

Neue Sowjetische Klaviermusik

Contemporary Soviet Piano Music

mit Werken von / containing works by

R. Glier / Glière - D. Kabalewski / Kabalevski
A. Chatschaturjan / Khachaturian - G. Swiridow / Sviridov
A. Pärt / Paert - A. Marguste - W. I. Zytowitsch / V. I. Tsytovich
N. Mamissaschwili / Mamisashvili - A. Babadshanjan / Babajanian
W. Silwestrow / V. Silvestrov - D. Schostakowitsch / Shostakovich
A. Schnittke / Shnitke - E. Denissow / Denisov
W. Godsjazky / V. Godziatski - A. Karamanow / Karamanov

Herausgegeben von / Edited by
Rudolf Lück

Heft 1 / Book 1

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Zur Einführung

Der Begriff *Neue Sowjetische Klaviermusik* verbindet sich bei vielen Kennern dieser Musik mit musikalischen Vorstellungen, die etwa mit Schostakowitschs *24 Präludien und Fugen* enden. Es ist Sinn der hier vorgelegten Sammlung, diese Klischee-Vorstellungen zu modifizieren und die musikalische Schreibweise sowjetischer Komponisten etwa vom Ersten Weltkrieg bis zur Gegenwart mit prägnanten Beispielen zu belegen. Besonderer Wert wurde dabei auf jene Werke gelegt, die bisher im Westen — aber auch im Osten — ungedruckt und weitgehend unbekannt geblieben sind: Die Klaviermusik der sowjetischen Avantgarde. Auf der anderen Seite wird auch eine Anzahl von Kinderstücken wiedergegeben, weil auf diese species im Bereich der pädagogischen Musik in der Sowjet-Union besonderer Wert gelegt wird. Schostakowitschs *Aphorismen* opus 13

sind im Westen so gut wie unbekannt. Sie rücken das Klavier-Opus dieses Komponisten in ein neues Bild. — Auf einen Beitrag von Sergej Prokofiew mußte aus urheberrechtlichen Gründen verzichtet werden.

Die Sammlung ist nach Schwierigkeitsgraden progressiv geordnet. Während Heft 1 überwiegend leichteren Spielstücken vorbehalten bleibt, ist Heft 2 der konzertanten Musik verpflichtet. Es wird angestrebt, ein drittes Heft mit weiteren Beispielen zu veröffentlichen.

Bei einigen Stücken von Heft 1 hat der Herausgeber Fingersätze hinzugefügt. Dies schien bei Stücken mit höherem Schwierigkeitsgrad nicht mehr sinnvoll zu sein.

Für wertvolle Ratschläge bin ich Herrn Fred K. Prieberg zu Dank verpflichtet.

Rudolf Lück

Introduction

The term *Contemporary Soviet piano music* is associated, even by many of those who should know better, with pieces that are as advanced stylistically as the *Twenty-four Preludes and Fugues* by Shostakovich and no further.

The aim of this collection is to put an end to this prejudice by the presentation of characteristic examples of the piano style of Soviet composers from about World War I to the present. Special emphasis has been placed on a particular class of works which has remained unpublished not only in the western but even in the eastern world: the piano music of the advanced Soviet contemporary composers. A completely different type of work is children's pieces, well represented here because educational music is considered most important in the Soviet Union. *Aphorisms*, op. 13, by Shostakovich is practically unknown in

the West; they should throw a completely new light on this composer's piano output. Copyright restrictions unfortunately prevent reprinting any work by Sergei Prokofieff.

The pieces are arranged in progressive order of difficulty: Book 1 is devoted chiefly to fairly easy pieces for the use of students and amateurs, while Book 2 is reserved for pieces suitable for concert performance. We hope to present a third volume in due course.

The editor has fingered some of the pieces in Book 1, but in the case of the more difficult pieces, he considered this superfluous.

I wish to acknowledge my indebtedness to Fred K. Prieberg for his invaluable service.

Rudolf Lück

INHALT / CONTENTS

Heft 1 / Book 1

	Seite/Page
Reinhold Gliere / Glière Lied aus dem Osten / Song from the East	4
Dmitrij Kabalewski / Dimitri Kabalevski Ballspiel / Ball Game	6
Aram Chatschaturjan / Khachaturian Ljado ist krank / Ljado is Ill	8
Georgij Swiridow / Georgi Sviridov Eine kleine Toccata / Toccata	9
Arvo Pärt / Paert Toccatina	12
Arvo Pärt / Paert Fughetta	14
Anti Marguste Der Sumpftotter / The Weasel	16
Wladimir I. Zytowitsch / Vladimir I. Tsytovich Praeludium Nr. 4 / Prelude No. 4	18
Nodar Mamissaschwili / Mamisashvili Praeludium Nr. 1, Ganzton-Skalen / Prelude No. 1, Whole-ton Scales	20
Arno Babadshjan / Babajanian Bild Nr. 4, Intermezzo / Picture No. 4, Intermezzo	22
Walentin Silwestrow / Valentin Silvestrov II. Serenade	23

