

Dmitri Shostakovich | Work List

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BOOSEY & HAWKES | SIKORSKI

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PREFACE

No composer ever stands still and nor does the music they leave behind, but with Shostakovich, the swirl of reputational change seems always to have been particularly unstable, volatile and vivid, and that was true already in his lifetime. From the beginning, he was a figure of controversy.

He was just 19 years old when he completed his First Symphony in 1925, and its première, a year later, took his name in one bound out of the Soviet Union and into Europe and America. To judge by surviving reactions, this vigorous and quirky music seemed to its first Western listeners almost exotic, perhaps a reflection of the mysterious energy of a young and revolutionary country to the East of which the outside world still knew so little.

Back home, the young man's mentors were amazed and impressed, but also exasperated. "Why all this grotesque?", wailed Glazunov; and Myaskovsky scribbled in his diary: "An unpleasant boy ... Can this really be the music of the future?"

Once graduated and a young 'free artist', Shostakovich threw himself with enthusiastic abandon into the gaudy turbulence of avantgarde experiment flourishing in Leningrad and Moscow in the mid-1920s.

At first, this meant wild dissonances and dazzling kaleidoscopes of almost randomly confusing and contradictory musical images (As one contemporary waspishly remembered long afterwards: "In those days, no musical idea was ever to be repeated!"). To those far-off early years, we owe the exuberance and eruptive power of his opera *The Nose*, and the sonic and textural daring of the Second Symphony.

Then, like a sudden shock, came the next fashionable wave, almost the opposite: music now had deliberately to overflow with cheap, vulgar, banal and populist rhythms and melodies. Now, everything was to be repeated – many times, and often to absurdity. The aggressively dystopian model was sheer tawdriness and ordinariness: music-hall, vaudeville, circus, and the street-songs of alcoholics and outcasts.

By the late 1920s, the eye of the Soviet cultural storm had moved on again, this time to theatre and film, and soon most young Soviet artists – composers, painters, writers – were caught up in a brilliant new language of dramatic confrontation and contrast, montage, performative outrage, preposterous story-telling, and the strangest fusion of satire and its dark twin-opposite, propaganda.

Next from the stylistic turmoil – not just with Shostakovich, but with many talented composers of his generation – came two contradictory fashions, almost at once. On the one hand,

in many countries, the ‘neoclassical’ rediscovery of Bach. On the other – especially in the USSR – an almost cultlike fascination with the ugliness and brutality of ‘Industrialisation’, and a search for a bold new aesthetic of noise and physical power commensurate with the vastly ambitious Stalinist programme of social transformation embodied in the Five-Year Plans. Not only composers, but novelists, painters and filmmakers, all fell over one another to conjure up the clangour and din of factories, steel mills, coal mines, railroads, oil-wells, aeroplanes and shipyards.

The summa of this early part of Shostakovich’s life was his massive Fourth Symphony (1935-1936), which breathtakingly fuses both these fashions – Bachian ‘neo-classicism’ and heavy-industrial rhetoric – with a teasing web of quotations and reminiscences drawn from his earlier work in both avant-garde and populist modes. Into this symphony, in other words, he poured everything he knew.

And this was still a young man, not yet 30 years old.

But now a savage hammer-blow descended, when the growing violence and general repression of the time suddenly became personal and was brought down on the composer’s head in the shape of a public campaign directed specifically against his music, and initiated by the infamous Pravda editorial of 28 January 1936, *Muddle instead of Music*.

Overnight everything changed. From now until the end of his life, the composer would find himself every day, relentlessly and exhaustingly, triangulating the ever-changing needs and growth and development of his inner imagination against a background, still of the old merry-go-round of changing musical and artistic fashions and enthusiasms, but also – and far more shockingly – of a series of cruel, perverse and unpredictable political requirements and top-down commands imposed by the ponderous apparatus of official Stalinist and post-Stalinist culture: from the opening salvos of Socialist Realism (itself, an intentionally nebulous and elusive concept), through the patriotic and tragic exigencies of Soviet war-time culture from 1941-1945, the brutal paranoia of late-Stalinism, the so-called ‘Thaw’ of the Khrushchev Period (also constantly ambiguous and hard to read), and finally the leaden dullness of the Brezhnev years, known later as ‘The Period of Stagnation’.

To add to these troubles, there were also times, as the later 1950s gave way to the 1960s and the last decade of his life, when Shostakovich found himself side-lined and deemed almost irrelevant by those who had earlier looked up to him, the younger generations of Soviet composers and music-lovers now more fascinated by the latest ideas from ‘the West’, and frequently and sharply critical of what they took to be the older composer’s political passivity and moral compromises.

And as if that were not enough, throughout this final period, Shostakovich was subject to chronic ill-health and a series of agonising physical afflictions which, among other things, involved long stays in hospital and having to learn to write, when necessary, with his left hand (he was right-handed), as well as no longer being able to play the piano. No wonder, one might think, the music of his last years suggests a powerful move towards a private, isolated and interior world. But then again: who knows whether he might not have discovered anyway that distinctive inner feeling (*innigste Empfindung*) of his 'late style'? What makes music change is not always the pressure of the outside world; just as often it can be a matter of the most intimate needs of the notes themselves.

Meanwhile, in the West, through these same long years, his reputation underwent different fluctuations. After the original flurry of interest in pre-war works like the First Symphony and the opera *Lady Macbeth of the Mtsensk District*, there was a lessening of curiosity until the fascinatingly mixed international response to the Seventh Leningrad Symphony, when that huge piece was transported as a roll of microfilm in an aeroplane out of the war-torn USSR and the composer found himself paraded, like a monkey on a hurdy-gurdy, as a public emblem of Allied solidarity, whether in the concert-halls and on the radio stations of Great Britain and the United States, or in the printed press (that famous picture of him on the cover of *Time Magazine*).

Snobs, of course, immediately made clear their detestation of this symphonic epic, with its distinctively cinematic post-Mahlerian power and directness, and its categorical absence of fashionable wit and cleverness. But there were many others who – quite the opposite – loved and responded to this music which seemed to speak to them – at last! – in a language they thought they already knew and could easily understand.

After the war, as internal Western cultural divisions began to widen – between a defiantly anti-populist and purist 'avantgarde' ensconced in the citadels of high culture, and a quite different cohort of supposedly middle-brow voices out in the wider world, on the mass media of radio, television and gramophone records, and in concert-halls where practical music-making actually takes place – there took root the idea of a battle of history between past and future, conservative and progressive, traditional and radical. Caught in such crude oppositions, Shostakovich was easily cast by pundits as the embodiment of the boring, the old-fashioned, the nostalgic, retrograde and unsophisticated. To commentators of this stripe, with their dream of a musical evolution headed only in one direction, the Russian composer's music seemed proof that the political isolation of the USSR had cut that country off from every idea that led towards a bright new future.

To such people, it was obvious: Shostakovich was simply behind the times. But not for so long. Within a few years, things began to change again. And while change felt slow at first, looking back today it seems it actually happened rather quickly.

Much of this process of transformation had to do with wider Western cultural shifts in the 1970s and 1980s, when the once fresh and fascinating fireworks of the 'Modern' had begun to lose their sparkle and their newness. And it was also a result of deeper changes not only in Western but in international culture, and especially of the vast and accelerating power of new forms of media (leading to revolutionary changes in the midst of which we find ourselves right now and for the foreseeable future).

One important factor in this shift specifically towards Shostakovich was the rediscovery of Mahler on the international concert scene in the 1960s and 1970s, and sweeping in behind him, Bruckner, Strauss, Sibelius, Rachmaninoff and other composers whose large-boned romantic and post-romantic symphonic utterances had been out of fashion for a while but now returned, to the delight of concert audiences longing to be swept away emotionally, and of orchestral musicians equally longing to play music that really showed the artistry and power of what they do. And this had also much to do with the growth of the recording industry. People were now listening to music in a new way.

In the context of this brave new world, the symphonies of Shostakovich now seemed to answer to a powerful need, as people began to hear in them the sounds and soul of a living (or recently living) genius continuing and connecting to the great beloved orchestral traditions of the past.

These changes in Western attitudes to Shostakovich were given a further terrific boost, not long after the composer's death, by the dramatic spectacle of the collapse of the Soviet Union and what then seemed the end of the Cold War, accompanied by a flood of new information and (often) fabulation about what had really been going on in the Soviet Union all those years when Western observers had stubbornly mistaken Soviet culture as just one lumpen thing: immovable, like a vast block of ice. A kind of cultural global warming now took place and a river of revealing memoirs and documentary films flowed into Western fields of view, and among them, bobbing on the surface, *Testimony*, the purported and much disputed 'memoirs of Shostakovich', compiled from a variety of sources by Solomon Volkov.

Testimony, and the slew of books and variously broadcast material that followed in its wake, transformed Western perceptions of Shostakovich in ways well chronicled and still

to be felt in how this composer's music is promoted and discussed today. Shostakovich, one might say, was transformed into 'Shostakovich': a 'question', an 'issue', a 'debate' – and audiences, musicians, journalists and even musicologists now came to delight in projecting their individual prejudices and preconceptions on to the recently dead man and his music in whatever way they wanted.

The problem was that too often we began to listen only to what we wanted his music to say, endowing his works with a prepacked burden of significance even before the notes had made their way into our ears and hearts. We made for ourselves a Shostakovich Show (just as he had been made into a show several times already in his lifetime), and for everyone – audiences and performers – it became increasingly hard to let the notes live and breathe and speak for themselves. In a word, we stopped listening.

Of course, Shostakovich is by far not the only person to whom this has happened. You could say the same about almost any composer whose music and life have been endlessly raked over, and whom, for some reason, we want to pin down, tame, put in a box.

But in our hearts, we all must know: no music ... no composer ... no form of art ... no form of life ... can ever be pinned down in this way. Limiting our experience of his music in this manner, all we succeed in doing is imprisoning not only him but ourselves, shutting out light and air and the endless changing of the world beyond us in which all music, for it to mean anything at all, must live and breathe.

So how should we listen to him?

The answer, I believe, is to approach his music – as any music – in a spirit of utter openness. To make ourselves as sensitive as possible to the ceaseless fluidity and variety of his imagination, as well as his astounding acoustical detail. After all, few composers in modern times have ranged across the world of sound with such omnivorous and exhilarating precision, and that is why his creations continue to speak to us right now in such an astonishing and unpredictable variety of different ways.

And that's not even thinking about the future. None of us, of course, can know what his music will sound like in five years' time, ten years' time, or a century from now. We only know it will be ... and it will sound ... quite different.

*

I once asked a great musician who had known him well:
“What was he really like?”

She shrugged at the absurdity:
“I have no idea! But I can tell you one thing ... he knew his music would survive!”

*

In 2025, we mark half a century since the death of this great musical imaginer. With so many recent rediscoveries in his output, and the reissue of a wealth of rarities and forgotten pieces, and the creation of performing versions of so many fascinating unfinished compositions and sketches (and there are more to come!), we now have a vastly expanded view of the sheer scale of his artistic achievement. The corpus of his work now stretches from the familiar string quartets, symphonies and concertos, to a huge range of dramatic music for every medium, and a cornucopia of lighter pieces and even the cheapest popular songs and dance-music.

Two of Shostakovich’s principal publishers – Boosey & Hawkes, and Sikorski – have joined together under one roof, to share in the task of ensuring that more and more of his music is made easily available, and heard and performed in every corner of the musical world.

In a time of uncertainty, the surest message of Shostakovich’s music must be found in its sheer ability to survive and change and speak in endlessly mutating ways, to performers and music-lovers wherever they may be.

Gerard McBurney 12 January 2023

NOTE FOR THE USER

The catalogue of works of Dmitri Dmitrievich Shostakovich comprises no fewer than 147 opus numbers. In addition to these, there are many unnumbered compositions. A large number of these works are precisely documented by extant manuscripts or printed scores, performance materials and rich source specifications. On the other hand, some compositions, due to missing or yet undiscovered source material, can only partially be catalogued and with some reservations. We know of the existence of some works only by hearsay. The present catalogue of works therefore makes no claim to be complete or final. Rather, it is an attempt to briefly document the present bibliographical state of knowledge of the oeuvre of Dmitri Shostakovich by bringing together and comparatively evaluating the most varied sources.

One of the essential issues in conceiving this catalogue was to represent the works in authentic detail, despite all compromising of the extensive material. Alongside the most precise possible chronological classification, the complete movement designations, titles and tempo indications were taken into consideration wherever the source specifications allowed. This also applies to the designation of dedicatees, text sources, translators, premiere performance dates and the designation of persons in the case of stage works and films. Moreover, important and interesting details were preserved in brief notes, giving information, for example, on the works in which Shostakovich quotes or adapts his own music or that of other composers, or indicating special characteristics of the circumstances of the work's genesis. The systematic part of the catalogue allows the user to easily find works of particular genres or of specific instrumental combinations. Alongside a compilation of all compositions with opus numbers and a list of those works without, it is possible to find specific works with the help of a title register, in which different title variants are also considered. Finally, the register of names included in the appendix shows any person mentioned in a work as an interpreter, arranger, a translator, dedicatee, or quoted composer.

Besides the extensive music archives at Sikorski Publishers and Boosey & Hawkes, the 42-volume edition of the Complete Works, issued between 1980 and 1989 by the Moscow publishers Musyka, was drawn upon. The 150-volume New Complete Edition of the Works of Dmitri Shostakovich, issued by DSCH Publishers, Moscow, was also used. The volumes 1-33, 35-54, 56-78, 81-95, 97-100, 106-109, 112-115, 117, 122, 123, 126, 132, 138, 140, 142 and 149 of this monumental edition, in which long intangible or previously undiscovered works are finally published, were available for perusal until the editorial deadline. Those volumes not yet available were marked with an asterisk (*).

Moreover, the following publications served as sources:

Schostakowitsch by Krzysztof Meyer (Gustav Lübbe, 1995) · *Shostakovich – A Life* and *Shostakovich and His World* by Laurel E. Fay (Oxford University Press, 2000 / 2004), · *Shostakovich – A Life Remembered* by Elizabeth Wilson (Faber and Faber, 1994) · *Testimony: The Memoirs of Dmitri Shostakovich* edited by Solomon Volkov (in English: Harper & Row, 1979) · *Soviet Music and Society Under Lenin and Stalin* edited by Neil Edmunds (Routledge, 2004) · *Dmitri Shostakovich: A Life in Film* by John Riley (I.B.Tauris, 2005) · *The Cambridge Companion to Shostakovich* edited by Pauline Fairclough and David Fanning (Cambridge University Press, 2008) as well as the catalogues of works by Efim Sadovnikov [Notograficheski i bibliograficheski spravocchnik] (Musyka, 1965), by Malcolm MacDonald (Boosey & Hawkes, 1985, Le Chant du Monde, 1988), and Erna Meskhishvili's Catalogue of Works [Dmitri Shostakovich – Notograficheski spravocchnik] (Moscow, 1996). In this connection, however, Derek C. Hulmes's *Dmitri Shostakovich – A Catalogue, Bibliography and Discography* (Scarecrow Press, 2002) is of special importance; its third printing, with a plethora of meticulously researched material, was of great value for the present compilation.

Due to the large amount of material, extending far beyond the bounds of this catalogue, a discography has not been included. For the same reason, the numerous stage productions using music by Dmitri Shostakovich have not been considered here, with just a few exceptions. Apart from the Complete Edition issued by Musyka and the as yet incomplete New Complete Edition of DSCH Publishers both of which are considered the most important references, no reference has been made to the publishers of the numerous extant printed editions of his works. The same applies to the inclusion of adaptations of the works of Shostakovich by other composers – here, only the authors and instrumental combinations of those arrangements known to us have been named.

VORWORT

Jeder Komponist entwickelt sich weiter, solange er lebt, und dies gilt auch für seine nachgelassenen Werke, aber Dmitri Schostakowitschs Ansehen als Komponist scheint bisher immer besonders schwankungsanfällig und heftig umstritten gewesen zu sein, und das auch schon zu seinen Lebzeiten. Von Anfang an war Schostakowitsch Anlass zu Kontroversen.

1925, zum Zeitpunkt der Vollendung seiner ersten Symphonie, war er erst neunzehn Jahre alt; ihre Uraufführung ein Jahr später trug seinen Namen mit einem Schlag aus der Sowjetunion hinaus nach Europa und Amerika. Den überlieferten Reaktionen nach zu urteilen, mutete diese energisch-kraftvolle und eigenwillige Musik die ersten westlichen Zuhörer geradezu exotisch an, vielleicht wie ein Spiegelbild der geheimnisvollen Energie eines jungen und revolutionären Landes im Osten, über das die übrige Welt jenseits seiner Grenzen noch so wenig wusste.

In seiner Heimat zeigten sich die Mentoren des jungen Mannes fasziniert und beeindruckt, aber sie reagierten auch verstimmt. Alexander Glasunow beklagte all das ‚Groteske‘ in Schostakowitschs Werk, und Nikolaj Mjaskowski vermerkte in seinem Tagebuch, dass der Komponist ein widerlicher Bursche sei, wobei er sich fragte, ob dessen Schaffen tatsächlich die Musik der Zukunft sein könne.

Nach Abschluss seines Studiums stürzte sich Schostakowitsch als junger ‚freier Künstler‘ voller Begeisterung und Unbekümmertheit in das bunt-turbulente Treiben der Avantgarde-Experimente, die Mitte der 1920er Jahre in Leningrad und Moskau en vogue waren.

Anfangs bedeutete dies wilde Dissonanzen sowie schillernde Kaleidoskope mit schier beliebig-verwirrenden und widersprüchlichen musikalischen Bildern (so erinnerte sich etwa ein Zeitgenosse wesentlich später etwas giftig: „In dieser Zeit durfte sich kein musikalischer Einfall jemals wiederholen!“). Jenen weit zurückliegenden frühen Jahren sind der Überschwang und die eruptive Kraft seiner Oper Die Nase sowie die klanglich-strukturelle Kühnheit der zweiten Symphonie zu verdanken.

Dann, wie ein plötzlicher Schock, folgte die nächste ‚Modewelle‘, fast das Gegenteil davon: Die Tendenz ging nun bewusst hin zu einer Exuberanz des Seichten, Vulgären, Banal-Populistischen bei Rhythmik und Melodie. Alles sollte sich jetzt wiederholen – immer wieder, oft bis an die Grenzen der Sinnhaftigkeit. Das aggressiv-dystopische Modell bot rein Geschmacklos-Banales, wie etwa Varieté, Vaudeville, Zirkus sowie Straßenmusik von Alkoholikern und gesellschaftlichen Außenseitern.

Ende der 1920er Jahre hatte sich das Auge des sowjetischen Kultur-Wirbelsturms dann erneut verlagert, diesmal hin zu Theater und Film, und schon bald waren die meisten sowjetischen Jung-Künstler, wie etwa Komponisten, Maler oder Schriftsteller, verhaftet in einer fantastischen neuen Sprache voll dramatischer Konfrontation und Kontraste, Montagen, performativen Überschwangs, absurder Geschichten sowie einer höchst seltsamen Verschmelzung von Satire und deren düsterem Gegenstück, der Propaganda.

Als nächstes entstanden fast gleichzeitig aus diesen stilistischen Wirren heraus – nicht nur bei Schostakowitsch, sondern bei vielen begabten Komponisten seiner Generation – zwei

gegensätzliche Moden. Einerseits erfolgte in vielen Ländern die ‚neoklassische‘ Wiederentdeckung der Musik Bachs. Auf der anderen Seite zeigte sich vor allem in der UdSSR eine fast kultische Faszination für die Hässlichkeit und Brutalität der ‚Industrialisierung‘ sowie ein Suchen nach einer kühnen neuen Ästhetik des Lärms und der physischen Stärke, welche dem äußerst ehrgeizigen, in den Fünfjahresplänen verankerten stalinistischen Programm der gesellschaftlichen Umgestaltung entsprachen. Nicht nur Komponisten, sondern auch Romanautoren, Maler und Filmemacher überschlugen sich, um den schrillen Klang und das Getöse von Fabriken, Stahlwerken, Kohlebergwerken, Eisenbahnen, Ölquellen, Flugzeugen und Werften künstlerisch heraufzubeschwören.

Dieser erste Lebensabschnitt Schostakowitschs gipfelte in seiner gewaltigen vierten Symphonie (1935/1936), die diese beiden Moden – den Bach’schen ‚Neoklassizismus‘ sowie eine von der Schwerindustrie geprägte Stilistik – auf atemberaubende Weise mit einem neugierig machenden Gewebe aus Zitaten und Reminiszenzen aus seinem früheren Schaffen sowohl im avantgardistischen als auch im populistischen Stil miteinander verbindet. Oder anders gesagt, Schostakowitsch ließ in diese Symphonie all seine bisherigen künstlerischen Erfahrungen einfließen.

Dabei war er noch ein junger Mann von nicht einmal dreißig Jahren.

Doch dann folgte ein brutaler Schlag, denn die wachsende Gewalt und allgemeine Repression dieser Zeit nahmen plötzlich persönliche Züge an und trafen den Komponisten wie eine Dampfhamme in Form einer öffentlichen, durch den niederträchtigen Prawda-Leitartikel *Chaos statt Musik* vom 28. Januar 1936 eingeleitete Kampagne, die sich speziell gegen Schostakowitschs Musik richtete.

Von einem Tag auf den anderen war alles anders. Bis zu seinem Lebensende galt es für den Komponisten von nun an täglich aufs Neue, was sehr zermürbend war, seinen Platz zu finden zwischen sich permanent ändernden Erfordernissen sowie der Größe und Entwicklung seiner inneren Vorstellungskraft vor dem Hintergrund der alten, sich beständig im Kreise drehenden musikalisch-künstlerischen Moden und Schwärmereien, aber auch – und dies ist weitaus erschütternder – unter dem Druck des schwerfälligen stalinistischen und poststalinistischen Kulturapparates mit seinen grausamen, abwegigen und unvorhersehbaren politischen Forderungen und hierarchischen Anordnungen ‚von oben nach unten‘. Dazu zählten etwa die Eröffnungssalven des Sozialistischen Realismus (in sich selbst schon ein bewusst nebulös angelegtes und schwer fassbares Konzept), die patriotischen und tragischen Notwendigkeiten der sowjetischen Kriegskultur von 1941-1945, die brutale Paranoia des Spätstalinismus, die sogenannte, ebenfalls durchweg unklare und schwer zu deutende ‚Tauwetter-Periode‘ unter Chruschtschow und schließlich die bleierne Dumpfheit der später als ‚Zeit der Stagnation‘ bezeichneten Breschnew-Ära.

Zu diesen Problemen kam noch hinzu, dass Schostakowitsch an der Wende von den 1950er hin zu den 1960er Jahren und in seinem letzten Lebensjahrzehnt von den Leuten, die ihm früher Bewunderung zollten, ins Abseits gedrängt und fast für irrelevant gehalten wurde. Die jüngeren Generationen sowjetischer Komponisten und Musikliebhaber zeigten sich nun mehr von den neuesten Ideen aus dem ‚Westen‘ fasziniert und übten häufig scharfe

Kritik an dem, was sie für politische Passivität sowie moralische Kompromisse des älteren Komponisten hielten.

Und als ob das nicht schon genug gewesen wäre, litt Schostakowitsch in dieser letzten Phase seines Lebens unter chronischen Krankheiten und einer Reihe quälender körperlicher Gebrechen, die unter anderem lange Krankenhausaufenthalte und die Notwendigkeit für den Rechtshänder mit sich brachten, mit der linken Hand schreiben zu lernen; auch das Klavierspiel war ihm nun verwehrt. Es ist kein Wunder, könnte man meinen, dass die Musik seiner letzten Jahre eine starke Hinwendung zu einem verschlossen-abgeschotteten Innenleben erkennen lässt. Aber andererseits: Wer weiß schon, ob er nicht sowieso die ausgeprägte *innigste Empfindung* seines ‚Spätstils‘ entdeckt hätte? Nicht immer sind Veränderungen im musikalischen Schaffen von außerhalb kommendem Druck geschuldet; ebenso häufig können diese in den ureigensten Erfordernissen des Tonsatzes selbst begründet liegen.

Im Westen war Schostakowitschs Ansehen in all diesen Jahren unterschiedlichen Schwankungen unterworfen. Nach der anfänglichen Begeisterung für Werke aus der Vorkriegszeit wie etwa der ersten Symphonie und der Oper *Lady Macbeth von Mzensk* ließ die Neugierde nach, bis seine siebente Symphonie, die sogenannte Leningrader Symphonie, auf erstaunlich durchwachsene internationale Resonanz stieß, nachdem dieses gewaltige Werk auf Mikrofilm in einem Flugzeug aus der kriegsgebeutelten UdSSR geschmuggelt worden war und der Komponist wie ein Drehorgel-Äffchen als öffentliches Symbol der von den Alliierten untereinander praktizierten Solidarität vorgeführt wurde, so etwa in den Konzertsälen und bei den Rundfunkanstalten in Großbritannien und den Vereinigten Staaten, wie auch in der Presse (man denke nur an das berühmte Schostakowitsch-Porträt auf der Titelseite des Magazins *Time*).

Snobs stellten selbstverständlich sofort klar, dass sie dieses sinfonische, jegliche angemessene Schlagfertigkeit und intellektuelle Prägung strikt vermissenlassende Epos mit seiner unverkennbar filmischen, post-mahlerischen Energie und Direktheit verabscheuten. Aber es gab etliche andere Musikliebhaber, die ganz im Gegenteil dieses Werk schätzten und dafür empfänglich waren, denn dieses schien sie – endlich! – in einer ihnen bereits vertraut vorkommenden, leicht zugänglichen Sprache anzusprechen.

Nach dem Krieg, als im Westen eine Vertiefung der internen kulturellen Spaltungen einsetzte – zwischen einer eigensinnig antipopulistischen und puristischen, in den Zitadellen der Hochkultur angesiedelten ‚Avantgarde‘ und einer völlig anders denkenden Schar (vermeintlich) konventionellerer Musiker weltweit, in den Massenmedien Radio, Fernsehen und Schallplatte sowie in den Konzertsälen mit ihrer realen Musizierpraxis –, etablierte sich die Vorstellung eines historischen Kampfes zwischen Vergangenheit und Zukunft, zwischen konservativen und progressiven sowie traditionsverbundenen und radikalen Strömungen. Als in solch krassen Gegensätzen Gefangener galt Schostakowitsch bei selbst ernannten Experten leicht als Inbegriff des Langweiligen, Altmodischen, Nostalgischen, Rückwärts-gewandten und Unkultivierten schlechthin. Für Meinungsmacher dieses Schlages, die von einer nur in eine Richtung gehenden musikalischen Entwicklung träumten, schien die Musik des russischen Komponisten der Beleg dafür zu sein, dass die politische Isolation der

UdSSR dem Land den Zugang zu jeglicher, in eine strahlend-neue Zukunft führenden Vorstellung vereitelt hatte.

Für solche Leute war es offensichtlich: Schostakowitsch war einfach unzeitgemäß.

Aber diese Einstellung währte nicht allzu lange. Innerhalb weniger Jahre begannen sich die Dinge wieder zu ändern. Und während sich der Wandel zunächst langsam zu vollziehen schien, gewinnt man heute im Rückblick den Eindruck, dass er in Wirklichkeit recht schnell vonstattenging.

Ein Großteil dieses Wandlungsprozesses hatte mit allgemein-kulturellen Veränderungen im Westen in den 1970er und 1980er Jahren zu tun, als der Glanz und die Neuartigkeit des einst so frisch-faszinierenden Feuerwerks der ‚Moderne‘ zu verblassen begannen. Zudem war er auch das Ergebnis tiefgreifender Veränderungen nicht nur in der westlichen, sondern in der internationalen Kultur und insbesondere der enormen und sich beschleunigenden Potenz neuer Medienformen (die zu revolutionären Umwälzungen führten, in denen die Menschheit jetzt gerade steckt und die es auch in absehbarer Zukunft zu bewältigen gilt).

Ein bedeutender Faktor bei dieser Verlagerung insbesondere hin zu Schostakowitsch stellte die Wiederentdeckung Mahlers auf den internationalen Konzertbühnen in den 1960er und 1970er Jahren dar, und in deren Gefolge dann die Bruckners, Strauss‘, Sibelius‘, Rachmaninows sowie anderer Komponisten, deren groß angelegte romantische und postromantische Sinfonien eine Zeit lang aus der Mode gekommen waren, nun aber zur Freude des sich nach emotional Mitreißendem sehnenenden Konzertpublikums wieder auftauchten. Dies galt auch für Orchestermusiker, die ihrerseits danach trachteten, eine die ihnen eigene Kunstfertigkeit und ihr Können wirklich belegende Musik spielen zu können. Zudem bestand ein deutlicher Zusammenhang mit der Entwicklung der Schallplattenindustrie. Musik konnte jetzt auf völlig neuartige Weise gehört werden.

Im Kontext dieser ‚schönen neuen Welt‘ schienen die Sinfonien von Schostakowitsch nun eine Antwort auf ein starkes Bedürfnis darzustellen, da die Leute begannen, in ihnen Klänge und die Seele eines lebenden (oder kurz zuvor noch lebenden) Genies zu vernehmen, welches an die großen, beliebten Orchestertraditionen der Vergangenheit anknüpfte.

Diese veränderte Einstellung des Westens zu Schostakowitsch erhielt kurz nach dem Tod des Komponisten einen weiteren gewaltigen Schub durch das dramatische Schauspiel des Zusammenbruchs der Sowjetunion sowie das, was damals das Ende des Kalten Krieges zu sein schien, begleitet von einer Flut neuer Informationen sowie Spekulationen darüber, was in der Sowjetunion tatsächlich vor sich gegangen war in all den Jahren, in denen westliche Beobachter die sowjetische Kultur stur als eine amorphe Masse, etwas Unbewegliches, sozusagen als einen einzigen riesigen ‚Eisblock‘ verkannt hatten. Es kam zu einer Art kulturell-globaler Erwärmung, und ein Strom aufschlussreicher Erinnerungen und Dokumentarfilme geriet in den Fokus des Westens, dabei, ganz obenauf, das Buch *Zeugenaussage*, mit den von Solomon Volkow aus einer Vielzahl von Quellen zusammengestellten vorgeblichen und höchst umstrittenen Memoiren des Dmitri Schostakowitsch.

Diese *Zeugenaussage* sowie der Rattenschwanz von Büchern und diversen Rundfunksendungen in ihrem Gefolge veränderten in gut dokumentierter Weise die westliche Wahrnehmung Schostakowitschs, welche sich auch heute noch bei der Vermarktung und Erörterung der Musik dieses Komponisten bemerkbar macht. Schostakowitsch, so wäre man versucht zu sagen, wurde zu ‚Schostakowitsch‘ umfunktioniert, also zu einer ‚Fragestellung‘, einem ‚Streitfall‘ oder einer ‚Debatte‘ – und Publikum, Musiker, Journalisten und sogar Musikwissenschaftler projizierten nun mit Vergnügen und ganz nach ihrem Gutdünken ihre individuellen Vorurteile und vorgefassten Meinungen auf den kurz zuvor verstorbenen Komponisten und seine Musik.

Problematisch war dabei, dass man allzu oft nur noch das zu vernehmen begann, was man selbst aus seiner Musik heraushören wollte, und seine Werke mit einer vorgefassten Bedeutungslast ausstattete, noch bevor die Töne überhaupt ihren Weg in die Ohren und Herzen der Zuhörer gefunden hatten. Man legte sich seine jeweils eigene ‚Schostakowitsch-Show‘ zurecht (so, wie der Komponist schon zu Lebzeiten mehrmals zur Schau gestellt worden war), und für alle, Publikum und Interpreten, wurde es immer schwieriger, der Musik ein Eigenleben zuzugestehen und diese für sich selbst sprechen zu lassen. Kurzum, man gab es auf, wirklich hinzuhören.

Natürlich ist Schostakowitsch bei weitem nicht der einzige, welchem solches widerfahren ist. Man könnte dasselbe über fast jeden Komponisten sagen, dessen Musik und Leben endlos durchforstet wurden und den man aus irgendeinem Grund ‚festnageln‘, fügsam machen oder gar in eine bestimmte Schublade stecken möchte.

Aber im tiefsten Innern muss jedem klar sein: Keine Musik, kein Komponist, keine Kunstform, keine Lebensform kann jemals auf diese Weise festgelegt werden. Wenn man seine Erfahrungen mit Schostakowitschs Musik solchermaßen beschränkt, führt dies nur dazu, nicht nur den Komponisten, sondern auch einen selbst ein-, aber gewissermaßen auch auszusperrern, fern von Licht und Luft sowie dem endlosen Wandel der Welt draußen, Grundbedingungen für das Gedeihen von Musik, damit diese überhaupt eine Bedeutung gewinnen kann.

Wie sollte man also seine Musik hören?

Die Antwort liegt meines Erachtens darin, sich seinem Schaffen – wie überhaupt jeglicher Musik – in völliger Offenheit anzunähern. Man sollte sich so aufgeschlossen wie möglich auf die endlose Fluidität und Vielschichtigkeit von Schostakowitschs musikalischem Einfallsreichtum sowie auf die erstaunlichen akustischen Details seiner Musik einlassen. Schließlich haben nur wenige Komponisten der Neuzeit die Welt der Klänge mit einer solch alles aufgreifenden und erfrischenden Präzision durchstreift, und deshalb sprechen seine Werke die Musikliebhaber auch heutzutage noch auf so erstaunliche und uneinschätzbare Weise an.

Dabei ist das in der Zukunft Liegende noch nicht einmal mit einbezogen. Natürlich kann niemand wissen, wie seine Musik in fünf Jahren, in zehn Jahren oder gar in einem Jahrhundert klingen wird. Es ist nur klar, dass sie ganz anders sein – sowie ganz anders klingen wird.

*

Ich fragte einmal eine große Musikerin, die Schostakowitsch gut gekannt hatte:
„Wie war er denn nun wirklich?“

Sie zuckte angesichts dieser absurden Frage mit den Schultern:
„Ich habe keine Ahnung! Aber eines kann ich Ihnen sagen: Er wusste, dass seine Musik überleben würde!“

*

2025 jährt sich der Todestag dieses großen musikalischen Vordenkers zum fünfzigsten Male. Angesichts der jüngst erfolgten zahlreichen Wiederentdeckungen in seinem Schaffen, der Wiederveröffentlichung einer Fülle von Raritäten und in Vergessenheit geratenen Stücken sowie der Einrichtung von Aufführungsfassungen so vieler faszinierender unvollendeter Kompositionen und Skizzen (und weitere stehen noch aus!) ergibt sich jetzt ein weitaus umfassenderer Überblick über den tatsächlichen Umfang seiner künstlerischen Produktion. Der Korpus seines Œuvres reicht nun von den schon bekannten Streichquartetten, Sinfonien und Konzerten über eine riesige Bandbreite an Musik für die Bühne und Filmmusik bis hin zu einer Fülle von Unterhaltungsmusik, schlagerhaften Liedern und Tanzmusik.

Zwei der bedeutendsten Verleger von Schostakowitschs Werken – Boosey & Hawkes sowie Sikorski – haben sich unter einem Verlagsdach zusammengeschlossen, um sich gemeinsam der Aufgabe zu widmen, immer noch weitere Teile seines musikalischen Schaffens besser zugänglich zu machen und dafür zu sorgen, dass seine Musik in jedem Winkel der Musikwelt aufgeführt und gehört werden kann.

In einer Zeit der Ungewissheit findet man die zuverlässigste Botschaft von Schostakowitschs Musik wohl in ihrer Fähigkeit sich zu verändern und zu überleben – und in immer neuer Form Interpreten und Musikliebhaber, wo immer sie sein mögen, unmittelbar und machtvoll anzuprechen.

Gerard McBurney, 12. Januar 2023

Übersetzung: Hilla Maria Heintz

HINWEIS FÜR DEN NUTZER

Das Verzeichnis der Werke Dmitri Dmitrijewitsch Schostakowitschs umfasst nicht weniger als 147 Opuszahlen – hinzu kommt eine große Anzahl von unnummerierten Kompositionen. Eine Vielzahl der hier beschriebenen Werke ist durch vorhandene Manuskripte bzw. durch gedruckte Partituren, Aufführungsmaterial und reiche Quellenangaben exakt belegt. Dagegen ist eine Reihe von Kompositionen auf Grund fehlenden oder noch unentdeckten Quellenmaterials nur partiell und unter Vorbehalt bibliographierbar – von der Existenz mancher Werke weiß man nur vom Hörensagen. Das vorliegende Werkverzeichnis erhebt daher keinesfalls den Anspruch, vollständig bzw. endgültig zu sein. Es stellt vielmehr einen Versuch dar, auf knappem Raum durch Zusammenführung und vergleichende Auswertung verschiedenster Quellen den derzeitigen bibliographischen Kenntnisstand zum Oeuvre von Dmitri Schostakowitsch zu dokumentieren.

Eines der wesentlichen Anliegen bei der Konzeption dieses Verzeichnisses war bei aller Komprimierung des umfangreichen Stoffes, die Werke detailgetreu darzustellen. Neben einer möglichst exakten chronologischen Einordnung wurden, wo die Quellenlage es erlaubte, sämtliche Satzbezeichnungen, Titel und Tempoangaben berücksichtigt. Dies gilt auch für die Nennung von Widmungsträgern, Textquellen, Übersetzern, Uraufführungsdaten sowie für die Personenangaben bei Bühnenwerken und Filmen. In kurzen Anmerkungen wurden darüber hinaus wichtige und interessante Einzelheiten festgehalten, die beispielsweise darüber Auskunft geben, in welchen Werken Schostakowitsch sich selbst oder andere Komponisten zitiert bzw. bearbeitet hat, oder die auf Besonderheiten der Werkentstehung verweisen. Der systematische Teil des Kataloges ermöglicht es, Werke bestimmter Gattungen oder mit bestimmten Besetzungen problemlos auffindig zu machen. Neben einer Zusammenstellung aller Kompositionen mit Werknummern und einer Liste jener Arbeiten, die Schostakowitsch mit keiner Opuszahl versehen hat, ist die Suche nach bestimmten Werken mit Hilfe eines Titelregisters, in welchem auch unterschiedliche Titelvarianten berücksichtigt wurden, möglich. In einem Namensregister im Anhang kann schließlich nachgelesen werden, wer in welchem Werk als Interpret, Arrangeur, Übersetzer, Widmungsträger oder zitierter Komponist erwähnt wird.

Neben den umfangreichen Notenarchiven von Sikorski und Boosey&Hawkes wurden für das vorliegende Werkverzeichnis die 42-bändige Ausgabe der Gesammelten Werke, die zwischen 1980 und 1989 beim Moskauer Verlag *Musyka* erschienen ist, sowie die beim DSCH Verlag, Moskau, erscheinende Neue Gesamtausgabe in 150 Bänden der Werke Dmitri Schostakowitschs genutzt. Von dieser monumentalen Ausgabe, in deren Rahmen endlich auch Werke veröffentlicht werden sollen, die lange Zeit nicht greifbar oder bislang unentdeckt geblieben waren, standen bis zum Redaktionsschluss die Bände 1-33, 35-54, 56-78, 81-95, 97-100, 106-109, 112-115, 117, 122, 123, 126, 132, 138, 140, 142 und 149 zur Verfügung. Jene Bände, die zum Redaktionsschluss noch nicht vorlagen, sind mit einem Asterisk (*) gekennzeichnet.

Darüber hinaus dienten folgende Publikationen als Quellen:

Schostakowitsch von Krzysztof Meyer (Gustav Lübbe, 1995) · *Shostakovich – A Life* und *Shostakovich and His World* von Laurel E. Fay (Oxford University Press, 2000 bzw. 2004) · *Shostakovich – A Life Remembered* von Elizabeth Wilson (Faber and Faber, 1994) · *Die Memoiren des Dmitri Schostakowitsch*, herausgegeben von Solomon Wolkow (deutsch: Propyläen, 2000) · *Soviet Music and Society Under Lenin and Stalin* herausgegeben von Neil Edmunds (Routledge, 2004) · *Dmitri Shostakovich: A Life in Film* von John Riley (I.B.Tauris, 2005) · *The Cambridge Companion to Shostakovich* herausgegeben von Pauline Fairclough und David Fanning (Cambridge University Press, 2008) sowie die Werkverzeichnisse von Jefim Sadownikow [Notografitscheski i bibliografitscheski sprawotschnik] (Musyka, 1965), von Malcolm MacDonald (Boosey & Hawkes, 1985, Le Chant du Monde, 1988) und von Erna Meschischwili [Dmitri Schostakowitsch – Notografitscheski sprawotschnik] (Moskau, 1996). Besondere Bedeutung kommt in diesem Zusammenhang Derek C. Hulmes *Dmitri Shostakovich – A Catalogue, Bibliography, and Discography* (Scarecrow Press, 2002) zu, dessen 3. Auflage mit ihrer Fülle an akribisch recherchiertem Material für die vorliegende Zusammenstellung von größtem Wert war.

Auf Grund der Materialfülle, die den Rahmen dieses Verzeichnisses bei weitem überschreitet, wurde auf die Erstellung einer Diskographie verzichtet. Auch die zahlreichen Bühnenproduktionen, in denen Musik von Dmitri Schostakowitsch verwendet wurde, bleiben bis auf vereinzelte Ausnahmen aus demselben Grund unberücksichtigt. Mit Ausnahme der bei Musyka erschienenen Gesamtausgabe und der noch nicht vollendeten Neuen Gesamtausgabe des DSCH Verlages, die beide als die wichtigsten Referenzen gelten, wurde von Verlagsangaben zu den in großer Zahl existierenden Druckausgaben der Werke Schostakowitschs Abstand genommen. Ähnliches gilt für die Erfassung von Bearbeitungen der Werke Schostakowitschs durch andere Komponisten – hier werden lediglich die Autoren und Besetzungen der uns bekannten Bearbeitungen genannt.

