes) – Ilya Shlepyanov, Z. Zakusova (directors) – Yuri Pimenov, Alexander Zelensky (stage design) – Boris Khaikin (conductor)

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Kabalevsky completed work on the revised version of Op. 24/90 on 22 February 1968.

- ▶ **ARRANGEMENTS:** piano score by the composer ■ for piano by the composer ('The Grape-Gatherer's Song' *Allegro moderato*, 'Folk Dance' *Allegro con fuoco* and 'March' *marziale moderato*, published as Three Pieces from 'Colas Breugnon', Op. 30, score: **SIK 2190**), by T. Nazarov ('The Grape-Gatherer's Song', 'Colas Breugnon's Song') ■ for piano four hands by A. Bubl'nikov ('Overture'), by Yu. Kolmakov and by T. Matalaev (both 'The Grape-Gatherer's Song') ■ for violin and piano by Yu. Utkin ('The Grape-Gatherer's Song') ■ for three violins by Konstantin Fortunatov ('The Grape-Gatherer's Song') ■ for domra ensemble by S. Tesh ('The Grape-Gatherer's Song') ■ for accordion orchestra by Herbert Bausewein ('Overture') ■ for bayan by V. Korelov ('Overture').

CHRONOLOGICAL LIST OF WORKS

SUITE FROM 'COLAS BREUGNON', Op. 24a 1962

[Сюита из оперы «Кола Брюньон» для симфонического оркестра, Соч. 24а • **Syuita iz opery «Kola Bryunyon»** dlya simfonicheskogo orkestra, Soch. 24a]

1. Увертюра [Overture] *Allegro* (♩=123-132) • *Presto* (♩=♩) • *L'istessotempo* (♩=♩) • *Presto* (♩=♩)
 2. Народный праздник [People's Fete] *Allegro marcato* (♩ = 84)
 3. Народное бедствие (чума) [People's Disaster (The Plague)] *Largo* (♩=66) • *Più mosso. Con agitazione* • *Andante molto sostenuto* (♩ = 60) • *Largo* • *Andante non troppo* (♩ = 72)
 4. Народное восстание [People's Uprising] *Moderato marciale* (♩=100) • *Allegro molto e con fuoco* (♩ = 80) • *Poco più mosso* • *Sostenuto*
- 3(picc).3.3.3.3 (db bn) – 4.3.3.1 – timp, perc (tgl, tamb, side dr, bass dr, cym, xyl). harp. strings

Duration: 20'

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TWO SONGS, Op. 25 1937

Incidental music to Nikolai Shostakovich's children's play for children's choir and piano

[**Две песни.** Музыка к пьесе для детей Николая Шостаковича для детского хора и фортепиано, Соч. 25 • **Dve pesni.** Muzyka k pyese dlya detei Nikolaya Shostakovicha dlya detskogo khora i fortepiano, Soch. 25]

1. У костра [By the Fireside]
2. Артековская песня [Song of Artek]

KOMSOMOL STEAM LOCOMOTIVE 1937

Song for voice, two-part choir and piano

[**Комсомольский паровоз.** Песня для голоса, двухголосного хора и фортепиано • **Komsomolsky parobos.** Pesnya dlya golosa, dvukhgolosnogo khora i fortepiano]

Text: Alexei Surkov

► **ARRANGEMENT:** for choir a cappella by the composer

CHRONOLOGICAL LIST OF WORKS

IN REMEMBRANCE OF DEAR SERGO

1937

Song for voice, children's choir and piano

[**Памяти дорогого Серго.** Песня для детского хора и фортепиано • **Pamyati dorogogo Sergo.** Pesnya dlya detskogo khora i fortepiano]

Text: Nina Sakonskaya

S O S

1937

Incidental music to a broadcast production

[**S O S.** Музыка к радиопостановке • **S O S.** Muzyka k radiopostanovke]

Produced by All-Union Radio

WILLIAM TELL

1937

Incidental music to a broadcast production after Friedrich Schiller's 'Wilhelm Tell'

[**Вильгельм тель.** Музыка к радиопостановке по пьесе Фридриха Шиллера • **Vilgelm Tell.** Muzyka k radiopostanovke po pyese Fridrikha Shillera]

Produced by All-Union Radio

SHCHORS

1937

Music to the film

[**Щорс.** Музыка к кинофильму • **Shchors.** Muzyka k kinofilmu]

Produced by Kiev Film Studios – Alexander Dovzhenko (scenario and director) – Julia Solntseva (co-director) – Yuri Ekelchik (camera) – Morits Umansky (set design). First showing: 1939

CAST: Nikloai Alexandrovich Shchors (Evgeni Samoilov) – Bozhenko (Ivan Skuratov) – Severin Chernyak, commander (Luka Lyashenko) – Commander (Yuri Titov) – Mikhailyuk, commander (Alexander Grechany) – Commander (Nikolai Makarenko) – Isaak Tyshler (Valentin Dukler) – Petro Chizh (Fyodor Ishchenko) – Nastya (Nina Nikitina) – Weaver (Anna Borisoglebskaya) – Savka Troyan (Alexander Khvylya) – Wurm (D. Kadnikov) – German colonel (Sergei Komarov) – Petlyura (Georgi Polezhaev) – Tchak/Vladimir Vinnichenko (Dmitri Milyutenko) – Konovalets, ataman (Gnat Yura) – Inspector (Yuri Lavrov) – German soldiers (Osvald Glazunov, Hans Klering) – German general (Nikolai Komissarov) – Bogunets (Alexander Segal) – General (Amvrosi Buchma) – Anarchist (Lavrenti Masokha) – Warriors (Pyotr Masokha, Nikolai Yakovchenko) – Old partisan (Stepan Shkurat) – Rogovenko, Ukrainian socialist revolutionary (Nikolai Kryuchkov) – Young Red Army soldier (Boris Andreev) – Bourgeois woman (Emilia Milton)

CHRONOLOGICAL LIST OF WORKS

TESTAMENT

1937

from the film *Shchors*

for choir and orchestra

[**Заповіт** для хора и симфонического оркестра из кинофильма «Щорс» • **Zapovit** dlya khora i simfonicheskogo orkestra iz kinofilma «Shchors»]

Text: Taras Shevchenko

► *see also* *Shchors*, music to the film from (1937).

THIRTY PIECES FOR CHILDREN, Op. 27

1937 – 1938

for piano

[**Тридцать детских пьес** для фортепиано, Соч. 27 • **Tridtsat detskikh pes** dlya fortepiano, Soch. 27]

Tome I

1. Вроде вальса [In Waltz Style] *Allegretto cantabile*
2. Песенка [Little Song] *Andantino*
3. Этюд а-молл [Etude] *Allegro vivace*
4. Ночью на реке [Night on the River] *Andantino*
5. Игра в мяч [Playing Ball] *Vivace leggiero*
6. Печальная история [Sad Story] *Cantabile*
7. Старинный танец [Old Dance] *Moderato*
8. Колыбельная [Lullaby] *Andante cantabile*
9. Сказочка [Little Fairy Tale] *Allegro moderato*
10. Шуточная [Funny Song] *Vivace*

Tome II

11. Рондо [Rondo] *Moderato*
12. Токката [Toccatina] *Allegretto marcato*
13. Шуточка [Little Joke] *Vivace leggierissimo*
14. Скерцо [Scherzo] *Allegro scherzando*
15. Марш [March] *Tempo di marcia. Allegro*
16. Лирическая пьеса [Lyrical Piece] *Andantino cantabile*
17. Пляска на лужайке [Dance on the Meadow] *Andantino scherzando*
18. Сонatina а-молл [Sonatina] *Allegretto*
19. Воинственный танец [War Dance] *Allegro energico*
20. Сказка [Fairy Tale] *Andantino cantabile*

CHRONOLOGICAL LIST OF WORKS

THIRTY PIECES FOR CHILDREN, Op. 27 [CONTINUED]

Tome III

21. Погоня [Chase] *Allegro*
22. Рассказ [Story] *Andantino*
23. Метелица [Snow Storm] *Presto*
24. Этюд F-dur [Etude] *Allegro marcato*
25. Новелла [Novelette] *Molto sostenuto*
26. Этюд A-dur [Etude] *Allegro*
27. Танец [Dance] *Moderato scherzando*
28. Причуда [Caprice] *Andantino*
29. Кавалерийская [Cavalry Song] *Allegro molto*
30. Драматический фрагмент [Dramatic Fragment] *Grave*

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score: SIK 2399a / SIK 2399b / SIK 2399c

- **ARRANGEMENTS:** for violin ensemble and piano by T. Zakharina (No. 7) ■ for balalaika ensemble by V. Rozanov (Nos. 12, 14, 29) and by V. Avksentiey (Nos. 25, 27) ■ for domra ensemble by Yu. Blinov (Nos. 25, 27, 28) ■ for guitar ensemble by R. Meleshko (Nos. 14, 27) ■ for clarinet, accordion, guitar and double bass by V. Dmitriev (No. 14) ■ for three saxophones by Stefan Reitz and Sarah Platte (Nos. 1, 6, 7, 12, 14, 17, 18, 23, 27, 29, 33) ■ for violin and piano by the composer and by Konstantin Mostras (both Nos. 1, 3, 7), by Konstantin Fortunatov (No. 4) and by Konstantin Sorokin (Nos. 6, 13, 14, 20) ■ for two violins by Konstantin Sorokin (No. 27) ■ for viola and piano by Georgi Bezrukov (No. 14) ■ for violoncello and piano by A. Stogorsky (Nos. 3, 4) and by Yuozas Chelkauskas (Nos. 1, 4, 14, 18, 25) ■ for double bass and piano by S. Khersonsky (Nos. 18, 20) ■ for flute and piano by G. Madatov and Yu. Yagudin (Nos. 1, 3, 7) ■ for clarinet and piano by A. Semyonov (Nos. 1, 7) ■ for bassoon and piano by B. Fedulov (No. 12) ■ for trumpet and piano by L. Lipikin (No. 14), by Vladimir Dokshitser (Nos. 1, 3, 7, 10, 12, 14) and by Yu. Usov (Nos. 18) ■ for baritone horn and piano by G. Boronin (No. 3) ■ for trombone and piano by B. Grigoriev (No. 4) ■ for xylophone and piano by V. Sheiman and A. Zhak (No. 7) ■ for harp by Xenia Alexandrovna Erdeli (No. 7, 29) ■ for balalaika and piano by N. Beknazarov (No. 17) ■ for guitar by V. Slavsky (No. 4) and by John Ellinger (No. 10) ■ for seven-string guitar by V. Yuriev (No. 1), by M. Ivanov (No. 2), by R. Meleshko (Nos. 7, 10) and by V. Sazonov (No. 14) ■ for garmon 'Khromka' by V. Mashkov (No. 17) ■ for bayan by V. Platonov, by L. Milovidov, by V. Shashkin (all three No. 7) and by P. Shashkin (Nos. 12, 17) ■ for accordion by V. Gorokhov and by A. Basurmanov (both No. 25) ■ for two violins by Konstantin Mostras (No. 7) ■ for mandoline and seven-string guitar by V. Ditel (No.1), by G. Mikhailov (No. 17) and by R. Meleshko (No. 8) ■ 'House of the Cats'. Children's ballet in three tableaux by K. Smirnova based on Samuil Marshak's tale. Music by Dmitri Kabalevsky from Opp. 27, 39, and 5 (No. 2). Première: 4 November 1947, Moscow, House of Pioneers of the Shcherbakovsky District.

CHRONOLOGICAL LIST OF WORKS

MEASURE FOR MEASURE 1938

Incidental music to a broadcast production after William Shakespeare

[**Мера за меру.** Музыка к радиопостановке по пьесе Уильяма Шекспира • **Mera za meru.** Muzyka k radiopostanovke po pyese Uilyama Shekspira]

Produced by All-Union Radio

FRIENDSHIP 1938

Incidental music to Viktor Gusev's play

[**Дружба.** Музыка к пьесе Виктора Гусева • **Druzha.** Muzyka k pyese Viktora Guseva]

Première: 1938, Moscow, Central Red Army Theatre

GIRL, FORGIVE ME 1938

Song for medium voice and piano

[**Девушка, прощай.** Песня для среднего голоса и фортепиано • **Devushka, prosh-chai.** Pesnya dlya srednego golosa i fortepiano]

Text: Mikhail Isakovsky

THE BORDER GUARD'S SONG 1938

Song for voice and piano

[**Песня пограничника** для голоса и фортепиано • **Pesnya pogranichnika** dlya golosa i fortepiano]

Text: Nikolai Shostakov

THE PIONEER PALACE 1938

Octobrists' song for voice and piano

[**Пионерский дворец.** Октябрытская песня для голоса и фортепиано • **Pionerskij dvorets.** Oktyabrytская pesnya dlya golosa i fortepiano]

Text: Sonia Kharlamova

CHRONOLOGICAL LIST OF WORKS

THE COMEDIANS, Op. 26

1938 – 1940

Suite for small symphony orchestra from the incidental music to Mark Daniel's play 'Inventor and Comedian'

[**Комедианты**. Сюита для малого симфонического оркестра по музыке к пьесе Марка Даниэля «Изобретатель и комедиант», Соч. 26 • **Komedianty**. Syuita dlya malogo simfonicheskogo orkestra po muzyke k pyese Marka Danielya «Izobretatel i komediant», Soch. 26]

1. Пролог [Prologue] *Allegro vivace* (♩ = 184)
2. Галоп [Gallop] *Presto* (♩ = 200)
3. Марш [March] *Moderato* (♩ = 116) *attacca*
4. Вальс [Waltz] *Moderato* (♩ = 69)
5. Пантомима [Pantomime] *Sostenuto e pesante* (♩ = 88)
6. Интермеццо [Intermezzo] *Allegro scherzando* (♩ = 168)
7. Лирическая сценка [Lyrical Scene] *Andantino semplice* (♩ = 63)
8. Гавот [Gavotte] *Allegretto* (♩ = 76)
9. Скерцо [Scherzo] *Presto assai e molto leggiero* (♩ = 120)
10. Эпилог [Epilogue] *Allegro molto e con brio* (♩ = 168)

1 (picc).1 (cor anglais).2 (Eb clar).1 – 2.2.1.1 – timp, perc (tgl, tamb, side dr, bass dr, cym, xyl). piano. strings

Duration: 20'

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score: **SIK 6887**

- **ARRANGEMENT** for wind orchestra by B. Miller (Gallop, Waltz, Intermezzo, Lyrical Scene, Gavotte), by Grigori Smushchenko (No. 2), by Norman Richardson (No. 2) and by Jan Valta (complete) and ■ for brass band by Sam Daniels (No. 2, 5 sax. 4 flugelhorns. 3 horns. 3 cornets/trumpets. 3 trbn. baritone. euphonium. 2 tubas. solo xyl. timp. perc [side dr, bass dr, cym]) ■ for chamber orchestra by Kurt Cremer (No. 2, 1.1.2.1 – 2.2.1.1 – timp. 4 perc. piano. strings) ■ for small ensemble by Yan Frenkel (Nos. 2, 3, 4) and by Hans Swarsenski (No. 2) ■ for accordion orchestra by Elisabeth Strieder-Szech ■ for Russian folk instruments by S. Dunaev (Nos. 2) ■ for domra ensemble by V. Murzin (No. 8) ■ for clarinet, accordion, guitar and double bass by V. Dmitriev (No. 2) and by N. Ivanov (No. 8) ■ for piano four hands by V. Murzin (No. 8) and by Yu. Komalkov (Nos. 3, 4, 8, 2) ■ for violin and piano by A. Shvyrkov (No. 8) ■ for piano by Robert Wallenborn (No. 2, **SIK 2102**) and by Andor Foldes (Nos. 2, 7) ■ for seven-string guitar by N. Gusov (No. 8) ■ for bayan by B. Ilin (No.2), by P. Govorushko (No. 4) and by A. Kondratiev (No. 9) ■ for accordion by P. Govorushko (No. 4), by A. Kondratev (No. 9) and by Heinz Ehme (No. 2) ■ for electronic organ by Willi Nagel (No. 2, **SIK 1314**).

CHRONOLOGICAL LIST OF WORKS

GOLDEN EARS, Op. 28

1939 – 1940

Ballet in three acts

[**Золотые колосья**. Балет в трёх действиях, Соч. 28 • **Zolotyе kolocyа**. Balet v tryokh deistviyakh, Soch. 28]

Libretto by Evgeni Pomeschchikov and A. Ermolaev on motifs from the film 'Tractorists'

unfinished

- **ARRANGEMENTS**: for mandoline and piano by A. Alexandrov ('Maryanka's Dance', 'Joke Dance').

SUITE FROM 'GOLDEN EARS', Op. 28a

[**Сюита из балета «Золотые колосья»** для симфонического оркестра, Соч. 28a • **Syuitа iz baleta «Zolotyе kolocyа»** dlya simfonicheskogo оркестра, Soch. 28a]

1. Вступление [Introduction]
2. Танец Марьянки [Maryanka's Dance]
3. Будба (белорусская народная полька) [Budba (Belarusian Folk Dance)]
4. Дуэт Марьянки и Клима [Duet Maryanka and Klim]
5. Сцена [Scene]
6. Шуточный танец [Dance Joke]
7. Дуэт Марьянки и Клима [Duet Maryanka and Klim]
8. Танец Марьянки [Maryanka's Dance]
7. Танец Клима [Klim's Dance]
8. Танец дружбы [Dance of Friendship]

- **ARRANGEMENT**: for piano by the composer

THE BRIDGE OF THE DEVILS

1939

Incidental music to Alexei Tolstói's play

[**Чёртов мост**. Музыка к пьесе Алексея Толстого • **Chyortov most**. Muzyka k pesе Alekseyа Tolstogo]

Première: 1939, Moscow, Satire Theatre

CHRONOLOGICAL LIST OF WORKS

THE SCHOOL FOR SCANDAL

1939

Incidental music to Richard Brinsley Sheridan's play

[**Школа злословия**. Музыка к пьесе Ричарда Шеридана • **Shkola zlosloviya**. Muzyka k pesе Richarda Sheridanа]

Première: 18 December 1939, Moscow, Moscow Art Academic Theatre
Nikolai Gorchakov (director) – Nikolai Akimov (stage design)

DUET OF LORD AND LADY TEAZLE

1939

from The School of Scandal

for voices, flute and harp

[**Дуэт леди и сэра Тизл** для голосов, флейты и арфы из спектакля «Школа злословия» • **Zapovit** dlya khora i simfonicheskogo орkestra iz spektaklya «Shkola zlosloviya»]

► *see also* The School of Scandal, incidental music (1939).

MADAME BOVARY

1939

Incidental music to a play based on Gustave Flaubert's novel

[**Мадам Бовари**. Музыка к пьесе по Гюставу Флоберу • **Madam Bovari**. Muzyka k pesе po Gyustavu Floberu]

Première: 1939, Moscow, Chamber Theatre
Alisa Koonen (Emma Bovary) – Alexander Tairov (director)

IN THESE DAYS

1939

Song for voice or choir and piano

[**В эти дни**. Песня для голоса или хора и фортепиано • **V eti dni**. Pesnya dlya golosa ili khora i fortepiano]

Text: Samuil Marshak

FOUR GIRLS

1939

Song for medium voice and piano

[**Четыре девушки**. Песня для среднего голоса и фортепиано • **Chetyre devushki**. Pesnya dlya srednego golosa i fortepiano]

Text: Nikolai Panov

CHRONOLOGICAL LIST OF WORKS

THREE PIECES, Op. 30

1939

Arrangements for piano from Co las B re u g n o n, Op. 24/90

[Три пьесы для пианофорте. Транскрипции отрывков из оперы «Кола Брюньон», Соч. 30 • **Tri pesi** dlya pianoforte. Transkripsii otruykov iz opery «Kola Bryunon», Soch. 30]

1. Песня виноградаря [The Grape-Gatherer's Song] *Allegro moderato* • *Tempo I*
2. Народный танец [Folk Dance] *Allegro con fuoco*
3. Марш [March] *Marciale moderato*

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score: SIK 2132 (No. 1)

EIGHT LITTLE PRELUDES AND FUGUES

1930ies

[JOHANN SEBASTIAN BACH (1685 - 1750)]

Arrangement for piano of Eight Preludes and Fugues BWV 553-560

[Восемь маленьких прелюдий и фуг для органа. Обработка для фортепиано • **Vosem malenkikh prelyudii i fug dlya organa**. Obrabotka dlya fortepiano]

Volume I

1. Prelude and Fuge in C major BWV 553 *Andante I Allegro marcato*
2. Prelude and Fuge in D minor BWV 554 *Andante maestoso I Poco più mosso* • *Poco meno mosso*
3. Prelude and Fuge in E minor BWV 555 *Adagio I Poco più mosso, ma sempre tranquillo* • *Allargando molto*
4. Prelude and Fuge in F major BWV 556 *Vivace e leggiere I Allegro non troppo*

Volume II

5. Prelude and Fuge in G major BWV 557 *Grave I Andante von moto*
6. Prelude and Fuge in G minor BWV 558 *Andante quieto* • *pesante* • *più pesante I allegro moderato* • *Lento*
7. Prelude and Fuge in A minor BWV 559 *Grave I Allegro non troppo*
8. Prelude and Fuge in B flat major BWV 560 *Allegro marcato I Allegro con humore*

Originally attributed to Bach – but scholars suggest that the Eight Preludes and Fugues might have been composed by one of his pupils, Johann Ludwig Krebs.

