

# REINHOLD MORITZOVICH GLIERE

(1875-1956)



*A Centenary Appreciation*

by ALAN POULTON

### **An Introduction to the Web version**

This book has had its existence since the late 1970s as an annotated typescript. Written for Triad Press it never achieved publication.

It speaks as of 1975 which is a long time ago. The literature on Gliere has of course moved on as have the worklists; the internet has several opus numbered lists which are more complete than the ones in this book. It must be remembered that in 1975 there was no internet, few home computers, no New Grove or MGG, no compact discs, no downloads or streaming. That said, if we set aside a book of two in Russian, there is still (2024) no single book on Gliere. This book's lists of LPs and 78s can now seem quaint but they demonstrate how far we have moved on. A search on Amazon or ebay or indeed MusicWeb International will reveal.

As ever there is much to be gleaned from reading this book and a measure of insight – especially in Part 1, which you will look for in vain in the sources which have emerged since the days when Alan Poulton wrote this book.

R.B.

# **REINHOLD GLIERE**

## **A Centenary Appreciation**

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### **PREFACE**

This work is divided into four main Parts. First, an essay on the life and works of Reinhold Gliere (1875-1956) with a brief digression on the integration of Azerbaidzhanian folk music with Western notational methods. A list of Gliere compositions follows in Part 2 - much of the research necessary to complete this section was undertaken at the British Museum but despite the apparent comprehensiveness of the list, it has not been possible to pin-point all of the later Opus numbers or to identify some of the early and middle-period songs and piano pieces. Supplementary information from the BBC Music Library Catalogues and from the Universal Handbook of Musical Literature (Pazdirek, Vienna, 1907) has also been used together with reference and biographical studies listed in Part 4, the Selective Bibliography.

The discography follows in Part 3 and was compiled not only from source material in the author's own library WERM, Gramophone Shop Encyclopedias, David Hall, Record Guide, Gramophone, EMG, etc.) but from discussion and research work undertaken at the British Institute of Recorded Sound by kind permission of Eric Hughes. Thanks are also due to many fellow collectors and correspondents in Europe, America and the Soviet Union for providing me with catalogues and other information sources used in the discography.

This work was originally written for Lewis Foreman's Triad Press as that eminent publisher's Bibliographical series No. 4 however it never made it into print.

Alan Poulton, Kidderminster, November 1975.

## PART 1 - A SHORT BIOGRAPHICAL STUDY

### (i)

Donald Brook, in his book *Composer's Gallery* (Rockliff, 1946) reminds/us, in the very opening paragraph of the chapter on Reinhold Gliere (11 January 1875- 23 June 1956), of the esteem in which the composer was held by artists all over the world. Stokowski, whose advocacy of the Third Symphony was well-known, and Heifetz were among the many senders of the greetings telegrams to celebrate the seventieth birthday of the "Father of Soviet Composers" among whose pupils had been such 'front-line' musicians as Miaskovsky, Prokofiev and Khachaturian, and lesser-known figures such as Alexandrov, Davidenko, Knipper, Mossolov (of *Steel Foundry* fame) and Rakov.

Gliere was no shadow figure-head either - he had, in January 1945, been nearly ten years Chairman of the Union of Soviet Composers and was still actively composing, among a series of unequal opus numbers some of his best works - namely a quartet of concertos for harp, soprano, cello (for Rostropovitch) and horn. There is little doubt that these concertos, pitched in a classical Western style, did much to catalyse further Soviet concerto genre development during the fifties and sixties and should be viewed as Gliere's swan-song to a long line of distinguished pupils referred to above.

There is another side however to the long musical career of Reinhold Gliere outside his teaching and compositional activities. As a strong musical conservative and apolitical at that, with twenty years at the Moscow Conservatory behind him, who better to help the Soviet development of some of the peripheral regions of the Union? Ippolitov-Ivanov went to Georgia in the same year (1923) as Gliere went to Baku in Azerbaijan Republic. According to Sezhensky (R.M. Gliere - Moscow: Mozgiz 1940) "Gliere was one of the first big composers responding to the call of Soviet power and assuming his stand by the ranks of builders of Soviet musical culture." On reflection, it could be argued that his many visits to Azerbaijan and later to Uzbekistan, the Ukraine and Buryat-Mongolia were largely diplomatic. As Stanley Krebs in his book *Soviet Composers and the Development of Soviet Music* (Geo. Allen and Unwin 1970) points out "It is difficult to see why Azerbaijan needed Gliere musically ... Gliere with an almost total ignorance of Arabo-Turkic-Caucasian art could not expect to add to the extensive research of the remarkable Gadzhibekov ... the first great modern Azerbaijan musician."

However in 1949 Rena Moisenko's book *Realist Music* (Meridian Books, London) had this to say of Gliere's association with the periphery. "Gliere is still a true representative of the best classical traditions in Russian music although Azerbaijan claims him as one of its most gifted composers. The Nationalities Policy of the USSR filled Gliere with enthusiasm; he saw in it tremendous opportunities for music in general and for his native land in particular ... endowed with all the technical resources of European musical culture (he) came to Azerbaijan as Special Envoy of the Soviet State to show native composers the only right way to create their own National Musical Theatre."

Miss Moisenko goes on to conclude that while Gliere remains firmly rooted in Russian classicism (Tchaikovsky/Taneev/Ippolitov-Ivanov) the vocal concerto of 1943 was a merger of classicism with oriental variation technique and ancient Russian polyphony. How far can

one reconcile this post-war summary of the vocal concerto with that of Krebs, more than twenty years later, who views it merely as a 'safe' work presenting no problems to the listener or to the authorities, its "implied orientalism is notable, too, as a stereo-type and so is the unrestrained and unashamed use of an accompaniment which is essentially an orchestrated piano part"?

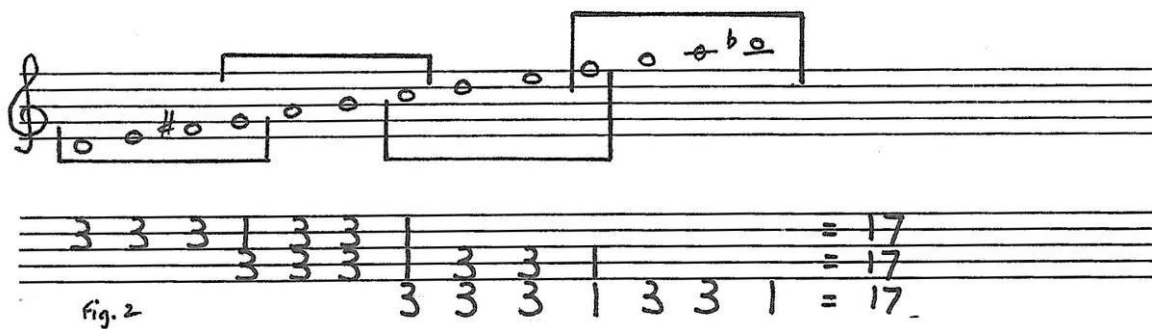
To understand the problems of a composer attempting to Westernize folk music of a complex continent the size of the USSR one must digress briefly into the fascinating history of the Islamic musical tradition and the rise of the nomadic Ashugs of Trans-Caucasia.

(ii)

One of the oldest Arabian scales was the division of the Greek Phrygian scale into two equal tetrachords A and B thus:-



Each whole tone was then divided into three and each half tone being counted as one of the three parts. Thus the octave scale (with the 'dominant' G common) consisted of seventeen third-tones as follows:-



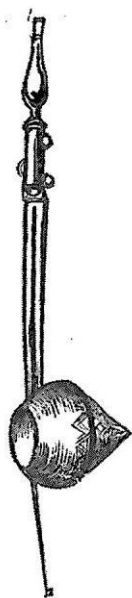
Thus by a simple and combined augmentation of the tetra-chord (called "Thabaka") the Arabians obtained eighty-four scales, twelve of which were selected as the principal keys. The superabundance of scales compared with our own chromatic scale was clearly one of the reasons why Western ears were unaccustomed to the nasal Arabic method of singing with its habit of gliding from note to note, this 'gliding' appearing to our ears to be a glissando but, in fact, was merely the rapid passage of micro-tones. This confusion was further accentuated by

ornamentation of the initial melody by the use of fioriture. Harmony was provided by adding a kind of pedal bass and with instruments such as the Tarist and Kemengah providing chords and arpeggios to sustain the line.

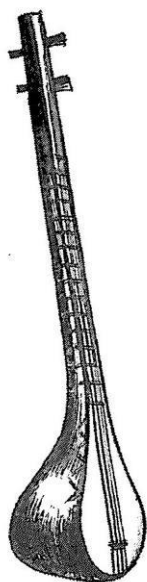
It was thus from these ancient Arabic scales that the Azerbaijan Mugamatic scale was derived - each Mugam providing the performer with some degree of improvisation within a framework of the drama created by the choice of Mugam. The virtuoso performers of the Mugam were Ashugs who were equally endowed with instrumental, vocal, dancing and literary gifts. Their art is as ancient as the history of Eastern people, one of the earliest examples of their music dramas The Book of Dedé Korkud dating back to the tenth century. The Ashugs being essentially nomads were able to bring progressive ideas to most of Central Asia by the sixteenth century. They were also quick to include the exploits of their own nomadic heroes in Azerbaijan Mugamat epics. Two examples were Ashug Rowshan, leader of a peasant mutiny whose cavalry even reached the Chinese border and whose story is told in Gadzhibekov's opera Ker-Oglu and the fabled hero Ashug Kerib, stout champion of the oppressed, whose love for the Shah's daughter was found sufficient "meat" to be Gliere's first choice for the basis of an Azerbaijan opera in 1923.

It was by no means the first Azerbaijan opera however, The remarkable Gadzhibekov (b. 1885) had, some twenty years earlier, begun to collect folk tunes and gulp in the deep cultural and ethnic waters of Azerbaijan - a land occupying that part of the Caucasus resting on the shores of the Caspian Sea and described by Rena Moisenko in tourist-book style as a "land of contrasts; cotton fields bask in the sunshine, mountain streams rush cool and turbulent down the craggy surface of the hills; snow-capped mountains shine and sparkle eternally and seem to be piercing the azure of a semi-tropical sky".

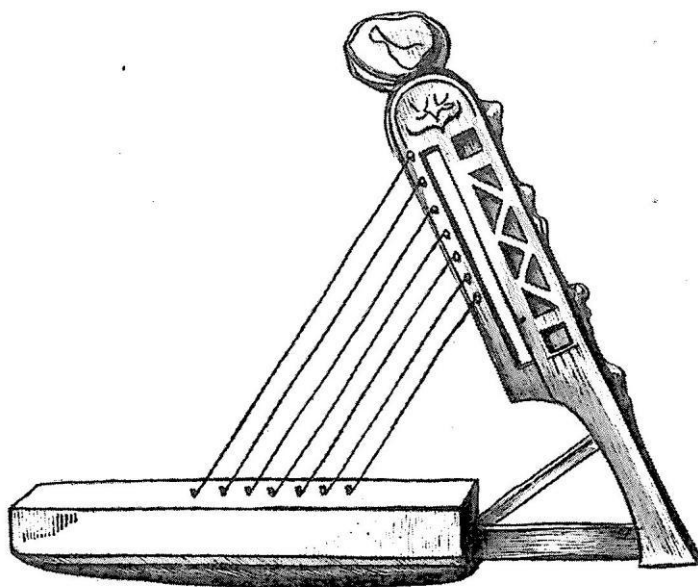
Until Gadzhibekov's collection of folk material no attempt had been made to write down any native music. One of the problems was that Azerbaijan musicians were highly skilled in the art of Mugamat improvisation and transmitted their musical by-play orally-even duet performances were more alternate solo passages than ensemble. By 1907, however, Gadzhibekov had amassed enough information to write the first Azerbaijan opera entitled Leili and Medzhnun (Leila and the Madman) based on the classic 16th century poem of Muhammad Fuzuli. The work was scored for Azerbaijan folk instruments (the Sa'az - a pear-shaped lute with a long finger-board; the Tarist - a six-stringed plucked instrument with frets placed to approximately a third-tone; the Kamanchist (Kemengah) a three or five-stringed instrument with a small body and the Khanandist or high drum) as well as conventional European ones.



