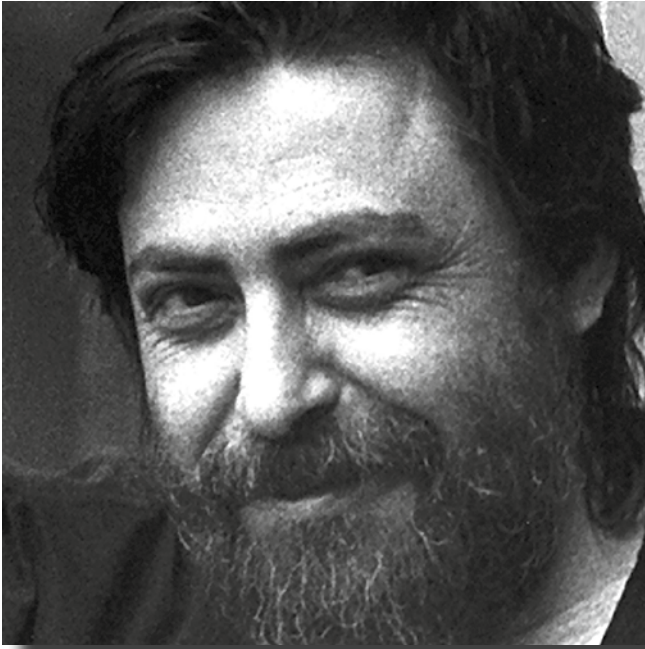


*Catalogue of Works*

Dmitri  
Yanov-Yanovsky  
(Born in 1963)

Paris 2010

LE CHANT DU MONDE



## The composer

Born in 1963 in Tashkent (Uzbekistan), Dmitri Yanov-Yanovsky studied composition and orchestration with his father, the composer Felix Yanov-Yanovsky, in the Conservatoire of his native town. His earliest works display a strong influence from the most representative composers of Eastern Europe and Soviet Union, such as Alfred Schnittke, Arvo Pärt, Edison Denisov, Sofia Gubaidulina, Bela Bartok and Witold Lutoslawski.

Later, the composer took part in the masterclasses of the IRCAM Summer Academy, as well as those taught by Poul Ruders and Edison Denisov (who, along with Alfred Schnittke and Sofia Gubaidulina, became very interested in the career and development of the young Yanov-Yanovsky). He analysed a great number of scores by the Western Avant-Garde, among others, those of Pierre Boulez, Luigi Nono, Bruno Maderna, Gyorgy Ligeti, as well as the works of their elders of the Second Viennese School. Dmitri Yanov-Yanovsky also translated Schönberg's great theoretical treatises into Russian: *The Structural Function of Harmony*, *Some Preliminary Exercises in Counterpoint*, *The Fundamentals of Musical Composition*. At the same period, Yanov-Yanovsky was also beginning to take an interest in the music of his native Uzbekistan. Inspired by the work of George Crumb, he began incorporating traditional instruments such as the *cheng* and the *gidjak* into his work. He was influenced by Minimalism for a while, which shows through in works such as *Lacrymosa*, *Sounding Darkness* and *Predestination*.

Today, Dmitri Yanov-Yanovsky's writing incorporates these various influences in dynamic fashion, each of his works synthesizing all these elements according to a very personal alchemy. "I believe", he said, "that each composition should be totally individualized, with its own specific main idea, structure, type of development and even style. In this regard, my position is very different from that of composers who write or rather rewrite the same score every time, consciously digging the same furrow all their life".

"To me, the most important composers are Gyorgy Ligeti (his *Violin Concerto* and his *Double Concerto* are both masterpieces) and Luciano Berio, the only «polystylistic» composer whose talent for creating vast sound spaces that develop simultaneously (as in *Sinfonia* or *Rendering*) I admire."

"For me, tonality is just a colour, a very expressive and important colour, but henceforth without any functionality. As far as timbre is concerned, it is indissolubly linked to the compositional process itself. Musical ideas always appear to me in a definite and global form that includes timbre. The only thing I have to do, then, is write them down."