CHRONOLOGICAL LIST OF WORKS

FIVE PIANO PIECES

Petrograd, 1914–1915

for piano *lost*

[**Пять фортепьянных пьес** (*не сохранилось*) • **Pyat fortepiannykh pes** (*ne sokhranilos*)]

1. The Soldier
2. Fiery Sonata
3. The Noise of a Train
4. The Storm
5. The Tempest

The composer mentioned the above pieces in a list called 'On my Works' attached to a letter to Dmitri Rogal-Levitsky from 22 September 1927. According to a statement given by the composer in 1975 a theme taken from Five Piano Pieces was used in Op. 145 (No. 11, 'Immortality').

HYMN TO FREEDOM

Petrograd, 1915–1916

for piano *lost*

[**Гимн свободе** для фортепиано (*не сохранилось*) • **Toska** dlya fortepiano (*ne sokhranilos*)]

TARAS BULBA

Petrograd, 1915–1916

Opera on the eponymous novella by Nikolai Gogol *lost*

[**Тарас Бульба**. Опера по одноименной повести Н. В. Гоголя (*не сохранилось*) •

Taras Bulba. Opera po odnoimennoi povesti N. V. Gogolya (*ne sokhranilos*)]

The existence of the above composition is testified by its appearance on the list called 'On my Works' (the same as in the case of Five Piano Pieces) attached to a letter to Dmitri Rogal-Levitsky.

REVOLUTIONARY SYMPHONY

Petrograd, 1917 – April 1918

for orchestra *fragments*

[**Революционная симфония** (*сохранилось частично*) • **Revolutsionnaya simfoniya** (*sokhranilos chastichno*)]

1.1.1.1-0.0.1.0-SD-strings

The fragmentary autograph is preserved at the Shostakovich family archives. Revolutionary Symphony is mentioned in the list 'On my Works' as well as in a letter by the composer dated April 1918 to Nadezhda Galli-Shokhat (Aunt Nadya, the sister of the composer's mother) along with three other works, 'Song About Tsar Ivan Vasilievich, the Merchant Kalashnikov and the Warrior Kiribeevich' (after Lermontov, *only planned*), 'A Terrible Vengeance' (after Nikolai Gogol, *lost*) and 'The Spinning Wheel' (for piano, *lost*), all of which came into being during the same period (1917-1918).

CHRONOLOGICAL LIST OF WORKS

FUNERAL MARCH IN MEMORY OF THE VICTIMS OF THE REVOLUTION

Petrograd, January 1918

for piano

[Траурный марш памяти жертв революции для фортепиано · *Traurnyi marsh pamyati zhertv revolyutsii* dlya fortepiano]

Largo

Duration: 1'

► DSCH New Collected Works: Vol. 109

Originally this piece (the called 'Memory') bore, together with *Nostalgia*, the Opus number 5, which was subsequently given to *Three Fantastic Dances* (1922). *Funeral March* was dedicated to Fyodor Kokoshkin and Andrei Shingaryov, Ministers of the Provisional Government, both killed on 7 January 1918 by anarchist sailors while they were being treated in the Petrograd Mariinsky Hospital.

NOSTALGIA

Petrograd, 1918

for piano

[Тоска для фортепиано · *Toska* dlya fortepiano]

Lento

Duration: 1'

► DSCH New Collected Works: Vol. 109

Also known as 'A Soldier Reminiscing about his Homeland' – which is not identical with 'The Soldier', composed between 1914 and 1915. Originally the present piece bore, together with *Funeral March in Memory of the Victims of the Revolution*, the Opus number 5, which was subsequently given to *Three Fantastic Dances* (1922). *Nostalgia* was later included into the young composer's exercise book from 1919 where it appeared under the title 'Melancholia'.

PIANO PIECES FROM THE EXERCISE BOOK '1919'

Petrograd, 1919

[Фортепианные пьесы из тетради «1919» · *Fortepiannye pesy iz tetradi «1919»*]

1. Piece in C major *Moderato*
2. Prelude-March *Adagio maestoso*
3. In the Forest *Presto* · *Tempo di valse* · *Tempo I*

Duration: 11'

► DSCH New Collected Works: Vol. 109

There is a fourth piece, 'Melancholia', whose last four bars have not survived. It is identical with *Nostalgia*, composed in 1918.

CHRONOLOGICAL LIST OF WORKS

VARIATIONS ON MIKHAIL GLINKA'S SONG 'THE LARK' Petrograd, 1919

for piano

[**Вариации на тему романса Михаила Глинки «Жаворонок»** для фортепиано •

Variatsii na temu romansa Mikhaila Glinki «Zhavoronok» dlya fortepiano]

unfinished

No. 10, 'The Lark' from Mikhail Glinka's song cycle 'A Farewell to St. Petersburg' serves as theme for these variations. Only the introduction (without beginning), the theme and the first variation (without conclusion) are preserved in the Shostakovich family archives.

BAGATELLE Petrograd, 1919

for piano

[**Багатель** для фортепиано • **Bagatel** dlya fortepiano]

Dedicated to Marianna Fyodorovna Gramenitskaya

Prestissimo

First performance: 30 September 2016, St. Petersburg

Sergei Redkin

Duration: 2'

► DSCH New Collected Works: Vol. 109

Material from *B a g a t e l l e* was reused in 'Prelude No. 2' from *Two Preludes* 'Op. 1'.

TWO PRELUDES 'OP. 1' Petrograd, 1919

for piano

[**Две прелюдии «оп. 1»** для фортепиано • **Dve prelyudii «op. 1»** dlya fortepiano]

Dedicated to Boris Mikhailovich Kustodiev (No. 1)

1. Prelude in G minor *Agitato*

2. Prelude in G major *Prestissimo*

First performance: 15 September 1919, Petrograd, Cyonservatoire

Dmitri Shostakovich

Duration of No. 1: 2'

► DSCH New Collected Works: Vol. 109 (No. 1)

Opus number 1 was later assigned to Scherzo F sharp minor (1920/1921). No. 2, which is incomplete, represents a re-worked version of *B a g a t e l l e*. The tempo indication *Prestissimo* of No. 2 was adopted from *B a g a t e l l e*.

CHRONOLOGICAL LIST OF WORKS

EXERCISE PIECES

Petrograd, 1919 – 1920

for piano

[Учебные пьесы для фортепиано • *Uchebnye pesy* dlya fortepiano]

1. Piece in F Major *Moderato* • *Presto*
2. Piece in F Major *Andantino* • *Allegro*
3. Piece in C sharp Minor *Adagio* • *Presto, molto agitato con fuoco* • *Prestissimo*
4. Movimento in C Major
5. Piece in C Major [*Presto*] *incomplete*
6. Piece in C Major *incomplete*

No. 5 is based on material from 'In the Forest' (1919) for which reason it was analogously given the tempo indication *Presto*. Autographs are held at the State Archives of Literature and Art.

EXERCISE PIECE

Petrograd, 1919 – 1920

for two pianos *incomplete*

[Учебная пьеса для двух фортепиано (*сохранилось частично*) • *Uchebnaya pesa* dlya dvukh fortepiano (*sokhranilos chastichno*)]

The Autograph is held at the State Archives of Literature and Art. The theme from the central section reappears in 'The Ass and the Nighingale' from *Two Fables* of Krylov, Op. 4

THREE PIANO PIECES

Petrograd, 1919 – 1920

[Три рьесы для фортепиано • *Tri pesy* dlya fortepiano]

1. Menuet *Allegretto*
2. Prelude *Lento, ma non troppo*
3. Intermezzo *Allegretto*

Duration: 5' (with completion of No. 3)

First performance: 1980ies

Viktoria Postnikova

- ▶ *Muzyka* Collected Works: Vol. 39
- ▶ *DSCH* New Collected Works: Vol. 109

The autograph of *Three Piano Pieces* (not written in Shostakovich's hand) survived in the archive of Alexandra Rozanova-Nechaeva, the composer's piano teacher between 1917 and 1920. There is no confirmation of the date of composition and certain stylistic feature indicate, according to Olga Digonskaya and Galina Kopytova, that they may also have been composed earlier. No. 3 is incomplete, Robert Matthew-Walker achieved a completion in 1989.

CHRONOLOGICAL LIST OF WORKS

SCHERZO in F sharp minor, Op. 1

Petrograd, 15 July 1920 – 25 September 1921

for orchestra

[**Скерцо** fis-moll, Соч. 1 • **Skertso** fis-moll, Soch. 1]

Dedicated to my teacher Maximilian Oseevich Steinberg

Allegretto • Meno mosso • Tempo I

3(III=picc).2.2.2-4.2.3.1-timp.perc:tgl/cyms/BD-strings

Duration: 5'

First performance of the piano version: 31 July 1922, Petrograd

Dmitri Shostakovich

First performance of the orchestral version: 1 October 1986, Berlin

Philharmonic Orchestra of Volkstheater Rostock – Gerd Puls (conductor)

- ▶ Muzyka Collected Works: Vol. 10 (score)
- ▶ DSCH New Collected Works: Vol. 31 (score), Vol. 109 (version for piano by the composer)

Traditionally the original piano version of *Scherzo*, which was published as Op. 1a in Vol. 109 of DSCH New Collected Works, has misleadingly been referred to as 'piano score' of Op. 1 – whereas it is in fact the basis of the orchestral piece. As Shostakovich explains in a letter from 1927 to Dmitri Rogal-Levitsky the piano piece actually represents the surviving third movement of a Sonata in B minor composed in 1920, whose first two movements were destroyed by the composer. The opening theme reappears – slightly modified – in 'Clockwork Doll' (No. 6), from 'Children's Notebook', Op. 69.

PRELUDE

Petrograd, 1920 –1921

for violoncello *incomplete*

[**Прелюдия** для виолончели соло (*не окончена*) • **Prelyudiya** dlya violoncheli solo (*ne okoncheno*)]

The autograph is preserved at the Shostakovich family archives.

CHRONOLOGICAL LIST OF WORKS

THE GYPSIES

Petrograd, 1920 – 1921

Opera after Alexander Pushkin *incomplete*

[**Цыгане.** Опера по поэме А. С. Пушкина (*сохранилось частично*) • **Tsygane.** Opera po poeme A. S. Pushkina (*sokhranilos chastichno*)]

1. Choir of the Gypsies *Allegro* [No. 1]
2. Trio of the Old Man, Zemfira and Aleko *Moderato* [No. 2]
3. Intermezzo *Moderato* [No. 3]
4. Recitativo (of the Old Man) and Dance *Moderato* [No. 4]
5. Song *Andante con moto* [No. 5]
6. Duet (of Zemfira and Aleko) *Presto* [No. 11]
7. The Old Man's Arietta [No. 12]
8. Trio of Zemfira, Aleko and the Old Man *Moderato* [No. 13]

DRAMATIS PERSONAE: Aleko (tenor) – Zemfira (soprano) – Old Man (baritone)
– Old Gypsy (baritone) – Gypsies (mixed choir)

► DSCH New Collected Works: Vol. 55* (vocal score)

First performance: 17 December 2009, Moscow ('Duet of Zemfira and Aleko' and The Old Man's Arietta', orchestrated by Gennadi Rozhdestvensky)

Tatyana Fedotova (soprano) – Oleg Dolgov (tenor) – Mikhail Davydov (baritone) – State Academic Symphonic Cappella – Gennadi Rozhdestvensky (conductor)

The composed parts from *The Gypsies* only exist in piano score. Shostakovich utilizes a theme from this work in No. 11 from 'Suite on Verses of Michelangelo Buonarroti', Op. 145.

SONATA FOR PIANO in B sharp minor *incomplete*

Petrograd, 1920 – 1921

[**Соната для фортепиано** (*сохранилось частично*) • **Sonata dlya fortepiano** (*sokhranilos chastichno*)]

1. [Allegro]
2. Andante con moto
3. [Scherzo]
4. [?]

The manuscript(s) are being stored at the Central Glinka Museum of Musical Culture (conclusion of 'Allegro' and beginning of 'Andante con moto'), and at the Shostakovich family archives ('Scherzo'). It is uncertain whether or not a fourth movement was actually conceived. Material from 'Scherzo' reappears in *Scherzo*, Op. 1.

► **ARRANGEMENT:** Between 1921 and 1922, within the context of his instrumentation lessons at the conservatoire, the composer made an orchestration of the second movement, 'Andante con moto', which was headed 'Symphonie' (3[2,3=picc].2.2.2-4.2.3.1-strings). This arrangement was given the opus number 5 which was later assigned to *Three Fantastic Dances* for piano.

CHRONOLOGICAL LIST OF WORKS

EIGHT PRELUDES, Op. 2

Petrograd, 1919 – 1921

for piano

[**Восемь прелюдий** для фортепиано, Соч. 2 • **Vosem prelyudii** dlya fortepiano, Soch. 2] *Dedicated to Boris Mikhailovich Kustodiev (No.1), to Maria Dmitrievna Shostakovich (Nos. 2-5) and to 'N. K.' [Natalya Nikolaevna Kube] (Nos. 6-8)*

1. G minor *Agitato* (♩ = 100)
2. G mixolydian *Andante* (♩ = 76)
3. E minor *Allegro non troppo e furioso* (♩+♩ = 52) • *Strepitoso* (♩+♩ = 72) • *Tempo I*
4. B flat major *Allegretto* (♩ = 76)
5. A minor *Allegro molto*
6. F minor *Andante* (♩ = 44)
7. D flat major *Moderato* • *Andante amoroso* • *Moderato* • *Andante cantabile*
8. D flat major *Allegretto*

Duration: 11'

First performance: 15 July 1926, Kharkov

Dmitri Shostakovich

► DSCH New Collected Works: Vol. 109

DATES OF COMPOSITION: September 1919 (No. 1) • June 1921 (Nos. 2-6) • before 6 and 5 September 1921 (Nos. 7 and 8 respectively).

'Dmitri Shostakovich. Notograficheski spravochnik' by Olga Digonskaya and Galina Kopytova (DSCH, 2016) numbers 9 performances between 1921 and 1926, all but one with Shostakovich as soloist. Mentioned above is the last performance (most probably of the entire cycle) of this series. According to Krzysztof Meyer and Erna Meskhishvili, the first performance took place on 8 May 1920 in the Petrograd House of the Arts. No. 6 is based on the song 'Long Live Our Tsar and Father' which reappears in Opp. 88, 99 and 103. The autograph of Op. 2 was destroyed by the composer. Surviving autographs and copies listed in DSCH Notograficheski spravochnik. Nos. 5, 2, 3, 7 reappear in 'Five Preludes'. ► For details concerning compositional genesis and dating of Op. 2 ► *see* Commentary of DSCH New Collected Works, Vol. 109. ► *also see* Five Preludes.

► **ARRANGEMENTS:** As part of his studies at the conservatoire Shostakovich made orchestrations of Nos. 2 (3[III=alto fl].2.2.2-4.0.0.0-strings), 4 (two versions: 3[II=picc,III=af].0.2.2-4.0.0.0-strings / 3[III=picc,III=af].0.1.2-2.0.0.0-strings) and 5 (2[II=picc].2.2.1-1.0.0.0-glsp-strings).

CHRONOLOGICAL LIST OF WORKS

FIVE PRELUDES

Petrograd, 1921(?)

for piano

[**Пять прелюдий** для фортепиано • **Pyat prelyudii** dlya fortepiano]

1. A minor *Allegro moderato e scherzando* [No. 5 from Op. 2]
2. G major *Andante* [No. 2 from Op. 2]
3. E minor *Allegro moderato* [No. 3 from Op. 2]
4. D flat major *Moderato • Andante amoroso • Moderato • Andante cantabile* [No. 7 from Op. 2]
5. F minor *Andantino* [No. 6 from Op. 2]

Duration: 7'

- ▶ Muzyka Collected Works: Vol. 39

From an unfinished collection of 24 Preludes in all major and minor keys (only 18 survive) jointly composed by Grigori Klements, Pavel Feldt and Dmitri Shostakovich (Nos. 2, 3, 4, 15 and 18), fellow-students in the composition faculty of Petrograd Conservatoire. Most probably Shostakovich chose Nos. 2, 3, 5, 6 and 7 from *Eight Preludes*, Op. 2 as a contribution for the cycle. The young composers gave the booklet with their compositions as a gift to Gavriil Yudin, then another fellow-student, who returned it decades later to Irina Antonovna, Shostakovich's widow. ▶ *also see Eight Preludes*, Op. 2.

▶ **ARRANGEMENTS:** for orchestra by Milko Kelemen, by Lan Adomian and by Alfred Schnittke (Nos. 1 and 2).

PIANO SONATA NO. 32 in C minor, Op. 111

Petrograd, 1921 – 1922

[LUDWIG VAN BEETHOVEN (1770-1827)] *not fully preserved*

Orchestration of the first movement

[Л. ван Бетховен. **Соната для фортепиано № 32**, Соч. 111 (инструментовка первой части: *Maestoso – Allegro con brio ed appassionato*) (*сохранилась не полностью*) • L. van Beethoven. **Sonata dlya fortepiano № 32**, Soch. 111 (instrumentovka pervoy chasti: *Maestoso – Allegro con brio ed appassionato*) (*sokhranilas ne polnostyu*)]

Maestoso – Allegro con brio ed appassionato

3(III=picc).2.2.2-4.2.3.1-timp.perc:tg|BD/cyms/tam-t-strings

- ▶ DSCH New Collected Works: Vol. 148* (score)

CHRONOLOGICAL LIST OF WORKS

PIANO SONATA NO. 8 in C minor, 'Pathétique', Op. 13 **Petrograd, 1921 – 1922**

[LUDWIG VAN BEETHOVEN (1770-1827)]

Orchestration of the second movement (in A flat major)

[Л. ван Бетховен. **Соната для фортепиано № 8**, Соч. 13 (инструментовка второй части: Adagio cantabile) • L. van Betkhoven. **Sonata dlya fortepiano № 8**, Soch. 13 (instrumentovka vtoroy chasti: Adagio cantabile)]

Adagio cantabile

2.2.2.2-2.0.0.0-strings

Duration: 6'

► DSCH New Collected Works: Vol. 148* (score)

It is unknown whether this arrangement was ever performed during Shostakovich's lifetime. However, the first performance in Germany took place on 2 March 2020 in Schwerin with Mecklenburgische Staatskapelle Schwerin under the baton of Florian Ludwig.

FUGUE NO. 7 in E flat major, Das Wohltemperierte Clavier II, BWV 876 **Petrograd, 1921 – 1922**

[JOHANN SEBASTIAN BACH (1685-1750)]

Arrangement for small orchestra

[И. С. Бах. **Фуга № 7** из второго тома «Хорошо темперированного клавира». Инструментовка для малого оркестра • I. S. Bakh. **Fuga № 7**, iz vtorogo toma «Khorosho temperirovannogo klavira». Instrumentovka dlya malogo orkestra]

2.2.2.2-1.0.0.0-strings

Duration: 3'

Autograph score preserved at the Central Glinka Museum of Musical Culture.

RHAPSODY NO. 4 in E flat major, Op. 119 **Petrograd, 1921 – 1922**

[JOHANNES BRAHMS (1833-1897)]

Orchestration *not fully preserved*

[И. Брамс. **Равсодия № 4**, Соч. 119. Инструментовка для оркестра (*сохранилась не полностью*) • I. Brams. **Rapsodiya № 4**, Soch. 119. Instrumentovka dlya malogo orkestra (*sokhranilas ne polnostyu*)]

Allegro risoluto

3(III=picc).2(II=corA).2.2-4.3.3.1-timp.perc:tamb/BD/cyms-strings

Fragments of the manuscript score preserved at the Central Glinka Museum of Musical Culture.

CHRONOLOGICAL LIST OF WORKS

THEME WITH VARIATIONS in B flat major, Op. 3

Petrograd, 1921 – 1922

for orchestra

[**Тема с вариациями** для оркестра, В-дур, Соч. 3 • **Tema s variatsiyami** dlya orkestra, В-дур, Соch. 3]

Dedicated to Nikolai Alexandrovich Sokolov

1. Theme *Andantino*
2. Var. I *Andantino*
3. Var. II *Più mosso (Vivace)*
4. Var. III *Andante*
5. Var. IV *Allegretto*
6. Var. V *Andante*
7. Var. VI *Allegro*
8. Var. VII *Moderato • Allegro • Meno mosso • Moderato*
9. Var. VIII *Largo*
10. Var. IX *Allegro*
11. Var. X *Allegro molto*
12. Var. XI *Moderato cantabile • [Cadenza]* • [Appassionato]**
13. Finale *Allegro • Maestoso • [Più mosso]* • Adagio • Andante[ino]* • Allegro*
14. Coda *Presto*

3(III=picc).2.2.2-4.3.3.1-timp.perc:tgl/cyms/BD-cel(ad lib)-pft(ad lib.)-strings

Duration: 16'

First performance (piano version): 22 May 1922, Petrograd, Russian Institut of Art History

Dmitri Shostakovich

First performance (orchestral version): 11 February 1981, Leningrad

Academic Symphony Orchestra of the Leningrad Philharmonic – Gennadi Rozhdestvensky (conductor)

- ▶ Muzyka Collected Works: Vol. 10 (score)
- ▶ DSCH New Collected Works: Vol. 31(score), Vol. 109 (piano version by the composer)

According to Malcolm MacDonald, the celesta and piano parts were added by Vladimir Samarin, editor of Volume 10 of Muzyka Collected Works, following a suggestion on the manuscript from Shostakovich's teacher Maximilian Oseevich Steinberg. However, Samarin's name is not mentioned in Vol. 10. Piano score by the composer. The dedicatee, the composer Nikolai Sokolov, was a teacher of Shostakovich's at the Petrograd Conservatoire who unexpectedly died on 27 March 1922. There is also a version for piano by the composer – it is not clear whether it was achieved before or after the orchestral variant (or simultaneously), however there are a few divergences concerning tempo indications*. Var. XI: the indication 'Cadenza' appears only in the piano version whilst 'Appassionato' is only found in the orchestral score. Finale: 'Andante' (from the piano version) is replaced by 'Andantino'.

CHRONOLOGICAL LIST OF WORKS

THREE PIANO PIECES *fragments*

Petrograd, 1921 – 1922

[**Три рьесы** для фортепиано (*фрагменты*) • **Tri pesy** dlya fortepiano (*fragmenty*)]

1. Humoreske in C major
2. Fugicha in F minor
3. Chromatic Fugue in D minor

The autograph fragments preserved at the Shostakovich family archives. An intonation of the theme from No. 2, 'Fugicha', seems to reappear in the fourth movement of String Quartet No. 2, Op. 68. The title 'Fugicha' from No. 2 is possibly an allusion to Domenico Scarlatti's Sonata K 30 in G Minor, which is traditionally also known as 'Fugue du chat' ['Cat's Fugue'].

IN THE BEGINNING WAS ... *fragment*

Petrograd, 1921 – 1922

for soprano, contralto, tenor and bass or mixed choir

[**В начале было ...** для сопрано, альты, тенора и баса или смешанного хора (*фрагмент, начало*) • **V nachale bylo ...** dlya soprano, alta, tenora i basa ili smeshannogo khora (*fragment, nachalo*)]

The autograph fragment (beginning) preserved at the Shostakovich family archives. The text 'In the beginning was ...' presumably refers to the Gospel of John: "In the beginning was the word and the word became flesh and dwelt among us."

I WAITED FOR THEE IN THE GROTTO

Petrograd, 1921-1922

[NIKOLAI RIMSKY-KORSAKOV (1844-1908)]

Arrangement for soprano and orchestra from Rimsky-Korsakov's Op. 40, 4

[Н. А. Римский-Корсаков. **»Я в гроте ждал тебя в урочный час ...«**. Романс. Инструментовка для голоса и оркестра • N. A. Rimskii-Korsakov. **»Ya v grote zhdal tebya v urochny chas ...«**. **Romans**. Instrumentovka dlya golosa i orkestra]

Text: Apollon Maikov

2.2.2.2-4.0.0.0-timp-hp-strings

Duration: 3'

First performance: 1980, Moscow

Alla Ablaberdyeva (soprano) – Academic Symphony Orchestra of the State Leningrad Philharmonic – Gennadi Rozhdestvensky (conductor)

► DSCH New Collected Works: Vol. 148* (score)

English translation by Joan Pemberton Smith.

CHRONOLOGICAL LIST OF WORKS

MILITARY MARCH in D major, D 733 (Op. 51,1)

Petrograd, 1921-1922

[FRANZ SCHUBERT (1797-1828)] *not fully preserved*

Arrangement for large orchestra

[Ф. Шуберт. **Военный марш № 1** ре мажор для фортепиано в четыре руки, Соч. 51, 1. Инструментовка для большого симфонического оркестра (*сохранилась не полностью*) • F. Schubert. **Voennyi marsh № 1** re mazhor dlya fortepiano v chetyre ruki, Soch. 51, 1. Instrumentovka dlya bolshogo simfonicheskogo orkestra (*sokhranilas ne polnostyu*)]

Allegro vivace

3(picc).2.2.2-4.2.3.1-timp.perc:tg/BD-strings

- DSCH New Collected Works: Vol. 148* (score)

Autograph score (two fragments) held at the State Archives of Literature and Art.

BILDER AUS DEM OSTEN, Op. 66, 5

Petrograd, 1921-1922

(PICTURES FROM THE EAST)

[ROBERT SCHUMANN (1810-1856)] *not fully preserved*

Arrangement for large orchestra

[Р. Шуман. **Восточная картина № 5** для фортепиано в четыре руки, Соч. 66, 5. Инструментовка для большого симфонического оркестра (*сохранилась не полностью*) • R. Shuman. **Vostochnaya kartina № 5** dlya fortepiano v chetyre ruki, Soch. 66, 5. Instrumentovka dlya bolshogo simfonicheskogo orkestra (*sokhranilas ne polnostyu*)]

Lebhaft

3(picc).2.2.2-4.2.3.1-timp.perc:BD/cyms-strings

Autograph score (fragment) preserved at the Central Glinka Museum of Musical Culture.

CHRONOLOGICAL LIST OF WORKS

THREE FANTASTIC DANCES, Op. 5

Petrograd, May 1922

for piano

[Три фантастических танца для фортепиано, Соч. 5 • Tri fantasticheskikh tantsa dlya fortepiano, Soch. 5]

Dedicated to Iosif Zakharovich Schwartz

1. Allegretto
2. Andantino • Più mosso • Tempo I • Più mosso • Allegretto • Andantino
3. Allegretto

Duration: 5'

First performance: May 1922, Petrograd

Dmitri Shostakovich

- ▶ Muzyka Collected Works: Vol. 39
- ▶ DSCH New Collected Works: Vol. 109

Originally published as Shostakovich's Op. 1. According to Derek C. Hulme the pieces bear the following titles: 'March' (No. 1), 'Waltz' (No. 2) and 'Polka' (No. 3). The above mentioned first performance took place on the occasion of a graduation soirée at one of the Petrograd schools (presumably on Furshtatskaya Street) where the young composer appeared at the request of his godmother Klavdiya Lukashevich, a well-known children's writer.

▶ **ARRANGEMENTS:** for small ensemble (1.1.1.0-1.0.0.0-strings[1.1.1.0]), No. 1) by the composer ■ for string quartet (Nos. 2 and 3) by Konstantin Mostras ■ for violin and piano by Harry Glickman ■ for viola and piano (No. 3) by Georgi Bezrukov ■ for piano, four hands (No. 2) by T. Nazarova and (Nos. 2 and 3) by Geoffrey Carroll ■ for two bayans by A. Khapyorsky and (No. 2) by V. Korolyov ■ for flute and piano, clarinet and piano, alto saxophone and piano, tenor saxophone and piano, bassoon and piano, trumpet and piano, and trombone and piano by Quinto Maganini ■ for saxophone and piano by Marc Chisson ■ for trumpet and piano by Timofei Dokshitser and by A. Selyanin ■ for balalaika and piano by Vasili Medvedev ■ for organ (No. 2) by William Nevins ■ for domra (No. 1) by V. Chudin ■ for orchestra by Grzegorz Fitelberg and by Alan H. Arnold ■ for orchestra of folk instruments (No. 2) by V. Viktorov and (Nos. 2 and 3) by N. Makhov.

CHRONOLOGICAL LIST OF WORKS

SUITE FOR TWO PIANOS in F sharp minor, Op. 6 **Petrograd, March 1922**

[**Сюита для двух фортепиано**, Соч. 6 • **Syuita dlya dvukh fortepiano**, Soch. 6]

To the memory of Dmitri Boleslavovich Shostakovich

1. Prelude [F sharp minor] *Andantino* • *Meno mosso* • *Adagio* • *Andantino poco moderato* • *Adagio* • *Andantino poco moderato* • *Andantino*
2. Fantastic Dance [A minor] *Allegro vivo* • *Presto* • *Allargando*
3. Nocturne [D major] *Andante* • *Più mosso* • Cadenza • *Andantino* • *Più mosso* • *Allegro* • *Andante mosso* • *Allegro* • *Andante mosso* • *Andante* • *Andante*
4. Finale [F sharp minor] *Adagio* • *Allegro molto* • *Andante* • *Adagio* • *Andante* • *Allegro molto* • *Adagio* • *Allegro molto* • *Poco meno* • *Allegretto* • *Allegro* • *Tempo giusto*

Duration: 25'

First performance: This piece was repeatedly performed by Shostakovich and his sister Maria at private soirées in Petrograd (for instance the biweekly gatherings at Anna Fogt's home). The earliest documented performance took place on 15 January 1923 at the Russian Institute for the History of Art.

- ▶ Muzyka Collected Works: Vol. 13
- ▶ DSCH New Collected Works: Vol. 112

Following the instructions of Maximilian Steinberg, his professor for composition theory at the Leningrad Conservatory, Shostakovich very reluctantly produced a revised version of Op. 6 which was premiered on 23 April 1923 at a student concert at the Conservatory. Dissatisfied with the performance Shostakovich destroyed the score of the revised composition immediately after the concert and returned to the work's original form.

SEVEN FUGUES

Petrograd, 1922 – 1923

for piano

[**Семь фуг** для фортепиано • **Sem Fug** dlya fortepiano]

KEY	VOCI
1. C major	2
2. F major	4
3. E minor	4
4. D minor	4
5. C minor	4 <i>incomplete</i>
6. D major	4 <i>incomplete</i>
7. C minor	4 <i>incomplete</i>

Autographs preserved at the Shostakovich family archives. According to DSCH Notografichesky Spravochnik a quotation of 'Kyrie II' from Johann Sebastian Bach's Mass in B flat Minor, BWV 232, is heard in No. 5. The second fugue bears the title 'Fugichat' as does the second piece from *Three Piano Pieces* (1921-1922).

CHRONOLOGICAL LIST OF WORKS

THE LITTLE MERMAID *lost*

Petrograd, 1922 – 1923

Ballet on a libretto by Yuri Iosifovich Slonimsky and Dmitri Shostakovich after Hans Christian Andersen's eponymous fairy tale

[**Морская царевна**. Балет на либретто Ю. И. Слонимского и Шостаковича по одноименной сказке Х. К. Андерсена (*не сохранился*) • **Morskaya tsarevna**. Balet na libretto Yu. I. Slonimskogo i Shostakovicha (*ne sokhranilsya*)]

The composer intended to complete *The Little Mermaid* in summer of 1924 for the upcoming *première* at the Choreographic Academy directed by Vladimir Ponomaryov. However, in December 1923 Shostakovich abandoned the composition and the project never came into being – in 1926 he eventually destroyed the remainders of the score.

PIANO TRIO NO. 1 in C minor, Op. 8

Gaspra/Moscow/Petrograd,

[**Трио № 1** для скрипки, виолончели и фортепиано, Соч. 8 •

11 September – November 1923

Trio № 1 dlya skripki, violoncheli i fortepiano, Soch. 8]

Dedicated to Tatyana Ivanovna Glivenko

One movement: Andante [$\text{♩} = 92$] • Molto più mosso [$\text{♩} = \text{♩}$] • Andante [$\text{♩} = 92$] • Allegro [$\text{♩} = 116$] • Più mosso [$\text{♩} = 120$] • Adagio [$\text{♩} = 54$] • Andante [$\text{♩} = 69$] • Meno mosso • Moderato [$\text{♩} = 96$] • Allegro [$\text{♩} = 116$] • Prestissimo fantastico [$\text{♩} = \text{♩}$] • Andante [$\text{♩} = 120$] • Allegro • [Poco più mosso ($\text{♩} = 132$)] • Coda *Allegro* [$\text{♩} = 116$] • Allegro moderato [$\text{♩} = 96$] • Allegro [$\text{♩} = 116$]

Duration: 14'

First performance: 13 December 1923, Petrograd, Small Hall of the Conservatoire Veniamin Sher (violin) – Grigori Pekker (violoncello) – Dmitri Shostakovich (piano)

- ▶ *Muzyka* Collected Works: Vol. 37
- ▶ *DSCH* New Collected Works: Vol. 98

On some occasions Op. 8 was referred to as 'Poem'. In a letter to the dedicatee, Shostakovich states that he incorporated material from *Sonata for Piano No. 1, Op. 12* into the present work. The Commentary of *DSCH* New Collected Works, Vol. 99, mentions that music of the first movement from an unfinished piano quintet from the early 1920ies (probably not identical with the unfinished *Piano Quintet* listed below) was used in Op. 8. According to *DSCH* *Notografichesky Spravochnik* music from Op. 8 reappears in *Symphony No. 1, Op. 10*. Sofia Khentova as well as Derek C. Hulme relate that the first rehearsal performance took place during the showing of a silent movie in 'Harlequinade' Cinema. Krzysztof Meyer mistook a performance in Moscow on 20 March 1925 with Lev Oborin (piano), Nikolai Fyodorov (violin) and Anatoli Egorov (violoncello) for the *première* of Op. 8. Boris Tishchenko reconstructed 22 missing bars in 1981.

CHRONOLOGICAL LIST OF WORKS

DANCE in C minor

Petrograd, 30 November 1923

for piano

[**Танец** для пианофорте (*сохранился частично*) • **Tanets** dlya pianoforte (*sokhranilsya chastichno*)]

Dedicated to Zoya Dmitrievna Shostakovich

Moderato quasi Allegretto

The whereabouts of autograph (with a dedication to Shostakovich's sister Zoya dated 30 November 1923) are unknown. **Dance** reappears as 'Barrel-Organ', No. 5 in the first reel of **Alone**, Op. 26.

PIANO QUINTET *unfinished*

Petrograd, 1923

[**Квintет** для двух скрипок, альты, виолончели и фортепиано (*не завершен, сохранилась частично*) • **Kvintet** dlya dvukh skripok, alta, violoncheli i fortepiano (*ne zavershen, sokhranilas chastichno*)]

1. *lost*

2. Fantastic Scherzo [beginning]

Originally Op. 7. According to DSCH Notografichesky Spravochnik musical material from **Fantastic Scherzo** was recycled in **Scherzo** for orchestra which was eventually assigned Op. 7. The same source explains that Sofia Khentova's and Manashir Yakubov's assertion that music from the first movement was transferred to **Piano Trio No. 1** is untenable.

CHRONOLOGICAL LIST OF WORKS

TWO FABLES OF KRYLOV, Op. 4

Petrograd, 1922 – 1924

for mezzo-soprano, female choir and orchestra

[Две басни И. А. Крылова для mezzo-сопрано, женского хора и оркестра, Соч. 4 •

Dve basni I. A. Krylova dlya metstvo-soprano, zhenskogo khora i orkestra, Soch. 4]

Texts: Ivan Krylov

Dedicated to Mikhail Vladimirovich Kvadri

1. The Dragonfly and the Ant *Con moto [Allegro] • Più mosso • Presto*
2. The Ass and the Nightingale *Moderato [Allegro] • Andante [Andantino] • Allegro • Poco meno mosso • Molto meno mosso • Allegro*

3(III=picc).2.2.3(III=dbn)-4.3.3.1-timp.perc:tgl/cyms-cel-harp-strings – mezzo-soprano (No.1). The percussion group is omitted in No. 2 and, instead of the mezzo-soprano, a female choir (at least 12 singers) is required.

Duration: 15'

First performance: 2 February 1977, Tallinn, Estonia

Natalia Burnasheva (mezzo-soprano) – Moscow Conservatoire Student Choir and Orchestra – Gennadi Rozhdestvensky (conductor)

- ▶ Muzyka Collected Works: Vol. 31 (score), Vol. 32 (version for voice and piano by the composer)
- ▶ DSCH New Collected Works: Vol. 87 (score), Vol. 92 (version for voice and piano by the composer)

According to Laurel E. Fay Op. 4 was performed for the first time in 1922 on one of the composer gatherings at the Petrograd home of Anna Fogt. As can be seen from the inscribed dedication (25 January 1922), the version for mezzo-soprano and piano was finished no later than January 1922 and was probably performed for the first time privately in Petrograd the same year. The orchestral version was finished in 1924. Since there are substantial divergences between piano version and orchestral arrangement of No. 2, Vol. 87 of DSCH New Collected Works prints in its appendix Viktor Ekimovsky's piano reduction of No. 2 which duly corresponds to the orchestral score. English translations by Joan Pemberton Smith and David Fanning, German version by Jörg Morgener.

PIANO PIECE in G major

Petrograd, 1922 – 1924

[Фортепианная пьеса • **Fortepiannaya pesa**]

Mistico

The autograph sketches preserved at the Shostakovich family archives.

CHRONOLOGICAL LIST OF WORKS

THREE PIECES, Op. 9

Petrograd, 30 December 1923 – 10 January 1924

for violoncello and piano *lost*

[**Три пьесы** для виолончели и фортепиано (*не сохранились*) • **Tri pesi** dlya violoncheli i fortepiانو (*ne sokhranilis*)]

Dedicated to Zoya Dmitrievna Shostakovich (No. 1), Valerian Mikhailovich Bogdanov-Berezovsky (No. 2) and Vladimir Ivanovich Kurchavov (No. 3)

1. Fantasia in F sharp minor
2. Prelude in A minor
3. Scherzo in C major

First performance: 20 March 1925, Moscow, Small Hall of the Conservatoire
A. Egorov (violoncello) – Dmitri Shostakovich (piano)

With the exception of a sketch of 'Fantasia' preserved at the Shostakovich archives nothing of Op. 9 has survived. According to Laurel E. Fay, the composer wrote a fourth piece which was destroyed immediately after its being composed. It cannot be excluded that the present work is identical with a 'Suite for Violoncello and Piano' which the composer mentioned in a letter to Tatyana Glivenko. ▶ *also see Suite* (1923-1924).

SCHERZO *lost*

Petrograd, 1923 – February 1924

for orchestra

[**Скерцо** для оркестра (*не сохранилось*) • **Skertso** dlya orkestra (*ne sokhranilos*)]

The present work is not identical with *Scherzo*, Op. 1. It is mentioned in two letters by the composer to Lev Oborin from 16 and 29 January 1924 in which the composer explains that the work's composition and orchestration was completed. The composer probably destroyed the score in 1926.

SUITE FOR VIOLIN AND PIANO *lost*

Petrograd, 1923 – 1924

[**Сюита для скрипки и фортепиано** (*не сохранилась*) • **Syuita dlya skriпки i fortepiانو** (*ne sokhranilas*)]

Dedicated to Veniamin Isifovich Sber

According to a letter written to Tatyana Glivenko on 28 December 1923 the composer worked on two works for soloist and piano: the present *Suite* for violin and piano and a *Suite* for violoncello and piano – the latter dedicated to Grigori Ilich Pekker. Both dedicatees participated in the first performance of *Piano Trio No. 1*, Op. 8. Although Shostakovich stated in another letter to Tatyana Glivenko (11 July 1924) that he was still working on the mentioned compositions nothing of it has survived.

CHRONOLOGICAL LIST OF WORKS

SONATA FOR PIANO *lost*

Petrograd, 1923 – 1924

[**Соната для фортепиано** (*не сохранилась*) • **Sonata dlya fortepiano** (*ne sokhranilas*)]

Evidence of the composer's work on this Sonata for Piano results from two letters by Shostakovich to Oleg Eiges (19 October 1923) and to Tatyana Glivenko (26 April 1924). Beyond that an entry in the diary of Maximilian Steinberg (Shostakovich's composition teacher) from 26 February 1924 mentions the present sonata. The outcome of the composer's efforts are not known.

SCHERZO in E flat major, Op. 7

Leningrad/Gaspra/Leningrad,

for orchestra

July – 15 October 1924

[**Скерцо** для оркестра, Соч. 7 • **Skertso** dlya orkestra, Soch. 7]

Dedicated to Pyotr Borisovich Ryazanov

Allegro • Più mosso • Tempo I • Presto

2.picc.2.2.2-4.2.3.1-timp.perc:SD/cyms-pft-strings

Duration: 4'

First performance: 11 February 1981, Leningrad

Leningrad Philharmonic Orchestra – Gennadi Rozhdestvensky (conductor)

- ▶ Muzyka Collected Works: Vol. 10 (score)
- ▶ DSCH New Collected Works: Vol. 31 (score)

According to the commentary published in Vol. 31 of DSCH New Collected Works *Scherzo*, Op. 7 is based on music from the second movement of the unfinished *Piano Quintet* from 1923. The above mentioned première of Op. 7 was preceded by a performance of the composer's piano version which took place in the first half of August of 1924 in Koreiz (Crimea) at the sanatorium 'Gaspra' executed by the composer on the occasion of an evening devoted to Anatoli Alexandrov and Dmitri Shostakovich. A number of fragments (figs. 15-20, 25-38 and 49-56) were reused in the film music *New Babylon*, Op. 18.