(a) Transcaucasian Kemancha, a type of Eastern violin, played in a vertical position.



(b) Sa'az from Daghestan, similar to the lute.



(c) Changhy, a peasant harp from Svan, U.S.S.R.

However the notation was clearly separated. European instruments were scored in the normal fixed way i.e. non-improvisatory whereas the Azerbaijan folk instruments and vocal line were merely indicated by the composer using the appropriate Mugam or modal shape. These Mugams once improvised could be repeated at further performances with no more variation than repeat performances of one's own cadenza for Mozart K.491. Gadzhibekov was therefore able to notate the repeated improvisation once its pattern was clear. He therefore 'Westernized' the Azerbaijan style by fixed notation and, more important, replacing the micro-tonal vocal line to Western mathematically-based intervals. (Gadzhibekov was later to regret this step and attempted to make amends by the publication of his monumental ethnomusicological study *The Bases of Azerbaijan Folk Music* in 1945. This book however was criticised severely by Moscow - the waves of dissension were largely ineffective as Gadzhibekov was dead within a year.

Following the success of *Leili and Medzhnun* and the later *Ker-Oglu* the years from 1907 to 1920 were fruitful ones in terms of further Mugam operas and Gadzhibekov was rewarded with his appointment as Director of the Baku Music School in 1922. It was, therefore, to this strong Arabic-Iranian cultural backwater that Gliere was invited to speed up the Soviet development of the Ashugs. Gliere, as mentioned earlier, was a strong musical conservative and an influential teacher and was ideally suited to be the Soviet musical ambassador to Azerbaijan before the periphery became too remote from Moscow in its musical advance. What sort of man was Reinhold Gliere?

### (iii)

Born in Kiev in 1875 of Belgian-Jewish extraction, his father was an amateur musician and professional instrument maker. Reinhold began early studies with Weinberg (violin) and entered the Kiev gymnasium in 1885. Five years later he had begun composing and was

preparing under his teacher, Bout, to enter the Kiev musical uchilische in violin. This he accomplished with four passes in theory, composition and piano, as well as violin. He continued violin lessons with Weinberg but with additional lessons from Shevchik and composition classes with E.A. Ryb.

In 1894 he entered the Moscow Conservatory as a student studying violin under Grzhimali and Sokolovsky. However he felt a strong pull towards composition and enlarged his studies with Ippolitov-Ivanov (composition), Taneev (counterpoint) and harmony (Arensky and Konius), Igor Bel'za in an article on Gliere's concertos (published in Moscow in 1952) tells us that Taneev was Gliere's greatest influence, on the composer's own admission, though contemporary musicologists see greater links with Rimsky-Korsakov, Rachmaninov and Scriabin.

On graduation in 1900 from the Conservatory armed with the highest accolade of gold medal in composition, Gliere had already completed among a series of chamber works, his First Symphony and an opera Earth and Heaven. Two students were referred to Gliere by Taneev at about this time, Prokofiev, aged ten and Miaskovsky, aged twenty, both of whom for various reasons were ineligible for entrance to the Conservatory, and so began the long line of students who were to come under Gliere's effective, if not expansive, wing.

In 1905 Gliere left for Berlin to study conducting with Oscar Fried and to compose. The first performance of his Second Symphony was given in Berlin in 1907 and on his return to Russia some years later Gliere began a short-lived conducting career. However due to lack of finance he was not able to maintain the necessary 'virtuoso' image of Ippolitov-Ivanov, Koussevitzky and others and this side of his career was largely abandoned, (We are fortunate however in having several commercial recordings of Gliere conducting his own music including all three Symphonies, the Horn Concerto and various ballet excerpts). Sezhensky, in his study of Gliere, published in Moscow in 1940, describes Gliere's conducting as "not flamboyant in the respected manner of the time but placid and thorough"!

Whatever reasons forced this abandonment they were soon overtaken by the next significant move in Gliere's career - the upgrading of the Kiev uchilische (where he himself had studied from 1890/4) to a Conservatory and his appointment as Director in 1914. This post he held for six years until a Bolshevik/Ukrainian revolt in Kiev forced his return to Moscow in 1920, Among his pupils during his Directorship were the two Ukrainian composers Revutsky (b. 1889) and Lyatoshinsky (b. 1895). A professorship of composition at the Moscow Conservatory was soon conferred upon him, a post he held until the outbreak of the Second World War. However, as we have already seen, he supplemented his Moscow teaching post with various musico-diplomatic missions beginning with Baku in Azerbaijan in 1923. How did Gliere set about establishing himself in the new republic and how did he integrate Soviet ideas into the Azerbaijan Mugamat epic drama?

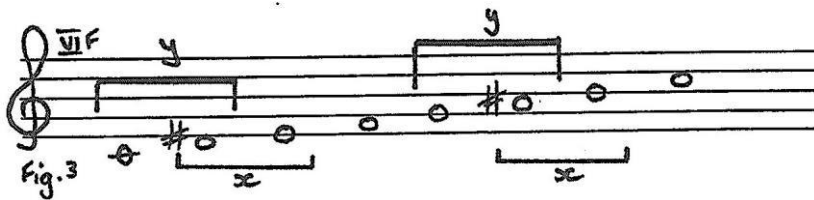
#### (iv)

One thing was clear .... he had to set about his task with some rapidity - for two reasons; one, to satisfy Narkompros Moscow and two, to demonstrate his own compositional versatility to the Gadzhibekov circle. Work on the Azerbaijan fable of Shah-Senem began in 1924 using

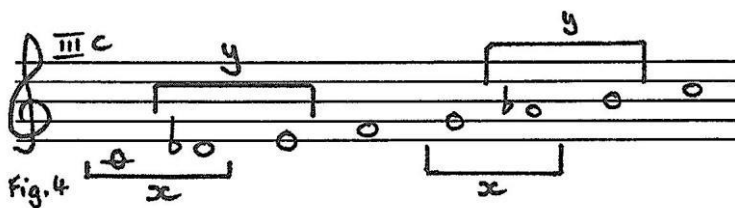
Azerbaijan vocal lines and rhythmic techniques as well as antique Iranian melodies. As we have seen, Gliere had a number of Mugamat scales to work with (or, more specifically, to Westernize). Musicologists are not in agreement over the number of scales which make up the fundamental Mugamat but eight seems to be the most quoted. They are:-

1. Rast
2. Seiga (Seigakh)
3. Shoor (Shur)
4. Tchargya (Chargiakh)
5. Bayat-Ispahan (Baiati)
6. Shooshtar (Sinister)
7. Koodmayun (Khumaiun)
8. Zaf abil

Rast is identical to the old Arabic scale (fig. 1) based on major tetrachords and Shoor to a similar modal build-up in minor tetrachords. Siega is more complicated and is characterised by two symmetrical tetrachords with the inclusion of two intervals of a diminished second (x) and two of an augmented second (y) thus:-



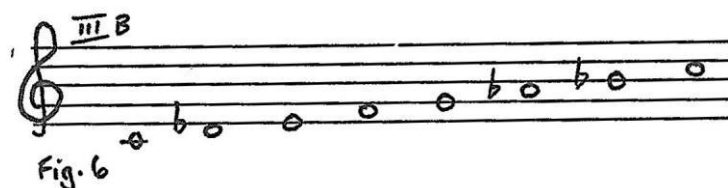
Shooshtar has the rise and fall of diminished and augmented intervals reversed as follows:-



(Krebs however quotes this scale somewhat differently in his book. See p.133). Tchargya was noted down by Tigranyan, the Armenian composer in 1938 as consisting of the following notes:-



(A progression much beloved of Rawsthorne and Hindemith) and Bayat-Isphagan corresponds roughly to:-



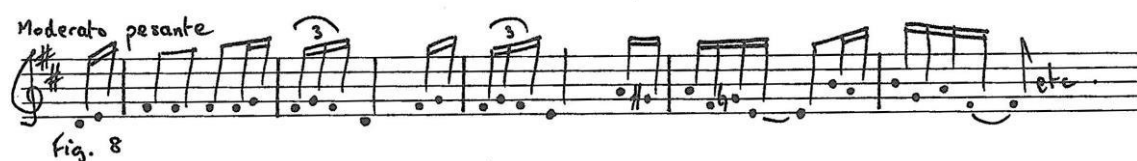
Incidentally the numbers assigned to these three scales are taken from the reference table of modes published by Maurice Senart (Paris 1923) in his book *Essays in the Modes* and subsequently quoted in John Foulds' book *Music Today* Opus 92 (Ivor Nicholson and Watson 1934). Foulds makes the point that there is no reason at all why music should always be written in major or minor modes and quotes such examples as Óscar Esplá who composes all his music in one mode (Senart ref. IIO) and Beethoven Op. 132 in the Lydian mode (ref. VL).

Gliere decided to use the Seiga Mugamat to portray the character of the Ashug Kerib, hero of the Shah-Senem story. The vocal line of Kerib's aria: "By Night and Day" will serve as an example of the Seiga Mugamat



And to use the tonality provided by the Tchagarya Mugamat to heighten the drama of Act 3.

Interspersed with other genuine Azerbaijan Mugams were over thirty Iranian melodies which were mainly used for the opening symphony,



the mass scenes and the operatic dance scenes. Gliere was quick to spot the possibilities of utilising Western instruments to imitate the sound of native instruments where for example

he used special violin effects to interpret the Kamanchist (q.v.) and a combination of flutes and violas to represent the Tarist (q.v.).

Despite the obvious care he lavished on the work he was asked by the authorities to indicate any 'uncertain' moments i.e. the use of non-Azerbaijan material most of which was Persian. Having done this, the uncertain moments were removed, a severe surgical operation in the event, turning Shah-Senem into virtually another opera. As Krebs points out "Azerbaijan folk music, contrary to Soviet theory, is largely Persian-based." By the opera's first performance it had become a Russian opera about the Persian champion of the oppressed rather than an Azerbaijan opera utilising Iranian modal techniques. Narkompros, essentially the old IRMS, who had arranged Gliere's transfer to Baku justified this apparent dichotomy of ideals by saying: "The erection of and mounting of Shah-Senem strengthened Soviet operatic art and levelled a severe blow at the bourgeois nationalism which was trying to separate Azerbaidzhanian culture from Russian (and which) asserted the impossibility in-principle of the enrichment of Azerbaidzhanian music with the experience of the Russian musical classics".

Later in 1932 when the diplomatic missions to the fringe areas of the Soviet Union were replaced by a Central Committee who supervised the lives of Soviet artists Gliere observed diplomatically, "The decision of the Central Committee (of the Party) thanks to its clarity and accuracy is not only an organisational beginning but also an artistic one in that ... it gives courage to Soviet artists to go ahead, firmly resolving the problems standing before Soviet art" (Musical Almanac for 1932).

Gadzhibekov could also play the diplomat. His comment on Gliere's Shah-Senem was "it is the basis of the strong beginning of new Azerbaijan operatic culture". Stanley Krebs seems nearer the mark when he says "Gliere's mission (to Baku) like that of many an established Russian musician was a diplomatic one. Although Shah-Senem contains some fine music there is little evidence of a musical legacy ... Gadzhibekov and other Azerbaidzhanians were fairly impervious to the influence of the facile Northerner and managed to Westernize their culture and pervert their folk tradition without his (Gliere's) help".

But let John Foulds have the last word on fake Eastern music. "There has been an enormous amount of imitation-oriental music written during the past twenty years or so (1900/1930). In former days, when the world was so much larger than it is now, Mozart and Beethoven were quite content, and quite justified too, in sprinkling their score liberally with triangle and cymbal and calling it Turkish music! ... Nowadays, when abundant information is available regarding oriental musical systems ... the pseudo-oriental pinch-beck so frequently foisted upon the public nowadays is indefensible ... Your oriental suites, song-cycles (Persian, Chinese etc.) love lyrics, settings of Omar Khayyam, instrumental intermezzi, Egyptian suites, Eastern ballets etc. exist and become popular by other means than by being true to their titles. For they are no more truly Eastern in conception and execution than my piano is African because of its ivory keys. They employ drone fifths in the bass, tam-tam and other percussive effects ... and attempt to conjure up visions of the Orient. It is surprising that a modern artist of the eminence of Rimsky-Korsakov should have perpetrated such an egregious example of this sort of thing as he has done".

