

NIKOLAI MIASKOVSKY

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I fear this essay is not altogether satisfactory since I have commented on most of his major works succinctly and the article may merely be a catalogue of works.

Miaskovsky as been described as the father of the Soviet Symphony and he has been said to be the finest Russian symphonist although many may put forward Tchaikovsky for that accolade.

Nikolai Yakovlevich Miaskovsky was born on 20 April 1881 in Novogeorgiyevk near Warsaw part of the Tsarist Empire. His father, Yakov Konstantinovich was an Army engineer in charge of the building of forts on the Prussian border. Later, he became a general and was adamant that his son should follow in his footsteps and entered him as a cadet in a military school with a view to studying engineering. Nikolai hated the military and everything connected with it.

His love for music formed from an early age. His aunt Yelikonia Konstantinovna encouraged him in music as he and the other four children were brought up by her after the mother, Vera Nikolayevna, died in 1890. Sergei was born in 1877, Vera in 1885, Valentina in 1887 and Eughenia in 1890. The aunt has sung in the chorus of the Marinsky Theatre in St Petersburg. It is said that she suffered from a type of religious mania which had an effect on Nikolai creating pessimism for him.

The family moved to St Petersburg in 1895 when Nikolai was 14. At the age of twelve he had entered the first of his military schools which he detested so that by 1896 he was determined to make music his career, which decision was inspired by a concert in St Petersburg of Tchaikovsky's Sixth Symphony conducted by the Hungarian, Arthur Nikisch. Nikolai obtained a score and studied it insidiously and it might be said that it influenced his own work. He had also been impressed by a piano duet medley of themes from Mozart's Don Giovanni and from Glinka's Ivan Susanin and Orphee aux enfers (Orpheus in the Underworld) and Verstovesky's The Tomb of Ascold. Alexy Verstovesky was a Soviet composer who lived from 1799 to 1862.



Music was now his aim and he studied in Moscow with Gliere and in St Petersburg with Ivan Kryzhanovsky who was said to be progressive and encouraged Miaskovsky with modernism and formalism. (see articles on [Gliere](#) and [Kryzhanovsky](#) on this site).

In 1906, Miaskovsky was able to resign from the military school and enter the St Petersburg Conservatory to study with Liadov (1885-1914). Apparently, Liadov was a good academic but an unpleasant and lazy man. He hated the music of Grieg and so Miakovsky wrote his String Quartet no 3 based on a theme from Grieg. But Miaskovsky's earliest works were songs.

Miaskovsky also studied with Rimsky Korsakov and was in a group of progressive musicians who promoted works of young composers at Evenings of New Music. Nikolai championed the music of Prokofiev and, in the years 1911 to 1914, was a critic for a weekly paper, Muzyka. His own works at the time were said to be modern and referred to as troubled landscapes imbued with oppression and gloom. He was also said to be a traveller in mental darkness likening him to Tchaikovsky and Dostoevsky.

During 1909 and 1910 Miaskovsky completed a symphonic poem Silence Op 9 inspired by Edgar Allan Poe. Do not be put off by the title. It is a very dramatic and powerful piece.

The years 1908 to 1912 saw the composition of several works including the Piano Sonata no 1 in D minor of 1907- 1910, Symphony no 1 in C minor Op 3 of 1908, although it was revised in 1921, the Symphony no 2 in A minor Op 11 of 1911, the Cello Sonata no 1 Op 12 of 1911 revised in 1935, the Piano Sonata no 2 Op 13 of 1912 and the Symphony no 3 Op 15 of 1914.

The Symphony no 1 is in three movements - Lento ma non troppo, lasting just over 17 minutes, a Larghetto lasting just over 15 minutes, and an Allegro assai e risoluto lasting just over 9 minutes. Despite what some have said, this is not a complex work. The opening movement is not slow or tedious but evolves naturally from the material. It may start in the depths but rises to glorious heights. The slow movement is beautiful but never sentimental and has some ethereal moments. The finale is controlled joy, a real delight. The orchestration is perfect. The UK premiere, which was broadcast, was conducted by Bryden Thomson.