Dmitri Yanov-Yanovsky has won many international composition competitions, among others, two First Prize for his cantata *Masters* (1983), and his *String Quartet* (Moscow Young Composers' Competition, 1985), as well as the ALEA III International Prize (Boston, 1992) for his work *Presentment* for chamber ensemble and tape. His *Lacrymosa* for soprano and string quartet won Second Prize in the fourth edition of The Fribourg Sacred Music Competition (Switzerland, 1991) The work was given its first performance the same year by the Arditti Quartet and Phyllis Bryn-Julson, then recorded on CD by Dawn Upshaw with the Kronos Quartet (who've given first performances of several other works by the composer since). Among other commissions are *Night Music: Voice in the Leaves* (2000), *Paths of Parables I* (2006) both written for The Silk Road Ensemble, *Paths of Parables II* on Woody Allen's texts (The Juilliard School's commission), ...al niente for string quartet written for the Brooklyn Rider and Cello Concerto for Yo Yo Ma and the Chicago Symphony Orchestra, to be premiered in 2010 and, more recently, *Henry Purcell's catches*, for 3 countretenors, vocal ensemble and instruments (commission from the *Art-November Festival*).

Dmitri Yanov-Yanovsky has composed more than 90 scores of incidental music or music for the cinema. His score for the film *Golden Leaf* received the Special Award at the Alma Ata Film festival, he got the Special Award of Nantes at the International Film Festival (France, 1992) for the musical score in the film *Kammi*.

Amongst other performers of his works, mention should be made of the *Stringendo Orchestral Ensemble* and its conductor Jean Thorel, the *Erwartung Ensemble*, the *ALEA III Ensemble*, the *New Sweden Consort*, the *Brno Quartet*, the *Moscow Ensemble of Contemporary Music*, the *New Juilliard Ensemble*, the *Jerusalem Contemporary Players*, the *Xenia Ensemble*, *Musiques Nouvelles*, *AntiDogma Musica*, the *Xenakis Ensemble*, the *Nieuw Ensemble*, the *Ensemble Sentieri selvaggi*, the *Percussion Ensemble*, the *Ensemble Caput*, the *London Sinfonietta*, the *Ensemble 2e2m*, and Joel Sachs, Sarah Leonard, Barbara Bayer, Dennis Russel Davies, Diego Masson, Phillis Bryn-Julson, Hervé Désarbre, Mark Pekarsky, Pascal Rophe, Elisabeth Chojnacka, HK Gruber, David James, Gert Sorensen Yo-Yo Ma, and many others.

In 1996, Dmitri Yanov-Yanovsky founded the International Contemporary Music Festival Ilkhom-XX in Tashkent, and remained its artistic director until 1996.

He is currently composer in residence at Harvard University.

## Catalogue of Works Published by Les Editions Le Chant du Monde

### ■ Instrumental works

#### ***Solo for violin*** (1988)

First performance: 3 December 1990, Zagreb, by Miklos Szenthelyi  
(violin)

Timing: 10'

#### ***Chang-Music I*** (1990)

for chang

Timing: 9'

#### ***Madrigal for cellist*** (1990)

for cello

Timing: 9'

#### ***Fragments of the bird's life*** (1991)

for recorder

First performance: 22 February 1999, Rome, by Dmitri Yanov-Yanovsky  
(flute)

Timing: 3'15

#### ***Bagatelles*** (1996)

for piano

Timing: 10'

#### ***Facets*** (1996)

for organ

First performance: 14 July 1996, Germany, by Tatiana Levina (orgue)

Timing: 5'

***Allusions and reminiscences*** (2000)

for piano

In memory of Alfred Schnittke

Timing: 8'

***Elf and Mirror*** (2000)

for organ

Commissioned by Les Éditions Le Chant du Monde

Dedicated to Hervé Désarbre

First performance: 1<sup>st</sup> October 2000, Paris, by Hervé Désarbre (organ)

Timing: 3'

***Silhouettes*** (2001)

Seven pieces for piano

Commissioned by Ian Munro

In memory of Hugo Munro

First performance: 9 March 2002, Adelaide, by Ian Munro (piano)

Timing: 16'

***Miniatures*** (2001)

on some Japanese poems

for solo flute

First performance: 12 January 2003, New York, by Ulla Suoko (flute)

Timing: 10'

***Six lost waltzes by Chopin*** (2002)

for four-handed piano

First performance: 16 January 2003, Sydney, by Ian Munro and Piers Lane (piano)