Similar problems for Gliere arose during the 'thirties with the treatment of the folk music of

Uzbekistan (as well as later attempts with music of the Ukraine and Buryat-Mongolia) with its own distinctive scales, melodies and rhythms dissimilar to Western music and difficult to translate into aural European acceptability. Martynof remarks in *Sovietskaya Muzyka* January 1938 with reference to Gliere's Tadjik drama *Giul'sara* of 1936: "It is difficult to find suitable harmonisations for these tunes. The native scales are in many respects peculiar. It is necessary to discover the boundless possibilities latent in the native monody and this (Gliere) has not always succeeded in doing, although here and there ... in *Giul'sara* there are instances of effective polyphonic choral writing. But, generally speaking, the primitive, strictly ethnographic forms so far in use do not suffice; the experience of world-wide operatic culture must contribute to the enrichment of the new national forms and styles."

By this time (1936) of course, Gliere was not "going it alone". He had sought specialist advice and was collaborating with a former Conservatory student (Talib Sadykov) in the acquisition and notation of genuine native tunes. This collaboration resulted in yet another version of the old legend *Leili and Medzhnun* in 1944. (A further opera *Rashel* was produced independently of Sadykov in 1942/3),

In 1937 Gliere was appointed head of the Moscow Union of Soviet Composers and from 1938 to 1948 was President of the Organisational Bureau of the nationwide USC. During this decade Gliere composed much of his "social" music-significant anniversaries, Nationalist marches, Russian war victories were all suitable subjects for Gliere's considerable made-to-order music. The Soviet authorities, were not slow to express their appreciation of his artistic achievements and Gliere was rewarded with the title of People's Artist of the Azerbaidzhan USSR (1934), RSFSR (1936), Uzbek SSR (1937) and of the Soviet Union (1938). In addition he was awarded the Order of the Red Banner of Labour in 1937 and the Order of Honour in 1938, plus three orders of Lenin (usually birthday honours) and three first-degree Stalin prizes during the decade 1945-1955. As one of the most decorated composers of the Soviet Union it was inevitable that the 1948 Party condemnation of Soviet composers hardly affected Gliere at all, in contrast to Prokofiev, Shostakovich and Miaskovsky. Indeed, one of the three first-degree prizes awarded to Gliere was made in 1948 for his *Fourth String Quartet*.

The pace of Gliere's compositional activity slowed considerably in the post-war years. In failing health and unable to keep abreast with the rapid changes taking place in Soviet compositional techniques, his last years were spent at Ivanovo, the location of the Moscow Union of Soviet Composers rest and recreational resort. He still maintained contact with his former pupils and even visited the Middle East again. One of his last compositions was the ballet *Daughter of Castille* of 1955 - he died in Moscow on June 23rd 1956 having outlived both his two most famous students, Miaskovsky (d. 1950) and Prokofiev (d. 1953).

Was Gliere a composer of fake orientalism - of music by the hour - an academic with no great talent? Or was he one of the few truly Soviet composers of the older generation? The answer is "Listen to the music". The discography on the following pages covers symphonic music, opera, concertos, chamber music and songs, much of it difficult to obtain except through specialist shops, but comprehensive enough to provide the collector who has only heard the *Third Symphony* or *Yablochko* from the *Red Poppy Ballet* with a more balanced musical perspective of a Russian composer, the centenary of whose birth we celebrate this year (1975).

## PART 2 – SELECTIVE LIST OF COMPOSITIONS

### (a) Works with Opus numbers

1.

String Sextet No. 1 in C minor (Sextuor pour deux violons, deux altos et deux violoncellos)  
2 vn. 2 va. 2 vc.  
Performing Time 27' 30"  
Composed between 1898 and 1900  
Published - Belaiev, Leipzig, 1902

2

String Quartet No. 1 in A (Quatuor pour deux violons, alto et violoncelle)  
2 vn. 1 va. 1 vc.  
Composed between 1899 and 1900  
Published - Belaiev, Leipzig, 1902

Of Gliere's two quartets, the earlier, in A major, is by far the more popular. The viola, to which the dignified opening theme is assigned, is prominent throughout. In the first section of the *tema con variazioni* (A minor), a movement of singular beauty, there is one of those effects which only a consummate craftsman can provide. After a series of bell-like sounds from all the instruments, the viola enters at the close with the figure in double-stops. If this is played *sotto voce* and the viola is in perfect tune, the effect is magical

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3

Romance for Violin and Piano in D (Romance pour violon avec accompagnement de piano)  
Composed 1902  
Published - Belaiev, Leipzig, 1903

4

Ballad for Cello and Piano in B flat (Ballade pour violoncelle avec accompagnement de piano)  
Composed 1902  
Published - Belaiev, Leipzig, 1903

5

String Octet in D (Octette pour quatre violons, deux altos, et deux violoncelles)

4 vn. 2 va. 2 vc.

Composed 1900

Published - Belaiev, Leipzig, 1903

6

Three Songs (No. 3 is entitled "In a Moment of Tenderness")

Composed c. 1900

Published - Belaiev, Leipzig, 1903

7

String Sextet No.2 in B minor (Deuxieme Sextuor pour deux violons, deux altos et deux violoncelles)

2 vn. 2 va. 2 vc.

Composed between 1902 and 1904

Published - Belaiev, Leipzig, 1904

8.

Symphony No. 1 in E flat major

Composed between 1899 and 1900

Performing Time 35'

Published - Belaiev, Leipzig, c. 1905

(Symphonie en Mi b pour orch. Reduction pour piano à quatre mains par L'Auteur.

Published - Belaiev, Leipzig, 1905)

9.

Two Pieces for Double-Bass and Piano

No. 1 Intermezzo

No. 2 Tarantella

Composed 1903

Published

No. 1 - Jurgenson, Moscow and Leipzig, c.1905

No. 2 - Friedrich Hofmeister, Leipzig, 1957

Complete with Op. 32 as Vier Stücke für Kontrabass und Klavier with Bass parts edited by Chormenko - RSM, Moscow, 1952

10.

Six Songs (Sechs Romanzen für eine Singstimme und Pianoforte)

No. 1 An der Wend lehnt die Leier (Now forgot is my lyre)  
No. 2 Die Glocken (Bell Chimes)  
No. 3 Der Tag schwand hin (The Day is gone)  
No. 4 Ein Holder Traum (Love is a Dream)  
No. 5 Wach'aug (Awake)  
No. 6 Der Leissen Zahr (Gushed forth the Tears)  
Composed c. 1905  
Published in Russian, German, French and English Gutheil, Moscow, c. 1920

11.

String Sextet No.3 in C (Troisieme Sextuor pour deux violons, deux altos et deux violoncelles)  
2 vn. 2 va. 2 vc.  
Composed 1904-1905  
Published - Belaiev, Leipzig, 1906

12.

Six Songs (Sechs Lieder)  
No. 1 Wenn das Leben dir zur Plage  
No. 2 Freundliches Sternlein  
No. 3 Du bist so schlicht  
No. 4 Okehrtest du im Lenz zurück  
No. 5 Die Liebe ist des Leides Kind  
No. 6 Waswill, was wünsche ich  
Composed c. 1905  
Published in Russian and German - Jurgenson, Moscow and Leipzig, c. 1906

13.

Three Songs (Suite for 2 soloists, women's chorus and piano)  
No. 1 Fruhling  
No. 2 Herbst  
No. 3 Winter  
Composed c. 1905  
Published in Russian and German - Jurgenson, Moscow and Leipzig, c. 1906

14.

Six Songs (Sechs Lieder)  
No. 1 Meine Traume sind traurig  
No. 2 Nun wir jungst durch Verleumdung entzweit  
No. 3 Auf den Blumen zittern Tranen  
No. 4 Wie der lenz doch so schmuck ist

No. 5 Wie schwarz die Nacht

No. 6 Wird man mein Liebeswallen versteh'n

Composed c. 1905

Published in Russian and German - Jurgenson, Moscow and Leipzig, c. 1906

15.

Scherzo for Piano

Composed c. 1904

Published - Jurgenson, Moscow and Leipzig, 1905

16.

Deux Morceaux pour Piano

No. 1 Prelude

No. 2 Romance

Composed c. 1904

Published - Jurgenson, Moscow and Leipzig, 1905

17.

Cinq Esquisses pour Piano

No. 1 in B flat

No. 2 in E flat minor

No. 3 in A

No. 4 in C

No. 5 in F sharp

Composed c. 1905

Published - Jurgenson, Moscow and Leipzig, 1906 - No. 2 only, published J.W. Chester (London), Brighton, 1921

18.

Eight Songs (Acht Lieder)

No. 1 Der Lenz kam gezogen

No. 2 Dammerung

No. 3 Milder glanzten der Frühlingsnacht Sterne

No. 4 Fuhr ein Traum

No. 5 Drohende Wolken

No. 6 O wehe mir

No. 7 O winde keine duft'ge Blute

No. 8 Berberlied

Composed c. 1905

Published complete in Russian and German - Jurgenson? Moscow and Leipzig, c. 1907

No. 3 Published RSM, Moscow 1926  
No. 7 Published in English (Oh, twine no wreath of flowers) O. Ditson, 1921  
No. 7 Published RSM, Moscow, 1923 and 1938  
No. 8 Published RSM, Moscow, 1928

19

Trois Morceaux pour Piano  
No. 1 Mazurka in A minor  
No. 2 Intermezzo in B  
No. 3 Mazurka in B minor  
Composed c. 1905  
Published - Jurgenson, Moscow and Leipzig, 1906

20

String Quartet No.2 in G minor (Deuxieme Quatuor pour deux violons, alto et violoncelle)  
2 vn. 1 va. 1 vc.  
Performing Time 32'  
Composed 1905  
Published - Belaiev, Leipzig, 1906

21

Trois Morceaux pour Piano  
No. 1 Tristesse  
No. 2 Joie  
No. 3 Chagrin  
Composed c. 1905  
Published - Jurgenson, Moscow and Leipzig, 1906

22

Song - Die Schmiede  
Composed c. 1905  
Published - Jurgenson, Moscow and Leipzig, c. 1906

23

Songs (No. 1 is entitled "In Himmelsfernen")  
Other items unspecified  
Composed c. 1905  
Published

- Jurgenson, Moscow and Leipzig, c. 1906 No.1 only
- RSM, Moscow, 1928

24

Songs (No. unspecified)

Composed c. 1906

Published - probably Jurgenson, Moscow and Leipzig, c. 1907 and issued separately by RSM, Moscow, c. 1925

25.

Symphony No. 2 in C minor (Deuxieme Symphonie pour Grand Orchestre)

Composed 1907

Performing Time 45'

Published - Belaiev, Leipzig, 1912

(Deuxieme Symphonie - Reduction pour piano à quatre mains par L'Auteur.

Published - Belaiev, Leipzig, 1912)

26.

Six Morceaux pour Piano

No. 1 Prelude B-dur

No. 2 Prelude Es-moll

No. 3 Prelude H-moll

No. 4 Chanson simple E-moll

No. 5 Mazurka Cis-moll

No. 6 Feuille d'Album B-dur

Composed c. 1906

Published - Jurgenson, Moscow and Leipzig, 1907

No. 4 only ed. Henderson - Bayley and Ferguson, n.d.

27.

Songs (No. unspecified)

Composed c. 1910

Published - probably Jurgenson, Moscow and Leipzig, c. 1910 and issued separately by RSM, Moscow, c.1926

28.

Eleven Songs (Elf Lieder) Composed c. 1920

Published

probably complete by Jurgenson, Moscow and Leipzig, n.d.

No. 2 So Gebraunt ist die Haut dir

No. 5 Lebt! Lebt euch aus - both published in Russian and German RSM, Moscow, 1924

No. 1 Kiedy Kochasz

No. 5 Hej bede zyl - both published in Polish, Russian and German Leon Idzikowski,  
Warsaw, Kijow, 1922

29.

Trois Mazurkas pour Piano

No. 1 H-moll

No. 2 Es-dur

No. 3 B-moll

Composed c. 1906

Published

Jurgenson, Moscow and Leipzig, 1907

Mazurka (No. unspecified) rev. C. & V. Sternberg - J. & W. Stern & Co. New York, ll

30.