TOCCATA AND FUGUE in D minor 'Dorian'

1930ies

[JOHANN SEBASTIAN BACH (1685 - 1750)]

Arrangement for piano of Toccata and Fugue BWV 538

[Токката и fuga d-moll для органа. Обработка для фортепиано • **Tokkata i fuga d-moll dlya organa**. Obrabotka dlya fortepiano]

CHRONOLOGICAL LIST OF WORKS

SONATA FOR ORGAN NO. 2 in C minor 1930ies

[JOHANN SEBASTIAN BACH (1685 - 1750)]

Arrangement for piano of the Sonata BWV 526

[**Соната № 2 d-moll для органа**. Обработка для фортепиано • **Sonata № 2 d-moll dlya organa**. Obrabotka dlya fortepiano]

1. Vivace
2. Largo
3. Allegro

INTERMEZZO in B minor 1930ies

[MODEST MUSORGSKI (1839 - 1881)]

Arrangement for piano four hands of Musorgsky's 'Intermesso in modo classico' (edited by Pavel Lamm)

[**Интермеццо**, h-moll. Переложение для фортепиано в 4 руки • **Intermetstvo h-moll**. Perelozhenie dlya fortepiano v 4 ruki]

SCHERZO in B flat major 1930ies

[MODEST MUSORGSKI (1839 - 1881)]

Arrangement for piano four hands of Musorgsky's 'Scherzo' (edited by Pavel Lamm)

[**Скерцо**, B-dur. Переложение для фортепиано в 4 руки • **Skertso B-dur**. Perelozhenie dlya fortepiano v 4 ruki]

SYMPHONY NO. 6 in E flat minor 1930ies

[NIKOLAI MYASKOVSKY (1881 - 1950)]

Arrangement for piano four hands of Myaskovsky's Symphony No. 6, Op. 23

[**Симфония № 6**, es-moll. Переложение для фортепиано в 4 руки • **Simfoniya № 6**, es-moll. Perelozhenie dlya fortepiano v 4 ruki]

1. Poco largamente • Allegro feroce
2. Presto tenebroso
3. Andante appassionato
4. Molto vivace

CHRONOLOGICAL LIST OF WORKS

SYMPHONY NO. 12 in G minor 1930ies

[NIKOLAI MYASKOVSKY (1881 - 1950)]

Arrangement for piano four hands of Myaskovsky's Symphony No. 12, Op. 35

[**Симфония № 12**, g-moll. Переложение для фортепиано в 4 руки • **Simfoniya № 12**, g-moll. Perelozhenie dlya fortepiano v 4 ruki]

1. Andante • Allegro giocoso • Andante
2. Presto agitato
3. Allegro festivo e poco maestoso

SYMPHONY NO. 18 in C major 1930ies

[NIKOLAI MYASKOVSKY (1881 - 1950)]

Arrangement for piano four hands of Myaskovsky's Symphony No. 18, Op. 42

[**Симфония № 18**, C-dur. Переложение для фортепиано в 4 руки • **Simfoniya № 18**, C-dur. Perelozhenie dlya fortepiano v 4 ruki]

1. Allegro risoluto
2. Lento, ma non troppo • Andante narrante
3. Allegro giocoso

SUITE FOR JAZZ ORCHESTRA, Op. 29 1940

[**Сюита для джаз-оркестра**, Соч. 29 • **Syuita dlya dzhaz-orkestra**, Soch. 29]

Manuscript

THE LETTER 1940

Pioneer song for voice or choir and piano

[**Письмо**. Пионерская песня для голоса или хора и фортепиано • **Pismo**. Pionerskaya pesnya dlya golosa ili khora i fortepiano]

Text: Olga Vysotskaya

HOW MANY DUTIES WE HAVE IN THE MORNING! 1940

Pioneer song for voice or choir and piano

[**Сколько дел у нас с утра!** Песня для детского хора и фортепиано • **Skolko del u nas s utra!** Pesnya dlya detskogo khora i fortepiano]

Text: Elisaveta Tarakhovskaya

CHRONOLOGICAL LIST OF WORKS

THE BARBER OF SEVILLE

1940

Incidental music to Pierre de Beaumarchais' play

[**Севильский цирюльник**. Музыка к пьесе Пьера де Бомарше • **Sevilsky tsiryulnik**. Muzyka k pese Pera de Bomarshе]

Première: 1940, Moscow, Lensoviet Theatre

CITY OF MASTERS

1940

Incidental music to Tamara Gabbe's play

[**Город мастеров**. Музыка к пьесе Тамары Габбе • **Gorod masterov**. Muzyka k pese Tamary Gabbe]

Première: 1940, Moscow, Central Children's Theatre

Valentin Kolesaev (director) – Ivan Fedotov (stage design) – Viktor Tsaplin (choreography)

GOLDEN CHILDHOOD

1940

Incidental music to a broadcast production

[**Золотое детство**. Музыка к радиопостановке • **Zolotoe detstvo**. Muzyka k radiopostanovke]

Produced by All-Union Radio Broadcast

AND EVEN WITH A BULLET IN THE CHEST

from Golden Childhood

1940

song for voice and piano

[**А если с пулей в груди**. Песня для голоса и фортепиано из радиопостановки «Золотое детство» • **A esli s puleyu v grudi**. Pesnya dlya golosa i fortepiano iz radiopostanovki «Zolotoe detstvo»]

► *see also* Golden Childhood, broadcast production (1940).

LET'S SING, COMRADES, LET'S SING

1940

Song for two-part choir and piano

[**Споём, товарищи, споём**. Песня для двухголосного хора и фортепиано • **Spoem, tovarishchi, spoem**. Pesnya dlya dvukhgolosnogo khora i fortepiano]

Text: Vasili Lebedev-Kumach

CHRONOLOGICAL LIST OF WORKS

ANTON IVANOVICH GETS ANGRY

1940

Music to the film

[**Антон Иванович сердится.** Музыка к кинофильму • **Anton Ivanovich serditsya.** Muzyka k kinofilmu]

Produced by Lenfilm – Evgeni Petrov, Georgi Munblit (scenario) – Alexander Ivanovsky (director) – Evgeni Shapiro (camera) – Semyon Mandel, Abram Veksler (set design) – Igor Dmitriev (sound) – Vsevolod Rozhdestvensky (lyrics). First showing: 1941

CAST: Anton Ivanovich Voronov (Nikolai Konovalov) – Nataliya Mikhailovna, his wife (Tamara Glebova – Sima, their daughter (Lyudmila Tselikovskaya, sung by Debora Pantofel-Nechetskaya) – Alexei Mukhin, composer (Pavel Kadochnikov) – Kerosinov, composer (Sergei Martinson)

WALTZ

from Anton Ivanovich Gets Angry

1940

for coloratura soprano and piano

[**Вальс** для колоратурного сопрано и фортепиано из кинофильма «Антон Иванович сердится» • **Vals** dlya koloraturnogo soprano i fortepiano iz kinofilma «Anton Ivanovich serditsya»]

Text: Vsevolod Rozhdestvensky

► **ARRANGEMENT** for small ensemble by F. Akimov

► *see also* Anton Ivanovich Get's Angry, music to the film (1940).

FOXTROT SONG

from Anton Ivanovich Get's Angry

1940

for coloratura soprano and piano

[**Песенка-фокстрот** для колоратурного сопрано и фортепиано из кинофильма «Антон Иванович сердится» • **Pesenka-fokstrot** dlya koloraturnogo soprano i fortepiano iz kinofilma «Anton Ivanovich serditsya»]

Text: Vsevolod Rozhdestvensky

► *see also* Anton Ivanovich Get's Angry, music to the film (1940).

CHRONOLOGICAL LIST OF WORKS

PARADE OF THE YOUTH, Op. 31

1941

for children's choir and orchestra

[Парад молодости для детского хора и оркестра, Соч. 31 • **Parad molodosti** dlya det'skogo khora i orkestra, Soch. 31]

TWO SONGS, Op. 32

23 June 1941

for voice and piano

[Две песни для голоса и фортепиано, Соч. 32 • **Dve pesni** dlya golosa i fortepiano, Soch. 32]

Text: Alexander Bezymensky and N. Vladimirsky (No. 1) and Georgi Nagaev (No. 2)

1. Боевая песня [War Song]
2. Морская песня [A Sailor's Song]

► **ARRANGEMENTS:** for voice and jazz orchestra by N. Baganov (No. 1).

VOCAL MONOLOGUES, Op. 33

1941

for voice (mezzo-soprano [No. 1], baritone [No. 2], bass [No. 3]) and orchestra

[Вокальные монологи для голоса с оркестром, Соч. 33 • **Vokalnye monologi** dlya golosa s orkestrom, Soch. 33]

Text: Agubekir Bolaev-Kubatiev (No. 1), Boris Kovynev (No. 2) and Vasili Lebedev-Kumach (No. 3)

1. Наказ сыну [The Son's Errand] *Andante con gravità*
2. Нас нельзя победить [They Must Not Defeat Us] *Largamente*
3. В тёмной роще густой [In a Sombre Grove] *Andante non troppo*

► **ARRANGEMENT:** for voice and piano by the composer

SONGS, Op. 34

1941

for voice and piano

[Песни для голоса и фортепиано, Соч. 34 • **Pesni** dlya golosa i fortepiano, Soch. 34]

Text: Samuil Marshak

1. Сын героя [A Heroe's Son] *Moderato*
2. Новый школьный год [A New School Year] *Allegretto*
3. Четвёрка дружная ребят [Four Little Friends] *Marciale. Moderato*

CHRONOLOGICAL LIST OF WORKS

HITLER SHOUTS AT RIBBENTROP

1941

Musical satire for bass and piano

[**Кличет Гитлер Риббентропа.** Музыкальная сатира для баса и фортепиано ·

Klichet Gitler Ribbentropa. Musykalnaya satira dlya basa i fortepiano)]

Text: Samuil Marshak

GREAT MOTHERLAND, Op. 35

1941 – 1942

Cantata for mezzo-soprano, bass, choir and orchestra

[**Родина великая.** Кантата для меццо-сопрано, баса, хора и оркестра, Соч. 35 ·

Rodina velikaya. Kantata dlya mezzo-soprano, basa, khora i orkestra, Soch. 35]

Text: Alexander Prokofiev (No. 1), Suleiman Stalsky (No. 2), Denis Davydov (No. 3), Adel Kutuy (No. 4), Rasul Rza (No. 5) and Galaktion Tabidze (No. 6)

1. Расти, наша дружба [Grow, Friendship!]
2. Одна на свете есть страна [Lonely Country in the Sun?????]
3. Моя отчизна [My Motherland]
4. В бой за счастье Родины [In the Struggle the Motherland's Sake]
5. Иди, мой сын [Go, my Son!]
6. Именем твоим великим [In the Name of Your Great Sons]

First performance: 13 February 1942, Moscow

Tamara Yanko (mezzo-soprano) – Georgi Abramov (bass) – Symphony Orchestra and Choir of All-Union Radio – Alexei Kovalyov (conductor)

► **ARRANGEMENT:** for mezzo-soprano, bass, choir and piano by the composer.

REVENGER OF THE PEOPLE, Op. 36

1942

Suite for mixed choir and symphony orchestra

[**Народные мстители.** Сюита для смешанного хора и симфонического оркестра, Соч.

36 · **Narodnye mstiteli.** Syuita dlya smeshannogo khora i simfonicheskogo orkestra, Soch. 36]

Text: Evgeni Dolmatovsky

1. Партизан неуловимый [Elusive Partisan]
2. Песня [Song]
3. Самолёт летит с Востока [The Airplane Flies to the East]
4. Родное село [Native Village]
5. Партизаны идут из лесов [Partisans Come Out of the Woods]

First performance: 1942, Moscow

Symphony Orchestra and Choir of All-Union Radio – Konstantin Ivanov (conductor)

► **ARRANGEMENTS:** for choir and piano by the composer ■ No. 2, 'Song', for piano by the composer.

CHRONOLOGICAL LIST OF WORKS

IN THE FIRE, Op. 37

1942

Opera in four acts (6 scenes)

[**В огне (Под Москвой)**. Опера в четырёх действиях, шести картинах, Соч. 37 • **V**

ogne (Pod Moskvoi). Opera v chetyryokh deistvyakh, shesti kartinakh, Soch. 37]

Libretto by Caesar Solodar

DRAMATIS PERSONAE: Father Kalistrat, commander of the partisan unit (bass) – Ignatievna (mezzo-soprano) – Elena and Marisha, her daughters (soprano, mezzo-soprano) – Alexei, artillery commander (tenor) – Commissar (baritone) – Vasili, young muscovite (tenor) – Akhmed, soldier, Alexei's friend (tenor) – German colonel (bass) – German soldier (bass) – German officer (tenor) – Platoon leader (baritone) – peasants, folk (choir)

Duration: full eve

Première: 19 September 1943, Moscow

F. Fokin (Father Kalistrat) – Elizaveta Antonova (Ignatievna) – Sofia Panova (Elena) – M. Granatova (Marisha) – Grigori Bolshakov (Alexei) – Alexei Ivanov (Commissar) – Anatoli Orfyonov (Vasili) – Fyodor Oganyan (Akhmed) – Ivan Petrov (German colonel) – N. Konstantinov (German soldier) – Vasili Yakushenko (German officer) – L. Maslov (Platoon leader) – Boris Pokrovsky, Mikhail Gabovich (directors) – Boris Volkov (stage design) – Samuil Samosud (conductor)

THE GIRL IS WAITING FOR ME

1942

Song for medium voice or unison choir and piano

[**Девушка ждёт меня**. Песня для среднего голоса или одноголосного хора и фортепиано • **Devushka zhdyet menya**. Pesnya dlya srednego golosa ili odnogolosnogo khora i fortepiano]

Text: Evgeni Dolmatovskiy

KOMSOMOL BATTLE SONG

1942

Song for two-part choir and piano

[**Комсомольская-боевая**. Песня для двухголосного хора и фортепиано • **Komsomolskaya-boevaya**. Pesnya dlya dvukhgolosnogo khora i fortepiano]

Text: Agniya Barto

The Komsomol Battle Song was awarded the Third Prize at the Sverdlovsk Defence Song Competition in 1942.

CHRONOLOGICAL LIST OF WORKS

IN THE BATTLE

1942

Song for two-part choir and piano

[**В бой.** Песня для двухголосного хора и фортепиано • **Komsomolskaya-boevaya.**

Pesnya dlya dvukhgolosnogo khora i fortepiano]

Text: Agniya Barto

TWO BROTHERS

1942

Song for two-part choir and piano

[**Два брата.** Песня для двухголосного хора и фортепиано • **Dva brata.** Pesnya dlya dvukhgolosnogo khora i fortepiano]

Text: Agniya Barto

GOOD LUCK

1942

Sowing song for children's or female two- or three-part choir and piano

[**В добрый час.** Посевная песня для детского или женского двух- или трёхголосного хора и фортепиано • **V dobry chas.** Posevnaaya pesnya dlya detskogo ili zhenskogo dvukh-ili tryokhgolosnogo khora i fortepiano]

Text: E. Suvorina

THE LEADER FROM THE KREMLIN

1942

Red Army song for two-part choir and piano

[**Полководец из Кремля.** Красноармейская песня для двухголосного хора и фортепиано • **Polkovodets iz Kremlya.** Krasnoarmeiskaya pesnya dlya dvukh-golosnogo khora i fortepiano]

Text: Mikhail Golodny

SONG OF THE GIRL WARRIORS

1942

for two-part choir and piano

[**Песня девушек-бойцов** для двухголосного хора и фортепиано • **Pesnya devushek-boitsov** dvukh-golosnogo khora i fortepiano]

Text: Vasili Lebedev-Kumach

CHRONOLOGICAL LIST OF WORKS

THE GUARDS' LAWS

1943

March of the First Guard Division for two-part choir and piano

[**Законы гвардейские.** Марш первой гвардейской дивизии для двухголосного хора и фортепиано · **Zakony gvardeiskie.** Marsh pervoi gvardeiskoi divisii dlya dvukhgosnogo khora i fortepiano]

Text: Evgeni Dolmatovsky

SOVIET UNION NATIONAL ANTHEM

1943

for choir and piano

[**Гимн Советского Союза** для хора и фортепиано · **Gimn Sovetskogo Soyuza** dlya khora i fortepiano]

Text: Samuil Marshak, Sergei Mikhalkov

SONG OF THE PURSUIT PLANE

1943

for choir and piano

[**Песня истребителя** для голоса и фортепиано · **Pesnya istrebitelya** dlya golosa i fortepiano]

Text: Grigori Kats, Matvei Talalaevsky

CHRONOLOGICAL LIST OF WORKS

TWENTY-FOUR PRELUDES, Op. 38

10 October 1943 – 27 September 1944

for piano

[**Двадцать четыре прелюдии** для фортепиано, Соч. 38 • **Dvadsat chetyre prelyudii** dlya fortepiano, Soch. 38]

Dedicated to my teacher Nikolai Yakovlevich Myaskovsky

1. C major *Andantino*
2. A minor *Scherzando*
3. G major *Vivace leggiero*
4. E minor *Andantino • Tempo I*
5. D major *Andante sostenuto*
6. B minor *Allegro molto*
7. A major *Moderato e tranquillo*
8. F sharp minor *Andante non troppo. Semplice e cantando • Poco agitato • Tempo I*
9. E major *Allegretto scherzando • Poco più mosso*
10. C sharp minor *Non troppo allegro ma agitato. Recitando, rubato • Largo • Come prima • Largo*
11. B major *Vivace scherzando*
12. G sharp minor *Adagio*
13. F sharp major *Allegro non troppo*
14. D sharp minor *Prestissimo possibile • Tempo I*
15. D flat major *Allegretto marcato*
16. B flat minor *Allegro tenebroso*
17. A flat major *Andantino tranquillo*
18. F minor *Largamente con gravità*
19. E flat major *Allegretto*
20. C minor *Andantino semplice • Tempo I*
21. B flat major *Festivamente. Non troppo allegro • Tempo I*
22. G minor *Scherzando. Non troppo allegro • Tempo I • Sostenuto*
23. F major *Andante sostenuto*
24. D minor *Allegro feroce • Meno mosso. Marciale • Pocchissimo più mosso • Poco meno mosso*

First performance: 1946, Moscow, Large Hall of the Conservatoire
Yakov Flier

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score: SIK 2114 (Nos. 1-6) / *SIK 2115* (No. 24)

- **ARRANGEMENTS:** for domra ensemble by A. Alexandrov and by L. Milovidov (both No. 8) ■ for bayan by V. Matov (No. 7) and by P. Shashkin (No. 8).

CHRONOLOGICAL LIST OF WORKS

TWENTY-FOUR EASY PIECES, Op. 39

1944

for piano

[Двадцать четыре лёгкие фортепианные пьесы, Соч. 39 · *Dvadsat chetyre lyogkie fortepiannye pesi*, Soch. 39]

1. Песенка [Little Song] *Slowly*
2. Маленькая полька [Little Polka] *Not fast*
3. Вроде марша [Like a March] *Alla marcia*
4. Колыбельная [Lullaby] *Slowly*
5. Игра [Game] *Rather fast*
6. Маленькое скерцо [Little Scherzo] *Lively*
7. Забавный случай [Funny Incident] *Not too fast, precisely*
8. Напев [Melody] *Slowly*
9. Пляска [Dance] *Lively*
10. Марш [March] *Lively and clearly*
11. Осенняя песня [Autumn Song] *Slowly, songful*
12. Шутка [Joke] *Lively*
13. Вальс [Waltz] *Not too fast*
14. Сказочка [Funny Little Tale] *Rather fast*
15. Скачка [Fast Horse Ride] *Fast and cheerfully*
16. Печальный рассказ [Sad Story] *Slowly*
17. Народный танец [Folk Dance] *Lively*
18. Галоп [Gallop] *Fast*
19. Прелюдия [Prelude] *Not too fast*
20. Клоуны [Clowns] *Fast*
21. Импровизация [Improvisation] *Slowly*
22. Новеллетта [Novelette] *Rather fast, lightly*
23. Медленный вальс [Slow Waltz] *Slowly and quietly · Poco più mosso · Tempo I*
24. Весёлое путешествие [Cheerful Journey] *Very lively*

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score: SIK 2142

- **ARRANGEMENTS:** for wind orchestra by G. Taranets (No. 20) ■ for small orchestra by Manfred Apitz (Nos. 24, 17) ■ for Russian folk instruments by V. Smirnov and by V. Gnutov (both No. 20) ■ for domra, balalaika and guitar by N. Ivanov (No. 23) ■ for violin and piano by A. Krasny (Nos. 2, 3), by the composer and by Konstantin Mostras (both No. 20), by Konstantin Fortunatov (Nos. 1, 3), by Georgi Kirkor (No. 2) and by Konstantin Sorokin (No. 13, 16, 18,) ■ for two violins by Konstantin Sorokin (No. 23) ■ for violoncello and piano by Yuozas Chelkauskas (Nos. 9, 24) ■ for flute and piano by G. Madatov and Yu. Yagudin (No. 20) ■ for horn and piano by A. Usov (Nos. 13, 18) ■ for trumpet and piano by Vladimir Yarovsky (No. 20) ■ for mandoline and piano by S. Bulatov (Nos. 13), by G. Mikhailov and by E. Klimov (both No. 20) ■ for domra and piano by A. Alexandrov (No. 21) ■ for guitar by Alexander Ivanov-Kramsky (Nos. 1, 20) and by John Ellinger (Nos. 1-3, 5-7, 12, 15, 16) ■ for seven-string-guitar by N. Morozov (Nos. 13, 17) and by R. Meleshko (No. 23) ■ for garmon 'Khromka' by G. Tyshkevich (No. 2) ■

CHRONOLOGICAL LIST OF WORKS

TWENTY-FOUR EASY PIECES, Op. 39 [CONTINUED]

for bayan by V. Rozanov (No. 17), by P. Shashkin (No. 20) and by Yu. Blinov (No. 23) ■ for accordion by V. Ivanov (No. 18) ■ for two violins by Konstantin Mostras ■ for mandoline and seven-string-guitar by R. Meleshko (No. 20) ■ 'House of the Cats'. Children's ballet in three tableaux by K. Smirnova based on Samuil Marshak's tale. Music by Dmitri Kabalevsky from Opp. 27, 39, and 5 (No. 2). Première: 4 November 1947, Moscow, House of Pioneers of the Shcherbakovsky District.