Timing: 14'

## ■ Chamber music or music for ensemble

### ***Anno Domini*** (1985)

to a text by Anna Akhmatova

for voice and piano

First performance: 20 May 1985, Tashkent, by Raisa Shepsherenko (soprano) and Dmitri Yanov-Yanovsky (piano)

Timing: 8'

### ***Autumn Rain in Darkness*** (1987)

to texts by Matsuo Basho

for voice, harpsichord, piano and strings

First performance: 9 April 1992, Kiev, by Oiga Shiryeva (soprano) and Vladimir Runchak (conductor)

Timing: 15'

### ***Epilogue*** (1989)

for string quartet and piano

First performance: 22 February 1999, Rome, by the Xenia Ensemble and Oscar Pizzo (piano)

Timing: 13'

### ***Chang-Music III*** (1991)

for string trio

First performance: 21 June 1994, Almeida Theatre, London

Timing: 18'

### ***Lacrymosa*** (1991)

Version for string quartet and soprano

First performance: 9 July 1992, Fribourg, by Phyllis Bryn-Julson (soprano) and the Arditti Quartet

Timing: 6'

### ***Haiku*** (1992)

for solo percussion player

(slide whistle, flexaton (or whistle), vibraphone, marimba, sleighbells, crotales (D, E flat, E, G, A flat), tubular bells, cymbal with stand, grand gong, tam-tam, 2 cowbells, 2 wooden drums, African wooden drum (or slit drums), 5 temple blocks, 3 bongos, 2 ratatoms, 2 tom-toms; vibraslap, bamboo tube, 1 double bass bow).



Commissioned by the Lerchenborg Music Days  
First performance: 21 July 1994, Lerchenborg Music Days,  
by Gert Sorensen (percussion)  
Timing: 12'

***Presentiment*** (1992)

for tape, flute, oboe, clarinet, horn, trumpet, trombone, percussion, harp,  
piano, strings.

First performance: 26 September 1992, Boston, by the ALEA III Ensemble  
with Theodore Antoniou (conductor)

Timing: 15'

***Sounding Darkness*** (1992)

for flute, oboe, glass harmonica, viola and cello

First performance: 17 January 1998, Tel-Aviv, by the Jerusalem  
Contemporary Players and Jonathan Nott (conductor)

Timing: 8'

***Chamber music*** (1993)

for flute, oboe, 2 clarinets, trumpet, trombone, piano (celesta), percussion,  
violin, viola, cello and double bass

Commissioned by Roland Freisitzer

First performance: 6 April 1993, Zaghreb, by the Reconsil Ensemble and  
Roland Freisitzer (conductor)

Timing: 14'

***Tribute to Gustav Mahler*** (1996)

for mezzo and string quartet  
on texts by Friedrich Ruckert

First performance: 26 April 1997, Tashkent, by Anna Guzairova (mezzo-  
soprano), Tatiana Terechina and Yevgeni Ugai (violin), Alina Iskhakova  
(viola) and Elena Minina (cello)

Timing: 23'

***Lux Æterna*** (1997)

for solo violin, flute, oboe, clarinet, bassoon, horn, trumpet, trombone, 2  
percussion players (1: cymbal, timbale, tam-tam, vibraphone, cymbal with  
stand, 3 wood blocks, 4 bongos, triangle, celesta. 2: tam-tam, marimba,  
bell, timbale, tubular bells, vibraphone), harp, piano, violin, viola, cello  
and double bass

Commissioned by Les Éditions Le Chant du Monde  
First performance: November 1997, Paris, by the Ensemble Erwartung,  
Patrick Chemla (violin) and Bernard Desgraupes (conductor)  
Timing: 12'

***Music of Dreams*** (1999)  
for harpsichord, chang and tape  
Commissioned by Elisabeth Chojnacka  
First performance: 17 February 2000, Radio France, Paris, by Elisabeth  
Chojnacka (harpsichord) and Dmitri Yanov-Yanovsky (chang)  
Timing: 14'

***Nach der Lese*** (1999)  
(Sentimental commentary on a poem by Stefan George)  
for soprano, violin, cello and piano  
Commissioned by AntiDogmaMusica  
First performance: 24 June 2000, Saluzzo, by the AntiDogmaMusica Ensemble  
Timing: 5'30