Twenty-Five Preludes for Piano\*

Composed c. 1907

Published in 5 volumes - Jurgenson, Moscow, 1908 (\*Keys are unspecified except No. 5 in D  
and No. 11 in F)

31.

12 Pieces Infantines pour Piano

No. 1 Prelude

No. 2 Nocturne

No. 3 Berceuse

No. 4 Reverie

No. 5 Chanson Populaire

No. 6 Valse

No. 7 Romance

No. 8 Etude

No. 9 Mazurka

No. 10 Chant Oriental

No. 11 Feuillet d'album

No. 12 Air de Ballet

Composed c. 1906

Published complete - Jurgenson, Moscow and Leipzig, 1907

- ed. Alfred Mirovitch - Leeds Music Corporation, New York (Printed in Holland) 1953

- Peters Edition (as Zwölf Kinder-stücke), Leipzig, 1953

Separate items were later published as follows -

No. 2 Nocturne - ed. Henderson - Bayley and Ferguson, n.d.  
- ed. Weston - J.,W. Chester, London,1917  
- arr. Krein for Piano Trio – Jurgenson  
No. 5 Chanson Populaire - ed. Henderson - Bayley and Ferguson, n.d.  
No. 7 Romance - ed. Weston - J.W, Chester, London, n.d.  
No. 10 Chant Oriental - ed. Henderson - Bayley and  
Ferguson, n.d.  
No. 12 Air de Ballet - RSM, Moscow, 1925

32.

Two Pieces for Double-Bass and Piano

No. 1 Prelude

No. 2 Scherzo

Composed 1908

Published –

No. 1 - Jurgenson, Moscow and Leipzig, c.1910

No. 2 - Friedrich Hofmeister, Leipzig, 1957 Complete with Op. 9 as Vier Stücke für  
Kontrabass und Klavier with Bass parts edit by Chormenko - RSM, Moscow, 1952

33.

Les Syrenes - Poème Symphonique pour Grand Orchestre

Composed 1908.

Performing Time 15'

Published - Belaiev, Leipzig, 1912

34.

24 Pieces Caractéristiques pour la Jeunesse pour Piano (4 cahiers)

Cahier 1

No. 1 Petite Poème

No. 2 Danse Polonaise

No. 3 Les Larmes

No. 4 Chant des Chasseurs

No. 5 Regret

No. 6 Clochettes

Cahier 2

No. 7 Aux champs

No. 8 Arlequin

No. 9 Chanson

No. 10 Au Berceau

No. 11 Ballade

No. 12 Esquisse

Cahier 3

No. 13 Mélodie

No. 14 Scherzo

No. 15 Chanson Russe

No. 16 Danse des Badins

No. 17 Aquarelle

No. 18 Impromptu

Cahier 4

No. 19 Serenade

No. 20 Quasi Menuetto

No. 21 Meditation

No. 22 Pastorale

No. 23 En Rêve

No. 24 Danse Orientale

Composed c. 1906

Published - Jurgenson, Moscow and Leipzig, 1908

Separate items were later published as follows:-

No. 5 Regret - RSM, Moscow, 1931

No. 6 Clochettes - RSM, Moscow, 1930

No. 7 Aux champs - RSM, Moscow, 1937 and 1941

No. 8 Arlequin - RSM, Moscow, 1941

No. 15 Chanson Russe - ed. Weston - J.W. Chester, London, n.d.

No. 17 Aquarelle - RSM, Moscow, 1925

No. 18 Impromptu - RSM, Moscow, n.d.

No. 19 Sérénade - RSM, Moscow, 1930

35.

Instrumental Pieces with Piano acc. (unspecified Nos. except)

No. 10 Nocturne (Horn and Piano)

No. 11 Intermezzo (Horn and Piano)

Composed 1908

Published probably complete by Jurgenson, c. 1912

36.

Six Songs (Sechs Lieder)

No. 1 Leiblich Sang die Holde Nachtigall

Other items unspecified Composed c. 1910

Published - probably complete by Jurgenson, Moscow and Leipzig, n.d.

- No. 1 only - published in Polish, Russian and German Leon Idzikowski, Warsaw, Kijow, 1922

- No. 1 only - Leeds Music Corporation, New York, 1951

37.

Songs (No. unspecified)

Composed c. 1910

Published - probably Jurgenson, Moscow and Leipzig, n.d.

38.

Piano Pieces (No. unspecified)

Composed c.1912

Published - probably Jurgenson, Moscow and Leipzig, n.d.

39.

Eight Duets for Violin and Cello

No. 1 Prelude

No. 2 Gavotte

No. 3 Lullaby

No. 4 Canzonetta

No. 5 Intermezzo

No. 6 Impromptu

No. 7 Scherzo

No. 8 Study

Composed 1909

Published - Jurgenson, Moscow and Leipzig, c.1912

- ed. Fortunov - RSM, Moscow, 1961

- Peters Edition, Leipzig, 1966

- Hinrichsen, London, 1956

40.

Deux Esquisses pour Piano

No. 1 in D flat

No. 2 in C sharp minor

Composed c. 1908

Published - Jurgenson, Moscow and Leipzig, 1909

- RSM, Moscow, 1922

41.

Six Morceaux pour Piano à quatre mains

No. 1 Prelude

No. 2 Valse Triste

No. 3 Chanson  
No. 4 Basso Ostinato  
No. 5 Air de Ballet  
No. 6 Mazurka  
Composed c. 1909  
Published - Jurgenson, Moscow and Leipzig, 1910

42.

Symphony No. 3 in B minor (Ilia Murometz)  
- dedicated to Glazunov  
Composed between 1909 and 1911  
Performing Time 71'  
First Performance 1912 conducted by Emil Cooper  
Published score - Moscow, 1948

43.

Huit Morceaux pour Piano (originally Huit Pièces Faciles pour Piano)

No. 1 Prelude (in D flat)

No. 2 Prière

No. 3 Mazurka

No. 4 Le Matin

No. 5 Le Soir

No. 6 Rondeau

No. 7 Arietta

No. 8 Marche Miniature

Composed c. 1909

Published complete - Jurgenson, Moscow and Leipzig,

Separate items were later published as follows;

No. 1 Prelude - RSM, Moscow, 1941

- ed. Weston, J.W. Chester, London, n.d

- ed. Henderson, Bayley and Ferguson, n.d.

No. 2 Prière - RSM, Moscow, 1929

- ed. Henderson, Bayley and Ferguson, n.d.

No. 4 Le Matin - RSM, Moscow, 1941

- ed. Henderson, Bayley and Ferguson, n.d

No. 5 Le Soir - RSM, Moscow, 1929

- ed. Whitemore, Paterson, 1927

- ed. Henderson, Bayley and Ferguson, n.d.

No. 6 Rondeau - RSM, Moscow, 1937

- ed. Henderson, Bayley and Ferguson, n.d.

44.

Four(?) Songs (Titles available to only two songs)

No. 3 Der Bach

No. 4 Mondnacht voll Silberlicht

Composed c. 1909

Published probably complete in Russian and German by Jurgenson, Moscow and Leipzig, 1910/11 No. 3 only - RSM, Moscow, 1928

45.

Twelve Easy Pieces for Violin

Composed 1909

Published - probably Jurgenson, c. 1911

46

Songs (No. unspecified except No. 2 entitled "Bei Algen und Riff")

Composed c. 1910

Published complete in Russian and German

- Jurgenson, Moscow and Leipzig, 1910/11

- No. 2 only - RSM, Moscow, 1928

47

Douze Esquisses pour Piano (3 cahiers)

Composed c. 1909

Published - Jurgenson, Moscow and Leipzig, 1910 - No. 3 only (in D)

ed. Weston, J.W. Chester, London, n.d.

48

Piano Pieces (No. unspecified)

Composed c. 1910

Published - probably Jurgenson, Moscow and Leipzig, c.1910

49

Twelve Duos for two Violins

Composed 1909

Published - Jurgenson, Moscow and Leipzig, c. 1912

[Of Gliere I have something to say which will surprise many readers. I am well acquainted with his quartets and sextets, and know them to be very valuable accessions to the repertory. But still more valuable, in my opinion, are his twelve short duets for two violins. They are

quite unique. To my mind no other composer, with the exception of Spohr, with whom, needless to say, Gliere's music has no affinity whatever, and perhaps Leclair, has written music for two violins unaccompanied, of real interest outside the class-room. But these duets please listeners almost as much as a string quartet. By what magic this is accomplished I know not, for it must be frankly admitted that duets for two violins are tedious things as a rule, and I am glad to have this opportunity of drawing attention to a feat so remarkable. Both parts are printed on the same page, which is convenient for teaching purposes. For private playing, however, it is pleasanter for each violinist to have a copy, and I suggest to the publisher that he would do well to see that the printer arranges his sheets alike in both copies, otherwise turning over becomes unnecessarily awkward. The duets for violin and 'cello are also to be recommended in a lesser degree.]

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50

Songs (No. unspecified except No. 1 entitled "Zieht die Nacht")

Composed c. 1910

Published in Russian and German

- Jurgenson, Moscow and Leipzig, 1910/11

- No. 1 only - RSM, Moscow, 1928

51

Twelve Pieces for Cello and Piano (Titles unspecified except No. 1 Album Leaf in E major)

Composed 1910

Published - Jurgenson, Moscow and Leipzig, c.1912

52

Zwölf Lieder

Composed c. 1910

Published complete in Russian and German

- Jurgenson, Moscow and Leipzig, 1910/11

Separate items were later published as follows:-

No. 1 Wo Ein Schneeweiss Netzgewebe - RSM, Moscow, 1928

No. 6 Wie Michs Bangt - RSM, Moscow, 1928

No. 8 Awakening (wds. Klein/Lakond) - Southern Music Pub. Co., New York and Peer Musikverlag, Hamburg, 1965

No. 11 Nacht Bricht an - Jurgenson, n.d.

No. 12 Lust will ich Geniessen - RSM, Moscow, 1925

53.

Ten Duos for two Celli or for Double-Bass and Cello  
Composed 1911  
Published - Jurgenson, Moscow and Leipzig, c. 1913

54.

Seven Instructive Pieces for Violin  
Composed 1911  
Published - probably Jurgenson, Moscow and Leipzig, c.1913

55.

Songs (No. unspecified)  
Composed c. 1912  
Published - probably RSM, Moscow, c. 1920

56.

Piano Pieces (No. unspecified)  
Composed c. 1912/14  
Published - probably RSM, Moscow, c.1920

57.

Songs (No. unspecified)  
Composed 1912/14  
Published - probably RSM, Moscow, c.1920

58.

Sieben Lieder  
Composed c.1913  
Published - probably complete, RSM, Moscow, c.1920  
- No. 4 Lada - RSM, Moscow, 1930

59.

Sieben Lieder  
Composed c.1913  
Published - probably complete, RSM, Moscow, c.1920  
- No. 3 only "Over the Depths of the Sea (wds. K. Balmont trans. Purdy) G. Schirmer, New York, 1923

60.

Two Poems for Soprano and Orchestra

Composed 1924

Published - RSM(?), Moscow, c.1928

61.

24 Morceaux pour Piano à quatre mains

Composed c.1914

Published - Jurgenson, Moscow and Leipzig, 1916

Separate items were later published as follows:

No. 2 Six Variations on an original theme

No. 3 Ostinato.

No. 6 Folk Dance

No. 13 Oriental Prelude No. 16 Oriental Dance

No. 24 The Breeze - all pub. VOKS, Moscow, 1946

62.

Songs (No. unspecified except No. 4 "Und sie hat still Geweint")

Composed c.1919

Published - RSM, Moscow, 1928

63.