The Piano Sonata no 1 in D minor occupied four years from 1907 to 1910. The suggestion that it owes something to Scriabin is probably untrue and unfair. It begins auspiciously but develops into a masculine and powerful piece with original virtuosity. It is as good if not better than the Rachmaninov sonatas and lasts for about half an hour. It is very difficult to play but the music is not composed to show off the composer or the pianist's talents. The music follows a natural and satisfying progression. It reveals contrapuntal skill and may suggest a homage to Bach. It is full of contrasts and is optimistic. The second movement seems to invoke a dignified chorale and the finale is on large scale and may suggest orchestral music. This is one of his sonatas often referred to as a Concerto without orchestra.

The Cello Sonata no 1 in D minor Op 12 dates from 1911 and was revised in 1935. This is a gorgeous work. There is a beautiful piano theme at 1 minute 20 which is then taken up by the cello.... a melody so beautiful that you will be unlikely to find such a ravishing theme elsewhere. The quick section from about 7.20 shows how well the composer can write for both instruments. When you consider Tchaikovsky fast music in the Rococo variations and Elgar's shortcoming you can see and hear in this masterpiece of 20 minutes just how to compose for the cello. The piano writing is quite brilliant and the music is superbly integrated. The performance by Truis Monk and Jean-Yves Thibaudet on Virgin Classics is first class.

The Symphony no 2 in C minor Op 11 is in two movements. The first has a memorable theme and the second is a large slow movement lasting about 33 minutes in a 47 minute symphony. The work is coherent and flows at times but I feel the second movement is too heavy and too long to sustain the material. It meanders. The same could be said about the Symphony no 3 in A minor set in two movements lasting just over 45 minutes. There is a lot of interest and beauty but its meanders and, perhaps, loses its way somewhat. However, one cannot deny the pages of exquisite beauty. It may be introspective and pessimistic.

Throughout his work there is conflicting information about the key signatures to some of his work. The Symphony no 2 is said to be in C minor; elsewhere it is said to be C sharp minor. The Sinfonietta Op 32 number 2 is said to be in A; elsewhere it is said to be in B.

The Symphonic Poem Alastor Op 14 is a splendid 30 minute orchestral piece, strong in character, dramatic, sometimes having a lyric beauty and perhaps with a brief tang of the Orient. It is very well-written and inspired by Shelley's poem Alastor, the spirit of solitude.

The Piano Sonata no 2 is in F sharp minor Op 13 and dates from 1912. It is in one movement lasting about 14 minutes. It is sometimes sombre using the Dies Irae theme that Rachmaninov used in his Paganini Rhapsody. It is a fascinating piece and its neglect is unforgivable. It is restless and displays inner conflicts with abrupt changes. It may sometimes be grim but it is highly regarded by discerning pianists and rightly so.

Called up during World War 1, Miaskovsky was wounded and suffered shell shock on the Austrian front and thereafter worked on the naval fortifications at Tallinn. During this time he worked on his Symphony no 4 in E minor, Op 17 and his Symphony no 5 in D, Op18.

The Symphony no 4 is his first really successful symphony. It is in three movements lasting about 42 minutes. The opening movement begins as if it is a chamber work with a repeated two note theme. On this foundation the superstructure is built up and a coherent edifice ensues. The music is introspective and tragic without having unbearable pathos. The middle movement has much to admire and the finale is both thoughtful and compelling with a memorable theme. This is not just a piece of music but a satisfying experience.

The D major symphony number 5 is the first in a major key and consequently it is, at times, an optimistic work although the slow movement tends to wander but it has a thrilling climax. The finale of this work also has a memorable theme and has a confidence and joy that is most welcome. It is in four movements lasting about 44 minutes with the third movement a brief scherzo at 4.07.

The Piano Sonata no 3 Op 19 is in one movement lasting 14 minutes and dates from 1920. It is a fine piece with a lush Romanticism that is deeply personal and original and, contrary to the mistaken comments of others, is nothing like Scriabin. It is mysterious and a real sonata written in traditional form. Tragedy was never far from him.