***Message*** (2001)  
for string orchestra  
First performance: 3 June 2002, Paris, by the Ensemble Orchestral  
Stringendo and Jean Thorel (conductor)  
Timing: 9'

***Hearing Solution*** (2002)  
for cello solo, 2 percussion players, harp, piano, 2 violins, viola, cello and double  
bass Commissioned by the Siemens Corporation and the Silk Road Project  
First performance: 7 October 2002, New Jersey, by the New Juilliard  
Ensemble, Clarice Jensen (cello) and Joel Sachs (conductor)  
Timing: 24'

***Lacrymosa*** (2002)  
Version for soprano and string orchestra  
Commissioned by Boosey and Hawkes Music Publishers and the  
Melbourne Festival  
First performance: 2 November 2002, Melbourne, by Merlyn Quaife  
(soprano) and Richard Mills (conductor)  
Timing: 6'

***Six lost waltzes by Chopin*** (2002)

for four-handed piano

First performance: 16 January 2003, Sydney, by Ian Munro and Piers Lane (piano)

Timing: 14'

***Twilight Music*** (2002)

for flute, oboe, clarinet, harp, guitar, mandolin, piano, violin, viola, cello and double bass

Commissioned by Les Éditions Le Chant du Monde for the Nieuw Ensemble

First performance: 4 March 2002, Utrecht, by the Nieuw Ensemble and

Ed Spanjaard (conductor)

Timing: 14'

***Insomnia*** (2003)

for mezzo-soprano, flute, clarinet, piano, violin, viola and cello

First performance: 12 January 2004, Paris, by the Ensemble 2e2m, with

Sylvia Marini-Vadimova (mezzo-soprano) and Pierre Roullier (conductor)

Timing: 20'

***Limericks*** (2003)

on texts by Edward Lear

for baritone, flute, oboe, clarinet, bassoon, horn, trumpet, trombone, 2 percussion players (tam-tam, big gong, cymbal with stand, vibraphone, timbale, temple block, marimba, bongos, triangle, flexatone, whip, bass drum, drum, bell, tom-toms, cardboard box), harp, piano, violin, viola, cello and double bass

Commissioned by the Ensemble Musiques Nouvelles

First performance: 23 May 2003, Brussels, by Jan Van der Crabben (baritone) and the Ensemble Musiques Nouvelles and Jean-Paul Dessy (conductor)

Timing: 19'

***Notturmo*** (2003)

for tape, flute, oboe, clarinet, bassoon, horn, trumpet, trombone, 1

percussion player (vibraphone, crotales, triangle), harp, piano, 2 violins, viola, cello and double bass

Commissioned by the London Sinfonietta

First performance: 9 May 2003, Glasgow, by the London Sinfonietta and HK Gruber (conductor)

Timing: 9'

***A-S-C-H*** (2004)

for flute, clarinet, piano, violin and cello

Commissioned by the Dresden Tage der Zeitgenössischen Musik 2004

First performance: 4 October 2004, Dresden, by the Moscow

Contemporary Music Ensemble and Alexei Vinogradov (conductor)

Timing: 10'

***Another five limericks*** (2004)

for baritone and string trio

Commissioned by Radio France and the Ensemble Musiques Nouvelles

First radio performance: 21 March 2005, Radio France, by Guillaume

Palissy (baritone) and the Anima Trio

Timing: 10'

***Fragments for a diary*** (2005)

for piano, tam-tam, vibraphone, marimba, 2 tom-toms (1 large, 1 small) and crotales

Commissioned by percussion duo Thierry Miroglio and Ancuza Aprodu

First performance: 21 June 2005, Bamberg, by Thierry Miroglio and

Ancuza Aprodu

Timing: 7'

***K. 347*** (2005)

Divertimento for 9 string instruments

Commissioned by the Ensemble Musiques Nouvelles

Dedicated to Jean-Paul Dessy and the Ensemble Musiques Nouvelles

First performance: 8 January, 2006, Mons (Belgium), by the Ensemble

Musiques Nouvelles and Jean-Paul Dessy (conductor)

Timing: 7'