Twelve(?) Songs

No. 1 Blow wild winds

No. 2

No. 3 Candle Burning and Growing Dim

No. 4 If Happiness were mine

No. 5

No. 6 As though White Swans

No. 7 Night and Storm

No. 8 Yes, that was only a Dream

No. 9 A Ridge of Whirling Whiteness

No. 10 Loving Thee is complete Anguish

No. 11

No. 12 The Unmoored Boat

Composed c. 1920

Published - Jurgenson, Moscow and Leipzig, c.1924

64

The Zaporozhy\* Cossacks - Symphonic Poem for Orchestra (\*Zaporozhy (or Zaporozji) were Ukrainian Cossacks who defied the Turkish Sultan)

Composed 1921

Performing Time 16'

Published c.1925

65

Chrysis: Ballet Pantomime in three Acts and 12 Tableaux

Tableau 1 Le Reveil

Tableau 2 Dans la vallée tranquille

Tableau 3 Au sommet

Tableau 4 L'infidélité

Tableau 5 Dernier adieu

Tableau 6 Chrysis chez Sapho

Tableau 7 Les ménades

Tableau 8 Chrysis chez les Egyptiennes

Tableau 9 La mystère

Tableau 10 Festin chez Chrysis

Tableau 11 Les années qui passent

Tableau 12 L'inévitable

Composed 1912

Published - Jurgenson(?), c.1920

- piano solo version - Jurgenson, n.d.

66.

Trizna\* - Symphonic Poem for Orchestra (\*Trizna - a funeral feast in old Russia)

Composed 1915

Published c.1919

67.

String Quartet No. 3 (Troisième Quatuor pour deux violons, alto et violoncelle)

2 vn. 1 va. 1 vc.

Composed 1928

Published - RSM, Moscow, 1931

68.

Komedianty (The Comedians) - Ballet, after Lope de Vega

Composed 1922 (Revised 1930)

Published(?) c.1935

69.

Shah-Senem - Opera in 4 Acts  
Composed between 1923 and 1925 (Revised 1933/4)  
First Performance - Baku., May 4th 1934  
First Moscow Performance in 1938  
Score Unpublished except:-  
Overture (Performing Time 13")  
Moscow: Muzgiz, 1934

70.

Krasnyi Mak (The Red Poppy) - Ballet in 3 Acts and 8 Tableaux with Apotheosis  
Composed between 1926 and 1927  
First Performance - Moscow, June 14th, 1927  
Published - Moscow: Muzgiz, n.d.  
- New Edition 1949 still unpublished (Fr.) Le Pavot Rouge - Ballet en trois actes et huit tableaux avec apothéose  
Livret de M. Kourilko.  
Text français L. Loewenstern  
arr. Pianoforte à deux mains par L'Auteur  
Published - RSM, Moscow, 1933  
Excerpts were later published as follows:  
(i) Charlston (Charleston) - Piano Solo - RSM, Moscow, 1936  
(ii) Dance of the Red (Soviet) Sailors (Yablochko)  
- Piano Solo Performing Time 3'30"  
transcribed H. Swarsenski - Anglo-Soviet Music Press, London, 1947  
Transcribed G. Stone for Two Pianos - Prelude Music Co., New York, 1935  
Transcribed for the Goldman Band by E.W.G. Leidzen C. Fischer, New York etc. 1937  
arranged M.J. Isaac for Concert Orchestra - C. Fischer, New York etc. 1940  
(iii) Valse-Boston - Piano Solo - RSM, Moscow, 1935

71.

Heroic March for the Buriat-Mongol Autonomous Republic - Symphonic poem for Large Orchestra (Marche Héroïque de la RSSA Bouriato-Mongolie - Poème Symphonique pour Grand Orchestre) Composed 1936  
Published c.1945

72.

Solemn Overture for the Twentieth Anniversary of the October Revolution

Composed 1937  
Published c.1945

73.

Zapovit (Testament) - Symphonic Poem for Orchestra (after Shevchenko)  
Composed 1938  
Published - VOKS, Moscow, 1946

74.

Concerto in E flat for Harp and Orchestra  
Composed between 1938 and 1939  
Published - RSM, Moscow, 1945  
- arr. for Harp and Piano - Anglo-Soviet Music Press, London, 1949

75.

Overture - Holiday at Ferghana\* (The Ferghana Fete Overture)  
(\*refers to the Ferghana canal construction. The Overture makes appropriate use of Uzbek and Tadzhik themes)  
Composed 1940  
Published - RSM, Moscow, 1946

79

The Friendship of the Peoples Overture (written in celebration of the fifth anniversary of the Stalin Constitution)  
Composed 1941  
Published - RSM, Moscow and Leningrad, 1947

82.

Concerto in F for Coloratura Soprano and Small Orchestra  
Composed between 1942 and 1943  
Performing Time 12'30"  
Published - RSM, Moscow, 1959

83.

String Quartet No. 4  
Composed 1944

Published - RSM,

The Quartet No. 4 in F minor (op. 83) was written in 1944. It is a fine example of the mature style of a composer who was fascinated by clear melodic lines and complex polyphonic structures. In this respect the finale, with its polished handling of counterpoint, is unusually interesting. In the second movement the composer displays no less mastery in the handling of a set of variations. Considered as a whole, this quartet, which never breaks the restraint imposed upon it by the spirit of the classical tradition, creates a striking effect by the assertive optimism of its musical texture and by the virtuosity of its scoring, all the technical intricacies of which Gliere had completely at his finger-tips.

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87.

Concerto in D for Cello and Orchestra (dedicated to Rostropovitch)

Composed 1947

Published - RSM, Moscow and Leningrad, 1948

- arr. for Cello and Piano - RSM, Moscow, 1960

89.

The Bronze Horseman\* - Ballet (after Pushkin)

(\*refers to the mounted statue of Peter the Great on the banks of the Neva in Leningrad)

Composed between 1948 and 1949

Published - RSM, Moscow and Leningrad, 1951

- exc. (Waltz) arr. Piano Solo

ed. Sheldon - Leeds Music Corp., New York, IE

91.

Concerto for Horn and Orchestra

Composed 1951

Published - RSM, Moscow, 1953

- arr. Horn and Piano (ed. Jos. Singer with additional cadenza to the first movement by V.V.

Polekh) - RSM, Moscow, 1952 and Leeds Music Corp., New York, 1957

97.

Festival Overture (orch. Rogal-Levitsky) - (written in celebration of the twentieth anniversary of the Revolution)

Composed 1937

Published - RSM, Moscow, 1957

100.

Concerto (Concert Allegro) in G minor for Violin and Orchestra - completed and orchestrated by B. Lyatoshinsky (ed. K. Mostras)

Composed c. 1954

Published - RSM, Moscow, 1963

### **(b) Works Without Opus Numbers**

Awakened – opera (referred to in W S Pratt's New Encyclopedia of Music and Musicians, p 383 as 'not yet given')

Chan-Hai-Tans – incidental music to the play

Composed c.1927/28

Referred to in Baker's Biographical Dictionary (p. 404)

Cleopatra - Ballet Mimodrama

Composed 1925

Daughter of Castille (after Lope de Vega) - Ballet

Composed 1955

Earth and Heaven - Opera

Composed between 1898 and 1900

Unpublished(?)

Fantasy (for Wind Band) for the Festival of the Comintern

Composed 1924

Gyulsara (Giul'sara)- Opera written in collaboration with Sadykov

Composed 1936

Published - RSM, Moscow, 1937

- Overture au drame musicale - RSM, Moscow, 1938

Imitation of Ezekiel - Symphonic Poem for Narrator and Orchestra

Composed 1919

Leili and Medzhnun (Leila and the Madman) - Opera written in collaboration with Sadykov

Composed 1940

Lysistrata (Aristophanes) - Incidental Music to the Play

Composed 1923

Malayan Dance (Ballet Exc?)

Composed n.d.

Adaptation for string Orchestra by Gregor Fitelberg Published - Russian-American Music, New York, 1943

Marriage of Figaro (Beaumarchais) - Incidental Music to the Play

Composed 1927

Melodie in A flat for Organ (arr. Henderson)

Composed n.d. (could be arr. of Op. 3A No. 13 c.1906)

Published - Bayley and Ferguson, n.d.

Oedipus Rex (Sophocles) - Incidental Music to the Play

Composed 1921

Overture on Slav Themes

Composed 1941

Overture for the Happiness of the Fatherland

Composed 1942

Overture - Twenty-Five Years of the Red Army

Composed 1943

Overture - 'Victory' (based on Russian, English and American folksongs)

Composed 1945

War Overture

Composed c.1943

Rachel - Opera (after Maupassant's Mademoiselle Fifi)

Composed between 1942 and 1943

Vocal score Published - Moscow, 1945

Red Army March for Wind Band

Composed 1924

Snake Dance (Ballet Music)

Composed n.d.

Published - RSM, Moscow, 1954

Adaptation for String Orchestra by Gregor Fitelberg

Published - Russian-American Music, New York, 1946

## Songs

"Brooding" - for mixed chorus (S.A.T.B.) and Piano (wds. Klein Lakond)

Published - Southern Music, New York and Peer Musikverlag, Hamburg, 1963

"Forlorn Love" - for voice and Piano (Klein/Lakond)

Published - Southern Music, New York and Peer Musikverlag, Hamburg, 1965

"My Little Star" - for Voice and Piano (Klein/Lakond)

Published - Southern Music, New York and Peer Musikverlag, Hamburg, 1965

"Song of Emancipation" from the Uzbek Opera 'Gulsara' (English Text - Will Sahnnow) - for Women's Voices

Published - Workers Music Association, London, 1944

"The Three Holy Kings" - for mixed chorus (S.A.T.B.) and soprano solo (Heine arr. Norden)

Published - Harold Flammer, New York, 1947

Taras Bul'ba - Ballet

Composed between 1951 and 1952

Published - RSM, Moscow, 1955

Zazdravnaya (A Toast) for Voice and Orchestra

Composed c.1939

1905 - Opera

(mentioned by Calvocoressi in his Penguin book 'A Survey of Russian Music p.109

"particulars of which are not yet available")

#### **(c) OTHER PUBLISHED WORKS WITHOUT OPUS NUMBERS**

\*Air (edited and arr. Peggy Radmall for violin and piano - from Op. 54(?))

Published - Chesterian series of Graded Violin Music - J.W. Chester London, 1952

Fugue sur un thème de Noel Russe - Orgue ou Harmonium (in J. Joubert's: Les Maitres Contemporains de L'Orgue -Vol. 5 pp. 99/100)

Mazurka for Piano (see entry under Op. 29)

Incidental Music to Two Plays (in B.I. Izrlevsky pp. 214/223 and pp. 227/231, 1965 - one play is probably The Marriage of Figaro)

Ten Selected Pieces for the Piano

Published - J.W. Chester, London, 1920

#### **(d) SONG TITLES (IN AN ENGLISH TRANSLATION) IDENTIFIED FROM GRAMOPHONE RECORDS**

(These may well be duplicated elsewhere in German, Russian or Polish)

Could I but believe (Lokhivitskayan)  
Eastern Song (Minsky)  
Hymn to Labour (Glagolev)  
I do not love her anymore (Balmont)  
I remember that evening  
In slow sequence  
Oh, how great is my sorrow/Oh, if my sadness/Oh, what is wrong with me (Rosswein)  
(Probably identical songs with different translational twists)  
The leaves rustled sadly (Blishelev)  
The Old Waltz  
The Winds Blow (Koltsov)  
Will You Return Next (Lokhivitskayan)  
Your look is Expressionless  
We Were Sailing Together

**(e) ARRANGEMENTS**

Il'ya Aleksandrovich Sats – three works transcribed by Gliere  
1. Danse des chèvres-pieds  
Published - Edition Russe de Musique, Berlin, 1913  
2. Misere - Valse  
Published - Jurgenson, Moscow, 1910(?)  
3. L'Oiseau bleu - Suite pour grand orchestre et voix de femmes  
Published - Edition Russe de Musique, Berlin, 1913

### **PART 3: THE DISCOGRAPHY/COMPILER'S INTRODUCTION**

The discography is arranged in eight sections:-

1. Symphonies
2. Concertos
3. Ballet Music
4. Miscellaneous Orchestral Music
5. Chamber Music
6. Instrumental Music
7. Songs
8. Opera

Each of these sections is divided into six main headings, reading from left to right as follows:-

(i) Work - basic details are given including key, opus number, librettist but for full details refer to the complete list of works.