Just before the war began the husband of his sister, Valentian Yakovlevna, committed suicide due to money worries. In the winter of 1918-19, his father, a Tsarist general, was gunned down and murdered by Red Army soldiers while waiting for a train. The following winter, his aunt died. It may surprise some to know, but Miaskovsky served in the Red Army during 1917 to 1921.

The Symphony no 6 in E flat minor Op 23 is a masterpiece and is the first really great Russian symphony. There is a brief passage for male chorus which is seldom used. The work occupied the years 1921 to 1923. Begun four years after the Revolution, the work may be a farewell to the victims of the dark and tragic days. At its first performance in 1924 people wept openly and what other symphony has had such a response? It is deeply emotional, a narrative full of feelings and philosophy. Six chords begin the work and the main theme is strong and compelling. The second theme sounds like a Russian song introduced by the horn and then appears on a violin. The theme returns in different guises such as beauty, pain, intensity and drama. The second movement is like a whirlwind with a central lyrical middle section. The third movement begins with an introspective theme on the strings followed by the second theme of the opening movement. The Dies Irae theme then appears and there is a reminder of the whirlwind of the previous movement. The finale begins cheerfully with two French revolutionary songs, Carmagnola and Ca Ira seems to celebrate revolution. The symphony ends with beauty suggesting a better world.

The Symphony no 7 in B minor, Op 24, is a two movement work lasting about 25 minutes. It contains introspection and drama and dates from 1922. It has some really choice moments and a stirring coda. The Symphony no 8 in A Op 26 is an expansive work of about 50 minutes. It also has some stirring moments and passage of great beauty but tends to meander in the slow sections. Concerto for solo piano or Symphony for solo piano are names also given to the Piano Sonata no 4 in C minor Op 27 of 1925. It is a substantial work of 30 minutes and often is on a grand scale akin to Liszt's magnificent Sonata. The slow music tends to be soul-searching. What is clear is that the sound and texture in this work sometimes lends itself to orchestral timbres.

During the 1920s Miaskovsky became friends with a professor at the Moscow Conservatory. This was professor P A Lamma. It was at his instigation that Miaskovsky spent his summers in Nikolina Gora.

In 1923 he became one of the founders of the association for Contemporary Music (ACM) in Moscow which, in the Stalin days, was accused of decadent modernist formalism and opposed to socialism. Miaskovsky abandoned the ACM in the early 1930s which corresponded with his Marxist politics which had been brewing for a short while.

In 1929 and 1930, Miaskovsky ‘resurrected’ four string quartets which had their origins in 1909, 1912, 1920 and 1925 respectively. These revisions became his opus 33 and the first three appeared in 1930. The Quartet no 1 is everything a quartet should be. It is well-written, integrated, and intimate, of welcome contrasts and having a strong character. It is half an hour of perfect string quartet writing. It also has a warm romantic glow about it. The Quartet no 2 is equally fine and gives a real satisfaction that is comparatively rare. It is a great success; it is sometimes intense, dramatic and appealing, full of contrasts and has a glorious slow movement. The quartets number 3 and 4 are substantial works of great purpose and very well written.

The Symphony no 10 in F minor Op 30 dates from 1930 and is in one movement lasting about 18 minutes. It a typical work of Miaskovsky and is a rewarding piece. The Symphony no 11 in B flat minor Op 34 was completed in 1932. It is a revelation and a thoroughly likeable work. Some have described it as daring and marvellously original. 1932 saw the completion of the Symphony no 12 in G minor a work of immediacy with a well constructed argument and tension in the first movement which is often exciting. The middle movement is slow with some growling bass, depth of feeling and a poignant oboe solo. The finale is in high spirits although it stutters somewhat. The Symphony no 13 in B flat minor Op 36 of 1933 starts very impressively. It is rich and beautifully orchestrated (as usual) and has some glorious moments but the final minutes do border on tedium. It is in one movement taking up 21 minutes. The next symphony number 14 in C, Op 37 dates from 1933 and is very good in parts but not altogether convincing as a whole. However, Symphony no 15 in D minor, Op 38 of 1935 is an amazing work full of all the ingredients that make up a masterpiece. The melodies, harmonies, contrapuntal skills and superb orchestration are masterful. You could not ask for better melodies or themes anywhere else. Thirty six minutes of sheer delight.