EASY VARIATIONS, Op. 40

1944

for piano

[Лёгкие вариации для фортепиано, Соч. 40 • **Lyogkie variatsii** dlya fortepiano, Soch. 40]

1. Вариации D-dur (Токката) [Variations in D major (Toccata)] Introduzione *Allegretto brioso* • Tema • Var. I • Var. II • Var. III • Var. IV • Var. V • Var. VI • Var. VII • Var. VIII • Var. IX • Var. X • Var. XI • Var. XII e Coda
2. Вариации a-moll [Variations in A minor] Tema *Moderato con moto* • Var. I *L'istesso tempo* • Var. II *Più mosso* • Var. III *Meno mosso (tempo I)* • Var. IV *Poco più mosso* • Var. V *Allegro molto*

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score: SIK 2143

DON QUIXOTE

1944

Incidental music to a broadcast production in two parts after Miguel de Cervantes' novel

[Дон-Кижот. Музыка к радиопостановке по роману Мигеля де Сервантеса • **Don-Kizhot**. Muzyka k radiopostanovke po romanu Migelya de Servantesa]

Produced by All-Union Radio Broadcast

Vasili Kachalov (Don Quichote) – Olga Pyzhova, Boris Bibikov (directors) – Sergei Boromazov (lyrics)

1. Песня красавицы [Song of the Beauty] *Moderato. Capriccioso*
2. Серенада Дон-Кижота [Don Quixote's Serenenade] *Non troppo allegro. Risoluto*
3. Песенка Санчо [Sancho's Little Song]

► **ARRANGEMENTS:** for wind orchestra by S. Dunaev (No. 2) ■ for guitar ensemble by R. Meleshko (No. 2) ■ for domra, balalaika and guitar by N. Ivanov and by Yu. Blinov (both No. 2) ■ for balalaika and piano by N. Beknazarov (No. 2) ■ for guitar by Alexander Ivanov-Kramsky (No. 2) ■ for seven-string-guitar by V. Yuriev (No. 2) and by R. Meleshko and V. Sazonov (No. 3) ■ for bayan by V. Platonov (No. 2) ■ for accordion by N. Gorelov (No. 2).

CHRONOLOGICAL LIST OF WORKS

IN FRONT OF THE MONUMENT

1944

Song for choir and piano

[**Перед памятником.** Песня для хора и фортепиано • **Pered pamyatikom.** Pesnya dlya khora i fortepiano]

Text: Vasili Lebedev-Kumach

SEVEN NURSERY RIMES, Op. 41

1944 – 1945

for voice and piano

[**Семь весёлых песен** для голоса и фортепиано, Соч. 41 • **Sem vesyolykh pesen** dlya golosa i fortepiano, Soch. 41]

Text: Samuil Marshak based on English traditional children's songs

1. Весёлый король [Old King Cole] *Allegro marciale. Scherzando*
2. Кабы реки и озера [If All the Seas Were One Sea] *Moderato. Risoluto*
3. Кораблик [I Saw a Ship A-Sailing] *Andantino con moto • Come prima*
4. Сказка о старушке [There Was an Old Woman] *Allegretto moderato*
5. Гвоздь и подкова [For Want of a Nail the Shoe Was Lost] *Marciale*
6. Поросята [The Little Pigs] *Allegretto ben ritmico*
7. Ключ от королевства [The Key of the Kingdom] *Allegro sostenuto. Maestoso*

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FOUR JOKE SONGS, Op. 42

1945

for voice and piano

[**Четыре песни-шутки** для голоса и фортепиано, Соч. 42 • **Chetyre pesni-shutki** dlya golosa i fortepiano, Soch. 42]

Text: Samuil Marshak (Nos. 1 and 3) and Sergei Mikhalkov (Nos. 2 and 4)

1. Разговор с первым классом [Conversation With First Graders] *Allegro*
2. Бараны [The Mutton] *Non troppo allegro*
3. Мельник, мальчик и осёл (Восточная сказка) [The Miller, the Boy and the Donkey] *Allegretto scherzando*
4. Клопы [The Bedbug] *Non troppo allegro • più mosso • marciale con fuoco • Tempo I*

► **ARRANGEMENT:** for children's choir and piano by V. Loktev (No. 3)

CHRONOLOGICAL LIST OF WORKS

TWO RUSSIAN FOLK SONGS, Op. 43

1945

for bass, tenor and piano

[**Две русские народные песни** для голоса (бас и тенор) и фортепиано, Соч. 43 •

Dve russkie narodnye pesni dlya golosa (bas i tenor) i fortepiano, Soch. 43]

1. Сдумал-то муж жену сгубить [Certain Husbands Ruine Their Wives] *Andante con moto* • *Poco più mosso* • *Tempo I*

2. Во слободке во новой [In the New Village] *Allegro moderato* • *Tempo I* • *Tempo I*

In 1964 the composer released a revised version for mezzo-soprano and piano.

STRING QUARTET NO. 2 in G minor, Op. 44

26 September - 26 October 1945

[**Квартет № 2** для двух скрипок, альты и виолончели g-moll, Соч. 44 • **Kvartet № 2**

dlya dvukh skripok, alta i violoncheli g-moll, Soch. 44]

Dedicated to the Beethoven String Quartet

1. *Allegro molto ed energico* (♩ = 120) • *Strepitoso* • *Tempo I* • *Allegro feroce* (♩ = ♩) • *Doppio più mosso*, ma poco meno del tempo primo • (*Poco più mosso*) • *Strepitoso*

2. *Andante non troppo* (♩ = 76-80) • *Poco più mosso* (♩ = 100) • *Poco più mosso*. *Risoluto* (♩ = 120) • *Meno mosso* • *Tempo I*

3. *Scherzando leggero* (quasi presto) (♩ = 108) • *Più mosso*

4. *Adagio molto sostenuto* (♩ = 50)

5. *L'istesso tempo* • *Vivace giocoso* (♩ = 108) • (*Tempo I*) • *Più mosso* • *Vivacissimo*

Duration: 34'

First performance: 1 January 1946, Moscow, Small Hall of the Conservatoire
Beethoven String Quartet (Dmitri Tsyganov, Vasili Shirinsky, Vadim Borisovsky, Sergei Shirinsky)

In 1948 String Quartet No. 2 was awarded the USSR State Prize, First Class.

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CHRONOLOGICAL LIST OF WORKS

SONATA FOR PIANO NO. 2 in E flat major, Op. 45 1945

[**Соната № 2** для фортепиано Es-dur, Соч. 45 · **Sonata № 2** dlya fortepiano Es-dur, Soch. 45]

Dedicated to Emil Gilels

1. Allegro moderato. Festivamente (♩ = 80-88) · Pocchissimo meno mosso · Allegro molto (♩ = 160) · Festivamente (Poco più mosso del tempo I) · Pocchissimo meno mosso · Meno mosso · Largamente, drammatico
2. Andante sostenuto (♩ = 52-54) · Pocchissimo più mosso · Tempo I
3. Presto assai (♩ = 152-160) · Energico e ben ritmico · Come prima · Più mosso

Duration: 19'

First performance: 22 December 1946, Moscow

Emil Gilels

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score: SIK 6867

SONG ABOUT FRIENDSHIP 1945

for children's choir and piano

[**Песня о дружбе** для детского хора и фортепиано · **Pesnya o druzhbe**. dlya detskogo khora i fortepiano]

Text: Agniya Barto

THE MEETING 1945

Song for children's choir and piano

[**Встреча**. Песня для детского хора и фортепиано · **Vstrecha**. Pesnya dlya detskogo khora i fortepiano]

Text: Agniya Barto

THOU HAST LEFT ME EVER, JAMIE 1945

Song for voice and piano

[**Ты меня оставил, Джемми**. Песня для голоса и фортепиано · **Ty menya ostavil, Dzhemmi**. Pesnya dlya golosa i fortepiano]

Text: Robert Burns, Russian translation by Samuil Marshak

CHRONOLOGICAL LIST OF WORKS

SONG OF THE LOCOMOTIVE HORN

1945

Song for voice and piano

[**Песня о паровозном гудке** для голоса и фортепиано • **Pesnya o parovozhom gudke** dlya golosa i fortepiano]

Text: Samuil Marshak

SONATA FOR PIANO NO. 3 in F major, Op. 46

1946

[**Соната № 3** для фортепиано F-dur, Соч. 46 • **Sonata № 3** dlya fortepiano F-dur, Soch. 46]

1. Allegro con moto • L'istesso tempo • Più mosso. Con agitazione • Tempo I
2. Andante cantabile • Tempo I • Poco meno mosso
3. Allegro giocoso • Pochchissimo più mosso • Tempo I

Duration: 15'

First performance: 27 January 1947, Moscow

Yakov Zak

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score: SIK 6867

THE FIRST GRADER

1946

Music to the film (jointly composed with Mikhail Ziv)

[**Первоклассница**. Музыка к кинофильму • **Pervoklassnitsa**. Muzyka k kinofilmu]

Produced by Soyuzdetfilm – Evgeni Shvarts (scenario) – Ilya Frez (director) – Gavriil Elizarov (camera) – Lyudmila Blatova (set design) – Elza Rapoport (costume design) – V. Dmitriev (sound). First showing: 17 August 1948

CAST: Marusya (Natalia Zashchipina) – Teacher (Tamara Makarova) – Marusya's mother (Kira Golovko) – Marusya's grandmother (Tatyana Barysheva) – Seryozha (Igor Eroshkin) – Galya (Mila Kostykova) – Vera (Elena Taranova) – Nina (Tamara Vikhman) – Marusyas father (Alexander Degtyar) – Veronika Ilinichna, school director (Elena Egorova) – Teachers (Maria Zhvirblis, Valentina Kibardina) – Militiaman (Vladimir Uralsky)

CHRONOLOGICAL LIST OF WORKS

THE FIRST GRADER

1946

Scenes from student life based on the scenario by Evgeni Shvarts

[**Первоклассница**. Сцены из школьной жизни по киносценарию Евгения Шварца ·

Pervoklassnitsa. Stseny iz shkolnoi zhizni po kinostsenariyu Evgenya Shvartsa]

Avenir Zak (script) – Evgeni Shvarts, Ira Donskaya, Avenir Zak (lyrics)

1. Песенка Маруси из 1, 7 и 9 сцен [Marusia's Song from Scenes 1, 7 and 9]
2. Песенка Маруси из 2 сцены [Marusia's Song from Scene 2]
3. Песенка почтальона из 5 и 14 сцен [The Postman's Song from Scenes 5 and 14]
4. Песенка Маруси из 10 сцены [Marusia's Song from Scene 10]
5. Песенка первоклассниц из 16 сцены [The First Graders' Song from Scene 16]
Живо, весело [Lively, cheerfully]

► *see also* The First Grader, music to the film (1946).

TWO SONGS FROM 'THE FIRST GRADER'

1946

[**Две песенки из кинофильма «Первоклассница»** для голоса или детского хора и фортепиано · **Dve pesenki iz kinofilma «Pervoklassnitsa»** dlya golosa ili detskogo khora i fortepiano]

Text: Evgeni Shvarts

1. Песенка первоклассников [The First Graders' Song] *Живо, весело [Lively, Cheerfully]*
2. Песенка дежурной [Song of the Girl on Duty] *Умеренно быстро [Moderately fast]*

IVAN PAVLOV

1946

Music to the film

[**Академик Иван Павлов**. Музыка к кинофильму · **Akademik Ivan Pavlov**. Muzyka k kinofilmu]

Produced by Lenfilm – Mikhail Papava (scenario) – Grigori Roshal (director) – Vyacheslav Gordanov, Moisei Magid, Lev Sokolsky (camera) – Evgeni Enei, Abram Veksler (set design) – Tamara Levitskaya (costume design) – Arnold Shargorodsky (sound) – Leningrad State Philharmonic Orchestra – Lev (?) Yukhnin (conductor).

First showing: 21 February 1949

каст: Ivan Petrovich Pavlov (Alexander Borisov) – Varvara Ivanova, student (Nina Alisova) – Zabelin (Vladimir Chestnokov) – Professor Zvantsev (Fyodor Nikitin) – Semyonov (Vladimir Balashov) – Nikodim Vasilevich (Nikolai Plotnikov) – Serafima Vasilevna (Maryana Safonova) – Dmitri Petrovich Pavlov (Ivan Dmitriev) – Professor Petrishchev (Grigori Shpigel) – Telegin (Vasili Sofronov) – Sergei Mironovich Kirov (Georgi Belnikevich) – Maxim Gorki (Nikolai Cherkasov) – Student (Pavel Pankov)

CHRONOLOGICAL LIST OF WORKS

CONCERTO FOR VIOLIN

AND ORCHESTRA in C major, Op. 48

1948

[Концерт для скрипки с оркестром, Соч. 48 · *Kontsert dlya skriпки s orkestrom*, Soch. 48]

Dedicated to Soviet Youth

1. Allegro molto e con brio (♩ = 112) · Più mosso
2. Andantino cantabile (♩ = 50-52) · Pochchissimo più mosso · Con moto · Tempo I
3. Vivace giocoso (♩ = 100) · Cadenza *Meno mosso* · Tempo I

1.1.2.1 – 2.1.1.0 – timp. perc (tgl, tamb, snare dr, bass dr, cym, xyl). strings

Duration: 16'

First performance: 29 October 1948, Moscow, Large Hall of the Conservatoire Igor Bezrodny (violin) – Orchestra of the Moscow Conservatoire – Mikael Terian (conductor)

In 1948 the Concerto for Violin and Orchestra was awarded the USSR State Prize, Second Class. The soloist's part was edited by David Oistrakh.

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piano score: SIK 2119

- **ARRANGEMENTS**: piano score by the composer ■ for flute and orchestra by André-Gilles Duchemin (first performance: 17 April 1985, André-Gilles Duchemin[flute] – Orchestre Métropolitain de Montréal) ■ for domra and bayan by A. Kudryavtsev (second movement).

CHRONOLOGICAL LIST OF WORKS

CONCERTO FOR VIOLONCELLO

AND ORCHESTRA NO. 1 in G minor, Op. 49

1948 – 1949

[Концерт для виолончели с оркестром № 1, Соч. 49 • *Kontsert dlya violoncheli s orkestrom № 1, Soch. 49*]

Dedicated to Soviet Youth

1. Allegro (♩ = 100-104) • Meno mosso (♩ = 69) • Meno mosso (♩ = 108) • Con fuoco (♩ = 108) • Tempo I, ma meno mosso (♩ = 80) • Tempo I
2. Largo molto espressivo (♩ = 46) • ♩ = 52 • ♩ = 58 • Cadenza *Molto espressivo* • Tempo I
3. Allegretto (♩ = 108) • Poco più mosso (♩ = 126) • Ancora più mosso (♩ = 152) • L'istesso tempo, ma poco tranquillo e pesante (♩ = 132) • ♩ = 152 • ♩ = 144 • Più mosso, agitato (♩ = 168) • Tempo I (♩ = 108) • Cadenza • Più mosso, quasi presto (♩ = 84) • Poco sostenuto

1.1.2.1 – 2.1.1.0 – timp. perc (snare dr, bass dr, cym). strings

Duration: 22'

First performance: 15 March 1949, Moscow, Large Hall of the Conservatoire Svyatoslav Knushevitsky (violoncello) – State Symphony Orchestra – Niyazi Tagi-Zadeh Gadzhibekov (conductor)

The soloist's part was edited by Svyatoslav Knushevitsky.

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piano score: SIK 2373

- ▶ **ARRANGEMENTS:** piano score by the composer ■ for bassoon and piano by A. Litvinov (second movement)

DOMBEY AND SON

1949

Incidental music to Natalia Venkstern's play based on Charles Dickens' novel

[Домби и сын. Музыка к пьесе Натальи Венкстерна по роману Чарлса Диккенса • *Dombi i syn. Muzyka k pese Natali Venksterna*]

Première: 17 May 1949, Moscow, Moscow Art Academic Theatre

Viktor Stanitsyn (director) – Boris Volkov (stage designer)

TWO CADENZAS

1940ies

to Joseph Haydn's Piano Concerto in D major, Hob. XVIII:11 in a version for piano solo edited by Alexander Goldenveizer (first and third movement)

[Две каденции к концерту Йозефа Гайдна для фортепиано с оркестром D-dur • *Dve kadentsii k kontserty Iozefa Gaidna dlya fortepiano s orkestrom D-dur*]

CHRONOLOGICAL LIST OF WORKS

THE TARAS FAMILY, Op. 47

1944/1950

Opera in four acts (8 scenes)

[**Семья Тараса.** Опера в четырёх действиях, восьми картинах, Соч. 47 • **Semya Tarasa.** Opera v chetyryokh deistviyakh, vosmi kartinakh, Soch. 47]

Libretto by Sergei Tsenin based on Boris Gorbатов's novel 'The Undefeated'

1. Overture

Act I

2. Scene 1 Во дворе перед домом Тараса [In the yard of the Taras' house]

3. Scene 2 В доме Тараса [In the Taras' house]

Act II

4. Scene 3 Полянка в густом лесу [The clearing in the thick forest]

5. Scene 4 В доме Тараса [In the Taras' house]

Act III

6. Scene 5 У школы [At school]

7. Scene 6 На заводе [In the factory]

Act IV

8. Scene 7 В доме Тараса [In the Taras' house]

9. Scene 8 Окраина города [The edge of town]

DRAMATIS PERSONAE: Taras (bass) – Efrosinya, his wife (mezzo-soprano) – Nastya, their daughter (soprano) – Stepan and Andrei, their sons (baritone, tenor) – Antonina, Andrei's wife (soprano) – Pavka, Komsomol member (tenor) – Nazar, Taras' friend (tenor) – Father Semyon, forest ranger (bass) – Vasya and Vanya, Komsomol members (tenor, bass) – Two collective farm workers (tenor, bass) – Two workers (baritone, bass) – German colonel (bass) – German lieutenant (baritone) – German escort (tenor)

Workers, Komsomol members, Dwellers of the workers' settlement occupied by the Fascists, Collective farmers, Red Army soldiers, Fascist soldiers (choir)

Duration: full eve

Première of the original version: 2 November 1947, Moscow, Stanislavsky and Nemirovich-Danchenko Theatre (private performance)

Vladimir Kandelaki (Taras) – Tamara Yanko (Efrosinya) – T. Yudina (Nastya) – Alexander Anikienko (Stepan) – Sergei Tsenin (Nazar) – Pavel Markov, Pavel Zlatogorov (directors) – Boris Volkov (stage design) – Samuil Samosud (conductor)

CHRONOLOGICAL LIST OF WORKS

THE TARAS FAMILY, Op. 47 [CONTINUED]

Première of the revised version: 7 November 1950, Leningrad, Kirov Theatre of Opera and Ballet

Ivan Yashugin (Taras) – Sofia Probrzhenskaya (Efrosinya) – B. Kolyada (Nastya) – Olga Kashevarova (Antonina) – Vladimir Ulyanov (Andrei) – Ilya Shlepyanov (director) – Simon Virsaladze (stage design) – Boris Khaikin (conductor)

In 1967 the composer revised *The Taras Family* for a third time.

- ▶ **ARRANGEMENTS:** for piano four hands by the composer ('Overture') ■ for piano by Konstantin Sorokin ('Komsomol Dance', 'Nastya's Aria') and by B. Milich and N. Silvansky ('Nastya's Aria') ■ for piano four hands by T. Matalaev (Nazar's Song), by A. Bubelnikov (Overture) and by Yu. Komalkov ('Komsomol Song') ■ for wind orchestra by Vasili Alexandrovich Revelev ('Overture') ■ for accordion ensemble by O. Zvonarev ('Komsomol Dance') ■ for seven-string-guitar by V. Sazonov and by A. Likhatov (both 'Komsomol Song') ■ for bayan by P. Shashkin and by A. Onegin (both 'Komsomol Song') ■ for accordion by B. Kravchenko ('Komsomol Song') ■ for voice and wind orchestra by Kh. Khakhanyan ('Komsomol Song') ■ for voice and seven-string-guitar by V. Sazonov ('Komsomol Song').

KOMSOMOL SONG FROM 'THE TARAS FAMILY'

1944/1950

for voice or children's choir and piano

[**Комсомольская песня из оперы «Семья Тараса»** для голоса или детского хора и фортепиано · **Komsomolskaya pesnya iz opery «Semya Tarasa»** dlya golosa ili detskogo khora i fortepiano]

Text: Sergei Tsenin

Умеренно [Moderately]

IN SUMMER CAMP

1950

Pioneer Song for children's choir and piano

[**В лагере.** Пионерская песня для детского хора и фортепиано · **V lagere.** Pionerskaya pesnya dlya detskogo khora i fortepiano]

Text: Anton Prischelets

CHRONOLOGICAL LIST OF WORKS

ABOUT THE LEADER

1950

Song for children's choir and piano

[**Про вожатую.** Песня для детского хора и фортепиано • **Pro vozhatuyu.** Pesnya dlya detskogo khora i fortepiano]

Text: Olga Vysotskaya

Быстро, весело [Fast, cheerfully]

OUR COUNTRY

1950

Song for children's choir and piano

[**Наш край.** Песня для детского хора и фортепиано • **Nash kraj.** Pesnya dlya detskogo khora i fortepiano]

Text: Anton Prshelets

С движением. Певуче [Animatedly. Songful]

- **ARRANGEMENTS:** for piano by E. Sirotkina ■ for violin and piano by S. Ivanov (variations on the song's theme) and by Konstantin Fortunatov ■ for trumpet and piano by L. Lipkin ■ for balalaika and piano by A. Dorozhkin ■ for mandoline and piano by G. Mikhailov and by E. Klimov ■ for garmon 'Khromka' by V. Ivanov ■ for accordion by A. Ivanov.

