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for Viola and Piano no. 1-2, Sonata op. 147a. Victoria Chiang (viola) and

- Randall Hodgkinson (piano). Centaur CRC2450, 2000, compact disc.
- . *Sonata for Viola and Piano*. From *Glinka, Roslavets, Shostakovich: Sonatas for Viola and Piano*. Yuri Bashmet (viola) and Mikhail Muntian (piano). RCA/Victor Red Seal BMG Classics BM650, 1992, compact disc.
- Vasilenko, Sergei. *Complete Music for Viola and Piano. First Complete Recording*. Elena Artamonova (viola) and Nicholas Walker (piano). Toccata Classics, TOCC 0127, 2011, compact disc.
- . *Sonata for Viola and Piano op. 46*. From *Soviet-Russian Viola Music: Kryukov, Vasilenko, Frid, Krein, Bogdanov-Berezovsky, Sonatas for Viola and Piano*. Igor Fedotov (viola), Leonid Vechkhaizer and Gary Hammond (piano). Naxos 8.572247, 2007, compact disc.
- . *Chinese Suite, op. 60, no. 1, Indian Suite, op. 42a*. Moscow Symphony Orchestra, Henry Shek (conductor). Marco Polo 8.223783, 1995, compact disc.
- . *Sonata for Viola and Piano op. 46*. From *Alexander Glazunov: Elegiia op. 44, Sergei Vasilenko: Sonata for Viola and Piano op. 46, Darius Milhaud: Sonatina no. 1, Leo Weiner: Sonata for Viola and Piano, 1939*. Georgii Bezrukov (viola) and Anatolii Spivak (piano). Melodiia CM 03687-8, 1960s, long-play album.
- . *Romans. Krasnyi ogon' raskrutis', raskrutis'* [Red Fire Unwind, Unwind]. From *Incantation op. 16 no. 2 for soprano and piano, 1909*. Oda Slobodskaya (soprano), the pianist is unknown. Recording of a rehearsal in London, 1962. London: BL, shelf number M 1604WC3.
- . *Romans. Devushka pela v tserkovnom khore* [The Singing Maiden] *op. 13, no. 1, 1908, slova Aleksandra Bloka* [Text by Aleksandr Blok]. Ivan Kozlovskii

(tenor) and Petr Nikitin (piano). London: BL, shelf number 1LP 0134518 S1

BD4 Melodiia.

———. *Romans. Devushka pela v tserkovnom khore* [The Singing Maiden] *op. 13, no. 1*,

1908, slova Aleksandra Bloka [Text by Aleksandr Blok]. Ivan Kozlovskii

(tenor), the orchestra of the Bolshoi Theatre and Izrail' Gusman (conductor).

Melodiia C10 29859 001, 1990, long-play album.

Appendix 1

The concert programmes of selected recitals of the author

of this thesis,

Elena Artamonova, viola

Upcoming Events

Academy of Ancient Music: Handel and heroes Friday 16 November

Tours, talks and performance at Handel House and St George's, Hanover Square as part of the AAM's season at the Barbican as Associate Ensemble.

Charles Jennens: the man behind Messiah Sunday 2 December 3-4pm

In the first event to accompany the new exhibition, Curator Dr Ruth Smith reveals the many facets of Charles Jennens. Librettist of some of Handel's greatest oratorios, he was also a pioneering Shakespeare editor, creator of a magnificent Palladian mansion, a generous benefactor and friend, and a complex personality. Extracts from Jennens' letters will be read by Oliver Soden.

Tickets £9, £5 students

To Book Please call the Handel House booking line on 020 7399 1953

Christmas Through the Ages

Sunday 9 December 5.30-6.30pm

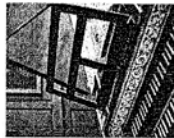
Venue: Grosvenor Chapel, South Audley Street, W1K 2PA

Pegasus, one of London's leading chamber choirs, will perform a programme of seasonal music which will include traditional carols from the medieval period to the present day in the surroundings of the beautiful 18th century Grosvenor Chapel.

Tickets: £10, £5 students.

To Book Please call the Handel House booking line on 020 7399 1953 – Tickets will also be available on the door

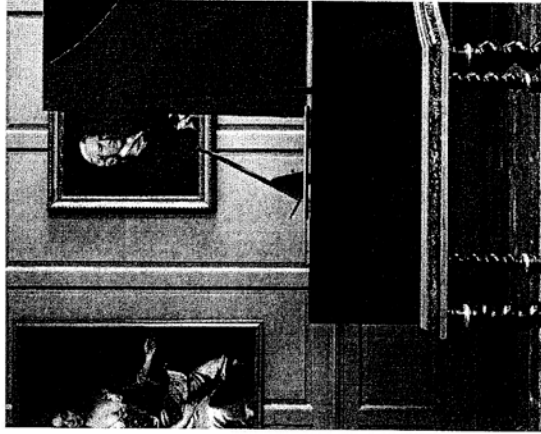
Further details www.handelhouse.org/whats-on



Handel | House
Museum

Viola Works

15 November 2012, 6.30pm



Elena Artamonova (viola)
Robin Bigwood (harpsichord)

Handel | House
Museum

Please ensure that your mobile phone is switched off during the concert.
Photography is not allowed anywhere in Handel House.

Programme

Benedetto Marcello (1686-1739)

Sonata for cello and harpsichord no. 1 in F major,
arr. For viola and harpsichord

Largo

Allegro

Largo

Allegro

George Frideric Handel (1685-1759)

Sonata for violin and harpsichord op. 1 no.6 in G minor,
arr. For viola and harpsichord by Michael Pilkington

Andante Larghetto

Allegro

Adagio

Allegro

Johann Sebastian Bach (1685-1750)

Sonata for Viola da Gamba and harpsichord in D major BWV 1028
arr. For viola and harpsichord by Ernst-Gunter Heinemann

Adagio

Allegro

Andante

Allegro

'Adagio' a free arrangement for viola and piano by

Vadim Borisovsky (1900-1972)

Music taken from JS Bach's Organ Concerto in C major BWV 594
which was based on Vivaldi's Concerto Op. 7 No. 5 for violin and
bass continuo, RV 208

Vladimir Bakaleinikoff (1885-1953)

Gavotte for viola and piano, 1935

Thank you for attending this event today. Music performed in
this space has a special resonance, as it was this room that Handel used
as a recital room and here that he rehearsed his musicians and singers
between 1723 and 1759.

Biography

Elena Artamonova was born in Moscow and studied at the Gnesin Music College with Ludmila Vernigora and at the Tchaikovsky Conservatoire with Yuri Bashmet. After gaining her diplomas with honours in 1993 and 1998, she continued her studies in London with Martin Outram, violist of the Maggini Quartet, and attended the master classes of Tabea Zimmermann, Nobuko Imai, Simon Rowland-Jones and Levon Chilingirian. During her postgraduate course, she won several prizes, including the British Reserve string prize and Michael Stucky Trust award. In April 2000 she was awarded the Associateship of the Royal College of Music with Honours and Fellowship of the London College of Music, subsequently becoming Musician in Residence and Head of Strings at Rannoch School, Scotland. She is currently Musician in Residence at New Hall School, Essex. Elena has performed as a soloist, chamber-musician and as a viola leader in Europe, the USA, and the Far East. Her recent engagements have included a series of research presentations in the UK, collaborations with the American Viola Society and Henle Verlag in Germany and recitals with Nicholas Walker (piano/harpsichord) exploring often undiscovered and diverse repertoire from Marais to Schnittke with special emphasis on Russian heritage. Their recording of compete music for viola and piano by Sergel Vasilenko, the fruit of Elena's archival investigations, has been recently released by the London label 'Toccata Classics'.

Robin Bigwood grew up near Bristol and studied harpsichord and piano at the Royal College of Music in London. He won the Broadwood Harpsichord Competition in 1995. Nowadays he performs regularly as a soloist and continuo player with Feinstein Ensemble and Passacaglia, and has also appeared with The King's Consort, London Baroque, Florilegium, Britten Sinfonia, and The Sixteen. Outside of performing, Robin has taught harpsichord at Centre for Young Musicians in London, Trinity College of Music and The Yehudi Menuhin School. With the flautist and recorder player Annabel Knight he runs The Workshop Series, an acclaimed series of concerts in Lewes, East Sussex, held at the workshop of harpsichord maker and restorer Malcolm Rose. He is passionate about recording technology, established the label Barn Cottage Records, and is a regular author for the recording magazine Sound on Sound.

Artists & Future Concerts

The **Artamonova-Walker** duo gave its first performance in April 2005 and since then has explored a fascinating, often undiscovered and diverse repertoire for viola and piano or harpsichord from Marais and Handel to Alexander Grechaninov and Alfred Schnittke. Their concert programmes, with special emphasis on the Russian heritage, has brought to light some remarkable arrangements by Vadim Borisovsky of works by Vivaldi-Bach, Schumann and Dmitry Borovnyansky as well as little-known viola music by Anton Rubinstein, Sergei Vasilenko, Vladimir Kovalev, Sulikhan Tsintsadze, Georg Kirkor and Sergei Slonimsky. Their CD with the first recording of complete viola works by Sergei Vasilenko, the fruit of Elena's archival investigations, is available now on Toccata Classics label.

October 21st Sunday 3:00pm

Philip Gammon Piano
"Music and Reminiscence"

A Pianist's Life with the Royal Ballet

Visitors £10 Members £5

Students and under 21s half price.
Accompanied children under 16 free.

Egham and District Music Club

ELENA ARTAMONOVA
Viola

NICHOLAS WALKER
Piano

An Afternoon of Russian Music

Sunday 16th Sep 2012 3:00 p.m.
United Church of Egham

Membership Forms and this Season's Brochures are available
in the interval and
annual subscriptions are held at:

Single £40
Double £70 (two people at one address)

which includes entry to all concerts except the *End of Season* event to
which members are admitted at reduced price.

This is still a saving if you attend all concerts.



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Programme

- Sonata for viola and piano** **Alexander Gretchaninov**
(1864-1956)
- Sonata for viola and piano, 1926** **Nikolai Roslavets**
(1881-1944)

INTERVAL

- Sonata for viola and piano, op.46** **Sergei Vasilenko**
(1872-1956)
- Four Pieces on the Themes
of Lute Players, op.35** **Sergei Vasilenko**

----- Composers

Alexander Gretchaninov was a near contemporary of Rachmaninov, when a student at the Moscow Conservatory and similarly left Russia, living first in Paris and then in the United States of America. He continued in his compositions the traditions of an earlier generation. The first two of his four symphonies were written before the Russian Revolution. He died in New York.

Nicholai Roslavets finished his studies of music composition under Sergei Vasilenko. He was also inspired by Scriabin amongst others but developed his own style. In 1933 Roslavets returned to Moscow where he kept his head above water as a day labourer. As 'public enemy', he was one of the condemned composers of Russia for several decades until the last years of his life. He died in Moscow on 23 August 1944.

Sergei Vasilenko was influenced by the nineteenth-century nationalist school, by his teacher Taneyev and by Scriabin, adding an interest in symbolism and hints of early modernism. These viola compositions not only expand the repertoire of the instrument but also point to the courage of a composer who spent his life treading the tight-rope between his own musical interests and the demands of Soviet 'socialist realism'.

Composers & Artists

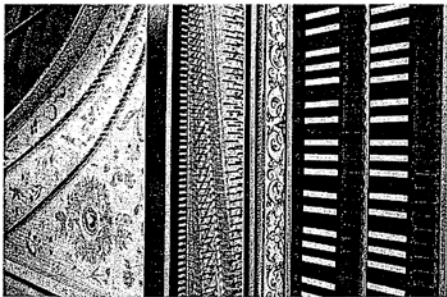
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Concerts and Events coming soon at Handel House Museum



Booking line 020 7399 1953

Wednesday 8 February, 7-8pm
Stanley Sadie Memorial Lecture
Riccardo Primo, an opera for a Royal occasion - Terence Best

In the spring of 1727, when Handel first drafted the opera *Riccardo Primo*, he naturally had no idea that George I would die within a month. It was for him a most fortunate coincidence that for the ensuing coronation of George II he had ready composed an opera which glorified one of George's most charismatic predecessors on the British throne.

Venue Savile Club, 69 Brook Street, London W1K 4ER
Tickets Free but booking essential.

Tuesday 14 February, 6.30-7.30pm

Made on purpose for the Organ or Harpsichord
Robert Woolley performs the music of Handel, Roseingrave, Nares, Walond, Goodwin and Greene. This is a British Harpsichord Society recital.

Tickets £9, £5 students

Thursday 8 March, 6.30-7.30pm
The Magic Number: Tres, trois, drei...

Join the three musicians from Flautotonic for an exploration and celebration of the number three from dances in triple time to J.S. Bach and his obsession with this number, as well as some Flautotonic surprises. They are Lauren Brant, David Beaney (recorders) and Claire Williams (harpsichord). In partnership with the Dulwich Hamlet Recorder Festival.

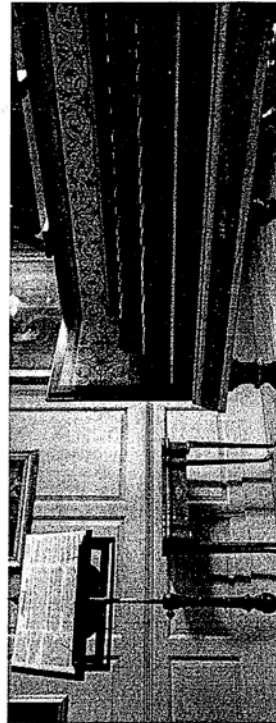
Tickets £9, £5 students

www.handelhouse.org

Handel | House | Museum



Thursday Live at Handel House
26 January 2012



Viola Through the Ages

Elena Artamonova | viola
Nicholas Walker | harpsichord

Please ensure that your mobile phone is switched off during the concert
Photography is not allowed anywhere in Handel House

Programme

Karl Ditters von Dittersdorf (1739-99)

Sonata in E flat major for violin and piano arr. for viola and piano
Allegro moderato, Menuetto I, Adagio, Menuetto II, Tema con Variazioni

Arcangelo Corelli (1653-1713)

Sonata Op. 5 No. 8 for violin and piano arr. for viola and piano
Preludio (Largo), Allemanda (Allegro), Sarabanda (Largo), Giga (Allegro)

Johann Nepomuk Hummel (1778-1837)

Sonata in E flat major Op. 5 No. 3 for viola and piano
Allegro moderato, Adagio Cantabile, Rondo con Moto

Sergei Vasilenko (1872-1956)

Four Pieces on the Themes of Lute Music of the 16-17th Centuries, Op. 35
(1918) for viola and piano
Pavane, Madonna Tenerina, Serenade for the Lady of my Heart, Knights

Biographies

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The Centre for Russian Music and
Goldsmiths, University of London presents:

Elena Artamonova (viola)
Nicholas Walker (piano)

Monday 24 October, 2011
6pm

The viola music by Sergei Vasilenko (1872–56) is a major find for violists and for Russian string repertoire in general. The violist Elena Artamonova and pianist Nicholas Walker present some of the works from their new disc of Vasilenko's complete viola music.



David Josefowitz Recital Hall, Royal Academy of Music,
Marylebone Road, London NW1 5HT
FREE - ALL WELCOME

**PROGRAMME Works by Sergei
Vasilenko (1872 - 1956)**

Pavane, from 'Four Pieces on Themes of Lute Players of the 16 - 17th Centuries' op.35, 1918

Prelude, from 'Four Pieces for viola and piano', 1953

Lullaby

Sonata for viola and piano op.46, 1923

Allegro moderato

Andante amorevole

Fughetta

Tempo del commincio (Allegro moderato)

The Russian composer **Sergei Vasilenko** was influenced by the nineteenth-century nationalist school, by his teacher Taneyev and by Scriabin, adding an interest in Symbolism and hints of early modernism. The discovery of the seven viola compositions – most of them unknown before now – not only expands the repertoire of the instrument; it also points to the courage of a composer who spent his life treading the tight-rope between his own musical interests and the demands of Soviet 'socialist realism'

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Elena has performed as a soloist, chamber-musician and as a viola leader in Russia, Britain, Germany, France, Belgium, Netherlands, the USA and South Korea with various chamber groups and orchestras including the English Symphony/String Orchestras, Moscow Gnesin Chamber Orchestra, Moscow Conservatoire Chamber Orchestra, Leonardo Orchestra and the Russian Chamber Orchestra of London.

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**FESTIVAL
OF RUSSIAN AND SOVIET
MUSIC**

11-14 July 2011

**ФЕСТИВАЛЬ
РОССИЙСКОЙ И СОВЕТСКОЙ
МУЗЫКИ**

11-14 июля 2011 г.

Music Department
University of Durham

Кафедра музыки
Даремский университет

Chamber recital III — Концерт камерной музыки III

Music Department, Palace Green

16.30

Sergey Vasilenko, Sonata for viola and piano

Grigoriy Frid, Sonata for viola and piano

Sergey Vasilenko, *Four pieces on themes by sixteenth- and seventeenth-century lutenists*

С. Василенко. Соната для альты и фортепиано

Г. Фрид. Соната для альты и фортепиано

С. Василенко. Четыре пьесы на темы лютнистов XVI-XVII веков

Elena Artamonova (viola) — Елена Артамонова (альт)

Nicholas Walker (piano) — Николас Уокер (фортепиано)

Sergey Vasilenko (1872-1956), Sonata for viola and piano Op.46, 1923

Allegro moderato-Andante amorevole-Fughetta-Tempo del commincio (Allegro moderato)

This single-movement sonata was dedicated to Vadim Borisovsky (1900-72), who gave the premiere in the Small Hall of the Moscow Conservatoire with the composer at the piano on 8 January 1924. The style of the sonata blends reminiscences of Oriental and Romantic music with unrestrained emotional expression. Structurally, it combines elements of sonata form with *concertante* features, as the soloist is allotted a lengthy cadenza at one point as well as three shorter solo episodes. The opening sonata allegro (*Allegro moderato*) condenses exposition and development, concluding with a dramatic cadenza. Instead of an immediate recapitulation, a second section, *Andante amorevole*, presents two themes of an intimate and lyrical character. A short vigorous episode, marked *Molto agitato*, introduces the next section, *Fughetta*, which comprises an exposition and counter-exposition but no development. A contrasting contemplative passage marked *Sostenuto* leads to a fourth section, *Tempo del commincio*, which acts as the recapitulation of the first movement. A modified reprise of the third-movement *fughetta* is introduced before the vigorous coda.

Grigoriy Samuilovich Frid (b.1915) Sonata for viola and piano Op.62 No.1, 1971

(i) *Tranquillo e molto cantabile*; (ii) *Allegro*; (iii) *Lento*

This sonata was dedicated to Fyodor Druzhinin (1932-2007). Its three movements are based on the same thematic material, which is transformed and

developed throughout the sonata. The first and third movements are largely reflective in character, the third comprising a lengthy accompanied cadenza for the viola. The second movement, a furious *moto perpetuo*, featuring relentless semiquaver writing in the piano part and passionate declamatory phrases for the viola, provides an effective contrast.

Sergey Vasilenko (1872-1956), *Four pieces on themes by sixteenth and seventeenth-century lutenists*

(i) Pavane; (ii) Madonna Tenerina (iii) Serenade for a Lady of my Heart; (iv) Knights

In the first decades of the twentieth century, Vasilenko undertook a few trips to Europe to carry out archival research in Vienna, Berlin, Bologna and Paris, with the aim of unearthing interesting compositions for the series of 'Historic Concerts' that he ran from 1907-17 in Moscow. He was allowed to copy scores by a number of little-known Renaissance and Baroque composers and on his return to Russia composed several pieces based on the material that he had discovered. Amongst them were two suites dating from 1912 and 1914 respectively — *Fifteenth- and sixteenth-century lute music of the Minnesingers*, Op. 24, and *Sixteenth-century lute music*, Op. 24a, for chamber orchestra. The Moscow critics were enthusiastic — 'early' music was virtually unknown in Russia at the time — and they especially admired two pieces by anonymous fifteenth-century composers, the exquisite 'Madonna Tenerina' and 'Knights', a boisterous *Allegro*. *Four pieces on themes by sixteenth- and seventeenth-century lutenists*, Op. 35, dates from 1918 and three of its four movements rework material from the Op. 24 and Op. 24a suites. There is no evidence that these pieces were performed in public during the composer's lifetime and they have remained unknown to this day.

Elena Artamonova

Iain Quinn was born in Cardiff, and began his musical training as a chorister at Llandaff Cathedral and organ student of Robert Court and Nicolas Kynaston. In 1994 he moved to the USA to pursue study at The Juilliard School, New York and later the University of Hartford (BM *summa cum laude*), and the Institute of Sacred Music, Yale University (MM). He holds the diplomas of Fellow of the Royal College of Organists and Fellow of the Royal Schools of Music. Following appointments in New York, he served as Director of Music at Trinity Episcopal Church, Hartford, Connecticut, and as Director of Music at the Cathedral Church of St. John, Albuquerque, New Mexico. He has performed throughout Europe, North America, Hong Kong, Australia, Brazil, Iceland and Russia, and his recordings appear on the Chandos, Hyperion, Paulus Gravadora, and Ravel CD labels. As a composer his compositions are published by Clarion Press, Encore Publications, GIA, and Paraclete Press. His edition of the unpublished organ works of Samuel Barber was issued by G. Schirmer (2010), and a critical edition of the organ works of Carl Czerny by A-R Editions (2011). An article on Barber was recently published in *Tempo* (CUP). He is Director of Music and College Tutor at the College of St. Hild and St. Bede and a Doctoral Fellow in the Department of Music, Durham University.

Иан Куинн — органист, музыковед. Окончил Джульярдскую музыкальную школу и Йельский университет. Выступал с сольными концертами в различных городах Европы, Северной и Южной Америк, Азии и Австралии. Его компакт-диски вышли в издательствах Chandos, Hyperion, Paulus Gravadora и Ravel. Научный редактор органичных произведений Карла черни (A. R. Editions, 2011) и Сэмюэла Барбера (2010).

Elena Artamonova was born in Moscow and studied with Ludmila Vernigora at the Gnesin Music College and Tchaikovsky Conservatoire under the world-renowned virtuoso Yuri Bashmet. After gaining diplomas with Honours in 1993 and 1998, she continued her studies in London with Martin Outram of the Maggini Quartet, attended the master classes of Nobuko Imai, Simon Rowland-Jones and Levon Chilingirian and as a postgraduate won several prizes including the British Reserve String and Michael Stucky Trust awards. In 2000, Elena was awarded an ARCM and FLCM, subsequently becoming Head of Strings at Rannoch School, Scotland. Since moving back to England, Elena has pursued a dual career as a viola performer and string coach. She is currently Musician in Residence at New Hall School, Essex.

In 2003-04, Elena was commissioned by Comus Edition to translate Poniatowski's *History of the Viola*. This research field has been her central interest for some years. Since 2008, Elena has been researching 'The Unknown Viola of the Russian Avant-garde' at Goldsmith College, Centre for Russian Music, University of London, under the guidance of professor Alexander Ivashkin studying at the Central Libraries and Archives in Moscow, London and New York.

Elena has performed in Europe, the USA and Far East, with the English Symphony/String Orchestras, Russian Chamber Orchestra of London, Leonardo Orchestra, Moscow Gnesin and Moscow Conservatoire Chamber Orchestras. Her recent

engagements have included collaborations with the JAVS and Henle Verlag, a series of research presentations in the UK and recitals with Nicholas Walker (piano/harp/sichord) exploring often undiscovered and diverse repertoire from Marais to Schittke with a special emphasis on the Russian musical heritage. Their recording of compete music for viola and piano by Sergey Vasilenko, the fruit of Elena's archival investigations, will be released later this year by London label 'Toscatto Classics'.