CHRONOLOGICAL LIST OF WORKS

SYMPHONY NO. 1 in F minor, Op. 10 **Leningrad/Moskow/Oranienbaum/Leningrad,**
early January 1924 – 1 July 1925
[Симфония № 1, Соч. 10 • **Simfoniya № 1**, Soch. 10]

Dedicated to Mikhail Vladimirovich Kvadri

1. Allegretto (♩ = 152) • Più mosso (♩ = 208) • Allegretto (♩ = 152) • Allegro non troppo (♩ = 160) • ♩ = 152 • Allegro non troppo (♩ = 160) • ♩ = 152
 2. Allegro (♩ = 192) • Meno mosso (♩ = 100) • L'istesso tempo (♩ = 100) • Allegro (♩ = 192) • Meno mosso (♩ = 100)
 3. Lento (♩ = 76) • Più mosso • Largo (♩ = 69) • ♩ = 76 • Più mosso • ♩ = 72 *attacca*
 4. Allegro molto (♩ = 208) • Lento (♩ = 116) • Allegro molto (♩ = 176) • Meno mosso (♩ = 144) • Allegro molto (♩ = 176) • Molto meno mosso (♩ = 116) • Adagio (♩ = 84) • Largo (♩ = 63) • Più mosso (♩ = 132) • Presto (♩ = 168)
- 3(III=picc).2.2.2-4.3.3.1-timp.perc:tgl/SD/BD/cym/tam-t/glsp-pft-strings

Duration: 33'

First performance: 12 May 1926, Leningrad, Large Philharmonic Hall
Leningrad Philharmonic Orchestra – Nikolai Malko (conductor)

- ▶ Muzyka Collected Works: Vol.1 (score)
- ▶ DSCH New Collected Works: Vol. 1 (score), Vol. 16 (arrangement for piano four hands by Evgeni Slavinsky [complete] and for two pianos by the composer [fourth movement], rough drafts)

Originally Op. 11. The official première of Op. 10 was preceded by a considerable number of performances mostly in its version for two pianos. One of the earliest performances (the work on the score was not yet finished) took place on the occasion of Shostakovich's exam at the Leningrad Conservatoire on 6 May 1925. Shostakovich and Pavel Feldt (a fellow student of the composer) played on two pianos. For details concerning the genesis of Op. 10 ▶ *see* commentary of Vol. 1 of DSCH New Collected Works.

- ▶ **ARRANGEMENTS:** for two pianos by Pavel Lamm and by the composer (fourth movement) ■ for piano four hands by Evgeni Slavinsky and (2.) by Levon Atovmyan ■ for piano (1.) by Levon Atovmyan ■ for oboe and piano (3.) Nikolai Nazarov

CHRONOLOGICAL LIST OF WORKS

TWO PIECES

Oranienbaum, July 1924 –
Slavyansk, 3 August 1925

FOR STRING OCTET, Op. 11

[Две пьесы для струнного октета, Соч. 11 • *Dve pesy* dlya strunnogo okteta, Soch. 11]

Dedicated to the memory of Vladimir Ivanovich Kurchavov

1. Prelude [D minor] *Adagio* (♩ = 72) • *Più mosso* (♩ = 104) • *Più mosso* (♩ = 160) • *Meno mosso* • *Adagio* (♩ = 72)
2. Scherzo [G minor] *Allegro molto* (♩ = 176) • *Moderato* • *Allegro*

Duration: 11'

First performance: 9 January 1927, Moscow, Mozart Concert Hall
combined Glière (Yakov and Abram Targonsky, Alexander Babich, Konon Blok) and
Stradivari Quartets (Boris Simsky, Boris Vitkin, Grigori Gamburov, Viktor Kubatsky)

- ▶ Muzyka Collected Works: Vol. 37
- ▶ DSCH New Collected Works: Vol. 99

Originally Op. 10. There are drafts for a third piece for string octet, a fugue, whose rough autograph is preserved, together with those of 'Prelude' and 'Scherzo', at the Russian State Archives of Literature and Art. In Op. 11 the 'DSCH' monogram features for the first time in the composer's oeuvre ('Scherzo', three bars before fig. 17). According to an entry to Maximilian Steinberg's diary the first public performance of Op. 11 took place during a class exam on 3 June 1926. The Commentary of DSCH New Collected Works, Vol. 99, states that 'Prelude' was finished in December 1924 in Leningrad and that 'Scherzo' was completed in July 1925 in Oranienbaum.

▶ **ARRANGEMENTS:** for piano by the composer ■ for piano four hands (No. 1) by Evgeni Slavinsky ■ for two pianos eight hands (No. 2) by Eduard de Boer ■ for string orchestra by Quinto Maganini, by Lazar Gozman, by Ian MacPhail, by Gennadi Rozhdestvensky and by Lucas Drew.

SONATA FOR PIANO NO. 1 in C major, Op. 12

Leningrad,
30 August – 20 October 1926

[Соната для фортепиано № 1, Соч. 12 • *Sonata dlya fortepiano № 1*, Soch. 12]

One movement: *Allegro* (♩ = 104) • *Meno mosso* (♩ = 126) • *Adagio* (♩ = 72) • *Allegro* (♩ = 100) • *Poco meno mosso* (♩ = 144) • *Adagio* (♩ = 176) • *Lento* (♩ = 92) • *Allegro* (♩ = 176) • *Meno mosso* (♩ = 138) • *Moderato* (♩ = 16) • *Allegro* (♩ = 104)

Duration: 14'

First performance: 21 October 1926, Leningrad, Conservatoire
Dmitri Shostakovich

- ▶ Muzyka Collected Works: Vol. 39
- ▶ DSCH New Collected Works: Vol. 111*

Originally entitled 'October' or 'October Sonata'. A passage from the first 'Meno mosso' section reappears in *Concerto for Violoncello and Orchestra No. 1*, Op. 107 ('Cadenza').

CHRONOLOGICAL LIST OF WORKS

CONCERTO FOR PIANO AND ORCHESTRA *sketches only* Leningrad, 1926
[**Концерт для фортепиано с оркестром** (*не завершен*) • **Kontsert dlya fortepiانو s orkestrom** (*ne zavershen*)]

Sketches held in the archives of the Glinka State Central Museum of Music. Shostakovich mentioned the present work for the first time in a letter from 26 April 1924 to Tatjana Glivenko and continued to do so during the summer of 1926 in various letters to Boleslav Leopoldovich Yavorsky. But finally he announced in letter to Yavorsky dated 30 August 1926 that he had abandoned work on the concerto. According to the surviving sketches a part for a solo trumpeter as in Op. 35 may have been conceived.

APHORISMS, Op. 13 Leningrad, 27 February – 7 April 1927

Ten pieces for piano

[**Афоризмы**. Десять пьес для фортепиано, Соч. 13 • **Aforizmy**. Desyat pes dlya fortepiانو, Soch. 13]

Dedicated to Boleslav Leopoldovich Yavorsky

1. Recitative *Moderato* (♩ = 104)
2. Serenade *Andantino amoroso* (♩ = 168)
3. Nocturne *Appassionato* (♩ = 92) • *Adagio* • *Più mosso*
4. Elegy *Largo mesto* (♩ = 44)
5. Funeral March *Molto adagio* (♩ = 152)
6. Etude *Moderato non troppo* (♩ = 166)
7. Dance of Death *Allegro non troppo* (♩ = 132-144)
8. Canon *Moderato con moto* (♩ = 144)
9. Legend *Moderato* (♩ = 116)
10. Lullaby *Largo* (♩ = 63)

Duration: 12'

First performance: 19 May 1927, Leningrad

Dmitri Shostakovich

- ▶ Muzyka Collected Works: Vol. 39
- ▶ DSCH New Collected Works: Vol. 109

Dates of composition: 25, 27 February, 1, 6, 9, 14, 21 March, 1, 5, and 7 April (Nos. 1-10 successively). According to DSCH Notograficheski spravochnik Op. 13 was initially conceived as a suite. The composer selected ten from twelve composed pieces and entitled them 'Aphorisms' at Boleslav Yavorsky's suggestion to whom a copy of the manuscript was given as a present – a dedication to Yavorsky is not mentioned. It has been repeatedly noted that in Op. 13 Shostakovich responded to Arnold Schönberg's 'Drei Klavierstücke', Op. 11 and 'Suite für Klavier', Op. 25 as well as to Béla Bartók's piano compositions.

▶ **ARRANGEMENTS:** for violin, bassoon, piano and percussion by Boris Bekhterev and Vladimir Spivakov ■ for violin and piano (No. 10) by Sergei Sapozhnikov.

CHRONOLOGICAL LIST OF WORKS

SYMPHONY NO. 2 in B major, Op. 14 **Leningrad, 30 December 1925 – August 1927**

‘To October – A Symphonic Dedication’

for orchestra with mixed choir

[Симфония № 2 «Позвящение Октябрю» для симфонического оркестра и смешанного хора, Соч. 14 • *Simfoniya № 2 «Pozvyashenie Oktabryu»* dlya simfonicheskogo orkestra i smechnogo khora, Soch. 14]

Text by Alexander Bezymensky

State Commission for the celebrations of the tenth anniversary of the October Revolution – subtitled ‘Proletarians of the World, Unite!’

One movement: Largo (♩ = 46) • [Allegro molto] (♩ = 152) • Poco meno mosso (♩ = 138) • Allegro molto (♩ = 192) • Meno mosso (♩ = 100) • Moderato

3(III=picc).2.2.2-4.3.3.1-timp.perc:tgl/SD/BD/cym/glsp/siren-strings

Duration: 20’

First performance: 5 November 1927, Leningrad, Large Philharmonic Hall

Leningrad Philharmonic Orchestra – Academic Capella Choir – Nikolai Malko (conductor)

- ▶ Muzyka Collected Works: Vol. 1 (score), Vol. 9 (vocal score of the choral section by Yuri Olenev)
- ▶ DSCH New Collected Works: Vol. 2 (score), Vol. 17 (arrangement for two pianos by Tatyana Sergeeva)

Erna Meskhishvili gives 10 August as date of completion. English translation by Myron Morris and Andrew Huth and by Richard Bannerman. German version by Jörg Morgener. At a competition held by the Leningrad Philharmonic in 1927 Op. 14 was awarded a second prize for best composition for the celebrations of the tenth anniversary of the October Revolution (with no first prize being awarded).

CHRONOLOGICAL LIST OF WORKS

TAHITI TROT (TEA FOR TWO), Op. 16

Leningrad, 1 September 1927

[VINCENT YOUMANS (1898 - 1946)]

Transcription of the song 'Tea for Two' from the 1925 musical 'No, no, Nanette'
[В. Юманс. **Таити-троп.** Транскрипция песни-фокстрота «Чай вдвоем» из мюзикла В. Юманса «Нет, нет, Нанетт» для симфонического оркестра, Соч. 16 • V. Youmans. **Taiti-trot.** Transkriptsiya pesni-fokstrota «Chai vdvoem» is myuzikla V. Yumansa «Net, net, Nanett» dlya simfonicheskogo orkestra, Soch. 16]

To dear Nikolai Andreevich Malko as a token of my best feelings

Moderato

2(II=picc).2.1.1-4.2.1.0-timp.perc:tgl/SD/cym/glsp/xyl-cel-hp-strings

Duration: 4'

First performance: 25 November 1928, Moscow, Large Hall of the Conservatoire Sovphil [Soviet Philharmonic] Orchestra – Nikolai Malko (conductor)

- ▶ Muzyka Collected Works: Vol. 10 (score)
- ▶ DSCH New Collected Works: Vol. 32 (score)

DSCH 'Notograficheski spravochnik' states that the above mentioned first performance of Op. 16 was preceded by executions of the work in Baku on 2 and 3 August 1928 by the Baku Academic Orchestra under the baton of Nikolai Malko. At the request of Alexander Gauk Shostakovich slightly modified the orchestration and added wood block and saxophone when the piece was inserted in the third act of the ballet *The Age of Gold*, Op. 22 as an entr'acte.

▶ **ARRANGEMENTS:** for brass band by Howard Snell, by David Purser and by Hans-Joachim Rogoll ■ organ version by Maria Makarova ■ for five guitars by Krisztina Dobo.

CHRONOLOGICAL LIST OF WORKS

MAIN STREET [MIKHAIL MIKHAILOV (1904-1983)] **Leningrad, October – November 1927**

Synesthetic stage composition in two acts on a text by Demyan Bedny for large symphony orchestra, soloists, choir and recitation

Orchestration (partly)

[М. К. Михайлов. **Главная улица**. Синтетическое представление в двух действиях на текст Д. Бедного для большого симфонического оркестра, солистов, хора и декламции. Инструментовка • М. К. Mikhailov. **Glavnaya Ylitsa**. Sinteticheskoe predstavlenie v dvukh deistviyakh na tekst D. Bednogo dlya bolshogo simfonicheskogo orkestra, solistov, khora i deklamatsii. Instrumentovka]

2.picc.2.corA.2.Ebclbcl.2.dbn-6.3.3.1-timp.prc:tamb/SD/BD/tam-t-hp-strings

First performance: 6 November 1927, Leningrad, Large Hall of the Conservatoire Choir and orchestra of the operatic studio of the Leningrad Conservatoire – Sergei Eltsin (conductor) – Sofia Maslovskaya (director)

Score and piano score as well as parts held at the Manuscript Department of the Russian National Library and at the St. Petersburg Conservatoire Archives respectively. In June 1927 Mikhail Mikhailov, then a student at the Leningrad Conservatoire, was asked to provide the music for *Main Street*. After the completion of the piano score, due to a shortage of time, Shostakovich was asked to contribute to the orchestration (cues 15-47 and 52-56).

CHRONOLOGICAL LIST OF WORKS

THE NOSE, Op. 15

Satirical opera in three acts (with an epilogue) and ten scenes

Leningrad/Detskoe Selo/Leningrad/
Moscow/Leningrad, June 1927 –
4 August 1928

[Нос. Опера в трёх действиях, десяти картинах, Соч. 15]

Нос. Опера в трёх действиях, десяти картинах, Соч. 15]

Libretto by Dmitri Shostakovich, Alexander Preys, Evgeni Zamyatin and Georgii Ionin after Nikolai Gogol's novel

Act I

1. Introduction *Allegro* (♩ = 132) *attacca*
2. Scene 1 'Ivan Yakovlevich's Barber Shop' *Adagio* (♩ = 92-108) • ♩ = 84 • *Allegro molto* (♩ = 168) • *Meno* (♩ = 78) • *Allegro molto* (♩ = 96) • *Più mosso* (♩ = 104) • *Più mosso* (♩ = 144) • *Molto meno mosso* (♩ = 69-76) *attacca*
3. Scene 2 'On the Embankment' *Presto* (♩ = 138) • *Meno mosso* (♩ = 112) *attacca*
4. Entr'acte [only percussion instruments] *Allegro molto* (♩ = 132-144) • *Adagio attacca*
5. Scene 3 'Kovalyov's Bedroom' *Adagio* (♩ = 48) • *Largo* (♩ = 92) *attacca*
6. Gallop *Allegro molto* (♩ = 176) • ♩ = 112 *attacca*
7. Scene 4 'Kazan Cathedral' *Largo* (♩ = 66) • ♩ = 63 • ♩ = 80 • *Poco più mosso* • *Allegro* (♩ = 160)

Act II

8. Introduction *Allegro* (♩ = 152) *attacca*
9. Scene 5 'In the Newspaper Editorial Office' *Allegro non troppo* (♩ = 108) • *Poco meno mosso* (♩ = 96) • *Largo* (♩ = 72-80) • *Allegro non troppo* (♩ = 108) • ♩ = 176 • ♩ = 104 • ♩ = 88 • ♩ = 108 • ♩ = 96 • ♩ = 184 • ♩ = 176 *attacca*
10. Entr'acte *Moderato* (♩ = 104) • *Molto meno mosso* (♩ = 72)
11. Scene 6 'Kovalyov's Apartment' *Allegretto* (♩ = 132) • *Andante* (♩ = 100)

Act III

12. Scene 7 'The Outskirts of St. Petersburg' *Allegretto* (♩ = 104-112) • *Meno mosso* (♩ = 168) • *Poco meno mosso* (♩ = 152) • *Moderato* (♩ = 132) • *Allegretto* (♩ = 176-192) • *Meno mosso* (♩ = 144) • *Allegretto* (♩ = 176) • *Meno mosso* (♩ = 152) • *Allegro* (♩ = 132-144) • ♩ = 152 • ♩ = 160 • *Presto* (♩ = 176) • *Moderato* (♩ = 80-108) • *Allegretto* (♩ = 120) *attacca*
13. Scene 8 'Kovalyov's Apartment and Podtochina's Apartment' *Allegretto* (♩ = 120) • *Più mosso* (♩ = 120) • *Largo* (♩ = 60) • ♩ = 54 • *Più mosso* (♩ = 76) • *Moderato* (♩ = 96) • *Andantino* (♩ = 144) • *Allegro* (♩ = 96) • *Andante* (♩ = 69) • *Andantino* (♩ = 104) • *Meno mosso* • *Andantino* (♩ = 104) • *Allegro vivace* (♩ = 116) *attacca*
14. Intermezzo *Moderato* (♩ = 168) • *Presto* (♩ = 168) *attacca*

Epilogue

15. Scene 9 'Kovalyov's Apartment' *Allegro* (♩ = 138) • *Andante* (♩ = 120) *attacca*
16. Scene 10 'Nevsky Prospect' *Andante* (♩ = 120)

CHRONOLOGICAL LIST OF WORKS

THE NOSE, Op. 15 [CONTINUED I]

DRAMATIS PERSONAE: Platon Kuzmich Kovalyov (baritone) – Ivan Yakovlevich, barber (bass) – Praskovya Osipovna, Yakovlevich's wife (soprano) – District Inspector (counter tenor) – Ivan, Kovalyov's valet (tenor) – The Nose (tenor) – Countess' footman (baritone) – Employee at the newspaper bureau (bass) – Servants giving in small ads (8 basses) – Policemen (5 basses, 5 tenors) – Traveller (speaking role) – Lady (speaking role) – Gentleman (speaking role) – Father (bass) – Mother (soprano) – Their sons (tenor, baritone) – Pyotr Fyodorovich (tenor) – Ivan Ivanovich (baritone) – Old Countess (contralto) – Hangers-on (6-8 sopranos) – Bread-roll-seller (soprano) – Doctor (bass) – Yaryshkin (tenor) – Pelageya Grigorievna Podtochina (mezzo-soprano) – Her daughter (soprano) – A group of Gentlemen (4 tenors, 3 basses) – Old Man (tenor) – Newcomers (tenor, bass) – Con-man (bass) – A highly decorated Colonel (tenor) – Dandies (tenor, bass) – Female voice (soprano) – Male voice (speaking role) – Anonymous voice (bass) – Students (5 tenors, 3 basses) – Respectable Lady (mezzo-soprano) – Her sons (2 basses) – Khozrev-Mirza (speaking role) – Acquaintances of Platon Kovalyov (2 basses, tenor) – Sentry (bass) – Footman (bass) – Assistant Chief of Police (tenor) – Cabman (bass) – Coachman (bass) – Acquaintances of Ivan Yakovlevich (speaking roles) – Old lady (mute role) – Slender Lady (mute role) – Shirt-front-seller (mute role) – Firemen (mute roles) – Churchgoers, Passengers, Escorts, Policemen, Eunuchs (Choir)

1 (=picc, afl). 1 (=corA). 1 (=Ebcl, bcl). 1 (=dbn) - 1. 1 (=crt). 1 (=trbrn). 0-perc: tgl/ tamb/cast/SD/tom-t/tam-t/rattle/cyms/susp.cyms/BD/gong/whistle/t.bells/ glsp/xyl/flex-2hp-2domras(sm, alto)-2balalaikas-pft-strings(12-16.12-16.8-12. 8-12.8-12 five-string db)

Duration: 110'

Première: 18 January 1930, Leningrad, Maly Opera House

Pavel Zhuravlenko (Platon Kuzmich Kovalyov) – Valeri Raikov (Ivan Yakovlevich) – Nina Belukhina (Praskovya Osipovna) – Alexander Kabanov (District Constable) – Pyotr Zasetsky (Ivan, Kovalyov's servant) – Ivan Nechaev (The Nose) – E. Maevsky (Countess' footman) – P. Gusev (Employee at the newspaper bureau) – E. Natsvalova (Mother) – V. Kalinin (Pyotr Fyodorovich) – S. Torgert (Ivan Ivanovich) – Ekaterina Adrianova (Female bread-roll-seller) – A. Lyshin (Doctor) – Boris Geft (Yaryshkin) – Lyubov Samarina (Pelageya Grigorievna Podtochina) – Maria Elizarova (Her daughter) – A. Fomin (Man selling benches) – Ekaterina Sabinina (Respectable Lady) – Ivan Doroshin (Lackey) – M. Medvedev, Mikhail Rostovtsev, M. Kolomoitseva (3 Travellers) – Nikolai Smolich (director) – Vladimir Dmitriev (stage designer) – Samuil Samosud (conductor)

- ▶ Muzyka Collected Works: Vol. 18 (score), Vol. 19 (vocal score by the composer)
- ▶ DSCH New Collected Works: Vol. 50 (score), Vol. 51 (vocal score by the composer)

CHRONOLOGICAL LIST OF WORKS

THE NOSE, Op. 15 [CONTINUED II]

According to Shostakovich's notes on the manuscript score act I was completed on 29 March, act II on 30 April and the whole score on 4 August 1928. According to Marina Raku, author of the commentary in DSCH New Collected Works, Vol. 68, the above mentioned première was preceded by a concert performance of Op. 15 on 16 June 1929 at the Leningrad Maly Opera House. The libretto quotes a number of other works by Nikolai Gogol: 'Sorochintsy Fair', 'May Night, or The Drowned Maiden', 'The Night Before Christmas', 'Mirgorod' cycle ('The Old World Landowners' · 'Taras Bulba' · 'Viy' · 'The Tale of How Ivan Ivanovich Quarreled with Ivan Nikiforovich'), 'Dead Souls', 'The Diary of a Madman', 'Marriage', 'Leaving the Theatre' and 'The Morning of a Businessman'. The text of Ivan Yakovlevich's ditty at the beginning of Scene 6 is taken from Fyodor Dostoevsky's novel 'The Brothers Karamasov'. English translations by Merle and Deena Puffer, B. Vierne and Edward Downes. German version by Helmut Wagner and Karl Heinz Füssl. Italian version by Fedele D'Amico and Angelo Maria Ripellino – French version anonymous.

► ARRANGEMENT for piano (Overture) by Quinto Maganini.

SUITE FROM 'THE NOSE', Op. 15a

Leningrad, May – June 1928

for tenor (No. 5), baritone (Nos. 2 and 6) and orchestra

[Сюита из оперы «Нос», Соч. 15а · *Syuita iz opery «Nos»*, Soch. 15a]

1. Overture *Allegro* (♩ = 132) *attacca*
2. Kovalyov's Aria [Scene 5] *Largo* (♩ = 72-80) · *Meno mosso*
3. Entr'acte from Act I *Allegro molto* (♩ = 132-144)
4. Entr'acte from Act II *Moderato* (♩ = 104) · *Molto meno mosso* (♩ = 72) *attacca*
5. Ivan's Song [Scene 6] *Allegretto* (♩ = 132)
6. Kovalyov's Monologue [Scene 6] *Andante* (♩ = 100)
7. Galop [Scene 3] *Allegro molto* (♩ = 176) · ♩ = 112

1(=picc).1(=corA).1(=Ebcl,bcl).1(=dbn)-1.1(=crt).1(=btrbn).0-perc:tgl/cast/
flex/tom-t/tamb/SD/BD/cyms/tam-t/glsp/xyl-balalaika-domra-2hp-pft-strings
(sm section)

Duration: 22'

First performance: 25 November 1928, Moscow, Large Hall of the Conservatoire Nikofor Baryshev (tenor) – Ivan Burlak (baritone) – Sovphil [Soviet Philharmonic] Orchestra – Nikolai Malko (conductor)

- Muzyka Collected Works: Vol. 23 (score)
- DSCH New Collected Works: Vol. 68 (score)

CHRONOLOGICAL LIST OF WORKS

TWO SCARLATTI PIECES, Op. 17

October/November 1928

[DOMENICO SCARLATTI (1685 - 1757)]

Orchestration of harpsichord sonatas D minor L413/K9 and E flat major L375/K20 for wind band

[**Две пьесы Доменико Скарлатти.** Транскрипция для духового оркестра, Соч. 17 •

Dve pesy Domenico Skarlatti. Transkriptsiya dlya dukhovogo orkestra, Soch. 17]

1. Pastorale *Allegro non tanto*

2. Capriccio *Presto*

3(III=picc).2.2.2-2.2.1.0-timp

Duration: 7'

First performance: 25 November 1928, Moscow, Large Hall of the Conservatoire Sovphil [Soviet Philharmonic] Orchestra – Nikolai Malko (conductor)

► DSCH New Collected Works: Vol. 32 (score)

Originally Op. 16. According to the commentary in DSCH New Collected Works, Vol. 32 Shostakovich used Carl Tausig's arrangements of Scarlatti's sonatas as basis for these arrangements (and borrowed both titles, 'Pastorale' and 'Capriccio' from Tausig – for the original compositions were untitled) although the composer claimed that both pieces were arranged from the original.

CHRONOLOGICAL LIST OF WORKS

NEW BABYLON, Op. 18

Leningrad, December 1928 – early March 1929

Music to the silent film

[**Новый вавилон** «Эпизоды из жизни Парижской коммуны». Музыка к немому кинофильму, Соч. 18 • **Novyi Vavilon** «Episody iz Parizhskoi kommuny». Muzyka k nemomu kinofilmu, Soch. 18]

Produced by the FEKS [Factory of the Eccentric Actor] Group, for Sovkino (Leningrad) – Screenplay on the basis of Pavel Blyakhin's idea by Grigori Kozintsev and Leonid Trauberg (directors) – Andrei Moskvina and Evgeni Mikhailov (camera) – Evgeni Enei (set designer) – First showing: 18 March 1929 (Day of the Paris Commune), Leningrad – but the music (conducted by Ferdinand Krish) was not heard until the film was shown in Moscow on 26 March.

Reel No. 1 'General Sale'

War. Death to the Prussians – 'Beat the hell out of them in Berlin!' – War. All the tickets have been sold – 'Beat the hell out of them in Berlin!' – 'Death to the Prussians!' – War. The prices have gone up – The New Babylon Department Store – Manager – 'A piece of brocade costs only 12 francs' – Saleswoman – For dessert – From the board of directors – Dismissal payment – The board of directors gives you a ticket to the evening ball – For sale – 'Beat the hell out of them!' *Allegro non troppo • Allegro • Andantino • Allegro • Andantino • Allegro • Andante*

Reel No. 2 'Head Over Heels'

Paris! – Scene of the manager, deputy, and actress – The manager and deputy shake hands – To Paris! – German cavalry *Allegro moderato • Andantino • Allegro vivo*

Reel No. 3 'The Siege of Paris'

Paris says 'No' – Surrender – 'I don't need your cannons!' – Soldier has lost control – Soldier has left *Largo • Allegro • Largo*

Reel No. 4 '18 March 1871'

Preparations were made to retrieve the operetta – Getting ready – The actress sings – Soldiers drag cannons – People dance at a rehearsal – Officer smiles – Participants in the Paris Commune appear in the distance – Soldiers are given milk to drink – 'What great guys, what handsome guys!' – The Commune women agitate the typesetter – 'Shame! The operetta has flunked.' – 'To the town hall!' – 'To Versailles!' – Louise and the Soldier. 'Don't go, Jean!' – A kiss – End of the kiss *Andante • Allegro • Andante • Più mosso • Allegro • Molto meno mosso • Allegretto • [Andante semplice] • Adagio*

Reel No. 5 'Versailles Against Paris'

Paris has stood for centuries – Paris says 'No' – Launderers, shoemakers, seamstresses – In Versailles – Scene of the actress and soldier – The deputy makes a speech – The actress with a rifle gets up on a chair – Marseillaise – A shot is fired *Allegretto • Allegro • Andante • Allegro moderato*

CHRONOLOGICAL LIST OF WORKS

NEW BABYLON, Op. 18 [CONTINUED I]

Reel No. 6 'The Barricade'

The 49th day of defence – The messenger. The defenders of Versailles have broken through – 'The meeting is over. Over?' – In Versailles – Officer with a rose in his buttonhole – The French! – Battle – An old Communard goes up to the piano – Volley of fire – The defenders of Versailles enter Paris – The bourgeoisie applauds the soldier *Adagio* • *Allegro moderato* • *Allegretto* • *Scherzando* • *Allegro [con] brio* • *Andante semplice* • *Allegro [con] brio*

Reel No. 7 'To the Firing Squad'

There is peace and order in Paris – Peace and order – The Communards are standing in the rain – The Manager makes fun – The bourgeoisie beats the Communards – The Communards are led – Soldier [*Andante*] • *Allegro* • *Andante* • *Adagio* • *Allegro* • *Andante*

Reel No. 8 'Death'

The trial – The Soldier has come – Soldier digs a grave – Hysterics with Louise – 'We will meet again, Jean.' – Vive la Commune! *Largo* • *Allegro appassionato*

CAST: Louise Poirier, a saleswoman (Elena Kuzmina) – Jean, a soldier (Pyotr Sobolevsky) – Journalist (Sergei Gerasimov) – Director of 'New Babylon' Department Store (David Gutman) – Actress (Sofia Magarill) – employee (Vsevolod Pudovkin) – Louise's father (S. Gusev) – Tèreze, Dressmaker (Yanina Zheimo) – Laundress (A. Glushkova) – National Guardsmen (Evgeni Chervyakov, Oleg Zhakov) – Old salesman (Andrei Kostrichkin) – Girl on the barricade (Anna Zarzhitskaya) – Can-can dancers (Lyudmila Semyonova, Tamara Makarova) – Bourgeois (Emil Gal) – King Menelaos in the play (Alexander Orlov)

1.1.1.1-2.1.1.0-perc(3):tgl/flex/tom-t/tamb/SD/BD/cyms/susp.cym/xyl-pft-strings

Duration: 93'

► DSCH New Collected Works: Vol. 122 (score)

Originally Op. 17. According to DSCH 'Notograficheski spravochnik' the first showing of 'New Babylon' took place on 16 March 1929 in Moscow. The film bears the subtitle 'Episodes from the the Paris Commune'. Parts of 'War' and 'Versailles' were re-used in *The Bedbug*, Op. 19 – the main theme from the Scherzo, Op. 7 reappears in 'War'. Music from Reel No. 4, '18 March 1871', reappears in *The Bolt*, Op. 27 (No. 13, 'Entry of the Komsomol Members and Dance of the Young Pioneers'). The titles of the reels were adopted from the programme issued for the première of 'New Babylon'. 'Versailles' quotes the piano piece 'Mélodie antique française', No. 16 from Pyotr Tchaikovsky's 'Album pour enfants: 24 pièces faciles (à la Schumann)', Op. 39. A number of other themes can be heard in this score: several themes and motifs from Jacques Offenbach's 'La belle Hélène' and the famous can-can from 'Orphée aux enfers', the French revolutionary song 'Ça ira!', exercises from Charles-Louis Hanon's 'Virtuoso Pianist' and the round dance 'La carmagnole'. Rouget de l'Isle's 'Marseillaise' serves as *leitmotiv* and appears

CHRONOLOGICAL LIST OF WORKS

NEW BABYLON, Op. 18 [CONTINUED II]

in the most unexpected arrangements. According to Vol. 122 of DSCH New Collected Works, parts are being kept in the Scientific Library of the Russian Institute of Art History, in the St. Petersburg Central Music Library, the Moscow Russian State Library and in the Shostakovich archives. Moreover, Shostakovich's personal manuscript score, which was not accessible until recently, is being stored at the Moscow Glinka Museum. The above list of items from Op. 18 was taken from Vol. 122, which additionally prints in its appendix three fragments of the film music obviously dismissed by the composer.

In 2007 Frank Strobel compiled an adaptation of the film music apt to be performed with the original 1930 first performance (sound) rendition of 'New Babylon' authorized by Leonid Trauberg.

► **ARRANGEMENT:** 'Waltz' for piano by Zinaida Vitkind

SUITE FROM 'NEW BABYLON', Op. 18a

compiled by Gennadi Rozhdestvensky (1976)

[Сюита из музыки к кинофильму «Новый вавилон» для оркестра, Соч. 18а ·
Syuita iz muzyki k kinofil'mu «Novyi Vavilon» dlya orkestra, Soch. 18a]

1. War *Allegro non troppo*
2. Paris *Allegro moderato attacca*
3. The Siege of Paris *Largo*
4. Operetta *Moderato*
5. Paris Has Stood for Centuries *Allegretto*
6. Versailles *Adagio · Allegretto*

1.1.1.1-2.1.1.0-perc(3):timp/tgl/flex/tamb/SD/BD/cyms/gong/tam-t/xyl-pft-strings

Duration: 50'

Rozhdestvensky splits the sixth movement with its final section becoming a separate finale, 'No. 7' in his own recording.

CHRONOLOGICAL LIST OF WORKS

THE BEDBUG, Op. 19

Leningrad, January – 13 February 1929

Incidental music to Vladimir Mayakovsky's 'magical comedy' in five acts and ten scenes

[**Клоп.** Музыка к спектаклю – по феерической комедии в 9 картинах Владимира Маяковского, Соч. 19 • **Клоп.** Muzyka k spektaklyu – po feericheskoj komedii v 9 kartinakh Vladimira Mayakovkogo, Soch. 19]

1. March *Tempo di marcia*
2. Foxtrot *Allegro non troppo* [for two bayans]
3. Galop and 'Tryasuchka' ['Shaker'] / Foxtrot *Allegro* [for two bayans]
4. Foxtrot (Wedding) / Intermezzo *Allegretto*
5. — (Muzyka: Wedding Scene) *Allegro* [not included in the staging]
6. People lived strangely in the 19th century [not included in the staging]
7. Bayan. For the rinsing of your throat
8. Waltz *Andante*
9. Foxtrot (Muzyka: Scene in the Boulevard)
10. Fire
11. Fire Signals
12. Firemen's Chorus *Marciale*
13. Symphonic Entr'act *Allegro* [music from Nos. 4 and 10, not included in the staging]
14. March of the Pioneers *Allegretto* [not included in the staging]
15. March of the City-Elders *Tempo di marcia*
16. Flourish *Allegro*
17. Waltz *Moderato*
18. Final March *Giocoso*

2.0.2.2ssax.0-1.2.1.1.perc:tgl/flex/tom-t/SD/BD/cyms-balalaika-gtr-strings-male choir-accordion trio and piano on scene-additional brass: ahn, barhn, tuba

Première: 13 February 1929, Moscow, Meyerhold Theatre

Vsevolod Meyerhold (producer and director) – Vladimir Mayakovsky (script editor) – Zinaida Raikh, Khesya Lokshina, A. Nesterov, P. Tsetnerovich (assistant directors) – 'Kukryniksy' (designers [part I]) – Alexander Rodchenko (designer [part II]) – Natalia Glan (choreographer) – Orchestra of the Meyerhold Theatre – Yuri Nikolsky (conductor) – Alexander Kuznetsov, Mikhail Makarov, Yakov Popkov and A. Pappe (accordion trio and piano on scene)

- ▶ Muzyka Collected Works: Vol. 27 (score), Vol. 28 (piano score)
- ▶ DSCH New Collected Works: Vol. 116* (score), Vol. 120* (piano score)

DSCH 'Notograficheski spravochnik' states that Vsevolod Meyerhold only after having received a telegram from Sergei Prokofiev on 3 January 1929 refusing to compose the music for *The Bedbug* considered engaging Shostakovich for the job. The main sources (Muzyka, DSCH, Erna Meskhishvili, Derek C. Hulme) give differing titles and order of the musical numbers of Op. 19. The above mentioned order (according to the surviving autographs) is adopted from DSCH 'Notograficheski spravochnik' which represents the most recent outcome of the musicologic research.

CHRONOLOGICAL LIST OF WORKS

THE BEDBUG, Op. 19 [CONTINUED]

Nevertheless score and piano score of Op. 19 printed in *Muzyka Collected Works*, Vols. 27 and 28 embody the only generally available musical material extant to this day. Vol. 27 contains the following items (score): 'March' *Tempo di marcia*, 'Intermezzo' *Allegretto*, 'Wedding Scene' *Allegro*, 'Fire' *Vivo*, 'Fire Signals I-IV', 'Firemen's Chorus' *Marciale*, 'Scene in the Boulevard' *Allegretto moderato*, 'March of the Pioneers' *Allegretto*, 'March of the City-Elders' *Tempo di marcia*, 'Flourish' *Allegro*, 'Waltz' *Moderato* and 'Final March' *Giocoso*. Apart from these items Vol. 28 prints three numbers only extant as piano score: 'Galop' *Allegro*, 'Foxtrot' *Allegro non troppo* and 'Waltz' *Andante*. No. 8, 'Waltz', was utilized in 'New Babylon', Op. 18. The first 8 bars from No. 15, 'March of the City-Elders', were recycled in 'March' from *Children's Notebook*, Op. 69 and No. 18, 'Final March' reappears in 'Mime Dance of the Charladies', No. 8 from *The Bolt*, Op. 27. 'Kukryniksy', mentioned as designer of part I and II, is a collective name of the three predominant Soviet cartoonists of the Stalin era: Mikhail Kupriyanov, Porfiri Krylov and Nikolai Sokolov. **ARRANGEMENTS:** Piano score by the composer ('March', 'Galop', 'Foxtrot', 'Waltz'), Lev Solin ('Intermezzo', 'Scene in the Boulevard', 'Final March') and by Vladimir Samarin (Nos. 5, 7-9, 11-14).

SUITE FROM THE BEDBUG, Op. 19a

[Сюита из музыки к спектаклю «Клоп» для оркестра, Соч. 19а · **Syuita iz muzyki k spektaklyu «Klop» dlya orkestra, Soch. 19a]**

1. March *Tempo di marcia* [No. 1]
2. Galop *Allegro* [No. 2]
3. Foxtrot *Allegro non troppo* [No. 3]
4. Waltz *Andante* [No. 6]
5. Intermezzo *Allegretto*
6. Scene in the Boulevard [*Allegro moderato*] [No. 10]
7. Final March [*Giocoso*] [No. 15]

The arranger of this compilation is not known. Its existence is documented by Derek C. Hulme. The orchestration most probably corresponds to the one of Op. 19.

► **ARRANGEMENTS:** for piano trio by Gerard McBurney ■ for violin, violoncello, accordion and piano four hands by Eduard de Boer.

CHRONOLOGICAL LIST OF WORKS

COLUMBUS, Op. 23

Leningrad, January – March 1929

Two orchestral pieces for insertion in Erwin Dressel's opera 'Armer Columbus' (1927)

[**Бедный Колумб**. Две пьесы к опере Э. Дресселя для оркестра и хора, Соч. 23 ·

Bedny Kolumb. Dve pesy k opere E. Dresselya dlya orkestra i khora, Soch. 23]

1. Overture *Allegretto poco moderato* · *Molto meno mosso*

2. Finale *Moderato* · *Allegretto* · *Andantino* · *Allegro*

3(II,III=picc).3(III=corA).4(III=Ebcl,IV=bcl).4(IV=dbn)-4.4.3.1-timp.perc:tgl/
cast/flex/tom-t/tamb/SD/BD/cyms/tam-t/xyl-strings-mixed choir

Duration: 7'

Première: 9 March 1929, Leningrad, Maly Opera House

Pyotr Zasetsky (tenor) – Mikhail Rostovtsev (bass) – Boris Gefit (tenor) – Boris Freidkov (bass) – Pavel Zhuravlenko (bass) – P. Sokolov (stage designer) – Vasili Vainonen (choreographer) – Nikolai Smolich (director) – Vera Epaneshnikova (Russian libretto) – Samuil Samosud (conductor)

▶ Muzyka Collected Works: Vol. 23 (score)

▶ DSCH New Collected Works: Vol. 68 (score)

Levon Akopian, author of the commentary of DSCH New Collected Works, Vol. 68, relates that after the première of *C o l u m b u s* the art council of the Maly Opera House was not satisfied with Shostakovich's insertions because their compositional style did not blend with Dressel's. In the following performances Mozart's overture to 'Le nozze di Figaro' served as introduction and Shostakovich's Overture functioned as entr'acte before the sixth scene. The Finale by Shostakovich replaced the original Ending by Dressel. It was shown accompanying an anti-American animated cartoon which, according to John Riley, bore the title 'The Entry of the Yankees'. The theme from the Allegretto section of 'Finale' played by the solo trumpet reappears in the ballet *The Age of Gold*, Op. 22 (No. 19, act I, 'Foxtrot ... Foxtrot ... Foxtrot ...') and was also reused in 'The Archangel Gabriel's Number' from *Declared Dead*, Op. 31, and in the final movement of *Piano Concerto*, Op. 35.

CHRONOLOGICAL LIST OF WORKS

SYMPHONY NO. 3 in E flat major, **Leningrad/Crimea/Caucasus/Leningrad,**
'The First of May', Op. 20 **April – October 1929**

for orchestra with mixed choir

[Симфония № 3 «Первомайская» для симфонического оркестра и смешанного хора, Соч. 20 • Симфонія № 3 «Первомайська» для симфонічного оркестра і змішаного хору, Соч. 20]

Text by Semyon Kirsanov

One movement: Allegretto • Allegro • Più mosso • Meno mosso • Allegro •
Andante • Allegro • Poco meno mosso • Largo • Allegro molto • Meno mosso •
Andante • Largo • Moderato • Più mosso

3(III=picc).2.2.2-4.3.3.1-timp.perc:tgl/SD/cyms/BD/tam-t/glspl/xyl-strings

Duration: 28'

First performance: 21 January 1930, Leningrad, Moscow-Narva Palace of Culture
Leningrad Philharmonic Orchestra – Academic Capella Choir – Alexander Gauk
(conductor)

- ▶ Muzyka Collected Works: Vol. 2 (score), Vol. 9 (vocal score of the choral section by the composer)
- ▶ DSCH New Collected Works: Vol. 3 (score), Vol. 18 (vocal score by the composer)

Subtitle also translated as 'May Day', originally called 'A May Symphony'. English translation by Valeria Vlazinskaya, German version by Dmitri Ussov.