MUSORGSKY

1950

Music to the film

[**Мусоргский.** Музыка к кинофильму • **Musorgsky.** Muzyka k kinofilmu]

Produced by Lenfilm – Anna Abramova, Grigori Roshal (scenario) – Grigori Roshal (director) – Moisei Magid, Lev Sokolsky (camera) – Nikolai Suvorov, Abram Veksler, Evgenia Slovtsova (set design) – Arnold Shargorodsky (sound) – Orchestra of the Leningrad Academic Opera and Ballet Theatre – Boris Khaikin (conductor).
First showing: 27 November 1950

CAST: Modest Petrovich Musorgsky (Alexander Borisov) – Vladimir Stasov (Nikolai Cherkasov) – Mili Balakirev (Vladimir Balashov) – Nikolai Rimski-Korsakov (Andrei Popov) – Alexander Borodin (Yuri Leonidov) – Cesar Cui (Bruno Freindlikh) – Alexander Dargomyzhsky (Fyodor Nikitin) – Julia Fyodorovna Platonova (Lyubov Orlova) – Alexandra Purgold (Lidia Shtykan) – Nadezhda Purgold (Valentina Ushakova) – Osip Petrov (Georgi Orlov) – Ivan Melnikov (Vladimir Morozov) – Grand Duchess Elena Pavlovna (Lidia Sukharevskaya) – Rzhnevsky (Konstantin Adashevsky) – Kartsev (Lev Fenin) – von Mets (Grigori Shpigel) – Gagin (Georgi Georgiu) – Musorgsky's mother (Alexandra Vasilieva)

CHRONOLOGICAL LIST OF WORKS

ON THE ROAD

1951

Song for children's choir and piano

[**В пути.** Песня для детского хора и фортепиано • **V puti.** Pesnya dlya detskogo khora i fortepiano]

Text: Sergei Bogomazov

CONCERTO FOR PIANO

AND ORCHESTRA NO. 3 in D major, Op. 50

1952

[**Концерт для фортепиано с оркестром № 3**, Соч. 50 • **Kontsert dlya fortepiano s orkestrom № 3**, Soch. 50]

Dedicated to Soviet Youth

1. Allegro molto (♩ = 132-138) • Poco più mosso (♩ = 152) • Poco più mosso. Marciale • Cadenza *Allegro molto* • Tempo I (♩ = 132-138) • Poco più mosso (♩ = 152-160)

2. Andante con moto (♩ = 72) • Pocchissimo più mosso (♩ = 96) • Ancora pocchissimo più mosso (♩ = 104) • Tempo I

3. Presto (♩ = 144-152) • Poco sostenuto. Marcial (ben ritmico) • Tempo I • Prestissimo (♩ = 176)

2.2.2(*Eb* clar).2 – 2.2.2.0 – timp. perc (tgl, side dr, bass dr, cym, xyl). strings

Duration: 20'

First performance: 1 February 1953, Moscow, Large Hall of the Conservatoire Vladimir Ashkenazi (piano) – Moscow Philharmonic Orchestra – Dmitri Kabalevsky (conductor)

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piano score: SIK 6139

► **ARRANGEMENTS:** piano score by the composer

CHRONOLOGICAL LIST OF WORKS

EASY VARIATIONS, Op. 51

1952

for piano

[Лёгкие вариации для фортепиано, Соч. 51 • **Lyogkie variatsii** dlya fortepiano, Soch. 51]

1. Вариации на тему русской народной песни F-dur [Variations on a Russian Folk Song in F major] Tema *Allegro* • Var. I • Var. II • Var. III • Var. IV • Var. V
2. Вариации на тему русской народной песни D-dur [Variations on a Russian Folk Song in F major] Tema *Allegretto* • Var. I • Var. II • Var. III • Var. IV • Var. V • Var. VI
3. Вариации на тему словацкой народной песни d-moll [Variations on a Slovakian Folk Song in D minor] Tema *Moderato* • Var. I *Allegretto giocoso* • Var. II • Var. III • Var. IV • Var. V • Var. VI (Coda) *Moderato*
4. Вариации на тему украинской народной песни G-dur [Variations on an Ukrainian Folk Song in G major] Tema *Allegretto scherzando* • Var. I • Var. II • Var. III • Var. IV • Var. V • Var. VI • Var. VII and Coda
5. Вариации на тему украинской народной песни a-moll [Variations on an Ukrainian Folk Song in A minor] Tema *Andantino* • Var. I *Poco più mosso* • Var. II • Var. III • Var. IV • Var. V • Var. VI

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score: SIK 2116

- **ARRANGEMENT** for three recorders (soprano, alto and tenor) by Grete Zahn (Nos. 2, 3 – SIK 2367) ■ for violin and piano by P. Sholts (No. 4).

THREE GENERATIONS

1952

Komsomol song for voice or two-part choir and piano

[Три поколения. Комсомольская песня для голоса или двухголосного хора и фортепиано • **Tri pokoleniya**. Komsomolskaya pesnya dlya golosa ili dvukhgolosnogo khora i fortepiano]

Text: Evgeni Dolmatovsky

THE NEW SEA

1952

Song about the Tsimlyansk Reservoir for voice or choir and piano

[Новое море. Песня о Цимлянском море для голоса или хора и фортепиано • **Novoe more**. Pesnya o Tsimlyaskom more dlya golosa ili khora i fortepiano]

Text: Evgeni Dolmatovsky

- **ARRANGEMENTS**: for bayan by A. Kholminov.

CHRONOLOGICAL LIST OF WORKS

VOLGA – DON

1952

Song for choir and piano

[**Волго-Дон. Песня для хора и фортепиано** • **Volgo-Don. Pesnya dlya khora i fortepi-ano**]

Text: Olga Vysotskaya

SONG ABOUT THE FRIENDSHIP OF SOVIET AND CHINESE CHILDREN

1952

for choir and piano

[**Песня о дружбе советских и китайских ребят** для голоса и фортепиано • **Pesnya o druzhbe sovetskikh i kitaiskikh rebyat** dlya golosa i fortepiانو]

Text: Yuan Shuipo, Russian translation by Samuil Marshak

THERE ARE CONSTRUCTION SITES ALL OVER OUR COUNTRY

1952

Song for children's choir and piano

[**Стройки всенародные у нас. Песня для детского хора и фортепиано** • **Stroiki vsenarodnye u nas. Pesnya dlya detskogo khora i fortepiانو**]

Text: Pyotr Gradov

PIONEER LINK

1952

Song for children's choir and piano

[**Пионерское звено. Песня для детского хора и фортепиано** • **Pionerskoe zvено. Pesnya dlya detskogo khora i fortepiانو**]

Text: Olga Vysotskaya

Весело, живо [Cheerfully, lively]

- **ARRANGEMENTS:** for violin and piano by Konstantin Fortunatov ■ for horn and piano by A. Usov ■ for bayan by A. Nabatov.

CHRONOLOGICAL LIST OF WORKS

I WILL GO

1952

Arrangement of a Russian folksong (melody by A. Polyansky) for high voice and piano

[**Я пойду, пойду.** Обработка для высокого голоса и фортепиано · **Ya poidu, poidu.** Obragotka dlya vysokogo golosa i fortepiano]

Text: A. Ponomaryov

HOSTILE WHIRLWINDS

1953

Music to the film

[**Вихри враждебные.** Музыка к кинофильму · **Vikhri vrazhdebnye.** Muzyka k kino-filmu]

Produced by Mosfilm – Nikolai Pogodin (scenario) – Mikhail Kalatozov (director) – Mark Magidson (camera) – Mikhail Bogdanov, Gennadi Myasnikov, Vladimir Yakovlev (set design) – Vyacheslav Leshchev (sound) – Alexei Surkov (lyrics) – USSR State Orchestra of the Ministry of Cinematography – Semyon Sakharov (conductor). First showing: 19 February 1957

CAST: Dzerzhinsky (Vladimir Emelyanov) – Lenin (Mikhail Kondratev) – Stalin (Mikhail Gelovani) – Sverdlov (Leonid Lyubashevsky) – Kalinin (Vladimir Solovyov) – Lemekh (Ivan Lyubeznov) – Vera Ivolgina (Alla Larionova) – Kaval'ov (Viktor Avdyushko) – Balandin, homeless person (Georgi Yumatov) – 'Sleepwalker', homeless person (Vladimir Boriskin) – Vinogradov (Igor Bezyaev) – Nikanor (Sergei Lukyanov) – Grigori Medvedev (Sergei Romodanov) – Robert Hamilton Bruce Lockhart (Andrei Popov) – Heinrich Schroeder (Nikolai Gritsenko) – Francis Cromie (Alexander Khokhlov) – Pashkov (Grigori Kirillov) – Georgi Pyatakov (Oleg Zhakov) – Kolomatyano (Antoni Khodursky) – Klimov (Alexander Degtyar)

CHRONOLOGICAL LIST OF WORKS

FROM THE DITTIES OF THE CLEVER CROCODILE

1954

Songs for voice and piano from the broadcast production 'Conversation with a clever Crocodile'

[Из песенок умного Крокодила. Песни для голоса и фортепиано из радиопередачи «Беседы умного Крокодила» • **Iz pesenok umnogo Krokodila**. Pesni dlya golosa i fortepiano iz radioperedachi «Besedi umnogo Krokodila»]

Text: Agniya Barto

1. Песенка умного Крокодила [Ditty of the Clever Crocodile]
2. Песенка птиц [Ditty of the Birds]
3. Вот однажды Крокодил [Once Upon a Time the Crocodile]
4. Лёшенька [Lyoshenka] *Умеренно [Moderately]*
5. Песенка про Петю [About Petya] *Быстро [Fast]*
6. Вежливый вальс [Happy Waltz] *Умеренно [Moderately]*

TEN SONNETS OF WILLIAM SHAKESPEARE, Op. 52

1953 – 1955

for bass and piano

[Две песни для голоса и фортепиано, Соч. 32 • **Dve pesni dlya golosa i fortepiano**, Soch. 32]

Text: William Shakespeare, Sonnets Nos. 81, 27, 102, 30, 153, 13, 8, 71, 90 and 76, Russian translation by Samuil Marshak

1. Тебе ль меня придётся хоронить [Or I shall live your epitaph to make] *Andante molto sostenuto* (♩ = 63) • *Pocchissimo più agitato* • *Tempo I*
2. Трудами изнурен, хочу уснуть [Weary with toil, I haste me to my bed] *Con moto. Appassionato* (♩ = 72) • *Tempo I (ma poco meno mosso)*
3. Люблю, но реже говорю об этом [My love is strengthen'd, though more weak in seeming] *Andantino* (♩ = 104)
4. Когда на суд безмолвных, тайных дум [When to the sessions of sweet silent thought] *Largo* (♩ = 50) • *Poco meno mosso*
5. Бог Купидон дремал в тиши лесной [Cupid laid by his brand and fell asleep] *Allegretto moderato e capriccioso* (♩ = 96) • *Poco più mosso* • *Tempo I*
6. Не изменяйся, будь самим собой [O! that you were your self] *Andante con moto* (♩ = 80) • *Tempo I (ma poco meno mosso)*
7. Ты - музыка [Music to hear, why hear'st thou music sadly?] *Larghetto* (♩ = 56) • *Poco meno mosso*
8. Ты погрусти, когда умрёт поэт [No longer mourn for me when I am dead] *Andante non troppo* (♩ = 66)
9. Уж если ты разлюбишь [Then hate me when thou wilt] *Drammatico* (♩ = 84)
10. Увы, мой стих не блещет новизною [Why is my verse so barren of new pride] *Andantino semplice* (♩ = 56)

First performance: 12 April 1955, Moscow, Small Hall of the Conservatoire
Ivan Petrov (bass) – Dmitri Kabalevsky (piano)

CHRONOLOGICAL LIST OF WORKS

NIKITA VERSHININ, Op. 53

1954 – 1955

Opera in four acts (8 scenes)

[**Никита Вершинин**. Опера в четырёх действиях, восьми картинах, Соч. 47 • **Nikita Vershinin**. Opera в четырёх действиях, восьми картинах, Соч. 47]

Libretto by Sergei Tsenin based on Vsevolod Ivanov's play 'Armoured Train 14-69'

1. Overture *Largo. con gravità* (♩ = 50-58) • *Poco più agitato* (♩ = 66) • *Tempo I*

Act I

2. Scene 1 Изба Вершинина [Vershinin's Hut]

Andante non troppo. Inquieto (♩ = 60) • *Poco meno mosso* • *Poco più mosso* • *Poco meno mosso* (♩ = 50) • *Allegro* (♩ = 160-168) • *Poco più mosso* • *Allegro agitato* (♩ = 160) • *Andante sostenuto* (♩ = 54) • *Allegro moderato* • *Poco più agitato* (♩ = 84) • *Poco meno mosso* (♩ = 72-76) • *Poco meno mosso* • *A tempo* (♩ = 72-76) • *Poco più mosso* (♩ = 100) • *Poco meno mosso* • *Meno mosso* • *Tempo primo* (*Andante*) • *Presto agitato* (♩ = 96-100) • *Poco meno mosso*

3. Scene 2 Город на берегу океана [City on the Ocean Shore]

Con moto (♩ = 66-69) • *Poco più mosso* (♩ = 100-104) • *Poco meno mosso* • *Molto sostenuto* • *Tempo I* • *Poco più mosso* (♩ = 120) • *Meno mosso* (♩ = 58-60) • *Moderato* (♩ = 92-96) • *Poco più mosso* • *Tempo I* • *Andante sostenuto* (♩ = 58-60) • *Pocchissimo più mosso* • *Allegro* (♩ = 72-76) • *Doppio meno mosso* (*Andante*) (♩ = 58-60) • *Poco più sostenuto* • *Con moto* (♩ = 66-69) • *Appassionato* • *Allegro* • *Moderato* (♩ = 92-96) • *Meno mosso quasi andante* (♩ = 58)

4. Scene 3 Околица деревни на склоне сопки [The Edge of Town on the Hillside]

Allegro molto agitato (♩ = 104-108) • *Doppio meno mosso* • *Andante* (♩ = 52-54) • *Poco più mosso* (♩ = 88) • *Poco meno mosso* (♩ = 69) • *Meno mosso* (♩ = 60) • *Più mosso* (♩ = 104-108) • *Meno mosso* • *Poco più mosso* (♩ = 104) • *Sostenuto assai* • *Più mosso* • *Meno mosso* • *Andante* • *Agitato* (♩ = 100-104) • *Più agitato* • *Andante* (♩ = 52-54) • *Andante con moto e molto espressivo* (*L'istesso tempo*) • *Poco più mosso* • *Allegro pesante* (*Doppio più mosso*) (♩ = 184-192) • *Poco sostenuto*

Act II

5. Scene 4 Двор занятого войском Вершинина старого монастыря [Vershinin's Troop in the Yard of the Old Monastery]

Allegro marcato e con brio (♩ = 120-126) • *Doppio meno mosso* (♩ = 126) • *Doppio più mosso* (♩ = 120-126) • *Doppio meno mosso* (♩ = 126) • *Poco più mosso* • *Più mosso* (♩ = 84) • *Allegretto* (♩ = 84) • *Agitato* • *Poco più agitato* • *Andantino sostenuto* • *Poco più mosso* • *Poco sostenuto* • *Più mosso* • *Poco sostenuto* • *Meno mosso* • *Andante sostenuto* (♩ = 80) • *Allegro agitato* • *Molto sostenuto* (♩ = 63) • *Andante con moto* (♩ = 84) • *Poco più mosso* • *Andantino con moto* (♩ = 138-144) • *Andante sostenuto* (♩ = 66-69) • *Poco più agitato* • *Meno mosso* • *Poco più mosso* • *Andantino con moto* (♩ = 138-144) • *Poco più mosso* (♩ = 160) • *Allegro molto* (♩ = 152-160) • *Poco meno mosso* • *Allegro agitato* (*poco meno mosso*) (♩ = 96-100) • *Allegro molto con brio* (♩ = 132-138) • *Poco più tran quillo* (♩ = 126-132) • *Sostenuto* •

CHRONOLOGICAL LIST OF WORKS

NIKITA VERSHININ, Op. 53 [CONTINUED I]

Act II

Allegro energico (♩ = 112-116) • *Allegro* • *Presto* • *Andantino moderato* (♩ = 88-92) • *Pesante. Sostenuto assai* (♩ = 104-108) • *Allegro* • *Più allegro* • *Presto* • *Meno mosso* (*Allegro moderato*) • *Andante sostenuto* (♩ = 66-69) • *Allegro moderato* • *Andante sostenuto* (♩ = 66) • *Poco meno mosso* (♩ = 52) • *Andante sostenuto* (♩ = 60-63) • *Poco meno mosso* (♩ = 52) • *Presto agitato* (♩ = 152-160) • *Meno mosso* • *Prestissimo agitato* (♩ = 200)

Act III

6. Scene 5 Ночь. Дремучая тайга. Полотно железной дороги [Night. Thick Taiga. Railway Embankment] *Andante con moto* (♩ = 52-54) • *Poco più agitato* • *Poco meno mosso* • *Allegro appassionato* (♩ = 76-80) • *Molto meno mosso*. *Adagio molto sostenuto* (♩ = 42) • *Poco più mosso* • *Più risoluto* • *Poco meno mosso* (♩ = 63) • *Poco più mosso* • *Più mosso* (♩ = 84) • *Allegro risoluto* (♩ = 152)
7. Entr'acte *Allegro molto* (♩ = 152-160) • *Poco meno mosso*
8. Scene 6 Командирский вагон бронепоезда [The Commander's Coach of the Armoured Train] *Moderato* (♩ = 72-76) • *Allegro agitato* (♩ = 160) • *Tempo I* • *Meno mosso* • *Tempo di valse moderato*. *Rubato* (♩ = 56) • *Allegro* (♩ = 76) • *Vivo* • *Poco più mosso* • *Meno mosso* • *Andante* • *Allegro agitato* • *Allegro* • *Andante sostenuto* (♩ = 58) • *Molto agitato* (♩ = 72) • *Largamente* • *Andantino* (♩ = 52) • *Adagio funebre* (♩ = 42-44) • *Doppio più mosso* (♩ = 108-112) • *Poco più mosso* • ♩ = 120-126

Act IV

9. Scene 7 Бедная китайская фанза [Poor Chinese Peasant Hut] *Moderato* • *Andante con moto molto cantabile* • *Poco più mosso* • *Poco meno mosso* • *Più agitato* • *Poco più tranquillo* • *Moderato* • *Con moto* • *Allegro* • *Poco meno mosso* • *Agitato* (♩ = 144) • *Andante non troppo* (♩ = 72) • *Allegro* • *Allegro non troppo*. *Marciale* • *Allegro agitato* • *Molto agitato* • *Meno mosso* • *Adagio* (♩ = 48-50) • *Molto tranquillo* • *Poco più mosso* • *Allegro*. *Molto agitato*
10. Scene 8 Железнодорожное депо [The Railway Depot] *Andante non troppo* (♩ = 72-76) • *Poco più mosso* • *Meno mosso* • *Più mosso*. *Molto agitato* • *Meno mosso* • *Meno mosso* • *Più mosso* • *Allegro energico* • *Meno mosso* • *Adagio molto sostenuto* • *Allegro moderato* (♩ = 116-120) • *Poco più mosso* (♩ = 132) • *Adagio sostenuto* • *Allegro* • *Meno mosso* • *Molto tranquillo* • *Allegro non troppo*. *Marciale* (♩ = 120) • *Largamente*. *Doppio meno mosso* (♩ = 60)

CHRONOLOGICAL LIST OF WORKS

NIKITA VERSHININ, Op. 53 [CONTINUED II]

DRAMATIS PERSONAE: Nikita Vershinin (bass) – Nastasya, his wife (mezzo-soprano) – Katya, their daughter (soprano) – Peklevanov (baritone) – Masha, his wife (mezzo-soprano) – Vasili Znovov, sailor (tenor) – Sin Bi-u (tenor) – Nezelasov, White guardsman (tenor) – Ensign Obab (bass) – Andrei and Parfyonich, partisans (tenor, bass) – Mitrich, old worker (baritone) – Three resistance fighters (tenor, baritone, bass) – Patrol (tenor, bass) – Prokhor (bass) – Sailor (baritone) – Japanese officer (tenor) – Messenger (baritone) – Farmers, Partisans, Workers, White guardsmen, Japanese (choir)