Елена Артамонова окончила Московскую государственную консерваторию имени П. И. Чайковского у Юрия Башмета. Продолжила обучение в аспирантуре в Лондоне у Мартина Аутрама, участвовала в мастер-классах и была удостоена нескольких престижных наград. Заведует струнным отделом школы Ранох в Шотландии (с 2000), также преподаёт в школе «Нью Холл» в Эссексе. Перевела на английский язык книгу С. Понятовского «История альтового искусства». Докторант Колледжа Голдсмита в Лондонском университете (с 2008) и Центра русской музыки под руководством профессора Александра Ивашкина. Гастролировала в Великобритании, в Европе, в России, в Южной Корее и в США. В ближайших планах — сотрудничество с Американским международным обществом альтистов (JAVS) и с немецким издательством «Henle Verlag», а также сольные концерты с пианистом Николасом Уокером, в программу которых входят малоизвестные произведения разных эпох, от Марс до Шнитке, с особым интересом к русской альтовой музыке. Их компакт-диск с записью всех альтовых произведений Сергея Василенко выйдет в лондонском издательстве «Toscatto Classics» (2011).

Nicholas Walker, acclaimed by the London Evening Standard as 'a prodigy, of awesome technical fluency backed by exceptional artistry', studied at the Royal Academy of Music and at the Moscow Conservatoire. Winner of the first Newport International Piano Competition, he has performed with major British Orchestras, recorded for BBC Radio 3, Cirrus, ASV, BMG Arte Nova, and Chandos, and given recitals worldwide. The first two discs of his recording of the complete Balakirev piano music for ASV received great critical acclaim, as has his live recording of the Liapunov Sonata on Danacord. He is also preparing an edition of all Johann Baptist Cramer's piano concertos, the first of which he played in the London Festival Orchestra's "Virtuoso Pianists" series. He recently gave the world premiere in St Petersburg of Balakirev's *Grande Fantaisie on Russian Folksongs* and a Balakirev Festival commemorating the centenary of the composer's death was held at St John's Smith Square at the end of 2010. He is currently recording the complete piano music of Balakirev for Naxos

Николаас Уокер — по мнению газеты «London Evening Standard», «музыкант редкого дарования, сочетающий потрясающее техническое совершенство с исключительным артистизмом». Окончил Лондонскую Королевскую академию музыки и Московскую государственную консерваторию имени Чайковского. Победитель Первого международного конкурса пианистов в Ньюпорте. Выступает с лучшими оркестрами Великобритании; записывается на «BBC Radio 3», «ASV», «BMG Arte Nova» и «Chandos»; выступает с сольными концертами по всему миру.

Первые два компакт-диска из полного собрания фортепианных сочинений Балакирева, записанные для фирмы «ASV», а также запись концерта, на котором была исполнена соната Ляпунова для фирмы «Dapagof», получили восторженный отзыв музыкальных критиков. Продолжает подготовку к публикации полное собрание фортепианных концертов Иоганна Бахиста Крамера, Первый из которых исполнен с Лондонским фестивальным оркестром в рамках концертной серии «Планисты-виртуозы». Недавно Николас сыграл мировую премьеру «Большой фантазии на русские народные темы» Балакирева в Санкт-Петербурге и провёл серию концертов в Церкви Святого Иоанна в Лондоне (2010), посвящённых столетию со дня смерти Балакирева. В настоящий момент записывает полное собрание фортепианной музыки Балакирева для фирмы «Naxos».

**PUREGOLD & Centre
for Russian Music presents:**

**Tuesday 14 June
'WHO WAS SERGEI
VASILENKO?'**

**Elena Artamanova (viola) presents
a programme which will include
some of**

**Vasilenko's
published and
unpublished
works for viola
and piano.**

**With Nicholas
Walker (piano)**



**Council Chamber, Deptford Town Hall
6.00 pm, FREE - ALL WELCOME**

PROGRAMME

- Sergei Vasilenko (1872 - 1956) Sonata for viola and piano op.46, 1923
Allegro moderato
Andante amorevole
Fughetta-Tempo del commincio (Allegro moderato)
- Sergei Vasilenko Pieces for viola and piano, 1950s
- Sergei Vasilenko Four Pieces on Themes of Lute Players of the 16-17th Centuries
op.35, 1918, for viola and piano
Pavane
Madonna Tenerina
Serenade for a Lady of my Heart
Knights

Elena Artamonova was born in Moscow and studied at the Gnesin Music College with Ludmila Vernigora and at the Tchaikovsky Conservatoire with Yuri Bashmet. After gaining her diplomas with honours in 1993 and 1998, she continued her studies in London with Martin Outram, violist of the Maggini Quartet, and attended the master classes of Nobuko Imai, Simon Rowland-Jones and Levon Chilingirian. During her postgraduate course, she won several prizes, including the British Reserve string prize and Michael Stucky Trust award. In April 2000 she was awarded the Associateship of the Royal College of Music with Honours and Fellowship of the London College of Music, subsequently becoming Musician in Residence and Head of Strings at Rannoch School, Scotland. Since moving back to England a few years ago, Elena has enjoyed a career as a performer and string coach. She is currently Musician in Residence at New Hall School, Essex.

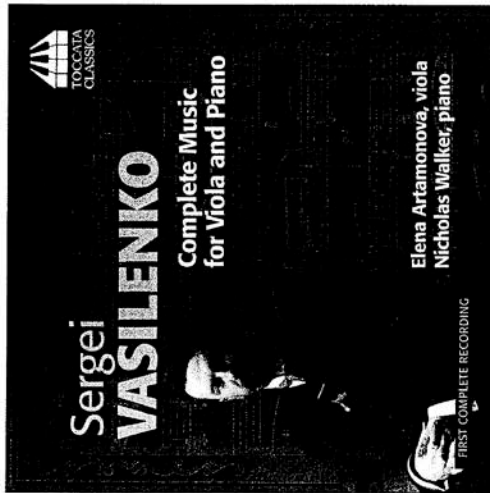
In 2003–4, commissioned by Comus Edition, Elena translated a book on the history of the viola written by a Russian author, Stanislaw Poniatowski. This historical area has been a central interest for her for some years. Since autumn 2008, she has been working on her research for 'The Unknown Viola Music of the Russian Avant-garde Movement' at Goldsmith College, Centre for Russian Music, University of London, under the guidance of Professor Alexander Ivashkin, studying at the central libraries and archives in Moscow, London and New York.

Elena has performed as a soloist, chamber-musician and as a viola leader in Russia, Britain, Germany, France, Belgium, Netherlands, the USA and South Korea with various chamber groups and orchestras including the English Symphony/String Orchestras, Moscow Gnesin Chamber Orchestra, Moscow Conservatoire Chamber Orchestra, Leonardo Orchestra and the Russian Chamber Orchestra of London.

Nicholas Walker, acclaimed by *The Evening Standard* London as 'a prodigy, of awesome technical fluency backed by exceptional artistry', studied at the Royal Academy of Music and at the Moscow Conservatoire. Winner of the first Newport International Piano Competition, he has performed with major British Orchestras, recorded for BBC Radio 3, Cirrus, ASV, BMG Arte Nova and Chandos, and given recitals worldwide. The first two discs of his recording of the complete Balakirev piano music for ASV received considerable critical acclaim, as has his live recording of the Liapunov Sonata on Danacord. He is also preparing an edition of all Johann Baptist Cramer's piano concertos, the first of which he played in the London Festival Orchestra's 'Virtuoso Pianists' series. In St Petersburg recently he gave the first public performance of Balakirev's *Grande Fantasia on Russian Folksongs*, and a Balakirev Festival commemorating the centenary of the composer's death was held at St John's Smith Square at the end of 2010. He is currently recording the complete piano music of Balakirev for Naxos.

The Artamonova-Walker duo gave its first performance in April 2005 and since then has explored a fascinating, often undiscovered and diverse repertoire for viola and piano or harpsichord from Marais and Handel to Alexander Grechaninov and Alfred Schnittke. Their concert programmes, with special emphasis on the Russian heritage, has brought to light some remarkable arrangements by Vadim Borisovsky of works by Vivaldi-Bach, Schumann and Dmitry Bortnyansky as well as little-known viola music by Anton Rubinstein, Sergei Vasilenko, Vladimir Kovalev, Sulkhani Tsintsadze, Georg Kirkor and Sergei Slonimsky.

Upcoming CD available soon.



Special Thanks to Jeremy Lewis, Sue Poole, Martina McEnroe, Carol Moggridge, Pauline Salkeld, Michele Heimold and Jessica Page for all their help and support with the preparation for this concert.

The poster has a background of musical staves with notes. The text is arranged vertically from top to bottom:

VIOLA RECITAL

"FROM TRADITION TO MODERNITY"

**PERFORMED BY
ELENA ARTAMONOVA (VIOLA)
KARIM SAID (PIANO)**

**TUESDAY 31ST MAY
6:30 – 8:30 PM**

**MANSION ASSEMBLY ROOM
ACS EGHAM INTERNATIONAL SCHOOL**

Elena Artamonova

Elena Artamonova was born in Moscow and studied with Ludmila Vernigora at the *Gnesin Music College* and *Tchaikovsky Conservatoire* under the world-renowned virtuoso Yuri Bashmet. After gaining diplomas with Honours in 1993 and 1998, she continued her studies in London with Martin Outram of the *Maggini Quartet*, attended the master classes of Nobuko Imai, Simon Rowland-Jones and Levon Chilingirian and as a postgraduate won several prizes including the *British Reserve String* and *Michael Stucky Trust* awards. In 2000, Elena was awarded *Associateship of the Royal College of Music with Honours* and *FLCM*, subsequently becoming Head of Strings at Nannoch School, Scotland. Since moving back to England, Elena has enjoyed her career as a viola performer and string coach. She is currently Musician in Residence at New Hall School, Essex.

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Elena has been performing in Europe, the USA and Far East, among others with the *English Symphony/String Orchestras*, *Russian Chamber Orchestra of London*, *Leonardo Orchestra*, *Moscow Gnesin* and *Moscow Conservatoire Chamber Orchestras*. Her recent engagements have included collaborations with the *JAYS* and *Henie Verdag*, a series of research presentations in the UK and recitals with Nicholas Walker (piano/harpichord) exploring often undiscovered and diverse repertoire from Marais to Schnittke with special emphasis on Russian heritage. Their recording of compete music for viola and piano by Sergey Vasilenko, the fruit of Elena's archival investigations, will be released later this year by London label 'Toccata Classics'.

Karim Said

Born in Amman in 1988, Karim Said started playing the piano at the age of five, studying with composer and pianist Agnes Bashir. At eight he gave his first solo recital, and two years later, he played Mozart's Concerto in C major K467 with orchestra. In September 2000 he enrolled with a scholarship at London's Purcell School of Music where he studied with Tessa Nicholson and later with Tatiana Sarkisova. In 2007, Karim was awarded a full scholarship to continue his studies with Professor Sarkisova at London's Royal Academy of Music.

He has performed in over twenty countries across Europe, the Middle and Far East at such venues as Manchester's Bridgewater Hall, London's Barbican Centre and Royal Albert Hall, The Great Hall of the Moscow Conservatory and Seoul's Jangcheon Art Hall. In addition to his collaboration as soloist with the West-Eastern Divan Orchestra and Daniel Barenboim, he has also performed with the English Chamber Orchestra under Sir Colin Davis. He is the recipient of over fifteen prizes, scholarships and awards.

Order of Programme

Part One

Sergei Vasilenko (1872-1956), Sonata for viola and piano op.46
Allegro moderato-Andante amorevole-Fughetta-Tempo del
commincio (Allegro moderato)

A. Vivaldi/J.S. Bach 'Adagio' free arrangement for viola and piano by
Vadim Borisovsky (1900-1972) from Bach's Organ Concerto in C
major BWV 594 based on A.Vivaldi's op.7, No.5 Concerto in D major
for violin and basso continuo RV 208

Georg Philipp Telemann (1681-1767) Suite in D major for Viola,
Strings and Basso Continuo TWV55:D6 arranged for viola and
piano by Walter Bergmann and Watson Forbes.
Overture, La Trompette, Sarabande, Rondeau, Bourree, Courante,
Double, Gigue

Interval: 15 minutes

Part Two

Grigory Frid (b.1915) Sonata for viola and piano op.62 No.1
Tranquillo e molto cantabile, Allegro, Lento

Sergei Vasilenko (1872-1956)
Four Pieces on the Themes of Lute Players of the 16-17th Centuries
op.35 for viola and piano
Pavane, Madonna Tenerina, Serenade for a Lady of my Heart,
Knights

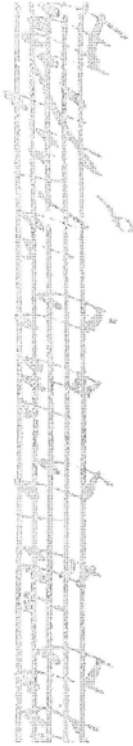


studied at the Royal Academy of Music and at the Moscow Conservatoire. Winner of the first Newport International Piano Competition, he has performed with major British Orchestras, recorded for BBC Radio 3, Cirrus, ASV, BMG Arte Nova, and Chandos, and given recitals worldwide. The first two discs of his recording of the complete Balakirev piano music for ASV received great critical acclaim, as has his live recording of the Liapunov Sonata on Danacord. He is also preparing an edition of all Johann Baptist Cramer's piano concertos, the first of which he played in the London Festival Orchestra's "Virtuoso Pianists" series. He recently gave the world premiere in St Petersburg of Balakirev's "Grande Fantasia on Russian Folksongs" and a Balakirev Festival commemorating the centenary of the composer's death was held at St John's Smith Square at the end of 2010. He is currently recording the complete piano music of Balakirev for Naxos.

Coming soon...

Sun, Moon and Stars
 Thursday 24 March 6.30pm
 Through the ages composers have been inspired by celestial bodies. Baroque Encounter Trio present a charming recital featuring Hasse's *Pallido il sole* (Pale the Sun), 'Lucidissima Face' (Endimione's song to the moon from Cavalli's *La Callisto*), excerpts from Vivaldi's motet *Clarae Stellae Scintillate* and capped off with Bamabas Gunn's sacred cantata *Sun, Moon and Stars, Praise the Lord*. With Lauren Brant (recorder), Glenn Kesby (counter tenor) and Claire Williams (harpisichord).
 Tickets: £9 / £5 students
 To book call 020 7399 1953.

Join our e-list at www.handelhouse.org
 Subscribe to the Handel House e-list and receive information about forthcoming concerts, events, and exhibitions as well as special offers.



Thursday Live at Handel House Museum
 3 March 2011



Russian Revolutions
 Elena Artamonova | viola
 Nicholas Walker | harpsichord



*Please ensure that your mobile phone is switched off during the concert.
Also, please note that photography is not allowed anywhere in Handel House.*

Programme

Arcangelo Corelli (1653-1713)

Sonata for violin and continuo op.5 No.7

Edited for viola and continuo by Laszlo Martos & Sandor Nagy

Preludio. Vivace, Corrente. Allegro, Sarabanda. Largo, Giga. Allegro.

Johann Sebastian Bach (1685-1750)

Sonata for Viola da Gamba and harpsichord in D major BWV 1028 Arr. for viola and harpsichord by Ernst-Gunter Heinemann

Adagio, Allegro, Andante, Allegro

Friedrich Wilhelm Rust (1739-1796)

Sonata for viola and basso continuo in G major

arr. by Vadim Borisovsky (1900-72)

Allegro risoluto, Romance. Poco lento, Rondo. Grazioso

Vladimir Bakaleinikoff (1885-1953)

Gavotte for viola and piano, 1935

Many thanks for attending this event today. Music performed in this space has a special resonance, as it was this room that Handel used as a recital room and here that he rehearsed his musicians and singers when he lived at 25 Brook Street between 1723 and 1759.



Biographies

Elena Artamonova was born in Moscow and studied with Ludmila Vernigora at the Gnesin Music College and Tchaikovsky Conservatoire under the world-renowned virtuoso Yuri Bashmet. After gaining diplomas with Honours in 1993 and 1998, she continued her studies in London with Martin Outram of the Maggini Quartet, attended the master classes of Nobuko Imai, Simon Rowland-Jones and Levon Chilingirian and as a postgraduate won several prizes including the British Reserve String and Michael Stucky Trust awards. In 2000, Elena was awarded Associateship of the Royal College of Music with Honours and FLCM, subsequently becoming Head of Strings at Rannoch School, Scotland. Since moving back to England, Elena has enjoyed her career as a viola performer and string coach. She is currently Musician in Residence at New Hall School, Essex.

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Elena has been performing in Europe, the USA and Far East, among others with the English Symphony/String Orchestras, Russian Chamber Orchestra of London, Leonardo Orchestra, Moscow Gnesin and Moscow Conservatoire Chamber Orchestras. Her recent engagements have included collaborations with the JAVS and Henle Verlag, a series of research presentations in the UK and recitals with Nicholas Walker (piano/harpsichord) exploring often undiscovered and diverse repertoire from Marais to Schmittke with special emphasis on Russian heritage. Their recording of compete music for viola and piano by Sergey Vasilenko, the fruit of Elena's archival investigations, will be released later this year by London label 'Toccata Classics'.

Nicholas Walker, acclaimed by the London Evening Standard as "a prodigy, of awesome technical fluency backed by exceptional artistry",

The Department of Music

Performance Recital

Tuesday 15 June 2010
1.05 pm

Council Chamber, Deptford Town Hall

ELENA ARTAMONOVA
(viola)
with NICHOLAS WALKER
(piano)



Design by
Form

Goldsmiths
UNIVERSITY OF LONDON

BIOGRAPHIES

ELENA ARTAMONOVA was born in Moscow and studied at the Gnesin Music College and the Tchaikovsky Conservatoire under the world-renowned *viola virtuoso* Yuri Beshmet. After gaining her diplomas with Honours in 1993 and 1998, she continued her studies in London with Martin Outram - violist of the Meggini Quartet. During her postgraduate studies, she won several prizes including the British Reserve String prize and Michael Stucky Trust award. In April 2000, she was awarded Associateship of the Royal College of Music with Honours and Fellowship of the London College of Music, subsequently becoming Musician in Residence and Head of Strings at Rainnoch School, Scotland. Since moving back to England a few years ago, Elena has enjoyed her career as a viola performer and string coach. She currently holds the post of *Musician in Residence* at New Hall School in Essex.

In 2003-2004, commissioned by Cornus Edition, Elena translated a book on the history of the viola written by a Russian author, S. Pontalowski. This historical area has been a central interest for her for some years. Since Autumn 2008, Elena has been working on her research of *Unknown viola works in Russia in the first half of the 20th century* at Goldsmiths, University of London, studying at the Central Libraries and Archives in Moscow and London.

Elena has been performing as a soloist, a chamber musician and as a viola leader in Russia, Britain, Germany, France, Belgium, Netherlands, the USA and South Korea with various chamber groups and orchestras including the English Symphony/String Orchestra, Moscow Gnesin Chamber Orchestra, Moscow Conservatoire Chamber Orchestra, Leonardo Orchestra, Chelmsford Sinfonietta and the Russian Chamber Orchestra of London. The engagements of this season include recitals in London with Nicholas Walker, piano/harp/chorus, recording of *All Viola Music of Sergey Vasilenko*, appearances at master classes of Nobuko Imai in Switzerland as well as presentations at research conferences in the UK.

NICHOLAS WALKER, hailed by the *London Evening Standard* as "...a prodigy, of awesome technical fluency backed by exceptional artistry", studied at the Royal Academy of Music where he won all the major awards for both piano and composition, and at the Moscow Conservatoire.

He won the first Newport International Piano Competition while still a student in Moscow and has since played with many British orchestras, including the City of Birmingham and National Symphony Orchestras, the Royal Philharmonic, London Mozart Players, the London Festival and New Queen's Hall Orchestras, the Philharmonia and the BBC National Symphony Orchestra of Wales. He has recorded for BBC Radio 3, Circus ASV, BMG Arte Nova, and Chandos, performed at all the major London concert halls, and in North and South America, France, Germany, Switzerland, Italy, Scandinavia, Australia and Russia. Equally at home in chamber music, he is also sought after as an imaginative and sensitive accompanist.

While Nicholas Walker's individual approach to Beethoven has brought him special acclaim - a London concert being hailed by *The Times* as "a masterly recital" with Beethoven's *Hammerklavier Sonata* "in a class of its own" - he has also been described as "a natural Balakirev performer" (*Financial Times*), having collected many tributes to his performance of the lyrical and late romantic. Two discs of Balakirev piano music for ASV have received great critical acclaim, as has his live "seat-of-the-pants" recording of the Liapunov *Sonata* on Dacard, described by Jeremy Nicholas as "thrilling...a tour de force".

Nicholas is also preparing an edition of all Johann Baptist Cramer's piano concertos, the first of which he played recently the London Festival Orchestra's "Virtuoso Pianists" series, and recordings of these will also follow. Balakirev Festivals to commemorate the 100th anniversary of Balakirev's death are planned for the autumn of 2010 in both London and St Petersburg, where Nicholas recently gave the world premiere of the *Grande Fantaisie on Russian Folksongs* in a concert devoted to Balakirev's music, a performance which received a rapturous reception and which was described by the *St Petersburg Gazette* as "astounding". His recent CD with Lydia Mordkovich of Russian music was *Daily Telegraph* CD the week, their next joint project will be the Bartok Sonatas. At the end of 2009 he began recording the complete piano music of Balakirev for Naxos, which will comprise six CDs containing a substantial amount of new and undiscovered material including a five movement piano sonata.

Nicholas Walker also teaches at the Royal Academy of Music in London.

**ELENA ARTAMONOVA (viola) with
NICHOLAS WALKER (piano)**

- SERGEY VASILENKO** (1872 - 1956) Sonata for viola and piano op. 46, (1923)
ANTONIO VIVALDI J. S. BACH "Adagio" free arrangement for viola and piano by Vadim Borisovsky (1900 - 1972)
From Bach's Organ Concerto in C major BWV 594 based on A. Vivaldi's op. 7 No. 5 Concerto in D major for violin and basso continuo RV 208
SERGEY VASILENKO (1872 - 1956) Four pieces on the Themes of Lute Players of the 14- 16th centuries op. 35 for viola and piano
*Psalm
Madonna Tenerina
Serenade for a Beautiful Lady
Knights*

PROGRAMME NOTES:

SERGEY VASILENKO was not only an interesting and important figure among the composers based in Moscow in the first half of the 20th century, but also a respected authority in orchestration and professor at the Moscow Conservatoire for fifty years. He was brought up in an aristocratic family, whose inner circle of friends consisted of the leading writers, painters and artists of the time. I was privileged to work with his archive and research his publications in libraries in London and Moscow.

At the beginning of the 20th century, Vasilenko undertook a few trips to Europe to research in archives in Vienna, Berlin, Bologna and Paris. His main goal was to find interesting compositions for the series of *Historic Concerts* that he ran from 1907 - 17 in Moscow. He was given permission to copy some music of the forgotten and unknown Renaissance and Baroque composers. On his return to Russia, he wrote his own compositions based on the original tunes of these composers. In 1912 and 1914, Vasilenko wrote two *Suites on the Themes of Lute Music of the 15-16th Centuries* for a small symphony orchestra. The leading Moscow critics highly praised these works. Among especially admired pieces/movements were *Madonna Tenerina* and *Knights*.

It is not without reason that in 1918 Vasilenko used some of the tunes from these suites for his viola pieces. The composer followed the style of the 16th-century music, but applied to the 20th century language. The viola part has rather extensive manoeuvring in the high register, which was not typical for the Baroque period. With the kind permission from the Composers Union Library in Moscow and the British Library in London, I was fortunate to find the copies of the *Four Pieces on the Themes of Lute Players of the 14-16th Centuries* for viola and piano, which were published for the first and the last time in a limited edition in 1930.

Vasilenko belonged to traditionalists rather than modernists. The Russian composers of the second half of the 19th century were his heroes. Moreover, Vasilenko's early compositions were influenced by the Russian folklore and history. In the mid 1920s, his interests lay in oriental and Middle Eastern themes. His orientation *viola sonata* written in 1923 has a blend of reminiscences and influences of Oriental music, Romanticism, classical and, at the same time, modernistic language. The format of this sonata goes not only beyond the traditional sonata form. It also has a big cadenza and a few short cadenzas that give this sonata some elements of a concerto rather than an ordinary chamber work. The technical features are very demanding for both players. The viola part has unusually long passages of double stops, special string crossings and a complicated manoeuvring in the high register.