(ii) Performers - soloist, orchestra, conductor, accompanist

(iii) Category - see note below\*

(iv) Record Label - The Russian series have a confusing label system. The early 78 rpm issues were on MK (though WERM shows both 78 rpm and LP series as Russian State Music Trust issues) while the latest mono/stereo issues are all on Melodiya. The few middle period issues I have therefore shown as RSMT label to preserve some form of chronological sequence.

(v) Record Catalogue Numbers - Collectors are advised that the Russian series of discs have a complex numbering system. Each record bears two numbers - the even number indicating Side 1 and the odd number indicating Side 2. As a general rule all records beginning with a zero are 12" 33 1/3 rpm; all records beginning with 2 zeros are 8" 33 1/3 rpm; all records beginning with 3 zeros are 7" 45 rpm and other records are 10" 33 1/3 rpm.

(vi) Record (sets) catalogue numbers - the number of records per set is indicated in brackets.

#### **Record Category Matrix**

Having established that the entire Gliere discography could be sub-divided into four groups of origin i.e. USA, USSR, UK and Europe; and three playing speeds i.e. 78 rpm, 45 rpm, and 33 1/3 rpm, the design of a 4 x 5 matrix dividing the above sub-groups into record diameter followed as a logical progression.

The only exception in the matrix is the inclusion of 7"/8" USSR Long-Playing records of speed 33-1/3 rpm which has necessitated dividing Category 18 into parts (a) and (b) thus:-

<b>Record Speed</b>	<b>78 rpm</b>	<b>LP-33 1/3 rpm</b>	<b>45 rpm</b>
<b>Country of Origin</b>	USA	USA	USA
<b>Record Dia.</b>	10" 12"	10" 12"	7"
<b>Category No.</b>	1 2	9 10	17
<b>Country of Origin</b>	USSR	USSR	USSR
<b>Record Dia.</b>	10" 12"	10" 12" 7/8"	7"
<b>Category No.</b>	3 4	11 12 18a	18b
<b>Country of Origin</b>	UK	UK	UK
<b>Record Dia.</b>	10" 12"	10" 12"	7"
<b>Category No.</b>	5 6	13 14	19
<b>Country of Origin</b>	Europe	Europe	Europe
<b>Record Dia.</b>	10" 12"	10" 12"	7"
<b>Category No.</b>	7 8	15 16	20

As an example, therefore, of how this Record Category Matrix works consider entry No. 20 in the Discography. Album Leaf for cello and Piano Op. 51 No. 1 has been recorded by W.H. Squire on a 12" UK 78 rpm disc (Category 6) Columbia Label No. L 2115 and by T. Priimenko and F. Bauer on a 10" USSR 78 rpm disc (Category 3) No. 23944 and later re-issued on a 10" USSR 33 1/3 rpm LP (Category 11) No. D 2790.

Other general guide-lines to the Record Category Matrix are:-

- (a) Nos. 1-8 inclusive are all 78 rpm discs
- (b) Nos. 9-16 inclusive are all 33 1/3 rpm discs (plus 18a)
- (c) Nos. 17-20 inclusive are all 45 rpm discs (except 18a)
- (d) Nos. 1-16 all odd numbers are 10" discs
- (e) Nos. 1-16 all even numbers are 12" discs
- (f) Nos. 17-20 are all 7"/8" discs

Abbreviations used:-

- \* - Stereo
- + - Record Diameter doubtful
- C - Cassette
- Q - Quadrophonic
- (R) - Reissue
- T - Tape

FSM - Fono Schallplatten (Gesellschaft) Münster  
 MTW - Music Treasures of the World (USA)  
 NGS - National Gramophonic Society (UK)  
 NSR - New Star Recordings (USA)  
 RSMT - Russian State Music Trust (USSR)

Am. - America  
D. - Dutch  
Fr. - Franch  
G. - Germany  
It. - Italy

Abr. - Abridged  
acc. - accompaniment  
arr. - arranged  
cond. - conducted  
Exc. - Excerpt(s)  
movt. - movement  
orch. – orchestrated  
rec. - recorded  
Unspec. - Unspecified

Bar. - baritone  
Db. - Double-bass  
m/s - mezzo-soprano  
Pno. - Piano  
Sop. - soprano  
ten - tenor  
Va. - viola  
Vc. - 'cello  
Vn. - Violin

## **SECTION 1: Symphonies**

### **1. Symphony No. 1 in E flat major Op.8**

Moscow Radio Symphony Orchestra/Gauk  
10. Heritage 1205  
Moscow Radio Symphony Orchestra/Gliere  
12. RSMT D.01462/3  
Moscow Radio Symphony Orchestra/Khaikin  
12. Melodiya D.024021/2

### **2. Symphony No.2 in C minor Op.25**

Moscow Radio Symphony Orchestra/Gliere  
12. Melodiya D. 03812/3

### **3. Symphony No.3 in B minor Op.42**

Berlin RIAS/Fricsay (Abr.Version)  
10. Decca DL 9819  
10. Decca DL 9919\*

14. DGG DGM 18311

Moscow Philharmonic Orchestra/Gliere (Abr)

10. Classic edition CE3002

Philadelphia Orchestra/Ormandy (Abr)

10. Columbia ML 5189

10. RCA LSC 3246\*

14. RCA SB 6859\*

Santa Cecilia Orchestra/Rachmilovich (Abr)

2. Capitol set EFL(8046(6))

10. Capitol P.8047

14. Capitol CTL 7000

17. Capitol set KFM8046(6)

Moscow Radio Symphony Orchestra/Rakhlin

12. Melodiya C.05255/8\*

Vienna State Opera Orchestra/Scherchen

10. Westminster set WAL 210(2)

10. Westminster set WST 212(2)

10. Westminster set WN 2212(2)

10. Westminster set 29733(2)

14. Nixa set WLP 6210-1 2(2)

Houston Symphony Orchestra/Stokowski (Abr)

10/14. Capitol P.8402

10/14. Capitol SP.8402\*

10. Seraphim S.60089

T Capitol (Am) 2F 27

Philadelphia Orchestra/Stokowski (Abr)

2. Victor 18262/7

2. Victor set M 841(6)

10. Victor set LCT 1106

17. Victor set WCT 1106

Exc. 3rd Movement only - Scherzo:

Chicago Symphony Orchestra/Stock

2. Columbia 11697D

10. Columbia RL 3022

## SECTION 2: CONCERTOS

### 4. Harp Concerto in E flat Op.74

V. Dulova/USSR Radio Orchestra/Gauk

- 10. Period SPL 567
- 11. Melodiya D.3404/5

- O. Ellis/London Symphony Orchestra/Bonyngne  
C. London (Am) 33160\*  
10. London 26110\*  
14. Decca SXL 6406\*

- O. Erdell/Bolshoi Theatre Orchestra/Khaikin  
10. Angel/Melodiya S.622  
12. Melodiya SM.0344/8\*

- J. Zoff/Leipzig Philharmonic Orchestra/Kempe  
14. Classics Club X.103  
16. Urania URLP 7164  
16. Urania URLP 57164\*

### **5. Horn Concerto Op. 91**

V.Polekh/Bolshoi Theatre Orchestra/Gliere

- 10. Classic Edition CE6
- 10. Classic Edition CE3
- 11. RSMT D. 753/4

arr. horn and piano:-

- R. Schaberg/D. Cornell  
10. Music Corp. LP 1257

### **6. Concerto in F for coloratura Soprano and small orchestra Op.82**

G. Gasparyan/Armenian Radio Orchestra/Duryan

- 12. Melodiya D.025065/6

N.A. Kazanseva (variously spelt Kazanova or Kazantseva)/USSR Radio Orchestra/  
Golovanov

- 3. MK 13120/4
- 7. Supraphon 40036/8
- 7. Ultraphon C.23944/6

Maximova (Maksimova)/Leningrad Philharmonic Orchestra/Grikurov

- 10. Monitor 2030
- 11. Melodiya D.3814

Y. Mirochrichenko/Bolshoi Theatre Orchestra/Ermiler

- 12. Melodiya D.018973/4
- 12. Melodiya C.01383/4\*

J. Sutherland/London Symphony Orchestra/Bonyngne

- C. London (Am) 31160\*

- 10. London 26110\*
- 14. Decca SXL 6406\*

1st Movement arr. Mesaiyan (trumpet and piano)

M. Sveshnikov/I. Rodina

- 11. Melodiya D.20465/6

**7. Concert Allegro in G minor for violin and orchestra Op.100 (Orch.Lyatoshinsky)**

B.Goldstein/Moscow Philharmonic Orchestra/Yesspov

- 11. Melodiya D.12998
- 11. Melodiya C.775/6\*
- 12. Melodiya D.024021/2

**SECTION 3: BALLET MUSIC**

**8. The Bronze Horseman Op. 89 (also called the Bronze Knight or the Copper Horseman)**

Orchestral Suite (probably No.1):-

Bolshoi Theatre Orchestra/Gliere

- 7. Ultraphon C.24287/8
- 10. Colosseum CRLP 10080

Berlin Radio Symphony Orchestra/Guhl

- 16. Urania URLP 7121

Orchestral Suites Nos. 1 & 2:-

Bolshoi Theatre Orchestra/Zuraitis

- 10. Angel S.40103\*
- 12. Melodiya D.023979/
- 12. Melodiya CM.02305/6\*

Orchestra Suite No.2

Bolshoi Theatre Orchestra/Zuraitis

- 14. HMV set SLS 5062(2)\*

Excs.:-

Fortune Telling/Round Dance Waltz:

Bolshoi Theatre Orchestra/Zuraitis

- 12 Melodiya c. 01059/60\*
- 14 HMV ASD 3011\*
- 14 HMV set SLS 891(2)\*

Misc. Excs:-

- a) On the Square/Children's Dance/Dance of the Three Girls/Waltz/Folk Dance  
Bolshoi Theatre Orchestra/Feyer (or Faier)

11. RSMT D.550

b) Paean to the Great City (Hymne à la grand ville)

Moscow Radio Symphony Orchestra/Rozhdestvensky

16. Chant du Monde LDX 78513

18b. Melodiya D. 00019869/70

Bolshoi Theatre Orchestra/Feyer (or Faier)

18a. Melodiya D. 005789

18b. Melodiya D. 00010871/2

c) Anthem (Paean) to the Great City (arr.?):-

Leningrad University Students Choir/Sandler

12. Melodiya D.025505/6

d) Violin Solo (unidentified):-

D. Oistrakh/Bolshoi Theatre Orchestra/Gliere

3. MK 16342

e) Violin Solo and Waltz:-

D. Oistrakh/ Bolshoi Theatre Orchestra/Gliere

7. Supraphon 40116/7

10. Colosseum CRLP 170

10. Paramount GMS 3505

f) Waltz:-

Bolshoi Theatre Orchestra/Gliere

3. MK 16345

## **9. Chrysis Op.65**

Orchestral Suite No.2:-

Bolshoi Theatre Orchestra/Zuraitis

12. Melodiya D.016093/4

12. Melodiya C.01059/60

Excs. - Khororod/Entra'cte:-

USSR State Orchestra/Gliere

3. MK 27025

## **10. Komedianty Op. 68**

Orchestral Suite No. 1:-

Bolshoi Theatre Orchestra/Zuraitis

11. Melodiya D.16403/4

Misc. Excs:-

a) Girl's Dance/Moorish Dance:-

USSR State Orchestra/Gauk

3. MK 14359/60

10. Colosseum CRLP 102

b) Friend's Dance/Gypsy Dance:-

Moscow Radio Symphony Orchestra/Orlov

3. MK 16345

Bolshoi Theatre Orchestra/Feyer

3. MK 14766/7

3. MK 14359/60

10. Colosseum set CRLP 108/9(2)

(N.B. - WERM suggests that another recording exists of Girl's Dance/Moorish Dance - Bolshoi Theatre Orchestra/Feyer - however the MK catalogue allocates WERM's numbers (14053/4) to Tchaikovsky Swan Lake Excs. - Spanish Dance and Neapolitan Dance from Act 3. WERM also suggests that the duplication of numbers of the Gauk and Feyer Excs, on 14359/60 may be due either to MK re-issuing the Gauk or due to a re-issue of the same numbers for a different recording.)