***K. 347 bis*** (2007)

Divertimento for 9 instruments

for flute, oboe, clarinet, bassoon, piano and string quartet

Commissioned by the Moscow Contemporary Music Ensemble

First performance: 10 September 2008, Chamber Music Auditorium, The

International House of Music in Moscow, by the Moscow Contemporary

Musical Ensemble and Alexei Vinogradov (conductor)

Timing: 7'

## ■ Orchestral Works, Concertos

### *Message* (2001)

for string orchestra

First performance: 3 June 2002, Paris, by the Ensemble Orchestral Stringendo and Jean Thorel (conductor)

Timing: 9'

### *Lacrymosa* (2002)

Version for soprano and string orchestra

Timing: 6'

### *Concerto for keyboard and string orchestra*

Version for organ and strings (2005)

Commissioned by Le Chant du Monde Music Publishers

Dedicated to Hervé Désarbre

First performance: 5 June 2004, Val-de-Grâce Church, Paris, by the Ensemble Orchestral Stringendo, Hervé Désarbre (organ) and Jean Thorel (conductor)

Timing: 15'

Version for piano and strings (2006)

First performance: 3 February 2007, Val-de-Grâce Church, Paris, by the Ensemble Orchestral Stringendo, Jay Gottlieb (piano) and Jean Thorel (conductor)

Timing: 15'

Version for harpsichord and strings (2008)

First recording :

CD by Chant du Monde - LDC 278 1152 (2010)

by the Ensemble Musiques Nouvelles, Céline Frisch (harpsichord) and Jean-Paul Dessy (conductor)

Timing: 15'

### *Concerto for Cello and Orchestra* (2010)

Commission of the Chicago Symphony Orchestra

Dédicated to Yo-Yo Ma

First performance : 13 May 2010, Chicago Symphony Center, by the Chicago Symphony Orchestra, Yo-Yo Ma (cello)

and Carlos Miguel Prieto (conductor)

## ■ Vocal music, Works with soloists or choir

### ***Anno Domini*** (1985)

for soprano and piano

First performance: 20 May 1985, Tashkent, by Raisa Shepsherenko (soprano) and Dmitri Yanov-Yanovsky (piano)

Timing: 8'

### ***Autumn Rain in Darkness*** (1987)

for voice, harpsichord, piano and strings

First performance: 9 April 1992, Kiev, by Olga Shiryaeva (soprano) and Vladimir Runchak (conductor)

Timing: 15'

### ***Lacrymosa*** (1991)

for soprano and string quartet

First performance: 9 July 1992, Fribourg, by Phyllis Bryn-Julson (soprano) and the Arditti Quartet

Timing: 6'

### ***Tribute to Gustav Mahler*** (1996)

for voice and chamber ensemble

On texts by Friedrich Ruckert

First performance: 21 January 2000, New York, by the New Julliard Ensemble and Joël Sachs (conductor)

Timing: 18'

### **“...”** (1999)

On texts by Alexander Pushkin for contratenor, string trio and tape

Commissioned by Elisabeth Wilson

First performance: 10 June 1999, Turin, by David James (counter-tenor) and the Xenia Ensemble

Timing: 5'

***Three Lieder to texts by Friedrich Rückert*** (2002)

for mixed choir

Timing: 8'

***Insomnia*** (2003)

On texts by Marina Tsvetaieva

for mezzo-soprano, flute, clarinet, piano, violin, viola and cello

First performance: 12 January 2004, Paris, by the Ensemble 2e2m, Sylvia

Marini-Vadimova (mezzo-soprano) and Pierre Roullier (conductor)

Timing: 20'

***Limericks*** (2003)

On texts by Edward Lear

for baritone, flute, oboe, clarinet, bassoon, horn, trumpet, trombone, 2 percussionists (tam-tam, grand gong, cymbal with stand, vibraphone, timbale, temple block, marimba, bongos, triangle, flexatone, whip, bass drum, drum, bell, tom-toms, cardboard box), harp, piano, violin, viola, cello and double bass.