The soviet musicologist, Yuri Keldish, was of the opinion that the colours of timbres and sounds gained major importance in Vasilenko's language. Vasilenko was often interested in the external beauty of different musical styles rather than in the depths of their philosophies. *The timbre guided the consciousness of the author giving him clues to the best choices of images and even the melodic structures of voices...* *The development*

of an idea forms the chain of feelings: timbre, register and theme. During the process of work, a theme gains its shape only after the inner hearing of the composer of certain timbres... (Yuri Keldish, *History of Russian Music*, Moscow: Muzika, 1997, Vol. 10A, 223.) I believe this opinion is relevant to Vasilenko's lute pieces as well as the sonata.

JOHANN SEBASTIAN BACH did not write an organ concerto of his own, despite the fact that the organ was his first instrument. He deeply admired Antonio Vivaldi and transcribed a number of his instrumental concertos. Nowadays, these transcriptions are called Vivaldi-Bach concertos.

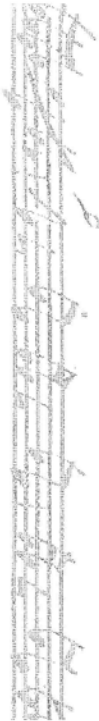
There is hardly a person who has heard nothing about Vivaldi or Bach. The name of the musician who arranged for the viola this second movement of Vivaldi/Bach's 3rd Organ concerto remains largely unknown even among specialists. Vadim Borisovsky rightfully occupies the place of the founder of the Russian school of viola performance. He was the member of the famous Beethoven Quartet which gave the premiers of many Dmitry Shostakovich quartets. For almost 50 years, Borisovsky taught at the Moscow Conservatoire, in which he founded the faculty of solo viola performance. Among his many talented students was our contemporary, an internationally renowned soloist Yuri Bashmet, who moved on further to promote the viola as a solo instrument, performing on the best concert stages around the world. Borisovsky's dedication and professionalism were appreciated not only in the Soviet Union, but also abroad. Among his distinguished admirers were Lionel Tertis in the UK and Paul Hindemith in Germany, to name a few. Borisovsky made tremendous contribution to the development of the viola and enlargement of its solo repertoire. He is the author of many fine arrangements of lute. Among them is this movement, which is a cadenza of its kind. One may say that Borisovsky successfully linked the traditional and modern approaches in his free arrangement, combined virtuosity and intimacy of the viola timbre palette within this single movement.

The compositions that are listed in this programme are related to my PHD thesis on the *Unknown Viola Music of the Russian Avant-garde Movement*.

This paper investigates the factors that made Russian Avant-garde composers to write for an instrument that occupied a subservient position to the violin and other members of the string family up to the second half of the 19th century. The beginning of the 20th century is regarded as the *Silver Age* of Russian culture owing to the emergence of a highly gifted generation of musicians, writers and painters. The aim of this study is to analyse the roles of Nikolai Roslavets and Sergey Vasilenko in the enhancement of the viola as a solo instrument at the beginning of the 20th century. They both took their inspirations from the *Silver Age* aesthetics and modified their language according to the requirements of the new musical epoch. Vasilenko managed to keep ties with the tradition whereas Roslavets moved on towards the unknown.

Their creative endeavour for greater efficiency took the issues of viola performance to new heights. Vadim Borisovsky, the leading viola soloist in the Soviet Union at that time, played a crucial role in this process. He gave premiers of many viola compositions dedicated to him, including the viola sonata by Vasilenko with the author at the piano in January 1924. Both of the completed viola sonatas by Roslavets were also dedicated to this fine violist. Only a few recordings of Borisovsky have survived. Thus, his viola arrangements, in particular his free arrangements that allow more freedom of interpretation, became the best sources for understanding of Borisovsky's instrumental style. They reveal the strategies and approaches that were essential for Borisovsky for an efficient and effective musical performance. Consequently, this knowledge could be used to facilitate the analysis of the factors that influenced Russian Avant-garde composers to write for the viola and this soloist in particular.

Notes: Elena Artamonova



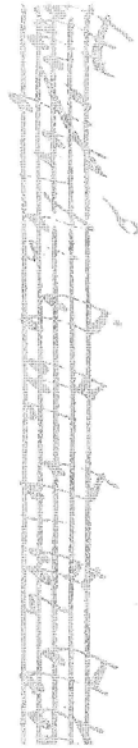
and composition, and at the Moscow Conservatoire.

He won the first Newport International Piano Competition while still a student in Moscow and has since played with many British orchestras, including the City of Birmingham and National Symphony Orchestras, the Royal Philharmonic, London Mozart Players, the London Festival and New Queen's Hall Orchestras, the Philharmonia and the BBC National Symphony Orchestra of Wales. He has recorded for BBC Radio 3, Cirrus, ASV, BMG Arte Nova, and Chandos, performed at all the major London concert halls, and in North and South America, France, Germany, Switzerland, Italy, Scandinavia, Australia and Russia. Equally at home in chamber music, he is also sought after as an imaginative and sensitive accompanist.

While Nicholas Walker's individual approach to Beethoven has brought him special acclaim - a London concert being hailed by *The Times* as "a masterly recital" with Beethoven's *Hammerklavier* Sonata "in a class of its own" - he has also been described as "a natural Balakirev performer" (*Financial Times*), having collected many tributes to his performance of the lyrical and late romantic. Two discs of Balakirev piano music for ASV have received great critical acclaim, as has his live "seat-of-the-pants" recording of the Liapunov Sonata on Danacord, described by Jeremy Nicholas as "thrilling...a tour de force".

Nicholas is also preparing an edition of all Johann Baptist Cramer's piano concertos, the first of which he played recently at the London Festival Orchestra's "Virtuoso Pianists" series, and recordings of these will also follow. Balakirev Festivals to commemorate the 100th anniversary of Balakirev's death are planned for the autumn of 2010 in both London and St Petersburg, where Nicholas recently gave the world premiere of the "Grande Fantasia on Russian Folksongs" in a concert devoted to Balakirev's music, a performance which received a rapturous reception and which was described by the *St Petersburg Gazette* as "astonishing". His recent CD with Lydia Mordkovitch of Russian music was Daily Telegraph CD the week; their next joint project will be the Bartok Sonatas. At the end of 2009 he began recording the complete piano music of Balakirev for Naxos, which will comprise six CDs containing a substantial amount of new and undiscovered material including a five movement piano sonata.

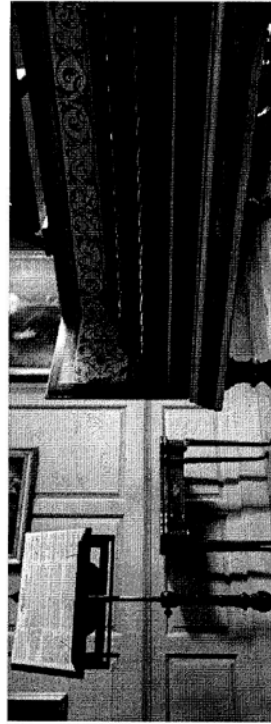
Nicholas Walker also teaches at the Royal Academy of Music in London.



Handel | House
Museum

Thursday Live at Handel House Museum

6 May 2010



Elena Artamonova - viola
Nicholas Walker - harpsichord



Programme

George Frideric Handel (1685-1759)

Sonata for violin and harpsichord in E major op.1, No.15, HWV 373
arr. for viola and harpsichord

Adagio, Allegro, Largo, Allegro

A. Vivaldi/J.S. Bach "Adagio" free arrangement for viola and piano by Vadim

Borisovsky (1900-1972)
from Bach's Organ Concerto in C major BWV 594 based on A. Vivaldi's op.7
No.5 Concerto in D major for violin and basso continuo RV 208.

Georg Philipp Telemann (1681-1767)

Suite in D major for Viola, Strings and Basso continuo TWV55:D6
arr. for viola and piano by Walter Bergmann and Watson Forbes
Overture, La Trompette, Sarabande, Rondeau, Bourree,
Courante (Double), Gigue

Sergey Vasilenko (1872-1956)

Four Pieces on the Themes of Lute Players of the 14th-17th centuries op.35
for viola and piano

Pavane, Madonna Tenerina, Serenade for a Beautiful Lady, Knights

Many thanks for attending this event today. Music performed in this
space has a special resonance, as it was this room that Handel used as a
recital room and here that he rehearsed his musicians and singers
when he lived at 25 Brook Street between 1723 and 1759.

*Please ensure that your mobile phone is switched off during the concert.
Also, please note that photography is not allowed anywhere in Handel House.*



Biographies

Elena Artamonova was born in Moscow and studied at the *Gnesin Music College* and the *Tchaikovsky Conservatoire* under the world-renowned viola virtuoso Yuri Bashmet. After gaining her diplomas with Honours in 1993 and 1998, she continued her studies in London with Martin Outram - violist of the Maggini Quartet. During her postgraduate studies, she won several prizes including the *British Reserve String* prize and *Michael Stucky Trust* award. In April 2000, she was awarded *Associateship of the Royal College of Music* with *Honours* and *Fellowship of the London College of Music*, subsequently becoming *Musician in Residence* and *Head of Strings* at Rannoch School, Scotland. Since moving back to England a few years ago, Elena has enjoyed her career as a viola performer and string coach. She currently holds the post of *Musician in Residence* at New Hall School in Essex.

In 2003-2004, commissioned by Comus Edition, Elena translated a book on the history of the viola written by a Russian author, S. Poniatowski. This historical area has been a central interest for her for some years. Since Autumn 2008, Elena has been working on her research of "Unknown viola works in Russia in the first half of the 20th century" at Goldsmith College, University of London, studying at the Central Libraries and Archives in Moscow and London.

Elena has been performing as a soloist, a chamber musician and as a viola leader in Russia, Britain, Germany, France, Belgium, Netherlands, the USA and South Korea with various chamber groups and orchestras including the *English Symphony/String Orchestra*, *Moscow Gnesin Chamber Orchestra*, *Moscow Conservatoire Chamber Orchestra*, *Leonardo Orchestra*, *Chelmsford Sinfonietta* and the *Russian Chamber Orchestra of London*. The engagements of this season include recitals in London with Nicholas Walker, piano/ harpsichord, recording of "All Viola Music of Sergey Vasilenko", appearances at master classes of Nobuko Imai in Switzerland as well as presentations at research conferences in the UK.

Nicholas Walker, hailed by the *London Evening Standard* as "...a prodigy, of awesome technical fluency backed by exceptional artistry", studied at the Royal Academy of Music where he won all the major awards for both piano

the major London concert halls, and in North and South America, France, Germany, Switzerland, Italy, Scandinavia, Australia and Russia. Equally at home in chamber music, he is also sought after as an imaginative and sensitive accompanist.

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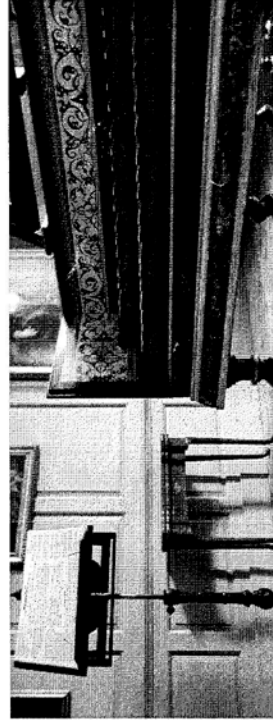
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Thursday Live at Handel House Museum

4 March 2010



Elena Artamonova - viola
Nicholas Walker - harpsichord

Programme

Georg Philipp Telemann (1681-1767)

Sonata in B Flat major for viola and basso continuo
Largo, Allegro, Largo, Vivace

Johann Sebastian Bach (1685-1750)

Suite N1 in G for viola solo arr. Watson Forbes (originally for cello)
Prelude, Allemande, Courante, Sarabande,
Menuetto I, Menuetto II, Gigue.

Sergey Vasilenko (1872-1956)

"Zodiakus I.A.S." Suite of works by unknown French composers of the
18th century arr. for viola and piano
Overture, Passacaille, Menuett, Plainte, Musett

Dmitry Bortnyansky (1751-1825)

Sonata Allegro for viola and piano arr. Vadim Borisovsky

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Rannoch School, Scotland. Since moving back to England, Elena has enjoyed her career as a viola performer and string coach. She currently holds the post of Musician in Residence at New Hall School in Essex.

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Forthcoming Concerts

Nicholas Walker, acclaimed by the *London Evening Standard* as "a prodigy, of awesome technical fluency backed by exceptional artistry", studied at the Royal Academy of Music and at the Moscow Conservatoire. Winner of the first Newport International Piano Competition, he has performed with major British Orchestras, recorded for BBC Radio3, Cirrus and BMG, and given recitals worldwide. The first two discs of his recording of the complete Balakirev piano music for ASV have received great critical acclaim, as has his recent live recording of the Liapunov Sonata on Damacord; his own "Salvete Flores Martyrum", a Millennium commission from Godolphin School Choir, is available on VIF (VRCD027). He is also preparing an edition of all Johann Baptist Cramer's piano concertos, the first of which he played recently the London Festival Orchestra's "Virtuoso Pianists" series, and is planning a Balakirev Festival for 2010 to commemorate the centenary of Balakirev's death. He recently gave the world premiere in St Petersburg of Balakirev's "Grande Fantasia on Russian Folksongs".

Saturday, March 21st 7.30pm

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Viola
and
Nicholas Walker
Piano

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Programme

1. **Dmitry Bortnyansky (1751-1825)**
Sonata in C (1784)
arranged for viola and piano
Allegro Moderato
 2. **Alfred Schnittke (1934-1998)**
"Suite in the Old Style" (1972)
arranged for viola and piano
Pastoral. Ballet. Minuet. Fugue. Pantomime.
 3. **Sergey Vasilenko (1872-1956)**
Four pieces on the Themes of Lute Music of the 16th-17th Centuries
For viola and piano op. 35 No. 1-4 (1918)
Pavane. Madonna Tenerina. Serenade for a Beautiful Lady. Knights.
- INTERVAL**
4. **Alexander Gretchaninov (1864-1956)**
"Early Morning" op. 126b
arranged for viola and piano
Morning Stroll. Homesickness. The Joker. Twilight. Little Horseman. On Winter's Eve. Burslesque. In a Fortress. Thieves and Policeman. Waltz.
 5. **Vladimir Kovalev**
"Poem" for viola and piano (1952)
 6. **Marin Marais (1656-1728)**
"Five Old French Dances" for viola and piano
L' Agreeable. Rondeau. La Provencale. La Musette. La Matelotte. Le Basque.

Artists

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Egham & District Music Club

**Elena Artamanova Viola
Nicholas Walker Piano**



Welcoming back this fine Russian viola player with a
programme of mainly Russian works

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Appendix 2

Up-to-Date Classified List of Compositions by Sergei Vasilenko¹

Stage Works

Opera

Skazanie o velikom grade Kitezhe i tikhom ozere Svetoiare [The Legend of the Great City of Kitezh and the Quiet Lake Svetoyar], op. 5, in one act and three scenes, libretto by Nikolai Manykin-Nevstruev, stage decorations by Apolinarii Vasnetsov and Kazimir Malevich (see also choral). First performance: Mikhail Bocharov (baritone), M.I. Polozova (mezzo-soprano), Evgenii Gorianskii (tenor), Avreliia Dobrovol'skaia (soprano), Georgii Zinov'ev (tenor), Egor Egorov (bass), Fedor Oshustovich (tenor), Mikhail Ippolitov-Ivanov (conductor), Theatre Company of the Moscow Private Opera Mamontov, the Solodovnikov Theatre, Moscow, 23 March, 1903.

Syn solntsa [Son of the Sun], op. 62, 1929, in four acts and nine scenes, libretto by Mikhail Gal'perin (see also orchestral and vocal). First performance: Sergei Vasilenko (conductor), Bolshoi Theatre, Moscow, 23 May, 1929.

¹ This only up-to-date complete record of Vasilenko's compositions has been compiled by the author of this thesis using all available unpublished and published sources on Vasilenko that are listed in the Bibliography. The following data is shown for each composition where appropriate: 1. The original title of a work is usually given in transliterated form in italics followed by its English translation in square brackets. If the work is derived from a French/Italian/Spanish/German work, then its original title is provided. 2. Keys of a work and subtitles of movements may be given. 3. Description of instrumentation, date/opus number of composition, if known. 4. Sources of the text and libretto for choral/vocal/stage/film works are given with full names of their authors (initials given only when the full name is unknown). 5. The details of a work's first performance: full names of the soloist and conductor (initials given only when the full name is unknown), the place and date, if known. Please note that Russia was behind the Western European calendar as it used the Julian calendar until February 1918, when it changed to the Gregorian calendar adopted in the West, which resulted in a loss of 13 days (31 January 1918 was followed by 14 February 1918). 6. The inter-relationships between two works are explained and cross-references indicate where one work is derived from another.

Khristofor Kolumb [Christopher Columbus], op. 80, 1933, in four acts and seven scenes, libretto by Abram Argo and Sergei Antimonov (see also vocal). Not staged.

Buran [The Snowstorm], together with Mukhtar Ashrafi, op. 98, 1938, in four acts and six scenes, libretto by Kamil' Iashen. First performance: Mukhtar Ashrafi (conductor), State Opera House, Tashkent, Uzbekistan, 12 June, 1939.

Velikii kanal (Dolina schast'ia) [The Grand Canal, revised under the title 'The Valley of Fortune'], together with Mukhtar Ashrafi, op. 99, 1939, in five acts and seven scenes, libretto by Kamil' Iashen and Mamadzhan Rakhmanov. First performance: Mukhtar Ashrafi (conductor), State Opera House, Tashkent, Uzbekistan, 12 January, 1941.

Suvorov, op. 101, 1941, in four acts and six scenes, libretto by Sigizmund Krzhizhanovskii. First performance: Naum Gol'dman (conductor), the Stanislavskii and Nemirovich-Danchenko Moscow Academic Music Theatre, 23 (or 26) February, 1942.

Ballet

Noiia [Noya], op. 42, 1923, ballet-pantomime in four acts, libretto by Anatolii Arapov. Not staged (see also ballet, orchestral, instrumental/viola/flute and piano).

Karnaval [Carnival], no opus number, 1928, in one act, revised fragment from the ballet *Noiia*, libretto by Anatolii Arapov. First performance: Iurii Faier (conductor), Leonid Zhukov (choreographer), Konstantin Korovin (stage design/old decorations), the Experimental Theatre (Branch of the Bolshoi Theatre), Moscow, 20 November, 1928.

V solnechnykh luchakh [In the Rays of the Sun/Au soleil], op. 17a, 1925, in one act, libretto by Kas'ian Goleizovskii (see also orchestral and piano). First performance: Boris Vron (conductor), the Lunacharskii Opera Theatre, Odessa, 1926.

Iosif prekrasnyi [Joseph the Beautiful], op. 50, 1925, in two acts, libretto by Kas'ian Goleizovskii from the Book of Genesis of the Old Testament, Boris Erdman (stage design) (see also orchestral, music for theatre plays and piano). First performance: Sergei Vasilenko (conductor), the Experimental Theatre, Moscow, 3 March, 1925.

Lola, op. 52, 1925-1926, in four acts, libretto by Kas'ian Goleizovskii (see also orchestral, chamber, instrumental/flute and piano). First performance: Vladimir Edel'man (conductor), Vladimir Burmeister (choreographer), the Stanislavskii and Nemirovich-Danchenko Moscow Academic Music Theatre, 25 June, 1943.

Treugolka [Le Tricorne/The Tricorne], op. 88, 1935, in three acts, musical material from Manuel de Falla, Isaac Albeniz and Spanish folk music, libretto by Mikhail Gal'perin from the novel by Pedro de Alarcón *El sombrero de tres picos* [The Tricorne/The Three-Cornered Hat] (see also piano). First performance: Vladimir Edel'man (conductor), Nikolai Kholfin (choreographer), the Moscow Khudozhestvennyi [Artistic] Ballet, 7 February, 1936.

Tsygany [The Gypsies], op. 90, 1936, in three acts, libretto by Pavel Markov and Nikolai Kholfin from the poem *Tsygany* by Aleksandr Pushkin (see also orchestral and piano). First performance: Aleksandr Fridlender (conductor), the State Academic Opera and Ballet Theatre, Odessa, 10 June, 1937.

Ak-biliak, op. 103, 1942, in four acts, libretto by Viktor Smirnov (see also piano). First performance: Bakhram Inoiatov (conductor), State Opera and Ballet Theatre, Tashkent, Uzbekistan, 7 November, 1943.

Mirandolina, op. 122, 1946, in three acts, libretto by Petr Abolimov and Vladimir Varkovitskii from the comedy by Carlo Goldoni *La locandiera* [The Mistress of the Inn] (see also orchestral and piano). First performance: Semen Sakharov (conductor), Vasili Vainonen (choreographer), the Branch of the Bolshoi Theatre, Moscow, 16 January, 1949.

Esmeral'da [La Esmeralda], op. 127, 1949, Prologue/Overture, Epilogue and additional dances for the ballet *La Esmeralda* by Cesar Pugni in three acts revised by Reingol'd Glier in 1926, libretto by Vasili Tikhomirov and Vladimir Burmeister. First performance: Vladimir Edel'man (conductor), Vladimir Burmeister (choreographer), the Stanislavskii and Nemirovich-Danchenko Moscow Academic Music Theatre, 14 October, 1950.

Tsarevna-liagushka [The Frog Princess], in two acts, text from the Russian fairy tale *Tsarevna-liagushka*, opus number/date unknown. Not staged.

Dance Suites with Symphony Orchestra

Karusel' [Carousel], 8 *Sovetskikh pliasok dlia stsenicheskoi postanovki* [Eight Soviet Dances for a Stage Production] with mixed chorus and orchestra, op. 73, 1930, text by Sergei Vasilenko, choreography by Kas'ian Goleizovskii, in eight movements: 1. *Khorovod* [Roundelay]. 2. *Ia chai pila* [I Drank Tea]. 3. *Barynia* [Lady/Traditional]. 4. *Chastushka* [Humorous Song]. 5. *Krasnoarmeiskaia* [Red Army]. 6. *Chapaevskaia pol'ka* [The Chapaev Polka]. 7. *Pliaska krest'ian* [Dance of Peasants]. 8. *Final* [Finale] (see also piano and choral). First performance: Moscow, 10 April, 1933.

Chetyre tantsa [Four Dances], 1932, dance suite with orchestra, in four parts: 1. *Iaponskii* [Japanese]. 2. *Indusskii* [Hindu]. 3. *Marsh so znamenem* [March with a Flag]. 4. *Russkaia shandarba* [Russian Shandarba].² First performance: Kas'ian Goleizovskii (choreographer), Moscow, 1932.

Stepan Razin, music for the choreographic production (see also vocal). First performance: the Club of the NKVD, 25 April, 1944.

Operetta

Prodavets ptits [The Bird Seller], op. 84, 1934, in three acts, additional scenes and re-orchestration from the operetta *Der Vogelhändler* [The Bird-Seller] by Carl Zeller (see also voice and piano). First performance: Aleksandr Zalevskii (conductor), the Moscow Operetta Theatre, 16 November, 1934.

Pop i poruchik [Priest and Lieutenant], op. 89, 1935, musical comedy in three acts and five scenes, libretto by Sigizmund Krzhizhanovskii (see also voice and piano). First performance: radio broadcast. Not staged.

² *Shandarba* is a women's dance with syncopations from the region of Riazan', Russia. Further reference in: Kas'ian Goleizovskii, "Podgotovlennyi ekspromt? [A Prepared Impromptu?]," *Krugozor* [Horizon] 12 (1966): 6.