Heft 2 / Book 2

Dmitrij Schostakowitsch / Dimitri Shostakovich Aphorismen / Aphorisms opus 13: Rezitativ / Recitative — Serenade — Nocturno / Nocturne — Elegie / Elegy — Kanon / Canon — Märchen / Legend — Wiegenlied / Lullaby	4
Alfred Schnittke/Shnittke Variationen über einen Akkord / Variations on a Chord	14
Edison Denissow / Denisov Variationen / Variations	19
Witalij Godsjazky / Vitali Godziatski Risse der Flächen / Ruptures of Flatnesses	26
Alemdar Karamanow / Karamanov Prolog, Gedanke und Epilog / Prologue, Thought and Epilogue	35

Biographische Angaben im Anhang der Hefte / Biographical Notes will be found at the appendix of each book.

Lied aus dem Osten

ВОСТОЧНАЯ ПЕСНЯ

Song from the East

Reinhold Glier
Reinhold Glière

Allegretto (♩ = 152)

p

mf

f

rit.

a tempo

mf

mf

Red. *

First system of musical notation. The treble clef staff contains a melodic line with a 4-measure slur and a 3-measure slur. The bass clef staff contains a rhythmic accompaniment with a 4-measure slur.

Second system of musical notation. It includes dynamic markings *dim.* and *p*, and tempo markings *rit.* and *a tempo*. The treble clef staff features a melodic line with a 4-measure slur. The bass clef staff features a rhythmic accompaniment.

Third system of musical notation. The treble clef staff contains a melodic line with a 4-measure slur. The bass clef staff contains a rhythmic accompaniment.

Fourth system of musical notation. It includes dynamic markings *f* and *dim. poco a poco*. The treble clef staff contains a melodic line with a 4-measure slur. The bass clef staff contains a rhythmic accompaniment.

Fifth system of musical notation. It includes the dynamic marking *pp*. The treble clef staff contains a melodic line with a 7-measure slur. The bass clef staff contains a rhythmic accompaniment.

Ballspiel

ИГРА С МЯЧИКОМ

Ball Game

Dmitrij Kabalewskij, op. 27, Nr. 4

Dimitri Kabalevski, op. 27, No. 4

Vivace leggiero

The musical score is written for piano and bass. It begins with a treble clef and a key signature of one sharp (F#). The time signature is 3/8. The tempo is marked 'Vivace leggiero'. The piece starts with a piano (*p*) dynamic and features several fingerings: 4 3 2, 5 2, 4 1, 4 2, 3, 2, 1 4, 2 5, and 4 3 2. Dynamics include *p*, *f*, *mf*, and *cresc.*. The score concludes with a triplet in the bass staff.

First system of musical notation. Treble clef, key signature of two sharps (F# and C#). The right hand plays a sequence of eighth notes: F#4, G4, A4, B4, C5, B4, A4, G4, F#4. The left hand plays a sequence of eighth notes: F#3, G3, A3, B3, C4, B3, A3, G3, F#3. A dynamic marking of *f* is placed above the first measure. A fermata is placed over the final note of the right hand in the fifth measure, with a '2' above it.

Second system of musical notation. Treble clef, key signature of two sharps. The right hand plays a sequence of eighth notes: F#4, G4, A4, B4, C5, B4, A4, G4, F#4. The left hand plays a sequence of eighth notes: F#3, G3, A3, B3, C4, B3, A3, G3, F#3. A dynamic marking of *mf* is placed above the first measure. A fermata is placed over the final note of the right hand in the fifth measure, with a '3' above it. Below the first measure, the numbers '4 3 2' are written. Below the final measure, a '3' is written with a slur above it.

Third system of musical notation. Treble clef, key signature of two sharps. The right hand plays a sequence of eighth notes: F#4, G4, A4, B4, C5, B4, A4, G4, F#4. The left hand plays a sequence of eighth notes: F#3, G3, A3, B3, C4, B3, A3, G3, F#3. A dynamic marking of *f* is placed above the first measure. The left hand has a treble clef in the final measure.

Fourth system of musical notation. Treble clef, key signature of two sharps. The right hand plays a sequence of eighth notes: F#4, G4, A4, B4, C5, B4, A4, G4, F#4. The left hand plays a sequence of eighth notes: F#3, G3, A3, B3, C4, B3, A3, G3, F#3. A dynamic marking of *p* is placed above the fourth measure. A fermata is placed over the final note of the right hand in the fifth measure.