### **11. Krasnyi Mak (The Red Poppy) Op.70 Excs.:-**

1. Victorious (Heroic) Dance of the Coolies
2. Entry of Tao Hau and Dance with a Fan (Kai Khoa and Fan Dance)
3. Scene and Dance with the Golden Fingers
4. Russian Sailor's Dance (Yablochko) from Act 1
5. Phoenixes (Allegro and Romance)
6. Chinese Women's Dance (Dance of the Chinese Girls)
7. (Slow) Waltz
8. General Dance
9. Finale Act 2 - The Red Boat

Bolshoi Theatre Orchestra/Feyer

12. Melodiya C.0521/2\*

12. Melodiya D.011497/8

Nos. 1, 3, 6, 5, 7, 4

Vienna State Opera Orchestra/Scherchen

10. Westminster set WAL 210(2)

10. Westminster set WST 212(2)\*

10. Westminster set WN 2212(2)

10. Westminster set 29733(2)

14. Nixa set WLP 6210-1/2(2)

10. Westminster XWN 18889

10. Westminster WST 18724\*

10. Westminster LAB 7001

Philharmonic Orchestra/Malko

- 6. HMV C.3828
- 10. Bluebird LBC 1026
- 17. Bluebird set WBC 1026
- 19. HMV 7p 128
- 20. HMV (Fr etc.) 7bf 1019
- 20. HMV (G) 7 pw 104
- 20. HMV (It) 7 epq 2065

Minneapolis Symphony Orchestra/Mitropoulos

- 2. Columbia 11905D
- 2. Columbia set M 528(4)
- 2. Columbia 12899D
- 10. Columbia RL 3021
- 10. Columbia HL 7129\*

Carnegie 'Pops' Symphony Orchestra/O'Connell

- 10. Columbia ML 2176
- 17. Columbia set A.1001

Philadelphia Orchestra/Ormandy

- 10. Columbia ML 5233
- 10. Columbia ML 5641
- 10. Columbia MS 6241\*
- 14. CBS BPG 62153
- 14. CBS SBPG 62153\*
- 14. CBS BPG 62557
- 14. CBS SBPG 62557\*
- 14. CBS SS 63127\*
- 16. CBS (Fr) 62153
- 16. CBS (Fr) S.62153\*
- Q. Victor (Am) ARDI-0017
- T. Victor (Am) 4ST 4Q390\*

Columbia Symphony Orchestra/Rodzinski

- 10. Columbia ML 4337
- 17. Columbia set A.1003
- 17. Columbia set A.1560

USSR Radio Symphony Orchestra/Rozhdestvensky

- 16. Chant du Monde IDX 785
- 18b. Melodiya D.00019869/70

Hollywood Bowl Symphony Orchestra/Slatkin

- 10/14. Capitol P.8369
- 10/14. Capitol SP.8369\*
- 14. Music for Pleasure SMFP 2128\*

16. Capitol (G) SMK 73952\*

Musical Arts Symphony Orchestra/Sorkin

10. Boulevard 4136

10. Boulevard CID 311

10. Boulevard CD 42\*

16. Vedette (It) VMC 3034

16. Vedette (It) VSC 4034\*

T. Boulevard?(Am) 4ST CT.4T.3003

Philadelphia Symphony Orchestra/Stokowski (rec. 17/3/34)

1. Victor 1675

5. HMV DA 1398

10. Victor set VIC 6060

Nos. 1, 3, 6, 7, 4

London Philharmonic Orchestra/Fistoulari Nos. 5, 7, 4

10. RCA Victor LM 2133

14. RCA Victor RB 16049

16. RCA Victor (Fr) A630473

Nos. 2, 4

Bolshoi Theatre Orchestra/Feyer

10. Angel S.40089\*

10. Angel/Melodiya set S.4114(3)

No. 4 only (Russian Sailor's Dance)

Utah Symphony Orchestra/Abravanel

14. Vanguard VCS 10060

New York Philharmonic Orchestra/Bernstein

10. Columbia ML 6271

10. Columbia ML 6871\*

16. CBS (G) S.71026\*

Royal Philharmonic Orchestra/Black

10. London 21022

14. Decca LK 4862

14. Decca Phase 4 PFS 4118\*

14. Decca Phase 4 PFS 4133\*

Philadelphia Orchestra/Caston

2. Columbia 12209D

2. Columbia 12605D

2. Columbia set M 588 (3)

10. Columbia ML 2017

Capitol Symphony Orchestra/Dragon

- 10/14. Capitol P.8547
- 10/14. Capitol SP.8547\*
- 10/14. Capitol P.8569
- 10/14. Capitol SP.8569\*
- 10/14. Capitol P.8628
- 10/14. Capitol SP.8628\*

Eastman-Rochester Symphony Orchestra/Fennell

- 10. Mercury MG 50222
- 10. Mercury SR 90222\*
- 14. Mercury MMA 11092
- 14. Mercury AMS 16041\*
- 16. Philips(Fr) 839.818 GSY
- 19. Mercury xep 9056
- 19. Mercury sex 15008\*

Bolshoi Theatre Orchestra/Feyer

- 3. MK 5797

National Symphony/Fistoulari

- 6. Decca K.1281

Philharmonic Orchestra/Mackerras

- 13. HMV DIP 1170
- T. HMV (UK) 1524
- 16. Electrola E.60967

Stokowski Symphony Orchestra/Stokowski

- 10. Victor LM 1816
- 10. Victor set VIC 6106
- 16. RCA Victor(D) L.16482
- 16. RCA Victor(Fr) A.630215
- 16. RCA Victor(It) A.12R.0141
- 17. Victor set ERB 1816
- 19. HMV 7er 5060
- T. Victor (Am) AC 20

Marek Weber Orchestra

- 2+. Columbia 38273
- 2+. Columbia set C.168

London Virtuoso Symphony Orchestra/Winograd

- 14. Audio Fidelity FCS 50059\*
- 16. Fontana(G) 200109 WGL
- 16. Fontana(G) 700109 WGY\*

**Arrangements:-**

arr? Band (possibly the Leidzen transcription for the Goldman Band):-

Band (name unspecified)/Beeler

10. Golden Crest CR 4035

10. Golden Crest CRS 4035\*

arr? Male Qt/2 Dombros and Piano:-

V. Heifetz

2+. NSR 2

arr? 4 Pianos:-

First Pianoforte Quartet

2+. Victor 12-0945

2+. Victor set Mo. 1310

10. Victor LM 1165

arr? Piano Trio:-

Bayan Trio

3. MK 8575/10693

No. 7 (Slow) Waltz only:-

Vienna State Opera Orchestra/Scherchen

10. Westminster XWN 18736

T. Sona (Am) SW 1026

Berlin Radio Symphony Orchestra/Gahlenbeck

16. Urania URLP 7096

16. Urania URLP 7180

Excerpt - Dawn:-

Bolshoi Theatre Orchestra/Feyer

3. MK 9274

Unspecified Excerpts:-

Bolshoi Theatre Orchestra/Feyer

12. RSMT D.551

10. Vanguard VRS 432

Berlin Radio Symphony Orchestra/Gahlenbeck

10. MTW MTW 546

16. Urania URLP 7078

20. UREP 49

Bolshoi Theatre Orchestra/Gliere

10. Colosseum CRLP 226

Seattle Symphony Orchestra/Katims

10. Seattle S.5002\*

10. Seattle M.5002

Westchester Symphony Orchestra/Landau  
10/14/16. Turnabout TV 34218 S

Unspecified Orchestra/Conductor unspecified  
3. MK(?) 271/671/831

#### SECTION 4: MISCELLANEOUS ORCHESTRAL

##### **12. Festival Overture Op.97 (orch.Rogal-Levitsky)**

Bolshoi Theatre Orchestra/Nebolsin  
4. MK 03728

Moscow Radio Symphony Orchestra/Gauk  
10. Heritage 1205  
18a. Melodiya D.005789

Moscow Radio Symphony Orchestra/Rozhdestvensky  
12. Melodiya S.02175/6\*

##### **13. Heroic March of the Red Army (Red Army March)**

USSR Ministry of Defence Band/Sergeyev  
12. Melodiya D.024825/6

Unspecified Excerpt:-State Orchestra/Sacherov  
3. MK 9274

##### **14. Holiday at Ferghana - Overture Op.75**

USSR State Symphony Orchestra/Kondrashin  
11. Melodiya D.2441

##### **15. Marriage of Figaro - Incidental Music (recorded during complete play performance)**

Moscow Arts Theatre Orchestra/Isralevsky  
12. Melodiya D.01694/7

#### SECTION 5: CHAMBER MUSIC

##### **16. String Quartet No. 1 in A major Op. 2 2nd movt. Allegro only**

Spencer Dyke String Quartet (Dyke/Quaife/Tomlinson/Parker)  
6. NGS NGS 42/6 (1 side of 10)

##### **17. String Quartet No.4 Op.83**

Beethoven Quartet  
10. Westminster XWN 18  
11. RSMT D.911/2  
11. RSMT D.811/2(?)  
(both numbers listed)

**18. Octet for Strings in D Op.5**  
4 movt. Allegro assai only  
D. Tziganov (Vn) and Ensemble  
4. MK 021069/70

## SECTION 6: INSTRUMENTAL

**19. Tarantella for Double Bass and Piano Op.9 No. 2**  
R.Azarklim/Alexandova  
12. Melodiya SM.02815/6\*

**20. Album Leaf in E major for Cello and Piano Op.51 No.1**  
W.H. Squire/Piano acc.(?)  
6. Columbia L.2115  
T.Priimenko/F.Bauer  
3. MK 23944  
11. Melodiya D.2790

**21. Ballade in B flat for Cello and Piano Op.4**  
V.Simon/A. Bakhchev  
11. Melodiya D.17577/8

**22. Ballade and Waltz for Violin and Piano (from Opp.35, 45 or 54)**  
F. Luzanov/A.Makarov  
11. Melodiya D.3360

**23. Prelude, Lullaby, Intermezzo and Scherzo (from 8 Duets for Violin and Cello Op.39)**  
E. Rosoff/S. Rosoff  
10. Mace 9041\*

**24. Two Pieces from Op.49 - Violin Duos Nos. 3 & 5 (arr)**  
Va. Ensemble/Bezrukov  
12. Melodiya D.016831/2

**25. Romance in C Minor for Violin and Piano Op.3**  
G. Barinova/Piano acc(?)  
3. MK 12954/5

I. Bezrodni/V.Jampolsky  
3. MK 17788  
7+. Chant due Monde GA 5072  
18a. Melodiya D.001284

I. Bezrochny(Bezrodni)/A.Makarov  
4. MK 025835  
10. Monitor MC 2028

I. Oistrakh/I.Kollegorskaya  
4. MK 026335

I. Oistrakh/Piano acc(?)  
18a. Melodiya D.00121(No. missing in catalogue reference)

R.Vlasov/V.Vladimorova  
7. Ultraphon H.24039

arranged(?) for violin and orchestra:-  
D.Oistrakh/National Philharmonic Orchestra/Gauk  
10. Colosseum CRLP 149

D.Oistrakh/USSR State Symphony Orchestra/Kondrashin  
10. Vanguard VRS 6016  
12. Melodiya D.026211/2  
T. Vanguard(Am)AV. 1040

## **26. Rondeau from Op.43 (No.6)**

arr(?) for Violin Ensemble:-  
Bolshoi Violin Ensemble/Workers Club Violin Ensemble  
11. Melodiya D.13053/4  
11. Melodiya C.785/6  
12. Melodiya SM.02753/4

## **27. Two Pieces from Op. 35**

No.10 - Nocturne  
J. Stagliano/P. Ulanovsky  
10. Boston B.212  
10. Boston BST 1009\*

No. 11 - Intermezzo  
P. Farkas/M. Hall  
10. Coronet 1293

R. Shapiro/M. Ginsburg  
3. MK 10095

J. Stagliano/P. Ulanovsky

- 10. Boston B.212
- 10. Boston BST 1009\*

**28. Pastorale - Piano Solo Op.34 No.22**

E. Mitchenko  
18a. Melodiya D.0021345/6

**29. 24 Morceaux pour Piano à 4 mains**

Op.61 No.4 (The Breeze)  
S. & R. Macudzinsky  
8+. Supraphon DM 5748

**30. Two Pieces from Op.34 (Originally Piano Solos)**

No.21 - Meditation and a Mazurka (But probably Op. 31 No.9)  
both arranged for trumpet and piano by Mogilevsky:-  
P.Catelinet (Tuba)/G.Reynolds  
10. Golden Crest GC 7004

**SECTION 7: SONGS**

**31. Will you return next Spring? (Lokhivitskayn)**

Oh, do not braid a flower op.18 No.7 (Rathams)  
Oh, how great is my sorrow (Rosswein)  
N. Obukhova (m/s)  
11. Melodiya D.10156  
12. Melodiya D.021633/4

**32. Night Falls**

Oh, if my sadness (Rosswein)  
I.Arkhijovas(Vn/Vc/Pno.Acc.)  
12. Melodiya SM 03167/8\*

**33. Oh, how great is my sorrow (Rosswein)**

Oh, do not braid a flower Op.18 No.7 (Rathams)  
N. Missina/N. Shuliman  
3. MK 28448/9

**34. I do not love her any more (Balmont)**

The leaves rustled sadly (Blishelev)  
Oh, if my sadness (Rosswein)  
A.Ognitsev  
11. Melodiya D.25993/4

**35. Bursting into Tears (Goldenweiser)**

The Old Waltz  
N. A. Kasantseva(sop.)/A. Berner

3. MK 27658/9

**36. Night is coming (Bunin)**

Oh, what is wrong with me?