Devushka iz kofeini [The Girl from a Coffee Shop], op. 96, 1937, in three acts, libretto by Iurii Dantsiger and Dmitrii Dolev. First performance: Grigorii Iakobson (conductor), Aleksandr Orlov (artistic director), S. Tomilin (choreographer), Aleksandr Dubrovin (stage design), the State Academic Theatre of Musical Comedy, Sverdlovsk, 4 February, 1939.

Music for Theatre Plays

Al'tsesta [Alcestis], 1891, text by Euripides, a play with chorus and small orchestra, orchestration together with Aleksandr Grechaninov. First performance: Kreiman Private Gymnasium, Moscow, 3 February, 1891.

Lesnye chary [Forest Charms], 1897, text Iakov Polonskii, children's play with piano. First performance: private family performance, Moscow, 26 December, 1897.

Peshchnoe deistvo [The Fiery Furnace], op. 7/1, 1902-1903, text by Simeon Polotskii, play with instrumental ensemble (two violins, 'cello, double-bass, clarinet, two trumpets, trombone and bass drum). First performance: Obshchestvo iskusstva i literatury [Society for Art and Literature], Moscow, 10 or 20 January, 1903.

Dragyia smeianyya [Les Précieuses ridicules/ The Ridiculous Précieuses or The Affected Ladies], op. 7/2, 1903, text by Jean-Baptiste Molière translated by Ian Lakosta. First performance: Obshchestvo iskusstva i literatury, Moscow, 8 November, 1903.

Dafnis [Daphnis], op. 7/3, 1903, author of the text is unknown. First performance: Obshchestvo iskusstva i literatury, Moscow, 8 November, 1904.

Safo [Sappho], op. 14, 1909, symphonic declamation (suite) in four movements, text from the poem *Sappho* translated by Vikentii Veresaev: 1. *Safo u moria* [Sappho by the Sea]. 2. *Safo i Alkei* [Sappho and Alcaeus]. 3. *Svidanie* [A Date]. 4. *Elevzinskii prazdnik* [Eleusinian Feast] (see also piano). First performance: Sergei Vasilenko (conductor), Obshchestvo iskusstva i literatury, Moscow, 10 March, 1909.

Son v letniuiu noch' [A Midsummer Night's Dream], op. 28, 1913, text by William Shakespeare (see also instrumental/viola/'cello and piano). First performance: the Sukhodol'skie Drama Theatre, Moscow, 1915.

Ukroshchenie stroptivoi [The Taming of the Shrew], 1913, text by William Shakespeare. First performance: the Sukhodol'skie Drama Theatre, Moscow, 7 September, 1914.

Medved' i Pasha [L'Ours et le Pacha/The Bear and the Pasha], op. 34, 1918, text by Eugene Scribe (see also piano). First performance: Children's Musical Theatre, Moscow, 1919.

Igra interesov [Los intereses creados /The Bonds of Interest], op. 37, 1921, text by Jacinto Benavente. First performance: City Theatre, Zagorsk, July, 1921.

Legenda ob Iosife Prekrasnom [Legend of Joseph the Beautiful], op. 41, 1922, text by Ada Chumachenko (see also ballet, orchestral and piano). First performance: Children's Musical Theatre, Moscow, 1922.

Tom Soier [Tom Sawyer], 1925, text by Mark Twain (see also piano). First performance: Children's Musical Theatre, Moscow, 1925.

Kofeinia [Coffee Shop], 1926, text by Pavel Muratov (see also piano). First performance: the Fourth Studio MKHAT, Moscow, 1926.

Chu Iuan Vai [Chu Yuan Wai], op. 57, 1926, text by Julius Berstl. First performance: Konstantin Vinogradov (conductor), Kas'ian Goleizovskii (stage production), the Fourth Studio MKHAT, 14 May, 1926.

Smena geroev [Change of Heroes], 1930, play by Boris Romashov (see also piano). First performance: Malyi Theatre, Moscow, 1930.

Pamiati V.I. Lenina [In Memory of Vladimir Il'ich Lenin], 1930, music for play installation with mixed chorus and symphony orchestra, text by unknown author (see also choral). First performance: MKHAT, Moscow, 1930.

Doroga [Road], 1932, text by Dmitrii Smolin and Sergei Gorodetskii. Not staged.

Koldun [Witch], 1934, puppet play, text by Sergei Pelov. Not staged.³

Vil'gel'm Tell' [Wilhelm Tell], 1936, text by Friedrich Schiller (see also piano).

Boris Godunov, op. 91, 1937, text by Aleksandr Pushkin. First performance: Pavel Ippolitov (conductor), Malyi Theatre, Moscow, 23 April, 1937.

Ivan Bolotnikov, op. 95, 1938, text by Gavriil Dobrzhinskii. First performance: Revolution Theatre (Maiakovskii Academic Theatre), Moscow, 7 February, 1938.

Petr I, op. 97, 1938, text by Aleksei Tolstoi. Not staged.

Sher-Ali, together with Mukhtar Ashrafi, 1942, musical comedy. First performance: Tashkent, 26 December, 1942.

Alenushka i Ivanushka, op. 120, 1945, text by Iurii Dantsiger text from the Russian fairy tale. First performance: State Puppet Theatre, Moscow, 1946.

Symphonic Works

Orchestral

Suite, 1891, in five movements: 1. *Prelidiia* [Prelude]. 2. *Intermetstvo* [Intermezzo]. 3. *Vesnoi* [In Spring]. 4. *Serenada* [Serenade]. 5. *Slavianskii Marsh* [Slavic March], orchestration incomplete (see also piano).

Tri poboishcha [Three Slaughters], op. 1, 1895, suite, musical illustrations of the poem by Aleksei Konstantinovich Tolstoi, in four movements: 1. *Vstuplenie* [Introduction]. 2. *Iaroslavna*. 3. *Marsh severnykh rytsarei* [March of the Northern Knights]. 4. *Poboishche* [A Slaughter], orchestration incomplete (see also piano).

³ The RGALI archive has a resolution of the GURK (Glavnoe Upravlenie po Kontroliu za Zrelishchami i Repertuarom) [Main Administration for Control over Spectacles and Repertoire] dated 1935 allowing its performance. Further reference in: RGALI, fund 656, op. 5, ed. khr. 6135. Glavrepertkom became independent from Glavlit (Glavnoe Literaturnoe Upravlenie) [Main Administration for Literary and Publishing Affairs] under its own management, the GURK in 1933.

Sonata Allegro, 1899 (see also piano).

Epicheskaia poema [Epic Poem], in D major, op. 4, 1900-1903 (see also piano). First performance: Sergei Vasilenko (conductor), Moscow, 2 March, 1903.

Symphony no. 1, in G minor, op. 10, 1904-1906, in four movements: 1. *Molto sostenuto. Allegro con brio*. 2. *Scherzo. Vivace*. 3. *Andante misterioso*. 4. *Finale. Allegro maestoso* (see also piano). First performance: Sergei Vasilenko (conductor), a concert of the RMO (Russkoe Muzykal'noe Obshchestvo) [Russian Music Society], Moscow, 17 February, 1907.

Sad smerti [Garden of Death], in D minor, op. 12, 1907-1908, symphonic poem after the short story *The Canterville Ghost* by Oscar Wilde (see also piano). First performance: Sergei Vasilenko (conductor), the Tenth Symphonic Concert of the RMO, Moscow, 22 April, 1908.

Polet ved'm [Hircus Nocturnus/ Flight of the Witches], in F minor, op. 15, 1908, symphonic picture (see also piano). First performance: Sergei Vasilenko (conductor), Fifth Subscription Concert of Aleksandr Ziloti, St Petersburg, 9 January, 1909.

V solnechnykh luchakh [Au soleil/In the Rays of the Sun], op. 17, 1911, symphonic suite, in five movements: 1. *Prelidiia* [Prelude]. 2. *Tsikady* [Cicadas]. 3. *Driada* [Wood Nymph/Dryad]. 4. *Lesnye gnomy* [Forest Dwarfs]. 5. *Vozdushnyi khorovod* [Aerial Roundelay] (see also ballet and piano). First performance: Sergei Vasilenko (conductor), the Historic Concert, Moscow, 6 March, 1911.

Fantasticheskii val's [Fantastic Waltz], in C major, op. 18, 1912 (see also piano). First performance: Sergei Vasilenko (conductor), Moscow, 3 January, 1915.

Symphony no. 2, in F major, op. 22, 1913, in three movements: 1. *Allegro appassionato*. 2. *Adagio mosso*. 3. *Allegro impetuoso e fantastico* (see also piano). First performance: Emil Kuper (conductor), the Fifth Symphonic Concert of the RMO, Moscow, 7 December, 1913.

Siuita na temy liutnevoi muzyki no. 1 [Suite no. 1 on the Themes of Lute Music], for small orchestra, op. 24, 1912, in eight movements: 1. *Preambulum* [Preamble]. 2. *Ital'ianskii tanets* [Italian Dance]. 3. *P'esa bez nazvaniia* [Piece without a Title]. 4. *Kolybel'naia* [Lullaby]. 5. *Madonna Tenerina*. 6. *P'esa bez nazvaniia* [Piece without a Title]. 7. *Fantaziia* [Phantasy]. 8. *P'esa bez nazvaniia* [Piece without a Title] (see also orchestral, instrumental/ viola/'cello and piano). First performance: Sergei Vasilenko (conductor), the Second Historic Concert, Moscow, 21 October, 1912.

Siuita na temy liutnevoi muzyki no. 2 [Suite no. 2 on the Themes of Lute Music], for small orchestra, op. 24a, 1914, in eight movements: 1. *Preliudiia* [Prelude]. 2. *Ital'ianskii tanets* [Italian Dance]. 3. *Richerkar* [Ricercar]. 4. *Madonna Tenerina*. 5. *Perezvon* [Chime]. 6. *Rasskaz o sviatoi zemle* [A Story of the Holy Land]. 7. *Serenada dame serdtsa* [Serenade for the Lady of My Heart]. 8. *Rytsari* [Knights] (see also orchestral, instrumental/ viola/'cello and piano). First performance: Sergei Vasilenko (conductor), Historic Concert, Moscow, 18 December, 1914.

Marsh-fantaziia na temy kazachikh pesen [March-Fantasy on the Themes of Cossack Songs], op. 26, 1914. First performance: Sergei Vasilenko (conductor), Moscow, 3 January, 1915.

Zodiakus I.A.S. Siuita na temy frantsuzskikh kompozitorov XVIII veka [Zodiakus. I.A.S. Suite on Themes of French Composers of the Eighteenth Century], for small orchestra, op. 27, 1914, in seven movements: 1. *Uvertiura* [Overture]. 2. *Passakaliia* [Passacaglia]. 3. *Kuranta* [Courante]. 4. *Menuet* [Minuet]. 5. *Zhaloba* [Plaint]. 6. *Skertso* [Scherzo]. 7. *Marsh* [March] (see also instrumental/viola). First performance: Sergei Vasilenko (conductor), Historic Concert, Moscow, 18 December, 1914.

Kontsertnyi val's [Concert Waltz] *no. 1*, in D major, op. 33, 1918 (see also piano). First performance: Sergei Vasilenko (conductor), Moscow, 10 May, 1921.

Legenda ob Iosife prekrasnom. Simfonicheskaia poema [Legend of Joseph the Beautiful. Symphonic Poem], op. 41a, 1922, in seven movements: 1. *Vstuplenie. Dvor faraona i napev zemli Khanaanskoi* [Introduction. The Court of the Pharaoh and the Tune of the Land of Canaan]. 2. *Prihod karavana* [Arrival of the Caravan]. 3.

Egipetskii tanets [Egyptian Dance]. 4. *Iosif i zhena Potifara* [Joseph and the Wife of Potiphar]. 5. *Tanets tsaritsy Taiakh* [Dance of the Royal Wife Tayah]. 6. *Napev zemli Khanaanskoi* [The Tune of the Land of Canaan]. 7. *Orgiia faraona* [Orgy of the Pharaoh] (see also ballet, music for theatre plays and piano). First performance: Sergei Vasilenko (conductor), Zal byvshego Dvorianskogo Sobraniia [the Hall of the Former Assembly of Nobles], Leningrad, 30 January, 1924.

Gimn ogniu [Hymn to Fire], 1925.

Ispanskii tantsy iz baleta 'Lola' [Spanish Dances from the Ballet 'Lola'], op. 52-52b, 1926, in eight movements: 1. *Zapateado*. 2. *Tanets s bubnami* [Dance with Tambourines]. 3. *Habanera*. 4. *Seguidilla Manchegas*. 5. *Bolero*. 6. *Seguidilla*. 7. *Zapateado*. 8. *Panaderos* (see also ballet, chamber, instrumental/flute and piano). First performance: Sergei Vasilenko (conductor), Leningrad, 1927.

Indusskaia siuita iz baleta 'Noiia' [Indian/Hindu Suite from the Ballet 'Noya'], op. 42a, 1927, in ten movements: 1. *Vstuplenie k pervomu deistviuu* [Introduction to the First Act]. 2. *Difiramb* [Dithyramb]. 3. *Tanets devushek* [Dance of the Maidens]. 4. *Narodnyi prazdnik* [Folk Feast]. *Svadebnoe shestvie* [Wedding Procession]. 5. *Indusskii tanets* [Hindu Dance]. 6. *Tanets Noii na iaponskuiu temu* [Noya's Dance on a Japanese Theme]. 7. *Tanets iunoshei* [Dance of the Young Men]. 8. *Duet na temu 'Gugal'* (*Indiia*) [Duet on the Indian Theme 'Ghugal']. *Gavot na kitaiskie temy* [Gavotte on Chinese Themes]. 9. *Vikhrevaia pliaska* [Whirling Dance]. 10. *Pered rassvetom. Legenda. Final* [Before Sunrise. Legend. Finale] (see also ballet, instrumental/viola/flute and piano). First performance: Sergei Vasilenko (conductor), Moscow, 18 March, 1927.

Kitaiskaia siuita [Chinese Suite] no. 1, op. 60, 1928, in six movements: 1. *Shestvie v khram predkov* [Procession to the Temple of the Ancestors]. 2. *Vesennim vecherom* [Spring Evening]. 3. *Pokhoronnoe* [Burial]. 4. *Veselyi tanets* [Joyful Dance]. 5. *Zhaloby printsessy* [Lament of the Princess]. 6. *Ekho zolotykh ozer i kitaiskii bazar* [Echo over the Golden Lake and Chinese Market] (see also piano). First performance: Sergei Vasilenko (conductor), Leningrad, 1928.

Chastushka, arrangement for orchestra of the song no. 9 from the *Desiat' russkikh narodnykh pesen* [Ten Russian Folk Songs], op. 61, 1929, for high voice and instrumental ensemble (see also voice and instrumental ensemble, voice solo and symphony orchestra, and orchestra of Russian folk instruments).

Galop. Tanets medvedia [Gallop. Dance of the Bear], for small orchestra, from the opera *Syn solntsa* [Son of the Sun], op. 62, 1929 (see also opera and vocal).

Uvertiura [Overture], 1930.

Turkmenskie kartiny [Turkmen Pictures], op. 68, 1931, in four movements: 1. *Step' tsvetet* [The Steppe is Flowering]. 2. *Kochevniki* [Nomads]. 3. *Noch'iu* [At Night]. 4. *Marsh* [March] (see also piano and orchestra of Russian folk instruments). First performance: Sergei Vasilenko (conductor), Moscow, 20 December, 1931.

Kitaiskaia siuita [Chinese Suite] no. 2, op. 70, 1931, in four movements: 1. *Allegro energico*. 2. *Moderato*. 3. *Allegro*. 4. *Allegro moderato*. First performance: Sergei Vasilenko (conductor), Rostov-on-Don, 10 June, 1933.

Etiud 'Za ovladenie tekhnikoi' [Symphonic Etude 'For the Mastery of Technique'], 1932. First performance: Sergei Vasilenko (conductor), Moscow, 1932.

Sovetskii Vostok [Soviet East], op. 75, 1932, in seven movements: 1. *Pamir*. 2. *Armenia*. 3. *Uzbekistan*. 4. *Kazakhstan*. 5. *Tadzhikistan*. 6. *Azerbaijan*. 7. *Dagestan* (see also piano). First performance: Nikolai Anosov (conductor), Moscow, 3 November, 1932.

Krasnoarmeiskaia rapsodiia [Red Army Rhapsody], op. 77, 1932 (see also wind band and piano). First performance: Sergei Vasilenko (conductor), Moscow, 28 April, 1932.

Symphony no. 4 Arkticheskaia [Arctic], in D minor, op. 82, 1934, dedicated to the members of the heroic expedition on the 'Cheliuskin', in five movements: 1. *Allegro*. 2. *Allegro energico*. 3. *Sostenuto assai*. 4. *Presto*. 5. *Finale. Maestoso* (see also piano). First performance: Aleksandr Gauk (conductor), Kolonnyi Zal Doma Soiuzov [Pillar Hall of the House of Unions], Moscow, 8 September, 1934.

Kontrtanets [Counter Dance], 1936.

Siuita iz baleta 'Tsygany' [Suite from the Ballet 'Gypsies'], op. 90a, 1936, in nine movements: 1. *Vstuplenie: 'Vesna v tabore'* [Introduction: Spring in the Camp]. 2. *Pliaska tsyganok* [Dance of Gypsy Women] 3. *Muzykal'nyi antrakt ko vtoroi kartine 'Troiki'* [Musical Interlude to the Second Scene 'Troika']. 4. *Pliaska s shaliami* [Dance with Shawls]. 5. *Pliaska s knutami* [Dance with Whips]. 6. *Pliaska Zemfiry* [Dance of Zemfira]. 7. *Zemfira u kolybeli* [Zemfira by a Cradle]. 8. *Pokhoronnyi obriad* [Funeral Ceremony]. 9. *Tabornaia pliaska* [Dance of the Gypsy Camp] (see also ballet and piano). First performance: Sergei Vasilenko (conductor), Moscow State Philharmonic Orchestra, Moscow, 24 November, 1937.

Kazachii marsh [Cossack March], 1941.

Uzbejskaia siuita [Uzbek Suite] no. 1, op. 104, 1943, in nine movements (see also piano). First performance: David Blok (conductor), Moscow, 12 November, 1943.

Uzbejskaia siuita [Uzbek Suite] no. 2, 1943.

Khorovod no. 1 [Roundelay], 1943.

Torzhestvennaia uvertiura [Ceremonial Overture] in C major, op. 106, 1943 (see also piano). First performance: Vladislav Smirnov (conductor), radio broadcast, 29 November, 1943.

Shest' slavianskikh pliasok [Six Slavic Dances], op. 110, 1944 (see also piano).

Slavianskaia rapsodiia [Slavic Rhapsody], op. 114, 1945 (see also piano).

Kontsertnyi val's [Concert Waltz] no. 2, in D major, op. 115, 1945 (see also chamber and piano).

Kontsertnyi marsh [Concert March] in F major, op. 116, 1945 (see also piano).

Ukraina. Siuita [Ukraine. Suite], op. 121, 1946, in four movements: 1. *V stepiakh Ukrainy* [In the Steppes of Ukraine]. 2. *Leto. Dnepr* [Summer. Dnieper]. 3. *Nochnye dorogi. Partizany* [Roads at Night. Partisans]. 4. *Prazdnik* [Holiday] (see also piano). First performance: Odisei Dmitriadi (conductor), Moscow, 13 February, 1947.

Siuita iz baleta 'Mirandolina' [Suite from the Ballet 'Mirandolina'], op. 122a, 1946, in eleven movements: 1. *Vstuplenie* [Introduction]. 2. *Adazhio* [Adagio]. 3. *Tanets brodiachikh tantsorov* [Dance of the Wandering Dancers]. 4. *Pavana* [Pavane]. 5. *Tanets kavalera Ripafratty* [Dance of the Cavalier Ripafratta]. 6. *Pliaska devushek* [Dance of the Maidens]. 7. *Noktiurn* [Nocturne]. 8. *Val's* [Waltz]. 9. *Tarantella*. 10. *Sorrentina*. 11. *Final* [Finale] (see also ballet and piano). First performance: Sergei Vasilenko (conductor), Moscow, 31 March, 1947.

Symphony no. 5, in E minor, op. 123, 1947, in four movements: 1. *Allegro moderato e tragico*. 2. *Andante amorevole*. 3. *Presto*. 4. *Allegro maestoso* (see also piano). First performance: Konstantin Ivanov (conductor), the Philharmonic Concert, Moscow, 8 October, 1948.

Pliasovaia [Dance], 1950.

Prazdnichnaia uvertiura 'Svetlyi put' [Festive Overture 'Bright Path'] in C major, op. 131, 1951 (see also orchestra of Russian folk instruments and piano). First Performance: Sergei Vasilenko (conductor), the USSR State Radio Symphony Orchestra, Bol'shoi Zal [Big Hall] Moscow Conservatoire, 3 June, 1952.

Siuita na kitaiskie narodnye temy [Suite on Chinese Folk Themes], op. 139, 1954 (see also chamber and piano). First performance: radio broadcast, 15 May, 1954.

Uvertiura-marsh v pamiat' o vossoedinenii Ukrainy s Rossiei [Overture-March in Commemoration of the Reunion of Ukraine with Russia], op. 140, 1954 (see also piano). First performance: Big Hall of the Moscow Conservatoire, 18 May, 1954.

Instrumental Concertos with Symphony Orchestra

Concerto for Violin and Orchestra no. 1, in D minor, op. 25, 1913, in three movements: 1. *Allegro moderato*. 2. *Intermezzo*. 3. *Allegro vivace* (see also instrumental/violin). First performance: Boris Sibor (violin), Sergei Vasilenko (conductor), Moscow, 3 January, 1915.

Concerto for Balalaika and Orchestra, in C major, op. 63, 1929, in three movements: 1. *Allegro moderato*. 2. *Andante*. 3. *Allegro molto* (see also instrumental/balalaika). First performance: Nikolai Osipov (balalaika), Nikolai Golovanov (conductor), the Central Club of Railway Workers, Moscow, 20 May, 1931.

Two Pieces for 'Cello and Orchestra, op. 93, 1937: 1. *Pesnia bez slov* [Song Without Words]. 2. *Pliaska drevnikh inkov* [Dance of the Ancient Incas] (see also instrumental/'cello). First performance: Kharkov, Ukraine, 15 January, 1938.

Concerto for 'Cello and Orchestra, in A major, op. 112, 1945 (see also instrumental/'cello). First performance: Sviatoslav Knushevitskii ('cello), Sergei Vasilenko (conductor), Moscow, 13 February, 1945.

Concerto-poem for Trumpet and Orchestra, in C minor, op. 113, 1945, in three movements: 1. *Allegro drammatico*. 2. *Molto sostenuto, quasi Adagio*. 3. *Allegro* (see also instrumental/trumpet). First performance: Sergei Eremin (trumpet), Ia. El'iashkevich (conductor), 3 April, 1946.

Concerto for Harp and Orchestra, in F major, op. 126, 1949, in three movements: 1. *Allegro moderato*. 2. *Andante*. 3. *Allegro vivace* (see also instrumental/harp). First performance: Vera Dulova (harp), Sergei Vasilenko (conductor), the Moscow Philharmonic Orchestra, 2 December, 1949.

Concerto for Piano and Orchestra, in F sharp minor, op. 128, 1949, in three movements: 1. *Allegro moderato*. 2. *Andantino*. 3. *Allegro vivace* (see also piano). First performance: Iakov Zak (piano), Sergei Vasilenko (conductor), the USSR State Radio Symphony Orchestra, Big Hall of the Moscow Conservatoire, 3 June, 1952.

Concerto for Violin and Orchestra no. 2, in G minor, op. 134, 1952, in three movements: 1. *Allegro*. 2. *Adagio*. 3. *Molto vivace* (see also instrumental/violin). First performance: Ol'ga Kaverzneva (violin), TSDRI (Tsentral'nyi Dom Rabotnikov Iskusstv) [Central House for Art Workers], 12 November, 1954.