Fifth system of musical notation. Treble clef, key signature of two sharps. The right hand plays a sequence of eighth notes: F#4, G4, A4, B4, C5, B4, A4, G4, F#4. The left hand plays a sequence of eighth notes: F#3, G3, A3, B3, C4, B3, A3, G3, F#3. A dynamic marking of *cresc.* is placed above the first measure. A dynamic marking of *ff* is placed above the fifth measure. A fermata is placed over the final note of the right hand in the fifth measure, with a '5 2 1' above it. Below the final measure, a '3' is written with a slur above it.

Eine kleine Toccata

МАЛЕНЬКАЯ ТОККАТА

Toccatina

Georgij Swiridow
Georgi Sviridov

Presto

f marcatissimo

mf *cresc.*

Red. *

First system of musical notation, measures 1-4. The key signature is one sharp (F#). The bass clef part starts with a half note G2, followed by quarter notes A2, B2, and C3. Above the first measure, there is a '2' and 'Red.' with an asterisk. Above the second measure, there is a '3' and '5' above a triplet of notes, and 'Red.' with an asterisk. Above the third measure, there is a '1' and a dynamic marking 'f'. Above the fourth measure, there is a '5'. The treble clef part has rests in measures 1 and 3, and quarter notes B3, A3, G3, and F3 in measures 2 and 4.

Second system of musical notation, measures 5-8. The bass clef part has a half note G2, followed by quarter notes A2, B2, and C3. Above the first measure, there is a '5' and 'Red.' with an asterisk. Above the second measure, there is a '(h)' and a dynamic marking 'cres.'. Above the third measure, there is a '1'. Above the fourth measure, there is a '5'. The treble clef part has quarter notes G3, A3, B3, and C4 in measures 5 and 6, and quarter notes B3, A3, G3, and F3 in measures 7 and 8.

Third system of musical notation, measures 9-12. The bass clef part has quarter notes G2, A2, B2, and C3. Above the first measure, there is a '1'. Above the second measure, there is a '5' and 'Red.' with an asterisk. Above the third measure, there is a '1' and a dynamic marking 'ff'. Above the fourth measure, there is a '4' and 'Red.' with an asterisk. Above the fifth measure, there is a '5' and 'Red.' with an asterisk. The treble clef part has quarter notes G3, A3, B3, and C4 in measures 9 and 10, and quarter notes B3, A3, G3, and F3 in measures 11 and 12.

Fourth system of musical notation, measures 13-16. The bass clef part has quarter notes G2, A2, B2, and C3. Above the first measure, there is an asterisk. Above the second measure, there is a '4' and 'Red.' with an asterisk. Above the third measure, there is an asterisk. Above the fourth measure, there is a '1' and 'Red.' with an asterisk. Above the fifth measure, there is an asterisk. The treble clef part has quarter notes G3, A3, B3, and C4 in measures 13 and 14, and quarter notes B3, A3, G3, and F3 in measures 15 and 16.

Fifth system of musical notation, measures 17-20. The bass clef part has quarter notes G2, A2, B2, and C3. Above the first measure, there is a '3' and 'Red.' with an asterisk. Above the second measure, there is a '2' and 'Red.' with an asterisk. Above the third measure, there is a '4' and 'Red.' with an asterisk. Above the fourth measure, there is a '2' and 'Red.' with an asterisk. Above the fifth measure, there is a '5' and 'Red.' with an asterisk. Above the sixth measure, there is a '1' and 'Red.' with an asterisk. Above the seventh measure, there is a '5' and 'Red.' with an asterisk. The treble clef part has quarter notes G3, A3, B3, and C4 in measures 17 and 18, and quarter notes B3, A3, G3, and F3 in measures 19 and 20.

Sixth system of musical notation, measures 21-24. The bass clef part has quarter notes G2, A2, B2, and C3. Above the first measure, there is an asterisk. Above the second measure, there is a '3' and 'Red.' with an asterisk. Above the third measure, there is a '1' and 'Red.' with an asterisk. Above the fourth measure, there is a '3' and 'Red.' with an asterisk. Above the fifth measure, there is a '4' and 'Red.' with an asterisk. Above the sixth measure, there is a '1' and 'Red.' with an asterisk. Above the seventh measure, there is a '5' and 'Red.' with an asterisk. The treble clef part has quarter notes G3, A3, B3, and C4 in measures 21 and 22, and quarter notes B3, A3, G3, and F3 in measures 23 and 24.

Toccatina

ТОККАТИНА

Toccatina

Arvo Pärt, opus 2
Arvo Paert, opus 2

♩ = 112

First system of musical notation for Toccatina. It consists of a grand staff with two bass clefs. The upper staff begins with a forte (*ff*) dynamic marking. The music is in a minor key and features a steady eighth-note accompaniment in the lower voice and a more complex melodic line in the upper voice.