CHRONOLOGICAL LIST OF WORKS

THE AGE OF GOLD, Op. 22

Leningrad, 1 July – 31 October 1929

Ballet in three acts and six scenes

[**Золотой век.** Балет в трёх действиях, шести картинах, Соч. 22 · **Zolotoi vek.** Balet v tryokh deistviyakh, shesti kartinakh, Soch. 22]

Libretto by Alexander Ivanovsky, revised by Vladimir Boriskovich

1. Overture *Allegro non troppo* (♩ = 112) *attacca*

Act I

Scene 1 Industrial Exhibition 'The Golden Age'

2. Procession of the Guests of Honour *Allegretto* (♩ = 168) · *Allegretto* · *Più mosso* (♩ = 92) · *Allegretto* (♩ = 168)
 3. Inspection of the Display Windows *Allegro vivace attacca*
 4. Demonstration of 'Important' Exhibits. Appearance of the Soviet Soccer Team *Allegretto attacca*
 5. Magician-Advertising Agent. Dance of the 'Indian' *Allegro attacca*
 6. Boxing as an Advertising Stunt *Moderato non troppo attacca*
 7. Scandal during the Boxing Match. Entrance of the Police *Moderato* · *Andante*
- Scene 2 Hall at the Exhibition
8. Dance of the 'Gilded Youth' *Allegro* · *Meno mosso* · *Andante* · *Adagio* · *Allegro attacca*
 9. Diva's Dance *Adagio* (♩ = 72)
 10. Appearance of the Soviet Soccer Team and Diva's Variations *Andantino* · *Andantino* · *Andante* · *Andantino*
 11. Soviet Dance *Allegro* (♩ = 144)
 12. Diva Asks the Leader of the Soviet Team to Dance with Her *Allegretto attacca*
 13. Dance and Scene of Diva and the Fascist *Andantino* · *Adagio* · *Allegro*
 14. Dance of the Black Man and Two Soviet Soccer Players *Allegro* · *Andante* · *Allegro*
 15. The Supposed Terrorist ('The Hand of Moscow') *Andantino attacca*
 16. General Confusion. The Embarrassment of the Fascists *Adagio*
 17. A Rare Case of Mass Hysteria *Allegretto*
 18. Conversation between the Director of the Exhibition and the Fascist *Andante*
 19. Foxtrot ... Foxtrot ... Foxtrot ... *Allegro non troppo*

CHRONOLOGICAL LIST OF WORKS

THE AGE OF GOLD, Op. 22 [CONTINUED I]

Act II

- Scene 3 A Street in the Same City
20. Mime of the Agents Provocateurs, Provocation and Arrest (Gallop) *Allegro*
- Scene 4 Workers' Stadium
21. Procession of the Workers to the Stadium. Dance of the Young Pioneers. Sport Games *Allegretto*
22. Soccer Match *Allegro*
23. Intermezzo 'Everyone Amuses Himself in His Own Way' *Andantino*
24. Dance of the Western Komsomol Girl and Four Sportsmen *Andantino* • *Allegro non troppo* • *Andantino poco Allegretto* • *Più mosso* • *Andantino*
25. Sports Contests. Joint Sports Dance *Allegro*
26. Scene and Exit of the Soviet Team *Allegro*

Act III

27. Entr'acte *Allegro* • *Andantino* • *Allegro* • *Andantino*
- Scene 5 The Music Hall
28. Chechotka (Tap-Dance) 'Shoe Polish of the Highest Grade' *Allegretto*
29. Tango *Largo*
30. Polka 'Once upon a Time in Geneva' *Allegretto* (♩ = 84) • *Presto* (♩ = 208)
31. The Touching Meeting of the Classes with a Certain Degree of Fakeness *Presto* • *Andante* • *Andante* • *Presto attacca*
32. Entrance of Diva and the Fascist and Dance *Allegro* • *Andante*
33. Can-can *Allegro vivace*
- Scene 6 The Prison
34. Prelude *Adagio*
35. Scene of the Freeing of the Prisoners *Adagio* • *Moderato non troppo* • *Allegro* • *Andantino*
36. Total Unveiling of the Conspiracy. The Bourgeois in Panic *Allegro attacca*
37. Final Dance of Solidarity *Allegro con brio*

DRAMATIS PERSONAE: Director of an Industrial Exhibition – Diva, a Dancer – A Fascist – The Chief of Police – The Leader of the Soviet Soccer Team – A Soviet Komsomol Girl – A Western Komsomol Girl – A Black Man – A White Man – A Boxing Umpire, representative of a boxing gloves company
Agents Provocateurs – Sportsmen – Workers – Young Pioneers – Prisoners – Policemen – Fascists – Players of the Soviet Soccer Team – Visitors of the Exhibition

2(II=picc).2(II=corA).3(II=Ebcl,III=bcl).2sax.2(II=dbn)-4.3.3.1.euph-timp.
perc:tgl/wdbl/tamb/SD/cyms/BD/tam-t/xyl-banjo-bayan-hp-cel-strings-ban-
da:2crt/2tpt/2ahn/2barhn/2tuba

CHRONOLOGICAL LIST OF WORKS

THE AGE OF GOLD, Op. 22 [CONTINUED II]

Première: 27 October 1930, Leningrad, State Academic Opera and Ballet Theatre S. Slavyaninov/Valery Ryazanov (Director) – Olga Iordan/Elena Lyukom (Diva) – Leonid Lavronsky/Boris Shavrov (Fascist) – L. Leontev (Police Chief) – N. Zuikov (Team Leader) – N. Vlovina (Soviet Komsomol Girl) – Galina Ulanova/Olga Mungalova (Western Komsomol Girl) – Vladimir Ivashkin (Black Man) – Pyotr Kavokin (White Man) – Mikhail Dudko (Umpire) – Students of the Leningrad Ballet School (dancers) – E-manuil Kaplan (producer) – Vladimir Chesnakov, Vasili Vainonen, Leonid Yakobson (choreographers) – Valentina Khodasevich (designer) – Alexander Gauk (conductor) The official première was preceded by a ticketed matinee performance on 25 October and by a closed performance for the House of the Red Army on 26 October 1930. According to Manashir Yakubov Vakhtang Chabukiani and Konstantin Sergeev participated as dancers in the première of *The Age of Gold*.

► DSCH New Collected Works: Vol. 60a/60b (score), Vol. 61 (piano score)

The ballet is also known under the title of ‘The Golden Age’. Ivanovsky’s libretto was originally entitled ‘Dynamida’. Since the dramtugical weaknesses of the script became more and more apparent a significant revision of the entire libretto (entrusted to Vladimir Boriskovich) had to be done while at the same time choreographical work and composition of the music went ahead. For details concerning cuttings, reorganisation, re-orchestration and adjustments of the musical material ► *see* the commentary of DSCH New Collected Works Vol. 60 which also represents the source for above listed numbers of *The Age of Gold*. It shows slight divergences both from Derek C. Hulme’s counting from the original scenario as well as from a list of the staging titles based on the composer’s 1930 score. An earlier version of the vocal score held by Universal Edition in Vienna shows substantial differences. A newly orchestrated version of *Tahiti Trot*, Op. 16 (based on Vincent Youman’s ‘Tea for Two’) serves as *Entr’acte* (No. 27). Musical material from No. 18, ‘Conversation between the Director of the Exhibition and the Fascist’ reappears in *The Bolt*, Op. 27, No. 10, ‘The Saboteurs (Intermezzo)’ – in *The Limpid Stream*, Op. 39, No. 24, ‘Playing Jokes on the Elderly Couple’ and No. 39, ‘Revelation Scene’ – and in *Moscow Cheryomushki*, Op. 105, No. 22, ‘Barabashkin’s and Drebednyov’s Couplets’. No. 30, ‘Once upon a Time in Geneva’ was recycled in *Two Pieces for String Quartet*, 1931 as ‘Polka’. There is also a version of this ballet with a completely different plot by Isaak Glikman and Yuri Grigorovich. This version includes ‘Lento’ from *Piano Concerto No. 1*, Op. 35 and ‘Andante’ from *Piano Concerto No. 2*, Op. 102. No. 19, ‘Foxtrot ... Foxtrot ... Foxtrot’ recycles the theme from the Allegretto section of ‘Finale’ from *Columbus*, Op. 23. The main theme from No. 30 [‘Polka’] is quoted in Alfred Schnittke’s ‘Hommage à Igor Stravinsky, Sergei Prokofiev and Dmitri Shostakovich’ for piano six hands.

A four-act ballet, ‘The Dreamers’ was compiled from the scores of *The Age of Gold*, Op. 22 and *The Bolt*, Op. 27 by the composer and Sergei Sapozhnikov. Its première, choreographed by Nataliya Ryzhenko, took place on 27 December 1975 at the Moscow Stanislavsky and Nemirovich-Danchenko Musical Theatre.

► **ARRANGEMENT** for flute and piano by Elena Firsova (No. 23).

CHRONOLOGICAL LIST OF WORKS

SUITE FROM 'THE AGE OF GOLD', Op. 22a

Leningrad, 1930, revised in 1935

compiled by the composer

[Сюита из балета «Золотой век», Соч. 22а • *Syuita iz baleta «Zolotoi vek»*, Soch. 22a]

1. Introduction [Nos. 1 and 2] *Allegro non troppo* (♩ = 112) • *Allegretto* (♩ = 168) • ♩ = 120 • *Più mosso* (♩ = 92) • ♩ = 168
2. Adagio [No. 9] ♩ = 72
3. Polka [No. 30] *Allegretto* (♩ = 84) • *Presto* (♩ = 208)
4. Dance [No. 11] *Allegro* (♩ = 144)

1.picc.1.corA.1.Ebcl.bcl.ssax.1.dbn-4.barhn.3.3.1-timp.perc:tgl/wdbl/
tamb/SD/cyms/BD/tam-t/xy-l-bayan-strings

Duration: 16'

First performance (of the original version): 19 March 1930, Leningrad, Large Philharmonic Hall

Leningrad Philharmonic Orchestra – Alexander Gauk (conductor)

- ▶ Muzyka Collected Works: Vol. 26 (score)
- ▶ DSCH New Collected Works: Vol. 70 (score)

The first performance of Op. 22a, then still bearing the title 'Dynamia', took place six months before the première of the ballet itself. Originally this suite consisted of seven movements: 'Introduction and Waltz', 'Chechotka', 'Adagio', 'Polka', 'Diva's Dance' and 'Dance of the Soviet Soccer Team'. During the following years the suite was frequently performed with varying number and order of the items. The suite received its final form in 1934 during the preparation for publication at Muzgiz – the score finally appeared in 1935. For further details ▶ see the commentary of DSCH New Collected Works Vol. 70.

▶ **ARRANGEMENTS** of No. 3: for piano by the composer (1935), by Levon Atovmyan, György Sándor, by Frederick Block and by Ulrich Sommerlatte ■ for piano four hands by Yuri Komalkov ■ for piano four hands by the composer (1962) ■ for two pianos by Phyllis Gunther and by Pierre Luboshutz ■ for violin and piano by Harry Glickman and by D. J. Grunes ■ for two violins and piano by Sheppard Lehnhoff ■ for violoncello and piano by Yuri Falik ■ for string quartet by the composer, by Sheppard Lehnhoff and by David Ogden ■ for string quartet or string orchestra by Christian Sikorski ■ for four violins and double bass by Georgi Bezrukov ■ for flute/clarinet/trumpet and piano by Quinto Maganini ■ for saxophone quartet by the Aurelia Quartet ■ for wind quintet by Aaron Henry ■ for marimba, violin, violoncello and double bass by Michael Koball ■ for marimba ensemble by Gordon Peters ■ for xylophone by Levon Atovmyan ■ for marimba by Anatoli Lyubimov ■ for marimba and piano by Nebojša Živkovic ■ for woodwind quintet by Jerry Neil Smith, by Roger Smith and by Adam Lesnick ■ for brass quintet by R. San Filippo ■ for clarinet ensemble by Matthew Johnston ■ for saxophone ensemble by Matt Johnston ■ for brass band by Quinto Maganini and by P. J. Lang ■ for chamber orchestra by Quinto Maganini and by Richard Mohaupt ■ for orchestra by Cyril Watters.

CHRONOLOGICAL LIST OF WORKS

SUITE FROM 'THE AGE OF GOLD', Op. 22a [CONTINUED]

► **ARRANGEMENTS** of No. 4: for piano by Frederick Block and by György Sándor
■ for brass band by P.J. Lang ■ for chamber orchestra by Richard Mohaupt ■ for orchestra by Cyril Watters.

► *See also* Two pieces for string quartet, 1931

THE GUNSHOT, Op. 24

Leningrad, Autumn – 18 December 1929

Incidental music to Alexander Bezymensky's verse play comedy in three acts

[**Выстрел.** Музыка к комедии в стихах в трёх действиях Александра Безыменского, Соч. 24 • **Vyctrel.** Muzyka k komedii v stikhakh v tryokh deistviakh Alexandra Bezymenskogo, Soch. 24]

1. Dundya's Romance [*Allegro moderato*] [for tenor]
2. Choir [*Moderato*]
3. Episode No. 4 [*Con moto*]
4. Entry of the Heads of Departments [*Marciale*] [brass only]
5. Entry of the Secretaries [*Tempo ad libitum*] [balalaikas]
6. Episode No. 9 *Allegro*
7. Episode No. 10 *Allegro*
8. Episode No. 11 *Allegretto*

DRAMATIS PERSONAE: Ozol and Dundya, Masters of Ceremonies – Korcha-
gin, brigadier – Lena – Sorokin – Vlasyuk – Ostapenko – Graevsky – Panov –
Prishletsov – Gladkikh – Motya

1.0.1.1-1.1.1.1-timp.perc:rattle/wdbl/tamb/SD/BD/cyms,tam-t-balalaika(2)-
pft-str(only vlns)-mixed chorus-banda:2crt/ahn/thn/barhn

Duration: 8'

First performance: 18 December 1929, Leningrad, TRAM (Teatr Rabochey Molodyozhi – Theatre of Working-Class Youth)

N. Spiridonov (Ozol) – Boris Shmyrov (Dundya) – Alexander Vinogradov (Korchagin) – Maria Eliseeva (Lena) – Pavel Tsvetkov (Sorokin) – Alexei Arefev (Vlasyuk) – Mikhail Churakov (Ostapenko) – Pavel Smirnov (Graevsky) – Pyotr Olevanov (Panov) – Konstantin Ivanov (Prishletsov) – Alexander Zasorin (Gladkikh) – Olga Misyuk (Motya) – Mikhail Sokolovsky and Rafail Suslovich (directors) – Igor Vuslovich (designer) – Nikolai Dvorikov (conductor)

► Muzyka Collected Works: Vol. 27 (score), Vol. 28 (piano score)

► DSCH New Collected Works: Vol. 116* (score), Vol. 120* (piano score)

Originally Op. 22. According to Krzysztof Meyer, the first performance took place on 14 February 1929. The play is sometimes variantly referred to as 'The Shot'. Nos. 1 and 2 only in piano score (Vol. 28 of Muzyka Collected Works). Derek C. Hulme's listing of the pieces slightly divergent from the above list taken from Muzyka Collected Works Vol. 27 and 28.

► **ARRANGEMENT** for piano by Vladimir Samarin (Nos. 3, 5, 7, 8).

CHRONOLOGICAL LIST OF WORKS

HEY, LET'S BANG!

Leningrad, 1929 (?)

Folk song arrangement ('Song of the Volga Boatmen') for bass and orchestra

[Эй, ухнем. Инструментовка русской народной песни для баса и большого симфонического оркестра · Еу, ukhнем. Instrumentovka russkoi narodnoi pesni dlya basa i bolshego simfonicheskogo orkestra]

3(III=picc).2.2.0-4.2.3.1-timp.perc:BD/cyms/tam-t-strings

Duration: 4'

First performance: 25 December 1930, Leningrad

Boris Freidkov (bass) – Leningrad State Philharmonic Orchestra – Anatoli Kankarovich

► DSCH New Collected Works: Vol. 148* (score)

SYMPHONY NO. 10 [GUSTAV MAHLER (1860 - 1911)]

1920ies (second half)

Arrangement for piano four hands of the second movemet *unfinished*

[Симфония № 10. Переложение для фортепиано в четыре руки (*не завершено*).

Simfoniya № 10. Perelozhenie dlya fortepiano v chetyre ruki (ne zaversheno)]

Andante · Adagio · Andante come prima · Tempo Adagio

► DSCH New Collected Works: Vol. 114

In 1942 the American musicologist Jack Diether suggested in a letter to Shostakovich that he should complete Mahler's unfinished Tenth Symphony, but the addressee declined this request – as did Arnold Schoenberg and Benjamin Britten confronted with the same suggestion a few years later.

CHRONOLOGICAL LIST OF WORKS

ALONE, Op. 26

Odessa – Leningrad,

Music to the silent film

17 September 1930 – 9 March 1931

[**Одна**. Музыка к кинофильму, Соч. 26 • **Одна**. Muzyka k kinofilmu, Soch. 26]

Produced by Soyuzkino (Leningrad) – Grigori Kozintsev, Leonid Trauberg (scenario and direction) – Evgeni Enei (set designer) – Andrei Moskvina (camera) – Lev Arnshtam, Ilya Volk (sound editors) – Leningrad State Philharmonic Orchestra – Nikolai Rabinovich (conductor). First showing: 2 June 1931, Leningrad, ‘Splendid Palace’, ‘Gigant’ and ‘Zvukovoe’ cinemas

Reel No. 1

1. Con moto* [$\text{♩} = 69-72$]
2. Allegro giocoso* [$\text{♩} = 126-132$] • Poco sostenuto [$\text{♩} = 116$] *attacca*
3. Allegro* [$\text{♩} = 116-126$]
4. March. The Street *Allegro* [$\text{♩} = 132-138$]
5. Barrel-Organ (Kusmina waits for Sobolevsky) *Andantino* [$\text{♩} = 58-60$]
6. Galop ‘Happy Days are Coming!’ *Allegro* [$\text{♩} = 168$] • [Animato $\text{♩} = 92-96$]
7. March* [*Allegretto*] [$\text{♩} = 88-92$] *attacca*
8. Choral Finale ‘Stop! Don’t Go Away’ *Andantino* [$\text{♩} = 72-80$] • [$\text{♩} = 72-76$]

Reel No. 2

9. Marciale* [$\text{♩} = 120$]
10. March *Allegretto* [$\text{♩} = 126-132$]
11. Allegretto* [$\text{♩} = 126-132$]
12. March* *Allegretto* [$\text{♩} = 80$] *attacca*
13. Allegro* [$\text{♩} = 126-132$]
14. Allegro [$\text{♩} = 126-132$]

Reel No. 3

15. The Steppe of the Altai *Andante* [$\text{♩} = 56$]
16. The Altai *Andantino* [$\text{♩} = 50-52$] • Più mosso [$\text{♩} = 88-92$] • [$\text{♩} = 112$] • [$\text{♩} = 66$]
17. Adagio [$\text{♩} = 88-92$]
18. Kuzmina in the Peasant’s Hut *Largo* [$\text{♩} = 54$] • [$\text{♩} = 80-84$] • *Allegro* [$\text{♩} = 92-96$] • [$\text{♩} = 112$] • [$\text{♩} = 104-108$]
19. Allegro* [$\text{♩} = 120$]

Reel No. 4

20. Andante* [$\text{♩} = 63$] *attacca*
21. Allegro [$\text{♩} = 126$]
22. The Bey Takes the Children to the Sheep Pastures *Largo* [$\text{♩} = 40$] • [$\text{♩} = 84$]
23. Largo [$\text{♩} = 69-100$]
24. Andante* [$\text{♩} = 56$] • Poco più lento
25. Allegro* [$\text{♩} = 168$]
26. Village Soviet Chairman at Sleep and Rising *Adagio* [$\text{♩} = 80-84$]
27. Kuzmina’s Arrival *Allegro* [$\text{♩} = 160$] • [$\text{♩} = 66$]
28. Village Soviet Chairman Drinks Tea with his Wife *Allegretto* [$\text{♩} = 76$]

CHRONOLOGICAL LIST OF WORKS

ALONE, Op. 26 [CONTINUED I]

Reel No. 5

- 29. Adagio [\downarrow = 46] · Allegretto [\downarrow = 138-144] · [\downarrow = 152-160] *attacca*
- 30. Adagio [\downarrow = 80] · [Più mosso \downarrow = 92-96]
- 31. Allegro [\downarrow = 72] · [\downarrow = 112-116] · [\downarrow = 120] · [\downarrow = 126-132] *attacca*
- 32. Russian/Enemy/Nod of the head *Moderato* [\downarrow = 88] · [\downarrow = 160]
- 33. Allegro vivace* [\downarrow = 84-88] · Adagio molto [\downarrow = 66-69]

Reel No. 6

- 34. Allegretto · Presto · Allegretto · Presto · Adagio
- 35. The Storm in the Steppe *Allegro*
- 36. Snowstorm *Presto*
- 37. Largo
- 38. Finale. Kuzmina's Death *Largo*

Reel No. 7

- 39. The Aeroplane *Allegro* [\downarrow = 132-138]
- 40. Poco lento* [\downarrow = 52-54] *attacca*
- 41. Allegro [\downarrow = 132-138]
- 42. Andante* [\downarrow = 88] *attacca*
- 43. Adagio [\downarrow = 72-76] *attacca*
- 44. Allegro [\downarrow = 160-168]
- 45. Finale *Allegro* [\downarrow = 76] · [\downarrow = 144]

Appendix (fragments not used in the film)

- 1. The Beginning *Allegro vivo* [score] *attacca*
- 2. The Barrel-Organ *Andantino*
- 3. Choral Finale 'Stop! Don't Go Away' *Andante* [65 introductory bars]
- 4. [Adagio]
- 5. [Andante]
- 6. [Andante]
- 7. The Beginning *Allegro* [piano version]
- 8. The Dream [*Andantino*] [piano version]
- 9. March [*Allegretto*] [piano version of No. 12]
- 10. The Russian Lot [vocal line]
- 11. The Bey's Conversation *Moderato* [piano score]

* RECONSTRUCTION

CHRONOLOGICAL LIST OF WORKS

ALONE, Op. 26 [CONTINUED II]

CAST: Kuzmina, teacher (Elena Kuzmina) – Kuzmina's fiancé (Pyotr Sobolevsky) – Village Soviet Chairman (Sergei Gerasimov) – His wife (Maria Babanova) – The Bey (Van Lyui-Syan) – Young teacher (Yanina Zheimo)

3(III=picc).3(III=corA).4(III=Ebcl,IV=bcl).3(III=dbn)-4.2.3.1-timp.
perc:tgl/wdbl/SD/BD/cyms/tam-t/gfsp/xyl)-theremin-hp-harm-org-strings-
banda:2crt/2ahn/2barhn/2tuba-choir with soprano (Nos. 2 and 8), mezzo-
soprano (Nos. 24, 40) and tenor (Nos. 6, 8, 14, 25) solos

- ▶ Muzyka Collected Works: Vol. 41 (score [of then available surviving items])
- ▶ DSCH New Collected Works: Vol. 123 (completed score [with reconstructed items])

Sometimes translated as 'All Alone'. The above list of items (coinciding with the actual sequence in the film) was adopted from Vol. 123 from DSCH New Collected Works, which represents a collation of Shostakovich's manuscript, the Muzyka publication and a considerable number of reconstructions not available in the composer's score. These (Nos. 1-3, 7, 9, 11-13, 19, 20, 24, 25, 33, 40 and 42) were made according to the sound track by Mark Fitz-Gerald, who also introduced numerous alterations into the author's score in correspondence with the phonogram. He also provided the metronome marks. For a detailed commentary and explanation concerning the discrepancies between Muzyka and DSCH publications ▶ see Vol. 123 of DSCH New Collected Works. No. 2. 'The Barrel-Organ', from the Appendix is based on *D a n c e* in C minor from 1923 dedicated to the composer's sister Soya. 'The Dream' from the Appendix reappears as 'Lullaby' in *H a m l e t*, Op. 32. Music from No. 3, 'Allegro', was reused in No. 9, 'The Workers Arrive. March', from *T h e B o l t*, Op. 27. Nr. 17, 'Adagio', is quoted in No. 32 'Scene with the Bolt' from *T h e B o l t*, Op. 27. No. 45, 'Finale', reappears in Nos. 14 and 17, 'First and Second Dance of the Machines', from Op. 27 as well as in the Overture from *The Limpid Stream*, Op. 39. DSCH 'Notograficheski Spravochnik' states that Shostakovich utilises a genuine folksong for 'Sudarevo dityatko', a tune which appears Nos. 20, 24 and 40. According to the same source Nos. 29 and 34 include allusions to the Civil War songs 'Konnaya Budyonnogo' [Cavalry of Budyonny] by Alexander Davidenko and 'Marsh Budyonnoro' [March of Budyonny] by Daniil and Dmiri Pokrass. For more in-depth information ▶ see 'The Early Film Music of Dmitry Shostakovich' by Joan Titus, Oxford University Press, 2016 and 'Socialist realism, modernism and Shostakovich's *Odná*' by Joan Titus, in: 'Shostakovich Studies 2', edited by Pauline Fairclough, Cambridge University Press, 2010.

▶ **ARRANGEMENTS:** Suite for wind instruments, percussion and double bass, Op. 26a, 2001 by Dmitri Smirnov (1[picc].2[II=cor anglais].2[II=bcl].asax.2[II=dbn]-2.1.1.0-
perc:timp/tgl/wdbl/tamb/SD/BD/cyms/tam-t/xyl/vib-db) – 'Beginning' *Allegro* · 'Dream' *Andante* · 'March. The Street' *Allegro* · 'Ostansya' *Andante* · 'The Bey Takes the Children to the Sheep Pastures' *Largo* · 'The Tea-Party' *Allegretto* · 'The Street-Organ' *Andantino* · Galop 'What a Wonderful Life it will be!' *Allegro* · 'The Snow Storm' *Presto* · 'Finale' *Largo*. Duration: 26', first performance: 21 February 2001 in Warsaw by the Netherlands Blazers Ensemble ■ Suite for orchestra (three movements), 1982

CHRONOLOGICAL LIST OF WORKS

ALONE, Op. 26 [CONTINUED II]

■ by Gennadi Rozhdestvensky (3.3.4.3 – 2.4.3.1 – timp. perc [g|sp, xyl]. termen-vox. harp. org. strings) ■ for orchestra by Gerard McBurney (2.picc.2[II=corA].3 [II=EbcI,III=bcI].2.dbn-4.2.3.1-timp.perc:tgl/SD/cyms/BD/xyl-hp-strings-tenor, 'Galop – How Beautiful Life Will Be!' · 'The Altai' · 'Barrel Organ' · 'The Bey Takes the Children to the Goat Pastures' · 'The Village Elder Asleep', · 'The Village Elder Drinking Tea' · 'The Bey – Allegro' · 'The Bey – Moderato' · 'The Storm' · 'Finale') ■ for symphonic band (No. 6 ['Galop'], No. 10 ['March']) by Alphons van Stenis. **ARRANGEMENTS** of No. 1, 'Con moto' as 'Waltz' ■ for orchestra by Levon Atovmyan ■ for wind orchestra Moisey Marantslikht ■ for piano solo and for piano four hands by Levon Atovmyan. **ARRANGEMENTS** of No. 28, 'Village Soviet Chairman Drinks Tea with his Wife' as 'Polka' ■ for piano by Levon Atovmyan.

CHRONOLOGICAL LIST OF WORKS

VIRGIN SOIL, Op. 25

Leningrad, spring – 3 May 1930

Incidental music to the play by Arkadi Gorbenko and Nikolai Lvov

[Целина. Музыка к пьесе в трёх кругах Аркадия Горбенко и Николая Львова, Соч. 25 • Tselina. Muzyka k pese v tryokh krugakh Arkadiya Gorbenko i Nikolaya Lvova, Soch. 25]

1. — [without title] *Allegro non troppo*
2. — (contrapunctal scheme)
3. —
4. — (after the cue words: “Verno. Oi, khozyaeva. tuman nashyol ...” [Sure. Oh, the owners. Mist has risen ...])
5. — (for voice or choir with accompaniment)
6. — (for choir with accompaniment)
7. — (marchlike)
8. — (after the cue words: “Ostavit dogovora” [Leave the contract ...])
9. — (after the cue words: “Sha! Nikakikh samosudov!” [Fie! No lynching!])
Allegro
10. No. 6 [Carousal of the Kulaks]
11. — [Procession] *Adagio*
12. No. 9 (after the cue words: “A vy chudo ...” [You are a wonder ...])
13. No. 10 (after the cue words: “Bei komsomol, muryane!” [Beat the komsomol, peasants!])
14. No. 11 (after the cue words: “Ne dam draky ...” [I won’t permit any fight ...])
15. No. 12 (after the cue words: “Bei predatele!” [Beat the traitors!])
16. No. 13 (after the cue words: “Za chto lyudei ubivaete ...” [Why do you kill people ...])
17. Crossing the abyss
18. —
19. Choir with accompaniment
20. — *Allegretto*
21. —

DRAMATIS PERSONAE: Andreich – Balash – Lena Ivanova, agronomist – Maria and Vanka-Dzho, tractor drivers – Kostya, farm hand – Borodin, farmer
picc.0.1.1-1.1.1.1-timp-pft-strings(1.1.1.1.0)

First performance: 9 May 1930, Leningrad, TRAM (Teatr Rabochey Molodyozhi – Theatre of Working-Class Youth)

Leonid Tarvil (Andreich) – Konstantin Ivanov (Balash) – Elena Nazarchuk (Lena Ivanova, agronomist) – Zinaida Milokhina and Pavel Tsvetkov (Maria and Vanka-Dzho, tractor drivers) – Alexander Vinogradov (Kostya, farm hand) – Vladimir Tsvetkov (Borodin, farmer) – Mikhail Sokolovsky and Nikolai Lebedev (directors) – Vladimir Dmitriev (stage designer) – Nikolai Dvornikov

The play is sometimes also referred to as ‘Virgin Land’. Mikhail Sholokhov’s novel ‘Virgin Soil Upturned’, published in 1932, is – despite reports to the contrary – not the basis of Gorbenko’s and Lvov’s play. Op. 25 was not incorporated into DSCH New Collected Works. The above list of musical items is taken from DSCH ‘Notograficheski spravochnik’. According to the same source music from No. 10, ‘No. 6

CHRONOLOGICAL LIST OF WORKS

VIRGIN SOIL, Op. 25 [CONTINUED]

[Carousal of the Kulaks]', reappears in No. 15, 'The Hooligan's Mime Dance (Carousing)', from *The Bolt*, Op. 27 and in Nos. 27, 'Banquet' and 28, 'Can-can' from *Hamlet*, Op. 32. Moreover music from certain sketches from Op. 25 was used by the composer in Nos. 40, 'Dance of the Komsomol Members', and 43, 'Concluding Dance and Apotheosis', from *The Bolt*, Op. 27, in No. 5, 'Nastya's Dance', from *Orango* and in No. 43, 'Coda', from *The Limpid Stream*, Op. 39.

CHRONOLOGICAL LIST OF WORKS

THE BOLT, Op. 27

Leningrad, Autumn 1930 – January 1931

Ballet in three acts and seven scenes

[**Болт.** Балет в трёх действиях, семи картинах, Соч. 27 • **Bolt.** Balet v tryokh deistviakh, semi kartinakh, Soch. 27]

Libretto by Viktor Smirnov

1. Overture *Adagio* • *Allegro*

Act I

Scene 1. In the Locker Room

2. In the Locker Room. Gymnastics *Moderato* • *Moderato*

3. Leaving for Work *Allegretto attacca*

4. Lyonka Gulba (Off to Work after a Drinking Bout) *Adagio attacca*

Scene 2. In the Workshop

5. Mime of the Installation of the Machines *Allegro*

6. Mime of the Chief Engineer, Technicians and Workers *Allegro non troppo*

7. Entry of Kozelkov *Moderato attacca*

8. Mime Dance of the Charladies (Tidying Up the Workshop) *Allegro*

9. The Workers Arrive. March *Allegretto*

10. The Saboteurs (Intermezzo) *Allegretto*

11. The Bureaucrat *Allegretto* • *Allegro* • *Moderato* • *Allegretto* • *Più mosso* • *Allegretto* • *Allegro*

12. The Blacksmith *Allegretto*

13. Entry of the Komsomol Members and Dance of the Young Pioneers *Allegro*

14. Commissioning of the Workshop (First Dance of the Machines) *Allegro*

Scene 3. In the Locker Room

15. The Hooligan's Mime Dance (Carousing) *Adagio* • *Allegro*

16. Mime of the Hooligans and Workers (The Workers' Indignation) *Adagio* • *Allegro*

Scene 4. In the Workshop

17. The Workshop in Operation (Second Dance of the Machines) *Allegro*

Act II

Scene 5. The Factory Village

18. Introduction. The Scene with the Sacristan, Goshka, the Beggar Women, the Pope and Young Pioneers *Andantino*

19. Mime and Dance of the Pope *Adagio* • *Più mosso* • *Più mosso* • *Più mosso* • *Allegro vivo attacca*

20. Entry of the Parishioners *Andantino*

21. Dance of the Komsomol Members *Allegro* (♩ = 184) • *Più mosso* • *Poco meno mosso* • *Più mosso*

22. Kozelkov's Dance *Andantino*

23. Dance of the Beggar Women *Andantino* • *Più mosso* • *Meno mosso*

24. Goshka's Dance *Allegro*

CHRONOLOGICAL LIST OF WORKS

THE BOLT, Op. 27 [CONTINUED I]

25. The Komsomol Members' Dance, The Sacristan's Dance, Scene with the Parishioners *Allegro · Andantino*
26. Dance of the Hooligans *Largo · Più mosso · Allegro · Meno mosso · Allegro · Tempo I*
27. Mime of the Hooligans and Scene with Lyonka and the Pope *Andante · Allegro · Meno mosso · Allegro · Largo · Allegro · Adagio*
28. Mime of Kozelkov, Boris and Olga *Allegretto · Allegro · Tempo I · Allegro · Tempo I · Più mosso*
29. Dance of Kozelkov and His Friends *Allegretto · Andante · Più mosso · Più mosso · Allegretto · Allegro · Meno mosso · Allegro*

Act III

- Scene 6. At the Workshop Door
30. Entr'acte *Lento*
 31. The Working Day's End *Allegro non troppo*
 32. Scene with the Bolt *Andante · Allegro · Adagio · Allegro · Adagio · Allegro · Adagio · Allegro Più mosso*
- Scene 7. The Factory Club
33. March *Allegretto*
 34. The Naval Disarmament Conference *Allegretto*
 35. Dance of the Aesthetic Young Lady *Allegro · Andantino*
 36. The Yes-Man *Andantino · Tempo I*
 37. Dance of the Mill Girls *Allegro*
 38. Dance of the Drayman *Moderato non troppo*
 39. Dance of the Colonial Slave Girl *Andante · Allegro · Andante*
 40. Dance of the Komsomol Members *Allegro*
 41. The Conspiracy Exposed (Goshka's Tale) *Andante · Allegretto · Allegro · Allegro · Adagio · Largo*
 42. Red Army Dances *Allegretto · Allegro · Meno mosso*
 43. Concluding Dance and Apotheosis *Allegro*

DRAMATIS PERSONAE: Olga, secretary of the local Komsomol group – Boris, brigade leader – Factory director – Chief engineer – Lyonka Gulba, hooligan – Ivan Shtopor, Fyodor Piva and Manka Fart, Lyonka's friends – Goshka, a boy – Kozelkov, a vulgar-tongued clerk – Charles, Shton and Prishpektov, Kozelkov's friends – Podnebesnensky, pope – Prichta, sacristan – Pachuli and Fikus, beggar women – Opara, barmaid – An Uzbek, a Russian and a Georgian, Comsomol members – Two members of the Budyonny cavalry corps, a Red Army soldier and a Red Navy sailor, Red Army men – Characters in the Amateur Concert: Absentee, Drunkard, Malingerer, Job-Changer, Careerist, Bungler (placard-intermezzo saboteurs), Bureaucrat, Blacksmith (placard dances) – Characters in the Propaganda Concert: Aesthetic Young Lady, Yes-Man, Colonial Slave Girl, Drayman.

Workers, Technicians, Komsomol and Young Pioneer members, Parishioners, Red Army men, Mill girls, Motorcyclists, Infantrymen, Artillerymen.

CHRONOLOGICAL LIST OF WORKS

THE BOLT, Op. 27 [CONTINUED II]

2(II=picc).picc.2.corA.2.Ebcl(=bcl).2.dbn-6.3.3.1-timp.perc:tgl/tamb/SD/BD/
cym/gong/glsp/xyl-strings-banda (Finale): Ebcr/2Bbcr/2tpt/2thn/2barhn/2tu
ba

Première: 8 April 1931, Leningrad, State Academic Opera and Ballet Theatre

Olga Mungalova (Olga) – Boris Shavrov (Boris) – Nikolai Solyanikov (Factory director) – S. Slavyaninov (Chief ingeneer) – Leonid Leontiev (Gulba) – Nikolai Iosafov (Shtopor) – P. Goncharov (Piva) – T. Leshevich (Manka Fart) – N. Bazarova (Goshka) – A. Khristapson (Kozelkov) – Evgenia Dolinskaya (Charles) – A. Biber (Shton) – Vladimir Ponomaryov (Prishpektov) – P. Baklanov (Pope) – P. Ulanov (Prichta) – E. Shimanskaya (Pachuli) – N. Baranovich (Fikus) – Anna Beryozova (Opara) – Konstantin Sergeev, V. Zhuravlev, Andrei Lopukhov (Comsomol members) – Andrei Lopukhov, N. Zuikov (Cavalry men) – A. Atrofimovich (Red Army soldier) – P. Ulanov (Red Army sailor) – Fyodor Lopukhov (choreographer) – Tatyana Bruni and Georgi Korshikov (stage design and costumes) – Alexander Gauk (conductor)

► DSCH New Collected Works: Vol. 62a/6b (score), Vol. 63 (piano score)

Order and titles of items adopted from the DSCH score (edited by Viktor Ekimovsky). For details concerning the eventful genesis of Op. 27 ► *see* ‘Shostakovich as Industrial Saboteur. Observations on *The Bolt*’ by Simon Morris, in: ‘Shostakovich and his World’, edited by Laurel E. Fay, Princeton University Press, 2004. Also ► *see* the detailed commentary in Vol. 62b of DSCH New collected Works by Manashir Yakubov and Olesya Bobrik. ‘Final March’ from *The Bedbug*, Op. 19 utilized for ‘Mime Dance of the Charladies’ (No. 8). ‘March’, No. 1 from *The Bedbug*, Op. 19 with the *Allegro* section of ‘Kuzmina in the Hut’ from *Alone*, Op. 26 reappear in ‘The Workers Arrive’ (No. 9). No. 10 (‘The Saboteurs’) quotes music from *The Age of Gold*, Op. 22 (No. 18). In ‘Dance of the Komsomol Members’ (No. 21) the ‘Finale’ from *New Babylon*, Op. 18 is heard. The Overture of Op. 27 is identical with the one from *Declared Dead*, Op. 31. No. 5 (‘Mime of the Installation of the Machines’) reappears as ‘The Ruination of the City’ from Op. 31. Two Numbers from Op. 27 (Nos. 22 and 38) were used in the ballet ‘The Lady and the Hooligan’ compiled by Levon Atovmyan for which ► *see* *The Limpid Stream*, Op. 39. In 1975 a four-act ballet, ‘The Dreamers’, was compiled from the scores of *The Age of Gold*, Op. 22 and *The Bolt*, Op. 27 by the composer and Sergei Sapozhnikov. Its première, choreographed by Natalya Ryzhenko, took place on 27 December 1975 at the Moscow Stanislavsky and Nemirovich-Danchenko Musical Theatre. For details concerning the utilisation of Op. 27 for the sound track of Sergei Eisenstein’s silent film ‘October – Ten Days That Shook the World’ (1966 version) ► *see* *Symphony No. 12 ‘The Year 1917’*, Op. 112.

► **ARRANGEMENTS** of No. 28, ‘Mime of Kozelkov, Boris and Olga’, as ‘Waltz-Scherzo’: for piano by Bronislava Rozengauz ■ for accordion by Z. Semyonova ■ for violin and piano by Arnold Gotsdiner ■ for balalaika by A. Tikhonov ■ for domra and piano by Rudolf Belov ■ for organ by Maria Makarova ■ for flute, clarinet and piano as

CHRONOLOGICAL LIST OF WORKS

THE BOLT, Op. 27 [CONTINUED III]

second piece in 'Four Waltzes', a cycle arranged and compiled by Levon Atovmyan –Nos. 1, 3 and 4 of this compilation were taken from Michurin, Op. 78a, Maxim's Return, Op. 45 and The Gadfly, Op. 97 ■ **ARRANGEMENTS** of No. 11, 'The Bureaucrat': for large and for small orchestra by Quinto Maganini ■ for band by Quinto Maganini and by Donald Hunsberger ■ for brass quintet (1 [or baritone].2.1.1) by Alan Raph and by Roger Niese ■ for violin and piano by Rudolf Forst ■ for alto saxophone/clarinet/cornet/flute and piano by Quinto Maganini ■ for saxophone and piano by Marc Chisson ■ for piano by Levon Atovmyan and by Quinto Maganini ■ **ARRANGEMENTS** of No. 38, 'Dance of the Drayman' for small orchestra by Evgeni Messner and Yuri Ostroumov ■ for bayan by Yuri Akimov ■ for two pianos by Maxwell Powers ■ for piano by Fredrick Block and by Levon Atovmyan ■ **ARRANGEMENT** of No. 22, 'Kozelkov's Dance' for violin and piano by Grigori Feigin ■ **ARRANGEMENT** of No. 10, 'Intermezzo' for piano by Levon Atovmyan ■ **ARRANGEMENT** of No. 36, 'Yes-Man' for marimba and piano by Nebojša Živkovic ■ **ARRANGEMENT** of Nos. 38, 29, 10 and 43 for brass ensemble (1.4.4.1 – perc) by Steven Verhaert.