Concerto for Clarinet and Orchestra, in B flat minor, op. 135, 1953, in three movements: 1. *Allegro moderato*. 2. *Adagio*. 3. *Allegro molto, quasi presto* (see also

instrumental/clarinet). First performance: Ivan Mozgovenko (clarinet), the Department of Wind Instruments, Moscow Conservatoire, 2 March 1954; Igor' Shtegman (clarinet), Malyi Zal [Small Hall] of the Moscow Conservatoire, 15 March, 1955.

Concerto for French horn and Orchestra, in B flat major, op. 136, 1953, in three movements: 1. *Allegro con brio*. 2. *Nocturne. Andante*. 3. *Finale. Presto* (see also instrumental/French horn). First performance: Iakov Shapiro (horn), Aleksandr Gauk (conductor), the Radio Orchestra, Moscow, 15 March, 1954.

Variations for 'Cello and Orchestra, op. 142, 1955 (see also instrumental/'cello).

Wind Band

Pokhodnyi marsh Krasnoi Armii [Combat March of the Red Army], no. 1, op. 64, 1929, instrumentation by Nikolai Ivanov-Radkevich (see also piano). First performance: Vladislav Blazhevich (conductor), Moscow, 1930.

Fantaziia na temy revoliutsionnykh pesen Zapada [Fantasy on the Themes of Revolutionary Songs from the West], op. 71, 1931, instrumentation by S. Bylov. First performance: Fedor Nikolaevskii (conductor), the Orchestra of the Border Guards School of the OGPU, 17 April, 1932.

Krasnoarmeiskaia rapsodiia [Red Army Rhapsody], op. 77, 1932, arranged by Sergei Tsveifel' (Gorchakov) (see also orchestral and piano).

Pokhodnyi marsh [Combat March], no. 2, 1938.

Dva uzbekskikh pokhodnykh marsha [Two Uzbek Marching Dances], op. 102, 1942.

Torzhestvennaia uvertiura [Ceremonial Overture], in B flat major, 1948.

Uvertiura na desiatiletie pobedy nad fashistami [Overture on the Decade of the Victory over the Fascists], in A flat major, op. 141, 1955. First performance: Ivan Petrov (conductor), the Central Military Band of the Ministry of Defence, Moscow, 9 May, 1955.

Jazz Band

Val's-boston [Waltz-boston], arrangement for jazz band by Vadim Kochetov, from the music for the film *Gibel' sensatsii* [Death of the Sensation], op. 85, 1934 (see also music for films and piano).

Fokstrot [Foxtrot], arrangement for jazz band by A. Aksenov, from the music for the film *Gibel' sensatsii* [Death of the Sensation], op. 85, 1934 (see also music for films and piano).

String Orchestra

Ten Pieces, op. 143, 1955.

Orchestra of Russian Folk Instruments

Desiat' russkikh narodnykh pesen [Ten Russian Folk Songs], op. 61, 1929, arrangement for domra-balalaika orchestra, only no. 1-3, 6, 10 (see also orchestral, voice and instrumental ensemble, and voice solo and symphony orchestra).

Marsh [March], the fourth movement from the symphonic suite *Turkmenskie kartiny* [Turkmen Pictures], op. 68, 1931, arrangement for domra-balalaika orchestra by B. Pogrebov (see also piano and orchestral).

Symphony no. 3 Ital'ianskaia [Italian], in A major, op. 81, for domra-balalaika orchestra and wind band (ad libitum), 1934, in four movements: 1. *Allegro con brio*. 2. *Noktiurn* [Nocturne]. 3. *Serenada* [Serenade]. 4. *Tarantella* (see also piano). First performance: Petr Alekseev (conductor), the Orchestra of Folk Instruments of All Russian Radio Committee, Moscow, 1934.

Mezh krutykh berezhkov [Between Steep Banks], 1940.

V derevne. Siuita [In the Village. Suite], op. 105, 1943, in six movements (see also piano). First performance: Nikolai Osipov (conductor), State Russian Folk Orchestra, 1943.

Prazdnichnaia uvertiura 'Svetlyi put' [Festive Overture 'Bright Path'], in C major, op. 131, 1951 (see also orchestral and piano). First performance: radio broadcast, 15 November, 1951.

U tikhogo ozera. Muzykal'naiia kartina [By the Quiet Lake. A Musical Picture], op. 130, 1951. First performance: radio broadcast, 1 November, 1951.

Siuity no. 1-2 na temy russkikh narodnykh pesen [Suites no. 1-2 on Themes of Russian Folk Songs], op. 130, 1951. First performance: radio broadcast, 1 November, 1951.

Kanal Volga-Don [Volga-Don Canal], 1952 (see also piano).

Privetstvennaia uvertiura i val's [Welcome Overture and Waltz], op. 145, 1955.

Kolkhoznaia siuita [Kolkhoz Suite], in four movements, op. 146, 1955.

Organ

Dvoinaia fuga [Double Fugue], 1896.

Choral

Cantatas

O velikom grade Kitezhe i tikhom ozere Svetoiare [The Legend of the Great City of Kitezh and the Quiet Lake Svetoyar], cantata for soloists, chorus and symphony orchestra, text by Nikolai Manykin-Nevstruev, op. 5, 1901 (see also opera). First performance: Aleksandr Gol'denveizer and Sergei Vasilenko (piano), Moscow Conservatoire, 15 May 1901; Vasilii Safonov (conductor), the orchestra of the Russian Music Society (RMO), choirs of the Moscow Conservatoire and the Gubonin Cappella, Subscription Concert of the RMO, Moscow, 16 February, 1902.

Kantata k 40-letnemu iubileiu Mikhaila Mikhailovicha Ippolitova-Ivanova [Cantata for the Fortieth Anniversary of Mikhail Ippolitov-Ivanov], for chorus, 15 trumpets and organ, text by Sergei Shambinago, op. 43, 1922 (see also choral). First performance: Sergei Vasilenko (conductor), Moscow, 8 November, 1922.

Kantata na stoletie Malogo teatra [Cantata for the Hundredth Anniversary of the Malyi Theatre], for chorus, organ and wind band, text by Vladimir Giliarovskii, op. 48, 1924 (see also vocal). First performance: Sergei Vasilenko (conductor), 1924.

Kantata k dvadtsatiletiiu Oktiabria [Cantata for the Twentieth Anniversary of the October Revolution], for soloists, chorus and orchestra, text by Vasilii Lebedev-Kumach, op. 92, 1937 (see also vocal). First performance: Moscow, 7 November, 1937.

Kantata 'Moskva' [Cantata 'Moscow'], for chorus and symphony orchestra, op. 125, 1948, traditional text.

Kantata 'O Rodine' [Cantata 'On the Motherland'], for voice solo, chorus and symphony orchestra, text by Nikolai Berendgof, op. 127a.

Chorus and Symphony Orchestra

Karusel' [Carousel], *8 Sovetskikh pliasok dlia stsenicheskoi postanovki* [Eight Soviet Dances for a Stage Production], for mixed chorus and orchestra, text by Sergei Vasilenko, op. 73, 1930 (see also dance suites with symphony orchestra and piano).

Pamiati V.I. Lenina [In Memory of Vladimir Il'ich Lenin], for mixed chorus and orchestra, text by unknown author, 1930 (see also music for theatre plays).

Vokal'naia siuita [Vocal Suite], for soprano solo, baritone solo, men's chorus and orchestra, in four movements, texts by Mikhail Isakovskii, Vladimir Vladimirov and Sergei Vasilenko, op. 108, 1944. First performance: 13 February, 1945.

Chorus and Piano

Kantata k 40-letnemu iubileiu Mikhaila Mikhailovicha Ippolitova-Ivanova [Cantata for the Fortieth Anniversary of Mikhail Ippolitov-Ivanov], arrangement for chorus and piano, text by Sergei Shambinago, op. 43, 1922 (see also choral).

Krasnoarmeiskaia [Red Army], op.73, 1931, arrangement from the *Karusel'* [Carousel], *8 Sovetskikh pliasok dlia stsenicheskoi postanovki* [Eight Soviet Dances for a Stage

Production], op. 73, 1930 (see also dance suites with symphony orchestra, choral and piano).

Two Choruses for women's voices, texts traditional and by Sigizmund Krzhizhanovskii, 1944.

Two Choruses, texts traditional, opus number/date unknown.

Shutochnyi marsh [Joking March], no opus number, 1955 (see also chamber and instrumental/balalaika).

Chorus a cappella

Metel' [Snow Storm], for mixed chorus, text by Ivan Bunin, op. 8, 1904.

Dva khora na iuzhnoslavianskiye temy [Two Choruses on South Slavic Themes], op. 20, 1912: 1. *Dafino vino* [Red Wine of Dafina]. 2. *Tsar' Murat* [Tsar Murat].

Shest' smeshannykh khorov [Six Mixed Choruses], traditional texts, op. 94, 1937. First performance: Vladimirov (conductor), the State Choir, Moscow, 12 December, 1938.

Piat' smeshannykh khorov [Five Mixed Choruses], op. 111, 1944: 1. *U prikaznykh vorot* [By the Clerk's Gate], text by Aleksei Tolstoi. 2. *Po goram dve khmurye tuchi* [Two Gloomy Clouds over the Mountains], text by Iakov Polonskii. 3. *Vo sadu zelenom* [In a Green Garden], text traditional. 4. *Oi, chest' li to molodtsu* [Oh, is it an Honour for the Fine Fellow?], text by Aleksei Tolstoi. 5. *Chto smolknul veseliiia glas* [Why Did the Merry Voice Grow Silent?], text by Aleksandr Pushkin.

Dva khora dlia Doma Samodeiatel'nosti [Two Choruses for the House of Amateur Activities], for women's chorus, 1944.

Shest' smeshannykh khorov [Six Mixed Choruses], texts by Aleksei Tolstoi, Iakov Polonskii, Aleksandr Pushkin and Gavrila Derzhavin, op. 119, 1945.

Chetyre smeshannykh khora [Four Mixed Choruses], op. 124, 1948: 1. *Kazach'ia* [Cossack Song], text traditional. 2. *Tsyganskii pesni* [Gypsy Songs], text by Aleksei Konstantinovich Tolstoi. 3. *Polna nasha zhizn'* [Our Life is Full], text by Gavrila

Derzhavin. 4. *Zaigrali truby* [The Trumpets Started to Play], text by Aleksei Khomiakov.

Vocal

Voice Solo and Symphony Orchestra

Two Poems, op. 6, 1903: 1. *Vir'*, text by Ivan Bunin. 2. *Vdova* [Widow], text by Iakov Polonskii (see also for voice and piano). First performance: no. 1, Vasilii Petrov (bass), Sergei Vasilenko (conductor), 24 June, 1906, Kislovodsk; no. 2, Vera Petrova-Zvantseva (mezzo-soprano), Sergei Vasilenko (conductor), the Berlin Philharmonic Orchestra, Berlin, 12 March, 1909.

Chetyre romansa [Four Romances], for medium and low voice, and orchestra, only no. 1-3, op. 13, 1908: 1. *Devushka pela v tserkovnom khore* [The Girl Sang in the Church Choir], text by Aleksandr Blok. 2. *Tar*, text by Sergei Gorodetskii. 3. *Pesnia Ofelii* [Song of Ophelia], text by Aleksandr Blok (see also voice and piano). First performance: no. 1-2, Vera Petrova-Zvantseva (mezzo-soprano), Sergei Vasilenko (conductor), the Berlin Philharmonic Orchestra, Berlin, 12 March, 1909; no. 3, Avreliia Dobvol'skaia (soprano), Sergei Vasilenko (conductor), Kazan, 15 January, 1909.

Zaklinaniia [Incantations], suite, op. 16, 1909: 1. *Shamanskoe* [Shamanistic], text by Georgii Chulkov. 2. *Srednikh vekov* [The Middle Ages], text by Valerii Briusov. 3. *Raskol'nich'e* [Schismatic], text by Konstantin Bal'mont. 4. *Khlystovskoe* [Whips/Religious Cult], text by Konstantin Bal'mont. 5. *Zaklinanie sna* [Incantation of a Dream], text Mirra Lokhvitskaia (see also for voice and piano). First performance: Vera Petrova-Zvantseva (mezzo-soprano), Sergei Vasilenko (conductor), Moscow, 6 March, 1911.

Maoriiskie pesni [Maori Songs], texts by Konstantin Bal'mont, arrangement for voice solo and small orchestra, op. 23, 1913 (see also voice and piano). First performance: Antonina Nezhdanova (soprano), Sergei Vasilenko (conductor), the RMO, Moscow, 11 February, 1917.

Starinnye ital'ianskie pesni liubvi XVII veka [Old Italian Love Songs of the Seventeenth Century], for voice and small orchestra, Russian translation of texts by Anna Avramova, 1913: 1. *Mysl' odna menia trevozhit* [One Thought Disturbs Me]. 2. *Bol'no serdtsu* [The Heart is Hurt]. 3. *Kak babochka letaesh'* [You Fly Like a Butterfly]. 4. *Zhdai' chego mne ot vas* [What Shall I Expect from You?] (see also voice and piano). First performance: Antonina Nezhdanova (soprano), Sergei Vasilenko (conductor), Moscow, 1917.

Pesni trubadurov XII-XIV vekov [Songs of Troubadours of the Twelfth-Fourteenth Centuries], for voice and small orchestra, Russian translation of texts by Anna Avramova, 1914: 1. *Liubovnaia pesn' Tibo, korolia Navarrskogo* [Love Song of Theobald, the King of Navarre]. 2. *Pesnia frantsuzskogo rytsaria kasteliana de Kusi* [Song of the French Knight-Castellan de Coucy]. 3. *Liubovnaia pesnia mastera Aleksandra* [Love Song of Master Alexander]. 4. *Liubovnaia pesnia Vatslava, kniazia Riugenskogo* [Love Song of Wenceslaus, the Prince of Rügen]. 5. *Liubovnaia pesenka Tibo, korolia Navarrskogo* [Love Song of Theobald, the King of Navarre] (see also voice and piano). First performance: Anatolii Mineev (baritone), Sergei Vasilenko (conductor), Moscow, 1917.

Ekzoticheskaia siuita [Exotic Suite], suite for voice solo and instrumental ensemble, texts by Konstantin Bal'mont, Valerii Briusov and Viacheslav Ivanov, arrangement for voice solo and small orchestra by Nikolai Anosov, op. 29, 1916 (see also voice and instrumental ensembles, voice and piano).

Zhaloby muzy [Complaints of a Muse], poem, text by Iakov Polonskii, op. 30, 1916 (see also voice and piano). First performance: Vera Petrova-Zvantseva (mezzo-soprano), Sergei Vasilenko (conductor), Moscow, 1916.

Ia v etot mir prishel [I Came to This World], text by Konstantin Bal'mont, from op. 44, no. 1, 1921 (see also voice and piano). First performance: Aleksandr Pirogov (bass), Sergei Vasilenko (conductor), Moscow, 1930.

Armianskaia serenada [Armenian Serenade], for voice and small orchestra, text by Valerii Briusov, from the *Shest' romansov* [Six Romances], for high voice and piano,

op. 45, no. 3, 1921, (see also voice and piano, voice and instrumental ensemble). First performance: Natal'ia Rozhdestvenskaia (soprano), Sergei Vasilenko (conductor), Moscow, 6 January, 1935.

Romances, for high voice and small orchestra, op. 59, 1927-1928: 1. *V mae* [In May], text by Ivan Bunin. 2. *Ia u Vas nemnogo otniala* [I Took Away a Bit from You], text by Zinaida Shishova. 3. *Giaur*. 4. *Tanets* [Dance], texts by Mikhail Gal'perin (see also voice and piano). First performance: no. 1 only, Elena Stepanova (lyric-coloratura soprano), Sergei Vasilenko (conductor), Kiev, 1931.

Desiat' russkikh narodnykh pesen [Ten Russian Folk Songs], arrangement for high voice and small orchestra, only no. 1-3, 5-6, 8, op. 61, 1929 (see also orchestral, voice and instrumental ensemble, and orchestra of Russian folk instruments).

Sovetskii chasovoi [Soviet Guard], for low voice and orchestra, text by Dem'ian Bednyi, op. 67, 1931 (see also voice and piano). First performance: Poliaeva (voice), Vasiliï Tselikovskii (conductor), Moscow, 1931.

Bal-Saiat, from the *Chetyre romansa na teksty starinnykh turkmenskikh poetov* [Four Romances on the Texts of Old Turkmen Poets] for low voice and orchestra, op. 76, no. 1, 1932 (see also voice and piano, and voice and instrumental ensemble).

Foxtrot 'Belaia akatsiia' [White Acacia], for high voice and small orchestra, text by A. Minkh, from the film *Dzhul'bars*, op. 87, 1935 (see also music for films, piano and, voice and piano).

Romances, no. 7 and no. 15, op. 100, 1940: *Iz-pod tainstvennoi kholodnoi polumaski* [From the Mysterious Cold Half Mask], *Kak po vol'noi voliushke* [Of Their Own Free Will] from the novel *Geroi nashego vremeni* [A Hero of Our Time], texts by Mikhail Lermontov, from the *Romances* op. 100, 1939, for voice and piano (see also voice and piano).

Desiat' russkikh narodnykh pesen [Ten Russian Folk Songs], for voice solo and orchestra, texts traditional, op. 107, 1943 (see also voice and piano): 1. *Uzh ne veite vy, vetry buinye* [Oh, Do not Blow, Violent Winds]. 2. *Po senichkam Duniashen'ka guliala*

[Dunyasha Walked in Senichki/Inner Porches]. 3. *Ty zaria li, zaria* [You Dawn, Dawn]. 4. *Nam by, devushkam, gorelki* [Let Us, Maidens, Play Gorelki]. 5. *Uz ty mal'chik-kydriavchik* [Oh, You Curly Boy]. 6. *Skomorosh'ia* [Skomorokh]. 7. *Mlad svetel mesiats* [Young Light Moon]. 8. *Uz ty chuvstvui* [Oh, You Feel]. 9. *Teshcha dlia ziatia pripasla* [Mother-in-law Preserved for the Son-in-law]. 10. *Skaz o Novgorode Velikom* [Tale of the Great City of Novgorod]. First performance: radio broadcast, 17 March, 1944.

Ia druzhka zhdala [I Was Waiting for a Friend], for voice solo and small orchestra, 1948.

Vo lesakh dremuchikh [In the Dense Woodland], traditional text, 1953.

Na gore-to kalina [A Guelder Rose Grows on the Mountain], traditional text, opus number/date unknown.

Terentii muzh [Terentii-Husband], traditional text, opus number/date unknown.

Zaklinanie dozhdia [Incantation of Rain], text by Valerii Briusov, opus number/date unknown.

Kak u nas-to kozel [As We Have a Goat], traditional text, opus number/date unknown.

Voice and Instrumental Ensemble

Ekzoticheskaiia siuita [Exotic Suite], suite for voice solo, two violins, viola, 'cello, double-bass, flute, oboe, two clarinets, bassoon, harp and drum, texts by Konstantin Bal'mont, Valerii Briusov and Viacheslav Ivanov, op. 29, 1916: 1. *Novolunie* [New Moon]. 2. *Obez'iany* [Monkeys]. 3. *Gazeli* [Gazelles]. 4. *Odinochestvo* [Loneliness]. 5. *Zagovor strely* [Incantation of an Arrow]. 6. *Svadebnoe shestvie* [Wedding Procession]. 7. *Pesn' slepogo zaklinatel'ia zmei* [Song of a Blind Snake-Charmer]. 8. *Malaiskaia serenada* [Malayan Serenade]. 9. *Iavanskaia pliaska. Gamelan* [Javanese Dance. Gamelan] (see also voice solo and symphony orchestra, voice and piano). First performance: Nazarii Raiskii (tenor), Sergei Vasilenko (conductor), Moscow, 10 December, 1918.

Dve vostochnye melodii [Two Eastern Melodies], op. 36, 1918: 1. *Pesnia indusskogo voina* [Song of a Hindu Warrior], for voice, cor anglais and piano or for voice, two violins, viola, 'cello and cor anglais, text by Sergei Vasilenko. 2. *Govori zhe, moi milyi* [Tell Me, My Dear], for voice and piano, text by Rabindranath Tagore.

Starinnyi menuet [Old Minuet], for high voice, two violins, viola, 'cello and harp, text by Percy Shelley/Konstantin Bal'mont, from *Dva romansa* [Two Romances], for voice and piano op. 39, no. 2, 1921 (see also voice and piano).

Armiaskaia serenada [Armenian Serenade], *Ital'ianskaia serenada* [Italian Serenade] for voice, violin, 'cello and piano, texts by Valerii Briusov and Sergei Vasilenko, from the *Shest' romansov* [Six Romances] for high voice and piano, op. 45, no. 3 and no. 6, 1921 (see also voice and piano, voice solo and symphony orchestra).

Shest' indusskikh melodii [Six Hindu Melodies], for high voice, violin and piano, texts by Rabindranath Tagore, op. 51, 1925.

Tri singalezskie melodii [Three Sinhalese Melodies], for medium voice, 'cello, snare drum and piano, op. 55, 1926: 1. *Liubovnaia pesnia* [Love Song], text by Sergei Vasilenko. 2. *Lovlia* [Catching], text by Mikhail Gal'perin. 3. *V polden'* [At Noon], text by Sergei Vasilenko. First performance: Anatolii Dolivo (bass), Sergei Vasilenko (piano), Small Hall of the Moscow Conservatoire, 21 December, 1926.

Desiat' russkikh narodnykh pesen [Ten Russian Folk Songs], for high voice, oboe, balalaika, bayan [chromatic button accordion] and piano, text traditional, op. 61, 1929 (see also orchestral, voice solo and symphony orchestra, and orchestra of Russian folk instruments): 1. *Ty razdol'e moe* [You are My Breadth]. 2. *Otstavala lebedushka* [The Swan Was Behind]. 3. *Zorevaia* [Dawn]. 4. *Khorovod* [Roundelay]. 5. *Stradanie* [Suffering]. 6. *Pliasovaia* [Dance]. 7. *Ne razlivaisia, moi tikhii Dunai* [Do not Overflow, My Quiet Dunabe]. 8. *Ne pechal'sia obo mne* [Do not Grieve about Me]. 9. *Chastushka*. 10. *Lugovaia* [Meadow].

Iavanskaia pesnia [Javanese Song], for low voice and cor anglais, 1932.

Chetyre romansa na teksty starinnykh turkmenskikh poetov [Four Romances on the Texts of Old Turkmen Poets], arranged for low voice and string quartet, op. 76, no. 1-4, 1932 (see also voice and symphony orchestra, and voice and piano).

Vosem' negritianskikh i indeiskikh pesen [Eight Negro and Indian Songs], for medium voice, flute, oboe, clarinet and bassoon, texts traditional, op. 83, 1934 (see also voice and piano): 1. *Stoi krepko* [Stay Firm]. 2. *Mozhet byt'* [Maybe]. 3. *Ia khochu byt' gotovym* [I Wish to Be Ready]. 4. *Chernyi drozd i vorona* [A Blackbird and a Crow]. 5. *Bebi* [Baby]. 6. *U reki Minnetonka* [By the River Minnetonka]. 7. *Umiraiushchii lunnyi tsvetok* [Dying Moon Flower]. 8. *Kolybel'naia indeiskogo plemeni Siu* [Lullaby of the Indian Sioux Tribe].

Pesn' o sokole [Song of a Falcon], for voice, two violins, viola, 'cello and double-bass, 1944.

Vocal Ensembles and Piano

Tikhoiu noch'iu nad mirom [Quiet Night of the World], for tenor, baritone and piano, text by Sergei Safonov, 1901.

Golubi [Pigeons], duet for soprano and mezzo-soprano, text by Sigizmund Krzhizhanovskii, 1938.

Duet Zemfiry i Aleko [Duet of Zemfira and Aleko], for soprano, baritone and piano, text by Aleksandr Pushkin, 1939.

Zemlia i nebo [Earth and Sky], for soprano, baritone and piano, text by Mikhail Lermontov, op. 100b, 1939.

Pastoral' [Pastoral], for soprano, mezzo-soprano and piano, text by Sigizmund Krzhizhanovskii, opus number/date unknown.