Second system of musical notation. It continues the piece with a repeat sign (8.....) at the end of the system, indicating a first ending.

Third system of musical notation. It continues the piece with a repeat sign (8.....) at the end of the system, indicating a second ending.

Fourth system of musical notation. The upper voice changes from a bass clef to a treble clef. The piece continues with the same accompaniment and melodic line.

Fifth system of musical notation. The upper voice remains in the treble clef. The piece concludes with a final cadence.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music consists of a series of eighth and sixteenth notes with various accidentals (sharps and flats).

Second system of musical notation, continuing the melodic line from the first system. It includes a variety of note values and accidentals.

Third system of musical notation, showing a continuation of the piece. The notation includes some beamed notes and rests.

Fourth system of musical notation, featuring a more complex texture with multiple voices. The bass clef part has a prominent bass line with a double bar line and a repeat sign.

Fifth system of musical notation, continuing the multi-voice texture. The bass clef part shows a series of chords and moving lines.

Sixth system of musical notation, the final system on the page. It concludes with a double bar line and a fermata over the final notes.

Fughetta

ΦΥΓΕΤΤΑ

Fughetta

Arvo Pärt, opus 2

Arvo Paert, opus 2

♩ = 108

8

ff

8

8

f

8

8

First system of musical notation, consisting of two staves. The upper staff features a melodic line with various intervals and accidentals, including a trill-like figure. The lower staff provides a harmonic accompaniment with a steady eighth-note pattern.

Second system of musical notation. The upper staff continues the melodic line, marked with a forte (*ff*) dynamic. The lower staff features a more active accompaniment with a mix of eighth and sixteenth notes.

Third system of musical notation. The upper staff has a melodic line with a trill-like figure, marked with an 8-measure repeat sign. The lower staff continues the accompaniment, with a 15-measure repeat sign appearing in the second measure.

Fourth system of musical notation. The upper staff has a melodic line with a trill-like figure, marked with an 8-measure repeat sign. The lower staff continues the accompaniment, with a 15-measure repeat sign appearing in the first measure.

Fifth system of musical notation. The upper staff has a melodic line with a trill-like figure, marked with an 8-measure repeat sign. The lower staff continues the accompaniment, with a 15-measure repeat sign appearing in the first measure.

Sixth system of musical notation. The upper staff has a melodic line with a trill-like figure, marked with an 8-measure repeat sign. The lower staff continues the accompaniment, marked with a forte (*ff*) dynamic. The system concludes with a double bar line.

Der Sumpftotter

HOPOK

The Weasel

Vivo

Anti Marguste

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The time signature is 6/8. The key signature has one sharp (F#). The music begins with a piano (*p*) dynamic. The first two measures are marked with accents. The third measure is marked *sempre staccatissimo*. The fourth measure ends with a sharp sign (#).

The second system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The time signature is 6/8. The key signature has one sharp (F#). The music continues with various rhythmic patterns and accents.

The third system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The time signature is 6/8. The key signature changes to two flats (Bb, Eb). The music features a variety of rhythmic figures and rests.

The fourth system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The time signature is 6/8. The key signature has two flats (Bb, Eb). The music includes dynamic markings: *poco*, *a*, *poco*, and *cresc.*

The fifth system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The time signature is 6/8. The key signature has two flats (Bb, Eb). The music continues with complex rhythmic patterns and melodic lines.

Praeludium Nr.4

ПРЕЛЮД НО. 4

Prelude No. 4

Wladimir I. Zytowitsch
Vladimir I. Tsytovich

Allegretto

First system of musical notation, measures 1-6. The music is in 5/8 time. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a rhythmic accompaniment with eighth notes. The key signature has one sharp (F#).

Second system of musical notation, measures 7-12. Measures 7-8 are in 5/8 time, and measures 9-12 are in 3/8 time. The right hand continues with melodic patterns, and the left hand has a bass line with rests and notes. Dynamics include *f* (forte) and *p* (piano).

Third system of musical notation, measures 13-18. Measures 13-17 are in 5/8 time, and measure 18 is in 2/4 time. The right hand has a steady eighth-note pattern, and the left hand has a similar eighth-note accompaniment.

Fourth system of musical notation, measures 19-24. Measures 19-20 are in 5/8 time, and measures 21-24 are in 2/4 time. The right hand features a melodic line with slurs, and the left hand has a bass line with slurs. Measure numbers 10 and 16 are indicated at the end of the system.

Fifth system of musical notation, measures 25-30. Measures 25-26 are in 5/8 time, and measures 27-30 are in 2/4 time. The right hand has a melodic line with slurs, and the left hand has a bass line with slurs. Measure numbers 10 and 16 are indicated at the beginning of the system.