- ▶ *See also* Ballet Suites Nos. 1-3 (1948-1953) and Dances of the Dolls (1951)

CHRONOLOGICAL LIST OF WORKS

SUITE FROM 'THE BOLT' (BALLET SUITE NO. 5), Op. 27a **1931, revised 1934**
[Сюита из балета «Болт», Соч. 27а · **Syuita iz baleta «Bolt»**, Soch. 27a]
compiled by Alexander Gauk

1. Overture *Adagio* · *Allegro* [No. 1]
2. Polka *Allegretto* · *Allegro* · *Moderato* · *Allegretto* · *Più mosso* · *Allegretto* · *Allegro* [No. 11]
3. Variation *Moderato non troppo* [No. 38]
4. Tango *Allegretto* · *Andante* · *Più mosso* · *Più mosso* · *Allegretto* · *Allegro* · *Meno mosso* · *Allegro* [No. 29]
5. Intermezzo *Allegretto* [No. 10]
6. Finale *Allegro* [No. 43]

3(II,III=picc).3(III=corA).3(III=Ebcl).3(III=dbn)-6.3.3.1-timp.perc:tgl/tamb/
SD/BD/cym/tam-t/gisp/xyl-strings-banda:3crt/2tpt/2ahn/2thn/2barhn/2tuba

Duration: 27'

First performance: 17 January 1933, Leningrad, Large Philharmonic Hall
Leningrad Philharmonic Orchestra – Alexander Gauk (conductor)

► **ARRANGEMENT** of Nos. 3, 4, 5, 8 for brass ensemble (1.4.4.1 – perc) by Steven Verhaert.

- Muzyka Collected Works: Vol. 26 (score)
- DSCH New Collected Works: Vol. 72 (score)

The above mentioned première of Op. 27a may have been preceded by other performances equally conducted by Alexander Gauk. Olesya Bobrik, author of the commentary in Vol 72 of DSCH New Collected Works, explains that after the disastrous première of the *The Bolt* in 1931 the Suite from the ballet was very often performed in the early 1930ies. It was mainly conducted by Alexander Gauk who repeatedly changed the number and order of the movements. The above listed contents is taken from the DSCH publication (largely corresponding with Muzyka Collected Work). This version represents the form intended by the composer when the score was being prepared for printing in 1936, but the project was cancelled at the last moment – obviously due to the notorious Pravda editorial from 1936 concerning Shostakovich's opera *Lady Macbeth of the Mtsensk District*, Op. 29 and was hereafter long forgotten. After these events a version of the 'Suite from the Bolt' circulated for decades with the following contents: 'Overture' · 'The Bureaucrat' · 'The Drayman's Dance' · 'Kozelkov's Dance with Friends' · 'Intermezzo' · 'Dance of the Colonial Slave Girl' · 'The Yes-Man' · 'General Dance and Apotheosis'. The main differences between this version and the one printed in DSCH Vol. 72 consist in the omission of 'Dance of the Colonial Slave Girl' and 'The Yes-Man' (although printed in the appendix of DSCH Vol. 72) and changes of the titles. Obviously the composer preferred more general titles for the Suite which did not hint directly at the ballet's contents. Hence 'The Bureaucrat' became 'Polka', 'The Drayman's Dance' was renamed 'Variation', 'Kozelkov's Dance with Friends' became 'Tango' and 'General Dance and Apotheosis' mutated into 'Finale'. 'Intermezzo' (No. 5) reappears in *Moscow Cheryomushki*, Op. 105, No. 21.

CHRONOLOGICAL LIST OF WORKS

RULE, BRITANNIA!, Op. 28

Leningrad, April 1931

Incidental music to Adrian Piotrovsky's play in four acts

[**Правь, Британия!** Музыка к пьесе Адриана Пиотровского в четырёх действиях, Соч. 28 • **Prav, Britaniya!** Muzyka k pese Adriana Piotrovskogo v chetyryokh deistviakh, Soch. 28]

1. The Internationale *Allegro • Meno mosso*
2. Infantry March *Allegretto*
3. On the Soviet Road *Allegretto non troppo*
4. Protest *Allegro • Adagio • [Allegro]*
5. Lift the Flags *Allegretto*
6. The Flags are Stirring *Allegro*

DRAMATIS PERSONAE: Talbot sen., factory director – Talbot jun., gas plant director – Phil, secretary of union of mechanical engineers – Storton, chairman of the 'Snowdrop of Socialism' ligue – Jack, mayor of the city – L. I. Tarvil, Talbot's secretary – James

1(=picc).0.0.bcl.1-1.2.1.1-timp.perc:tgl/SD/cyms/BD-pft-strings-chorus

Première: 8 May 1931, Leningrad, TRAM (Teatr Rabochey Molodyozhi – Theatre of Working-Class Youth)

Pavel Smirnov (Talbot sen.) – Konstantin Ivanov (Talbot jun.) – Alexander Grigorev (Phil) – Boris Shmyrov (Storton) – Pavel Tsvetkov (Jack) – Nikolai Vinogradov (Tarvil) – Mikhail Churakov (James) – Mikhail Sokolovsky and Rafail Suslovich (directors) – Moisei Levin (stage designer) – Nikolai Dvorikov (conductor)

- ▶ Muzyka Collected Works: Vol. 27 (score), Vol. 28 (piano score)
- ▶ DSCH New Collected Works: Vol. 116* (score), 120* (piano score)

No. 4 only in piano score in Vol. 28 of Muzyka Collected Works, orchestral reconstruction by Mark Fitz-Gerald. The *Meno mosso* section with unison chorus of No. 1 quotes Pierre De Geyter's Internationale with Russian text by Arkadi Kots. The words from the choral part of No. 3 are lost. No. 2, 'Infantry March', reappears in 'Night Watch' from Hamlet, Op. 32. The title of Op. 28 alludes to Thomas Augustin Arne's song 'Rule, Britannia!' which was heard at the end of the third scene from act I.

▶ **ARRANGEMENT** for piano of all numbers mentioned above by Yuri Olenev.

CHRONOLOGICAL LIST OF WORKS

IMPROMPTU

Leningrad, 2 May 1931

for viola and piano

[**Экспромт** для альта и фортепиано • **Ekspromt** dlya alta i fortepiano]

Dedicated to Alexander Mikhailovich Ryvkin

Adagio • Allegro

Duration: 3'

First performance: 24 June 2018, Gohrisch

Nils Mönkemeyer (viola) – Rostislav Krimer (piano)

► DSCH New Collected Works: Vol. 108

The authors manuscript of *Impromptu* was discovered in 2007 at Moscow Central State Archives in the fund of Vadim Borisovsky. The famous viola player and admirer of Shostakovich's was a friend and colleague of the dedicatee. Alexander Ryvkin got to know Shostakovich in 1931 and as a member of the Glazunov Quartet he participated in the first performance of Shostakovich's *String Quartet No. 1*, Op. 49 seven years later. *Impromptu* was originally assigned the opus number 33 which was later passed on to a never composed music for a documentary film 'The Concrete is Hardening' and finally given to the film music of *Encounter* (1932).

CHRONOLOGICAL LIST OF WORKS

DECLARED DEAD, Op. 31

Leningrad, Summer 1931

Music to a music-hall show by Vsevolod Voyevodin and Evgeni Ryss

[Условно убитый. Музыка к эстрадно-цирковому представлению, Соч. 31 • **Uslavno**

ubity. Muzyka k estradno-tsirkobomu predstavleniyu, Soch. 31]

1. Overture *Andante* • *Allegro*
2. Ruination of the City *Allegro*
3. Mashenka's First Song 'Oh, how pleasant of an evening ...' [No. 3]
4. Mashenka's Second Song 'My dear, you see here and there ...' [No. 4]
5. Transition to the Field Hospital [No. 6]
6. [Untitled] [No. 7]
7. Transition to the Field [No. 8]
8. The Field [A Landscape] [No. 9]
9. Polka [No. 11]
10. March. Camouflage [No. 12]
11. The bottom of the River [No. 15]
12. Finale of Act I. Dance of the Temporary Victors [No. 16]
13. Introduction to Act II. Petrushka [No. 16a]
14. Petrushka (Garmoshka) [No. 17]
15. Couplets. ['Look! Look! how quick and nifty we are!'] [No. 17a]
16. The Storm [No. 17b]
17. The Arrival of the Lorry [No. 18]
18. Dance [No. 18a]
19. Jugglers and Waitresses [No. 19]
20. Transition to the Kitchen [No. 21]
21. The Waitresses [No. 21a]
22. Beiburzhuev's Monologue [No. 24]
23. Beiburzhuev's Song 'You sit and sing, and suddenly there's fire ...' [No. 24a]
24. [Continuation of Beiburzhuev's Monologue] [No. 24b]
25. Good Luck [No. 25]
26. Paradise. Flight of the Cherubim [No. 26]
27. Paradise. Flight of the Angels [No. 27]
28. Adagio [No. 28]
29. Bacchanalia of John of Kronstadt and Paraskeva Pyatnitsa [(No. 29)]
30. Waltz [No. 29a]
31. [Chorus: Holy! Holy!] [No. 30]
32. [Chorus: Holy! Holy!] [No. 31]
33. [Chorus: Holy! Holy!] [No. 32]
34. [Chorus 'On the sea and on the land'] [No. 33]
35. The Twelve Apostles [No. 33a]
36. The Archangel Gabriel's Number [No. 34]
37. [Untitled] [No. 35]
38. [Untitled] [No. 36]

2(II=picc).1.1.ssax.asax.tsax.1-2.2.1.1-perc: timp/SD/BD/cyms-banjo-pft-strings(4.4.2.2.2)

CHRONOLOGICAL LIST OF WORKS

DECLARED DEAD, Op. 31 [CONTINUED I]

Première: 2 October 1931, Leningrad Music-Hall

Klavdia Shulzhenko (Mashenka Funtikova, ice cream vendor) – Leonid Utyosov (Station Chief) – Stepan Kayukov (Stopka Kurochkin, telegraph operator) – Antonina Zhuravlenko (Dairywoman) – Vladimir Koralli (Beiburzhuev) – Alexei Matov, Volsky (Workers) – Ruf (Accountant) – Orlov (Accountant, Cashier, Registrar) – Khukova (waitress) – Sagmari, Garina (cooks) – Lemeshev (Waiter) – ‘The Four Giovanni’s’ (high-wire artists) – Alpha, the German Shepherd – Fyodor Lopukhov, Natalia Glan (choreographers) – Evgeni Gershuni (circus effects) – Nikolai Akimov, Vladimir Dmitriev, Nina Gegello, Ivan Okorokov (stage design) – Nikolai Petrov (director) – Leonid Utyosov’s Tea-Jazz: Yakov Skomorovsky, Yakov Khanin [trumpets] (The Twelve Apostles) – Isaak Dunaevsky (conductor)

- ▶ Muzyka Collected Works: Vol. 28 (piano score)
- ▶ DSCH New Collected Works: Vol. 54 (score), Vol. 55* (piano score)

The show is also known under the titles ‘Conditionally Killed’, ‘Conditional Death’, ‘Allegedly Murdered’ and ‘Hypothetically Murdered’. Voyevodin’s and Ryss’ plot seems to show parallels to certain episodes from the popular satirical novel ‘The Little Golden Calf’ (1931) by Ilya Ilf and Evgeni Petrov. From the composers’ original score comprising 38 composed numbers only ‘Overture’ (No. 1) and ‘The Ruination of the City’ (No. 2) survived. These two items appear in Vol. 54 of DSCH New Collected Works, as well as a Suite from Op. 31 compiled and orchestrated by Gerard McBurney: Act I (part 1): 1. Transition to the Field Hospital, 2. Gallop, 3. Transition to the Titld, 4. The Field (Landscape), Act II: 1. Introduction – Petrushka, 2. Petrushka (The Squeeze-Box) 3. Storm, 4. The Arrival of the Lorry, 5. Dance, 6. Transition to the Kitchen (Jugglers and Waitresses), 7. Waitresses, Act III: 1. Paradise I: Flight of the Cherubim, 2. Paradise II: Flight of the Angels, 3. Adagio, 4. Bacchanalia of John of Kronstadt and Paraskeva Pyatnitsa, 5. Waltz, 6. The Archangel Gabriel, Act I (part 2): 1. Polka, 2. March, 3. The Bottom of the River.

The score of Nos. 1 and 2 from ‘Declared Dead’ is being kept, together with 36 other items in piano score from Op. 31, in the Russian State Archives of Literature and Art in St. Petersburg. All mentioned numbers in piano score listed above are found in Vol. 55 of DSCH New Collected Works (Nos. 5, 10, 13, 14, 19, 20, 22, 23 and 29 are missing – seven additional items without numbers [Nos. 16a, 17a, 17b, 18a, 21a, 29a, 33a] were designated as Nos. 19, 24a, 24b, 25, 29, 35 and 36) while Vol. 28 of Muzyka Collected Works prints a selection of 20 items (1. Polka [*Con moto*], 2. Dance *Andante*, 3. Intermezzo I [*Allegretto*], 4. Intermezzo II [*Allegro*], 5. The Field (Landscape) *Andantino*, 6. Galop *Allegro*, 7. The Bottom of the River [*Moderato*], 8. Petrushka *Allegro*, 9. The Storm *Allegro*, 10. The Jugglers *Allegretto*, 11. The Waitresses *Allegro*, 12a. Paradise, Flight of the Cherubim [*Allegretto*], 12b. Paradise, Flight of the Angels [*Allegro non troppo*], 13. Adagio, 14. Finale to Act 1 (Dance of the Temporary Victors) *Moderato*, 15. Bacchanalia *Presto*, 16. Waltz [*Allegretto moderato*], 17. The Archangel Gabriel’s number *Allegretto*, 18. The Twelve Apostles [*Allegro*], 19. [Choir] [*Allegretto*], 20. [Monologue] [*Allegretto*].) In No. 34, ‘The Archangel Gabriel’s Number’, Shostakovich

CHRONOLOGICAL LIST OF WORKS

DECLARED DEAD, Op. 31 [CONTINUED II]

makes use of a theme from *Columbus*, Op. 23 that reappears later in *Piano Concerto No. 1*, Op. 35. No. 12, 'March. Camouflage', reappears unchanged in *Hamlet*, Op. 32 as 'Fortinbras' March'. No. 19, 'Jugglers and Waitresses', was incorporated into *The Tale of the Priest and his Servant Balda*, Op. 36 ('Balda's Second Job', No. 20), into *The Great Lightning* ('Scene with an American', No. 4) and into *Orango* (No. 8). Music from No. 29, 'Bacchanalia of John of Kronstadt and Paraskeva Pyatnitsa' reappears in *Lady Macbeth of the Mtsensk District*, Op. 29 (Act I, second tableau, episode with Axinya). No. 9, 'The Field', is heard in *The Bolt*, Op. 27 ('Introduction. The Scene with the Sacristan, Goshka, the Beggar Women, the Pope and Young Pioneers', No. 18). The initial section from No. 17, 'Petrushka (Garmoshka)' was recycled in *The Limpid Stream*, Op. 39 ('Dance of the Milkmaid and the Tractor Driver', No. 12) and in *Pirogov*, Op. 76 (No. 5). No. 21a, 'Waitresses' was reused in *The Great Lightning* ('March of the Models', No. 9) and in *Orango* (No. 11). No. 33a, 'The Twelve Apostles', briefly quotes 'Song of the Golden Calf' from Charles Gounod's opera 'Faust'. For details ► *see* commentary of Vols. 54 and 55 of DSCH New Collected Works and Gerard McBurney's essay 'Declared dead, but only provisionally. Shostakovich, Soviet music-hall and *Uslovno ubityi*' published in 'Soviet Music and Society under Lenin and Stalin', Routledge, 2004. Whereas Manashir Yakubov gives 2 October 1931 as date of the première of Op. 31 DSCH 'Notograficheski Spravochnik' states that it took place on 4 October.

► **ARRANGEMENTS:** for piano by the composer (?) ('The Field' [No. 9], 'Polka' [No. 11], 'Dance' [No. 18a], 'Jugglers and Waitresses' [No. 19]) and by Lev Solin ('Gallop' [No. 7]).

CHRONOLOGICAL LIST OF WORKS

SUITE FROM 'DECLARED DEAD', Op. 31a

[Сюита из музыки к эстрадно-цирковому представлению «Условно убитый»,
Соч. 31а • *Syuita iz muzyki k estradno-tsirkovomu predstavleniyu «Uslovno ubityi»*,
Soch. 31a]

compiled and orchestrated by Gerard McBurney

1. Transition to the Field Hospital *Allegretto* [No. 6] *attacca*
2. Galop *Allegro* [No. 7]
3. Transition to the Field [*Allegro* ($\downarrow = 100$)] [No. 8] *attacca*
4. The Field [A Landscape] *Andantino* [No. 9]
5. Introduction to Act II. Petrushka *Allegro* • *L'istesso tempo* [No. 16a]
Garmoshka *L'istesso tempo* [No. 17]
6. The Storm *Allegro* [No. 17b]
7. The Arrival of the Lorry *Allegro* [No. 18] *attacca*
8. Dance *Andante* • *Allegro* [No. 18a]
9. Transition to the Kitchen (Jugglers and Waitresses) *Allegretto (Allegro)* [Nos. 19, 21]
10. Waitresses *Allegro* [No. 21a]
11. Paradise. Flight of the Cherubim *Allegretto* [No. 26]
Flight of the Angels *L'istesso tempo* [No. 27]
12. Adagio [No. 28]
13. Bacchanalia of John of Kronstadt and Paraskeva Pyatnitsa *Presto* [(No. 29)]
14. Waltz *Moderato* [(No. 29a)]
15. The Archangel Gabriel's Number *Allegretto poco moderato* ($\downarrow = 120$) [No. 34]
16. Polka *Con moto* [No. 11]
17. March (Camouflage) *Allegretto* [No. 12]
18. River-Bed *Moderato* • *Molto più mosso* [No. 15]
19. Finale to Act I: Dance of the Temporary Conquerors *Moderato* • *Più allegro al fine* [No. 16]
1.picc.1.1.bcl.2.ssax.tsax-1.2.2.1-timp.perc(4/5):tgl/SD/TD/BD/sus,cym/
cym/cym(l)/tam.t/tamb/wdbl/xyl/glsp/police whistle/whip/lion's roar/flex/
claxon-pft-strings

Duration: 39'

First performance: 20 November 1991, Birmingham, Symphony Hall
Birmingham Symphony Orchestra – Mark Elder (conductor)

- DSCH New Collected Works: Vol. 54 (score)

CHRONOLOGICAL LIST OF WORKS

GOLDEN MOUNTAINS, Op. 30

Leningrad, Summer – Autumn 1931

Music to the film

[**Златые горы**. Музыка к кинофильму, Соч. 30 • **Zlatye gory**. Muzyka k kinofilmu, Soch. 30]

Produced by Soyuzkino (Leningrad) – Lev Arnshtam, Alexei Chapygin, Andrei Mikhailovsky, Vladimir Nedobrovo, Sergei Yutkevich (scenario) – Sergei Yutkevich (director) – Viktor Eisymont (assistant director) – Zhosif Martov, Vladimir Rappoport, Alexei Val (camera men) – Nikolai Suvorov (set designer) – Ilya Volk, Ivan Dmitriev (sound editors) – Isaiya Braudo (organ) – Leningrd State Philharmonic and Leningrad Academic Opera and Ballet Theatre Orchestras – Nikolai Rabinovich (conductor) – Ivan Yukhov (choirmaster). First showing: 6 November 1931, Khudozhestvenny Cinema, Leningrad. First showing of the revised version: 14 August 1936

Dedicated to our co-author, the Worker correspondent of «Krasny Putilovets» Plant

1. Galop (No. 1) *Allegro*
2. (No. 3) *Presto*
3. (No. 10) *Moderato*
4. (No. 11) *Andantino* • *Allegro* • *Adagio* • *Andantino*
5. Pyotr sells watches (No. 26) *Andante*
6. [balalaika, harp and five bassoons] *Andante*
7. (Nos. 1-3) *Moderato non troppo*
8. Polka (No. 4) *Allegro*
9. (Nos. 1, 2) [domras and balalaikas] *Moderato* • *Allegro* • —
10. (No. 3) [voice, domras, balalaikas and two trumpets] *Allegro*
11. Pyotr's run *Allegro*
12. Pyotr's second run *Allegro*
13. (No. 44) *Allegro*
14. Beginning of Part 7 (No. 99) *Andante* • *Adagio*
15. [for five bassoons] *Adagio*

CAST: Pyotr, farmer (Boris Poslavsky) – Krutilov, landowner (Yuri Korvin-Krukovsky) – Ingeneer, his son (Boris Feodosev) – Vasili, worker (Ivan Shtraukh) – Vikhrasty (Boris Tenin) – Foreman (Nikolai Michurin) – Girl (Natalya Razumova) – Worker (Stepan Kayukov)

3(III=picc).3(III=corA).3(III=bcl).5(V=dbn)-4.3.3.1-timp.perc:tgl/SD/BD/cyms/gfsp/xyl-Hawaiian.gtr-hp-pft-bayan-org-strings-banda:2crt/2ahn/2barhn/2euph-domras/balalaikas

Duration: 92'

► DSCH New Collected Works: Vol. 124* (score)

The above list of items and the given instrumentation were adopted from DSCH 'Notograficheski Spravochnik'. Apart from the mentioned items in score, there are 31 sketches and pieces in piano score from which 10 match the above list. It is worth noting that among the remaining pieces there is the 'Overture', *Moderato*, three 'Valses', [*Andante*], *Moderato non troppo* and *Andantino*, 'Finale' with two variants and a 'Fugue' for organ and orchestra,

CHRONOLOGICAL LIST OF WORKS

GOLDEN MOUNTAINS, Op. 30 [CONTINUED]

[Largo] · Allegro. On the occasion of the re-release of *Golden Mountains* in 1936 the entire epilogue containing a number of episodes with Shostakovich's music was cut out. Most notably a scene showing workers on strike with the accompaniment of the mentioned impressive Fugue was deleted. At the outset of the campaign against formalism in music especially this piece was criticized for being too abstract and hence inappropriate to depict a scene from the labour movement. Nos. 5 and 11 are based on the song 'Oh, endless step' ['Akh ty, step shirokaya']. No. 7 makes use of the song 'If only I had those Mountains of Gold' ['Kogda b imel zlatye gory']. Nos. 9 and 10 are based on a song 'If I go I leave for good ...' ['Poidu I ya, vyidu I ya ...']. The film is sometimes referred to as 'Mountains of Gold' or 'The Street of Happiness' ['Schastlivaya ulitsa'].

CHRONOLOGICAL LIST OF WORKS

SUITE FROM 'GOLDEN MOUNTAINS', Op. 30a

Leningrad, 1931

compiled by the composer

[Сюита из музыки к кинофильму «Златые горы» для оркестра, Соч. 30а • **Syuita iz muzyki k kinofilmu «Zlatye gory»** dlya orkestra, Soch. 30a]

1. Introduction *Moderato* [\downarrow = 88]
2. Waltz *Andante* • *Più mosso*
3. Fugue *Largo* • *Allegro*
4. Intermezzo *Andante attacca*
5. Funeral March *Largo attacca*
6. Finale *Largo*

3(III=picc).3(III=corA).3(III=bcl).ssax.asax.tsax.3(III=dbn)-8.4.4.2-perc:timp/SD/BD/cyms/glsp/xyl-Hawaiian.gtr-2hp-org-strings

Duration: 27'

First performance: 27 December 1931, Leningrad, Large Hall of the Philharmonic Isaiya Braudo (organ) – Leningrad State Philharmonic Orchestra – Alexander Gauk (conductor)

► Muzyka Collected Works: Vol. 41 (score)

Shostakovich utilizes the seven last bars from *Symphony No. 3*, Op. 20 as a *coda* for the 'Finale'.

► **ARRANGEMENTS** of No. 2: for piano by Levon Atovmyan and by Reiny Roland
■ for piano four hands by Reiny Roland, by M. Danyushevskaya and by Mikhail Nyurnberg
■ for two pianos by Pierre Luboshutz, by Alexander Kondratev and by Pierre Luboshutz
■ for trumpet and piano by Sergei Bolotin
■ for piano four hands by Mikhail Nyurnberg
■ for bayan or accordion by Lev Milovidov and by Stepan Pavin
■ for two bayans by Arkadi Basurmanov
■ for wind orchestra ('Waltz' – 2.2.*Ebcl*.3.1 – 4.2.30 – timp. perc [side dr, bass dr, cym, glsp, xyl]. banda:2crt/2ahn/3thn/barhn/2tuba · reduced version: 1.0.3.0-2.2.0.0-perc:SD/BD/cyms-banda:2crt/2ahn/3thn/barhn) by Sergei Gorchakov and by Vladimir Udalov
■ for small orchestra by Evgeni Messner and Yuri Ostroumov
■ for folk instrument orchestra by Yuri Chernov.

CHRONOLOGICAL LIST OF WORKS

TWO PIECES FOR STRING QUARTET

Batumi, 31 October / 1 November 1931

[Две пьесы для струнного квартета • Dve pesy dlya stunnogo kvarteta]

Dedicated to the Jean-Baptiste Villaume Quartet

1. Elegy [F sharp minor] *Adagio • Più mosso • Tempo I*

2. Polka [B flat major] *Allegretto • Allegro*

Duration: 8'

► DSCH New Collected Works: Vol. 99

Originally Op. 36. The dedication on the first page of the hand-written score reads: *To dear Mikhail Simkin, Alexander Staroselsky, Anselm Svirsky, Pyotr Kutin and Nikolai Land-Frid, in immense admiration of your splendid mastery. In memory of the meeting in Batumi. To a first-class quartet from D. Shostakovich.* Both pieces are transcriptions: 'Elegy' from Katerina's Aria 'The foal runs after the filly, ...' (third scene) from *Lady Macbeth of the Mtsensk District*, Op. 29 and Polka 'Once upon a Time in Geneva' from *The Age of Gold*, Op. 22. As Manashir Yakubov states, the first page of Shostakovich's manuscript bears the composer's inscription 'Op. 36'. Op. 36 was later assigned to *The Tale of the Pope and his Servant Balda* (1934). In 1984 Alexander Staroselsky's widow sent the manuscript score of *Two Pieces for String Quartet*, which had been kept in her late husband's archive, to Irina Shostakovich.

► **ARRANGEMENTS** for string orchestra by Christian Sikorski and Alexandre Brusilovsky (both Nos. 1 and 2) and by Misha Rachlevsky (No. 2) ■ for saxophone quartet by Aurelia Saxophone Quartet and by Signum Saxophonquartet.

CHRONOLOGICAL LIST OF WORKS

HAMLET, Op. 32

Leningrad/Moscow,

Incidental music to William Shakespeare's tragedy

December 1931 – February 1932

[Гамлет. Музыка к Трагедии Уильяма Шекспира, Соч. 32 • Gamlet. Muzyka k tragedii Uilyama Shekspira, Soch. 32]

Russian translation by Mikhail Lozinsky with insertions from texts by Desiderius Erasmus

Act I

1. Introduction *Allegro non troppo*
2. Night Patrol *Moderato. Poco allegretto*
3. The Shepherd's Pipe *Moderato*
4. Funeral March *Adagio*
5. Exit of King and Queen *Allegro*
6. Banquet Music *Allegretto*
7. Flourish *Allegro*
8. Dancing Music *Allegretto*
9. Finale of Act One *Allegro*

Act II

10. Entrance of Hamlet with the Boys *Allegro*
11. Ophelia and Polonius' Galop *Allegro*
12. Scene with Hamlet and Rosencrantz
Episode I *Allegretto*
Episode II *Allegro*
13. The Actors' Arrival *Allegro*
14. Exit of Polonius with Rosencrantz and Guildenstern *Allegretto*
15. Rosencrantz and Guildenstern's Dialogue *Allegretto*
16. The Hunt *Allegro assai* (♩ = 96-100)
17. Finale of Act Two *Allegro*

Act III

Incidental Music for the Performance of the Strolling Players

18. [1] Tuning of the Instruments *Adagio*
19. [2] Introduction *Adagio*
20. [3] Love Scene of King and Queen
Episode I *Andantino*
Episode II
Episode III *Andantino*
21. [4] The Poisoner's Entrance *Allegro*
22. [5] The Poisoning *Adagio*
23. [6] The Poisoner's Exit *Andante*
24. [7] Scene after the Poisoner's Exit
Episode I *Andantino*
Episode II *Andante*
Episode III *Andantino*

CHRONOLOGICAL LIST OF WORKS

HAMLET, Op. 32 [CONTINUED I]

25. Entrance of the Guests *Moderato*
26. Rehearsal Music
 - Episode I *Adagio*
 - Episode II
 - Episode III *Andante*
 - Episode IV *Andantino*
27. Flute Scene *Allegro*
28. Episode after the Flute Scene *Presto*
29. Pantomime *Allegro*
30. Hamlet Dragging out Polonius' Corpse
 - Version I *Allegretto*
 - Version II *Allegretto*
31. The King Drags the Queen *Allegro*
32. The Fight *Allegro*
33. The King is Being Carried in *Allegro*
34. Claudius' Monologue *Andante*
35. Fortinbras' Signals
 - I *Allegro*
 - II *Allegro*
 - III *Allegro*

Act IV

36. Romance During the Feast *Allegretto*
37. The Banquet *Presto*
38. Can-can *Allegro*
39. Ophelia's Song *Allegro • Meno mosso • Meno mosso • Meno mosso • [Presto]**
40. Ophelia's Departure *Andantino*
41. Lullaby *Andantino*
42. Introduction to the Graveyard Scene *Moderato*
43. The Gravedigger's Song *Moderato*
44. Requiem *Adagio*
45. The Tournament *Allegro*
46. Flourish *Allegro non troppo*
47. Rapid Fight *Allegro*
48. Slow Fight *Allegro*
49. End of the Tournament *Allegretto*
50. Fortinbras' March *Allegretto*
51. Beggars Passing by *Moderato con moto*
52. Horatio's Song
53. Epilogue *Moderato*

* The tempo indication *Presto* only appears in the orchestral arrangement of 'Ophelias Song'.

CHRONOLOGICAL LIST OF WORKS

HAMLET, Op. 32 [CONTINUED II]

DRAMATIS PERSONAE: Hamlet, Prince of Denmark – Claudius, King of Denmark – Gertrude, Queen of Denmark – Polonius, Chief coucellor – Ophelia, Polonius's daughter – Laertes, Polonius' son – Horatio, Hamlet's friend – Rosencrantz and Guildenstern, Childhood friends and schoolmates of Hamlet – Fortinbras, Norwegian prince

2.picc.1.1.1-2.2.1.1-timp.perc:tgl/tamb/tom-t/SD/BD/cyms/gong/tam-t/flex-strings-soprano.mezzo-soprano.bass choir

Première: 19 May 1932, Moscow, Vakhtangov Theatre

Nikolai Akimov (production and design) – Boris Zakhava (director) – Anatoli Goryunov (Hamlet) – Ruben Simonov (Claudius) – Anna Orochko (Gertrude) – Boris Shchukin (Polonius) – Valentina Vagrina / Antonina Tolmazova (Ophelia) – Leonid Shikhmatov (Laertes) – Alexander Kozlovsky (Horatio) – Iosif Rapoport (Rosencrantz) – Konstantin Mironov (Guildenstern) – Vladimir Moskvin (Fortinbras) – Mikhail Khvostov (conductor) – S. Shervinsky (choreographer) – V. Arkadev (sword-fights)

- ▶ Muzyka Collected Works: Vol. 27 (score), Vol. 28 (piano score)
- ▶ DSCH New Collected Works: Vol. 117 (score), Vol. 120* (piano score)

The above list of musical items was taken from DSCH New Collected Works, Vol. 117. The stucture of this listing depicts as closely as possible Akimov's original concept of his 1932 'Hamlet' production (▶ *see* commentary of DSCH New Collected Work, Vol. 117) and deviates considerably concerning number, order and titles from both listings of Muzyka Collected Works Vols. 27 (score restored by Lev Solin on the basis of orchestral material held at archives of the Vakhtangov Theatre) and 28 (piano score) and from DSCH 'Notograficheski Spravochnik'. The listings of Derek C. Hulme and Erna Meskhishvili deviate even more. Nos. 18, 30 (version II), 36, 42 and 51 which survived only in piano score were orchestrated by Gerard McBurney. 'Lullaby' (No. 41) is based on 'The Dream' from *Alone*, Op. 26, 'Fortinbras' March' (No. 50) is modeled on 'March. Camouflage' from *Declared Dead*, Op. 31, and the beginning of 'Dancing Music' (No. 8) derives from 'The Yes-Man' from *The Bolt*, Op. 27. Also 'Can-can' (No. 38) goes back to Op. 27 ('The Hooligan's Mime Dance'). 'Night Patrol' (No. 2) recycles 'Infantry March' from *Rule, Britannia!*, Op. 28. No. 37, 'The Banquet', makes use of 'Can-can' from *The Age of Gold*, Op. 22. No. 12, 'Scene with Hamlet and Rosencrantz' are based on Alexander Davidenko's song 'They wanted to beat us' [Nas pobit, pobit khoteli]. In Requiem (No. 44) the 'Dies irae' sequence is heard. In 1954 Shostakovich composed two additional numbers: 'Gigue' (*Presto*) and 'Finale' (*Moderato*) both printed in DSCH New Collected Works, Vol. 117, and in Muzyka Collected Works, Vol. 27. These two items were intended for a production directed by Grigori Kozintsev at the Pushkin Theatre in Leningrad, premiered in April 1954, for which Kozintsev recycled major portions of Shostakovich's *Music of King Lear*, Op. 58. Moreover, DSCH New Collected Works, Vol. 117, prints an orchestral arrangement of 'Ophelias Song', No. 48, in which a clarinet replaces the vocal line. This version reappears as No. 9 in Op. 32a.

CHRONOLOGICAL LIST OF WORKS

HAMLET, Op. 32 [CONTINUED III]

► **ARRANGEMENTS:** for small orchestra by Nikolai Rakov ('Introduction', 'Night Watch', 'Fortinbras' March) ■ for concert band by Benjamin Suchoff ('Fortinbras' March) ■ for woodwind ensemble ('Fortinbras' March) by Ray Farr ■ for string quartet by Viktor Ekimovsky ('Lullaby', 'The Actors' Pantomime') ■ for violin and piano by Iosif Kaufman ('Lullaby', 'Flourish' and 'Dance Music') ■ for violoncello and piano by Juozas Chelkauskas ('Gigue') ■ for piano by Frederick Block ('Fortinbras' March) as 'Marche sarcastique', by Alexander Kondratev ('Dance Music', 'Lullaby', 'The Actors' Pantomime', 'The Tournament'), by Levon Atovmyan ('Funeral March', 'Dance Music', 'Pantomime', 'Lullaby'), by Robert Cray ('Fortinbras' March) and by Lev Solin ('Night Watch', 'Funeral March', 'The Hunt', 'The Actors' Pantomime', 'Lullaby', 'Fortinbras' March') ■ for three accordions by Vladimir Motov ('The Hunt') ■ for accordion by Levon Atovmyan ('Dance') ■ for bayan by Azari Ivanov ('Dance'), by Vladimir Motov ('The Hunt'), by Anatoli Gatsenko ('The Tournament') and by Moisey Dvilyansky ('Pantomime')

► See also the Hamlet film music, Op. 116

SUITE FROM 'HAMLET', Op. 32a

Leningrad/Moscow, 1932

[Сюита из музыки к трагедии В. Шекспира «Гамлет» для малого оркестра, Соч. 32а • *Syuita iz muzyki k tragedii V. Shekspira «Gamlet» dlya malogo orkestra, Soch. 32a*] compiled by the composer

1. Introduction and Night Patrol *Allegro non troppo* · *Moderato*. *Poco allegretto* [Nos. 1, 2]
2. Funeral March *Adagio* [No. 4]
3. Flourish and Dancing Music *Allegro* [Nos. 7, 8]
4. The Hunt *Allegro* [No. 16]
5. The Actors' Pantomime *Presto* [No. 37 = 'The Banquet']
6. Procession *Moderato* [No. 25 = 'Entrance of the Guests']
7. Musical Pantomime *Allegro* [No. 29 = 'Pantomime']
8. The Banquet *Allegro* [No. 38 = 'Can-can']
9. Ophelia's Song *Allegro* · *Meno mosso* · *Meno mosso* · *Meno mosso* · *Presto* [No. 39]
10. Lullaby *Andantino* [No. 41]
11. Requiem *Adagio* [No. 44]
12. The Tournament *Allegro* [No. 45]
13. Fortinbras' March *Allegretto* [No. 50]

2(II=picc).1.1.1-2.2.1.1-timp.perc:tgl/tamb/SD/BD/cyms/tam-t-strings

Duration: 23'

► Muzyka Collected Works: Vol. 27 (score)

► See also Suite from the Hamlet film music, Op. 116a

CHRONOLOGICAL LIST OF WORKS

SIX ROMANCES

Leningrad, 7 October 1928 – May 1932

ON WORDS BY JAPANESE POETS, Op. 21

for tenor and orchestra

[Шесть романсов на слова японских поэтов для тенора с оркестром, Соч. 21 · **Shest romansov na slova yaponskikh poetov** dlya tenora s orkestrom, Soch. 21]

No.1 was taken from the Japanese 8th century epic 'Kojiki', No. 2 by Prince Otsu (663-686) from the Japanese anthology 'Manyoshu' and No. 3 is by an unknown Japanese poet – these three poems appeared in the collection 'Japanese Lyric Poetry' published and translated by Alexander Brandt in St. Petersburg in 1912 based on Hans Bethge's anthology 'Japanischer Frühling', Leipzig 1911. No. 4 by Rabindranath Tagore, originally 'The Gardener', translated by Vladimir Tardov. The sources of Nos. 5 and 6 are still unknown.

Dedicated to Nina Vasilievna Varzar

1. Love *Andante*
2. Before Suicide *Adagio*
3. An Indiscreet Glance *Allegretto*
4. For the First and Last Time *Andante*
5. Hopeless Love *Adagio*
6. Death *Largo*

2(II=picc).2.4(IV=Ebcl,bcl).3(III=dbn)-4.3.3.1-timp.perc:cymstam-t/glspxyl-2hp-strings

Duration: 13'

First performance: 24 April 1966, Leningrad, Glinka Concert Hall

Anatoli Manukhov (tenor) – Leningrad Philharmonic Orchestra – Igor Blazhkov (conductor)

- ▶ Muzyka Collected Works: Vol. 31 (score), Vol. 32 (version for tenor and piano by the composer)
- ▶ DSCH New Collected Works: Vol. 87 (score) Vol. 93 (version for tenor and piano by the composer)

'Six Romances on Words by Japanese Poets' were originally conceived for voice and piano and consisted of three parts: 'Epitaph' (which later became 'Love'), 'Before Suicide' and 'An Indiscreet Glance' (the latter also translated as 'Immodest Glance'). This version, composed in 1928, was assigned Op. 16. Shostakovich continued the cycle in 1931 with 'For the First and Last Time' – 'Hopeless Love' and 'Death' were eventually composed in 1932. According to DSCH 'Notograficheski Spravochnik' the composer, after having finished the cycle, reduced the title to 'Six Romances' (deleting 'by Japanese Poets'). Shostakovich's version for tenor and piano (Op. 21a) was premiered by Alexei Maslennikov (tenor) and Lilya Mogilevskaya (piano) at the Moscow All-Unions House of Composers on 30 March 1977. German translation by Jörg Morgener.

CHRONOLOGICAL LIST OF WORKS

FROM KARL MARX TO OUR OWN DAYS

August 1932

Symphonic poem for solo voices, choir and orchestra *unfinished, lost*

[**От Карла Маркса до наших дней.** Симфоническая поэма для солистов, хора и оркестра (*не завершено, не сохранилось*) • **Ot Karla Marksa do nashikh dnei.** Simfonicheskaya poema dlya solistov, khora i orkestra (*ne zaversheno, ne sokhranilos*)]

Text by Nikolai Aseev

In February 1932 Shostakovich announced that he was working on this piece. It seems as if five sections were projected, the first of which had already been composed, but nothing has ever been released.

CHRONOLOGICAL LIST OF WORKS

THE GREAT LIGHTNING

Leningrad, March – 11 June 1932

Comic opera *unfinished*

[**Большая молния.** Комическая опера (*неоконченная*) · **Bolshaya molniya.** Комическая опера (*neokonchennaya*)]

Libretto by Nikolai Aseev

1. Overture *Allegro attacca*
2. Scene *Allegro*
3. The Architect's Song *Allegretto*
4. Scene with an American *Allegro*
5. Maiofel's Song (The Factory Owner's Song) *Andantino*
6. Telephone Calls *Allegretto*
7. Semyon's Song *Andantino*
8. Duet of Egor and Semyon *Allegro*
9. March of the Models *Allegro*

DRAMATIS PERSONAE: Egor (tenor) – Semyon (bass) – Architect (tenor) – Manager (baritone) – Tommy (tenor) – Maiofel (bass);
soloists from the choir: Old Woman (soprano), Voice off stage (bass), solo tenor, solo bass
Mixed choir

2.picc.2.corA.2.Ebcl.ssax.2.dbn-4.3.3.1-timp.perc:tgl/wdbl/SD/cyms/BD/gong/glsp/xyl/flex/tam-t-harp-strings

First (concert) performance: 11 February 1981, Leningrad, Large Philharmonic Hall
Students Choir of the Leningrad Culture Institute – Leningrad State Philharmonic Orchestra – Gennadi Rozhdestvensky (conductor)

- ▶ Muzyka Collected Works: Vol. 23 (score), Vol. 28 (vocal score)
- ▶ DSCH New Collected Works: Vol. 54 (score), Vol. 55* (vocal score)

According to Olga Digon'skaya the original title may have been 'Nail in the Powder'. Shostakovich completed the overture and the first eight numbers. This unfinished opera contains parodies of Reinhold Glière's ballet 'The Red Poppy' (in 'The Architect's Song' – also quoting the Russian folk song 'A Birch Tree Stood in the Meadow') and of Ludwig van Beethoven's Rondo a capriccio for piano 'Die Wut über den verlorenen Groschen', Op. 129 (in 'March of the Models'). Music from No. 4, 'The Architect's Song', reappears in No. 8 from *Orango* and was later also used in No. 20, 'Balda's Second Job', from *The Tale of the Priest and His Servant Balda*, Op. 36. Material from No. 5, 'Maiofel's Song', was reused in No. 11 from *Orango*. No. 9, 'March of the Models', is based on No. 21a, 'The Waitresses', from *Declared Dead*, Op. 31.