Saliutnaia [Firework], for tenor solo, men's chorus and piano, text by Sigizmund Krzhizhanovskii, opus number/date unknown.

Voice and Piano

Val's [Waltz], for high voice and piano, text by Aleksei Tolstoi, 1892.

Shest' romansov [Six Romances], for high and medium voice, and piano, op. 2, 1898: 1. *Kolybel'naia* [Lullaby], text by Mirra Lokhvitskaia. 2. *Zhnitsy* [Reapers], text by Iakov Polonskii. 3. *Ty ne dumai* [Do not Think]. 4. *Smert' maliutki* [Death of a Baby], texts by Mirra Lokhvitskaia. 5. *Noch'* [Night], text by Semen Nadson. 6. *Garol'd Svengol'm* [Harold Svengolm], text by Aleksei Tolstoi.

Dve Poemy [Two Poems], op. 6, 1903: 1. *Vir'*, text by Ivan Bunin. 2. *Vdova* [Widow], text by Iakov Polonskii (see also for voice solo and symphony orchestra).

Zimnii put' [Winter Path], poem for high voice and piano, text by Iakov Polonskii, op. 9, 1904. First performance: Dmitrii Smirnov (tenor), Sergei Vasilenko (piano), Kislovodsk, 24 June, 1906.

Tri romansa [Three Romances], for high voice and piano, op. 11, 1904: *V sklepe* [In the Crypt], text by Valerii Briusov. 2. *Bolotnyi popik* [Swamp Priest]. 3. *Sol'veig* [Solveig], texts by Aleksandr Blok. First performance: Vladimir Piko (tenor), Sergei Vasilenko (piano), Obshchestvo iskusstva i literatury, Moscow, 21 April, 1908.

Chetyre romansa [Four Romances], for medium and low voice, and piano, no. 1-4, op. 13, 1908: 1. *Devushka pela v tserkovnom khore* [The Girl Sang in the Church Choir], text by Aleksandr Blok. 2. *Tar*, text by Sergei Gorodetskii. 3. *Pesnia Ofelii* [Song of Ophelia], text by Aleksandr Blok. 4. *Novolunie* [New Moon], text by Sergei Gorodetskii (see also voice solo and symphony orchestra).

Zaklinaniia [Incantations], suite for medium and high voice, and piano, op. 16, 1909: 1. *Shamanskoe* [Shamanistic], text by Georgii Chulkov. 2. *Srednikh vekov* [The Middle Ages], text by Valerii Briusov. 3. *Raskol'nich'e* [Schismatic], text by Konstantin Bal'mont. 4. *Khlystovskoe* [Whips/Religious Cult], text by Konstantin Bal'mont. 5. *Zaklinanie sna* [Incantation of a Dream], text Mirra Lokhvitskaia (see also for voice solo and symphony orchestra).

Chetyre romansa [Four Romances], for medium and high voice, and piano, op. 19, 1912: 1. *Neugasimaia lampada* [The Inextinguishable Icon-Lamp]. 2. *Pesnia* [Song], texts by Ivan Bunin. 3. *Ia lask tvoikh strashus'* [I Fear Your Caresses], text by Percy Shelley/Konstantin Bal'mont. 4. *Svidanie* [A Date], text by Aleksandr Blok.

Piat' romansov [Five Romances], for high voice and piano, op. 21, 1913: 1. *Otchego ty prikhodish' iz proshlogo...* [Why Do You Come from the Past...?]. 2. *Kogda ezheviki bagrianye zreli...* [When the Ruby Blackberries Ripened...], texts by Konstantin Bal'mont. 3. *Lionel'*. 4. *Nebesnyi sad* [Heavenly Garden], texts by Mirra Lokhvitskaia. 5. *Iz 'Pesni pesnei'* [From the 'Song of Songs'], text by Georgii Chulkov.

Maoriiskie pesni [Maori Songs], op. 23, 1913, texts by Konstantin Bal'mont: 1. *Tomlenie* [Languor]. 2. *Toska* [Anguish]. 3. *Pesnia liubvi* [Song of Love]. 4. *Vsiudu* [Everywhere] (see also voice solo and symphony orchestra).

Starinnye ital'ianskie pesni liubvi XVII veka [Old Italian Love Songs of the Seventeenth Century], for voice and piano, Russian translation of texts by Anna Avramova, 1913 (see also voice solo and symphony orchestra).

Starinnye frantsuzskie pesni [Old French Songs], for voice and piano, Russian translation of texts by Anna Avramova, 1913 (see also voice solo and symphony orchestra).

Pesni trubadurov XII-XIV vekov [Songs of Troubadours of the Twelfth-Fourteenth Centuries], for medium voice and piano, Russian translation of texts by Anna Avramova, 1914 (see also voice solo and symphony orchestra).

Ekzoticheskaia siuita [Exotic Suite], op. 29, 1916, suite for voice solo and instrumental ensemble, texts by Konstantin Bal'mont, Valerii Briusov and Viacheslav Ivanov, arrangement for voice and piano (see also voice and instrumental ensembles, voice solo and symphony orchestra).

Zhaloby muzy [Complaints of a Muse], poem for voice solo and symphony orchestra, text by Iakov Polonskii, arranged for voice and piano, op. 30, 1916 (see also voice solo and symphony orchestra).

Dve russkikh pesni [Two Russian Songs], for high voice and piano, op. 32, 1918: 1. *Fabrichnaia* [Factory], text traditional. 2. *Chto ty, zor'ka* [You, Dawn], text by Lev Mei.

Dva romansa [Two Romances] for voice and piano, op. 39, 1921: 1. *Genii voiny* [The Genius of War], text by Ivan Bunin. 2. *Starinnyi menuet* [Old Minuet], text by Percy Shelley/ Konstantin Bal'mont (see also voice and instrumental ensemble).

K nei. Shest' romansov [To Her. Six Romances] for low voice and piano, op. 40: 1. *Posviashchenie* [Dedication], text by Igor' Severianin. 2. *Noktiurn* [Nocturne], text by Afanasii Fet. 3. *Gadanie* [Fortune-telling], text by Aleksandr Blok. 4. *Potselui* [A Kiss], text by Sergei Solov'ev. 5. *Taina* [Mystery], text by Sergei Gorodetskii. 6. *Pesnia trubadura* [Song of a Troubadour], text by Sergei Vasilenko.

Chetyre romansa [Four Romances], op. 44, 1921: 1. *Ia v etot mir prishel* [I Came to This World], text by Konstantin Bal'mont. 2. *Oni liubili drug druga* [They Loved Each Other], text by Heinrich Heine/Mikhail Lermontov. 3. *Zimnii veter* [Wintery Wind], text by Aleksandr Blok. 4. *Tsvetnaia pereviaz'* [Coloured Sling], text by Konstantin Bal'mont (see also voice solo and symphony orchestra).

Shest' romansov [Six Romances], for high voice and piano op. 45, 1921: 1. *Ee monolog* [Her Monologue], text by Igor Severianin. 2. *Predchuvstvie* [Anticipation], text by Nadezhda Teffi. 3. *Armiaskaia serenada* [Armenian Serenade], text by Valerii Briusov. 4. *Pokrasneli i gasnut stupeni* [Turning Red, the Steps are Fading], text by Aleksandr Blok. 5. *Pastoral'* [Pastoral], text by Sergei Solov'ev. 6. *Ital'ianskaia serenada* [Italian Serenade], text by Sergei Vasilenko (see also voice solo and symphony orchestra).

Kantata na stoletie Malogo teatra [Cantata for the Hundredth Anniversary of the Malyi Theatre], arrangement for voice and piano, text by Vladimir Giliarovskii, op. 48, 1924 (see also cantatas).

Vosem' iaponskikh melodii [Eight Japanese Melodies], for high voice and piano, text by Sergei Vasilenko, op. 49a, 1924: 1. *Vecherniaia pesnia* [Evening Song]. 2. *Pervaia*

pesnia geishi [First Song of a Geisha]. 3. *Proshchanie* [Farewell]. 4. *Vishni v tsvetu* [Cherry Blossoms]. 5. *Nochnoi prizrak* [Night Ghost]. 6. *Izmena* [Betrayal]. 7. *Vtoraia pesnia geishi* [Second Song of a Geisha]. 8. *Tret'ia pesnia geishi* [Third Song of a Geisha]. First performance: M.V. Golitsyna (soprano), radio broadcast, 20 March, 1925.

Tsvety opiuma [Opium Flowers], Chinese melody for high voice and piano, text by M. Gerngross, op. 49b, 1924.

Pesni rukodel'nits [Chansons de toile/Songs of Needlewomen], four melodies from the Middle Ages for high voice and piano, text traditional, op. 54, 1918-1926.

Romances, for high voice and piano, op. 59, 1927-1928: 1. *V mae* [In May], text by Ivan Bunin. 2. *Ia u Vas nemnogo otniala* [I Took Away a Bit from You], text by Zinaida Shishova. 3. *Giaur*. 4. *Tanets* [Dance], texts by Mikhail Gal'perin (see also voice solo and symphony orchestra).

Syn solntsa [Son of the Sun], for voice and piano, from the opera *Syn solntsa*, op. 62, 1929 (see also opera and orchestral).

Dve tiurkskie narodnye melodii [Two Turkic Traditional Melodies], 1929: 1. *Uidi, uidi* [Go Away, Go Away]. 2. *Chernye brovi* [Black Eyebrows].

Tri narodnye melodii [Three Folk Melodies], for high voice and piano, texts traditional, 1929.

Tri pesni [Three Songs], for medium voice and piano, texts traditional, 1930: 1. *Kitaiskaia* [Chinese]. 2. *Armianskaia* [Armenian]. 3. *Dagestanskaia* [Dagestan].

Marsh pogranichnikov [March of Border Guards], for voice and piano, 1931.

Sovetskii chasovoi [Soviet Guard], for low voice and piano, text by Dem'ian Bednyi, op. 67, 1931 (see also voice solo and symphony orchestra).

Vosem' altaiskikh pesen [Eight Altai Songs], for medium voice and piano, text traditional, 1931.

Dve turetskie pesni [Two Turkish Songs], for high voice and piano, texts traditional, 1931:1. *Sharki-Khyzam* [Sarqi-Kyzam]. 2. *Pesnia zhenshchin* [Women's Song].

Chetyre romansa na teksty starinnykh turkmenskikh poetov [Four Romances on the Texts of Old Turkmen Poets], for low voice and piano, op. 76, no. 1-4, 1932: 1. *Bal-Saiat* [Ball-Sayat/Traditional Song]. 2. *Ta, chto vsekh prekrasnei* [The One Who is the Most Beautiful]. 3. *Tvoi kliatvy* [Your Vows]. 4. *Ty menia k sebe ne prosish'* [You are not Calling for Me] (see also voice solo and symphony orchestra, and voice and instrumental ensemble).

Khristofor Kolumb [Christopher Columbus], for voice and piano, from the opera *Khristofor Kolumb*, op. 80, 1933 (see also opera).

Vosem' negritianskikh i indeiskikh pesen [Eight Negro and Indian Songs], for medium voice and piano, texts traditional, op. 83, 1934 (see also voice and instrumental ensemble).

Prodavets ptits [The Bird-Seller], arrangement for voice and piano of the operetta *Prodavets ptits*, op. 84, 1934 (see also operetta).

Zolotoe ozero [Golden Lake], arrangement for voice and piano of the music for film *Zolotoe ozero*, op. 86, 1935 (see also music for film).

Foxtrot 'Belaia akatsiia' [White Acacia], for high voice and piano, from the film *Dzhul'bars*, text by A. Minkh, op. 87, 1935 (see also music for films, piano and, voice solo and symphony orchestra).

Pop i poruchik [Priest and Lieutenant], arrangements for voice and piano of the musical comedy *Pop i poruchik*, op. 89, 1935 (see also operetta).

Chetyre pesni narodnostei SSSR iz iubileinoi Oktiabr'skoi kantaty dlia golosa s fortepiano [Four Songs of the Nationalities of the USSR from the *Kantata k dvadtsatiletiiu Oktiabria*] arranged for voice and piano, text by Vasilii Lebedev-Kumach, op. 92, 1937 (see also cantatas): 1. *Uzbekskaiia* [Uzbek] (for tenor). 2.

Ukrainskaia [Ukrainian] (for mezzo-soprano). 3. *Gruzinskaia* [Georgian] (for soprano).
4. *Russkaia* [Russian] (for baritone).

Shestnadsat' romansov [Sixteen Romances], for voice and piano, texts by Mikhail Lermontov, op. 100, 1939 (see also voice solo and symphony orchestra): 1. *Pechal' v moikh pesniakh* [Sadness in My Songs]. 2. *Siluet* [Silhouette]. 3. *K portretu* [To the Portrait]. 4. *Kinzhal* [Dagger]. 5. *Tsevnitsa* [Poetic Inspiration].⁴ 6. *Zhelanie* [Desire]. 7. *Iz-pod tainstvennoi kholodnoi polumaski* [From the Mysterious Cold Half Mask]. 8. *Son* [Dream]. 9. *Pan*. 10. *Arfa* [Harp]. 11. *Oni liubili drug druga* [They Loved Each Other]. 12. *Posviashchenie* [Dedication]. 13. *Cherkesskaia pesn'* [Circassian Song]. 14. *Poslushai, mozhets' byt'* [Listen, Maybe]. 15. *Kak po vol'noi voliushke* [Of Their Own Free Will]. 16. *Morskaia tsarevna* [Sea Princess].

Arioso Aleny Dmitrievny [Arioso of Alena Dmitrievna], text from the poem *Kupets Kalashnikov* [The Merchant Kalashnikov] by Mikhail Lermontov, op. 100a, 1939.

Ten Russian Folk Songs, for voice and piano, texts traditional, op. 107, 1943 (see also voice solo and symphony orchestra).

Dve pesni Stepana Razina [Two Songs of Stepan Razin], for woman's voice and piano, texts traditional, 1944 (see also dance suites with symphony orchestra): 1. *Pesn' o sokole* [Song of a Falcon]. 2. *Esaul gulial* [Yesaul Walked].

Tri romansa [Three Romances], texts by Mikhail Lermontov, 1954: 1. *Siluet*. 2. *Tsevnitsa*. 3. *Posviashchenie*. Revised version op. 100, 1939.

Iunost' mira [Youth of the World], suite for high voice and piano, text by Nikolai Berendgof, op. 137, 1954, in five movements: 1. *Molodost' zemli* [The Young Earth]. 2. *Ty mir zashchishchaesh' trudom* [You Defend the World with Your Work]. 3. *Mir - istochnik radosti* [Peace is the Source of Joy]. 4. *Vstan'te, iunye vsei planety* [Stand up, Young People of the Whole Planet]. 5. *Utro nashego schast'ia* [Morning of Our Happiness].

Step' ukrainskaia [Ukrainian Steppe], 1954.

⁴ *Tsevnitsa* is an old Russian word that was used as a symbol of poetic muse and inspiration.

Chudnyi mesiats [Wonderful Month], opus number/date unknown.

V'iuga [Snowstorm], opus number/date unknown.

Na zare ty ee ne budi [Do not Wake Her at the Dawn], opus number/date unknown.

Vniz po Volge-reke [Down the River Volga], opus number/date unknown.

Bab'ia pesnia [Woman's Song], opus number/date unknown.

Chamber/Instrumental

Chamber ensembles

String Quartet, in A major, for two violins, viola and 'cello, op. 3, 1899: 1. *Allegro*. 2. *Andante*. 3. *Allegro molto* (see also piano in four hands). First performance: the Student Quartet of the Moscow Conservatoire, Moscow, 1900.

Spanish Dances from the Ballet 'Lola' for violin, 'cello, piano and snare drum, op. 52a, 1926, in seven movements: 1. *Fandango*. 2. *Habanera*. 3. *Zapateado*. 4. *Habanera*. 5. *Seguidilla*. 6. *Gallegada*. 7. *Zapateado* (see also ballet, orchestral, instrumental/ flute and piano). First performance: the 'Moscow Trio', Moscow, 1927.

Melodii kazanskikh i ural'skikh tatar [Melodies of the Kazan and Ural Tatars], for oboe, clarinet, bassoon and piano, op. 56, 1926: 1. *Moderato*. 2. *Allegro*. 3. *Lento*. 4. *Molto vivace*. First performance: Moscow, 1926.

String Quartet, in E minor, for two violins, viola and 'cello, op. 58. First performance: the Moscow Conservatoire String Quartet - Dmitrii Tsyganov (violin), Vasilii Shirinskii (violin), Vadim Borisovskii (viola) and Sergei Shirinskii ('cello), Small Hall of the Moscow Conservatoire, 10 January, 1928.

Kvartet na turkmenskie narodnye temy [Quartet after Turkmen Folk Themes] for flute, oboe, bassoon, clarinet and snare drum (ad libitum), op. 65, 1930, in five movements: 1. *Zaspannyi gorod* [A Sleepy Town]. 2. *Moia liubov' ushla* [My Love Has Gone]. 3. *Na zakate solntsa* [At Sunset]. 4. *Zhavoronok* [Lark]. 5. *Cherez pustyniu* [Through the

Desert]. First performance: the VRK (Voenno-revoliutsionnyi komitet) [Military Revolutionary Committee] Quartet, Moscow, 1930.

Iaponskaia siuita [Japanese Suite], for flute, oboe, clarinet, bassoon and xylophone, op. 66, 1930, in five movements: 1. *Vecherniaia pesnia* [Evening Song]. 2. *Detskaia igra* [Children's Play]. 3. *Starinnaia iaponskaia melodiia* [Old Japanese Melody]. 4. *Mimoza* [Mimosa]. 5. *Zhuravli* [Cranes]. First performance: the VRK Quintet, Moscow, 1930.

Dvoinaia fuga na temy popugaia [Double Fugue on the Themes of a Parrot], for flute, oboe, clarinet, bassoon and xylophone, op. 66a, 1931. First performance: the VRK Quintet, Moscow, 1931.

Trio, in A flat major, for violin, 'cello and piano, op. 74, 1932, in four movements: 1. *Les pod solntsem* [Wood under the Sun]. 2. *Lipy tsvetut* [Linden-trees in Blossom]. 3. *Kitaiskii prudik* [Chinese Pond]. 4. *Final* [Finale]. First performance: the Stanislavskii Trio (Lev Mironov, piano; Mikhail Karevich, violin; Vladimir Matkovskii, 'cello), Moscow, 1933.

Kitaiskii sketch [Chinese Sketch], for flute, oboe, clarinet and bassoon, op. 78, 1933. First performance: the VRK Quartet, Moscow, 1933.

Kvartet na amerikanskie temy [Quartet on American Themes], for flute, oboe, clarinet and bassoon, op. 79, 1933, in five movements: 1. *V gorakh* [In the Mountains]. 2. *Intermetstvo* [Intermezzo]. 3. *Tanets pastukhov* [Shepherd Dance]. 4. *Indeiskaia kolybel'naia* [Indian Lullaby]. 5. *Kekuok* [Cake-walk]. First performance: the VRK Quartet, Moscow, 1933.

Kontsertnyi val's [Concert Waltz], for string quintet and piano, in D major, op. 115, 1945 (see also orchestral and piano).

Vesnoi [In Spring], suite for flute, string quintet, two clarinets, bassoon, tambourine, other percussions and harp, op. 138, 1954 (see also instrumental). First performance: Aleksandr Korneev (flute), Veronika Dudarova (conductor), TSDRI, 23 February, 1956.

Zaria na Vostoke [Sunrise in the East], arranged for two violins, viola, 'cello, double bass, flute, clarinet, trumpet and piano from the *Siuita na kitaiskie narodnye temy* op. 139, 1954 (see also orchestral and piano).

Shutochnyi marsh [Joking March] for two violins, viola, 'cello, double bass, flute, clarinet, trumpet and piano, no opus number, 1955 (see also instrumental/balalaika and choral).

Skazka iuzhnykh morei [Fairy Tale of the South Seas], for two violins, viola, 'cello, double bass, flute, clarinet and piano, opus number/date unknown (see also instrumental/violin).

Music for individual instruments with piano and without

Violin

Concerto, for violin and piano, in D minor, arrangement of the *Concerto* for violin and symphony orchestra, op. 25, 1913 (see also instrumental concertos).

Five Pieces, for violin and piano, in C major, op. 53, 1926-1932: 1. *Alleia vliublennykh* [Alley of Lovers]. 2. *Svidanie* [A Date]. 3. *Dzhamile*. 4. *Val's* [Waltz]. 5. *Gavot* [Gavotte].

Suite (or *Five Pieces*), for violin (or balalaika) and piano, op. 69, 1932, in five movements: 1. *Tokkata* [Toccatà]. 2. *Val's* [Waltz]. 3. *Romans* [Romance]. 4. *Gavot* [Gavotte]. 5. *Meksikanskaia serenada* [Mexican Serenade] (see also instrumental/balalaika).

Ballade, for violin (or balalaika) and piano, op. 72, 1931 (see also instrumental/balalaika).

Andante, for violin and piano, 1947.

Suite, for violin and piano, 1947.

Six Pieces, for violin and piano, op. 129, 1950.

Five Pieces, for violin and piano, op. 132, 1951: 1. *Starinnyi val's* [Old Waltz]. 2. *Moldavskaia pliaska* [Moldavian Dance]. 3. *Serenada*. 4. *Iumoreska* [Humoresque]. 5. *Pliaska tsyganki* [Dance of a Gypsy Woman].

Suite on Folk Themes, for violin and piano, op. 133, 1951, in four movements: 1. *Vengriia* [Hungary]. 2. *Chekhiia* [Czech Republic]. 3. *Pol'sha* [Poland]. 4. *Kitai* [China]. 5. *Rossiia* [Russia].

Concerto, for violin and piano, in G minor, arrangement of the *Concerto* for violin and symphony orchestra, op. 134, 1952 (see also instrumental concertos).

Piat' legkikh p'es [Five Easy Pieces], for violin and piano, 1952: 1. *Ruskaia pesnia* [Russian Song]. 2. *Starinnyi tanets* [Old Dance]. 3. *Etiud* [Etude]. 4. *Kot Vasia* [Cat Vasia]. 5. *Variatsii na russkuiu temu* [Variations on a Russian Theme] (see also instrumental/viola).

Skazka iuzhnykh morei [Fairy Tale of the South Seas], for violin and piano, arrangement of the *Skazka iuzhnykh morei* for two violins, viola, 'cello, double bass, flute, clarinet and piano, opus number/date unknown (see also chamber).

Budapest, for violin and piano, opus number/date unknown.

Iz vospominanii o derevne [From Memoirs of the Village], for violin and piano, opus/date unknown.

Viola

Nocturne, for viola and piano, from the music to the play *Midsummer Night's Dream* after Shakespeare, 1914, manuscript is lost (see also music for theatre plays, piano and instrumental/'cello).

Chetyre p'esy na temy liutnevoi muzyki 16 i 17 vekov [Four Pieces on Themes of Lute Music of the Sixteenth-Seventeenth Centuries], op. 35, 1918, for viola (or 'cello) and piano: 1. *Pavana* [Pavane]. 2. *Madonna Tenerina*. 3. *Serenada dame serdtsa* [Serenade for the Lady of My Heart]. 4. *Rytsari* [Knights] (see also instrumental/'cello and orchestral). First performance: Elena Artamonova (viola), Nicholas Walker (piano),

Egham, Surrey, 15 February, 2010; Elena Artamonova (viola), Nicholas Walker (harpsichord), Handel House, London, 6 May, 2010.

Sonata, for viola and piano, in D minor, op. 46, 1923. First performance: Vadim Borisovskii (viola), Sergei Vasilenko (piano), Small Hall of the Moscow Conservatoire, 8 January, 1924.