Sixth system of musical notation, measures 31-36. Measures 31-32 are in 3/4 time, and measures 33-36 are in 2/4 time. The right hand has a melodic line with slurs, and the left hand has a bass line with slurs. Dynamics include *f* (forte) and *p* (piano).

Praeludium Nr. 1, Ganzton-Skalen

ПРЕЛЮД I, Скалы Пшаветии

Prelude No. 1, Whole-tone Scales

Nodar Mamissaschwili
Nodar Mamisashvili

Andante maestoso

p legato sempre

più accelerando **Presto**
ppp *mp*

Andante *f* *ppp* *accelerando*

Presto *mp* **Andante** *ff marcato*

Andante

Moderato

accelerando *più mosso* *rit.*

ppp *mp* *ppp* *pp*

8. *mp* *Red.

8.

8.

ad libitum a poco ritard.

Red. *Red. *Red. *Red. *Red.

accelerando

rit.

pppp *p* *pppp* *p* *(mf)* *sf*

8. *Red. *Red. *Red.

Bild Nr. 4, Intermezzo

КАРТИНА IV, Интермеццо

Picture No. 4, Intermezzo

Arno Babadshanjian
Arno Babajanian

Andante *mp* *p* *poco a poco cresc.* *rit.* *Presto*

The musical score is written for piano and consists of two systems. The first system begins with an Andante tempo and a mezzo-piano (*mp*) dynamic. The right hand features a melodic line with slurs and accents, while the left hand provides a rhythmic accompaniment. The tempo and dynamics shift to Allegro and piano (*p*) with a *poco a poco cresc.* marking. The second system starts with an Andante tempo and a forte (*f*) dynamic, then moves to a *rit.* (ritardando) and finally to Presto tempo with a piano (*p*) dynamic. The score includes various musical notations such as slurs, accents, and dynamic markings.

Meno mosso *rit.* Andante

mf *mp* *p*

8

pp

II. Serenade

II. СЕРЕНАДА

II. Serenade

Valentin Silvestrov
Valentin Silvestrov, 1962/66

1. Allegro ♩ = 152

poco rit.

p *mf* *mp* *mp* *pp*

a tempo *poco rit.*

mf *f* *mp* *p* *pp* *ppp*

ppp *attaca*

poco rit.

2. Andantino ♩ = 100

pp dolce
una corda

pp

pp

8

5

pp

8

poco rit.

poco rit.

pp

a tempo

pp

3

3

pp

8

5

pp

p

mp

pp

p

pp

8

attacca

3. Vivace ♩ = 184

The musical score is written for piano and consists of six systems, each with a treble and bass staff. The tempo is marked '3. Vivace' with a quarter note equal to 184 (♩ = 184). The key signature has one sharp (F#). The score includes various dynamics and articulations:

- System 1:** Treble staff starts with *p staccato*. Bass staff has *p*. Includes a fermata over a measure in the treble.
- System 2:** Treble staff has *f* and *mf*. Bass staff has *f marcato* and *sf*. Includes a fermata over a measure in the bass.
- System 3:** Treble staff has *mf* and *f*. Bass staff has *sf*. Includes a fermata over a measure in the bass.
- System 4:** Treble staff has *mf*. Bass staff has *f* and *p*. Includes a fermata over a measure in the bass.
- System 5:** Treble staff has *mp*. Bass staff has *mf* and *f marcato*. Includes a fermata over a measure in the bass.
- System 6:** Treble staff has *f*. Bass staff has *mf* and *sf*. Includes a fermata over a measure in the bass.

The musical score consists of several systems of staves. The first system shows a bass clef staff with dynamics *sub. ff*, *mp*, and *f*, and a treble clef staff with *mf*. The second system features a treble clef staff with *f* and *sf*, and a bass clef staff with *sf*. The third system has a treble clef staff with *f* and *mf*, and a bass clef staff with *mf* and *f*. The fourth system includes a bass clef staff with *f*, *mf*, and *pp*, and a treble clef staff with *ff* and *f*. The fifth system is marked *Andante* and *ppp*, with a treble clef staff and a bass clef staff. The sixth system is marked *Tempo I* and *poco rit.*, with a treble clef staff and a bass clef staff. The score includes various musical notations such as slurs, accents, and dynamic markings.

Biographical Notes

Reinhold Glière (b. Kiev, 1875; d. Moscow, 1956) studied at Moscow Conservatory with A. Arensky, S. Tanejev and others. While on the conservatory staff from 1920 until 1941, he taught some of the leading Soviet musicians, including Khachaturian. Major works: numerous operas and ballets; three symphonies; several symphonic poems; cello, horn, harp and vocal concertos. *Song from the East* is one of a cycle of 12 "moderately difficult" children's pieces which he wrote in 1907 in a romantic folk style reminiscent of his orchestral works.