Rostropovich was asked if Miaskovsky was as good as composer as Tchaikovsky. He replied, “Certainly he was!” Someone has said that Tchaikovsky’s music has pretty tunes but no depth except in a few cases. People have said that Miaskovsky’s music is innocuous. It should be said here that Miaskovsky is not a showman as was Tchaikovsky. He was not out to court the public and was not a toady. His music is sincere and never ostentatious.

The Communists had tried to turn all creative artists to encompass state propaganda. In 1936 Shostakovich’s opera Lady Macbeth of Mzensk was a scandal to Stalin and brought about the oppression of music in Soviet Russia. World War II heralded an era of patriotism but the Cold War reintroduced oppression.

The year 1936 produced the 40 minute Symphony no 16 in F, Op 39 sometimes called the Aviation Symphony. Earlier, in 1931, the composer had written songs in praise of Soviet pilots. The opening movement of this symphony is splendid and the finale has much to commend it but the centre of the work tends to ramble. That is not the case with the magnificent Symphony no 17 in G sharp minor Op 41 of 1937. It is in four movements lasting about 47 minutes. It has and is everything a symphony should be; there is melody, drama, fire, passion, gorgeous harmonies, excellent counterpoint, coherence and logic. The themes are memorable and the work often has a beauty that is beyond words. The poignant woodwind solos at about 30 minutes are really choice and they are followed by haunting and sonorous brass which is incredibly well-judged. There is controlled power in the finale. This work is a priceless gem. The next symphony followed immediately as the Symphony no 18 in C Op 42. This

is a lighter work and none the worse for that. It is exceptionally attractive but not banal and very Russian. If it were made known, it would win many friends. Music for wind orchestra can be wearisome but the Symphony no 19 in E flat Op 46 is bright, enjoyable and hugely entertaining. The first of his concertos is the Violin Concerto in D minor Op 44 of 1938. It may not have the spontaneity of the Tchaikovsky or its lush romanticism but it is a good work and was much admired by David Oistrakh.

The String Quartet no 5 in E minor op 47 is another choice work and worthy of promotion far and wide. It has melodies, lyricism, drama, a welcome intensity and is very well integrated. The Quartet no 6 Op 49 of 1940 is another glowing and beautifully-crafted work.

The Symphony no 20 in E Op 50 dates from 1940 and lasts about 25 minutes. It is very Russian and patriotic but, thankfully, without the Edwardian pomposity of a British composer. Among its many qualities is the tremendous orchestration and the occasional power which evolves naturally from the development of the music. The Symphony no 21 in F sharp minor, Op 51 is in one movement lasting about 15 minutes and has had more performances than the other symphonies. Ormandy, Morton Gould as well as the excellent Svetlanov have all performed it. It has some very fine moments.

The next symphony was number 22 in B minor Op 54 known as the Symphonic Ballad. It does lend itself to a narrative and contains a memorable theme which the composer develops with exceptional skill. The Symphony no 23 in A minor Op 56 of 1941 is based on folk themes from Kabadino-Balkaria and lacks the Miaskovsky originality. The finale is fun and is reminiscent of Rimsky Koraskov's Sheherazade.

The String Quartet no 7 in F Op 55 of 1941 is a truly lovely piece. The opening theme is gorgeous and well developed. It is, at times, a gentle piece but never weak and the more vigorous music is infectious.

The Symphony no 24 in F minor Op 63 of 1943 is a good piece and is the Symphony no 25 in D flat Op 69 written at the end of the war. During the 1939-1945 war and after the Germans invaded Russia. Miaskovsky was evacuated to the Caucasus, Kabadino-Balkarai and Tbilisi and then to Funze until 1943. It was during this time that the symphonies 22, 23 and 24 were composed which are patriotic, as well as composing the string quartets numbers 7, 8 and 9.

The String Quartet no 76 in F is Op 55 and is as near perfect as any chamber work could be. The next is opus 59, number 8 in F sharp minor and dates from 1942. In 25 minutes we have beauty and compelling excitement. The opening slow section soars with what has been described as welcome winter sunlight and the faster music has been described as invigorating warm sunshine. This is followed by the Quartet no 9 in D minor Op 62 of 1943. It may not be as successful as its predecessors but is still an important work.