Duration: full eve

Première: 26 November 1955, Moscow, Bolshoi Theatre

Alexei Krivchenya (Nikita Vershinin) – Veronika Borisenko (Nastasya) – Irina Maslennikova (Katya) – Mikhail Kiselyov (Peklevanov) – K. Leonova (Masha) – Vladimir Ivanovsky (Vasili Znovov) – Sergei Lemeshev (Sin Bi-u) – Georgi Nelepp (Nezelasov) – Alexei Geleva (Ensign Obab) – Pavel Chekin (Andrei) – Vasili Tyutyunnik (Parfyonich) – Pyotr Selivanov (Mitrich) – F. Godovkin, Mikhail Skazin, L. Maslov (Resistance fighters) – Alexander Khosson, Sergei Kolytyn (Patrol) – Viktor Nechipailo (Prokhor) – Venyamin Shevtsov (Sailor) – Filipp Parkhomenko (Japanese officer) – N. Khapov (Messenger) – Leonid Baratov (director) – Vasilis Vainonen (choreographer) – Vadim Ryndin (stage design) – Mikhail Shorin (choral director) – Alexander Melik-Pashaev (conductor)

THE CLUB OF FAMOUS CAPTAINS

1955

Songs by Anatoli Alexandrov, Dmitri Kabalesky, Kirill Molchanov, Iosif Kovner and Yuri Nikolsky for voice and piano from children's broadcast productions by Vladimir Kreps and Klimenti Mints

[**Клуб знаменитых капитанов.** Песни Анатоля Александрова, Дмитрия Кабалеvского, Кирилла Молчанова, Иосифа Ковнера и Юрия Никольского для голоса и фортепиано из детских радиопередач драматургов Владимира Крепса и Климента Минца • **Klub znamenitykh kapitanov.** Pesnyi Anatolya Alexandrova, Dmitriya Kabalevskogo, Kirilla Molchanova, Iosifa Kovnera i Yuriya Nikolskogo dlya golosa i fortepiano iz detskikh radioperedach dramaturgov Vladimira Krepsa i Klementya Mints]

Text: Sergei Bogomazov

1. Tom I, No. 4: Фрегат «Паллада» [Frigate 'Pallada']
2. Tom II, No. 2: Хозяин моря. Песня капитана Немо [Master of the Seas. Song of Captain Nemo]

CHRONOLOGICAL LIST OF WORKS

VOLNITSA

1955

Music to the film

[**Вольница**. Музыка к кинофильму • **Volnitsa**. Muzyka k kinofilmu]

Produced by Mosfilm – Leonid Trauberg, Grigori Roshal (scenario based on Fyodor Gladkov's autobiographical novel) – Grigori Roshal (director) – Leonid Kosmatov (camera) – Iosif Shpinel (set design) – Sergei Minervin (sound) – Dmitri Kabalevsky (conductor). First showing: 23 February 1956

CAST: Fedya (Misha Merkulov) – Nastya (Rufina Nifontova) – Grigori Bezrukov, cooper (Vsevolod Platov) – Anfisa, ran off her husband, a merchant (Tatyana Konyukhova) – Khariton (Artur Eizen) – Praskoveya, Lyuba, Krapiva, Oyana, Ulita, Natalya, Elena, tailors (Vera Enyutina, Valentina Ananina, Valentina Berezutskaya, Maiya Bulgakova, Maria Vinogradova, Olesya Ivanova, Margarita Krinitsyna) – Matvei Egorovich, sentry at the fishing company (Leonid Parkhomenko) – Karp Ilich, fisherman (Nikolai Gladkov) – Student (Vladimir Balashov) – Prokofei Ivanovich Pustobaev, chief of the steamship company 'Samolyot' (Alexander Khvylya) – Kuzma Nazarovich Blyakhin, merchant whose wife ran off (Alexander Borisov) – Vasilisa, dispatcher at the fishing company (Elena Adamaitis-Astangova) – Kurbatov, executive employee (Yuri Belov) – Cooper (Sergei Troitsky) – Gavryushka, Egorovich's son (Vova Borisov) – Varvara Petrovna, teacher (Raisa Esipova) – Fomich (Ivan Zhevarov) – Grandpa (Ivan Zalessky) – Manager at the fishing company (Mikhail Troyanovsky)

THE FIRE AT THE DNEPR

1955

Song for children's choir and piano

[**Костёр у Днепра**. Песня для детского хора и фортепиано • **Kostyor u Dnepra**. Pesnya dlya detskogo khora i fortepiano]

Text: Ira Polivina, Lena Rudneva

► **ARRANGEMENTS:** for bayan by N. Nabatov.

CHRONOLOGICAL LIST OF WORKS

THE SISTERS

1955

Music to the film. Part I of the film trilogy based on Alexei Tolstoy's novel 'The Road to Calvary' [literally: Walking Through Torments]

[**Сёстры.** Музыка к кинофильму – часть I из кинотрилогии по роману Алексея Толстого «Хождение по мукам» • **Syostry.** Muzyka k kinofilmu – chast I iz kinotrilogii po romanu Alexeya Tolstogo «Khozhdenie po mukam»]

Produced by Mosfilm – Boris Chirkov, Elenora Milova (scenario) – Grigori Roshal (director) – Leonid Kosmatov (camera) – Iosif Shpinel (set design) – Eva Ladyzhenskaya (cut) – USSR State Orchestra of the Ministry of Cinematography – Dmitri Kabalevsky (conductor). First showing: 24 September 1957

CAST: Katya (Rufina Nifontova) – Dasha Bulavina (Nina Veselovskaya) – Ivan Telegin (Vadim Medvedev) – Vadim Roshchin (Nikolai Gritsenko) – Nikolai Ivanovich Smokovnikov, Katya's husband, lawyer (Viktor Sharlakhov) – Dmitri Stepanovich Bulavin, Katya's and Dasha's father (Vladimir Muravyov) – Alexei Alexeevich Bessonov, poet (Vladlen Davydov) – Tyotkin (Pavel Vinnikov) – Vasili Rublyov, worker (Sergei Yakovlev) – Melshin and Zhukov, imprisoned officers (Viktor Yakovlev, Pyotr Modnikov) – Semyon Semyonovich Govyadin, Dasha's Samarian suitor (Konstantin Nemolyaev) – Oreshnikov (Alexander Lapirov) – Elisaveta Kievna Rastorgueva (Zoya Vasilkova) – Austrian officer Leonid Nedovich) – Singer in a restaurant (Maria Kremnyova)

BENVOLIO'S ROMANCE

1955

Song for voice and piano from the incidental music to William Shakespeare's play 'Romeo and Juliet'

[**Романс Бенволио.** Песня для голоса и фортепиано из музыки к пьесе Уильяма Шекспира «Ромео и Джульетта» • **Romans Benvolio.** Pesnya dlya golosa i fortepiano iz muzyki k pese Uilyama Shekspira «Romeo i Dzhuletta»]

Andantino

CHRONOLOGICAL LIST OF WORKS

SYMPHONY NO. 4 in C minor, Op. 54

1955-1956

for symphony orchestra

[**Симфония № 4** для симфонического оркестра, Соч. 54 • **Simfoniya № 4** dlya simfonicheskogo orkestra, Soch. 54]

1. Lento (♩ = 50) • Allegro molto e con fuoco (♩ = 132) • doppio meno mosso (ed ancora poco meno mosso) (♩ = 62-68) • Più mosso. Agitato • Poco più mosso (♩ = 96) • con fuoco (Poco più mosso del tempo I) (♩ = 138) • Più mosso. Agitato ed energico (♩ = 158) • Molto meno mosso (♩ = 92-96) • Molto meno mosso • Agitato • Tranquillo • Agitato • Tranquillo • Agitato • Strepitoso • Tempo I. Festivamente (♩ = 132-144) • Doppio meno mosso (♩ = 84-92) • Pesante (L'istesso tempo)
2. Largo (♩ = 40-46) • Pocchissimo più mosso • Tempo I • (Pocchissimo più mosso) • Tempo I • Pocchissimo più mosso (♩ = 56) • Con moto • Più mosso. Agitato • Meno mosso • Tempo I
3. Allegretto capriccioso e con moto (♩ = 144, ♩ = 96) • Tempo I • Tempo I • Tempo I • Più mosso • Presto assai
4. Sostenuto assai (♩ = 50-54) • Allegro molto ed energico (♩ = 144-152) • L'istesso tempo (marziale) • Molto meno mosso (♩ = 60) • Presto (♩ = 84)
3(picc).3(cor anglais).3(Eb clar, bass clar.3(db bn) – 4.3.3.1 – timp, perc (side dr, bass dr, cym, tam-t, bell [c], xyl). harp. piano. strings

Duration: 40'

First performance: 17 October 1956, Moscow, Large Hall of the Conservatoire
Moscow Philharmonic Orchestra – Samuil Samosud (conductor)

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- **ARRANGEMENTS:** for piano four hands by the composer and by Yu. Komalkov (movements 2 and 3).

TWO ROMANCES, Op. 55

1956

for tenor and piano

[**Два романса** для тенора и фортепиано, Соч. 55 • **Dva romansa** dlya tenora i fortepiano, Soch. 55]

Text: Alexei Kovalenko

1. Грустная нота [Sad Note] *Moderato espressivo*
2. Я не забыл [I Did Not Forget] *Andantino con moto*

CHRONOLOGICAL LIST OF WORKS

ROMEO AND JULIET, Op. 56

1956

Musical sketches on William Shakespear's tragedy for large symphony orchestra
[Ромео и Джульета. Музыкальные зарисовки к трагедии Уильяма. Шекспира для
большого симфонического оркестра, Соч. 56 • **Romeo i Dzhuletta**. Muzykalnye zarisovki k tragedii Uilyama Shekspira dlya bolshogo simfonicheskogo orkestra, Soch. 56]

1. Вступление (Вражда и любовь) [Introduction (Enmity and Love)] *Largo con gravità* (♩ = 54-60) • *Poco meno mosso* • *Tempo I*
2. Утро в Вероне [Morning in Verona] *Andantino tranquillo* (♩ = 92-100)
3. Приготовление к балу [Preparations for the Ball] *Allegro vivace* (♩ = 138-144)
4. Шествие гостей [Procession of the Guests] *Marciale maestoso* (♩ = 96-100) • *Tempo I ma poco più mosso* (♩ = 126-132)
5. Весёлый танец [Merry Dance] *Presto* (♩ = 92-96) • *Tempo I*
6. Лирический танец (Встреча Ромео и Джульеты) [Lyrical Dance (Meeting of Romeo and Juliet)] *Andante con moto* (♩ = 63-66) • *Poco più agitato*
7. В келье Лоренцо [In Lorenzo's Hermitage] *Adagio con moto* (♩ = 50-52) • *Tempo I ma poco più mosso*. *Appassionato* (♩ = 63-66) • *Poco a poco più agitato* • *Più mosso* • *Drammatico (poco meno mosso)* • *Tempo I*
8. Сцена на площади [Scene on the Square] *Presto* (♩ = ♩ = 132-138) • *Andante molto sostenuto* • *Allegro molto* • *Andante* • *Allegro molto* • *Allegro molto* • *Andante* • *Presto* • *Andante* (♩ = ♩) • *Presto* • *Più mosso*
9. Ромео и Джульета [Romeo and Juliet] *Agitato* (♩ = 160) • *Agitato* • *Andante* • *Agitato* • *Strepitoso* • *Andante* • *Agitato (ma non troppo)* • *più tranquillo* • *Andante con moto* (♩ = 76-80) • *Agitato* • *Andante come prima*
10. Финал (Смерть и примирение) [Finale (Death and Reconciliation)] *Andante sostenuto*. *Drammatico* • *Poco meno mosso* (♩ = 50-52) • *Andante* (♩ = 63-66) • *Poco meno mosso* (♩ = 62-66) • *Meno mosso*. *Amoroso* (♩ = 62-66) • *Poco meno* (♩ = 60-63)

3(picc).3(cor anglais).3(bass clar).4(db bn) – 4.3.3.1 – timp. perc (tamb, side dr, bass dr, cym, tam-t, xyl). harp. piano. strings

Duration: 34'

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SONG ABOUT THE PARTY CARD

1956

Song for low voice or choir and orchestra

[Песня о партийном билете. Песня для низкого голоса или хора с оркестром •
Pesnya o partiinom bilete. Pesnya dlya nizkogo golosa ili khora s orkestrom]

Text: Mikhail Matusovsky

- **ARRANGEMENTS:** for low voice or choir and piano by the composer ▪ for voice and wind orchestra by S. Dunaev.

CHRONOLOGICAL LIST OF WORKS

YOUTH IS TAKING TO THE ROAD

1956

Song for voice and piano

[**Собирается юность в дорогу.** Песня для голоса и фортепиано • **Sobiraetsya yunost v dorogu.** Pesnya dlya golosa i fortepiano]

Text: Evgeni Dolmatovsky

SONG OF SPRING, Op. 58

1957

Operetta in three acts

[**Весна поёт.** Оперетта в трёх действиях, Соч. 58 • **Vesna noyot.** Operetta v tryokh deistviyakh, Soch. 58]

Libretto by Caesar Solodar

1. Overture *Moderato espressivo* • *Tempo di valse* • *Allegro molto e con brio* • *Andante (Doppio meno mosso)*

Act I

2. Вступление и ария Тани [Introduction and Tanya's Aria] *Con moto*
3. Песенка Симы [Sima's Song] *Andante* • *Allegro giocoso*
4. Выход молодежи с Куприяновым и хор [Entrance of the Young with Kupriyanov and Choir] *Allegro* • *Allegro molto*
5. Ария Куприянова с хором [Kupriyanov's Aria with Choir] *Moderato con anima*
6. Дуэт Симы и Броневого [Sima's and Bronevoi's Duet] *Tempo di valse moderato* • *Allegro assai (quasi presto)* • *Tempo I* • *Allegro assai (quasi presto)*
7. Песня Тани о берёзке [Tanya's Song About the Birch] *Andantino espressivo* • *Poco più mosso* • *Tempo I*
8. Сцена Юрия и Тани [Yuri's and Tanya's Scene] *Tempo di valse moderato attacca*
9. Ария Юрия [Yuri's Aria] *Moderato, espressivo* • *Tempo I*
10. «Стильная» песенка и танец Лолиты [Lolitas 'Stylish' Song and Dance] *Allegro non troppo (ben ritmico)*
11. Дуэт Гурия Андреевича и Магдалины Ерофеевны [Duet of Gury and Magdalena] *Allegro non troppo* • *Allegro assai* • *Meno mosso. Rubato*
12. Сцена Симы [Sima's Scene] *Tempo di valse moderato*
13. Дуэт Бориса и Тани [Boris' and Tanya's Duet] *Con moto* • *Appassionato (L'istesso tempo)* • *Tempo I*
14. Финал первого акта [Finale of Act I] *Agitato* • *Più agitato* • *L'istesso tempo* • *Allegro molto ed agitato* • *Molto sostenuto* • *Risoluto* • *Allegro molto agitato* • *Doppio meno mosso* (♩=♩) • *Come prima* (♩=♩) • *Più mosso, con moto, espressivo* • *Agitato molto* • *Poco meno mosso* • *Più mosso*

CHRONOLOGICAL LIST OF WORKS

SONG OF SPRING, Op. 58 [CONTINUED I]

Act II

15. Вступление [Introduction] *Molto sostenuto. Con gravità • Poco scherzando • Tempo I • Poco scherzando attacca*
16. Песня девушек [The Girls' Song] *Andante non troppo*
17. Песня Вареньки с хором [Varenka's Song with Choir] *Allegro assai*
18. Сцена Юрия и Тани [Yuri's and Tanya's Scene] *Tempo di vals moderato*
19. Дуэт Юрия и Тани [Yuri's and Tanya's Duet] *Andante con moto ed espressivo*
20. Ариозо Бориса [Boris' Arioso] *Allegro appassionato attacca*
21. Сцена Тани и Бориса [Tanya's and Boris' Scene] *Allegro non troppo, ma agitato*
22. Трио. Магдалина, Гурий, Игнат [Trio. Magdalena, Gury, Ignat] *Allegro non troppo. Risoluto • L'istesso tempo • L'istesso tempo*
23. Сцена Симы [Sima's Scene] *Tempo di valse moderato. Capriccioso*
24. Дуэт Симы и Броневого [Sima's and Bronevoi's Duet] *Vivace*
25. Куплеты Магдалины и Птичкин [Couplets of Magdalena and Ptichkin] *allegro non troppo. Ben ritmico*
26. Песенка трёх девушек с женским хором [Song of Three Girls with Female Choir] *Allegro giocoso • Più mosso • Più mosso*
27. Финал второго акта [Finale of Act II] *Moderato • Andantino • Tempo I • Allegretto moderato • Andantino sostenuto • Più mosso. Con moto*

Act III

28. Вступление и вальс с хором [Introduction and Waltz with Choir] *Presto con brio • Molto meno mosso (andante) • Tempo di valse (allegro moderato)*
29. Дуэт Магдалины и Лолиты [Magdalena's and Lolita's Duet] *Allegro pomposo • Con fuoco • Tempo I*
30. «Трагические» куплеты Птичкина [Ptichkin's 'Tragic' Couplets] *Allegro moderato*
31. Дуэт Симы и Броневого [Sima's and Bronevoi's Duet] *Vivace*
32. Большой вальс [Grand Valse] *Sostenuto • Tempo di valse • Poco meno mosso • Tempo I • Con passione • Tempo I • Con passione • Tempo I • Coda*
33. Финал. Секстет с хором [Finale. Sextet with Choir] *Allegro molto e con brio • Largamente*

Appendix [to Act II]

1. Полька [Polka] *Allegro*
2. Перепляс [Folk Dance] *Sostenuto. Con gravità • Quasi doppio meno mosso • Allegro • Ancora più mosso • Presto*
3. Баллада Куприянова с хором [Kupriyov's Ballad with Choir] *Allegro moderato*

CHRONOLOGICAL LIST OF WORKS

SONG OF SPRING, Op. 58 [CONTINUED II]

DRAMATIS PERSONAE: Tanya, Sima, Yuri and Boris, young architects (soprano, soprano, tenor, baritone) – Fedot Pakhomovich Kupriyanov, architect (bass) – Gury Andreevich, his friend, head of the architecture institute (tenor) – Semyon Bronevoi, young journalist (baritone) – Ignat Ignatovich, Siberian (bass) – Varenka, his daughter (soprano) – Lolita Lepeshkina (soprano) – Magdalina Erofeevna (mezzo-soprano) – Ptichkin, worker (tenor)
Young architects, Newly moved in neighbours in a Siberian town

Duration: full eve

Première: 4 November 1957, Moscow, Operetta Theatre

Tatyana Shmyga (Tanya) – A. Kotova (Sima) – Yu. Bogdanov (Boris) – Vladimir Kandelaki (Kupriyanov) – V. Lobkovsky (Semyon) – A. Elanskaya (Lolita) – O. Vlasova (Magdalina Erofeevna) – S. Anikeev (Ptichkin) – Vladimir Kandelaki (director) – Grigori Kigel, T. Lugovskaya (stage design) – Grigori Stolyarov (conductor) – M. Vnukova (choir master)

- **ARRANGEMENTS:** for piano – lyrics included – possibly by the composer, ('Tanya's Aria', 'Simochka's Ditty', 'Yuri's Aria', 'The Girls' Ditty', 'Duet of Yuri and Tanya', 'Duet of Simochka and Bronevoi', 'Terzetto of the Old', 'Waltz'), by Konstantin Sorokin ('Tanyas Aria', 'Song of the Girls') and by M. Matveev ('Song of the Girls') ■ for small ensemble by Anatoli Pappé (Polka) ■ for mandoline and piano by G. Mikhailov ('Waltz', 'Polka') ■ for bayan by Yu. Blinov ('The Girls' Ditty') ■ for accordion by P. Shashkin ('Song of the Girls').

GOOD MOTHER

1957

Song for three female voices or three-part choir and piano

[**Хороша Мама.** Песня для женского трио или трёхголосного хора и фортепиано · **Khorosha Mama.** Pesnya dlya zhenskogo trio ili tryokhgolosnogo khora i fortepiano]

Text: Caesar Solodar

SONG OF PEACEFUL CHILDREN

1957

Song for children's choir and piano

[**Песня дружных ребят.** Песня для детского хора и фортепиано · **Nesnya družnikh rebyat.** Pesnya dlya detskogo khora i fortepiano]

Text: Caesar Solodar

CHRONOLOGICAL LIST OF WORKS

THREE PIONEER SONGS

1957

for children's choir and piano

[**Три пионерские песни** для детского хора и фортепиано • **Tri pionerskie pesni** dlya detskogo khora i fortepiano]

Text: Caesar Solodar

1. Чемпионы нашего двора [The Champions of Our Yard] *Весло. В темпе быстрого марша [Tempo di marcia veloce]*
2. Отдых – это не безделье [Recreation is No Lazing About] *Игриво, но очень певуче [Playfully – but very songful]*
3. Посмотри, посмотри, мой друг [Look, Look, My Friend]

► **ARRANGEMENTS:** for voice and folk instruments by S. Dunaevsky (No. 2).

SCHOOLYEARS

1957

Song for children's choir and piano

[**Школьные годы.** Песня для голоса и фортепиано • **Shkolnye gody.** Pesnya dlya detskogo khora i fortepiano]

Text: Evgeni Dolmatovsky

Не торопясь, певуче [Not hurriedly, songful] • *Meno mosso* • *Allegro molto*

- *See also* Rhapsody on the Theme of the Song 'Schoolyears', Op. 75
- **ARRANGEMENTS:** for choir and orchestra by the composer (?) ■ for piano by M. Matveev ■ for two guitars and bayan or accordion by B. Kurnov ■ for seven-string-guitar by N. Morozov ■ for bayan by P. Govorushko ■ for accordion by P. Govorushko ■ for voice and folk instruments by Yu. Ostroumov ■ for voice and bayan by A. Onegin ■ for four-part choir and for two-part choir by V. Loktev .