CHRONOLOGICAL LIST OF WORKS

ORANGO

Moscow, Leningrad, June – July 1932

Satirical opera in three acts with a prologue *unfinished*

[**Оранго**. Опера-буфф в трёх действиях с прологом и эпилогом (*не завершена*) •

Orango. Opera-buff v tryokh deistviyakh s prologom i epilogom (*ne zavershena*)]

Libretto by Count Alexei Tolstoy and Alexander Starchakov

1. Overture *Adagio • Allegro*
2. [for bass, choir and orchestra] *L'istesso tempo • Alla marcia*
3. [Foreigners I and II, Veselchak] *Andantino • Alla marcia*
4. [Nastya's Dance] *Andante*
5. [Nastya's Dance] *Allegro*
6. [Foreigners I and II, Veselchak, choir] *Moderato*
7. [Zoologist] *Alla marcia*
8. [Susanna, Foreigners I and II, Zoologist, Orango, Veselchak, choir] *Allegro moderato • Meno mosso • Allegro*
9. [Nastya's taming dance] *Allegretto • Adagio • Adagio • Allegretto • Allegretto*
10. [Susanna, Zoologist, Orango, Veselchak, Voice from the crowd, choir] *Adagio • Andantino • Allegretto • Meno mosso*
11. [Renée, Armand, Paul, Veselchak, choir] *Allegretto • Tempo di valse • L'istesso tempo • Alla marcia • Presto*

DRAMATIS PERSONAE: Orango, human-like ape (baritone) – Armand Fleury, embryologist (tenor) – Renée, Fleury's daughter (contralto) – Susanna, foreigner (soprano) – Paul Mash, journalist (tenor) – Foreigner I (tenor) – Foreigner II (tenor) – Zoologist (tenor) – Voice from the crowd (bass) – Veselchak, master of ceremonies (bass) – Nastya Terpsikhorova (ballerina) – mixed choir (with bass soloist)

2.picc.2.corA.2.Ebcl.ssax.asax.2.dbn-6.3.3.1-perc:tmp/tgl/rattle/wdbl/cast/ratchet/tamb/SD/BD/cyms/tam-t/whistle/claxon-charleston/SD/tD/BD/susp.cym-swanee whistle/flex/glsp/xyl)-banjo-strings

Duration: 32'

Première (semi-staged): 2 December 2011, Los Angeles, Walt Disney Concert Hall Eugene Brancoveanu (Orango) – Abdiel Gonzalez (Armand Fleury) – Adriana Manfredi (Renée) – Yulia Van Doren (Susanna) – Timur Bekbozunov (Paul Mash) – Daniel Chaney (Foreigner I) – Todd Strange (Foreigner II) – Michael Fabiano (Zoologist) – Jordan Bisch (Voice from the crowd) – Ryan McKinney (Veselchak) – Peter Sellars (director) – Los Angeles Philharmonic Orchestra – Los Angeles Master Chorale – Esa Pekka Salonen (conductor) – Grant Gershon (choral director)

► DSCH New Collected Works: Vol. 57 (vocal score, score)

In 2006 musicologist Olga Digonskaya discovered the complete piano score of the prologue in the Shostakovich family archives. Orchestration of the piano score and translation into English by Gerard McBurney. The libretto of *Orango* is held in the Tolstoy family archives. A slightly shortened version of the Overture from the ballet *The Bolt*, Op. 27 serves as Introduction for *Orango*. No. 5 is a combination of two episodes from *The Bolt* ('Members of the Budyonny Cavalry Corps')

CHRONOLOGICAL LIST OF WORKS

ORANGO [CONTINUED]

from No. 42, 'Red Army Dances', and No. 43, 'Concluding Dance and Apotheosis', in its entirety). The composer reuses material from *The Great Lightning* (No. 9, 'March of the Models' and No. 4, 'The Architect's Song') in Nos. 11 and 8 respectively. For a detailed description of the artistic genesis, cross-references to Mayakovsky's 'The Bedbug' and Shostakovich's *The Bolt*, Op. 27, and a comparison of the libretto by Tolstoy/Starchakov with the text finally used by Shostakovich ▶ see Olga Digonskaya's commentary of DSCH New Collected Works, Vol. 57, and 'Interrupted masterpiece: Shostakovich's opera *Orango*. History and context' by Olga Digonskaya in 'Shostakovich *studies 2*', Cambridge University Press, 2010.

ON COMBAT COURSE

Leningrad, summer – early August 1932

Incidental music to the eponymous TRAM production by Arkadi Gorbenko, Nikolai Lvov and Mikhail Sokolovsky. Music jointly composed by Feodosi Rubtsov and Dmitri Shostakovich

[**Боевым курсом.** Музыка к спектаклю по пьесе в четырёх действиях А. Н. Горбенко, Н. Ф. Львова и М. В. Соколовского • **Воевым курсом.** Muzyka k spektaklyu po pesе v chetyryokh deistviyakh A. N. Gorbenko, N. F. Lvova i M. V. Sokolovskogo]

DRAMATIS PERSONAE: Alexandrov, commander of a destroyer – Eremin, sergeant – Karpov, machinist – Ivan Afanacievich, bosun – Stepanenko, ship's cook

Première: 3 September 1932, Leningrad, Large Hall of the Conservatoire
Kalashnikov (Alexandrov) – Konstantin Ivanov (Eremin) – Alexander Zazorin (Karpov) – Stroitelev (bosun) – Ivan Razveev (Stepanenko) – Mikhail Sukharev (director) – Fyodor Kondratov (stage designer) – Isai Alterman (conductor) – E. Karagod (choir master)

Shostakovich's name is mentioned on a TRAM advertisement as one of the authors of the music for *On Combat Course* but the composer's participation is highly questionable (even in a slight extent). Shostakovich never mentioned a involvement in the present TRAM (Theatre of Working-Class Youth) project.

CHRONOLOGICAL LIST OF WORKS

ENCOUNTER, Op. 33

Leningrad, autumn 1932

Music to the film

[**Встречный.** Музыка к кинофильму, Соч. 33 • **Vtrechny.** Muzyka k kinofilmu, Soch. 33] Produced by Rosfilm (Leningrad) – Lev Arnshtam, Friedrich Ermler, Sergei Yutkevich and D. Del [Leonid Lyubashevsky] (scenario) – Alexei Panteleev, Lidiya Chukovskaya (dialogues) – Friedrich Ermler and Sergei Yutkevich (directors) – Lev Arnshtam (co-director) – Iosif Martov, Alexander Ginzburg, Vladimir Rapoport (camera men) – Ilya Volk and Ivan Dmitriev (sound editors) – Boris Dubrovsky-Eshke (set designer) – Nikolai Rabinovich, Eduard Grikurov (conductors). First showing: 7 November 1932, Leningrad

Commissioned to celebrate the fifteenth anniversary of the revolution

1. Presto *attacca*
2. Andante
3. Andante · [Allegro]

КАСТ: Babchenko (Vladimir Gardin) – Babchikha (Maria Blyumental-Tamarina) – Katya (Tatyana Guretskaya) – Pavel (Andrei Abrikosov) – Vasya (Boris Tenin) – Skvortsov, ingeneer (Boris Poslavsky) – His mother (Maria Pototskaya) – Factory director (Leonid Alexeev) – Ingeneer (Nikolai Kozlovsky) – Morgun (Vladimir Sladkoptsev) – Chutochkin (Yakov Gudkin)

3(III=picc).2.2.3(III=dbn)-4.3.3.1-timp.perc:tgl/SD/cyms/glsp/2xyl-2hp-strings

- ▶ Muzyka Collected Works: Vol. 41 (score), Vol. 34 ('Song of Encounter', piano score)
- ▶ DSCH New Collected Works: Vol. 125* (score)

A number of sources assign to this film the variant titles 'Passer-by', 'Counterplan', 'Turbine 50000' and 'Coming Your Way'. No. 3 (*Allegro* section) is based on the melody of 'Song of the Counterplan'. Vol. 41 of Muzyka Collected Works only prints the three items listed above and in its appendix three further fragments: 'Scherzo' (piano score), Three Sketches of 'Song of Encounter' (the first with piano accompaniment) and 'Song of Encounter' (Fragment No. 10), an arrangement (3[picc].3.3.2 – 4.0.0.0 – strings – unison mixed choir) taken from Michurin, Op. 78. Another version, headed *Allegretto*, for two-part choir with piano accompaniment is printed in Vol. 34 of Muzyka Collected Works. As stated in the editor's note, orchestral and choral parts of certain items are preserved at the Leningrad State Archives of Literature and Art. Derek C. Hulme declares that the manuscript score is preserved at the Music Department of Lenfilm. Material from in the unfinished opera *The Great Lighting* ('March of the Models') reappears in No. 1, Presto. Another item from Op. 33, 'How Long will my Heart Ache?' on traditional words for female choir a cappella (*Moderato*), is printed in both Muzyka Collected Works, Vol. 34 and DSCH New Collected Works, Vol. 86. Apart from the mentioned items DSCH 'Notograficheski spravochnik' lists a number of autograph sketches – however, a final evaluation of the musical material of *Encounter* hinges on the still pending publication of DSCH New Collected Works, Vol. 125.

CHRONOLOGICAL LIST OF WORKS

ENCOUNTER, Op. 33 [CONTINUED]

The central piece from Op. 33, 'Song of Encounter' [Pesnya o vstrechnom], is also known as 'Song About the Counterplan' or 'Meet the Cool of the Morning' [Nas utro vstrechaet prokhladoi]. The song with lyrics by Boris Kornilov became one of the most popular Soviet songs and one of Shostakovich's best known compositions. The composer re-used 'Song of Encounter' in *Michurin*, Op. 78 (► see appendix of *Muzyka Collected Works Vol. 41*) as well as in *Poem of the Motherland*, Op. 74 and in *Moscow Cheryomushki*, Op. 105. The song was also used in Jean Renoir's 1936 film 'La vie est à nous'. For details concerning genesis and history of reception ► see John Riley's essay 'From the factory to the flat. Thirty years of the *Song of the Counterplan*' published in 'Soviet Music and Society under Lenin and Stalin', Routledge, 2004.

Among the countless both vocal and instrumental **ARRANGEMENTS** of 'Song of Encounter' a number of versions became well known in the Occident: As 'The Hymn of the United Nations' by Harold J. Rome (1942) and in orchestral arrangements by Charles O'Connell, by Charles Brendler and by Leopold Stokowski ■ For the 1943 MGM film 'Thousands Cheer' for soprano, mixed choir and large orchestra by Herbert Stothart and Roger Edens with revised lyrics by Edgar 'Yip' Harburg – Kathryn Grayson (soprano) – José Iturbi (conductor) ■ As 'Salute to Life' with English lyrics by Nancy Head, published in Britain at the beginning of World War II ■ As 'Entgegen dem kühlenden Morgen' (the author of the German lyrics is unknown), which was one of the most frequently sung East German workers' songs for decades ■ French rendition, 'Allons au devant de la vie', with lyrics by Jeanne Perret (1935).

► See also *Encounter*, Op. 33, *Poem of the Motherland*, Op. 74, *Michurin*, Op. 78, and *Moscow Cheryomushki*, Op. 105

CHRONOLOGICAL LIST OF WORKS

LADY MACBETH

14 October 1930 – 17 December 1932

OF THE MTSENSK DISTRICT, Op. 29

Opera in four acts (9 tableaux)

[Леди Макбет Мценского уезда. Опера в четырёх действиях, девяти картинах, Соч. 29] Libretto by Alexander Preis and Dmitri Shostakovich based on the story by Nikolai Leskov. English translations by L. Soudakova, Vladimir Lakond, Sonia Benderoff, Merle Puffer, Michel Dimitri Calvocoressi, Edward Downes and David Pountney. German translation by Jörg Morgener and Siegfried Schoenbohm.

Dedicated to Nina Vasilievna Varzar

Act I

Leningrad/Gudauta/Batumi/Tbilisi,
14 October 1930 – 5 November 1931

1. Scene 1 Katerina's Bedroom

Andante (♩ = 80) • ♩ = 100 • ♩ = 80 • ♩ = 100 • ♩ = 100 • *Largo* (♩ = 63) • *Allegretto* (♩ = 120) • *Allegro* (♩ = 126) • *Allegro* (♩ = 126) • *Largo* (♩ = 63) • *Allegro* (♩ = 136) • ♩ = 88 • *Andantino* (♩ = 112) • *Più mosso* (♩ = 152) • *Allegretto* (♩ = 80) • ♩ = 120 • *Moderato* (♩ = 92) • *Più mosso* (♩ = 112) • ♩ = 160 • ♩ = 138 *attacca*

2. Entr'acte *Largo* (♩ = 80) *attacca*

3. Scene 2 The Izmailovs' courtyard

Allegro (♩ = 112) • *Presto* (♩ = 132) • ♩ = 112 • *Allegretto* (♩ = 120) • *Andantino* (♩ = 112) • *Adagio* (♩ = 96) • ♩ = 69 • *Meno mosso* • *Allegro* (♩ = 132) *attacca*

4. Entr'acte *Allegro con brio* (♩ = 132) *attacca*

5. Scene 3 Katerina's bedroom

Allegretto (♩ = 132) • ♩ = 120 • *Moderato* (♩ = 100) • *Più mosso* (♩ = 112) • ♩ = 80 • ♩ = 100 • *Allegro* (♩ = 168) • *Adagio* (♩ = 76) • *Allegretto* (♩ = 104) • *Allegro molto* (♩ = 138) • *Andante* (♩ = 120) • ♩ = 100 • *Allegro* (♩ = 132)

Act II

Leningrad/Moscow,
19 November 1931 – 8 March 1932

6. Scene 4 The Izmailovs' Courtyard at Night

Adagio (♩ = 96) • *Allegro* (♩ = 112 • ♩ = 76) • *Allegretto* (♩ = 66) • *Allegro* (♩ = 96 • ♩ = 192) • *Presto* (♩ = 126) • *Moderato* (♩ = 126) • *Andante* (♩ = 88) • *Adagio* (♩ = 88) • *Allegro* (♩ = 120) • *Allegretto* (♩ = 112) • *Moderato* (♩ = 92) • *Largo* (♩ = 96) • *Allegro* (♩ = 160) • *Largo* (♩ = 96) *attacca*

7. Entr'acte Passacaglia *Largo* (♩ = 69) *attacca*

8. Scene 5 Katerina's bedroom

Andante (♩ = 80) • *Più mosso* (♩ = 108) • *Allegro* (♩ = 76) • *Andantino* (♩ = 126) • *Allegro* (♩ = 108 • ♩ = 84) • *Andante* (♩ = 110) • *Andante* (♩ = 80) • *Allegro* (♩ = 76) • *Presto* (♩ = 108) • *Moderato* (♩ = 104) • *Andante* (♩ = 88)

CHRONOLOGICAL LIST OF WORKS

LADY MACBETH OF THE MTSENSK DISTRICT, Op. 29 [CONTINUED I]

Act III

Leningrad/Gaspra,
5 April – 15 August 1932

9. Scene 6 The Ismailovs' Courtyard
Andante (♩ = 92) · *Allegro* (♩ = 152) · *Allegretto* (♩ = 120) *attacca*
10. Entr'acte *Allegro* (♩ = 160) *attacca*
11. Scene 7 The police station
Allegretto poco moderato (♩ = 116) · *Più mosso* (♩ = 126) · *Allegretto poco moderato* (♩ = 116) · *Più mosso* (♩ = 126) · *Allegro poco moderato* (♩ = 116) · ♩ = 120 · *Più mosso* (♩ = 126) · *Allegro* (♩ = 168) · *Moderato* (♩ = 116) · *Moderato* (♩ = 100) · *Presto* (♩ = 120) *attacca*
12. Entr'acte
Presto (♩ = 120) · *Allegretto* (♩ = 112) · *Moderato* (♩ = 100) · *Presto* (♩ = 120) · *Moderato* (♩ = 100) · *Presto* (♩ = 120) · *Moderato* (♩ = 100) · *Adagio* (♩ = 94) · *Allargo* (♩ = 152) · *Presto* (♩ = 120 · ♩ = 144) *attacca*
13. Scene 8 The wedding feast in the Ismailovs' garden
Allegro non troppo · *Meno mosso* · *Allegro molto* · *Andante* · *Allegro vivo* · *Largo* · *Allegretto* · *Allegro* · *Allegretto*

Act IV

Leningrad
– 17 December 1932

14. Scene 9 Convicts' camp on the road to Siberia
Adagio (♩ = 76) · *Poco più mosso* (♩ = 88) · *Allegretto* (♩ = 120) · *Adagio* (♩ = 76 · ♩ = 96 · ♩ = 69 · ♩ = 96 · ♩ = 84 · ♩ = 96) · *Allegro* · *Allegro molto* (♩ = 176 · ♩ = 152) · *Meno mosso* (♩ = 116) · *Moderato* (♩ = 96) · *Allegretto* · *Allegro* (♩ = 152) · *Allegro vivo* (♩ = 168 · ♩ = 120) · *Adagio* (♩ = 63 · ♩ = 72) · *Andantino* (♩ = 84) · *Andante* (♩ = 76)

DRAMATIS PERSONAE: Boris Timofeevich Izmailov, merchant (bass) – Zinovi Borisovich Izmailov, his son (tenor) – Ekaterina Lvovna Izmailova, Zinovi's wife (soprano) – Sergei, Ismailov's clerk (tenor) – Axinya, worker (soprano) – Foreman (bass) – Village drunk (tenor) – Yard Keeper (bass) – Pope (bass) – Sonetka, a convict (contralto) – Teacher (tenor) – Police Chief (baritone) – Policeman (bass) – Old convict (bass) – Woman Convict (soprano) – Sergeant (baritone) – Three Workers (tenors) – Coachman (tenor) – Messenger (baritone) – Drunken Guest (tenor) – Sentry (bass)

Workers, Policemen, Guests, Convicts (mixed choir)

2.picc.2.corA.2.Ebcl.bcl.2.dbn-4.3.3.1-timp.perc:tgl/flex/wdbl,/tamb/SD/BD/cyms/tam-t/glsp/xy1-2hp-cel-org (ad lib.)-strings; additional brass:8crt.4tpt.12 hn(4A.4T.4Bar).4tuba

Duration: ~180'

CHRONOLOGICAL LIST OF WORKS

LADY MACBETH OF THE MTSSENSK DISTRICT, Op.29 [CONTINUED II]

Première: 22 January 1934, Leningrad, State Academic Maly Opera House
Georgi Orlov (Boris Timofeevich Izmailov) – Stepan Balashov (Zinovi Borisovich Izmailov) – Agrippina Sokolova (Ekaterina Lvovna Izmailova) – Pyotr Zasetky (Sergei) – K. Rudakova (Axinya) – A. Burenin (Foreman) – Nikolai Chesnokov (Sedy Lout) – Ivan Doroshin (Yard Keeper) – Pavel Zhuravlenko (Pope) – Nadezhda Velter (Sonetka) – P. Nikitenko (Teacher) – Valeri Raikov (Police Chief) – I. Padokin (Policeman) – Zosima Abbakumov (Old Convict) – Ekaterina Adrianova (Woman Convict) – S. Voronin (Sergeant) – K. Dorozhinsky (Messenger) – Nikolai Smolich (director) – Vladimir Dmitriev (designer) – Samuil Samosud (conductor) – A. Bauer (choral director)

This first performance was followed two days later by the première at the Moscow Nemirovich-Danchenko Music Theatre where the opera's title was 'Katerina Izmailova': Vladimir Nemirovich-Danchenko (producer), Boris Mordvinov (director), Vladimir Dmitriev (stage designer) – Grigori Stolyarov (conductor).

- DSCH New Collected Works: Vol. 52a/52b (score), Vol. 53 (vocal score)

Op. 29 has become most well-known as 'Lady Macbeth of Mtsensk'. Although the score from 1935 states a replacement of the original 'Passacaglia' entr'acte in favour of an organ version and a deletion of the optional band, the instrumentations from 1932 and 1935 seem to be identical, as Laurel E. Fay has discovered. According to DSCH 'Notograficheski spravochnik' Shostakovich had conceived – in view of the organ from the ancient Maltese Chapel from the Leningrad Vorontsov Palace which had been transferred to Maly Opera House in 1927 – the entr'acte between scenes four and five from the very beginning as a piece for organ – but shortly before the première the composer decided to orchestrate the entr'acte. Manashir Yakubov states in the comments to Vol. 53 of DSCH New Collected works that for the 1935 edition of the piano score of 'Lady Macbeth of the Mtsensk District' the composer personally introduced more than fifty alterations of the text which he felt absolutely necessary for he was quite unhappy with its at times crude and vulgar vocabulary (as he wrote to Isaak Glikman). A Commentary with detailed genesis, explanation of textological sources and comparative listings of versions of the text of Op. 29 can be found in Volumes 52a and 52b of DSCH New Collected Works. Moreover the organ version of the 'Passacaglia' entr'acte is printed in Vol. 52b. The episode with Axinya (Act I, second tableau) contains music from *Declared Dead*, Op. 31 ('Bacchanalia of John of Kronstadt and Paraskeva Pyatnitsa', No. 29). Originally Shostakovich intended to dedicate Op. 29 to Boris Asafiev. According to Erna Meskhishvili in the Leningrad première the roles of Axinya and the Woman Convict were both sung by Ekaterina Adrianova.

► **ARRANGEMENTS:** Piano version as well as instrumentations for small and large orchestra of three entr'actes ('Burying the Corpse in the Cellar', 'The Ghost Disappears', 'The Drunks at the Wedding') by Quinto Maganini ■ orchestral suite (1991) by James Conlon ('In the Court of the Izmailovs', 'Dangerous Tension', 'Katerina and Sergei I', 'Passacaglia', 'Katerina and Sergei II', 'The Drunkard', 'Arrival of the Police', 'In Exile') ■ Katerina's aria 'The foal runs after the filly,...' from scene 3 (*Adagio*)

CHRONOLOGICAL LIST OF WORKS

LADY MACBETH OF THE MTSENSK DISTRICT, Op.29 [CONTINUED III]

for string quartet by the composer and for string orchestra (or string quartet) by Christian Sikorski ■ for piano ('Dance', 'Interlude', 'Grotesque Dance') by Frederick Block ■ paraphrase for piano on themes of Dmitri Shostakovich's opera 'Lady Macbeth of the Mtsensk District' by Alexander Markovich ■ 'What I cannot bear' (based on Katerina's aria from scene 9) for soprano, percussion (timp, bass dr, wood bl) and strings by Mark Wigglesworth.

- ▶ For the revised version, see *Katerina Izmailova*, Op. 114
- ▶ See also *Two Pieces for String Quartet* (1931)

SUITE FROM

December 1932

'LADY MACBETH OF THE MTSENSK DISTRICT', Op. 29a

for orchestra

[Сюита из оперы «Леди Макбет Мценского уезда» для симфонического оркестра, Соч. 29а · *Syuita iz opery «Ledi Makbet Mtsenskogo uezda»* dlya simfonicheskogo orchestra, Soch. 29a]

1. Allegro con brio
2. Presto · Allegretto · Moderato · Presto · Moderato · Presto · Moderato · Adagio · Allegro
3. Allegretto
3(III=picc).3(III=corA).4(III=Ebclar,IV=bcl).3(III=dbn)-4.3.3.1-timp.perc:tgl/wdbl/SD/BD/cym/tam-t/xyl-2hp-strings-banda:4crt/2tpt/2ahn/2thn/2barhn/2euph

Duration: 8'

First performance: 8 June 2005, Stuttgart

Stuttgart Radio Symphony Orchestra – Andrei Boreyko (conductor)

- ▶ DSCH New Collected Works: Vol. 69 (score)

According to Manashir Yakubov, who assigned the opus number 29a, the Suite was compiled by the composer shortly after having finished the score of *Lady Macbeth of the Mtsensk District*. It consists of the entr'actes between scenes 2 and 3, scenes 7 and 8, and scenes 6 and 7 – the last two transposed. Furthermore, Yakubov describes that – although the manuscript score, held in the Library of the USSR Music Foundation, was obviously much used – there is no information about any performance. In contrast to these explanations DSCH 'Notograficheski spravochnik' states that the work printed in DSCH New Collected Works, Vol. 69 is not the original Suite compiled by the composer but claims that Op. 29a consists of four movements: 'Intermezzo', 'Passacaglia' (for organ), 'Scherzoso' and 'March' – corresponding to the entr'actes between scenes 2 and 3, scenes 4 and 5, scenes 7 and 8, and scenes 6 and 7 – and was performed for the first time on 17 January 1933 in Leningrad by Isaiya Braudo (organ) and the Leningrad State Philharmonic Orchestra under the baton of Alexander Gauk.

- ▶ See also *Passacaglia*

CHRONOLOGICAL LIST OF WORKS

PASSACAGLIA

late 1932

for organ

Arrangement of the entr'acte between scenes four and five from *Lady Macbeth of the Mtsensk District*, Op. 29 by the composer

[**Пассакалия**. Антракт между четвёртой и пятой картинами оперы «Леди Макбет Мценского уезда» для органа • **Passakaliya**. Antrakt mezhdru chetvyortoi i pyatoi kartinami opery «Ledi Makbet Mtsenskogo uezda» dlya organa]

Largo (♩ = 69)

Duration: 6'

- ▶ DSCH New Collected Works: Vol. 52бок (Appendix)

First performance: 17 January 1933, Leningrad, Large Philharmonic Hall
Mikhail Starokadomsky

Laurel E. Fay's research shows that Shostakovich planned the organ version as a self-contained piece which was not conceived to replace the original entr'acte in stage productions. Contradicting this statement DSCH 'Notograficheski spravochnik' claims that *Passacaglia* was at first conceived as an entr'acte between scenes 4 and 5 of *Lady Macbeth of the Mtsensk District*, Op. 29. Then, shortly before its *première*, the organ piece was replaced by an orchestrated version due to the fact that the small Walcker organ of the Maly Opera House was inadequate – but later integrated as its second movement into the *Suite*, Op. 29a.

- ▶ *See also* *Suite from Lady Macbeth of the Mtsensk District*, Op. 29

CHRONOLOGICAL LIST OF WORKS

OVERTURE TO 'THE GREEN COMPANY'

Leningrad, 1932

[IVAN DZERZHINSKY (1909 - 1978)]

Orchestration of the overture to Ivan Dzerzhinsky's operetta 'The Green Company' *lost*

[Увертюра к оперетте И. И. Дзержинского «Зелёный цех» для постановки в Ленинградском театре рабочей молодёжи. Инструментовка (*не обнаружена*) • **Uvertюра k operette I. I. Dzerzhinskogo Zelyonyi tsekh** dlya postanovki v Leningradskom teatre rabochei molodyozhi. Instrumentovka (*ne obnaruzhena*)]

First performance: 6 May 1932, Leningrad, TRAM (Theatre of Working-Class Youth) Mikhail Sokolovsky (director) – Isai Alterman (conductor)

Variant translations: 'The Green Guild' or 'The Green Shop'

MADRIGAL (IMPROMPTU)

Leningrad, 22 February 1933

for tenor and piano

[Мадригал (Экспромт) для тенора и фортепиано • **Madrigal (Ekspromt)** dlya tenora i fortepiano]

Text: Mikhail Pravdin

Allegretto maestoso

Duration: 3'

First performance: 14 February 1933, Kiev

Larisa Shevchenko (soprano) – Sofia Khentova (piano)

► DSCH New Collected Works: Vol. 93

The present work seems to represent an occasional composition most likely written as a New Year's joke. In the poem a number of mentioned persons can be identified as members of the administrative staff of the Leningrad Academic Maly Theatre where *The Nose*, Op. 15, *Lady Macbeth of the Mtsensk District*, Op. 29 and *The Limpid Stream*, Op. 39 were premiered in the early 1930ies. Mikhail Pravdin, author of the poem, functioned as chief administrator, S. Zinkovsky was the head of the financial department, Mark Fitingof was the chief accountant and Lyuba Elevna, whose last name is unknown, was the secretary.

CHRONOLOGICAL LIST OF WORKS

TWENTY-FOUR PRELUDES, Op. 34

for piano

Leningrad/Moscow,
30 December 1932 – 2 March 1933

[**Двадцать четыре прелюдии** для фортепиано, Соч. 34 • **Dvadsat chetyre prelyudii** dlya fortepiانو, Soch. 34]

1. C major *Moderato* (♩ = 69)
2. A minor *Allegretto* (♩ = 63)
3. G major *Andante* (♩ = 88)
4. E minor *Moderato* (♩ = 84)
5. D major *Allegro vivace* (♩ = 200)
6. B minor *Allegretto* (♩ = 116) • *Moderato*
7. A major *Andante* (♩ = 96)
8. F sharp minor *Allegretto* (♩ = 96)
9. E major *Presto* (♩ = 108)
10. C sharp minor *Moderato non troppo* (♩ = 108) • *Allegretto* • *Moderato non troppo*
11. B major *Allegretto* (♩ = 120)
12. G sharp minor *Allegro non troppo* (♩ = 92)
13. F sharp major *Moderato* (♩ = 100)
14. E flat minor *Adagio* (♩ = 63)
15. D flat major *Allegretto* (♩ = 76)
16. B flat minor *Andantino* (♩ = 120)
17. A flat major *Largo* (♩ = 80)
18. F minor *Allegretto* (♩ = 126)
19. E flat major *Andantino* (♩ = 84)
20. C minor *Allegretto furioso* (♩ = 116)
21. B flat major *Allegretto poco moderato* (♩, ♩ = 52)
22. G minor *Adagio* (♩ = 76)
23. F major *Moderato* (♩ = 76)
24. D minor *Allegretto* (♩ = 76)

Duration: 31'

First performance (Nos. 1-8): 17 January 1933, Leningrad, Large Philharmonic Hall
Dmitri Shostakovich

First performance of the entire cycle: 24 May 1933, Moscow, Small Hall of the
Conservatoire

Dmitri Shostakovich

- ▶ Muzyka Collected Works: Vol. 39
- ▶ DSCH New Collected Works: Vol. 110*

Dates of composition: 30, 31 December, 1, 2, 4, 5, 7, 11, 14, 22, 27, 28, 30 January, 1, 2, 7, 11, 15, 21, 22, 24, 28 February, 1, 2 March (Nos. 1-24 successively). No. 14 reappears, arranged for full symphony orchestra, in *Zoya*, Op. 64a. No. 5 is also known as 'Velocity Etude'.

CHRONOLOGICAL LIST OF WORKS

TWENTY-FOUR PRELUDES, Op. 34 [CONTINUED]

► **ARRANGEMENTS:** for violin and piano (Nos. 1-3, 5, 6, 8, 10-13, 15-22, 24) by Dmitri Tsyganov, (Nos. 4, 7, 9, 14, 23 as completion of the cycle together with Tsyganov's arrangements) by Lera Auerbach, (Nos. 10, 15, 16, 24) by Quinto Maganini, (No. 24) by Konstantin Fortunatov ■ for viola and piano (complete) by Lera Auerbach and (Nos. 10, 14 -18, 24) by Evgeni Strakhov ■ for violoncello and piano (complete) by Lera Auerbach and (Nos. 10, 15, 16, 24) by Quinto Maganini ■ for bayan (No. 5) by Georgi Tyshkevich, (No. 17) by Viktor Gorokhov, (Nos. 17, 5, 24,1) by Boris Sinetsky, (No. 6) by Stepan Pavin, (No. 17) by Valentin Nesterov, (No. 20) by Yuri Akimov and (No. 14) by Anatoli Gatsenko ■ for domra (Nos. 15, 16) by Evgeni Klimov ■ for trombone (Nos. 10, 16) by Mikhail Dubirny ■ for trombone or two trombones or bassoons (Nos. 10, 15, 16, 24) by Allen Ostrander ■ for two trombones (Nos. 3, 6, 10, 11, 15, 16, 19, 24) by Douglas Yeo ■ for trombone and piano (Nos. 13, 14, 15) by Viktor Venglovsky ■ for double bass and piano (Nos. 3, 5, 6, 9, 22) by Rodion Azarkhin ■ for trombone quartet (Nos. 6, 7, 10, 13-17, 19-21, 24) by Hans Peter Gaiswinkler ■ for trombone and organ (Nos. 13, 14, 15) by Jean Douay and Christian Gouinguené ■ for flute and piano (No. 10) by Gleb Nikitin, (Nos. 10, 15,16, 24) by Quinto Maganini ■ for saxophone and piano (Nos. 10, 13, 15-18) by Marc Chissou ■ for guitar and piano (Nos. 1-3, 5, 6, 8, 10-13, 15-22, 24) by Franz Halasz after Dmitri Tsyganov's arrangement for violin and piano ■ for guitar (No. 24) by Evgeni Larichev, No. 14) by V. Maximenko and (No. 22) V. Agababov ■ for string quartet (Nos. 6, 15, 17, 19) by Michael Thoma and (Nos.) by Judith van Driel and David Faber ■ for wind quintet (Nos.1, 3, 7, 8, 11) by Bruce Smeaton ■ for flute, oboe, violin and violoncello (No. 1) by I. Popkov ■ for string orchestra by Grigori Korchmar, by Viktor Poltoratsky (Nos. 6, 10, 13, 14, 17, 24 [Nos. 6, 10, 14 with percussion]) and by Grigori Zaborov (No. 15) ■ for string orchestra with piano (No. 17) Mikhail Turich ■ for violin and strings by Ilmar Lapinsch (Nos. 2, 6, 12, 13, 17-22) and by Mathias Bild (No. 10) ■ for band (No. 14) by George Donald Mairs, by H. Robert Reynolds, (No. 14, 19) by Gene Chenoweth ■ for wind orchestra ('Three Symphonic Preludes' – Nos. 14, 17, 20) by Alfred Reed ■ for chamber orchestra by Wolfgang Trommer (1[picc].1.1.2[db bn] – 1.1.0.0 – xyl. piano. strings), by L. Poleyev (1.1.1.0 – 1.0.0.0 – strings), by Katia Tchemberdji (1.1.1.0 – 0.0.1.0 – timp, perc. strings – Nos. 4, 5, 10, 18, 21) ■ for full orchestra (No. 14) by Levon Atovmyan (4[picc].3[cor anglais].4[*Eb* clar].4[db bn] – 4.4.4.1 – timp. perc [bass dr, tam-t]. harp. strings), (No. 14) by Leopold Stokowski (1.1.1.1 – 1.1.1.0 – piano/cel. strings), (Nos. 7, 10, 22, 8, 14, 24, 17, 5) by Milko Kelemen (3[picc].2[*Eb* clar].2.3[db bn] – 2.2.2.1 – timp. perc [tom-t, side dr, bass dr, cym, xyl, marimba]. cel. strings), (Nos. 1, 6, 8, 10, 13-16, 19, 22) by Eduard de Boer ■ for clarinet and orchestra (No. 17) by Hershy Kay.

CHRONOLOGICAL LIST OF WORKS

CONCERTO FOR PIANO AND ORCHESTRA NO. 1

Leningrad, 6 March –
Peterhof, 20 July 1933

in C minor, Op. 35

(CONCERTO FOR PIANO, STRING ORCHESTRA AND TRUMPET)

[Концерт для фортепиано с оркестром № 1, Соч. 35 · *Kontsert dlya fortepiano s orkestrom № 1*, Soch. 35]

1. Allegro moderato (♩ = 96) · ♩ = 108 · ♩ = 132 · Allegro vivace (♩ = 160) · Allegretto (♩ = 132) · Allegro (♩ = 144) · Moderato (♩ = 84)
2. Lento (♩ = 76) · Con moto · ♩ = 88 · Più mosso (♩ = 120) · ♩ = 100 · Largo (♩ = 88) · ♩ = 76 *attacca*
3. Moderato (♩ = 108) · ♩ = 84 · ♩ = 108 *attacca*
4. Allegro con brio (♩ = 184) · ♩ = 168 · Presto (♩ = 108) · ♩ = 184 · Allegretto poco moderato (♩ = 120) · Allegro con brio (♩ = 184) · Presto (♩ = 120)

Duration: 21'

First performance: 15 October 1933, Leningrad, Large Philharmonic Hall

Dmitri Shostakovich (piano) – Alexander Schmidt (trumpet) – Leningrad Philharmonic Orchestra – Fritz Stiedry (conductor)

- ▶ Muzyka Collected Works: Vol. 12 (score), Vol. 13 (arrangement for two pianos by the composer)
- ▶ DSCH New Collected Works: Vol. 38 (score), Vol. 39 (arrangement for two pianos by the composer)

Originally Op. 34. According to Manashir Yakubov the composer referred to Op. 35 during the compositional work as 'Concerto for piano accompanied by string orchestra and trumpet' emphasizing the non-standard instrumentation with a solo trumpet instead of woodwinds and percussion. Sketches and rough drafts of Op. 35 are being kept in the Shostakovich family archives. While the tempo indication of the first movement in the score reads 'Allegro moderato (♩ = 96)', the version for two pianos provides 'Allegretto (♩ = 96)'. A number of musical quotations can be heard throughout the score. Shostakovich quotes the initial motif of Beethoven's Piano Sonata, Op. 57 'Appassionata' several times in the first and second movement. Apart from the main theme of 'Anitra's Dance' from Edvard Grieg's incidental music to Ibsen's 'Peer Gynt' there are heard in the opening movement quotations from the following works: Miron Yampolsky's song 'Shneerson's Wedding', Pyotr Tchaikovsky's 'I Opened the Window', Op. 63, 2 and the seventh scene from Evgeni Onegin and the 'Fate' leitmotif from Richard Wagner's 'Der Ring des Nibelungen'. Allusions to the *finale* from Gustav Mahler's Third Symphony are heard in the Lento movement. The fourth movement shows especially numerous quotations: citations from Shostakovich's *Declared Dead*, Op. 31 ('The Archangel Gabriel's Number'), an allusion to Sergei Prokofiev's 'Ten Pieces for Piano', Op. 12 ('Humorous Scherzo'), the street tune 'O, du lieber Augustin' (heard on trumpet), Joseph Haydn's Piano Sonata in D major Hob XVI/37 (Allegro con brio), the first theme of 'Kleines Potpourri' from Paul Hindemith's *Kammermusik*, Op. 36, 1, Ludwig van Beethoven's Rondo a capriccio 'Die Wut über den verlorenen Groschen', Op. 129, in the piano cadenza and the 'Hunter's Chorus' from Carl Maria von Weber's 'Der Freischütz'. Moreover, the theme from the Allegretto section of 'Finale' from *Columbus*, Op. 32 reappears in the final movement of Op. 35.

CHRONOLOGICAL LIST OF WORKS

CONCERTO FOR PIANO AND ORCHESTRA NO. 1, Op. 35 [CONTINUED]

► **ARRANGEMENT** for strings (Lento) by Grzegorz Fitelberg ■ for piano (Lento) by Frederick Block ■ for trumpet and piano by Sergei Bolotin and by Timofei Dokshitser.

I LOVE ...

Gaspra, 6 September 1933

for tenor and piano

[**Я люблю ...** для сопрано и фортепиано • **Ya lyublyu ...** dlya soprano i fortepiano]

Text: Dmitri Shostakovich (?)

The autograph sketch of this almost completed romance is stored at the archives of the Glinka State Central Museum of Musical Culture. Most probably it has never been performed.

CHRONOLOGICAL LIST OF WORKS

THE HUMAN COMEDY, Op. 37

Leningrad, 1933 – February 1934

Incidental music for small orchestra to a play in five acts by Pavel Sukhotin adapted from Honoré de Balzac's novel cycle 'La comédie humaine' ('Le Père Goriot', 'Lost Illusions', 'The Firm of Nucingen', 'Splendour and Misery of Courtesans')

[**Человеческая комедия.** Музыка к пьесе Павела Сухотина в пяти действиях для молодого оркестра, Соч. 37 • **Chelovecheskaya komediya.** Muzyka k pesе Pavela Sukhotina v pyati deistviyakh dlya mologo orkestra, Soch. 37]

1. Introduction *Moderato* (♩ = 132)
2. Overture *Moderato*
3. The Students' Song *Allegretto*
4. Waltz *Allegro bravura* (♩ = 84) *Da capo al Fine* [for piano]
5. Elegy *Moderato* (♩ = 69) [for piano]
6. March *Allegretto*
7. Merry Paris *Allegretto*
8. The Theatre *Allegro con brio* (♩ = 96)
9. The Theme of Paris *Andantino* (♩ = 88)
10. Cruel Paris *Moderato*
11. Gavotte *Allegretto* (♩ = 80) [*attacca*] • Trio *Allegretto Gavotte da capo al Fine*
12. Flourish *Allegro molto*
13. The Panorama of Paris *Andantino* (♩ = 88)
14. Panic on the Exchange *Presto* (♩ = 96)
15. Barrel Organ *Andantino*
16. Bank of the Seine *Andantino*
17. The Casket with Diamonds *Allegretto*
18. Police March *Allegretto* (♩ = 92)
19. Flourish *Allegro*
20. Sarabande *Moderato* (♩ = 100)
21. Scandal *Allegro molto*
22. [Episode] *Allegretto* [for piano]

DRAMATIS PERSONAE: Eugène de Rastignac – Lucien Chardon – Jacques Collin – Baron Nucingen – Delphine de Nucingen, his wife – Duke Chaliou – Count Serizy) – Leontine de Serizy, his wife – Vicomtesse de Beauséant – Lord Arthur Grenville – Gondureau – Camusot) – Daniel d'Arthez and Michel Chrestien, Lucien's friends – Andoche Finot and Claude Vignon, journalists – Coralie, actress – Veronique, her maid – Mme. Vauquer, landlady – Victorine Taillefer, Mme. Couture, Mme. Michonneau, M. Poiret, Mme. Vauquer's boarders – Christophe, valet at the Vauquer's – Director of the theatre – His wife – Florville and Florineactresses – Jacqueline Collin – Marquis d'Adjura-Pinto – Godefroid de Beaudenord – Lachapelle – Joseph, Rastignac's valet – Lackey at the Taillefer's – Valet at the Nucingen's

1.1.1.1-2.2.baritone.1.1-timp.perc:tgl/tamb/SD/cyms-pft-strings

CHRONOLOGICAL LIST OF WORKS

THE HUMAN COMEDY, Op. 37 [CONTINUED]

Première: 1 April 1934, Moscow, Vakhtangov Theatre

Vasili Kuza (Eugène de Rastignac) – Dmitri Dorliak (Lucien Chardon) – Osvald Glazunov (Jacques Collin) – Anatoli Goryunov (Baron Nucingen) – Nina Rusinova (Delphine de Nucingen) – Ruben Simonov (Duke Chalieu) – Viktor Koltsov (Count Serizy) – Tssetsiliya Mansurova (Leontine de Serizy) – Anna Orochko (Vicomtesse de Beauséant) – Boris Zakhava (Lord Arthur Grenville) – Alexander Khmara (Gondureau) – Konstantin Mironov (Camusot) – Anatoli Nal (Daniel d'Arthez) – Vladimir Pokrovsky (Michel Chrestien) – Arkadi Marin (Andoche Finot) – Igor Lipsky (Claude Vignon) – Alexandra Remizova (Coralie) – Tatyana Shukhmina (Veronique) – Maria Nekrasova (Mme. Vauquer) – Xenia Yasyuninskaya (Victorine Taillefer) – Natalia Mass (Mme. Couture) – Elizaveta Lyaudanskaya (Mme. Michonneau) – Grigori Merlinsky (M. Poiret) – Ivan Kashirin (Christophe) – Boris Shukhmin (Director of the theatre) – Vera Golovina (His wife) – Elena Berseneva (Florville) – Alla Sevastyanova (Florine) – Vera Lvova (Jacqueline Collin) – Boris Lebedev (Marquis d'Adjura-Pinto) – Mikhail Kabalov (Godefroid de Beaudenord) – Anatoli Pavlikhin (Lachapelle) – Anatoli Borisov (Joseph) – Nikolai Smirnov (Lackey at the Taillefer's) – A. Gusev (Valet at the Nucingen's)

Alexander Kozlovsky and Boris Shchukin (directors) – Isaak Rabinovich (stage designer) – Boris Sokolov (conductor) – Viktor Tsaplin (choreographer)

- ▶ Muzyka Collected Works: Vol. 27 (score), Vol. 28 (piano score)
- ▶ DSCH New Collected Works: Vol. 118* (score), Vol. 121* (piano score)

The above listing of musical items was taken from Vol. 27 of Muzyka Collected works. According to DSCH 'Notograficheski spravochnik' Fritz Kreisler's Minuet (In the Style of Porpora) and Ludwig van Beethoven's Contretänze, WoO 14 (Nos. 4, 5 and 7) are heard in Act II, both orchestrated by Shostakovich.