First performance: 23 May 2003, Brussels, by the Ensemble Musiques

Nouvelles, Jan Van der Crabben (baritone) and Jean-Paul Dessy

(conductor)

Timing: 19'

***Another five limericks*** (2004)

for baritone and string trio

Commissioned by Radio France and the Ensemble Musiques Nouvelles

First radio performance: 21 March 2005, Radio France, by Guillaume

Palissy (baritone) and the Anima Trio

Timing: 10'

## ■ Sub-published works

(for France, Belgium, Luxembourg, Monaco and French-speaking African countries)

### ***Chang Music IV*** (1991)

for string quartet

Commissioned by the Lincoln Center

First performance: 24 April 1993, Lincoln Center, New York, by the Kronos Quartet

Timing: 13'

### ***Tribute to Gustav Mahler*** (1996)

for mezzo and string quartet

On texts by Friedrich Ruckert

First performance: 26 April 1997, Tashkent, by Anna Guzairova (mezzo-soprano), Tatiana Tereshina and Evgueni Ugai (violin), Alina Iskhakova (viola) and Elena Minina (cello)

Timing: 23'

### ***Awakening*** (1993)

for string quartet and tape

First performance: 19 November 1993, San Francisco, by the Kronos Quartet

Timing: 7'

### ***Conjunctions*** (1995)

for string quartet, orchestra (2.3.2.3-3.3.3.1-perc(4), harp, piano, strings) and tape

First performance: 17 November 1995, New York, by the Kronos Quartet, the orchestra of the Brooklyn Academy of Music and Dennis Russell Davies (conductor)

Timing: 20'

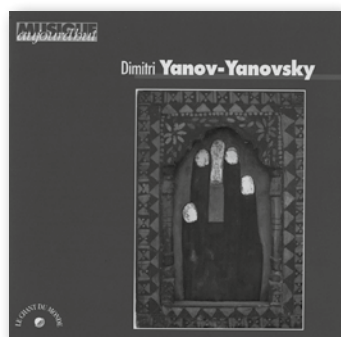


# ■ Discography

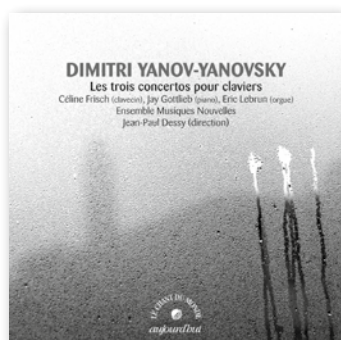
## LE CHANT DU MONDE



*Tribute to Gustav Mahler • Lacrymosa • Presentiment • Haïku • Lux Aeterna*  
The Moscow Contemporary Music Ensemble  
Roland Freisitzer (conductor)  
In “Musique Aujourd’hui”  
Le Chant du Monde  
CD LDC 2781110



*Twilight Music • Six lost waltzes by Chopin  
Insomnia • Notturmo • Hearing Solution*  
The Moscow Contemporary Music Ensemble  
Jean Thorel (conductor)  
In “Musique Aujourd’hui”  
Le Chant du Monde  
CD LDC 2781145



*The Three Keyboard Concertos*  
Ensemble Musiques Nouvelles, Céline Frisch (harpsichord), Eric Lebrun (organ), Jay Gottlieb (piano)  
Jean-Paul Dessy (conductor)  
In “Musique Aujourd’hui”  
Le Chant du Monde  
CD LDC 2781152

## ■ Miscellaneous

### *Silhouettes for piano*

Kathryn Woodard (piano)

In “Silhouettes”, Sonic Crossroads, USA, 2008

### *Silhouettes for piano*

Ian Munro (piano)

In “Blue Rages”, Tall Poppies Records, Australia, 2008.

### *Chang-Music III*

Xenia Ensemble

In “Eastern Approaches”, Felmay 7022, Italy 2002.

### *Nach der Lese*

Ensemble Europeo, AntiDogma Musica

In “Sang und Drang”, NUOVA ERA 7364, Italy

### *Music of Dreams*

Elisabeth Chojnacka (harpsichord) and Dmitri Yanov-Yanovsky (chang)

Opus 111 OPS 30-293, France 2002.

### *Lacrymosa*

(Dawn Upshaw, soprano and the Kronos Quartet)

In “Night Prayers”, Nonesuch 9 79346-2, USA, 1994.

## ■ Publications

### Articles

*Stravinsky reflected in the letters of others*, in “Musical Academia” (previously “Sovietskaya Musica”), Moscow, September 2005

*Variations on a theme – on Shostakovich*, in “Musical Academia”, Moscow, September 2006





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