Zodiakus I.A.S. Siuita iz proizvedenii neizvestnykh avtorov 18 veka [Zodiakus I.A.S. Suite after Unknown Authors of the Eighteenth Century] arrangement for viola and piano from the suite *Zodiakus I.A.S.* for symphony orchestra, date unknown: 1. *Ouverture*. 2. *Passacaille*. 3. *Menuet*. 4. *Plainte*. 5. *Musette* (see also orchestral). First performance: Elena Artamonova (viola), Nicholas Walker (harpsichord), Handel House, London, 4 March, 2010; Elena Artamonova (viola), Nicholas Walker (piano), the RAM (Royal Academy of Music), London, 26 March, 2010.

Vostochnyi tanets [Eastern Dance], for viola (or clarinet) and piano, op. 47, 1922, manuscript is lost (see also instrumental/clarinet), arrangement by Elena Artamonova. First performance: Elena Artamonova (viola), Nicholas Walker (piano), the RAM, London, 26 March, 2010.

Spiashchaia reka [Sleeping River], for viola and piano, 1951 (see also piano). First performance: Elena Artamonova (viola), Nicholas Walker (piano), the RAM, London, 31 March, 2010.

Kolybel'naia [Lullaby], for viola and piano, opus number/date unknown. First performance: Elena Artamonova (viola), Nicholas Walker (piano), the RAM, London, 31 March, 2010.

Etiud [Etude], for viola and piano (educational), arrangement by Mikhail Reitikh and Grigorii Zinger from the *Piat' legkikh p'es* for violin and piano, 1952 (see also instrumental/ violin).

Five Pieces, for viola and piano, 1953: 1. *Preljudiia* [Prelude]. 2. *Etiud* [Etude]. 3. *Tokkata* [Toccatà]. 4. *Legenda* [Legend]. 5. *Skertso* [Scherzo]. (The *Legenda* is an arrangement of a section from the last movement of the ballet/symphonic suite *Noiia*, op. 42). First performance: Elena Artamonova (viola), Nicholas Walker (piano), the RAM, London, 31 March, 2010.

‘Cello

Nocturne, for ‘cello and piano, from the music to the play *Midsummer Night’s Dream* after Shakespeare, 1914, manuscript is lost (see also music for theatre plays, piano and instrumental/viola).

Chetyre p’esy na temy liutnevoi muzyki 16 i 17 vekov [Four Pieces on Themes of Lute Music of the Sixteenth-Seventeenth Centuries], for ‘cello (or viola) and piano, op. 35, 1918 (see also instrumental/viola and orchestral). First performance: only the *Pavane*, Dmitrii Mogilevskii (‘cello), Sergei Vasilenko (piano), Small Hall of the Moscow Conservatoire, 2 February, 1924.

Serenade, for ‘cello and piano, op. 31, 1918.

Two pieces, for ‘cello and piano, arrangement of the *Two Pieces* for ‘cello and symphony orchestra, op. 93, 1937 (see also instrumental concertos).

Concerto, for ‘cello and piano, arrangement of the *Concerto* for ‘cello and symphony orchestra, op. 112, 1945 (see also instrumental concertos).

Five Pieces, for ‘cello and piano, op. 129, 1950.

Variations, for ‘cello and piano, arrangement of the *Variations* for ‘cello and symphony orchestra, op. 142, 1955 (see also instrumental concertos).

Four Pieces, for ‘cello and piano, opus number/date unknown.

Double bass

Five Pieces, for double bass and piano, 1953.

Harp

Concerto, for harp and piano, arrangement of the *Concerto* for harp and symphony orchestra, op. 126, 1949 (see also instrumental concertos).

Flute

Medlennyi val's [Slow Waltz], arrangement for flute and piano from the ballet *Noiia*, op. 42, 1923 (see also ballet, orchestral, instrumental/viola and piano).

Stsena u kostra [Scene at the Bonfire], for flute and piano, from the ballet *Lola*, op. 52, 1926 (see also ballet, orchestral, chamber and piano).

Vesnoi [In Spring], suite for flute and piano, arrangement of the suite *Vesnoi* for flute, string quintet, two clarinets, bassoon, tambourine, other percussions and harp, op. 138, 1954.

Oboe

Al'ba (Pesn' na rassvete) [Song at Sunrise], for oboe and piano, opus number/date unknown.

Clarinet

Vostochnyi tanets [Eastern Dance], for clarinet in B-flat (or viola) and piano, op. 47, 1922 (see also instrumental/viola).

Concerto, for clarinet and piano, arrangement of the *Concerto* clarinet and symphony orchestra, op. 135, 1953 (see also instrumental concertos).

Trumpet

Concerto-Poem, for trumpet and piano, arrangement of the *Concerto-Poem* for trumpet and symphony orchestra, op. 113, 1945 (see also instrumental concertos).

24 Melodic Studies, for trumpet, opus number/date unknown.

French horn

Concerto, for French horn and piano, arrangement of the *Concerto* for French horn and symphony orchestra, op. 136, 1953 (see also instrumental concertos).

Balalaika/Domra/Bayan

Concerto, for balalaika and piano, arrangement of the *Concerto* for balalaika and symphony orchestra, op. 63, 1929 (see also instrumental concertos).

Ballade, for balalaika (or violin) and piano, op. 72, 1931 (see also instrumental/violin).

Suite (or *Five Pieces*), for balalaika (or violin) and piano, op. 69, 1932 (see also instrumental/violin).

Meksikanskaia serenada [Mexican Serenade], arrangement for domra and piano from the *Suite* (or *Five Pieces*), for balalaika (or violin) and piano, op. 69, 1932.

Suite, for balalaika and bayan (or piano), op. 117, 1945, in three movements: 1.

Variatsii na russkuiu temu [Variations on a Russian Theme]. 2. *Bylina* [Epic Song]. 3. *Pliasovaia* [Dance].

Ten Pieces, for balalaika and piano, op. 144, 1955.

Val's [Waltz], for balalaika and piano, op. 145, 1955.

Shutochnyi marsh [Joking March], for balalaika and piano, arrangement of the *Shutochnyi marsh* for two violins, viola, 'cello, double bass, flute, clarinet, trumpet and piano, 1955 (see also chamber and choral).

Piano

Mazurka, C minor, 1886.

Grande valse [Grand Waltz], B flat major, 1886.

Barcarolle, F sharp minor, 1898.

Chetyre p'esy [Four Pieces], 1898: 1. *Kantsonetta* [Canzonetta]. 2. *Kolybel'naia* [Lullaby]. 3. *Melankholiia* [Melancholy]. 4. *Malen'kaia poema* [Little Poem].

Safo [Sappho], arrangement for piano of the symphonic declamation *Safo*, op. 14, 1909 (see also music for theatre plays).

Siuita na temy liutnevoi muzyki no. 2 [Suite no. 2 on the Themes of Lute Music], arrangement for piano of the *Siuita na temy liutnevoi muzyki no. 2*, for symphony orchestra, op. 24a, 1914 (see also orchestral and instrumental/viola/'cello).

Son v letniuiu noch' [A Midsummer Night's Dream], arrangement of the play *Son v letniuiu noch'*, op. 28, 1913 (see also instrumental/viola/'cello and music for theatre plays).

Spiashchaia reka [Sleeping River], for piano, 1916 (see also instrumental/viola).

Kontsertnyi val's [Concert Waltz] *no. 1*, in D major, arrangement for piano of the *Kontsertnyi val's no. 1*, for symphony orchestra, op. 33, 1918 (see also orchestral).

Medved' i Pasha [L'Ours et le Pacha/The Bear and the Pasha], text by Eugene Scribe, arrangement for piano of the music for the theatre play *Medved' i Pasha*, op. 34, 1918 (see also music for theatre plays).

Igra interesov [Los intereses creados /The Bonds of Interest], text Jacinto Benavente, arrangement for piano of the music for the theatre play *Igra interesov*, op. 37, 1921 (see also music for theatre plays).

Dva etiuda [Two Etudes], op. 38, 1921: 1. *Veloce*. 2. *Nochnye ptitsy* [Night Birds].

Legenda ob Iosife Prekrasnom [Legend of Joseph the Beautiful], arrangement for piano of the music for the children's play *Legenda ob Iosife Prekrasnom*, op. 41, 1922 (see also ballet, music for theatre plays and orchestral).

Noiia [Noya], arrangement for piano of the ballet-pantomime *Noiia*, op. 42, 1923 (see also ballet, orchestral and instrumental/viola/flute).

Tom Soier [Tom Sawyer], arrangement for piano of the music for the theatre play *Tom Soier*, 1925 (see also music for theatre plays).

Iosif Prekrasnyi [Joseph the Beautiful], arrangement for piano of the ballet *Iosif Prekrasnyi*, op. 50, 1925 (see also ballet, music for theatre plays and orchestral).

Lola, ballet in four acts, libretto by Kas'ian Goleizovskii, arrangement for piano, op. 52, 1926 (see also ballet, orchestral, chamber and instrumental/flute).

Kofeinia [Coffee Shop], arrangement for piano of the music for the theatre play *Kofeinia*, 1926 (see also music for theatre plays).

Induskaia siuita iz baleta 'Noiia' [Hindu Suite from the Ballet 'Noya'], arrangement for piano of the symphonic suite, op. 42a, 1927 (see also ballet, instrumental/viola/flute).

Kitaiskaia siuita [Chinese Suite], arrangement for piano of movements 1, 5-6 from the *Kitaiskaia siuita* for symphony orchestra, no. 1, op. 60, 1928 (see also orchestral).

Pokhodnyi marsh Krasnoi Armii [Combat March of the Red Army], arrangement for piano of the *Pokhodnyi marsh Krasnoi Armii* for a wind band, no. 1, op. 64, 1929 (see also wind band).

Smena geroev [Change of Heroes], arrangement for piano of the music for the play *Smena geroev*, 1930 (see also music for theatre plays).

Sovetskii Vostok [Soviet East], arrangement for piano of the symphonic suite *Sovetskii Vostok*, op. 75, 1932 (see also orchestral).

Izmennik rodiny [Traitor to the Motherland], arrangement for piano of the music for the film *Izmennik rodiny*, 1932 (see also music for film).

Krasnoarmeiskaia rapsodiia [Red Army Rhapsody], op. 77, 1932 (see also orchestral and wind band).

Okraina [The Outskirts], arrangement for piano of the music for the film *Okraina*, 1932 (see also music for film).

Dva tantsa [Two Dances], 1934: 1. *Azerbaidzhanskii* [Azerbaijani]. 2. *Tatarskii* [Tatar].

Symphony no. 3 Ital'ianskaia [Italian], in A major, for domra-balalaika orchestra, arrangement for piano, op. 81, 1934 (see also orchestra of Russian folk instruments).

Symphony no. 4 Arkticheskaia [Arctic], in D minor, arrangement for piano, op. 82, 1934 (see also orchestral).

Gibel' sensatsii [Death of the Sensation], arrangement for piano of the music for the film *Gibel' sensatsii*, op. 85, 1934 (see also music for films and jazz band).

Dzhul'bars, arrangement for piano of the music for the film *Dzhul'bars*, op. 87, 1935 (see also music for films and vocal).

Treugolka [Le Tricorne/The Tricorne], ballet in three acts, arrangement for piano, op. 88, 1935 (see also ballet).

Obnovlennaia zemlia (Preobrazovatel' prirody) [Renewed Land or The Transformer of Nature], arrangement for piano of the music for the film *Obnovlennaia zemlia*, 1935 (see also music for film).

Vil'gel'm Tell' [Wilhelm Tell], text by Friedrich Schiller, arrangement for piano of the music for the theatre play *Vil'gel'm Tell'*, 1936 (see also music for theatre plays).

Tsygany [The Gypsies], ballet in three acts, arrangement for piano, op. 90, 1936 (see also ballet and orchestral).

Ia syn trudovogo naroda, ili shel soldat s fronta [I, the Son of Working People, or the Solder Came from the Front], arrangement for piano of the music for the film *Ia syn trudovogo naroda*, 1938 (see also music for film).

Klich', poem for piano, 1941.

Ak-biliak, ballet in four acts, arrangement for piano, op. 103, 1942 (see also ballet).

Uzbekskaia siuita [Uzbek Suite], arrangement for piano of the symphonic suite no. 1, op. 104, 1943 (see also orchestral).

V derevne. Siuita [In the Village. Suite], arrangement for piano of the fourth movement from the suite *V derevne* for orchestra of Russian folk instruments, op. 105, 1943, (see also orchestra of Russian folk instruments).

Shest' slavianskikh pliasok [Six Slavic Dances], arrangement for piano of the *Shest' slavianskikh pliasok* for symphony orchestra, op. 110, 1944 (see also orchestral).

Propavshaia gramota [The Lost Letter], animated film, arrangement for piano, op. 109, 1944 (see also music for film).

Kontsertnyi Marsh [Concert March] in F major, arrangement for piano of the *Kontsertnyi Marsh* for symphony orchestra, op. 116, 1945 (see also orchestral).

Ukraina. Siuita [Ukraine. Suite], arrangement for piano of the symphonic suite *Ukraina*, op. 121, 1946 (see also orchestral).

Mirandolina, ballet in three acts, arrangement for piano, op. 122, 1946 (see also ballet and orchestral).

Symphony no. 5, in E minor, arrangement for piano, op. 123, 1947 (see also orchestral).

Siuita na kitaiskie narodnye temy [Suite on Chinese Folk Themes], arrangement for piano of the *Siuita na kitaiskie narodnye temy* for symphony orchestra, op. 139, 1954 (see also orchestral and chamber).

Waltz no. 3, 1955.

Waltz no. 4, 1955.

Bergamsskii tanets [The Bergamo Dance], opus number/date unknown.

My za mir [We are for Peace], opus number/date unknown.

Rabindranatu Tagoru [To Rabindranath Tagore], opus number/date unknown.

For Piano in Four Hands

Suite, arrangement for piano in four hands of the symphonic *Suite*, 1891 (see also orchestral).

Tri poboishcha [Three Slaughters], musical illustrations of the poem by Aleksei Konstantinovich Tolstoi, arrangement for piano in four hands of the symphonic suite *Tri poboishcha*, op. 1, 1895 (see also orchestral).

String Quartet, in A major, for two violins, viola and 'cello, arrangement for piano in four hands, op. 3, 1899 (see also chamber ensembles).

Epicheskaia poema [Epic Poem], in D major, arrangement for piano in four hands of the *Epicheskaia poema* for symphony orchestra, op. 4, 1903 (see also orchestral).

Symphony no. 1, in G minor, in four movements, arrangement for piano in four hands, op. 10, 1904-1906 (see also orchestral).

Sad smerti [Garden of Death], in D minor, arrangement for piano in four hands of the symphonic poem *Sad smerti*, op. 12, 1908 (see also orchestral).

Polet ved'm [Hircus Nocturnus/ Flight of the Witches], in F minor, arrangement for piano in four hands by Vasilii Zolotarev of the symphonic picture *Polet ved'm*, op. 15, 1909 (see also orchestral).

V solnechnykh luchakh [Au soleil/In the Rays of the Sun], arrangement for piano in four hands of the symphonic suite *V solnechnykh luchakh*, op. 17, 1911 (see also orchestral).

Fantasticheskii val's [Fantastic Waltz], in C major, arrangement for piano in four hands of the *Fantasticheskii val's* for symphony orchestra, op. 18, 1912 (see also orchestral and two pianos).

Symphony no. 2, in F major, arrangement for piano in four hands by Vasilii Zolotarev, op. 22, 1913 (see also orchestral).

Noiia [Noya], arrangement for piano in four hands of the ballet-pantomime *Noiia*, op. 42, 1923 (see also ballet, orchestral and instrumental/viola/flute).

Turkmenskie kartiny [Turkmen Pictures], for piano in four hands, op. 68, 1931 (see also orchestral and orchestra of Russian folk instruments).

Chapaevskaia pol'ka [The Chapaev Polka], arrangement for piano in four hands from *Karusel'* [Carousel], *8 Sovetskikh pliasok dlia stsenicheskoi postanovki* [Eight Soviet Dances for a Stage Production] for mixed chorus and symphony orchestra, op. 73, 1930 (see also dance suites with symphony orchestra and choral).

For Two Pianos

Sonata Allegro, arrangement for two pianos of the *Sonata Allegro* for symphony orchestra, 1899 (see also orchestral).

V solnechnykh luchakh [Au soleil/In the Rays of the Sun], arrangement for two pianos in eight hands by S. Popov of the symphonic suite *V solnechnykh luchakh*, op. 17, 1911 (see also orchestral and piano).

Torzhestvennaia uvertiura [Ceremonial Overture], in C major, op. 106, 1943 (see also orchestral).

Slavianskaia rapsodiia [Slavic Rhapsody], arrangement for two pianos of the *Slavianskaia rapsodiia* for symphony orchestra, op. 114, 1945 (see also orchestral).

Kontsertnyi val's [Concert Waltz] *no. 2*, in D major, arrangement for two pianos of the *Kontsertnyi val's no. 2* for symphony orchestra, op. 115, 1945 (see also orchestral and chamber).

Concerto for Piano and Orchestra, in F sharp minor, arrangement for two pianos, op. 128, 1949 (see also instrumental concertos).

Prazdnichnaia uvertiura 'Svetlyi put' [Festive Overture 'Bright Path'] in C major, arrangement for two pianos from the *Prazdnichnaia uvertiura 'Svetlyi put'* for symphony orchestra, op. 131, 1951 (see also orchestral and orchestra of Russian folk instruments).

Kanal Volga-Don [Volga-Don Canal], arrangement for two pianos of the *Kanal Volga-Don* for orchestra of Russian folk instruments, 1952 (see also orchestra of Russian folk instruments).

Uvertiura-marsh v pamiat' o vossoedinenii Ukrainy s Rossiei [Overture-March in Commemoration of the Reunion of Ukraine with Russia], arrangement for two pianos of the *Uvertiura-marsh v pamiat' o vossoedinenii Ukrainy s Rossiei* for symphony orchestra, op. 140, 1954 (see also orchestral).

Music for Radio

Tri mushketera [Three Musketeers], play installation for piano, trumpet and percussions, text by Alexandre Dumas, op. 118, 1945.

Rozhdenie moria [The Birth of the Sea], music installation for symphony orchestra, opus number/date unknown.

Music for Film

Izmennik rodiny [Traitor to the Motherland], screenplay by Viktor Sokolov, Ivan Mutanov and L. Zipman, directed by Ivan Mutanov, 1932 (see also piano). Release details: Mezhrabpom-Film [German-Russian film studio, German branch 'Prometheus Film'], USSR, black-and-white, 1933.

Okraina [The Outskirts], screenplay by Boris Barnet from the novel by Konstantin Finn *Okraina*, directed by Boris Barnet, 1932 (see also piano). Release details: Mezhrabpom-Film, USSR, black-and-white, 25 March, 1933.

Gibel' sensatsii [Death of the Sensation], screenplay by Georgii Grebner from the play by Karel Čapek *R.U.R. Rossum's Universal Robots*, directed by Aleksandr Andrievskii, op. 85, 1934 (see also piano and jazz band). Release details: Mezhrabpom-Film, USSR, black-and-white, 17 April, 1935.

Zolotoe ozero [Golden Lake], screenplay by Aleksandr Peregudov and Vladimir Shneiderov, directed Vladimir Shneiderov, op. 86, 1935 (see also piano). Release details: Mezhrabpom-Film, USSR, black-and-white, 5 June, 1935.

Dzhul'bars, screenplay by Gabriel' El'-Registan and Vladimir Shneiderov, directed by Vladimir Shneiderov, op. 87, 1935 (see also piano and vocal). Release details: Mezhrabpom-Film, USSR, black-and-white, 1935.

Obnovlennaiia zemlia (Preobrazovatel' prirody) [Renewed Land or The Transformer of Nature], screenplay by Dzhino De Marki and B. Svetozarov about the biologist Ivan Michurin, 1935 (see also piano).⁵ Release details: Mostekhfilm, USSR, 1937.

Ia syn trudovogo naroda, ili Shel soldat s fronta [I, the Son of Working People, or the Solder Came from the Front], screenplay by Valentin Kataev from his novel *Ia syn trudovogo naroda*, directed by Vladimir Legoshin, 1938 (see also piano). Release details: Soiuzdetfilm, USSR, 1939.

Propavshaia gramota [The Lost Letter], animated film, screenplay by Valentina Brumberg, Zinaida Brumberg and Zinovii Kalik from the story by Nikolai Gogol' *Propavshaia gramota* from the collection of stories *Vechera na khutore bliz Dikan'ki* [Evenings on a Farm Near Dikan'ka], directed by Lamis Bredis and the Brumberg sisters, op. 109, 1944 (see also piano). Release details: Soiuzmultfilm, USSR, 1945.

Arrangements and Editions of Works of Other Composers

Stage works

Interliudii, ili Mezhdubroshennye zabavnye igrishcha [Interludes]⁶ (1678-1710) and a scene from the comedy *O Done Iane i Don Pedre* [Don Juan and Don Pedro],⁷ music

⁵ The name of the Italian screenwriter De Marki (1902-1938), who emigrated to the USSR in 1921 is absent from all published sources on Vasilenko as in 1937 De Marki was arrested by the NKVD on the charge of a membership of the Trotskyist organisation and espionage in favour of Italy. He was executed 1938 and rehabilitated in 1956. Further reference may be found in the database of the Sakharov Research Centre 'Mir, progress, prava cheloveka' [Peace, Progress and Human Rights]:

<http://www.sakharov-center.ru/asfcd/martirolog/?t=page&id=16851> (accessed September 2, 2013).

from Jean-Baptiste Lully, arrangement and orchestration, play with dances and small orchestra, choreography by Vasilii Tikhomirov, 1903. First performance: Sergei Vasilenko (conductor), Obshchestvo iskusstva i literatury, Moscow, February, 1903.

Symphonic music

Robert Schumann, *Symphony no. 3* (op. 97, 1850), in E flat major, re-instrumentation together with Vasilii Safonov, 1897. First performance: Vasilii Safonov (conductor), Moscow, 1907.

Edward Grieg, *Waltz* (originally for piano, op. 38, no. 7), in E minor, orchestration for small orchestra, 1909. First performance: Sergei Vasilenko (conductor), Moscow, 1913.

Georg Monn, *Symphony* (originally for cembalo), in D major, orchestration for small orchestra, 1909. First performance: Sergei Vasilenko (conductor), Moscow, 1909.

Jean-Philippe Rameau, *Three Fragments from the tragédies en musique* [musical tragedies] *Dardanus: Ariia* [Aria], *Nezhnyi menuet-rondo* [Gentle Minuet-Rondo], *Tamburin* [Tambourine], re-instrumentation for small orchestra, 1909. First performance: Sergei Vasilenko (conductor), Moscow, 1909.

Robert Schumann, *The Manfred Overture* (op. 115), re-instrumentation, 1909. First performance: Sergei Vasilenko (conductor), Moscow, 1910.

Robert Schumann, *Symphony no. 1* (op. 38, 1841), in B flat major, re-instrumentation, 1909. First performance: Mikhail Ippolitov-Ivanov (conductor), Moscow, 1910.

⁶ 'Mezhdubroshennye zabavnye igrishcha' is a Russian version of interludes or comic scenes that were inserted between the plays and the acts of a drama production in the seventeenth-eighteenth centuries. Further reference in: Vladimir Friche, and Anatolii Lunacharskii, eds., *Literaturnaia entsiklopediia v 11 tomakh, tom 3* [The Literary Encyclopaedia in Eleven Volumes, vol. 3] (Moscow: Sovetskaia entsiklopediia, Khudozhestvennaia literatura, 1929-1939).

<http://feb-web.ru/feb/litenc/encyclop/le4/le4-5393.htm> (accessed September 15, 2013).

⁷ This comedy was in the repertoire of the Johann Kunst-Otto Firstov troupe in Moscow (1701-1706) and was a version of a French play about Don Juan. Further reference in: Sergei Vasilenko, *Vospominaniia*, ed. Tamara Livanova (Moscow: Sovetskii kompozitor, 1979), 360.

Carl Ditters von Dittersdorf, *Symphony no. 2 after the Métamorphoses d'Ovide* [Ovid's Metamorphoses] *La chute de Phaéton* [The Fall of Phaeton] (Wien, 1785), re-orchestration, 1910. First performance: Sergei Vasilenko (conductor), the Second Historic Concert, Moscow, 17 October, 1910.