In slow sequence

I remember that evening

A.Ognitsev

11. Melodiya D.23025/6

**37. Bursting into Tears (Goldenweiser)**

T.Tkachenko (sop.)/T.Miancerov

18b. Melodiya D.00015937/8

**38. Could I but believe (Lokhivitskayn)**

Your look is expressionless

G. Schumskaya(sop.)/S. Stuchevsky

3. MK 28719

**39. Night is coming (Bunin)**

Wake up child (Lokhivitskayn)

A. Florescu (sop.- sung in Rumanian)

11. Melodiya D.3301

12. Melodiya D.026825

**40. Oh, how great is my sorrow (Rosswein)**

M. Alexandrovska(sop.)/S. Pogrebov

3. MK 12779

N.Amtrazastets(m/s)/G.Tzinkunas

12. Melodiya SM. 02661/2\*

**41. Sweetly sang the nightingale (Mezliakov)**

S. Lemeshev (ten.)

3. MK 16843

Mezheraup

3. MK 9116

E. Mosgovaya (sop.)

8+. Polydor 11778

W. Nikitin

8+. Eterna 30-5017

W. Werminska(sop.)/J. Lefeld

8+. Muza X.2468

**42. Hymn to Labour (Glagolev)**

V. Oldelenov/Chorus & Orch./Kovalynov

11. Melodiya D.3121

11. Melodiya D.3896

**43. Sladko pyel doosha solovooschka**

V. A. Sabinin (ten.)

5. HMV EK 56

**44. Eastern Song (Minsky)**

P. Lisitsian (bar.)

4. MK 023882

**45. The Winds blow (Koltsov)**

A. Ognitsev

3. MK 23009

**46. Oh, do not braid a flower Op.18 No.7**

N.Davrath (m/s) E.Werba

10. Vanguard VRS 115

10. Vanguard VSD 71115\*

14. Vanguard VSL 11079\*

N.A. Kasantseva (sop.)

3. MK 13125

7. Supraphon 40038

**47. Oh, how great is my sorrow (Rosswein)**

V.Borisenko (m/s)/Orchestra

8+. Muza X.1556

**48. We were sailing together G.Sukhorukova (sop.)**

11. Melodiya D.6737/8

**SECTION 8: OPERA**

**49. Giulsara - Uzbek Opera**

Vocal Excs, in Uzbek:-

Soloists of Uzbek State Opera & Orchestra/conductor(?)

3. MK 18532/3 - 20025/6

Complete (?):-

Soloists of Uzbek State Opera & Orchestra/Sadykov

12. Melodiya D.012043/6

Overture only:-

Uzbek Philharmonic Orchestra/Ashrafi

11. Melodiya D.2440

**50. Leili and Medzhnun - Uzbek Opera**

Vocal Excs, in Uzbek:-

Soloists of Uzbek State Opera & Orchestra/conductor(?)

3. MK 22804/5 - 22790/4

Complete (?) :-

Soloists/Chorus/Navos Opera Orchestra/Sadykov

12. Melodiya D.023057/62

### **51. Shah Senem - Opera in 4 Acts**

Highlights only :-

K.Rachevskaya/A.Orfenov/Moscow Radio Orchestra/Gliere & Stolinov

12. Melodiya D.04154/5

Excs:-

a) The Gathered Flower and Skutari:-

Mamedova Shavket Khanum/Orchestra/Ivanov

4. MK 06644

E.502

b) Carib's Aria

- A. Orfenov

- L. Imanov

3. MK 25814

12. Melodiya SM.02157/8=

c) Senem's Aria

- K. Rachevskaya

3. MK 25815

- G.Ollinichenko

3. MK 29997

18a. Melodiya D.004575

d) Festival March/Iranian Dancer:-

USSR Radio Symphony Orchestra/Orlov

7. Ultraphon H.23904

e) Enzeli (Folk Dance)/Bacchanale:-

Moscow Radio Symphony Orchestra/Gliere

3. MK 25765/6

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E. Goldstein (vn) – 7  
V. Heifetz (vn) – 11  
F. Luzanov (vn) – 22  
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**(iv) OTHER INSTRUMENTALISTS**

P. Catelinet (Tuba) - 30

V. Dulova (Harp) - 4

O. Ellis (Harp) - 4

O. Erdell (Harp) - 4

P. Farkas (Horn) - 27

V. Polekh (Horn) - 5

R. Schaberg (Horn) - 5

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**Abbreviations used:-**

Db. - Double-bass  
Vc. - Cello  
Vn. - Violin  
Bar. - Baritone  
m/s - Mezzo-Soprano  
Sop. - Soprano  
Ten. – Tenor

## **Part 4 - A SELECTIVE BIBLIOGRAPHY**

### **(a) Short Articles/Chapters in Selective Surveys/Reference Work Articles**

- (i) Igor F. Bel'za: *Gliere's Concertos*. Moscow, 1952, 53pp
- (ii) Eric Blom (ed): *Grove's Dictionary of Music and Musicians*. 5th Edition 1954 (article by M.D. Calvocoressi written in conjunction with the Society for Cultural Relations with the USSR - pp 664/6)
- (iii) Donald Brook: *Composers' Gallery* Rockliff, London, 1946, pp 142/4
- (iv) W.W. Cobbett (ed): *Cyclopedic Survey of Chamber Music* (Vols. 1 & 2 published 1929/30 - article in Vol. 1 by Sabaneev pp 470/20 (Vol. 3 - published 1963 - short article by Martinov, pp 131/2)
- (v) Eaglefield-Hull (ed): *A Dictionary of Modern Music and Musicians*. J.M. Dent, London, 1924 (short article by Victor Belaieff, p. 188)
- (vi) Stanley D. Krebs: *Soviet Composers and the Development of Soviet Music*. Allen and Unwin, London, 1970, pp 70/81
- (vii) Rena Moisenko: *Realist Music - 25 Soviet Composers*. Meridian Books, London, 1949, pp 88/96
- (viii) K. Sezhensky: *R.M. Gliere*. Moscow, 1940, 24pp
- (ix) Oscar Thompson (ed): *International Cyclopaedia of Music and Musicians*. Dodd Mead & Co., New York, 1939 (article by Slonimsky, pp 671/2)
- (x) Percy M. Young: *A Critical Dictionary of Composers and their Music*. Dennis Dobson, London, 1954, p 139

### **(b) Books of General Interest**

- (i) Gerald Abraham and M.D. Calvocoressi: *Studies in Russian Music*. Books for Libraries Inc., New York, 1936
- (ii) B.V. Asafiev: *Russian Music from the beginning of the Nineteenth Century*, (translated by Alfred J. Swan - Spoken Language Series) New York, 1971
- (iii) Igor F. Bel'za: *Handbook of Soviet Musicians* (ed. Alan Bush) Greenwood Press, USA, 1943, reprinted 1971
- (iv) M.D. Calvocoressi: *A Survey of Russian Music*. Penguin Books, 1944

(v) Leonid Sabaneev: *The Moscow Group - Modern Russian Composers*. Martin Lawrence, 1929

(vi) Boris Schwarz: *Music and Musical Life in Soviet Russia (1917-1970)*, W. Norton, New York, 1972

(vii) A.V. Shiraeff: *Russian Composers and Musicians: A Biographical Dictionary*, 1940

(viii) Alfred J. Swan: *Russian Music and its Sources in Chant and Folk Song*. W. Norton, New York, 1940

**Part 5: ALPHABETICAL SELECTIVE LIST OF WORKS**

Air, violin & piano

Album Leaf, cello & piano

Awakened, opera

Ballad, cello & piano, Op.4

Ballad & Waltz, violin & piano

"Book of Dede Korkud", The

Bout

Bronze Horseman (Knight), The. Op.89

'Brooding', song

Chan-Hai-Tans

Chrysis, Op.65

Cleopatra

Comedians, The, Op.68

Concert Allegro, violin & Orch. Op.100

Concerto, harp & orch, Op.74

Concerto, cello & orch. Op.87

Concerto, horn & orch., Op.91

Concerto, soprano & orch., Op.82

Copper Horseman, The (see Bronze Horseman)

Danse des chèvres-pieds (Sats/Gliere)

Daughter of Castille

8 Duets, violin & cello, Op.39

10 duos, 2 celli, Op.53

12 Duos, 2 violins, Op.49

Earth & Heaven

12 Easy Pieces, violin, Op.45

5 Esquisses piano, Op.17

2 Esquisses, piano, Op.40

12 Esquisses, piano, Op.47

'Essays in the Modes'

Fantasy, wind band

Festival Overture, Op.97

Friendship of the Peoples Overture Op. 79

'Forlorn Love', song

Fugue sur un thème de Noel Russe organ

Gyulsara (Guil'sara)

Heroic March Op.71

Holiday at Ferghana Overture Op 24

Hulsara (see Gyulsara)

Ilia Murometz (see Symphony No. 3)

Imitation of Ezekiel

7 Instructive Pieces, violin, Op.54

Instrumental Pieces, Op.35

Kamanchist (Kemengah)

Ker Oglu

Komedianty (see The Comedians)

Krasnyi Mak (see The Red Poppy)

Leili and Medzhnun (Leila and the Madman)

Lysistrata

Malayan Dance

Marriage of Figaro, The

3 Mazurkas, piano, Op.29

Melodie, organ

Misere - Valse (Sats/Gliere)

Morceaux, piano, Op.16

Morceaux, piano, Op.19

3 Morceaux, piano, Op.21

6 Morceaux, piano, Op.26

6 Morceaux, piano, 4 hands, Op.41

8 Morceaux, piano, Op.43

24 Morceaux, piano, 4 hands, Op.61

'My Little Star'; song

L'Oiseau bleu

Opera '1905'

Overture for the Happiness of the Fatherland

Overture on Slav Themes

Overture - Twenty Years of the Red Army

Overture - Victory

25 Piano Pieces, Op.38

18 Piano Pieces, Op.48

20 Piano Pieces, Op.56

24 Piece Caracteristiques, Op.34

12 Piece Infantines, piano, Op.31

12 Pieces, cello & piano; Op.51

2 Pieces, double-bass & piano, Op.9

2 Pieces, double-bass & piano, Op.32

2 Pieces, horn & piano, Op.35

Poems, soprano & orch. Op.60

25 Preludes, piano, Op.30

Prelude, Lullaby, Intermezzo, Scherzo, violin and cello

Rachel  
Red Army March, wind band  
Red Poppy, The. Op.70  
Romance, violin & piano, Op.3  
Rondeau violin ensemble  
Russian Sailor's Dance (see The Red Poppy)

Scherzo, piano, Op.15  
Shah-Senem Op.69  
Snake Dance  
Solemn Overture, Op.72  
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Les Syrenes, Op.33

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Trizna, Op.66

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Zaporozhy Cossacks, The, Op.64

Zapovit (Testament) Op.73

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