Dimitri Kabalevski (b. St. Petersburg, 1904) studied with N. Miaskovsky and G. Catoire at Moscow Conservatory, occupies a high position in the Soviet broadcasting system, was for a time editor of the journal "Sovietskaya Muzyka". *The Ball Game* comes from the set *From Pioneer Life*, op. 14 (1931), which reflects the newly awakened interest in educational literature for children.

Aram Khachaturian (b. Tiflis, 1903) studied composition with M. Gnessin at the Gnessin Musical Technicum. In 1934, as a pupil of N. Miaskovsky, he graduated from Moscow Conservatory, where he has been professor of composition since 1951. "Ljado is Ill" is the third of ten pieces from *Children's Album*, written between 1926 and 1947, mostly in 1946.

Georgi Sviridov (b. Fatezh, Kursk Province, 1915) studied with Shostakovich at Leningrad Conservatory. He is among the leading Soviet composers of vocal music; his few piano works include *Children's Album* (second, and final, version 1957) from which this *Toccatina* has been taken.

Arvo Paert (b. 1935, Reval, Estonia) studied with V. Tormis at a music school in Tallinn, completing his education in 1963 at the conservatory there under H. Eller, who introduced him to modern techniques of composition. He is on the staff of Radio Tallinn. *Toccatina and Fughetta* emulates the style of his *Partita*, op. 2 (1958).

Anti Marguste (b. 1931), Estonian composer, studied composition under A. Garshnek at Tallinn Conservatory (1955—60). His works include four symphonies, a cantata, a piano concerto and many songs in Estonian folk music style. His piano sketch *The Weasel* was written in 1959 before Marguste had begun to experiment with new techniques.

Vladimir Tsytovich (b. Leningrad, 1931) entered Leningrad Conservatory in 1958 as a pupil of B. Arapov and I. Braudo (composition and piano). His major works include a sinfonietta, piano and viola concertos, and two concert suites. He teaches at Leningrad Conservatory. His *Prelude No. 4* in one of ten written in 1964.

Nodar Mamisashvili is a little known Georgian who has only just begun to attract attention with some chamber and organ works whose melodic and harmonic indebtedness to Georgian folk melody is not concealed by careful experimentation and original instrumentation. *Prelude 1: Whole-tone Scales* is one of six piano pieces published by *Muzyka*, State Publishers of the USSR, in 1965.

Arno Babajanian (b. Yerevan, 1921) studied at musical institutes in Yerevan and Moscow, has been teaching piano at Yerevan Conservatory since 1950. He often writes in the Armenian folk idiom although he seldom quotes literally. Of late, he has been experimenting in a modified dodecaphony, as shown by *Intermezzo*, one of *Six Pictures for Piano* written in 1966.

Valentin Silvestrov (b. Kiev, 1937) studied architecture for three years, composition with B. Liatoshinsky at Kiev Conservatory from 1958 to 1964, now teaches piano at the Ukrainian Choral Society Music Studio. His orchestral, chamber and piano works are written in a style influenced by Schoenberg's middle period. Silvestrov has also adapted for his own use 12-tone, serial and random techniques. *Serenade* was written in May, 1962.

Dimitri Shostakovich (b. St. Petersburg, 1906) studied piano at Petrograd-Leningrad Conservatory, later composition with M. Steinberg; now teaches at Leningrad and Moscow Conservatories. He is


the best known Soviet musician alive. *Aphorisms*, op. 13, was written in 1927, a period when Shostakovich's style was quite advanced. In 1966, it was reprinted, together with four new pieces, by *Muzyka*. However, since Nos. 5—7 (*Marche funèbre, Etude, Dance of Death*) are a long way from the advanced style of the others, we have not included them.

Alfred Schnittke (b. 1934) studied at Moscow Conservatory, gaining his diploma for an oratorio in 1958; lives in Moscow as a composer and writer on music; uses elements of dodecaphony. *Variations on a Chord* was written in 1966.

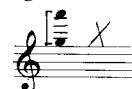
Edison Denisov (b. Tomsk, 1929) studied mathematics at Tomsk University, then composition with Shebalin at Moscow Conservatory, where he has been a professor himself since 1957. He wrote *Sun of the Incas* to texts by G. Mistral, concertante chamber music and chansons. He has newly edited works of Stravinsky and the six string quartets by Bartók for the State Publishing House. In his own music he attempts a synthesis of all present-day techniques. His *Variations* (1961) are an example of the moderate use of dodecaphony.


Vitaly Godziatski (b. Kiev, 1936) studied with B. Liatoshinsky at Kiev Conservatory (1956—61), since then has been lecturing at music schools and more recently teaching piano at the Ukrainian Choral Society Music Studio. He has written only a few works to date, but their advanced technique has already brought him a reputation as a Soviet version of John Cage. *Ruptures of Flatnesses* was written in 1963.