Ludwig van Beethoven, *The Coriolan Overture* (op. 62), re-instrumentation, 1910. First performance: Sergei Vasilenko (conductor), the Fourth Historic Concert, 14 November, 1910, or the Historic Concerts, Moscow, 1911.

Ludwig van Beethoven, *Scherzo*, from the *Symphony no. 9* (op. 125), re-instrumentation, 1910. First performance: Sergei Vasilenko (conductor), the Historic Concerts, Moscow, 1911.

Melchior Frank and Valentin Haussmann, *Starinnye tantseval'nye formy* [Old Dances] (originally for instrumental ensemble, voice solo and cembalo), orchestration, 1910. First performance: Sergei Vasilenko (conductor), the Historic Concerts, Moscow, 1911.

André Destouches, *Piat' p'es* [Five Pieces] (originally for cembalo), orchestration, 1911: 1. *Chakona s variatsiiami* [Chaconne with Variations]. 2. *Diana - okhotnitsa* [Diana - the Hunter]. 3. *Miuzet* [Musette]. 4. *Rigodon* [Rigaudon]. 5. *Veselyi khorovod* [Happy Roundelay]. First performance: Sergei Vasilenko (conductor), the Historic Concerts, Moscow, 1912.

Ferdinand dall' Abaco, *Church Concerto* (originally for cembalo), in A minor, orchestration with Nikolai Zriakovskii, 1913. First performance: Sergei Vasilenko (conductor), the RMO, Moscow, 5 March, 1913.

Edward Grieg, *Two Symphonic Pieces* (originally for piano in four hands, op. 14), orchestration, 1913: 1. *Adagio Cantabile*. 2. *Allegro Energico*. First performance: Sergei Vasilenko (conductor), Moscow, 1915.

Claudio Monteverdi, *Suite from the Opera L'Orfeo* [Orpheus], re-instrumentation, 1914: 1. *Overture*. 2. *Pastoral*. 3. *Introduction to the Second Act*. 4. *Minuet*. 5. *Introduction to the Third Act. Hell*. First performance: Sergei Vasilenko (conductor), the RMO, Moscow, 5 March, 1916.

Mozart, *Overture to the Opera Idomeneo*, re-orchestration, 1916. First performance: Sergei Vasilenko (conductor), the RMO, Moscow, 2 April, 1916.

Aleksandr Grechaninov, *Krasochki* [Paints] (originally for piano), text by Aleksei Remizov, instrumentation for a theatre play with narrator, women's chorus and symphony orchestra, 1921. First performance: Children's Musical Theatre, Moscow, 1921.

Orchestra and Organ

Bach Johann Sebastian, *Sinfonia* from the Cantata *Wir danken dir, Gott, wir danken dir* [We Thank You, God, We Thank You], BWV29, arrangement, 1910. First performance: Sergei Vasilenko (conductor), the First Historic Concert, Moscow, 3 October, 1910.

Conrad Hurlebusch, *Adagio* (originally for violin, viola and cembalo), in C minor, arrangement for string orchestra and organ, 1910. First performance: Sergei Vasilenko (conductor), the Historic Concerts, Moscow, 1911.

String Orchestra

Georg Muffat, *Florilegium Secundum* [Second Bouquets] (originally collection of string pieces, 1698), arrangement for string orchestra, 1910. First performance: Sergei Vasilenko (conductor), the Second Historic Concert, Moscow, 17 October, 1910.

Francesco Veracini, *Two Pieces* (originally for violin, viola and cembalo), arrangement for string orchestra, 1914: 1. *Adagio*. 2. *Allegro*. First performance: Sergei Vasilenko (conductor), the Historic Concerts, Moscow, 1914.

String Orchestra and Wind Band

Handel, *Concerto a due cori in F major* (originally for two wind bands and strings), arrangement, 1910. First performance: Sergei Vasilenko (conductor), the Second Historic Concert, Moscow, 17 October, 1910.

Batisto Bassani, *Symphony* (originally for violin, viola and cembalo), in D major, arrangement for string orchestra and organ, 1912. First performance: Sergei Vasilenko (conductor), the Historic Concerts, Moscow, 1912.

Vocal Works

Mixed Chorus and Symphony Orchestra

Aleksandr Aleksandrov, *Gimn Sovetskogo Soiuza* [The National Anthem of the USSR], 1943. First performance: radio broadcast, 1 January, 1944.

Vocal Ensembles and Symphony Orchestra

Robert Schumann, *O pazhe i docheri korolia* [Vom Pagen und der Königstochter/The Bellboy and the King's Daughter], *Four Ballades*, (originally for solo voice, chorus and orchestra, op. 140), re-orchestration, 1909. First performance: Sergei Vasilenko (conductor), Moscow, 1910.

Emanuele d'Astorga, *Minuet* (originally for two voices solo and cembalo), arranged for two high voices with orchestra, 1915. First performance: Antonina Nezhdanova (soprano), Evgeniia Popello-Davidova (mezzo-soprano), Sergei Vasilenko (conductor), Moscow, 1915.

Agostino Steffani, *Zhestokaia razluka* [Cruel Separation] (originally for two voices solo and cembalo), arranged for two high voices with orchestra, 1915. First performance: Antonina Nezhdanova (soprano), Evgeniia Popello-Davidova (mezzo-soprano), Sergei Vasilenko (conductor), Moscow, 1915.

Voice and Symphony Orchestra

Jean-Philippe Rameau, *Venera i sny* [Venus and Dreams], for soprano and orchestra, a scene from the fourth act *Air Spirits* of the *tragédies en musique* [musical tragedy] *Dardanus*, re-orchestration, 1910. First performance: Antonina Nezhdanova (soprano), Sergei Vasilenko (conductor), the Second Historic Concert, Moscow, 17 October, 1910.

Jehan Tabourot (pen name Thoinot Arbeau), *Starinnye frantsuzskie pesni* [Old French Songs] (from L'Orchésographie de Thoinot Arbeau, 1558), arrangement for voice and small orchestra, Russian translation of texts by Anna Avramova, 1910 (see also voice and piano). First performance: Antonina Nezhdanova (soprano), Sergei Vasilenko (conductor), the Second Historic Concert, Moscow, 17 October, 1910.

Edward Grieg, *Three Romances* (originally for voice solo and piano), arrangement for high voice solo and orchestra, 1912: 1. *Vesennii dozhd'* [Spring Rain] (op. 49, no. 6). *Koz'ia pliaska* [Goat Dance] (op. 67, no. 6). 3. *Sny* [Dreams] (op. 69, no. 5). First performance: Elena Stepanova (lyric-coloratura soprano), Sergei Vasilenko (conductor), the Fifth Historic Concert, Moscow, 1 December, 1913.

Modest Musorgskii, *Five Songs from the Pesni i pliaski smerti* [Songs and Dances of Death], 1875, and the *Songs*, 1867, (originally for voice solo and piano), arrangement for voice solo and orchestra, 1912: 1. *Kolybel'naia* [Cradle Song]. 2. *Serenada* [Serenade]. 3. *Trepak*.⁸ 4. *Nad Donom sad tsvetet* [A Garden Blooms by the Don]. 5. *Strekotun'ia-beloboka* [A White-sided Magpie]. First performance: Lidiia Kustodieva (voice), Sergei Vasilenko (conductor), Moscow, 1914.

Robert Schumann, *Two Romances* (originally for voice and piano, op. 48. no. 13, op. 39 no. 10), arrangement for voice solo and orchestra, 1912: *Vo sne ia gor'ko plakal* [Ich hab im Traum geweinet/I wept in My Dream]. 2. *Sumerki* [Zwielicht/ Twilight]. First performance: Vasilii Petrov (bass), Sergei Vasilenko (conductor), Moscow, 1912.

Edward Grieg, *V korolevskom zale* [In the King's Hall], *Son Borgil'dy* [Borghild's Dream], (op. 22, 1872) two scenes from incidental music/orchestral suite to the play *Sigurd Jorsalfar* by Bjørnstjerne Martinius Bjørnson, instrumentation for voice solo and orchestra, 1913. First performance: Elena Stepanova (lyric-coloratura soprano), Sergei Vasilenko (conductor), the Fifth Historic Concert, Moscow, 1 December, 1913.

Starinnye ital'ianskie pesni i arii [Old Italian Romances and Arias], arrangement for voice solo and orchestra, Russian translation by Anna Avramova, 1913. 1. Alessandro

⁸ *Trepak* is an old Russian folk dance.

Scarlatti, *Aria*. 2. Anonymous, *Canzonetta*. 3. Domenico Sarri, *Canzonetta*. 4. Giulio Caccini, *Madrigal*. 5. Giuseppe Giordani, *Arietta*. First performance: Leonid Sobinov (tenor), Sergei Vasilenko (conductor), Moscow, 1917.

Edward Grieg, *Three Romances* (originally for voice solo and piano), arrangement for high voice solo and orchestra, 1914: 1. *Barkarola* [Barcarolle]. 2. *Zaria vo vsiu noch'* [Sunrise Throughout the Night] (op. 70, no. 3). 3. *Rozhdestvenskii sneg* [Christmas Snow] (op. 49, no. 5). First performance: Kseniia Derzhinskaia (soprano), Mikhail Ippolitov-Ivanov (conductor), Moscow, 6 April, 1917.

Jean-Philippe Rameau, *Prazdnik solntsa* [The Feast of the Sun] from the opera-ballet *Les Indes galantes* [The Gallant Indies], re-instrumentation for baritone and orchestra, 1914. First performance: Anatolii Mineev (baritone), Sergei Vasilenko (conductor), Moscow, 1916.

Edward Grieg, *Letnii vecher* [Summer's Eve] from the *Lyric Pieces* op. 71 no. 2 (originally for piano), arranged for voice solo and orchestra, date unknown.

Edward Grieg, *Rozhdestvenskaia noch'* [Christmas Night] EG 155 (originally for voice solo and piano), arrangement for voice solo and orchestra, date unknown. First performance: Kseniia Derzhinskaia (soprano), Mikhail Ippolitov-Ivanov (conductor), Moscow, 6 April, 1917.

Voice and Instrumental Ensemble

Hans von Bülow, *Dante Sonnet*, for tenor solo, violin, 'cello and piano, 1946.

Appendix 3

A brief review of the language of the pieces of the early 1950s

It is necessary to evaluate these fine works for their future performers as the author of this thesis had the privilege to find and decipher these manuscripts for the first time.

The manuscript of a piece with the very imaginative title *Spiashchaia reka* [Sleeping River] is dated 5 August 1951. It is Vasilenko's arrangement of a piece from his *Antichnaia siuita* [Ancient Suite] for piano, which was published by Iurgenson in Moscow in February 1915.⁹ The composer not only changed the key to D major from

⁹ No work called *Ancient Suite* can be found in Vasilenko's output, though this piece *Sleeping River* was described as a single movement and a preliminary sketch for the picture from the *Ancient Suite* in the catalogue '*Sergei Nikiforovich Vasilenko. Notograficheskii spravochnik*' published by the *Sovetskii kompozitor* in Moscow in 1973. The editor of the catalogue, Georgii Ivanov, stated that this piece for piano was published by the '*Obshchestvo muzykal'no-teoreticheskoi biblioteki*' in 1916 in Moscow in the anthology '*Zhertvam voiny*' [For the Victims of War], no. 5. This anthology dedicated to the victims of the First World War is not listed in any collections of surviving music at the leading Russian state archives and libraries in Moscow. However, this single piano movement *Sleeping River* from the *Ancient Suite* by Vasilenko is announced in a Music Anthology '*Klich*' [The Call] of vocal and piano works, among others by Rakhmaninov, Ippolitov-Ivanov and Glazunov, published by Iurgenson in Moscow in February 1915. It is very likely that this anthology, a single copy of which is kept in RGALI (fund 995, op. 2, ed. khr. 46), was not finally published, since this copy had hand-made corrections over the printed text, suggesting that it was at a working or editorial stage. As to the question of the existence of a complete piano suite, Vasilenko wrote a symphonic suite *Safo* [Sappho] op. 14 in 1909, named after the Greek lyric poet. He also arranged it for piano (see Appendix 2) but left both works unpublished. According to the title of this suite and its movements printed in the book of Polianovskii, one may describe this suite as pictures of Ancient Greece that allows one to suggest that the piano piece *Sleeping River* and consequently its arrangement for viola and piano derived from this suite. Georgii Polianovskii, *Sergei Nikiforovich Vasilenko i ego tvorchestvo* (Moscow: Muzyka, 1964), 251.

its original E major but considerably reviewed the whole text, giving the viola a quasi-cadenza section in the middle. Both instruments are equal partners in this composition, but carrying out different roles. The viola leads the theme throughout and the piano gives a colourful harmonic display.

The manuscript of the *Kolybel'naia* [Lullaby] is neither dated nor mentioned in any of Vasilenko's catalogues and published sources. However, an analysis of the style of this work allows one to suggest that this composition belongs to the same period of the early 1950s. This beautiful and charming piece in E minor that follows the style of a lullaby song unexpectedly develops into a very expressive agitated middle section with a viola cadenza, which eventually brings back the tranquillity of the initial theme.

The set of originally five contrasting picturesque pieces without an opus number is dated 25 August 1953. However, this date appears only on the manuscript of the second piece called *Etude*. Nevertheless, the pieces undoubtedly belong to the same cycle, which consists of a *Preliudia*, *Etiud*, *Legenda* and *Skertso* [Prelude, Etude, Legend and Scherzo]. They survived only as viola-piano scores with many modifications, which are at times almost impossible to read. There is another piece inscribed *Toccata* and marked as the third in the cycle. It is the only piece of this set that has a separate viola part. The analysis of the *Toccata's* score and solo part revealed that this piece is a rougher version of the *Scherzo*. The composer not only retained the same F major key in both compositions but also kept the same viola line in the manuscripts of both scores. Only the viola solo part of the *Toccata* differs in technical application. It has continuous passages of double stops throughout, which Vasilenko did not transfer to the score of this piece. It is likely that this extreme virtuosity in a brisk

tempo *allegro vivace* became a major impediment and impracticality for the composer even during its working stage. The fact that the composer himself chose the *Scherzo* version for his *Toccata* score and the very poor quality and inconsistency of the *Toccata* score manuscript allow one to decide in favour of the *Scherzo*.

The *Prelude* in this cycle is a short piece of an improvisatory character in D major. The opening theme led by the viola is vocal and chromatic in nature and, at first, does not expand into the high register. It sequentially develops with alterations in harmony and rhythm, which transform this initially delicate tune into an expressive, passionate melody. It is enriched with double stops with special emphasis on dissonant intervals of minor and major sevenths and leaps articulated by double-dotted quavers and crochets that bring extra intensity to the character of the music. In the last bars of the piece the piano takes the lead and breaks the melody into short motifs that gradually restrain and soften the emotions to *pianissimo*.

Vasilenko gave the viola a full leadership role in the *Etude*. It is not a didactic study but a concert piece, though it conforms to a single facet of technique marked by harmonic experimentation and modulation from C minor to C major. The chromatic character and uninterrupted waves of semiquaver passages written in presto might remind one of Rimskii-Korsakov's *Flight of the Bumble-Bee*. Vasilenko placed special emphasis on the viola timbre and dynamic contrasts and finished this piece with a natural harmonic in *pianissimo*, which adds a decorative finishing touch to this virtuosic instrumental display.

The *Legend* is written in a ternary form, in which the first part is in C major, the second in D major and the recapitulation of the first modulates to A major and returns to the home key C. However, this is just a tonal frame, with which Vasilenko constantly experimented with chromatic unresolved modulations that play the role of unpredictable tonal contrasts. The piece exhibits narrative qualities not only in the title that translates from Latin ‘to be read’, but also in the instrumental texture and application, in which both instruments, in turn, become either passive or active participants. The viola is the storyteller in the introduction with the opening theme of a vocal nature accompanied by *arpeggiated* chords of the piano that remind one of a *gusli* player.¹⁰ This instrumental subordination changes and both instruments start a dialogue that leads to a *quazi* viola cadenza, an episode that precedes the middle section of a contrasting *scherzando* character. The return of the first theme is rhythmically and instrumentally unanticipated, though it retains its compound meter 9/8. The piano leads the melody, whilst the viola accompanies with ascending scalar chromatic passages in sextuplets. In common with the *Prelude*, the theme then breaks into short motifs that dissolve in *pianissimo*. The author of this thesis has discovered that this piece is Vasilenko’s arrangement of the middle part from the last movement from his *Indusskaia siuita* [Hindu/Indian Suite] op. 42a, 1927, for symphony orchestra that is based on the music from the ballet-pantomime *Noiia* [Noya] op. 42, 1923. This finding explains the unpredictability of

¹⁰ Similar associations formed in the *Serenade for the Lady of my Heart*. See footnote 179 in the third chapter.

tonal contrasts and picturesque quality of the piece, which initially illustrated a ballet based on oriental melodies.¹¹

The *Scherzo* in F major exhibits the traditional playful humorous character with a fast tempo marked here *Allegro molto vivace, quasi presto*. At the same time, the piece follows an unconventional route and is written in a duple time 2/4 instead of a triple meter. Vasilenko also offered an innovative approach to the form and harmonic display with modulations to distantly related and unrelated keys. It is a through-composed structure with self-contained sections ABCA¹B¹ and a conclusion instead of a traditional ternary form. Nearly uninterrupted chromatic and scalar runs of semiquavers in the viola part present a spectacular technical display and timbre contrast with an *accelerando in tempi* toward the end of the piece.

¹¹ The ballet *Noya*, in which Vasilenko used melodies of Hindu, Japanese, Vietnamese and Chinese folklore, was never staged. The archive of Vasilenko has only one concert programme, in which his orchestral *Hindu (Indian) Suite op. 42a* was performed. It was the first and, it is likely, the only performance of this work that took place in Moscow, in 1927. Sergei Vasilenko, *Priglasitel'nye bilet'y, programmy spektaklei i kontsertov*. Housed in RGALI, fund 2579, op. 1, ed. khr. 417, p. 2. The melody of the *Legend* in the orchestral suite is played in turn by clarinet, oboe, bassoon, upper and lower strings, violin and flute. A sound recording may be found in: Sergei Vasilenko, *Chinese Suite op. 60, Indian Suite op. 42a*. Moscow Symphony Orchestra, Henry Shek (conductor), Marco Polo 8.223783, 1995, compact disc. Further information on the ballet *Noya* and its links with Vasilenko's viola sonata may be found in the subsection 'Orientalism' in the fifth chapter.

Appendix 4

The sectional division of bars marked in blue and red pencils by Sergei

Vasilenko in the manuscript of his

Sonata for Viola and Piano, op. 46

Piano 3+3+3+3 (2)/ 3+3+3+2 (3)/ 3+3+4+3 (4)/ 4+3+3+3 (5)/ 4+5+3+4 (6)/ 4+4+4+4
(7)/ 4+4+4+4 (8)/ 3+3+3+3 (9)/ 3+3+4+4 (10)/ 3+4+5+4 (11)/ 5+3+3+3 (12)/ 3+3+3+3
(13)/ 3+4+4+4 (14)/ 4+4+3+4+4 (15)/ 4+2+3+5+11 (16)/ 7+8+9+9 (17)/ 4+4+4+5 (18)/
5+5+5+6 (19)/ 5+5+8+6 (20)/ 5+4+3+3 (21)/ 3+3+3+3 (22)/ 4+2+3+3 (23)/ 5+8+7+3
(24)/ 3+2+3+3 (25)/ 2+3+2+2 (26)/ 3+3+3+5 (27)/ 4+3+4+4 (28)/ 2+2+3+2 (29)/
3+3+3+4+4 (30)/ 4+4+3+4+5 (31)/ 4+4+4+4 (32)/ 5+6+6+8 (33)

Viola 4+5+4+6+4+4+3+3+3+8 (1)/ 4+4+4+9+5+8+5+8+4+4 (2)/
3+4+3+6+9+4+6+4+3+6 (3)/ 5+7+8+5+3+3+2+3+3+3 (4)/ 3+2+5+4+1+2+2+3+6+11
(5)/ 11+8+7+7+8+9+9+7+12+9+10 (6)/ 4+4+4+4+4+4+6+6+8+6+4 (7)/
5+4+5+5+5+4+3+4+5+8 (8)/ 4+4+3+4+8+4+3+6+4+4+5 (9)/ 2+2+2+2+10+5+5+5+8
(10)

Piano, total number of bars in sections: 12 11 13 13 16 16 16 12 14 16 14 12 15 19 25
33 17 21 24 21 12 12 23 11 9 14 15 9 17 20 16 25

Viola, total number of bars in sections: 44 55 48 42 39 97 54 48 49 41

Appendix 5

Aleksandr Blok

The Singing Maiden

English Version by Rosa Newmarch¹²

In the church-choir was a maiden singing
Of all who languished in foreign lands,
Of all the great ships that sailed the ocean,
Of all whose joy had passed out of mind.

¹² This translation and punctuation are copied from the only publication of this romance in English: *The Singing Maiden. La jeune fille chantait, op. 13, no. 1, after Aleksandr Blok. English Version by Rosa Newmarch, paroles françaises de Georges Jean-Aubry*. London, Brighton: J&W. Chester, 1917. Rosa Newmarch had to balance her translation of Blok with the melodic line and metre of the romance, which explains her occasional freedom of approach to the original text of Blok that may mislead one in the understanding of its symbolic meaning. Thus, in the last verse ‘a babe, receiving infant communion’, the translator missed out an important phrase ‘a Participant in the Mysteries’ (‘Tainy’ [Mysteries] has a capital letter in the text of Blok) that points to the representation of the Child Jesus on the icon ‘The Mother of God Hodegetria’ rather than just a baby receiving communion. For this reason, the author of this paper has attached a copy of the text of Blok in Russian and her own English translation of this poem, in which the translator followed the original text very closely. Further information on the meaning of this poem may be found in the fifth chapter in the subsection ‘Old Believers’ practices and chants and their role in Vasilenko’s musical expression’.

She sang, and her voice to the cupola mounted,
Her snowy shoulder flashed [be]‘neath the lamps.
And those in the shadows looked up and listened
As, white-robed, she sang, Encircled in light.

To all, her song told a tale of promise,
All ships it seemed came back safely, to port;
And all sad exiles in far distant countries
Led there a life unclouded and bright.

So sweet was her singing, so subtle the radiance;
But far up the church, near the Royal Gates,
A babe, receiving infant communion,
Kept wailing because none would ever return.

Александр Блок “*Девушка пела в церковном хоре...*” (Август 1905)¹³

Девушка пела в церковном хоре

О всех усталых в чужом краю,

О всех кораблях, ушедших в море,

О всех, забывших радость свою.

Так пел ее голос, летящий в купол,

И луч сиял на белом плече,

И каждый из мрака смотрел и слушал,

Как белое платье пело в луче.

И всем казалось, что радость будет,

Что в тихой заводи все корабли,

Что на чужбине усталые люди

Светлую жизнь себе обрели.

И голос был сладок, и луч был тонок,

И только высоко, у Царских Врат,

Причастный Тайнам, - плакал ребенок

О том, что никто не придет назад.

¹³ The text and punctuation are copied from: Aleksandr Blok, *Izbrannye proizvedeniia* [Selected Works] (Leningrad: Lenizdat, 1970), 118.

Aleksandr Blok *The Girl Sang in the Church Choir...*

Translated by Elena Artamonova (September 2013)

The girl sang in the church choir

About all who are weary in a foreign land,

About all ships headed to sea,

About all who have forgotten their joy.

So sang her voice, soaring up into the cupola,

And a ray shone on her white shoulder,

And everyone watched and listened from the gloom

As the white dress sang in the ray of light.

And it seemed to them that joy will come,

That all ships are in a quiet bay,

That the weary in a foreign land

Have gained an enlightened life for themselves.

And her voice was sweet, and the ray of light was slender,

And only high up, at the Royal Doors,

A Participant in the Mysteries – a baby was weeping

Because no-one would return.