1943 saw the completion of the Symphony no 24 in F minor Op 63 a splendid piece, very Russian and patriotic but without being pompous or nauseating. Like most of Miaskovsky's work its neglect is unforgivable. The public who enjoy great music are being deprived of some of the most excellent music.

Miaskovsky was a most respected teacher in the Soviet Union from 1921 to his death but he did not escape criticism. He was one of seven composers named in the Decree of Music in 1948 by the Central Committee of the Communist Party for "formalist perversions and anti-democratic tendencies alien to the Soviet people and their artistic tastes." Among his pupils were Alexander Alexandrov (1883-1946), Veno Maradeli (1908-1970), Boris Tchaikovsky (1925-1966), Dmitri Kabalevsky (1904-1987), Vissarion Shebalin (1902-1963) and Aram Khachaturian (1903-1978).

The year 1945 saw two string quartets Opus 67. The first is Quartet no 10 subtitled After Ancient Sketches and lasts for about 20 minutes. It is well-written and beautifully integrated. It has memorable

material and the slow finale is endearing. This is followed by the Quartet no 11 subtitled Reminiscences or Memories and in 22 minutes proves itself to be a glowing, warm, thoughtful and satisfying piece.

This year saw two piano sonatas under the opus number 64 both subtitled After Ancient Sketches and are largely pastoral in character. The Sonata no 5 in C has the loveliest melody you could wish for and the finale is exciting. This is real music, not showy or ostentatious but well-conceived and well-realised. It should be in the repertoire of all pianists. The Sonata no 6 is in the same welcome vein.

A rare choral work *Kremlin by Night* Op 75 for high voice chorus and orchestra to words by Wassilyev is a work of atmosphere.



The Pathetic Overture Op 76 is acceptable. The word pathetic in music does not mean sad and miserable. Who could say that of Beethoven's Piano Sonata Op 13. The word means of feelings and emotions. This overture has five minutes of poignancy without nauseating sentimentality and the rest is sheer pleasure of exhilaration with a terrific coda.

The year 1944 saw two new string quartets also somewhat retrospective, number 10 is called After Ancient Sketches and number 11 called Reminiscences and three piano sonatas. Sonata no 7 in C Op 82 of 1949 is a poor work. It last for about 10 minutes and has a florid and memorable opening theme and a vigorous finale. It is simple in design and expression but it is lightweight. The Sonata no 8 in D minor Op 83 begins in an acceptable way but is really very poor: it owes something to Chopin including a silly waltz. The Sonata no 9 in F Op 84 also of 1949 is bare and sparse and has a movement suggesting the funeral march of Chopin Sonata no. 2. It also has a toccata-like finale but the humour, such as the flick of the wrist at the end, makes it somewhat of a travesty. It has been said that these three sonatas may have their beginnings in the composer's earliest days. They certainly show a lack of maturity and development.

The Cello Concerto in C minor Op 66 of 1944 is a work adored by Rostropovich; it won a Stalin prize in 1946 and has been taken up by many discerning cellists. It is about 35 minutes of lovely music and it shows up the inadequate cello works of two other composers already mentioned. It has some exquisite and magical moments and the orchestration is both appealing and attractive. It has irresistible charm and in its own way may be as good as the Dvorak concerto rightly said to be the finest Cello Concerto of all time. In 1946 he was awarded Doctor of Arts, People's Artist Award and two more Stalin prizes. The other composers were Shostakovich, Prokofiev, Khachaturian, Shebalin, Popov and Muradeli.

The last two string quartets are very fine. The Quartet no 12 Op 77 of 1946 is a gem and an exemplary example of string quartet music. The Quartet no 13 Op 86 is an award-winning masterpiece and should be in the repertoire of all string quartets. Why isn't it? It stands its ground along with the finest quartets of Haydn, Mozart and Beethoven.