Alemdar Karamanov (b. Simferopol, 1934) graduated from Moscow Conservatory as a pupil of S. Bogatyrev in 1958 and returned to his native town. His works include three symphonies, two piano concertos, an oratorio about Lenin and a vocal symphony on Scriptural texts. The following directions should be observed when playing *Prolog, Idea and Epilog* (1963).


 = Press keys silently


 = Cluster

 = Tremolo played alternately by palm and back of hand by a twist of the wrist and sounding the tones of the cluster as given.

 = Quick tone repetition in indefinite rhythm. Approximate duration indicated by length of line.

 = glissando tremolo

 = Cluster played by palm of hand with fingers extended; lowest (highest) tone shown by apex of triangle representing the hand.

 = accelerando

 = ritardando

Biographische Angaben

Reinhold Glier. Geboren in Kiew 1875, verstorben 1955 in Moskau. Studierte am Moskauer Konservatorium u. a. bei A. Arenskij und S. Tanejew, bildete dort als Professor von 1920 bis 1941 wesentliche Persönlichkeiten der Sowjetmusik aus, darunter Aram Chatschaturjan. Hauptwerke: viele Opern und Ballette, drei Sinfonien, mehrere sinfonische Gedichte, Konzerte für Cello, Horn, Harfe, Singstimme und Orchester. Das *Lied aus dem Osten* entstammt einem Klavierzyklus von 12 Kinderstücken „mittlerer Schwierigkeit“, den er 1907 in einem folkloristisch-romantischen, vom Orchester her gedachten Stil schrieb.

Dmitrij Kabalewski. 1904 in St. Petersburg geboren, am Moskauer Konservatorium Schüler von N. Mjaskowskij und G. Katuar, leitender Mitarbeiter des Unionrundfunks, zeitweise Redakteur der Zeitschrift „Sowjetskaja Musyka“. Das Stück *Ballspiel* ist dem Zyklus *Aus dem Pionierleben*, Werk 14, von 1931 entnommen, in dem sich das neuerwachte Interesse an einer pädagogischen Literatur für Kinder spiegelt.

Aram Chatschaturjan. Geboren 1903 in Tiflis. Studierte an einem Musiktechnikum in Moskau bei M. Gnjessin Komposition, machte 1934 das Schlußexamen am dortigen Konservatorium bei N. Mjaskowskij, ist seit 1951 dort Kompositionsprofessor.

Ljado ist krank steht an dritter Stelle in einem *Kinderalbum*, dessen zehn Teile zwischen 1926 und 1947, in der Hauptsache aber 1946 geschrieben sind.

Georgij Swiridow. 1915 in Fatezh, Gouvernement Kursk geboren, bis 1941 am Konservatorium Leningrad von Schostakowitsch ausgebildet, gehört zu den bedeutendsten Vokalkomponisten der UdSSR; für Klavier hat er nur wenig geschaffen, darunter 1957 in zweiter und endgültiger Fassung ein *Kinderalbum*, aus dem die *Kleine Toccata* entnommen ist.

Arvo Pärt. 1935 in Reval/Estland geboren, studierte zunächst bei V. Tormis an einer Musikschule in Tallinn und beendete seine Ausbildung bei H. Eller 1963 am Konservatorium der estnischen Hauptstadt, wo er mit aktuellen Kompositionsmethoden vertraut wurde. Er lebt in Tallinn als Komponist und Mitarbeiter des Rundfunks. Mit *Toccatina* und *Fughetta* wurde ein repräsentatives Stück aus seiner Partita op. 2 von 1958 ausgewählt.

Anti Marguste. 1931 in Estland geboren, studierte 1955 bis 1960 am Konservatorium Tallinn Komposition bei A. Garschnek. Zu seinem Oeuvre zählen vier Sinfonien, eine Kantate, ein Klavierkonzert, viele Lieder nach dem Muster einheimischer Folklore. Die Klavierskizze *Das Wiesel* entstand 1959, also ehe Marguste mit neuen Kompositionstechniken zu experimentieren begann.

Wladimir I. Zytowitsch. 1931 in Leningrad geboren, studierte ab 1958 am Konservatorium Leningrad Komposition und Klavier bei B. Arapow und J. Braudo. Zu seinen Hauptwerken gehören die Sinfonietta, Konzerte für Klavier und für Viola und Orchester, zwei Konzertsuiten. Er lehrt am Leningrader Konservatorium. Das *Präludium Nr. 4* ist Teil eines 1964 geschriebenen Zyklus von 10 Stücken.