CHRONOLOGICAL LIST OF WORKS

ELEVEN VARIATIONS ON A THEME BY GLINKA

1957

for piano

[**Вариации на тему Михаила Глинки** для фортепиано • **Variatsii na temu Mikhaila Glinki** dlya fortepiano]

Homage to Mikhail Glinka on the occasion of the centenary of Glinka's death

Jointly composed by Eugen Kapp (No. 1), Vissarion Shebalin (Nos. 2 and 3), Andrei Eshpai (No. 4), Rodion Shchedrin (No. 5), Georgi Sviridov (No. 6), Yuri Levitin (No. 7), Dmitri Kabalevsky (No. 10) and Dmitri Shostakovich (Nos. 8, 9 and 11).

1. Moderato maestoso
2. Allegro
3. Andante assai
4. Moderato assai
5. Allegretto giocoso
6. Alla marcia
7. Allegro risoluto
8. Adagio
9. Allegretto
10. Allegro molto energico
11. Moderato maestoso

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'Vanya's Song' from Act I of Mikhail Glinka's opera 'Ivan Susanin' ('A Life for the Tsar') serves as theme for these variations.

SONG OF TOMORROW, SPRING AND PEACE, Op. 57

1957–1958

Cantata for children's choir and symphony orchestra

[**Песня утра, весны и мира**. Кантата для детского хора и симфонического оркестра, Соч. 57 • **Pesnya utra, vesny i mira**. Kantata dlya detskogo khora i simfonicheskogo orchestra, Soch. 57]

Text: Caesar Solodar

1. Вы слышите голос детей [You Hear the Children's Voice] *Andante festivo* • *Tempo I* • *Meno mosso*
2. Доброе утро [Good Morning] *Allegro molto scherzando*
3. Наша весна [Our Spring] *Tempo di valse moderato*
4. Нам нужен мир! [We Need Peace!] *Andante, ma non troppo* • *Tempo I*
2.2.2.0 – 3,2,0,0 – timp. perc (tgl, side dr, xyl). harp. piano. strings

Duration: 10'

First performance: 7 January 1958, Moscow, Tchaikovsky Hall

Collective Choir of the Ensemble of Song and Dance of the Central Children's House of Railwaymen – Semyon Dunaevsky (conductor) – Tatyana Ovchinnikova (choir master)

► **ARRANGEMENT** for choir and piano by the composer.

CHRONOLOGICAL LIST OF WORKS

RONDO in A minor, Op. 59 1958
for piano

[**Рондо** для фортепиано, Соч. 59 • **Rondo** dlya fortepiانو, Soch. 59]

Presto • $\text{♩} = \text{♩}$ L'istesso tempo, ma poco più sostenuto • Presto

The Rondo, Op. 59 was composed for the First International Tchaikovsky Competition in 1958.

IN FAIRY TALE FOREST, Op. 62 1958

Musical pictures for narrator, voice and piano

[**В сказочном лесу**. Музыкальные картинки для чтеца, пения и фортепиано, Соч. 62 • **V skazochnom lesu**. Muzykalnye kertinki dlya chtetsa, peniya i fortepiانو, Soch. 62]

Text and scenario by Viktor Viktorov

1. Учитель [The Teacher] *Не очень быстро, порешительно* [Not very fast but decidedly]
2. Доктор [The Doctor] *Довольно подвижно, ласково* [Rather animated, tenderly]
3. Монтёр [The Electrician] *Грузно, неукложе* [Cumbersomely, clumsily]
4. Артистка [The Artist] *Довольно подвижно, а при повторении – медленее, скучновато* [Rather animated, more slowly in the repetition]
5. Пекарь [The Baker] *Весело, оживлённо* [Cheerfully, animated]
6. Шофёр [The Chauffer] *Не спеша, тяжеломерно* [At an easy pace, weightily]
7. Ленивый [The Slacker] *Довольно медленно, лениво* [Rather slowly, lazily]
8. Дровосек [The Lumberjack] *В ритме быстрого марша, энергично* [Like a fast march, vigorously]

► **ARRANGEMENTS:** for bayan by L. Chebyshev (No. 2).

OUR SOVIET NATION 1958

Song for two- or three-part choir and piano

[**Советская наша держава**. Песня для хора на два или три голоса и фортепиано • **Sovetskaya nasha derzhava**. Pesnya dlya khora na dva ili tri golosa i fortepiانو]

Text: Sergei Smirnov

► **ARRANGEMENTS:** for voice and wind orchestra by G. Kalinkovich.

CHRONOLOGICAL LIST OF WORKS

THE YEAR 1918

1958

Music to the film. Part II of the film trilogy based on Alexei Tolstói's novel 'The Road to Calvary' [literally: Walking Through Torments]

[**Восемнадцатый год.** Музыка к кинофильму – часть II из кинотрилогии по роману Алексея Толстого «Хождение по мукам» • **Vosemnadsaty god.** Muzyka k kinofilmu – chast II iz kinotriologii po romanu Alexeya Tolstogo «Khozhdenie po mukam»]
Produced by Mosfilm – Boris Chirkov (scenario) – Grigori Roshal (director) – Leonid Kosmatov (camera) – Iosif Shpinel (set design) – Olga Kruchinina (costume design) – Eva Ladyzhenskaya (cut) – USSR State Orchestra of the Ministry of Cinematography – Dmitri Kabalevsky (conductor). First showing: 21 April 1958

CAST: Katya (Rufina Nifontova) – Dasha Bulavina (Nina Veselovskya) – Ivan Telegin (Vadim Medvedev) – Vadim Roshchin (Nikolai Gritsenko) – Agrippina Chebrets (Maiya Bulgakova) – Ivan Gora (Viktor Avdyushko) – Vasili Rublyov, worker (Sergei Yakovlev) – Tyotkin (Pavel Vinnikov) – Melshin, imprisoned officer (Viktor Yakovlev) – Sorokin, commander-in-chief (Evgeni Matveev) – Sorokin's wife (Tamara Chernova) – Belyakov, chief of Sorokin's staff (Grigori Kirillov) – Dmitri Stepanovich Bulavin, Katya's and Dasha's father (Vladimir Muravyov) – Alexei Krasilnikov (Leonid Parkhomenko) – German soldier, Katya's travel companion (Evgeni Teterin) – Valerian Onolin, lieutenant, Roshchin's adversary (Mikhail Kozakov) – Vasili Teplov, White Army officer, Roshchin's acquaintance (Alexander Smirnov) – von Mecke, White Army officer, Roshchin's acquaintance (Vladimir Sez) – Semyon Semyonovich Govyadin, Dasha's Samarian suitor (Konstantin Nemolyaev) – Kuzma Kuzmich Nefyodov, suspended sexton, Dasha's travel companion (V. Adamenko) – Passenger (Georgi Georgiu) – Singer in a restaurant (Maria Kremnyova)

FOUR EASY RONDOS, Op. 60

1958–1959

for piano

[**Четыре лёгкие рондо** для фортепиано, Соч. 60 • **Chetyre lyogkie rondo** dlya fortepiano, Soch. 60]

1. Рондо-марш [Rondo-March] *Allegro marciale*
2. Рондо-танец [Rondo-Dance] *Allegretto*
3. Рондо-песня [Rondo-Dance] *Sostenuto* • *Con moto* • *Tempo I*
4. Рондо-тоцката [Rondo-Toccata] *Allegro scherzando*

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score: SIK 2125

- **ARRANGEMENTS:** for violoncello and piano by Yuozas Chelkauskas (No. 2) ■ for guitar by E. Larichev (Nos. 2, 3) ■ for bayan by V. Ivanov (No.1) ■ for accordion by P. Shashkin (No. 4).

CHRONOLOGICAL LIST OF WORKS

SIX PRELUDES AND FUGUES, Op. 61

1958 – 1959

for piano

[Шесть Прелюдий и фуг для фортепиано, Соч. 61 • *Shest prelyudi i fug* dlya fortepiano, Soch. 61]

1. Летним утром на лужайке. Прелюдия и двухголосная fuga G-dur [Summer Morning on the Meadow. Prelude and two-part fugue in G major] *Moderato tranquillo • Poco più mosso • Tempo I*
2. Приём в пионеры. Прелюдия «Серьёзный разговор» и трёхголосная fuga «Праздник» C-dur [Becoming a Young Pioneers. Prelude 'Serious Conversation' and three-part fugue 'Holiday' in C major] *Andantino maestoso • Allegro giocoso*
3. Вечерняя песня за рекой. Прелюдия и трёхголосная fuga e-moll [Evening Song at the River. Prelude and three-part fugue in E minor] *Andante sostenuto • Pochhissimo più mosso*
4. В пионерском лагере. Прелюдия и двухголосная fuga A-dur [In the Pioneer Camp. Prelude and two-part fugue in A major] *Allegro moderato • L'istesso tempo*
5. Рассказ о герою. Прелюдия и трёхголосная fuga c-moll [A Story About a Hero. Prelude and three-part fugue in C minor] *Allegro drammatico • Andante sostenuto e molto espressivo • Tempo I • Molto sostenuto*
6. Праздник труда. Прелюдия и трёхголосная fuga F-dur [Labour Day. Prelude and three-part fugue in F major] *Allegro marcato • Poco più mosso. Marcato*

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THE LENINISTS, Op. 63

1958 – 1959

Cantata for three choirs and large symphony orchestra

[Ленинцы. Кантата для трёх хоров и большого симфонического оркестра, Соч.

63 • *Lenintsy*. Kantata dlya tryokh khorov i bolshogo simfonicheskogo orkestra, Soch. 63]

Text: Evgeni Dolmatovsky • Ukrainian version A. Novitsky

Andante moderato • Festivamente

3.3.3.3 – 4.3.3.1. timp. perc (bells, xylophon). harp. piano. strings – children's choir ('Pioneers'), mixed choir ('Komsomols'), mixed choir ('Communists')

Duration: 9'

First performance: 21 December 1960, Moscow

Joined Choir Song Ensemble of All-Union Radio, Soviet Opera Ensemble and united Moscow City Choir and the Choir of Moscow Boys' Choir School – Symphony Orchestra and Choir of All-Union Radio – Abram Stasevich (conductor)

► **ARRANGEMENTS:** for voice and piano by the composer.

CHRONOLOGICAL LIST OF WORKS

SOMBER MORNING

1959

Music to the film. Part III of the film trilogy based on Alexei Tolstói's novel 'The Road to Calvary' [literally: Walking Through Torments]

[**Хмурое утро**. Музыка к кинофильму – часть III из кинотрилогии по роману Алексея Толстого «Хождение по мукам» • **Khmuroe utro**. Muzyka k kinofilmu – chast III iz kinotriologii po romanu Alexeya Tolstogo «Khozhdenie po mukam»]

Produced by Mosfilm – Boris Chirkov (scenario) – Grigori Roshal (director) – Leonid Kosmatov (camera) – Iosif Shpinel (set design) – L. Trakhtenberg (sound) – Olga Kruchinina (costume design) – Eva Ladyzhenskaya (cut) – USSR State Orchestra of the Ministry of Cinematography – Dmitri Kabalevsky (conductor). First showing: 26 April 1959

каст: Katya (Rufina Nifontova) – Dasha Bulavina (Nina Veselovskaya) – Ivan Telegin (Vadim Medvedev) – Vadim Roshchin (Nikolai Gritsenko) – Agripina Chebrets (Maiya Bulgakova) – Ivan Gora (Viktor Avdyushko) – Lenin (Pavel Vinnikov) – Alexei Krasilnikov (Leonid Parkhomenko) – Kuzma Kuzmich Nefyodov, suspended sexton, Dasha's travel companion (V. Adamenko) – Starost (Pyotr Modnikov) – Anisya (Lyubov Sokolova) – Marusya (Natalya Kustinskaya) – Maryona Krasilnikova (Nonna Mordyukova) – Chugai, sailor (Boris Andreev) – Latugin (Anatoli Solovyov) – Nestor Ivanovich Makhno (Vitali Matveev) – Lyova Zadov (Vladimir Belokurov) – Chyorny, anarchist (Vladimir Taskin) – Melshin, imprisoned officer (Viktor Yakovlev) – Mikhail Sharygin (Oleg Golubitsky) – Yakov (Semyon Svashenko) – Chesnokov, brigad commander (Alexander Titov) – Chairman of the Ekaterinoslav Revolutionary Committee (Nikolai Gladkov)

LITTLE STAR

1959

Song for children's choir and piano

[**Звёздочка**. Песня для детского хора и фортепиано • **Zvyozdochka**. Pesnya dlya detskogo khora i fortepiano]

Text: Viktor Viktorov

Оживлённо, весело [Merrily, cheerfully]

► **ARRANGEMENTS:** for voice and bayan by A. Onegin.

ABOUT A BEAR

1959

Song for children's choir and piano

[**Про медведя**. Песня для детского хора и фортепиано • **Pro medvedya**. Pesnya dlya detskogo khora i fortepiano]

Text: Lidiya Nekrasova

CHRONOLOGICAL LIST OF WORKS

SONG ABOUT THE SCHOOL

1959

Song for children's choir and piano

[**Песня о школе.** для детского хора и фортепиано • **Pesnya o shkole.** Pesnya dlya detskogo khora i fortepiano]

Text: Viktor Viktorov

Подвижно, певуче [Animatedly, songful]

GIRLFRIENDS

1959

Song for children's choir and piano

[**Подружки.** Песня для детского хора и фортепиано • **Zvyozdochka.** Pesnya dlya detskogo khora i fortepiano]

Text: Viktor Viktorov

Не торопясь [Not hurriedly]

► **ARRANGEMENTS:** for voice and bayan by A. Onegin.

THE EIGHTEENTH YEAR IS RISING OVER RUSSIA

1959

Song for voice and piano from the incidental music to Caesar Solodars play 'Contemporaries of a Thunderstorm'

[**Над Россией встаёт восемнадцатый год.** Песня для голоса и фортепиано из музыки к пьесе Цезаря Солодаря «Сверстники грозы» • **Nad Rossei vstayot vosemnadtsaty god.** Pesnya dlya golosa i fortepiano iz muzyki k pesе Tsezarya Solodarya «Sverstniki grozy»]

Text: Caesar Solodar

THE MARCH OF THE 26TH OF JULY

1950ies

[AGUSTÍN DÍAZ CARTAYA (*1925)]

Arrangement for voice and piano

[**Марш 26 июля** • **Marsh 26 iyulya**]

Russian text: Sergei Bolotin and Tatyana Sikorskaya

Original Spanish title: 'Marcha del 26 de julio'.

CHRONOLOGICAL LIST OF WORKS

WORKER'S WALTZ

1950ies

[JOSEPH KOSMA (1905-1969)]

French song from the Kosma's opera 'In the Land of Coalminers'. Arrangement
[Рабочий вальс. Французская песня из оперы «В краю шахтеров» • *Rabochii vals*.
Frantsuskaya pesnya iz opery «V kraju shakhterov»]

SOLEMN OVERTURE, Op. 64

1960

for large symphony orchestra

[Патетическая увертюра для большого симфонического оркестра, Соч. 64 • *Pate-
ticheskaya uveryura* dlya bolshogo simfonicheskogo orkestra, Soch. 64]

Allegro molto ed appassionato (♩. = 178-192)

3(picc).3(cor anglais).3(bass clar).3(db bn) – 4.3.3.1. timp. perc (side dr, bass
dr, cym, xyl). harp. piano. strings

Duration: 6'

First performance: 1960, Khabarovsk

Russian Broadcasting Orchestra – Dmitri Kabalevsky (conductor)

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SPRING, Op. 65

1960

Symphonic poem for large orchestra

[Весна. Симфоническая поэма для большого симфонического оркестра, Соч. 65 •
Vesna. Simfonicheskaya poema dlya bolshogo simfonicheskogo orkestra, Soch. 65]

Con moto (Quasi valse, rubato, capriccioso) • Con moto • Tempo I

3(picc).3(cor anglais).3(bass clar).3(db bn) – 4.2.3.1 – timp. cym. harp. piano.
strings

Duration: 10'

First performance: 1960, Khabarovsk

Russian Broadcasting Orchestra – Dmitri Kabalevsky (conductor)

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score: SIK 2143

CHRONOLOGICAL LIST OF WORKS

THE CAMP OF FRIENDSHIP, Op. 66

1960

Songs of the pioneers of Artek for voice or children's choir and piano

[Лагерь дружбы. Песни артековских пионеров для голоса или детского хора и фортепиано, Соч. 66 • Lager družby. Pesni artekovskikh pionerov dlya golosa ili detskogo khora i fortepiano, Soch. 66]

Text: Nikolai Shestakov (No. 1), Olga Vysotskaya (No. 2) and Viktor Viktorov (Nos. 3-6)

1. Есть местечко в Крыму [There is a Place in Crimea]
 2. Лагерь дружбы [The Camp of Friendship]
 3. Спокойной ночи [Good Night] *Спокойно, певуче [Calmly, songful]*
 4. Артековская полька [Polka of Artek] *Не спеша, игриво [Calmly, playfully]*
 5. Артековский вальс [Waltz of Artek] *В темпе вальса [Tempo di valse]*
 6. До свидания, Артек [Farewell, Artek] *Не торопясь [At an easy pace]*
- **ARRANGEMENTS** of No. 3: for choir and orchestra by the composer (?) ■ for wind orchestra by V. Shpirko ■ for choir by K. Dikis.

THREE DANCE-SONGS, Op. 70

1960

for voice and piano

[Три танцевальные песни для голоса и фортепиано, Соч. 70 • Tri tantsevalnye pesni dlya golosa i fortepiano, Soch. 70]

Text: Zinaida Alexandrova (Nos. 1, 2) and Olga Vysotskaya (No. 3)

1. Про Олечку [About Olechka] *Легко, изящно [Lively, gracefully]*
 2. Весело у нас [Cheerful We Are] *Живо, задорно [Lively, high-spirited]* • Пляска [Dance] *Очень быстро [Very fast]* • *В темпе пляски, очень быстро [Dance-like, very fast]*
 3. Счастье [Happiness] *Довольно скоро [Rather fast]*
- **ARRANGEMENTS**: for choir and orchestra by the composer (?) ■ for wind orchestra by V. Shpirko (No. 2) and by S. Dunaev (No. 3) ■ for seven-string-guitar by R. Meleshko (No. 1) ■ for bayan by A. Basurmanov (No. 2) and by E. Maximov (No. 3) ■ for accordion by A. Salin and E. Maximov (No. 3) ■ for voice and folk instruments by A. Tonin (No. 3) ■ for voice and bayan by A. Basurmanov (No. 3).

HELLO, TAIGA

1960

Song for children's choir and piano

[Здравствуй, тайга. Песня для хора и фортепиано • Zdravstvui, taiga. Pesnya dlya khora i fortepiano]

Text: Evgeni Dolmatovsky

CHRONOLOGICAL LIST OF WORKS

CONCERTINO FOR VIOLONCELLO AND

ORCHESTRA in G minor, [SERGEI PROKOFIEV (1891–1953)]

1960

Orchestration of Prokofiev's Concertino, Op. 132

[**Концертино** для виолончели с оркестром – **Kontsertino** dlya violoncheli s orkestrom]

1. Andante mosso (♩ = 63) • Poco più animato • Tempo I
2. Andante – Poco meno mosso • Tempo I
3. [Allegretto]

2.3(cor anglais).2.2 – 4.2.3.1 – timp. perc (tamb, side dr, bass, cym). strings

Duration: 21'

First performance: 18 March 1960, Moscow, Conservatoire

Mstislav Rostropovich (violoncello) – Moscow Philharmonic Orchestra – Abram Stasevich (conductor)

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pocket score: SIK 2334 • piano score: SIK 2279

After the composer's death Mstislav Rostropovich completed piano score and solo part. This applies especially for the only sketched final movement whose tonal plan and musical development had been indicated to Rostropovich by Prokofiev. Preceding the première of Op. 132 with Dmitri Kabalevsky's orchestration in 1960, the **Concertino** was performed for the first time on 29 December 1956 in the Small Hall of the Moscow Conservatory by Mstislav Rostropovich accompanied by pianist Alexander Dedyukhin.

FANTASIA in F minor [FRANZ SCHUBERT (1797–1828)]

1960

Arrangement for piano and orchestra of Schubert's Fantasia, D940

[**Фантазия** f-moll. Обработка для фортепиано с оркестром • **Fantaziya** f-moll. Obra-gotka dlya fortepiano s orkestrom]

- Allegro molto moderato (♩ = 100) • Più mosso • Tempo I • Largo (♩ = 66) • Vivace (♩ = 100) • Cadenza *Rubato sostenuto* • Largamente • Tranquillo (Tempo I) • Allegro marcato (♩ = 160) • Tempo I

3(picc).2.2.2 – 4.2.3.1 – timp. perc (side dr, bass dr, cym). strings

Duration: 17'

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CHRONOLOGICAL LIST OF WORKS

A KITCHEN-GARDEN ON VIEW, Op. 67 1961

Round dances for children's choir and piano

[**Гости ходят в огород**. Игра-хоровод для детского хора и фортепиано, Соч. 67 •

Gosti khodyat v ogorod. Igra-khorovod dlya detskogo khora i fortepiano, Soch. 67]

Text: Viktor Viktorov

Не очень быстро [Not very fast] • Заключительный танец *Быстро, весело*
[Concluding Dance *Fast, funny*]

ETUDES IN MAJOR AND MINOR, Op. 68 1961

for violoncello

[**Мажорно-минорные этюды** для виолончели соло, Соч. 68 • **Mazhorno-minornye etyudy** dlya violoncheli solo, Soch. 68]

1. Песня [Song] *Andante*
2. Марш [March] *Allegro molto*
3. Танец [Dance] *Allegro moderato*
4. Импровизация [Improvisation] *Andante espressivo*
5. Скерцо [Scherzo] *Allegro*

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score: **SIK 6143**

RONDO, Op. 69 1961

for violin and piano

[**Рондо** для скрипки и фортепиано, Соч. 69 • **Rondo** dlya skripki i fortepiano, Soch. 69]

Allegro assai (quasi presto) e ben ritmato (♩ = 112) • Poco tranquillo • Tempo I • Più mosso, molto energico (♩ = 92-96) • Molto meno mosso • Strepitoso • Presto assai

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score: **SIK 6150**

The *Rondo*, Op. 69 was composed for the Second International Tchaikovsky Competition in 1962.