In 1946 he was awarded the laureate as the People's Artist of the USSR

The Symphony no 26 in C Op 79 of 1947 is based on Russian themes and like the Symphony no 23 is not totally original but it is very enjoyable. His last symphony number 27 in C minor Op 85 was written in 1949 when he was already suffering from cancer and he delayed an operation which may have extended his life. This symphony is very fine indeed with an instant and lasting appeal and a march-like finale with a theme that lingers welcomingly.

The Cello Sonata no 2 Op 81 was written in 1948-9 and dedicated to Postropovich who adored it. There is a lengthy opening movement of great beauty and tenderness and the finale is an invigorating allegro.

The prizes awarded to Miakovsky were:

- 1941 Symphony no 21
- 1946 String Quartet no 6, 1946
- 1950 Cello Concerto, Cello Sonata no 2
and, posthumously,
- 1951 Symphony no 27, String Quartet no 13.

He also made several transcriptions including Aladina and Palomina, a tone poem by a forgotten composer called Melkich, transcribed for two piano with eight hands, Steinberg's Symphony no 3 and Prokofiev's Symphony no 3, for two pianos with four hands. Steinberg was a Lithuanian Jew (1883-1943) whose works including five symphonies, a violin concerto and two string quartets.

Miaskovsky wrote a lot of music without opus numbers including piano music from 1896, piano sonatas from 1905 and 1907, songs, marching songs, military marches, songs about Lenin and Marx and four songs about Arctic explorers of 1939.

In the last two years he was denounced by one of his colleagues at the Conservatory since his music was too dark. He worked privately in his apartment in Sivtsev Vraznek organising his works into opus numbers. He had put off surgery for his cancer for many months until May 1950 but it was too late.

He died at his home during the evening of 8 August 1950 and was buried in Novodevichi Cemetery near to the graves of Taneyev and Scriabin. He was 69.

Like every composer, his music was uneven but the majority of his works are excellent and he must be one of the best Soviet composers of all time.

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List of Works:

Opus	Title	Year
01	"Meditations", seven poems after Baratynski for voice and piano	1907
02	"The Days of Youth", twelve romances for voice and piano using texts by K. Balmont	1903-1906
03	Symphony no. 1 in C minor in three movements	1908
04	"On the Border", eighteen romances for medium and low voice and piano using texts by Zinaida Gippius	1904-1908
05	"Derived from Z.Gippius", three pieces for voice and piano using texts by Zinaida Gippius	1905-1908
06	Piano Sonata no. 1 in D minor	1907-1909
07	"Madrigal", suite for voice and piano after poems by Balmont	1908-1909
08	Three Sketches for voice and piano using texts by Viacheslav Ivanov	1908
09	"Silence", symphonic poem after the poem by Edgar Allan Poe	1909-1910
10	Sinfonietta in A major	1910
11	Symphony no. 2 in C sharp minor	1910-1911
12	Sonata in D major for cello and piano	1911
13	Piano Sonata no. 2 in F sharp minor in one movement	1912
14	"Alastor", symphonic poem in C minor after Shelley	1912