▶ **ARRANGEMENTS** of No. 4 ('Waltz'): for large orchestra by Levon Atovmyan ■ for piano by Levon Atovmyan ■ **ARRANGEMENTS** of No. 11 ('Gavotte'): for wind band by Samuil Senderei and by Mikhail Khavkin ■ for string quartet by Ilya Sirotin ■ for two violins and piano by Levon Atovmyan and by Konstantin Fortunatov ■ for two trombones and piano by Konstantin Serostanov ■ for domra and piano by Dmitri Alexandrov ■ for guitar by Vasili Yashnev, by Lev Menro, by Lev Okunev and by Valeri Agababov ■ for piano by Levon Atovmyan, by Zinaida Vitkind and by Bronislava Rozengaus ■ for bayan by Georgi Tyshkevich and by Fyodor Bushuev ■ for accordion by Stepan Pavin ■ for flute, violin and strings by Martin Braun ■ 'Gavotte' serves as the theme in Grigori Kalinkovich's cycle of variations 'Concerto for Wind Orchestra', subtitled 'Metamorphosis on themes of D. Shostakovich' ■ **ARRANGEMENTS** of No. 13 ('The Panorama of Paris' [Elegy]): for two violins and piano by Levon Atovmyan ■ for violoncello and piano by Levon Atovmyan ■ for violin and piano by Konstantin Fortunatov ■ for piano by Levon Atovmyan ■ for saxophone by Margarita Shaposhnikova ■ for flute, violin and strings by Martin Braun ■ **ARRANGEMENTS** of No. 20 ('Sarabande'): for violoncello and piano by Juozas Chelkauskas ■ for piano by Levon Atovmyan ■ **ARRANGEMENTS** of Nos. 6, 11, 13, 18, 20, 4 for piano by Lev Solin

CHRONOLOGICAL LIST OF WORKS

SUITE FOR JAZZ ORCHESTRA NO. 1

[Сюита № 1 для джаз-оркестра · *Syuita № 1 dlya dzhaz-orkestra*]

Leningrad, late January –
February 1934

1. Waltz *Moderato*
2. Polka *Allegretto*
3. Foxtrot (Blues) *Moderato*

0.0.ssax(=asax).asax.tsax.0-0.2.1.0-perc:wdbl/SD/cyms/glsp/xyl-banjo-hawaiian gtr-pft-vln.db

Duration: 7'

First performance: 24 March 1934, Leningrad

- ▶ Muzyka Collected Works: Vol. 10 (score)
- ▶ DSCH New Collected Works: Vol. 32 (score), Vol. 37 (piano score)

The above mentioned date of first performance has not been confirmed yet – according to Krzysztof Meyer, the work was premiered on 24 March 1935. Originally Op. 38, which later was assigned to the film music *Love and Hatred*.

▶ **ARRANGEMENTS:** for piano by Levon Atovmyan ■ for accordion by Viktor Gorokhov ■ for bayan (No. 1) by Vladimir Motov ■ for organ (Nos. 1, 2) by Maria Makarova ■ for piano four hands (No. 1) by Stanislav Stempnevsky and (No. 2) by Levon Atovmyan ■ for violin and piano by Mikhail Gluzman ■ for trumpet and organ (No. 1) by Friedemann Winkelhofer ■ for two xylophones and piano (No. 2) by Vladimir Shteiman ■ for saxophone quartet by Christoph Enzel ■ for woodwind quintet (1 [picc].1 [cor anglais].1 [Eb clar].1) and percussion by Sandra Seibold and Holger Schultze ■ for brass quintet by Johannes C. Schott ■ for wind octet (1.0.1.2 – 0.2.2.0) by Steven Verhaert ■ for small ensemble by Gerard McBurney ■ for violoncello and small orchestra (No. 1) by Lev Zhurbin ■ for wind orchestra (Nos. 1, 3) by K. Grabar and by Mikhail Marantslikht.

FOUR FUGUES

for piano

Polenovo, 22-28 July 1934

[Четыре фуги для фортепиано · *Chetyre fugi dlya fortepiano*]

KEY	VOCI
1. C major	4
2. A minor	3
3. G major	4
4. E minor	2 <i>unfinished</i>

- ▶ DSCH New Collected Works: Vol. 109

The second fugue from *Four Fugues* reappears nearly unchanged in *Twenty-Four Preludes and Fugues*, Op. 87. Interestingly the number of parts of the fugues coincides with the corresponding pieces in Johann Sebastian Bach's *Well-Tempered Clavier*, Vol. 1.

CHRONOLOGICAL LIST OF WORKS

MODERATO

Polenovo, July – 15 August 1934 (?)

for violoncello and piano

[**Moderato** для виолончели и фортепиано • **Moderato** dlya violoncheli i fortepiano]

Duration: 3'

First performance: 24 October 1986, Hamburg

David Geringas (violoncello) – Evgeni Korolyov (piano)

- ▶ DSCH New Collected Works: Vol. 106

According to DSCH Notograficheski Spravochnik it possible to determine the date of composition due to the fact that the manuscript of *Moderato* is written on the same type of paper as was used for *Four Fugues* and was stored together with the autograph of *Sonata for Violoncello and Piano*. It is possible that this piece in A minor represents a preliminary sketch in the compositional context of Op. 40.

SONATA FOR VIOLONCELLO AND PIANO in D minor, Op. 40

Moscow/Leningrad, 14 August –
19 September 1934

[**Соната для виолончели и фортепиано**, Соч. 40 • **Sonata dlya violoncheli i fortepiano**, Soch. 40]

Dedicated to Viktor Lvovich Kubatsky

1. Allegro non troppo (♩ = 138) • Tempo I • Largo (♩ = 60)
2. Allegro (♩ = 176)
3. Largo (♩ = 60)
4. Allegro (♩ = 176)

Duration: 28'

First performance: 25 December 1934, Leningrad, Small Hall of the Conservatoire
Viktor Kubatsky (violoncello) – Dmitri Shostakovich (piano)

- ▶ Muzyka Collected Works: Vol. 38
- ▶ DSCH New Collected Works: Vol. 106

Unusual for Shostakovich, this work was revised several times. The original tempo indications of the movements from its first edition ('Moderato', 'Moderato con moto', 'Largo', 'Allegretto') were replaced by those mentioned above. *Muzyka Collected Works* Vol. 38 prints the final version from 1971.

▶ **ARRANGEMENTS** of the violoncello part for viola by Viktor Kubatsky, Evgeni Strakhov and Annette Bartholdi. The second theme from the first movement from Op. 40 was orchestrated by Levon Atovmyan for his compilation for the ballet 'The Lady and the Hooligan'.

- ▶ *See* *The Limpid Stream*, Op. 39

CHRONOLOGICAL LIST OF WORKS

NARODOVOLTSY

Polenovo – Leningrad, July – August 1934

Opera *unfinished*

[Народовольцы. Опера (неоконченная) • Narodovoltsy. Opera (neokonchennaya)]

Libretto (probably) by Alexander Preis and Dmitri Shostakovich based on Anton Chekhov and Mikhail Saltykov-Shchedrin

DRAMATIS PERSONAE: Elena (soprano)

In 2006 a single page of a score written in Shostakovich's hand was discovered in the archives of the Glinka State Central Museum of Musical Culture by musicologist Olga Digonskaya who identified the music to be a debris from Narodovoltsy (first tableau). According to Rosamund Bartlett the fragment comprises 122 bars. In an article for 'Krasnaya gazeta' from 1934 Shostakovich explained that this opera was conceived as part II of an operatic tetralogy 'The Soviet Ring of the Nibelung', whose first section was Lady Macbeth of the Mtsensk District, Op. 29. Narodovoltsy [Members of 'The People's Will'] was meant to be a depiction of the nineteenth-century socialist movement of the 'Narodniki' which – after becoming a terrorist organization – culminated in the assassination of Tsar Alexander II in 1881. As Olga Digonskaya states Shostakovich eventually abandoned the project after Sergey Kirov's assassination in December 1934, which made the opera's subject politically unacceptable. Shostakovich came back to this topic in 1967 for the film music Sofia Perovskaya, Op. 132. However, it is not possible to deduce the structure and the orchestration of Narodovoltsy from the discovered score page – instrumentation of the remaining fragments: 2(II=picc). corA.3(III=Ebcl).1-0.0.0.0-strings). The second fugue (in A minor) from Twenty-Four Preludes and Fugues, Op. 87 (which was originally conceived as second piece in Four Fugues from 1934) and material from Symphony No. 4, Op. 43 (Finale) seem to be related to the surviving music from Narodovoltsy. For further details ▶ see Olga Digonskaya's article 'Shostakovich in the Middle of the 1930ies – Plans and Realisations of Operatic Projects' in 'Muzykalnaya Akademia' No. 1, 2007 (in Russian).

CHRONOLOGICAL LIST OF WORKS

LOVE AND HATRED, Op. 38

Leningrad/Moscow/Leningrad,
September – October 1934

Music to the film

[**Любовь и ненависть**. Музыка к кинофильму, Соч. 38 • **Lyubov i nenavist**. Muzyka k kinofilmu, Soch. 38]

Produced by Mezhrabpomfilm – Sergei Ermolinsky (scenario) – Albert Gendelshtein, P. Kolomytsev (director) – Vasili Pronin (camera and codirector) – Sergei Kozlovsky (set designer) – Albert Gornshtein, David Blok (sound editors). First showing: 3 March 1935, Leningrad

1. Overture
2. How Long will my Heart Ache? [for female choir with orchestral refrains]
3. March
4. Waltz
5. Waltz [Variant of No. 4 not used in the film]
6. The inundation of the mine
7. Women at the pumps
8. Za rabochuyu krainu ... [for male choir with accompaniment]
9. Selection of the women
10. The women descent the mine shaft
11. The murder of the soldier
12. No. 5 The Burial
13. No. 6 [without title]
14. No. 7 [without title, in D major]
15. No. 8 [without title, in C sharp minor]
16. The Feast
17. Without title [Vasilisa's Suffering]

Duration: 80'

CAST: Vasilisa (Emma Tsesarskaya) – Her husband (Alexander Chistyakov) – Vera (Vera Maretskaya) – Mishka, her husband (Nikolai Kryuchkov) – Soldier (Viktor Stanitsyn) – Mining ingeneer (Mikhail Kedrov) – His wife (Vera Popova) – Poetess (Rina Zelyonaya) – Buba Kastorsky (Vladimir Khenkin) – Captain (Sergei Komarov) – Officer cadet (Mikhail Zharov) – Commander of the Red Army unit (Andrei Abrikosov) – Maria (Elena Maximova) – Liza (Elizaveta Chesnokova) – Lena (Elena Malukova)

► DSCH New Collected Works: Vol. 124* (score)

Also translated as 'Love and Hate'. The above listing of musical items is adopted from DSCH 'Notograficheski spravochnik'. Nos. 1, 14, 15 and 16 were not used in the film, the attribution of Nos. 1 and 16 to Op. 38 is only assumed. No. 2, 'How Long will my Heart Ache?', was also used in Op. 33, a version for female choir a cappella (*Moderato*), is printed in both Muzyka Collected Works, Vol. 34 and DSCH New Collected Works, Vol. 86. Nos. 3-5 survive on record.

► **ARRANGEMENTS** of 'Waltz' (No. 4): for piano by Levon Atovmyan and by Joseph Prostackoff ■ for two violins and piano by Levon Atovmyan ■ for accordion by Arkadi Basurmanov ■ for bayan by Anatoli Gatsenko and by Pyotr Govorushko.

CHRONOLOGICAL LIST OF WORKS

THE TALE OF THE PRIEST AND HIS SERVANT BALDA, Op. 36

Leningrad, 6 March 1933 –
5 November 1934

Music to an animated cartoon film by Mikhail Tsekhanovsky, after Alexander Pushkin's tale

[Сказка о попе и о работнике его Балде. Музыка к мультипликационному фильму, Соч. 36 • Skazka o pope i o rabotnike ego Balde. Muzyka k multiplikationnomu filmu, Soch. 36]

Part I

1. Overture *Allegro non troppo* [\downarrow = 132]
2. Bazaar. Introduction *Allegro* [\downarrow = 112]
3. Noisy Bazaar *Presto* [\downarrow = 112] • *Meno mosso* [\downarrow = 100] • *Presto* [\downarrow = 112] • *Poco meno mosso* [\downarrow = 108] • *Presto* [\downarrow = 112]
4. First Carousel [*Allegretto* \downarrow = 68]
5. Balda's March *Allegro moderato* (\downarrow = 120)
6. Dance of the Bell-Ringer *Moderato* [\downarrow = 88] • *Allegro molto* [\downarrow = 152] • *Presto* [\downarrow = 168]
7. Second Carousel *Allegretto* [\downarrow = 60]
8. The Bear's Dance *Moderato* [\downarrow = 88]
9. Balda's Song [*Allegro moderato* \downarrow = 96]
10. Balda's Meeting with the Priest *Moderato* [\downarrow = 66]
11. Balda's Dialogue with the Priest *Allegretto* [\downarrow = 120] • [*Sostenuto* \downarrow = 76]
12. Finale of Part I (March) *Allegretto* [\downarrow = 138]

Part II

13. The Village *Presto* [\downarrow = 76]
14. Balda's First Job [*Allegro* \downarrow = 100] • [*Più mosso* \downarrow = 132]
15. The Metropolitan. Tea-Time *Presto* [\downarrow = 70]
16. Overture to a Party [*Allegro non troppo* \downarrow = 120]
17. Lullaby [*Lento* \downarrow = 58]
18. The Priest's Daughter's Dream *Moderato* [\downarrow = 60]
19. Waltz [*Andantino* \downarrow = 112] • [*Poco più mosso* \downarrow = 144] • [*Tempo I*] • [*Andante* \downarrow = 66]
20. Balda's Second Job *Allegro* [\downarrow = 132]
21. The Priest's Dance with the Devil [*Allegro* \downarrow = 138]
22. The Dead Men's Dance [*Allegretto* \downarrow = 128] • [*Poco più mosso* \downarrow = 144] • [*Allegro* \downarrow = 138]
23. The Ghouls' Procession *Moderato* [\downarrow = 120]
24. Balda's Dialogue with the Old Demon *Allegretto* (\downarrow = 84) • \downarrow = 76 • \downarrow = 84 • \downarrow = 76 • \downarrow = 84
25. Balda's First Dialogue with the Imp *Allegro* (\downarrow = 100) • \downarrow = 84 • \downarrow = 100 • *Presto* (\downarrow = 120) • *Moderato* [\downarrow = 50] • *Presto* [\downarrow = 120] • *Meno mosso* [\downarrow = 60]
26. The Devil's Couplets [*Allegro* \downarrow = 144]
27. Balda's Second Dialogue with the Imp *Allegro* (\downarrow = 84) • *Allegro non troppo* [\downarrow = 72] • *Adagio* [\downarrow = 48]
28. The Three Fillips *Allegro* [\downarrow = 84]
29. Balda's Gallop *Presto* [\downarrow = 80]

CHRONOLOGICAL LIST OF WORKS

THE TALE OF THE PRIEST AND HIS SERVANT BALDA [CONTINUED]

CAST: Narrator (boy) – Balda (bass) – Priest (two voices: tenor and bass) – The Priest's Wife (bass) – The Priest's Daughter (soprano) – Old Demon (two voices: mezzo-soprano and bass) – Imp (discant) – Devil (baritone) – Angels, Chickens, ducks, geese (choir) – Cucumber vendor, Kvass vendor, Meat vendor, Fish vendor, Metropolitan figurine vendor, Vendor selling toys, Pie vendor, Woman selling crosses, Soused apple vendor, Woman selling a cat, Venus figurine vendor, Toy Lady, Toy General, Piglet, Cat, Three merchants, boy (choir soloists)

4(III,IV=picc).3(III=corA).4(III=Ebcl,IV=bcl).ssax.tsax.2sax.3(III=dbn)-4.3.baritone.3.1-timp.perc:tgl/whistle/glass/rattle/whip/2wdbl/pistol/tamb/SD/BD/cyms/susp.cym/bells/glsp/xyl-balalaika-gtr(7str)-hp-accodion-strings

- ▶ DSCH New Collected Works: Vol. 126 (score), Vol. 143* (piano score)

The variant title 'The Tale of the Pope and his Servant Balda' is given sometimes. The film, produced by Soyuzmultfilm, was never completed and with the exception of 60 meters (the fragment 'Bazaar' which was shown publicly for the first time on 9 July 1967 in Moscow) all of it was destroyed during the siege of Leningrad in 1941. Only 18 items of the score have survived in the author's handwriting or copier manuscript in different archives. 24 items of the music survived as rough drafts, eleven of which are missing in the scores. The published version was compiled by Vadim Bibergan, one of Shostakovich's students at the Leningrad Conservatory. He made numerous alterations, expanded several reprises and changed the instrumental arrangement. For detailed information concerning the publication sources and editorial interventions ▶ *see* the comments of DSCH 126. Bibergan's version also served as basis for the ballet 'Balda' staged at the Moscow Bolshoi Theatre in 1999. A suite from the music compiled by the composer ('Overture', 'The Priest's Servants' Dream', 'March of Ducks', 'The Priest's Dance with the Devil', 'Dance of the Bell-Ringer', 'Dance of the Dead Men', 'Finale') was publicly performed by the Leningrad Philharmonic Orchestra under the baton of Alexander Melik-Pashaev on 1 June 1935 in a concert during the First Leningrad International Festival of Arts. No. 18 ('The Priest's Daughter's Dream'), retitled 'Sentimental Romance', is included in the *Ballet Suite No. 2* (1951).

- ▶ **ARRANGEMENTS** of 'The Priest's Daughter's Dream' (No. 18): for trumpet and piano by Jack Holland ■ for trumpet, bassoon and string quintet by Levon Atovmyan.

CHRONOLOGICAL LIST OF WORKS

SUITE FROM

'THE TALE OF THE PRIEST AND HIS SERVANT BALDA', Op. 36a

compiled by Gennadi Rozhdestvensky (1978)

[Сюита из музыки к мультипликационному фильму «Сказка о попе и о работнике его Балде», Соч. 36а · *Syuita iz muzyki k multiplikationnomu filmu «Skazka o pope i o rabotnike ego Balde»*, Soch. 36a]

1. Overture *Allegro non troppo* [No. 1]
2. The Ghouls' Procession *Moderato* [No. 23]
3. Carousel *Allegretto* [No. 7]
4. Bazaar. Introduction *Allegro* [No. 2]
5. Balda's First Dialogue with the Imp *Allegro · Moderato · Presto · Meno mosso* [No. 25]
6. The Priest's Daughter's Dream *Moderato* [No. 18]
7. Finale (repetition of the overture) *Allegro non troppo* [No. 1]
2.picc.3(III=corA).2(II=bcl).Ebcl.tsax.2.dbn-4.3.bar.3.1-perc:tmp/wdbl/tamb/
SD/BD/cyms/xyl-gtr-hp-strings

Duration: 20'

First performance: 27 September 1979, Leningrad

Leningrad Philharmonic Orchestra – Gennadi Rozhdestvensky (conductor)

According to Derek C. Hulme Op. 36a was compiled by the composer.

CHRONOLOGICAL LIST OF WORKS

THE TALE OF THE PRIEST AND HIS SERVANT BALDA

Opera in two acts compiled by Sofia Khentova (1980)

[Сказка о попе и о работнике его Балде. Опера в двух действиях · *Skazka o pope i o rabotnike ego Balde*. Opera v dvukh deistvyakh]

Commissioned by the RSFSR Ministry of Culture

The Tale of the Priest and His Servant Balda was realized using material from Op. 36. Khentova also providing a libretto closely based on Pushkin's tale. Material from The Limpid Stream, Op. 39 and Ten Russian Folk Songs (1951) was added to Shostakovich's original music.

Overture *Allegro non troppo*

Act I

Scene 1 'The Bazaar'

1. Description of the Bazaar *Allegro · Presto*
 2. Balda's Entry *Allegro moderato*
 3. Dance of the Bear *Moderato*
 4. Merry-go-round *Allegretto*
 5. The Meeting of the Priest and Balda *Moderato*
 6. Dialogue of the Priest and Balda *Allegretto*
 7. Finale. Closing of the Bazaar *Allegretto*
- Interlude
8. The Devils' Procession *Moderato*
 9. The Bell-Ringer and Devils' Dance *Moderato · Allegro molto · Presto · Moderato*

Scene 2 'The Village and the Priest's Household'

10. Description of the Village *Presto*
 11. Balda and the Priest's Son at Dinner *Allegro moderato*
 12. Balda's Work *Allegro*
 13. Balda's Ditty *Andante*
 14. Dance of the Priest's Son *Allegro*
 15. Lullabye of Balda and the Priest's Daughter *Andante*
- Evening party of the Peasants (Three songs)
16. 'What a Song' *Moderato*
 17. 'Fir-grove, my fir-grove' *Allegro*
 18. 'The Splinter' *Largo*
 19. The Priest's Daughter's Dream *Andante*
 20. The Priest's Daughter's Romance *Andante*
 21. The Priest's Lament *Andante*
 22. The Metropolitan *Presto*
 23. Balda's Farewell *Andante · Presto*

Act II

Scene 3 'At the Devils'

24. Introduction *Allegro non troppo*
25. Dialogue of the Old Devil and Balda *Allegretto*

CHRONOLOGICAL LIST OF WORKS

THE TALE OF THE PRIEST AND HIS SERVANT BALDA, Opera [CONTINUED]

26. First Dialogue of the Little Devil and Balda *Allegro · Moderato · Presto*
27. Second Dialogue of the Little Devil and Balda *Allegretto · Allegro non troppo · Adagio*
28. Balda's Galop *Presto*
29. The Rent *Allegretto · Moderato mesto · Meno mosso*
Interlude
30. Balda's Return *Allegro molto*
Epilogue
31. Balda's Welcome *Allegro moderato*
32. Looking for the Priest *Allegretto*
33. Three Flicks *Allegretto · Allegretto · Adagio*
34. Final Chorus *Allegro*

DRAMATIS PERSONAE: Balda (bass) – Priest (bass) – Old Devil (bass) – Female Devil (mezzo-soprano) – The Priest's Daughter (mezzo-soprano) – Little Devil (tenor) – Bell-Ringer (tenor) – The Priest's Little Son (mute part – child) – The Priest's Wife (soprano) – 3 Publicans (2 tenors, bass) – Young Man with Harmonica (tenor) – Rich Farmer's Wife (soprano) – General (bass). Soloists from the choir: Merchants (2 sopranos, boy soprano, 5 tenors, 3 basses). Choir, Ballet, mute parts.

4(II,III=picc).3(III=corA).4(II=EbcI,III=bcl).2ssax.2tsax.3(III=dbn)-4.3.Bar.3.1-timp.perc:tgl/rattle/wdbl/tamb/SD/BD/cyms/t.bells/pistol/glsp/xyl/vib-hp-accordion-bayan.gr.balalaika-strings

Duration: 75'

Première: 25 September 1980, Leningrad Academic Small Opera and Ballet Theatre

Andrei Petrov (director) – Valentin Kozhin (conductor)

This version has been published with the English title 'The Tale of the Priest and his Blockhead Servant' (The Russian word 'Balda' means 'Stupid'). Khentova also compiled a suite for piano from Shostakovich's material published in 1991. It is entitled 'A Fairy Tale of the Priest and the Knockhead, His Servant' and consists of ten numbers: 'The Knockhead's March' *Allegretto*, 'The Waltz Merry-Go-Round' *Allegretto*, 'The Demons Marching' *Moderato*, 'The Demon's And the Ringer's Dance' *Moderato*, 'The Knockhead's and the Priest's Meeting' *Moderato*, 'The Knockhead's Work' *Allegro*, 'The Priest's Intrigue' *Presto*, 'The Galop' *Presto*, 'The Priest's Wife's Romance' *Andante* and 'The Knockhead's Triumph' *Allegretto moderato*.

► **ARRANGEMENT:** German adaptations of Khentova's version by Sigrid Neef (translation) and Joachim-Dietrich Link (orchestration) from 1985 as 'Das Märchen vom Popen und seinem Knecht Balda' and by Carola Böhnisch (translation) and Alexander Herrmann (orchestration) from 2006 as 'Baldas Abenteuer oder Das Märchen vom Popen und seinem Knecht Balda' ■ abridged version (60') with German text by Sigrid Neef for small orchestra (2[II=picc].1.2[I=EbcI,II=bcl].sax.2[II=dbn]-1.2.1.0-timp.perc-pft-accordion-vln.db) by Jens Schubbe.

CHRONOLOGICAL LIST OF WORKS

FUNERAL MARCH ON SERGEI KIROV'S DEATH *lost* Leningrad, December 1934
[Похоронный марш на смерть С. М. Кирова (*потерянный*) • Pokhoronny marsh na smert S. M. Kirova (*poteryanny*)]

According to the records of a meeting of the Leningrad section of the Union of Soviet Composers on 14 December 1934 Shostakovich reacted to Sergei Kirov's assassination with the composition of a 'small funeral march'.

SUITE FOR BASSOON AND PIANO *sketches only* 1934 (?)
[Сюита для фагота и фортепиано (*набросок*) • *Syuita dlya fagota i fortepiano* (*na-brosok*)]

The fragment of eight bars preserved at the State Archives of Literature and Art. It is marked 'Fagotto', the headings 'Prelude' and 'Serenade' are crossed out. In 1934 Shostakovich commented in the press on his intention to compose a Suite for Bassoon and Piano. The work is also mentioned in a letter to Levon Atovmyan from 24 February 1934.

UNFINISHED SYMPHONY Leningrad, November 1934 – early 1935

Symphonic fragment of 137 bars which may have been conceived as the first movement of a Fourth Symphony.

[Неоконченная симфония (1934) • *Neokonchennaya simfoniya* (1934)]

Adagio • Allegro non troppo

4(III=picc).4(IV=corA).4(III=Ebcl,IV=bcl).4(IV=dbn)-8.4.3.1-timp.tam-t-strings

First performance: 1986, Moscow

Symphony Orchestra of the Soviet Ministry of Culture – Gennadi Rozhdestvensky (conductor)

- ▶ DSCN New Collected Works: Vol. 3 (score and facsimile of the rough draft)

The manuscript score with the designation 'Op. 39' is entitled 'Symphony No. 4'. (The claim made in DSCN New Collected Works, Vol. 3, that the present fragment originally bore the Opus number 43 seems to be incorrect.) Music of the bars 119-131 of this fragment reappear in the final movement ('Largo • Allegro', bars 356-368) of Symphony No. 4, Op. 43.

- ▶ *See also* Symphony No. 4, Op. 43

CHRONOLOGICAL LIST OF WORKS

THE LIMPID STREAM, Op. 39

Leningrad, 1934 – 1935

Comedy Ballet in three acts and four scenes by Adrian Piotrovsky and Fyodor Lopukhov

[**Светлый ручей.** Комедийный балет в трёх действиях, четырёх картинах, Соч. 39 • **Svetlyi rucheï.** Komediyni balet v tryokh deistviyakh, chetyryokh kartinakh, Soch. 39]

1. Overture *Allegro*

Act I

Scene 1

2. Adagio. Zina and Pyotr *Adagio • Allegro • Allegro vivo*
3. March *Allegretto*
4. Meeting of Two Friends *Allegretto*
5. Examination Dance *Allegretto • Tempo di mazurka*
6. March *Allegretto*
7. Scene and Waltz-Entr'acte *Allegretto • Meno mosso • Allegretto*

Scene 2

8. The Celebration *Allegro*
9. Russian Dance *Allegro*
10. Chaconne *Andantino • Più mosso • Tempo primo*
11. Dance of the Young Girls *Allegro* (♩ = 202)
12. Dance of the Milkmaid and the Tractor Driver *Moderato con moto*
13. The Ballerina's Waltz *Tempo di valse*
14. Comic Dance (Galya and the Accordion Player) *Allegro • Moderato • Allegro • Più mosso*
15. Dance of the Mountain Tribesmen and the Kuban Fieldworkers *Presto*
16. Exit *Allegro*
17. Zina's Jealousy *Allegretto*
18. Revelation of Zina's Profession *Allegretto • Tempo di mazurka*
19. The Plot *Allegro*

Act II

Scene 3

20. Invitation to a Rendez-vous *Adagio*
21. Dressing-Up Scene *Allegro*
22. Entry of Galya and the Accordion Player *Andantino*
23. Tango *Allegro • Andante • Meno mosso • Andante • Allegro • Allegro • Meno mosso • Allegro*
24. Playing Jokes on the Elderly Couple *Allegretto*
25. Adagio. Arrival at the Rendezvous
26. Waltz. Variation of the Ballet Dancer in the Ballerina's Costume *Allegretto*
27. Variation of the Ballerina in Her Partner's Costume *Allegro*
28. Coda *Allegro*
29. Adagio. Pyotr and Zina in the Ballerina's Costume
30. The Plotters' Dance *Moderato*

CHRONOLOGICAL LIST OF WORKS

THE LIMPID STREAM, Op. 39 [CONTINUED I]

31. Zina's Variation *Presto · Moderato*
32. Coda *Allegro*
33. A Mise-en-Scène in Dance 'The Murder' *Allegretto poco moderato*
34. Variation of the 'Murdered Lady' *Allegro · Meno mosso*
35. Finale-Coda *Presto*

Act III

Scene 4

36. Entr'acte 'The Swings' *Allegro molto*
37. March 'The Harvest Celebrator' [*Tempo di marcia*]
38. Waltz *Andantino*
39. Revelation Scene *Andantino · [Adagio] · Presto*
40. The Ballet Dancer's Variation *Allegro · Più mosso*
41. The Ballerina's Variation *Allegretto*
42. Zina's Variation *Allegro · Meno [mosso] · a tempo*
43. Coda [*Presto*]
44. Final Dance *Allegro* [$\downarrow = 184$] · *Più mosso · Poco meno mosso*

Pieces not included in the first stage edition of the ballet

1. Between 'March' (No. 37) and 'Waltz' (No. 38) [*Vivo*]
2. After Reviewing Those in Disguise *Vivo*
3. The Weavers' Dance *Moderato non troppo*
4. Zina's and Pyotr's Dance [*Moderato con moto*]
5. Lubok (Folk Dance) *Allegretto*
6. A Mise-en-Scène in Dance 'The Murder'. Variant *Allegro molto*
7. The Swings *Presto*
8. Adagio
9. Variation *Allegretto*
10. Zina's Variation (second version) *Allegretto*
11. Zina's Variation (third version) *Allegretto*

Fragments of pieces not included in the first stage edition of the ballet

1. Variation *Allegro*
2. Finale of Act I [*Presto*]
3. Finale of Act I (final bars) [*Presto*]
4. Fragment [*Allegro*]

DRAMATIS PERSONAE: Zina, entertainer – Pyotr, her husband, a student agronomist – Classical Ballerina – Classical Ballet Dancer – Accordion Player – Elderly Gentleman – Young-Looking Woman, his wife – Gavriylch, a quality inspector – Galya, a schoolgirl – Milkmaid – Tractor Driver – Mountain Tribesman – Uzbek – Man from Kuban

Youths, Other Ballet Dancers, Collective farmers, Dacha dwellers.

2.picc.2.corA.2.Ebcl.bcl.3(III=dbn)-6.3.3.1-timp.perc:tg|wdbl/tamb/SD/BD/cyms/tam-t/glsp/xyl-hp-strings-banda:3crt/2tpt/2ahn/2thn/2barhn/2tubas

CHRONOLOGICAL LIST OF WORKS

THE LIMPID STREAM, Op. 39 [CONTINUED II]

Première: 4 June 1935, Leningrad, Maly Opera House

Zinaida Vasileva (Zina) – Pyotr Gusev (Pyotr) – Feya Balabina (Classical Ballerina) – Nikolai Zubkovsky (Classical Ballet Dancer) – Alexander Orlov (Accordion Player) – Mikhail Rostovtsev (Elderly Gentleman) – Evgeniya Lopukhova (His wife) – Fyodor Chernyshenko (Gavriylch) – Galina Isaeva (Galya) – Nina Latonina (Milkmaid) – Kirill Tikhomirov (Tractor Driver) – Andrei Lopukhov (Mountain Tribesman) – Sergei Dubinin (Uzbek) – V. Nikolaev (Man from Kuban) – Fyodor Lopukhov (choreographer) – Mikhail Bobyshov (stage designer) – Pavel Feldt (conductor)

► DSCH New Collected Works: Vol. 64a/64b(score), Vol. 65 (piano score)

Alternative translations: 'Bright Stream', 'Limpid Brook', 'Sparkling Brook', 'Clear Stream', 'Glittering Stream', 'Bright Rivulet' and 'Clear Water Springs'. According to Erna Meskhishvili, the première took place on 4 April 1935. Piano score by the composer. The manuscript score is held at the Bolshoi Theatre Library, Moscow. 'Waltz-Entr'acte' (No. 7) and 'Waltz' (No. 38) are based on 'Waltz' (No. 1) from *Suite for Jazz Orchestra No. 1*. 'Dance of the Milkmaid and the Tractor Driver' (No. 12) recycles the initial section of 'Petrushka (Garmoshka)' from *Declared Dead*, Op. 31. Twelve numbers from *The Bolt*, Op. 27 were reused in *The Limpid Stream*: 'Overture' (No.1) = 'Commissioning of the Workshop', No. 14 from Op. 27 | 'Scene and Waltz-Entr'acte' (No. 7) and Waltz. Variation of the Ballet Dancer wearing the Ballerina's Costume (No. 23) = 'Mime of Kozelkov, Boris and Olga', No. 28 from Op. 27 | 'Chaconne' (No.10) = 'Dance of the Beggar Women', No. 23 from Op. 27 | 'Dance of the Young Girls' (No.11) = 'Dance of the Mill Girls', No. 37 from Op. 27 | 'Comic Dance (Galya and the Accordion Player)' (No.14) = 'Red Army Dances', No. 42 from Op. 27 | 'Dance of the Mountain Tribesmen and the Kuban Fieldworkers' (No.15) = 'Members of the Budyonny Cavalry Corps' from 'Red Army Dances', No. 42 from Op. 27 | 'Invitation to a Rendez-vous' (No. 20) = 'Mime and Dance of the Pope', No. 19 from Op. 27 | 'Dressing-Up Scene' (No. 21), 'The Plot' (No. 19) and 'Variation of the 'Murdered Lady' (No. 34) = 'Entry of the Komsomol Members and Dance of the Young Pioneers', No. 13 from Op. 27 | 'Tango' (No. 23) = 'Dance of Kozelkov and His Friends', No. 29 from Op. 27 | 'Playing Jokes on the Elderly Couple' (No. 24) = 'The Saboteurs (Intermez-zo)', No. 10 from Op. 27 | 'Coda' (No. 43) = 'Concluding Dance and Apotheosis', No. 43 from Op. 27 | 'Final Dance' (No. 44) = 'Dance of the Komsomol Members', No. 21 from Op. 27. For detailed information concerning cuts, re-arrangements, changes and transferences of music items in *The Limpid Stream*, Op. 39 also ► *see* commentaries in Vols. 64b and 65 of DSCH New Collected Works.

► **ARRANGEMENTS:** for piano ('Polka', 'Nocturne', 'Skipping-rope Dance', 'Adagio' and 'Invitation to a Rendez-vous' [the latter heavily altered]) by Levon Atovmyan, ('Polka', 'Elegy', 'Galop', 'Nocturne' and 'Skipping-rope Dance') by Bronislava Rozengauz, ('Elegy') by Zinaida Vitkind ■ for two pianos ('Russian Dance') by the composer – the fragment of 29 bars is printed in Vol. 65 of DSCH New Collected Works along with a number of rough drafts and sketches to Op. 39

CHRONOLOGICAL LIST OF WORKS

THE LIMPID STREAM, Op. 39 [CONTINUED III]

■ for organ (Nos. 4, 9, 12, 13, 28, 29, 41) by Maria Makarova ■ for violoncello and piano ('Adagio' and 'Elegy') by Levon Atovmyan, ('Adagio') by David Pereira ■ for double bass and piano ('Adagio') by Rodion Azarkhin ■ for violin and piano (Nos. 12, 17) by Konstantin Fortunatov ■ for horn and piano ('Adagio') by Mikhail Buyanovsky ■ for tuba and piano ('Adagio') by Roger Bobo ■ for two violins and piano ('Polka' [No. 28, 'Coda']) by Levon Atovmyan – this arrangement served as basis for a version for two clarinets and strings by Itai Sobol ■ for string quartet ('Pizzicato' and 'Waltz') by Ivan Sirotin ■ for violoncello and strings ('Adagio') by Saulius Sondeckis ■ for flute, violin and strings ('Polka' [No. 28, 'Coda']) by Martin Braun.

▶ *See also Ballet Suites Nos. 1-4 (1948-1953) and Dances of the Dolls (1951)*

There is also a ballet in one act (7 scenes), 'The Lady and the Hooligan' with a libretto by Alexander Belinski (choreography by Konstantin Boyarsky) after Vladimir Mayakovsky's screenplay based on the novel 'The workers' Lady-Teacher' by Edmondo de Amicis. 'The Lady and the Hooligan' was premiered on 28 December 1962 conducted by Evgeni Kornblit with stage designs by Valeri Dorrer. Levon Atovmyan compiled 13 numbers from The Bolt, Op. 27, (Nos. 3, 7, 9 and 10), The Limpid Stream, Op. 39, (Nos. 1, 2, 4, 5, 11 and 12), Cello Sonata, Op. 40, (No. 6 and 9), Suite from the Maxim Film Trilogy, Op. 50a (No. 1 and 13), Song of the Great Rivers, Op. 95, (No. 10), and The Gadfly, Op. 97 (No. 8): 1. Introduction (*Adagio*), 2. The Street, 3. The Hooligan, 4. The Young Lady, 5. The School, 6. The Prayer, 7. The Cabaret, 8. Visions, 9. Scene, 10. In the Park, 11. *Adagio*, 12. The Brawl, 13. Finale – Duration: 50'.

CHRONOLOGICAL LIST OF WORKS

SUITE FROM 'THE LIMPID STREAM', Op. 39a

[Сюита из балета «Светлый ручей», Соч. 39а · *Syuita iz baleta «Svetlyi rucheï»,* Soch. 39a]

1. Waltz [No. 38] *Andantino*
2. Russian Folk Dance [No. 12] *Moderato con moto*
3. Galop [No. 32] *Allegro*
4. Adagio [No. 29]
5. Pizzicato [No. 41] *Allegretto*

3(III=picc).3(III=corA).3(III=Ebc1).3(III=dbn)-4.3.3.1-timp.perc:tgl/SD/cyms/
glsp-hp-strings

Duration: 15'

First performance: 11 March 1945, Moscow (as 'Ballet Suite')

USSR State Symphony Orchestra – Nikolai Anosov (conductor)

- ▶ Muzyka Collected Works: Vol. 26 (score)
- ▶ DSCH New Collected Works: Vol. 71 (score)

Derek C. Hulme states that Op. 39a was compiled by the composer as early as 1935 whereas the commentary of DSCH New Collected Works, Vol. 71 makes clear that the authorship is still uncertain. DSCH Notograficheski Spravochnik explains that Op. 39a was compiled by Levon Atovmyan in 1945. Although the musical style of the Suite from 'The Limpid Stream' is more traditional than the music of the previous suites from *The Age of Gold* and *The Bolt* it never gained a remarkable popularity and apart from the mentioned first performance it appeared only very seldomly in concert programmes. One reason could be that, as DSCH Notografichesky Spravochnik explains, all five numbers were later included in the Ballet Suites Nos. 1-3: 'Waltz' (No. 1) = 'Lyrical Waltz' from the First Ballet Suite, 'Russian Folk Dance' (No. 2) = 'Polka' from the First Ballet Suite, 'Galop' (No. 3) = 'Finale' from the Third Ballet Suite, 'Adagio' (No. 4) = 'Adagio' from the Second Ballet Suite and 'Pizzicato' (No. 4) = 'Dance' from the First Ballet Suite. 'Lubok', No. 5 from the pieces not included in the first stage edition of the ballet, is also printed in the appendix of Muzyka Collected Works Vol. 26.