Nodar Mamissaschwili. Wenig bekannter junger Grusinier, der erst in jüngster Zeit hervortritt, und zwar auch mit vorsichtig experimentierenden, originell instrumentierten Kammermusikwerken und Orgelstücken, die in Melodik und Harmonik starke Einwirkung der grusinischen Folklore zeigen. Das Stück *Praeludium 1, Ganzton-Skalen* ist einer Sammlung von sechs Klavierstücken entnommen, die 1965 im Moskauer Staatsverlag erschien.

Arno Babadshjan. Geboren 1921 in Jerewan, Ausbildung an Musikinstituten in Jerewan und Moskau, seit 1950 Klavierlehrer am Konservatorium Jerewan. Obwohl er nur selten zitiert, verwendet er Intonationen der armenischen Volksmusik, versucht sich aber seit kurzem in einer modifizierten Zwölftonkomposition. In diese letzte Periode fällt auch das *Intermezzo*, eines der *Sechs Bilder* für Klavier, die 1966 komponiert sind.

Walentin Silwestrow. Geboren 1937 in Kiew. Studierte zunächst drei Jahre Architektur, 1958 bis 1964, dann Komposition bei B.

Ljatoschinskij am Konservatorium Kiew. Zur Zeit ist er Klavierlehrer am Musikstudio der Ukrainischen Chorvereinigung. Hauptwerke: Klavierstücke, Kammermusik und Orchesterkompositionen in einem der mittleren Schaffensperiode Schönbergs abgeleiteten Stil unter modifizierter Verwendung zwölftöniger, serieller und aleatorischer Bildungen. Die *Serenade* entstand im Mai 1962.


Dmitrij Schostakowitsch. 1906 in St. Petersburg geboren, studierte am Konservatorium seiner Heimatstadt Klavier, dann Komposition bei M. Steinberg, seither Professor an den Konservatorien Leningrad und Moskau und bekanntester lebender Vertreter der Sowjetmusik. Die *Aphorismen* opus 13, komponiert 1927, stammen aus seiner stilistisch sehr avancierten Periode. 1966 wurden sie, um vier Stücke vermehrt, im Moskauer Staatsverlag wieder publiziert. In der hier abgedruckten Fassung entfallen die Stücke V bis VII (*Marche funebre, Etude* und *Dance of Death*), da diese bei weitem nicht den fortschrittlichen Charakter der hier vorliegenden *Aphorismen* erreichen.

Alfred Schnittke. Geboren 1934, studierte am Moskauer Konservatorium und schloß seine Ausbildung 1958 mit einem Oratorium als Diplomarbeit ab. Er lebt als Komponist und Musikschriftsteller in Moskau und verwendet seit einigen Jahren dodekafonische Elemente. Die *Variationen über einen Akkord* sind 1966 geschrieben.


Edison Denissow. 1929 in Tomsk geboren. Studierte zunächst an der Universität seiner Vaterstadt Mathematik, kam nach Moskau ans Konservatorium in die Kompositionsklasse W. Schebalins. Seit 1957 ist er Professor an diesem Institut. Hauptwerke: *Die Inkasonne* nach Texten von G. Mistral, konzertante Kammermusik und Chansons. Er strebt eine Synthese aktueller Kompositionstechniken an und ist auch herausgeberisch mit der kritischen Neuausgabe von Werken Igor Strawinskys und Béla Bartóks (6 Streichquartette) im Moskauer Staatsverlag hervorgetreten. Die *Variationen* von 1961 bilden ein Beispiel für gemäßigte Zwölftönigkeit.


Witalij Godsjazky. 1936 in Kiew geboren, studierte 1956 bis 1961 bei B. Ljatoschinskij am Kiewer Konservatorium, seither Dozent an Musikschulen und jüngst Klavierlehrer am Musikstudio der Ukrainischen Chorvereinigung. Er hat bisher nur wenige Werke komponiert, gilt aber durch seine avantgardistische Schreibweise bereits als eine Art *sowjetischer Cage*. *Risse der Flächen* entstand 1963.


Alemdar Karamanow. 1934 in Simferopol geboren, beendete 1958 sein Studium am Moskauer Konservatorium bei S. Bogatyrdjow und lebt zur Zeit in seiner Vaterstadt. Unter seinen Werken sind drei Sinfonien, zwei Konzerte für Klavier mit Orchester, ein Lenin-Oratorium und eine Vokalsinfonie nach Bibeltexten. *Prolog, Gedanke und Epilog* ist 1963 komponiert.


 = die Tasten tonlos niederdrücken


 = Cluster


 = besondere Art tremolo, ausgeführt durch schnelles Wechseln der Handfläche und deren Rückseite in kreisartigen Bewegungen; dabei werden Töne des angegebenen Clusters gespielt.

 = arhythmische schnelle Wiederholung der vorgeschriebenen Noten. Zeitdauer approximativ.

 = glissando tremolo

 = Cluster, gespielt mit der Handfläche. Tonbereich unbestimmt.

 = accelerando

 = ritardando