15	Symphony no. 3 in A minor	1914
16	“Premonitions”, six sketches for voice and piano using texts by Zinaida Gippius	1913-1914
17	Symphony no. 4 in E minor	1917-1918
18	Symphony no. 5 in D major	1918
19	Piano Sonata no. 3 in C minor in one movement	1920
20	Six Poems for voice and piano after a text by Alexander Blok	1921
21	“At the Close of the Day”, three sketches for voice and piano after a text by Tyutchev	1922
22	“Faded Garland”, eight pieces for voice and piano after texts by A. Delwig	1925
23	Symphony no. 6 in E flat minor with chorus ad libitum	1921-1923
24	Symphony no. 7 in B minor	1922
25	“Eccentricities”, six sketches for piano	1922-1927
26	Symphony no. 8 in A major	1924-1925
27	Piano Sonata no. 4 in C minor	1924-1925
28	Symphony no. 9 in E minor	1926-1927
29	“Reminiscences”, six pieces for piano	1927
30	Symphony no. 10 in F minor in one movement	1926-1927
31	“Yellowed pages”, seven bagatelles for piano	1928
32 ¹ 1	Serenada” in E flat major for small symphony orchestra	1928-1929
32 ¹ 2	“Sinfonietta” in B minor for string orchestra	1929
32 ¹ 3	“Lyric Concertino” in G major for small orchestra, in three movements	1929
33 ¹ 1	String Quartet no. 1 in A minor	1930
33 ¹ 2	String Quartet no. 2 in C minor	1930
33 ¹ 3	String Quartet no. 3 in D minor	1930
33 ¹⁴	String Quartet no. 4 in F minor	1909-1937
34	Symphony no. 11 in B flat minor	1931-1932
35	Symphony no. 12 in G minor “October”	1931-1932
36	Symphony no. 13 in B flat minor	1933
37	Symphony no. 14 in C major	1933
38	Symphony no. 15 in D minor	1935
39	Symphony no. 16 in F major	1935-1936
40	Twelve Romances for voice and piano after texts by Lermontov	1935-1936
41	Symphony no. 17 in G sharp minor	1936-1937
42	Symphony no. 18 in C major	1937
43 ¹¹	Ten Very Easy Pieces for piano	1938
43 ¹²	Four Easy Polyphonic Pieces for piano	1938
43 ¹³	“Simple Variations”, lyric suite in D major for piano	1937
44	Concerto in D minor for violin and orchestra	1938
45	Three Sketches for voice and piano after texts by S. Shchipashev and L. Kvitko	1938
46	Symphony no. 19 in E flat major for wind orchestra	1939
46 bis	Two Pieces for String Orchestra	1945
47	String Quartet no. 5 in E minor	1938-1939
48	Greetingsoverture in C major	1939
49	String Quartet no. 6 in G minor	1939-1940
50	Symphony no. 20 in E major	1940
51	Symphony no. 21 in F sharp minor in one movement	1940
52	Ten Romances for medium voice and piano after texts by Stepan Shchipachev”	1940
53	Two Marches for wind orchestra	1941
54	Symphony no. 22 in B minor “Ballade”	1941
55	String Quartet no. 7 in F major	1941
56	Symphony no. 23 in A minor	1941
57	Piano Sonatina in E minor	1942

58	“Song and Rhapsody” (Prelude and Rondo-Sonata) in B flat minor for piano	1942
59	String Quartet no. 8 in F sharp minor	1942
60	Dramatic Overture in G minor for wind orchestra	1942
61	“Kirov is With Us”, cantata in D minor for mezzo-soprano, baritone, chorus and orchestra after a text by N. Tichonov	1942
62	String Quartet no. 9 in D minor	1943
63	Symphony no. 24 in F minor	1943
64 ¹ 1	Piano Sonata no. 5 “After Ancient Sketches” in B major	1944
64 ¹ 2	Piano Sonata no. 6 “After Ancient Sketches” in A flat major	1944
65	“Links of a chain”, six sketches for symphony orchestra	1944
66	Concerto in C minor for cello and orchestra	1944
67 ¹ 1	String Quartet no. 10 “After Ancient Sketches”	1945
67 ¹ 2	String Quartet no. 11 “Reminiscences”	1945
68	Sinfonietta no. 2 in A minor for string orchestra	1945-1946
69	Symphony no. 25 in D flat major	1945-1946
70	Sonata in F major for violin and piano	1947
71	“Slavonic Rhapsody” in D minor for symphony orchestra (“Overture-Fantasy on Old-Slavonic 16th Century Themes”)	1946
72	“Lyric Book”, six romances for soprano and piano after texts by Mira Mendelson and Robert Burns	1946
73	“Compositions”, nine pieces in the form of ancient dances for piano	1946
74	“From the past”, six improvisations for piano	1946
75	Nocturne “Kremlin by night”, cantata for tenor or soprano, chorus and orchestra after texts by Wassiljev	1947
76	“Pathetic Overture” in C minor	1947
77	String Quartet no. 12 in G major	1947
78	“Polyphonic sketches” in two movements for piano	1947
79	Symphony no. 26 in C major “On Russian Themes”	1948
80	Divertimento in E flat major for symphony orchestra	1948
81	Sonata no. 2 in A minor for cello and piano	1948-1949
82	Piano Sonata no. 7 in C major	1949
83	Piano Sonata no. 8 in D minor	1949
84	Piano Sonata no. 9 in F major	1949
85	Symphony no. 27 in C minor	1949
86	String Quartet no. 13 in A minor	1949
87	“From many years”, collection of romances and songs after texts by various authors	1950
T 01	Transcription of C.P.E.Bach’s Andante from “Concert for four violins in D” for flute and piano	1922
T 02	Transcription of D. Melkich’s symphonic poem “Aladina and Palomid” for two pianos eight hands	1925
T 03	Transcription of M. Steinberg’s symphonic poem “Prinses Marlene” for two pianos eight hands	1926
T 04	Transcription of Prokofiev’s Symphony no. 3 for piano four hands	1929
T 05	Transcription of M. Steinberg’s Symphony no. 3 for piano four hands	1930
T 06	Transcription of M. Mussorgski’s “Night on the Bare Mountain” for piano four hands	1931
T 07	Transcription of Prokofiev’s symphonic poem “Autumn” opus 8 for two pianos eight hands	1935
T 08	Transcription of Prokofiev’s symphonic suite “Egyptian Nights” for piano four hands	1935
T 09	Transcription of Prokofiev’s symphonic suite “The Year 1941” for piano four hands	1941
T 10	Transcription of Borodin’s Three Romances and Kavatina from the opera “Prince Igor” for string quartet	1944