CHRONOLOGICAL LIST OF WORKS

THE FINAL HOUR HAS COME

1961

Song for choir and piano in memoriam Patrice Lumumba

[**Бьёт последний час.** Песня для хора и фортепиано памяти Патриса Лумумбы ·

Вуот poslednii chas. Pesnya dlya khora i fortepiano ramuyati Patrisa Lumumby]

Text: Caesar Solodar

A FOOTMARK ON THE GROUND

1961

Incidental music to Caesar Solodar's romantic comedy in one act

[**След на земле.** Музыка к пьесе Цезаря Солодаря · **Sled na zemle.** Muzyka k pesе Tserarya Solodarya]

SONG ABOUT RUSSIA

1961

Song for voice, male choir and piano

[**Песня о России** для голоса, мужского хора и фортепиано · **Pesnya o Rossii** dlya golosa, muzhskogo khora i fortepiano]

Text: Anton Prischelets

HAPPY HOLIDAY

1961

Song for children's choir and piano

[**Праздник весёлый.** Песня для детского хора и фортепиано · **Prazdnik vesyoly.**

Pesnya dlya detskogo khora i fortepiano]

Text: Viktor Viktorov

Живо, весело [Lively, cheerfully]

CHRONOLOGICAL LIST OF WORKS

SONATA FOR VIOLONCELLO AND PIANO in B flat major, Op. 71 1962

[Соната для виолончели и фортепиано В-дур, Соч. 71 • **Sonata dlya violoncheli i fortepiano** В-дур, Соch. 71]

Dedicated to Mstislav Leopoldovich Rostropovich

1. Andante molto sostenuto (♩ = 60) • ♩ = ♩ Doppio più mosso (♩ = 60) • Con moto (♩ = 80) • Molto tranquillo • Allegro molto energico (♩ = 160) • Molto meno mosso • Molto sostenuto • Molto tranquillo (♩ = 60) • Più tranquillo • Largamente
2. Allegretto con moto (rubbato) • Tempo giusto (♩ = 104-108) • Poco più mosso • Molto sostenuto. Improvvisato
3. Allegro molto (♩ = 160-168) • ♩ = ♩ Doppio meno mosso • Doppio più mosso (Tempo I) • Doppio meno mosso (come prima)

Duration: 30'

First performance: 6 February 1962, Moscow, Conservatoire

Mstislav Rostropovich (violoncello) – Moscow Philharmonic Orchestra – Dmitri Kabalevsky (piano)

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score: SIK 2223

CHRONOLOGICAL LIST OF WORKS

REQUIEM, Op. 72

4 November 1962

for mezzo-soprano, baritone, children's choir, mixed choir and orchestra

[Реквием для mezzo-сопрано, баритона, детского хора, смешанного хора и симфонического оркестра, Соч. 72 • **Rekviem** dlya metssto-soprano, baritona, detskogo khora, smeshannogo khora i simfonicheskogo orkestra, Soch. 72]

Text: Robert Rozhdestvensky

Dedicated to those who died in the battle against Fascism

Part I.

Вступлениe: «Помните!» [Introduction: 'Remember!'] *Largo* (♩ = 60) • *Più mosso* (♩ = 50) *attacca*

1. Вечная слава [Eternal Glory] *Allegro maestoso* (♩ = 96) • *Poco meno mosso* (♩ = 80-88) • *Con moto* • *Tempo I* • *Allegro molto ed agitato* (♩ = 84) • *Poco meno mosso* • *Meno mosso*. *Largamente* (♩ = 72) • *Adagio molto espressivo* (♩ = 60) • *Tempo I* (♩ = 66-69) • *Poco più mosso* (♩ = 84) • *Tempo I* (♩ = 76) • *Poco più mosso* (♩ = 80-84) • *Poco meno mosso* • *Adagio sostenuto* *attacca*
2. Родина [Homeland] *Lento* (♩ = 72) • (♩ = 50-52) • *Con moto* • *Poco più mosso* • *Poco più mosso*. *Agitato* (♩ = 126-132) • *Doppio più mosso*. *Molto agitato* (♩ = 132) • *Poco sostenuto* (♩ = 112) • *Poco meno mosso* (♩ = 92) *attacca*
3. Я не умру ... [I am not going to die] *Moderato assai* (♩ = 76-80) *attacca*
4. Поступь дивизий [The Division in Motion] *Marciale pesante e sostenuto* (♩ = 112-120)

Part II.

5. Чёрный камень [The Black Stone] *Andante molto sostenuto* (♩ = 60) • *Pocchissimo più agitato* (♩ = 80) • *Molto tranquillo* (♩ = 72) • *Molto sostenuto* (♩ = 54) • *Allegro agitato* (♩ = 126) • *Doppio meno* *attacca*
6. Сердце матери [A mother's Heart] *Largo* (♩ = 60) • *Pocchissimo più mosso* • *Drammatico, molto espressivo* • *Tempo I* (♩ = 72) • *Tempo I* • *Con moto* • *Meno mosso* *attacca*
7. Грядущее [The Future] *Marciale. Maestoso* (♩ = 120) • *Con moto* (♩ = 144) • *Poco più mosso* (♩ = 72) • *Allegro* *attacca*
8. Наши дети [Our Children] *Andantino con moto* (♩ = 132-138) • *Tempo I* • *Tempo I* • *Meno mosso* • *Andante maestoso* (♩ = 72) • *Largamente*

Part III.

Вступлениe: «Памяти павших» [Introduction: 'Memorial of the Fallen Heroes!'] *Moderato. Maestoso* (♩ = 60-66) • *Molto tranquillo* (♩ = 64) • *Poco più mosso* • *Largamente* • *Meno mosso* (♩ = 54) *attacca*

9. Слушайте! [Listen!] *Non troppo allegro* (♩ = 88) • *Sostenuto* • *Pocchissimo più mosso* (♩ = 92) • *Sostenuto* (♩ = 80) • *Con moto* • *Molto sostenuto* (♩ = 66) • *Pesante* • *Tempo I. Sostenuto* (♩ = 60) *attacca*
10. Вечная слава [Eternal Glory] *Allegro maestoso (poco più mosso del Tempo I in 1.)* (♩ = 100-112) • *con moto* • *Poco più mosso* (♩ = 120-126) • *Poco più mosso* (♩ = 138) • *Con moto* (♩ = 152) *attacca*

CHRONOLOGICAL LIST OF WORKS

REQUIEM, Op. 72 [CONTINUED]

11. Помните! ['Remember!'] *Adagio sostenuto (Pocchissimo più mosso del tempo primo) • Più mosso* (♩ = 92) • *Andantino • Pocchissimo più mosso • Più mosso • Allegro molto agitato* (♩ = 112-120) • *Poco più sostenuto • Poco più mosso e poco a poco animando • Molto meno mosso. Largo • Sostenuto*

3(picc).3(cor anglais).4(Eb clar, bass clar).3(db bn) – 4.3.3.1 – timp. perc (side dr, bass dr, cym, tam-t, bells, xyl). harp. cel. piano. strings

Duration: 85'

First performance: 9 February 1963, Moscow, Large Hall of the Conservatoire Valentina Levko (mezzo-soprano) – Vladimir Valaitis (baritone) – Moscow State Choir – Children's Choir of the Institute for Artistical Education – Moscow Philharmonic Orchestra – Boris Khaikin (conductor) – Vladislav Sokolov (choir master)

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► **ARRANGEMENTS:** for choir and piano by the composer ■ for voice or children's choir and piano by the composer (No. 8)

Requiem was awarded the Glinka State Prize of the RSFSR in 1966.

DREAMS

1962

for piano

[**Мечты.** Пьеса для фортепиано • **Mechty.** Pesnya dlya fortepiano]

Dedicated to the young pianists from the Donbass region

Dreams was composed on the occasion of a piano competition of five Donbass music schools held in Gorlovka.

SONG ABOUT THE UNION OF MULTICOLOURED NECKTIES

1962

Song for children's choir and piano

[**Песня союза разноцветных галстуков.** Песня для детского хора и фортепиано • **Pesnya soyuza raznotsvetnykh galstukov.** Pesnya dlya detskogo khora i fortepiano]

Text: Volodya Losenkov

CHRONOLOGICAL LIST OF WORKS

TOURIST SONG

1962

Song for children's choir and piano

[**Туристская песня** для детского хора и фортепиано • **Turistskaya pesnya** dlya detskogo khora i fortepiano]

Text: A. Taraskin

SONG ABOUT THE PIONEER BANNER

1962

for voice and piano

[**Песня о пионерском знамени** для голоса и фортепиано • **Pesnya o pionerskom знамени** dlya golosa i fortepiano]

Text: Viktor Viktorov

В темпе марша [Tempo di marcia]

THREE SONGS OF REVOLUTIONARY CUBA, Op. 73

1963

for voice and piano

[**Три песни из революционного Кубы** для голоса и фортепиано, Соч. 73 • **Tri pesny iz revolyutsonnogo Kuby** dlya golosa i fortepiano, Soch. 73]

Based on songs by Carlos Pueblo (Nos. 1 and) and by Julio Cueva (No. 3)

Russian text: Sergei Bolotin and Tatyana Sikorskaya

1. Слышишь [Do You Hear] *Allegro non troppo*
2. Приезжай к нам, товарищ [Join Us, Comrade] *Andante*
3. Песня свободной Кубы [Song of Free Cuba] *Allegretto marcato*

THREE EIGHTLINES OF RASUL GAMZATOV, Op. 74

1963

for mezzo-soprano and piano

[**Три восьмистихия Расула Гамзатова** для mezzo-сопрано и фортепиано, Соч. 74 • **Tri vosmistichiya Rasula Gamzatova** dlya metstso-soprano i fortepiano, Soch. 74]

Russian translation: Naum Grebnev

Dedicated to Valentina Nikolaevna Levko

1. Где, горянка, твои наряды [Barrenwort, Where Are Your Garments] *Lento. Improvvisato* (♩ = 60) • *Moderato* (♩ = 66) • *Poco meno mosso attacca*
2. У юноши из нашего аула [The Young Men from Our Aul*] *Andante con moto* (♩ = 92) • *Poco agitato* • *Tempo I attacca*
3. Как много было юношей лихих [Numerous Where the Audacious Young Men] *Non troppo allegro, ma energico* (♩ = 96) • *Meno mosso*

* fortified mountain village

CHRONOLOGICAL LIST OF WORKS

RHAPSODY ON A THEME FROM THE SONG

'SCHOOLYEARS', Op. 75

1963

for piano and orchestra

[**Р**апсодия на тему песни «Школьные годы» для фортепиано и симфонического оркестра, Соч. 75 • **R**apsodiya na temu pesni «Shkolnye gody» dlya fortepiano i simfonicheskogo orkestra, Soch. 75]

Dedicated to the young musicians from the Volga region

1. Introduction and Theme *Allegro moderato* (♩ = 126-132) *attacca*
2. Variation I *Vivace scherzando* (♩ = 112-120) *attacca*
3. Variation II *L'istesso tempo* (♩ = ♩) *attacca*
4. Variation III *L'istesso tempo* (♩ = ♩) • *Meno mosso* • *Tempo I* • *Meno mosso* • *Tempo I*
5. Variation IV *L'istesso tempo. Marciale* (♩ = ♩) *attacca*
6. Variation V *L'istesso tempo*
7. Variation VI *Vivo* (♩ = 160-168) *attacca*
8. Variation VII *L'istesso tempo (Con fuoco)* *attacca*
9. Variation VIII *L'istesso tempo* (♩ = ♩) • *Cadenza Rubato. Improvisato*
10. Variation IX *Tempo di valse* (♩ = 84) *attacca*
11. Variation X *L'istesso tempo* (♩ = ♩)
12. Coda — • *Molto meno mosso*

1.1.2.1 – 3.2.1.0 – timp. side dr. strings

First performance: 29 March 1964, Kuibyshev

Participants of the competition – Sergei Dudkin-Gripenberg (conductor)

The R h a p s o d y was composed on the occasion of the Dmitri Kabalevsky Piano Competition held in Kuibyshev in 1964. Op. 75 is epigraphed: «Нет, не забудет никто никогда школьные годы» [No, Nobody Ever Will Forget the Schoolyears]

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► **ARRANGEMENTS:** for two pianos by the composer.

► *See also Schoolyears*, 1957

PIONEER SPORTS SONG

1963

for children's choir and piano

[**Ф**изкультурная пионерская. Песня для детского хора и фортепиано • **F**izkulturnaia pionerskaya. Pesnya dlya detskogo khora i fortepiano]

Text: Caesar Solodar

CHRONOLOGICAL LIST OF WORKS

THREE EASY PIECES FOR PIANO

1963

[Три лёгкие пьесы для фортепиано • *Tri lyogkie pesy dlya fortepiano*]

1. Боевая песенка [War Song]
2. Маленький жонглер [Little Juggler]
3. Ежик [The Hedgehog]

FIVE ROMANCES ON WORDS

BY RASUL GAMZATOV, Op. 76

1963 – 1964

for mezzo-soprano and piano

[Пять романсов на слова Расула Гамзатова для меццо-сопрано и фортепиано, Соч.

76 • *Pyat romansov na slova Rasula Gamzatova* dlya metstso-soprano i fortepiano, Soch. 76]

Russian translation: Naum Grebnev

Dedicated to Valentina Nikolaevna Levko

1. Сердце, которое любит [A Loving Heart] *Allegro agitato • Molto sostenuto • Tempo I • Molto sostenuto • Risoluto • Molto sostenuto • sostenuto*
2. То, что происходит [This is, What Happened] *Moderato*
3. Как живёте, можете? [Can You Live Like That?] *Non troppo allegro. Energico • Poco meno mosso • Poco meno mosso*
4. Спроси у любви [Questions of Love] *Andante molto sostenuto*
5. Вершина [The Summit] *Andantino*

CHRONOLOGICAL LIST OF WORKS

CONCERTO FOR VIOLONCELLO

AND ORCHESTRA NO. 2 in C major, Op. 77

1964

[Концерт для виолончели с оркестром № 2, Соч. 77 · *Kontsert dlya violoncheli s orkestrom № 2*, Soch. 77]

Dedicated to Daniil Borisovich Shafran

1. Molto sostenuto (♩ = 72-80) · Allegro molto ed energico (♩ = 152-160) · Con fuoco · Con fuoco · Tempo I · Cadenza *Tempo I* · Più mosso. Con fuoco · Sostenuto · *Allegro molto agitato* *attacca*
2. Presto marcato (♩ = 120-126) · Cadenza *L'istesso tempo (ben ritmico)* · Molto sostenuto *attacca*
3. Andante con moto (♩ = 112) · Tranquillo · Allegro · Agitato · Tempo I (Andante con moto) · Tranquillo · Allegro · Agitato · Con moto · Molto tranquillo
2.2.2.alto sax.3(db bn) – 4.2.2.0 – timp. perc (sidr dr, bass dr, cym). harp. strings

Duration: 22'

First performance: 1965, Leningrad, Large Hall of the Philharmonic
Daniil Shafran (violoncello) – Symphony Orchestra of the Leningrad Philharmonic – Dmitri Kabalewski (conductor)

The soloist's part was edited by Svyatoslav Knushevitsky.

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piano score: SIK 2138

► **ARRANGEMENTS**: piano score by the composer.

A GOOD HOUSE

1964

Song for children's choir and piano

[Хороший дом. Песня для детского хора и фортепиано · *Khoroshii dom*. Pesnya dlya detskogo khora i fortepiano]

Text: Natasha Gai

Dedicated to the Moscow Municipal House of Pioneers on the occasion of its 25th anniversary

IN MEMORY OF THE HEROES OF GORLOVKA

Symphonic dedication in E flat minor, Op. 78

1965

[Памяти героев Горловки. симфоническое посвящение, Соч. 78 · *Pamyati heroev Gorlovki*. simfonicheskoe posvyashchenie, Soch. 78]

CHRONOLOGICAL LIST OF WORKS

RONDO 'In Memory of Sergei Prokofiev', Op. 79 1965
for violoncello and piano

[**Рондо** для виолончели и фортепиано «Памяти Сергея Прокофьева», Соч. 79 • **Ron-
do** dlya violoncheli i fortepiano «Pamyati Sergeya Prokofeva», Soch. 79]

Largo (♩ = 50) • Andante con moto (♩ = 84) • Meno mosso (♩ = 72) • Come prima (♩ = 84) • Poco meno mosso (♩ = 80) • Doppio più mosso. Allegro furioso (♩ = 160) • L'istesso tempo. Marciale energico e ben ritmico • Con moto. improvvisato. Molto rubato • Sostenuto • Con moto • Sostenuto • Moderato • Sostenuto • Sostenuto • Molto sostenuto • Sostenuto • Allegro • Molto sostenuto • Largo • Largo (♩ = 80) • Meno mosso (♩ = 66) • Molto sostenuto • Poco più mosso (♩ = 66)

PIECES, Op. 80 1965
for violin and piano

[**Пьесы** для скрипки и фортепиано, Соч. 80 • **Pesi** dlya skripki i fortepiano, Soch. 80]

1. Прогулка [A Stroll] *Andantino*
2. В лесу [In the Forest] *Sostenuto*
3. Игры [Games] *Allegretto*
4. Вальс [Waltz] *Allegretto*
5. Марш [March] *Vivace*
6. Песня [A Song] *Tranquillo*
7. Рассказ героя [Tale of a Hero] *Energico*
8. Впрыжку [Hopping] *Vivo*
9. Свет и тени [Light and Shadow] *Andantino cantabile*
10. Хоровод [Dance Song] *Tranquillo, cantabile*
11. Этюд [Etude] *Allegro*
12. У памятника [At the Monument] *Lento serio*
13. Полька [Polka] *Allegretto leggiero*
14. Мелодия [Melody] *Tranquillo, molto cantabile*
15. На праздник! [Happy Holiday!] *Molto energico*
16. Летнее утро [Summer Morning] *Adagio, molto cantabile*
17. Шествие [The Procession] *Moderato, pesante*
18. Пинг-понг [Ping-Pong] *Molto ritmico, marcato*
19. Мечтатели [Dreamers] *Sostenuto cantabile*
20. В пути [En Route] *Allegretto leggiero*

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score: SIK 2372

- **ARRANGEMENTS:** for violin and piano by the composer (complete) ■ for violoncello and piano by Yuozas Chelkauskas (Nos. 1, 6, 7, 12) ■ for trumpet and piano by Vladimir Dokshitser (Nos. 1, 2, 5-7, 9, 10, 11, 13, 15, 16, 19).

CHRONOLOGICAL LIST OF WORKS

SPRING DANCES, Op. 81

1965

for piano

[**Весенние танцы** для фортепиано, Соч. 81 • **Vesennie tantsy** dlya fortepiano, Soch. 81]

1. Allegretto (♩ = 152-160) • a tempo capriccioso. Rubato *attacca*
2. Andantino espressivo (♩ = 126-132) • Tempo I *attacca*
3. Tempo I capriccioso. Rubato *attacca*
4. Allegro molto ed agitato (♩ = 144) *attacca*
5. Presto (♩ = 138) • Largamente
6. Andantino *attacca*
7. Tempo I capriccioso. Rubato

First performance: 1966, Kuibyshev

Spring dances was composed on the occasion of the Third Dmitri Kabalevsky Piano Competition held in Kuibyshev in 1966. As the composer explains the movements of Op. 81 should be played following one after another without break as to obtain the character of a complex rondo.

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score: SIK 2196

ON THE MOTHERLAND, Op. 82

16 June 1965

Cantata for voice or children's choir and orchestra

[**О родной земле**. Кантата для детского хора и симфонического оркестра, Соч. 82 •

O rodnoi zemle. Kantata dlya detskogo khora i simfonicheskogo khora, Soch. 82]

Text: Caesar Solodar

1. Наш отцы [Our Fathers] *Andante non troppo* (♩ = 88) • *Poco più agitato* (♩ = 120) • *Sostenuto* • Tempo I
2. Хорошо, хорошо! Частушки [Very Well!, Very Well! Ditties] *Moderato* (♩ = 88) • *Allegro molto* (♩ = 160) • *Molto sostenuto* (♩ = 66-76) • *Allegro molto vivace* (♩ = 100)
3. Голос из давних лет [A Voice from Former Times] *Andante non troppo* (*Poco meno mosso del Tempo primo* • *Andante molto sostenuto* (♩ = 69) • *Poco più agitato* • Tempo I • Tempo I (*ma poco meno mosso*) • *Sostenuto* • *Più sostenuto*
4. Песня о родине [Song about the Motherland] *Allegro non troppo* (♩ = 112) • *Meno mosso* • *Con moto* • (*Poco sostenuto*)

2.2.2.2 – 4.2.1.0 – timp. perc (wood bl, tamb, side dr, bass dr, cym, xyl).
harp. piano. strings

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CHRONOLOGICAL LIST OF WORKS

THE TEACHER'S SONG

1965

Song for voice or choir and piano

[**Песня учителя.** Песня для голоса или хора и фортепиано • **Pesnya uchitelya.** Pesnya dlya golosa ili khora i fortepiano]

Text: Larisa Zakharova

SONG ABOUT THE MULTICOLOURED TOURIST

1965

for children's choir and piano

[**Песенка о пёстром туристе.** Песня для детского хора и фортепиано • **Pesnyenka o ruostrom turiste.** Pesnya dlya detskogo khora i fortepiano]

Text: Viktor Viktorov

Весело [Cheerfully]

ENTHUSIASTIC PIONEER SONG

1965

for children's choir and piano

[**Пионерская задорная.** Песня для детского хора и фортепиано • **Pionerskaya zador-naya.** Pesnya dlya detskogo khora i fortepiano]

Text: Vitali Yuferev

RECITATIVE AND RONDO, Op. 84

1967

for piano

[**Речитатив и рондо** для фортепиано, Соч. 84 • **Rechitativ i rondo** dlya fortepiano, Soch. 84]

1. Речитатив [Recitative] *Adagio sostenuto. Rubato. Recitando* (♩ = 67-72) • *Tempo l. attacca*

2. Рондо [Rondo] *Presto assai* (♩ = 120) • *Doppio meno mosso. Tempo l*

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score: SIK 2197

Recitative and Rondo were composed on the occasion of the Dmitri Kabalevsky Piano Competition held in Kuibyshev in 1967.