-	Ten (or Twelve) Preludes for piano	1896-1898
-	Four Preludes for piano	1899
-	Two Preludes for piano	1900
-	Prelude in C sharp minor for piano	1901
-	Fantasy in F minor for piano	1903
-	“Quiet”, Romance for voice and piano after a text by Melshin	1904
-	Idyll for piano, F major	1904
-	Two Fantasies for piano C sharp minor and D major	1904
-	Two Romances for voice and piano (texts by Pomjalovski and A.Tolstoi)	1903
-	Piano Sonata in E minor	1905
-	Scherzando for piano	1905
-	Two Romances for voice and piano after texts by Maikov Ñhamber	1905
-	“Flofion”, part I, six preludes for piano	1899-1901
-	“Flofion” (Part II), sketches for piano	1906
-	“Flofion”, Part III, sketches for piano	1906-1907
-	“Flofion”, Part IV, “Frolics” for piano	1907
-	“Flofion”, Part V, “Frolics” for piano	1907-1908
-	“Flofion”, Part VI, “School exercises” for piano	1907-1908
-	“Flofion”, Part VII, “Exercises” for piano	1908-1912
-	“Flofion”, Part VIII, “Sketches and fragments” for piano	1917-1919
-	Piano Sonata in C minor in one movement	1907
-	Piano Sonata in G major in one movement	1907
-	Twenty-six Fugues for piano	1907-1908
-	Two Romances for voice and piano after texts by Ivanov and Fet	1908
-	“Feather-Grass” for chorus a cappella after texts by Balmont	1909
-	Overture G major for symphony orchestra Orchestrated version of Piano Sonata G-dur	1909
-	“Song at the bench” for voice and piano after texts by Bezymenski	1930
-	Two Military Marches for wind orchestrac	1930
-	Three Marching Songs for chorus and piano	1931
-	Song on Lenin for chorus and piano (text by A. Surkov)	1932
-	Song on Karl Marx for chorus and piano (text by S. Kirsanov)	1932
-	Three Soldiers and Komsomol-Songs for chorus and piano	1934
-	“Glory to Our Sovjet Pilots” for chorus a cappella arranged for four voices after a text by A. Surkov	1934
-	Preludium and Fuguetta in G minor on the name Saradshev for symphony orchestra	1934
-	“Life Has Become Easier”, song for voice and piano after a text by V. Lebedev-Kumatsch	1936
-	Four Songs for the Arctic Explorers (texts by M. Svetlov and Y. Zelvenski)	1939
-	Two songs for voice and piano	1941
-	“Marching Song” for men’s chorus a capella after a text by M. Isakovsky	1941
-	Two sketches for a national hymn of the RSFSR	1946

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