CHRONOLOGICAL LIST OF WORKS

VARIATIONS ON FOLK-THEMES, Op. 87

1967

for piano

[**Вариации на народные темы** для фортепиано, Соч. 87 • **Variatsii na narodnye teme** dlya fortepiano, Soch. 87]

1. На американскую народную тему [On an American Folk Theme]
2. На французскую народную тему [On a French Folk Theme]
3. На японскую народную тему [On a Japanese Folk Theme]

THE SISTERS, Op. 83

1968

Opera in three acts (18 scenes) with prologue and epilogue

[**Сёстры**. Лирическая опера в трёх действиях, Соч. 83 • **Syostry**. Liricheskaya opera v tryokh deistviyakh, Soch. 83]

Libretto by Sergei Bogomazov based on Ilya Lavrov's story 'The Encounter with a Miracle'. German version by K. C. Barnikol and H.-J. Schneider

1. Prologue *Andante con moto* (♩ = 112) • *Poco più mosso* • *Meno mosso*. *Adagio sostenuto* (♩ = 84-88)

Act I

2. Scene 1
Moderato (♩ = 104) • ♩ = 80 • *Meno mosso* (♩ = 60) *attacca*
3. Scene 2
Sostenuto. *Marcato* (♩ = 100) • *Poco meno mosso* • *Più mosso* (♩ = 80) *attacca*
4. Scene 3
Andante non troppo (♩ = 80) • *Sostenuto* (♩ = 92) • *Poco più mosso* (♩ = 120) • *Poco meno mosso* (♩ = 72) • *Allegro* (♩ = 100) *attacca*
5. Scene 4
Andante non troppo (♩ = 92) • *Sostenuto* • *Poco mosso* (♩ = 100) *attacca*
6. Scene 5
Allegro non troppo (♩ = 132) • *Poco sostenuto* • *Poco più sostenuto* • *Allegro* (♩ = 100-120) • *Poco meno mosso* • *Strepitoso* • *Pochissimo meno mosso* • *Meno mosso* • *Tempo I* • *Strepitoso* *attacca*
7. Scene 6
Allegro molto, agitato (♩ = 100) • *Più mosso*

CHRONOLOGICAL LIST OF WORKS

THE SISTERS, Op. 83 [CONTINUED I]

Act II

8. Scene 1
Moderato (♩ = 92) *attacca*
9. Scene 2
Allegro non troppo (♩ = 176-184) • *Moderato, semplice* (♩ = 108-112) • *Poco più mosso* • *Tempo I* • *Meno mosso* • *Molto sostenuto* (♩ = 80-88) • *Poco meno mosso* • *L'istesso tempo* *attacca*
10. Scene 3
Molto sostenuto (♩ = 60) • *Allegro appassionato* (♩ = 104) • *Più mosso* *attacca*
11. Scene 4
Moderato (♩ = 72) • *Rubato, sostenuto* • *Tempo I* • *Più mosso* • *Tempo I* • *Allegro molto e marcato* (♩ = 96) • *Poco più mosso*. *Agitato* (♩ = 160-168) • *L'istesso tempo* (♩ = ♩) • *Più mosso*. *Molto agitato* (♩ = 176) *attacca*
12. Scene 5
Andante molto sostenuto (♩ = 66-72) • *Meno mosso* (♩ = 54) • *Allegretto* (♩ = 112) • *Agitato* (♩ = 132) *attacca*
13. Scene 6
Allegro non troppo (♩ = 92) • *Meno mosso* • *A tempo* • *Più mosso* • *Più mosso*. *Agitato* (♩ = 112) • *Allegro* (♩ = 132) • *Molto meno mosso* • *Molto agitato* (♩ = 126)

Act III

14. Scene 1
Andante non troppo (♩ = 92) • *Tempo I* *attacca*
15. Scene 2
Andante sostenuto, con gravità (♩ = 100) • *Allegro con moto* (♩ = 160) • *Meno mosso* • *Tempo I* • *Poco meno mosso* (♩ = 120) • *Più mosso* • *Sostenuto* • *Più sostenuto* • *Più mosso* • *Tempo I* (♩ = 160) • *Più mosso* *attacca*
16. Scene 3
Adagio sostenuto (♩ = 52) • *Tempo I* • *Andantino* (♩ = 76) • *Meno mosso* • ♩ = 120 • *Poco più sostenuto* (♩ = 120) *attacca*
17. Scene 4
Andante (♩ = 100) • *Vivace scherzando* (♩ = 152) • *Meno mosso* • *Tempo I* (*Vivace*) *attacca*
18. Scene 5
Allegretto (♩ = 120) • *Vivo* • *Meno mosso* • *Tempo I* (♩ = 120) • *Sostenuto, risoluto* • *Allegro molto* (♩ = 100-112) • *Molto più mosso del tempo precedente* (♩ = 100-112) • *Più mosso* *attacca*
19. Scene 6
Andantino moderato (♩ = 92) • *Andante sostenuto* (♩ = 54) • *Con moto* • *Andante sostenuto* (♩ = 80) • *Più mosso* • *Andante* (♩ = 80-84) • *Più mosso* • *Più mosso* (*poco agitato*) (♩ = 88) *attacca*

CHRONOLOGICAL LIST OF WORKS

THE SISTERS, Op. 83 [CONTINUED II]

Act III

20. Epilogue *Moderato assai* (♩ = 60) • *Poco più mosso* • *Allegro molto agitato* (♩ = 144) • *Doppio meno mosso* (♩ = 66) • *Poco meno mosso*

DRAMATIS PERSONAE: Asya (soprano) – Slava, her sister (mezzo-soprano) – Father (bass) – Leva Chemizov, poet (tenor) – Anatoli, animal breeder (baritone) – Dorofeev, administrator (tenor) – Kosmach, worker (bass) – Gruzintsev, chief of the expedition (baritone) – Palei, geologist (tenor) – Maximovna, cook (contralto) – Official (bass) – farmworkers, young geologists (choir)

Duration: full eve

Première: 31 May 1969, Perm

Olga Zakharova (Asya) – T. Boboshko (Slava) – M. Vysotsky (director) – Vladimir Talalai (stage designer) – Boris Afanasev (conductor)

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► **ARRANGEMENTS:** piano score by the composer

THE ETERNAL FLAME OF BRYANSK, Op. 85

1968

Symphonic poem

[**К Вечному огню в Брянске.** Симфоническая поэма, Соч. 85 • **K Vechnomu ognju v Bryanske.** Simfonicheskaya poema, Soch. 85]

NOT ONLY LITTLE BOYS (Song About Larisa Mikheenko)

1960ies

Song for voice or children's choir and piano

[**Не только мальчишки** (Песня о Ларисе Михеенко) для голоса или детского хора и фортепиано • **Ne tolko malchishki** (Pesnya o Larise Mikheenko) dlya golosa ili detskogo khora i fortepiano]

Text: Viktor Viktorov

Сдержанно [With restraint] • Более сдержанно [With more restraint]

CHRONOLOGICAL LIST OF WORKS

HOLIDAY IN THE BOARDING SCHOOL

1960ies

Song for voice or children's choir and piano

[**Праздник в интернате.** Песня для голоса или детского хора и фортепиано • **Prazdnike b internate.** Pesnya dlya golosa ili detskogo khora i fortepiano]

Text: N. Dashevsky

Бодро [Cheerfully]

THE GUARDS ON DUTY

1960ies

Song for voice or children's choir and piano

[**Часовые стоят.** Песня для голоса или детского хора и фортепиано • **Chasovye stoyat.** Pesnya dlya golosa ili detskogo khora i fortepiano]

Text: V. Shlyakhov (Volgograd schoolboy)

Сдержанно, как медленный марш [With restraint, like a slow march]

FAREWELL, SEA!

1960ies

Song for voice or children's choir and piano

[**До свиданья, море!** Песня для голоса или детского хора и фортепиано • **Do svidaniya, more!** Pesnya dlya golosa ili detskogo khora i fortepiano]

Text: L. Yakhin

Очень быстро [very fast]

THE WATERS OF THE VOLGA REMEMBER LENIN

1960ies

[E. SIDORENKO • V. KIRICHENKO]

Song for voice, choir and piano. Composition of the piano part

[**Помнят Ленина волжские воды.** Песня для голоса, хора и фортепиано • **Pomnyat Lenina bolzhskie vody.** Pesnya dlya golosa, khora i fortepiano]

Text: V. Rusakov

CHRONOLOGICAL LIST OF WORKS

WE GO, WE GO TO ARTEK

1960ies

Song for voice or children's choir and piano

[**Едем, едем мы в Артек.** Песня для голоса или детского хора и фортепиано ·

Edem, edem my v Artek. Pesnya dlya golosa ili detskogo khora i fortepiano]

Text: Viktor Viktorov

Довольно скоро [Rather fast]

MARCH OF ARTEK

1960ies

Song for voice or children's choir and piano

[**Артековский марш.** Песня для голоса или детского хора и фортепиано · **Arte-**

kovsky marsh. Pesnya dlya golosa ili detskogo khora i fortepiano]

Text: Viktor Viktorov

В темпе марша [Tempo di marcia]

THE SNOWDROP

1960ies

Song for voice or children's choir and piano

[**Подснежник.** Песня для голоса или детского хора и фортепиано · **Podsnezhnik.**

Pesnya dlya golosa ili detskogo khora i fortepiano]

Text: Caesar Solodar

Не спеша [At an easy pace]

THREE SONGS ABOUT LENIN, Op. 92

1970

for children's choir and piano

[**Три песни о Ленине** для детского хора с фортепиано, Соч. 92 · **Tri pesni o Lenine**

dlya detskogo khora s fortepiano, Soch. 92]

Text: S. Vigdorov

1. Весенние подснежники [Snowdrops in Spring] *Неторопливо* [Slowly]

2. Чёрный мальчик [The Black Boy]

3. Мне дедушка рассказывал [Granddad Told Me]

CHRONOLOGICAL LIST OF WORKS

CONVERSATION WITH A CACTUS, Op. 93

1970

for children's choir and piano

[Разговор с кактусом для детского хора с фортепиано, Соч. 93 • Razgovor s kaktusom dlya detskogo khora s fortepiano, Soch. 93]

Text: Viktor Viktorov

1. Разговор с кактусом [Conversation with a Cactus] *Задумчиво [Pensively]*
2. Фонарный столб [The Lamp Post] *Бодро [Cheerfully]*
3. Морщины [The Furrows] *Спокойно, не спеша [Quietly, at an easy pace] • Tempo I*
4. Облачко [The Cloud] *Подвижно [Animatedly]*
5. Самое трудное [The Most Difficult Thing] *Довольно быстро [Rather fast]*
6. Ивы [The Willows] *Очень медленно [Very slowly]*
7. Зачем нам выстроили дом [What Did They Build the House for] *He спеша, с досадой [Slowly, with vexation] • Медленее, очень печально [Slower, very sadly]*
8. Фальшивая пчела [False Bee] *Живо [Lively]*

SIX PIECES, Op. 88

1971

for piano

[Шесть пьес для фортепиано, Соч. 88 • Shest pes dlya fortepiano, Soch. 88]

1. Мечты [Dreams] *Moderato cantando • Tempo I*
2. Кто переспорит? [Who'll Win the Argument?] *Ben ritmico*
3. Рассказ старого шарманщика [Tale of an Old Organ-Grinder] *Andantino poetico • Tempo I*
4. Контрасты [Contrasts] *Andante cantabile • L'istesso tempo. Marcato e ritmico • Come prima • Marcato, ritmico*
5. Станный вальс [Strange Waltz] *Molto sostenuto, cantabile*
6. Озорники [Naughty Boys] *Allegro*

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score: SIK 2198

CHRONOLOGICAL LIST OF WORKS

LYRIC TUNES, Op. 91

1971

for piano

[**Лирические напевы** для фортепиано, Соч. 91 • **Liricheskie napevy** dlya fortepiano, Soch. 91]

1. Прелюдия [Prelude] *Larghetto* (♩ = 60-66) *attacca*
2. Вальс [Waltz] *Sostenuto* (♩ = 112) *e poco accelerando* • *Tempo di valse. Moderato. Poco rubato* (♩ = 50-60) • *Tempo I* • *Meno mosso attacca*
3. Вариации [Variations] *Andantino* (♩ = 72-80) • *Poco più mosso* (♩ = 96-100) • *Tempo I attacca*
4. Кода [Coda] *Larghetto* • *Tempo di valse (come prima)* • *Tempo I. Risoluto*

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score: **SIK 2199**

Lyric Tunes were composed on the occasion of the Dmitri Kabalevsky Piano Competition held in Kuibyshev in 1971. Some sources assign Opus-number 93 to the present work.

THREE SONG-GAMES AFTER IVAN RAKHILLO, Op. 94

1973

for children's choir and piano

[**Три песни-игры по Ивану Рахилло** для детского хора с фортепиано, Соч. 94 • **Tri pesni-igry po Ivanu Rakhillo** dlya detskogo khora s fortepiano, Soch. 94]

1. Карусель [The Roundabout] *Весело, бодро* [*Cheerfully, merrily*]
2. Гости [The Guests] *Весело* [*Cheerfully*]
3. Синичка [The Chickadee] *He sneша* [*At an easy pace*]

CHRONOLOGICAL LIST OF WORKS

THIRTY-FIVE EASY PIECES, Op. 89

1974 (1972)

for piano

[Тридцать пять лёгких пьес для фортепиано, Соч. 89 · *Tridtsat pyat lyogkikh pes*
dlya fortepiانو, Soch. 89]

1. Первая пьеса [The First Piece] *Andante*
2. Первый этюд [The First Etude] *Tranquillo*
3. Тихая песня [A Low Song] *Cantabile*
4. На переменке [The Break] *Allegro*
5. Первый вальс [The First Waltz] *Non allegro*
6. Чемпион по прыжкам [Jumping Champion] *Marcato*
7. Свет и тень [Light and Shade] *Moderato*
8. Ежик [A Little Hedgehog] *Allegretto staccatissimo*
9. Песенка в октаву [Song at the Octave] *Moderato cantabile*
10. Резвушка [The Playful Girl] *Allegro*
11. Плакса [Cry-Baby] *Andante, dolente*
12. Злюка [Cross Patch] *Allegro marcato*
13. Ласковая песенка [A Gentle Song] *Moderato*
14. Утренняя песенка [A Morning Song] *Andantino*
15. Трубоч и эхо [The Trumpeter and the Echo] *Marcato*
16. Вечерняя песенка [An Evening Song] *Andante cantabile*
17. Скакалочка [Skipping Rope] *Gioioso*
18. На льду [On the Ice] *Vivo*
19. Хромой козлик [The Lame Kid] *Allegretto*
20. Труба и барабан [The Trumpet and the Drum] *Marciale*
21. Маленький жонглер [The Little Juggler] *Scherzando leggiero*
22. Марш [March] *Risoluto*
23. Смелая песня [The Brave Song] *Con fuoco*
24. Маленькая арфистка [A Little Harpist] *Allegretto*
25. Частушка [Joke Song] *Scherzando*
26. Веселый наигрыш [A Merry Tune] *Allegro*
27. Упрямый братишка [My Stubborn Little Brother] *Moderato*
28. Танец Буратино [Dance of Buratino] *Allegro marcato*
29. Мелодия [Melody] *Tranquillo, cantabile*
30. Боевая песенка [Naughty] *Energico*
31. Зайчик дразнит медвежонка [A Little Hare Teasing a Little Bear] *Allegretto*
32. Танец молодого бегемота [Dance of a Young Hippo] *Andante pesante*
33. Почти вальс [Quasi-Waltz] *Tranquillo*
34. Грустный дождик [A Melancholic Rain] *Adagio*
35. У воды [At the River] *Lento*

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score: **SIK 2200**

- **ARRANGEMENTS:** for violoncello and piano by Yuozas Chelkauskas (Nos. 22, 25, 27, 29, 30, 31, 33, 34).

CHRONOLOGICAL LIST OF WORKS

TO THE HEROES OF THE 1905 REVOLUTION, Op. 95 1974

for wind orchestra

[Героям Революции 1905 года для духового оркестра, Соч. 95 • **Geroyam Revolyutsii** dlya dukhovogo orkestra, Soch. 95]

Molto sostenuto

1.0.4(*E♭* clar).0 – 2.3.3.0 – timp. perc (side dr, bass dr, cym, bells). banda: 2 cornets, 6 horns (2,3,1[alto/tenor/bar], 2 basses

ISME FANFARES, Op. 96 1974

for wind orchestra

[Фанфары ИСМЕ для симфонического оркестра, Соч. 96 • **Fanfary ISME** dlya simfonicheskogo orkestra, Soch. 96]

ISME = International Society for Music Education

SONGS OF FRIENDSHIP, Op. 97 1975

for female choir, children's choir and soprano or tenor

[Песни о дружбы для женского хора, детского хора и сопрано или тенора, Соч. 97 • **Pesni o druzhby** dlya zhenskogo khora, detskogo khora i soprano ili tenora, Soch. 97]

1. Тост моему дому [Toast to my Country] *Allegro non troppo*
2. Луковка, моя сестричка [Onion, My Little Sister] *Allegretto*
3. Привет гостям [Greeting the Guests] *Moderato, Legato sempre*
4. Чудеса без колдовства [Miracles Without Sorcery] *Energico*
5. Хлеб-соль [Bread and Salt] *Come prima*

TWO YOUTH SONGS, Op. 98 1975

for voice or children's choir and piano

[Две Песни юности для голоса с фортепиано, Соч. 98 • **Dve pesi yunosti** dlya golosa s fortepiano, Soch. 98]

Text: Viktor Viktorov

1. Знакомая мелодия [A Familiar Melody] *He snesha. Vyrazitel'no [At an easy pace. Concisely] • Чуть живее [Somewhat brisker]*
Dedicated to Alexandra Nikolaevna Pakhmutova
2. Мушкетёры [The Musketeers] *Энергично [Vigorously]*

CHRONOLOGICAL LIST OF WORKS

CONCERTO FOR PIANO

AND ORCHESTRA NO. 4 'Prague' in C major, Op. 99

1974

[Концерт для фортепиано с оркестром № 4 «Прага», Соч. 99 · *Kontsert dlya fortepiانو s orkestrom № 4 «Praga», Soch. 99*]

1. Allegro molto ed energico · Meno mosso. Improvvisato · Tempo I
2. Molto sostenuto · Improvvisato · Molto espressivo · Molto sostenuto
3. Vivo · Più mosso. Con brio

0.0.0.0 – 0.0.0.0 – side dr. strings

Duration: 12'

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TIME, Op. 100

1975

Six romances for baritone and piano

[Время. Шесть романсов для баритона и фортепиано, Соч. 100 · *Vremya. Shest romansov dlya baritona i fortepiانو, Soch. 100*]

Text: Samuil Marshak

1. Вступление. Я тот же самый [Introduction. I Am the Same Person] *Largo*
2. В поезде [On the Train] *Rubato. Allegretto*
3. Время [Time] *Rubato. Adagio*
4. Рифмы [Rhythms] *Rubato*
5. Бессмертие [Immortality] *Rubato. Moderato*
6. Друзьям [To the Friends] *Rubato. Moderato*

SONGS OF A SAD HEART, Op. 101

1978-1979

Romances for voice and piano

[Песни печального сердца. Романсов для голоса и фортепиано, Соч. 101 · *Pesni pechalnogo serdtsa. Romansov dlya golosa i fortepiانو, Soch. 101*]

Text: Hovhannes [Ovanes] Tumanyan, Russian translation: Samuil Marshak

1. Печальное сердце [A Sad Heart] *Largo*
2. Утес [The Cliff] *Con gravità*
3. Я не знал [I Did Not Know] *Andantino*
4. Забытая любовь [Forgotten Love] *Andantino*
5. Светлая песня [Cheerful Song] *Sostenuto*
6. Летний день [A Summer's Day] *Allegretto scherzando*
7. И лишь любовь [It's Just Love] *Lento*
8. Не проси меня петь [Don't Ask Me to Sing] *Moderato*

CHRONOLOGICAL LIST OF WORKS

DANCE, Op. 102

1970ies

for piano

[**Танец** для фортепиано, Соч. 102 • **Tanets** dlya fortepiano, Soch. 102]

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