CHRONOLOGICAL LIST OF WORKS

MAXIM'S YOUTH, Op. 41

Leningrad, 1934 – 1935

Music to the film

[**Юность Максима**. Музыка к кинофильму, Соч. 41 • **Yunost Maxima**. Muzyka k kinofilmu, Soch. 41]

Part I of the 'Maxim' trilogy which was awarded the First Prize at the Moscow International Film Festival in 1935 and subsequently, in 1941, was awarded the Stalin Prize, First Class, together with part II and III of the trilogy

Produced by Lenfilm – Grigori Kozintsev and Leonid Trauberg (scenario and direction) – Andrei Moskvin (camera) – Evgeni Enei (set designer) – Ilya Volk (sound editor) – Nikolai Rabinovich (conductor). First showing: 27 January 1935

CAST: Maxim (Boris Chirkov) – Dmitri 'Dyoma' Savchenko (Stepan Kayukov) – Andrei (Alexander Kulakov) – Natasha (Valentina Kibardina) – Polivanov (Mikhail Tarkhanov) – Foreman (M. Shchelkovsky) – Ingeneer (S. Leontev) – Worker (Pavel Volkov)

- ▶ Muzyka Collected Works: Vol. 41 (score)
- ▶ DSCH New Collected Works: Vol. 127* (score)

Alternative titles: 'The Youth of Maxim', 'The Bolshevik' and 'Varshavyanka' – the latter, an allusion to the like-named Polish revolutionary song from the 19th century which is part of the score, was the title of the film when it was shown in the United States. Vol. 41 of Muzyka Collected Works and Vol. 127 of DSCH New Collected Works print the Overture *Allegro molto*, the only remainder of the musical items composed by Shostakovich. This prologue is orchestrated as follows: 3(III=picc).2.3(III=Ebcl).2-4.3.3.1-timp.perc:SD/cyms/xyl-pft-stings-soprano solo. According to Erna Meskhishvili, the autograph full score of the Overture as well as a small number of complete and unfinished sketches are preserved at the Central Glinka Museum of Musical Culture.

- ▶ *See also* the second part, *Maxim's Return*, Op. 45 and the third part, *Vyborg District*, Op. 50, of the 'Maxim' trilogy

CHRONOLOGICAL LIST OF WORKS

GIRLFRIENDS, Op. 41a

Leningrad, 1934 – 1935

Music to the film

[**Подруги**. Музыка к кинофильму, Соч. 41а • **Podrugi**. Muzyka k kinofilmu, Soch. 41a]
Produced by Lenfilm – Lev Arnshtam, Nikolai Tikhonov, Raisa Vasilieva (scenario based on Vasilieva's autobiographic novel 'The First Members of the Comsomol') – Lev Arnshtam (director) – Vladimir Rappoport and Arkadi Shafra (camera men) – Moisei Levin (set designer) – Ilya Volk, Ivan Dmitriev (sound editors). First showing: 19 February 1936

Dedicated to Romain Rolland

1. Introduction *Moderato* [string quartet]
2. The Year 1914: The workers' residential block and factory gates *Allegretto* [string quartet]
3. The families wait for the strikers to return *Allegretto* [string quartet, trumpet, piano]
4. 'The Keys to Happiness' *Allegretto moderato* [string quartet, trumpet, piano]
5. The children attempt to sing their 'poppy song' *Allegretto* [ensemble]*
6. By the river: Revolutionary song 'Tormented by Lack of Freedom' [solo voices]*
7. Fanfare [trumpet solo]*
8. The story of Silych's son, Ivan *Allegretto* [trumpet, string quartet, harp, piano]
9. 'Tormented by Lack of Freedom' [male choir, children]*
10. The Year 1919: Russian Civil War [three trumpets, organ]*
11. Internationale – The girls leave for war [banda]*
12. The girls attend to the wounded soldiers *Largo, Adagio* [timpani, harp organ]*
13. The town of Pushkin has been taken by the enemy *Alla Marcia* [banda]*
14. Internationale – The girls' and the wounded soldiers' retreat by train [Theremin]
15. Zoya in the snowy forest *Andante sostenuto* [string trio]*
16. The Forester's Hut *Andante* [piano, string quartet]
17. Fanfare: Andrei arrives with news from the front [2 trumpets, side drum]*
18. Fanfare [two trumpets]*
19. The girls find a chicken *Allegro* [piano, trumpet, string quartet, music not used in the film, which may represent the original opening music]
20. Natasha and Zoya sing: 'Where are those warm nights?'
21. Natasha and Zoya are rescued *Allegro molto* [full orchestra]*
22. Fanfare: Andrei and Senka arrive [2 trumpets]*
23. Andrei's closing words *Adagio* [full orchestra]

* RECONSTRUCTION

3(III=picc).2.2(II=EbcI).3(III=dbn)-4.3.3.1-timp.perc:SD/BD/cym/xyl-hp-org-theremin-strings-male choir-3female voices-string quartet-banda:4crt/2ahn/2 barhn/2euph

CAST: Zoya (Zoya Fyodorova) – Natasha (Irina Zarubina) – Senka (Boris Chirkov) – Mother (Vera Popova) – Grandmother (Maria Blyumental-Tamarina) – Asya (Yanina Zheimo) – Andrei (Boris Babochkin) – Silich (Boris Poslavsky) – Zoya as a child (I. Antonova [Antipova]) – Natasha as a child (D. Panne) – Senka as a child (N. Markov) – Asya as a child (Yanina Zheimo) – Innkeeper (Stepan Kayukov)

CHRONOLOGICAL LIST OF WORKS

GIRLFRIENDS, Op. 41a [CONTINUED]

► DSCH New Collected Works: Vol. 125* (score)

The American title was 'Three Women'. The above listed items were adopted from Mark Fitz-Gerald's reconstruction of the score which matches the actual soundtrack of the film. With the exception of Nos. 1-4, 8, 14, 16, 19 and 23 Fitz-Gerald transcribed the remaining movements by ear from the film's soundtrack. No. 20 is also known by the title 'Nostalgic Song'. DSCH Notografichesky Spravochnik numbers twelve items: 1. Prelude for string quartet, trumpet and piano *Allegro* (opening title music) [= No. 19] • 2. Prelude for string quartet *Allegretto* (During lunch-time the children learn about the beginning strike) [= No. 2] • 3. Prelude for string quartet, trumpet and piano *Allegretto* (They excitedly wait for the strikers to come home) [= No. 3] • 4. 'The Inn' for string quartet, trumpet and piano *Allegro moderato* ('The Keys to Happiness' in the inn) [= No. 4] • 5. Prelude [for flute, clarinet, trumpet, string quartet and piano] (Quarrel in the inn. The children are being prevented from singing and thrown out) [= No. 5] • 6. Prelude for string quartet, trumpet and piano *Allegretto* (By the river, after Silych's story) • 7. 'The Inn by Night' for string quartet, trumpet and piano *Allegretto* (The children prepare to sing a revolutionary song) • 8. Prelude for trumpet and organ (The grownup girlfriends on their way to an meeting)[= No. 6] • 9. Prelude for timpani and organ (Waiting for the hospital train) • 10. Prelude for viola and violoncello *Moderato* (Zoya sneaks to the cabin in the forest) • 11. Prelude for string quartet and piano *Andante* (Zoya and Senka meet in the forester's Hut) [= No. 16] • 12. Finale for string quartet and orchestra *Adagio* (Andrei's words over Asya's body) [= No. 23]. When the film was restored in the 1960s music from Shostakovich's String Quartet No. 1, Op. 49 (1938, second movement, bars 11-62) was introduced as main title music. The music of No. 13, 'The town of Pushkin has been taken by the enemy', is based on Vincenzo Bellini's 'Norma' (Act I, second scene, banda offstage) – the coda seems to be an addition by Shostakovich.

CHRONOLOGICAL LIST OF WORKS

FIVE FRAGMENTS, Op. 42

Leningrad, 9 June 1935

for small orchestra

[**Пять фрагментов** для оркестра, Соч. 42 · **Pyat fragmentov** dlya orkestra, Soch. 42]

1. Moderato
2. Andante
3. Largo
4. Moderato
5. Allegretto

1.picc.1.corA.3(II=EbcI,III=bcI).2(II=dbn)-2.1.1.1-perc:SD/xyl-hp-strings

Duration: 9'

First performance: 26 April 1965, Leningrad, Large Philharmonic Hall

Leningrad Philharmonic Orchestra – Igor Blazhkov (conductor)

- ▶ Muzyka Collected Works: Vol. 10 (score)
- ▶ DSCH New Collected Works: Vol. 31 (score)

Five Fragments originally bore the opus number 43 which was finally given to Symphony No. 4.

CHRONOLOGICAL LIST OF WORKS

SYMPHONY NO. 4 in C minor, Op. 43

Leningrad,

[Симфония № 4, Соч. 43 • *Simfoniya № 4*, Soch. 43]

13 September 1935 – 26 April 1936

1. Allegro poco moderato (♩ = 92) • ♩ = 54 • ♪ = 108 • ♪ = 138 • ♪ = 60 • ♪ = 108 • Presto (♩ = 168) • ♩ = 184 • ♩ = 69 • ♩ = 92 • ♪ = 60 • ♩ = 108 • ♩ = 72 • ♪ = 69
2. Moderato con moto (♩ = 144)
3. Largo (♩ = 69) • Allegro (♩ = 84) • ♩ = 126 • ♩ = 184 • ♩ = 100 • ♩ = 100 • ♩ = 50
4.2picc.4(IV=corA).4.Ebcl.bcl.3.dbn-8.4.3.2-timp.perc(6):tgl/cast/wdbl/SD/
BD/cyms/tam-t/glsp/xyl-2hp-cel-strings

Duration: 60'

First performance: 30 December 1961, Moscow, Large Hall of the Conservatoire
Moscow Philharmonic Orchestra – Kirill Kondrashin (conductor)

- ▶ Muzyka Collected Works: Vol. 2 (score)
- ▶ DSCH New Collected Works: Vol. 4 (score), Vol. 19 (the composer's arrangement for two pianos)

According to DSCH Notografichesky Spravochnik and Erna Meskhishvili the orchestration of Op. 43 was completed on 20 May 1936. Manashir Yakubov explains in the commentary of Vol. 4 of DSCH New Collected Works, that the composer was forced under pressure from the Communist Party to cancel the première of his Fourth Symphony, originally scheduled for 11 December 1936 (Vol. 19 gives 21 November). According to Kirill Kondrashin, the score was lost during the siege of Leningrad. It was later reconstructed from the parts by Boris Shalman, the librarian of the Leningrad Philharmonic. Volume 2 of Muzyka Collected Works prints a facsimile of a full score page headed 'Symphony No. 4', probably composed in 1934 (Yakubov), which does not correspond to the present work. This symphonic torso (4[picc].4[cor anglais].4[Eb cl, bass cl].4[db bn] – 8.4.3.1 – timp. tam-t. strings [*Adagio* • *Allegro non troppo*]) which suddenly breaks off after 137 bars, was probably conceived as a Fourth Symphony and was printed as 'Unfinished Symphony' in Vol. 3 of DSCH New Collected Works. A small portion (bars 119-131) was incorporated into the final movement of Op. 34 (bars 356-368).

▶ **ARRANGEMENTS:** for two pianos by the composer (1936) ■ for piano four hands by Levon Atovmyan.

- ▶ *See also* Unfinished Symphony

CHRONOLOGICAL LIST OF WORKS

SALUTE TO SPAIN!, Op. 44

Leningrad,

Incidental music to a play by Alexander Afinogenov

26 October – 7 November 1936

[Салют, Испания! Музыка к спектаклю, Соч. 44 • **Salyut, Ispaniya.** Muzyka k spektaklyu, Soch. 44]

1. Fanfares (three short items)
2. Song of Rosita *Moderato*
3. Funeral March *Andante*
4. Fragment *Andante*
5. March *Allegro non troppo*

2.2.2.2-4.4.3.1-timp.perc:SD/cyms/glsp-strings

Première: 23 November 1936, Leningrad, Pushkin Theatre

Nikolai Petrov and Sergei Radlov (directors) – Nikolai Akimov (designer)

- ▶ Muzyka Collected Works: Vol. 27 (score), Vol. 28 (piano score)
- ▶ DSCH New Collected Works: Vol. 119* (score), Vol. 121* (piano score)

Alternative title: ‘Salute, Spain!’. The five items published in Muzyka Collected Works Vol. 27 were reconstructed from the orchestral parts preserved at the Music Department of the Pushkin Theatre. Shostakovich later transposed ‘Song of Rosita’ (lyrics by Alexander Afinogenov) from B minor to F sharp minor and presented this version to his sister Zoya as a gift on the occasion of her birthday on 24 August 1939. In Vol. 28 of Muzyka Collected Works, however, the song appears in B minor. According to Erna Meskhishvili, work on Op. 44 was finished on 23 November 1936.

▶ **ARRANGEMENTS:** for piano (Nos. 3, 5) by Lev Solin, (Nos. 3, 5) by Konstantin Titarenko, (Nos. 1, 4) by Vladimir Samarin. Mark Fitz-Gerald collated a version of Op. 44 using the above mentioned items in different order and introducing two songs as to fit Afinogenov’s stage directions:

1. Fanfare I [No. 1a]
2. March [No. 5]
3. Fanfare II [No. 1b]
4. ¡A las barricadas! [To the Barricades!]
5. Song of Rosita [No. 2]
6. Fanfare III [No. 1c]
7. Thro’ the Dales and o’er the Hills
8. Reminiscence of ‘Song of Rosita’ [No. 4]
9. Lucia’s Funeral March [No. 3]

No. 4 (‘¡A las barricadas!’) from Fitz-Gerald’s version is one of the most popular songs of the Spanish Civil War. It goes back to the Polish revolutionary song ‘Varshavyanka’ used by Shostakovich for the score of ‘Maxim’s Youth’, Op. 41 (1935). ‘Song of Rosita’ (No. 5) heard in a version for bass and orchestra in Fitz-Gerald’s arrangement although it is notated for high voice in Vol. 27 of Muzyka Collected Works. No. 7 (‘Thro’ the Dales and o’er the Hills’) was taken from *Volochaya evka Days*, Op. 48 (1937), later this song was also included in ‘Poem of the Motherland’, Op. 74.

CHRONOLOGICAL LIST OF WORKS

THE DEVILS

1936

Romance for high voice and piano *sketches*

[**Бесы.** Романс для высокого голоса и фортепиано • **Besy.** Romans dlya vysokogo golosa i fortepiano]

Text: Alexander Pushkin

This song may have been conceived as part of the Pushkin cycle, Op. 46 (1936-1937), for which Shostakovich at first intended to compose twelve songs. Autograph preserved at the State Archives of Literature and Art.

CHRONOLOGICAL LIST OF WORKS

MAXIM'S RETURN, Op. 45

Leningrad, December 1936 – 1937

Music to the film

[**Возвращение Максима**. Музыка к кинофильму, Соч. 45 • **Vozvrashchenie Maksima**. Muzyka k kinofilmu, Soch. 45]

Second part of the 'Maxim' trilogy, which was awarded the Stalin Prize, First Class in 1941, together with part I and III of the trilogy

Produced by Lenfilm – Grigori Kozintsev, Lev Slavin, Leonid Trauberg (scenario), Grigori Kozintsev, Leonid Trauberg (direction) – Andrei Moskvina (camera man) – Evgeni Enei (set designer) – Ilya Volk, Boris Khutoryansky, Arnold Shargorodsky (sound editors) – Nikolai Rabinovich (conductor). First showing: 23 May 1937

1. A Blue Balloon
2. Fourteenth year – running! *Allegro*
3. March *Marciale maestoso* [No. 3]
4. Fascinating Eyes *Tempo di valse* [No. 4]
5. Allegro con brio
6. Waltz *Allegro molto* [No. 6]
7. Polka *Allegro* [No. 7]
8. Allegretto [No. 8]
9. Waltz *Allegro* [No. 9]
10. Waltz *Allegro* [No. 10]
11. Assault *Allegro con brio* [No. 11]
12. Moderato [No. 13]
13. Demonstration *Allegro* [No. 15]
14. Funeral March *Maestoso* [No. 16]
15. Finale *Allegretto* [No. 17]
16. Moderato con moto [No. 20]
17. Waltz [No. 30]
18. [No. 31]

3(III=picc).2.3(III=Ebc1).2-4.3.3.1-timp.perc:SD/BD/cyms/glsp/xyl-hp-cel-pft-strings-banda:8hn/2crt/2tpt-7domras-6balalaika-gtr-bayan-solo voice-male choir

CAST: Maxim (Boris Chirkov) – Natasha (Valentina Kibardina) – Turaev (Anatoli Kuznetsov) – Office employee (Mikhail Zharov) – Vasili Kuzmich Erofeev, worker (Alexander Zarzhevsky) – Mishchenko, worker (Alexander Chistyakov) – Nikolai, 'Pravda' editor (Vasili Vanin) – Student (Vasili Merkurev) – Soldier (Nikolai Kryuchkov) – Strikebreaker (Yuri Tolubeev) – Menshevik (Alexander Bondi)

► DSCH New Collected Works: Vol. 127* (score)

Alternative title: 'The Return of Maxim'. No. 1 is a popular song from the 1910s [Krutitsya-vertitsya shar goluboi], for voice and bayan, Nos. 2 and 13 for bayan, No. 4 for guitar and No. 17 for male choir with accompaniment. The score makes use of the revolutionary songs 'Warsaw March' ('Varshavyanka'), 'Boldly, Friends, on we March!' and 'Renunciation of the Old World'. The above list of items, is adopted

CHRONOLOGICAL LIST OF WORKS

MAXIM'S RETURN, Op. 45 [CONTINUED]

from Erna Meskhishvili. Nos. 6 and 11 reappear in 'Song of the Great Rivers', Op. 95.

► **ARRANGEMENTS** of No. 6 ('Waltz'): for two violins and piano by Konstantin Fortunatov ■ for flute, clarinet and piano as third piece in 'Four Waltzes', a cycle arranged and compiled by Levon Atovmyan – Nos. 1, 2 and 4 of this compilation were taken from Michurin, Op. 78a, The Bolt, Op. 27 and The Gadfly, Op. 97a.

► *See also* the first part, Maxim's Youth, Op. 41 and the third part, Vyborg District, Op. 50, of the 'Maxim' trilogy

CHRONOLOGICAL LIST OF WORKS

FOUR ROMANCES ON POEMS

BY ALEXANDER PUSHKIN, Op. 46

1936 – 1937

for bass and piano

[**Четыре романа на слова Александра Пушкина** для баса и фортепиано, Соч. 46 •

Chetyre romansa na slova Aleksandra Pushkina dlya basa i fortepiano, Soch. 46]

Composed in commemoration of the one-hundredth anniversary of the poet's death

1. Renaissance *Moderato* (♩ = 72)
2. A Jealous Maiden, Sobbing Bitterly ... *Allegretto* (♩ = 144) • ♩ = 116 • *Andante* (♩ = 88)
3. Premonition *Allegro* (♩ = 92) • *Meno mosso* (♩ = 72) • *Adagio* • *Tempo I* (♩ = 92)
4. Stanzas *Adagio* (♩ = 76) • *Poco più mosso* (♩ = 96) • *Più mosso* (♩ = 112) • *Moderato* (♩ = 92) • *Tempo I* (♩ = 76) • *Meno mosso*

Duration: 12'

First performance: 8 December 1940, Moscow, Polytechnic Museum

Alexander Baturin (bass) – Dmitri Shostakovich (piano)

- ▶ Muzyka Collected Works: Vol. 32
- ▶ DSCH New Collected Works: Vol. 93

Shostakovich originally planned a cycle of twelve songs. The main theme of the final movement of Shostakovich's *Symphony No. 5*, Op. 47 (1937) shows astonishing similarities to No. 1, 'Renaissance' (even in the figuration of the accompaniment). This song, whose title is sometimes translated as 'Rebirth', was finished on 2 Januar 1937. The author's sketches for Op. 46 include an incomplete setting of 'Devils' (65 bars, dated 1 August 1936) which was eventually not incorporated into the final version of the cycle. Vol. 93 of DSCH New Collected Works prints in its appendix a version of No. 2, 'A Jealous Maiden, Sobbing Bitterly ...', for soprano and piano.

▶ **ARRANGEMENTS:** for mezzo-soprano and chamber orchestra (2.2.2.2 – 3.0.0.0 – timp. harp. strings) by Walter Mnatsakanov ■ for bass and orchestra (4[picc, alto fl].2.3[bass cl].3[db bn] – 4.3.3.1 – timp. perc [side dr, bass dr, bells, xyl]. harp. cel. piano. org. strings) by Gennadi Rozhdestvensky.

- ▶ *See also* Four Monologues on Verses by Alexander Pushkin, Op. 91 and Spring, Spring ..., Op. 128

CHRONOLOGICAL LIST OF WORKS

THREE ROMANCES ON POEMS

BY ALEXANDER PUSHKIN, Op. 46a

1936

for bass and small orchestra – arranged by the composer

[Три романса на слова Александра Пушкина для баса и камерного оркестра, Соч. 46а • Tri romansa na slova Aleksandra Pushkina dlya basa i kamernogo orkestra, Soch. 46a]

1. Renaissance *Moderato* (♩ = 72)
2. A Jealous Maiden, Sobbing Bitterly ... *Allegretto* (♩ = 144) • ♩ = 116 • *Andante* (♩ = 88)
3. Premonition *Allegro* (♩ = 92) • *Meno mosso* (♩ = 72) • *Adagio* • *Tempo I* (♩ = 92)

0.0.1.0-0.0.0.0-hp-strings

Duration: 9'

First performance: 15 December 1940, Moscow

Venyamin Arkanov (bass)

- ▶ Muzyka Collected Works: Vol. 31 (score)
- ▶ DSCH New Collected Works: Vol. 87 (score)

According to Sofia Khentova the orchestral version of Op. 46 was achieved in the 1960ies. English translations by Gerard McBurney and Joan Pemberton Smith. German version by Christoph Hellmundt.

▶ **ARRANGEMENTS:** for bass and string orchestra by Gennadi Rozhdestvensky (Nos. 1-3) ■ for bass clarinet, harp and string quintet (No. 4 from Op. 46, matching the composer's arrangement Op. 46a) by Gerard McBurney.

CHRONOLOGICAL LIST OF WORKS

VOLOCHAYEVKA DAYS, Op. 48

Leningrad, 1936 – 1937

Music to the film

[**Волочаевские дни**. Музыка к кинофильму, Соч. 48 • **Volochaevskie dni**. Muzyka k kinofilmu, Soch. 48]

Produced by Lenfilm – Georgi and Sergei Vasiliev (scenario and direction) – N. Sigaev and A. Dudko (camera men) – Yakov Rivosh and Ivan Zabolotsky (set designer) – Alexander Bekker (sound editor) – Nikolai Rabinovich (conductor). First showing: 20 January 1938. Melody of No. 4 by Ilya Aturov, lyrics of No. 5 by Pyotr Parfenov

1. Overture *Allegretto*
2. [No. 2]
3. Japanese Attack *Allegretto* [No. 14]
4. [Fragment] *Allegro* [No. 16]
5. Song of the Far East 'Thro' the Dales and o'er the Hills' *Moderato con moto*
6. [Variant of No. 14] [No. 45]
7. Finale
8. [No. 46]
9. Two Russian Folksongs [in piano score] *To accordionist Comrade Gvozdev*

I. Moderato

II. Largo

3(III=picc).2.2.2-4.3.3.1-timp.perc:SD/BD/cyms-strings-male choir

CAST: Masha (Varvara Myasnikova) – Andrei (Nikolai Dorokhin) – Colonel Usizhima (Lev Sverdlin) – Lieutenant colonel Grishin (Yuri Lavrov) – Esaul (Vasili Gushchinsky) – Falalei (Ivan Dobrolyubov) – Cunning old man (Boris Chirkov) – Bublik (Boris Blinov) – Egor (Vladimir Lukin) – Trofimich (A. Morozov) – Lyonka (Andrei Apsolon) – Semyon Nikolaevich (F. Chagin) – Vareli Yakovlevich (Alexei Matov) – Convict (Bori Khaidarov) – Partisans (I. Sizov, V. Semyonov, Sergei Filippov)

- ▶ Muzyka Collected Works: Vol. 41 (score), Vol. 34 (piano score)
- ▶ DSCH New Collected Works: Vol. 128* (score)

The film is sometimes referred to as 'Intervention in the Far East', 'Far East', 'Volo-chayev Days' and 'Days of Volo-chayevsk'. Extant items from *Volo-chayevka Days* are preserved at the State Central Glinka Museum (autograph score). Vol. 41 of *Muzyka Collected Works* only prints Nos. 1, 3, 4, 5 and 9. Another item from *Volo-chayevka Days* entitled 'Where the Waters Ripple' [где плещутся воды...] *Allegretto* arranged for male choir and piano by Alexander Pirumov (the author of the lyrics is unknown) appears in Vol. 34. This piece, also referred to as 'Partisan Theme' in some sources, was later used in *October*, Op. 131. At one stage Shostakovich planned an opera on this subject.

- ▶ See also the first part, *Maxim's Youth*, Op. 41, and the second part, *Maxim's Return*, Op. 45, of the *Maxim* trilogy and *October*, Op.

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CHRONOLOGICAL LIST OF WORKS

SYMPHONY NO. 5 in D minor, Op. 47

[Симфония № 5, Соч. 47 • **Simfoniya No. 5**, Soch. 47]

Gaspra/Leningrad,
18 April – 20 July 1937

1. Moderato (♩ = 76, ♩ = 104) • Allegro non troppo (♩ = 126, ♩ = 132) • Poco sostenuto (♩ = 126, ♩ = 138) • Largamente (♩ = 66) • Più mosso (♩ = 84) • Moderato (♩ = 42)
 2. Allegretto (♩ = 138)
 3. Largo (♩ = 50) • Largamente • Poco più mosso (♩ = 72, ♩ = 50, ♩ = 72, ♩ = 50)
 4. Allegro non troppo (♩ = 88, ♩ = 104, ♩ = 108, ♩ = 120, ♩ = 126) • Allegro (♩ = 132) • Più mosso (♩ = 72, ♩ = 92, ♩ = 80) • Poco animato (—, ♩ = 100-108, ♩ = 116, ♩ = 184)
- 2.picc.2.2.Ebcl.2.dbn-4.3.3.1-timp.perc:SD/tgl/cyms/BD/tam-t/xyl/glspl-2hp-cel-pft-strings

Duration: 45'

First performance: 21 November 1937, Leningrad, Large Philharmonic Hall
Leningrad Philharmonic Orchestra – Evgeni Mravinsky (conductor)

- ▶ Muzyka Collected Works: Vol. 3 (score)
- ▶ DSCH New Collected Works: Vol. 5 (score), Vol. 20 (arrangement for piano four hands)

Known as 'A Soviet Artist's Practical Creative Reply to Justified Criticism', a designation by an anonymous musicologist accepted by the composer. In a considerable number of Russian sources the work is called 'Hamlet Symphony'. The main theme of the final movement is very close to the melody of No. 1, 'Renaissance' from *Four Romances on Poems of Pushkin*, Op. 46 (1936). According to Yakubov, the concealed citations of George Bizet's 'Carmen' in Op. 47 go back to Shostakovich's scarcely documented love affair to Elena Konstantinovskaya in the mid-1930s. Moreover, he states that Shostakovich finished his work on Op. 47 as late as September (20 September, according to Shostakovich's diary from the 1940s) or October 1937. The whereabouts of the composer's version for piano four hands are unknown.

▶ **ARRANGEMENTS:** for piano by Alexander Benditsky, ('Allegretto') by the composer (who performed the piece on 27 March 1949 in New York on the occasion of the final day of the Cultural and Scientific Congress for World Peace at Madison Square Gardens) and by Frederick Block ■ for piano four hands by Levon Atovmyan (printed in Vol. 20 of DSCH New Collected Works), T. Matalesky and by V. Rutter ■ for two pianos eight hands by Pavel Lamm ■ for wind orchestra ('Allegretto') by Joseph Paulson and by Roger Smith ■ for band ('Allegro non troppo') by Charles B. Righter and by Nuno Leal ■ for wind orchestra by Yasuhide Ito.

CHRONOLOGICAL LIST OF WORKS

INTERNATIONALE [PIERRE DE GEYTER (1848 – 1932)] 1937

Orchestration

[Пьер Дегейтер. **Интернационал**. Инструментовка для симфонического оркестра • Per Degeiter. **Internatsional**. Instrumentovka dlya simfonicheskogo orkestra]

3.3.4.3-4.3.3.1-timp.perc:tgl/chimes/tamb/SD/BD/cyms-strings-banda:crt/2sax/2tsax/2barsax/2bsax

First performance: 4 October 1941, Novosibirsk

Leningrad Philharmonic Orchestra – Evgeni Mravinsky (conductor)

► DSCH New Collected Works: Vol. 148* (score)

De Geyter's song with Eugène Pottier's text in Russian translation by Arkadi Kots (revised by A. Gapov in 1932) served as Soviet National Anthem between 1917 and 1944.

SYMPHONY OF PSALMS [IGOR STRAVINSKY (1882 – 1971)] 1937

Arrangement for piano four hands

[И. Стравинский. **Симфония псалмов**. Переложение для фортепиано в четыре руки • I. Stravinski. **Simfoniya psalmov**. Perelozhenie dlya fortepiano v chetyre ruki]

Psalm 38, Verses 13 and 14 (No.1), Psalm 39, Verses 2, 3 and 4 (No. 2) and Psalm 150 (No. 3)

1. ♩ = 92 *attacca*

2. ♩ = 60 *attacca*

3. ♩ = 48 • ♪ = 80 • ♩ = 48 • ♪ = 80 • Doppio movimento (♩ = 48)

► DSCH New Collected Works: Vol. 114

The arrangement of Stravinsky's 'Symphony of Psalms' was created for Shostakovich's students at the Leningrad Conservatory where the composer had begun to teach orchestration and composition in 1937.

CHRONOLOGICAL LIST OF WORKS

STRING QUARTET NO. 1 in C major, Op. 49 **Leningrad, 30 May – 17 July 1938**

[**Квартет № 1** для двух скрипок, альты и виолончели, Соч. 49 • **Kvartet № 1** dlya dvukh skripok, alta i violoncheli, Soch. 49]

1. Moderato (♩ = 80) • Meno mosso
2. Moderato (♩ = 80)
3. Allegro molto (♩ = 96)
4. Allegro (♩ = 152)

Duration: 15'

First performance: 16 November 1938, Moscow, Small Hall of the Conservatoire Beethoven Quartet (Dmirit Tsyganov, Vasili Shirinsky, Vadim Borisovsky, Sergei Shirinsky)

- ▶ Muzyka Collected Works: Vol. 35
- ▶ DSCH New Collected Works: Vol. 100

The official *première* was preceded by a number of performances from which this may be the earliest: 10 October 1938, Leningrad, Small Hall of the Conservatoire, Glazunov Quartet (Ilya Lukashevsky, Grigori Ginzburg, Alexander Ryvkind, David Mogilevsky) On a number of occasions the composer pointed out the 'spring-like' character of the work and according to some sources it bears the subtitle 'Spring-time'. While composing Shostakovich changed the order of the movements: the first became the last, and the last the first. Erna Meskhishvili gives 1 July 1938 as date of completion of Op. 49. Music from the second movement (bars 11-62) were introduced as main title music for *Girlfriends*, Op. 41a, when the film was restored in the 1960s.

▶ **ARRANGEMENTS:** for piano four hands by Yuri Nikolsky and by Anatoli Dmitriev
■ for strings and celesta by Rudolf Barshai ('Chamber Symphony') ■ for brass quartet by G. Orvida.

CHRONOLOGICAL LIST OF WORKS

FRIENDS, Op. 51

Leningrad, August 1938

Music to the film

[**Друзья**. Музыка к кинофильму, Соч. 51 • **Druzya**. Muzyka k kinofilmu, Soch. 51]
Produced by Lenfilm – Lev Arnshtam and Nikolai Tikhonov (scenario based on Betal Kalmykov's life story) – Lev Arnshtam (director) – Viktor Eisymont (codirector) – Vladimir Rappoport (chief camera man) – Igor Vuskovich (set designer) – Nikolai Butakov (sound editor). First showing: 1 October 1938

CAST: Alexei (Boris Babochkin) – Vera, his wife (Irina Zarubina) – Beta, Ossetian (Nikolai Cherkasov) – Mussa, Ingushetian (Stepan Kayukov) – His mother (Serafima Birman) – His sister (Julia Predtechenskaya) – Old Ossetian (Pavel Gaideburov) – Umar, Kabardinian (Kote Daushvili) – Prince Anzorov (Ivan Nazarov) – Nazarka (Alexander Borisov) – Mahomet (Evgeni Gurov)

► DSCH New Collected Works: Vol. 129* (score)

An item from Op. 51, 'Vocalise' (*Andante*) for choir a cappella, is both printed in Vol. 34 of Muzyka New Collected Works and Vol. 86 of DSCH New Collected Works. This piece serves as background for a declamation of one of the characters. The score was reconstructed by Boris Tiles from choral parts preserved at the State Leningrad Archives of Literature and Art. According to Derek C. Hulme and Erna Meskhishvili an autograph copy of the film score consisting of 16 numbers – apart from six episodes with traditional music (both instrumental and vocal) – is preserved at the Music Department of Lenfilm.

CHRONOLOGICAL LIST OF WORKS

THE MAN WITH A GUN, Op. 53

Leningrad, September 1938

Music to the film

[**Человек с ружьём**. Музыка к кинофильму, Соч. 53 • **Chelovek s ruzhyom**. Muzyka k kinofilmu, Soch. 53]

Produced by Lenfilm – Nikolai Pogodin (scenario based on part one of his Lenin trilogy) – Sergei Yutkevich (director) – Iosif Martov (chief camera man) – Alexander Black, M. Rafalovich (set designer) – K. Gordon (sound editor) – Anton Andzhan (makeup artist). First showing: 1 November 1938

1. Overture *Allegretto* [No. 1]
2. October *Allegro moderato* [No. 2]
3. Smolny *Presto* [No. 3]
4. Smolny *Allegretto* [No. 3a]
5. Finale *Moderato* [No. 4]

2.picc.2.2.2.dbn-4.3.3.1-timp.perc:tgl/SD/BD/cyms/glsp-strings-banda:2crt/2tpt/
2ahn/2thn/2barhn/2tubas

CAST: Vladimir Ilich Lenin (Maxim Shtraukh) – Iosif Vissarionovich Stalin (Mikhail Gelovani) – Ivan Shadrin (Boris Tenin) – Nikolai Chibisov (Vladimir Lukin) – General (Nikolai Cherkasov) – Sibrisev (Nikolai Sosnin) – Sibirseva (Serafima Birman) – Katya (Zoya Fyodorova) – Evgeni Evtushenko (Bris Chirkov) – Nikanor (A. Andreev) – Watchman (Konstantin Sorokin) – Sidorov (Nikolai Kryuchkov) – Dymov, sailor (Stepan Kayukov)

- ▶ Muzyka Collected Works: Vol. 41 (score)
- ▶ DSCH New Collected Works: Vol. 129* (score)

The film is sometimes also referred to as ‘November’ or ‘Man at Arms’. Manuscript copies are being held at the Leningrad State Archives of Literature and Art. The film score has not yet been located. ‘Clouds Hang Heavy o’er the City’, a song by Pyotr Armand sung in the film, was used in the Overture.

CHRONOLOGICAL LIST OF WORKS

THE GREAT CITIZEN, Op. 52

Leningrad, December 1938

Music to the film (part I)

[**Великий гражданин.** Музыка к кинофильму, Соч. 52 • **Velikii grazhdanin.** Muzyka k kinofilmu, Soch. 52]

Produced by Lenfilm – Mikhail Bleiman, Manuel Bolshintsov, Friedrich Ermler (scenario) – Friedrich Ermler (producer and director) – Arkadi Koltsaty (chief camera man) – Abram Veksler, Semyon Meinkin, Nikolai Suvorov (set designers) – Ivan Dmitriev (sound editor) – Anton Andzhan (makeup artist). First showing: 13 February 1938

CAST: Pyotr Shakhov (Nikolai Bogolyubov) – Kartashov (Ivan Bersenev) – Borovsky (Oleg Khakov) – Nadya (Zoya Fyodorova) – Kolesnikov (Georgi Semyonov) – Sizov (Boris Poslavsky) – Dubok (Alexander Zrazhevsky) – Maxim (Boris Chirkov) – Kats (Efim Altus) – Kryuchkov (S. Ryabinkin) – Bryantsev (Pyotr Kirillov) – Dronov (Evgeni Nemchenko) – Gladkikh (Valentin Kiselyov) – Shakhov's mother (Nadezhda Raiskaya-Doré) – Olga (Natalya Rashevskaya) – Solovev (A. Polibin)

- DSCH New Collected Works: Vol. 128* (score)

The film's plot relating the assassination of party chief Shakhov clearly refers to the murder of Sergei Kirov four years earlier. According to Derek C. Hulme, Op. 52 was composed in 1937 and the film's first showing took place on 13 February 1938. Erna Meskhishvili states that a number of musical items from Op. 52 is being held at the Leningrad State Archives of Literature and Art: 'Fragment' (manuscript score), 'Overture', No. 2 'Internationale', 'Polka', 'Waltz I', 'Waltz II' and 'Finale' (parts). The two parts of 'The Great Citizen' were jointly awarded the Stalin Prize, Second Class in 1941.

- *See also* The Great Citizen, part II, Op. 55

CHRONOLOGICAL LIST OF WORKS

VYBORG DISTRICT, Op. 50

Leningrad, December 1938

Music to the film (part III in the 'Maxim' trilogy, which was awarded the Stalin Prize, First Class, in 1941 together with part I and II of the trilogy.)

[**Выборгская сторона**. Музыка к кинофильму, Соч. 50 • **Vyborgskaya storona**. Muzyka k kinofilmu, Soch. 50]

Produced by Lenfilm – Grigori Kozintsev and Leonid Trauberg (scenario and direction) – Georgi Filatov, Andrei Moskvina (camera men) – Vadim Vlasov (set designer) – Boris Khutoryansky, Ilya Volk (sound editors) – V. Sokolov (makeup artist) – Nikolai Rabinovich (conductor). First showing: 2 February 1939.

CAST: Vladimir Ilich Lenin (Maxim Shtraukh) – Iosif Vissarionovich Stalin (Mikhail Gelovani) – Yakov Mikhailovich Sverdlov (Leonid Lyubashevsky) – Ivan Dmitrievich Lapshin (Ivan Nasarov) – Maxim (Boris Chirkov) – Natasha (Valentina Kibardina) – Evdokia, a soldier (Natalia Uzhvy) – Dymba, an anarchist (Mikhail Zharov) – Turaev (Anatoli Kuznetsov) – Mishchenko (Alexander Chistyakov) – Bugai (Yuri Tolubeev) – Lawyer (Boris Zhukovsky) – Ropshin (Dmitri Dudnikov) – Lapshin (Ivan Nasarov)

- ▶ Muzyka Collected Works: Vol. 41 (score)
- ▶ DSCH New Collected Works: Vol. 127* (score)

The film is also known under the variant title 'The Vyborg Side'. The whereabouts of the autograph score are unknown. Orchestral parts of Overture, No. 1 'The Looting of Wine Cellars', No. 2 and 'Finale' are preserved at the Leningrad State Archives of Literature and Art. Vol. 41 of Muzyka Collected Works prints the Overture: 3(III=picc).0.2.3(III=dbn)-4.3.3.1-timp.perc:SD/BD/cyms/tam-t-strings *Allegro*.

- ▶ *See also* the first part, Maxim's Youth, Op. 41 and the second part, Maxim's Return, Op. 45, of the 'Maxim' trilogy

CHRONOLOGICAL LIST OF WORKS

SUITE FROM THE 'MAXIM' FILM TRILOGY, Op. 50a

Compilation from 'Maxim's Youth', Op. 41, 'Maxim's Return', Op. 45, and 'Vyborg District', Op. 50, by Levon Atovmyan (1961)

[Сюита из музыки к кинотрилогии «Максим» для смешанного хора и оркестра, Соч. 50а · *Syuíta iz muzyki kinotriologii «Maksim»* dlya smeshannogo khora i orkestra, Soch. 50a]

1. Prelude ('Boldly, Friends, on we March!') *Moderato · Allegro non troppo · Adagio*
2. Attack Sequence *Allegro*
3. Death of the Old Worker *Adagio*
4. Waltz *Allegro sostenuto*
5. Demonstration 'Varshavyanka' *Allegretto*
6. Fight at the Barricades *Allegro con brio · Presto*
7. Funeral March *Tempo di marcia funebre*
8. Finale

2.picc.3.5(IV=Ebc1,V=bcl).3(III=dbn)-4.3.3.1-timp.perc:tgl/SD/BD/cyms/tam-t/
glsp/xyl-2hp-strings-mixed choir ad lib. in No. 1-banda in Nos. 7 and 8: 2tpt/
2asax/2sax/2barsax/2tubas

Duration: 20'

Although this suite was assigned the opus number 50a no item from Op. 50 was actually included. No. 3 ('Death of the Old Worker') was used in the ballet 'The Lady and the Hooligan' compiled by Levon Atovmyan for which ▶ see *The Limpid Stream*, Op. 39.

▶ **ARRANGEMENT** of No. 4 ('Waltz') for two violins and piano as third piece in 'Three Duets', a cycle compiled and arranged by Konstantin Fortunatov (Nos. 1 and 2 of this compilation were taken from *The Gafly*, Op. 97a and 'The Human Comedy', Op. 37).

CHRONOLOGICAL LIST OF WORKS

SUITE FOR JAZZ ORCHESTRA NO. 2 Leningrad, summer-early autumn 1938

[Сюита № 2 для джаз-оркестра · Syuita № 2 dlya dzhaz-orkestra]

Reconstructed and orchestrated by Gerard McBurney

Commissioned by the USSR State Jazz Orchestra

1. Scherzo *Allegretto alla marcia*
2. Lullaby *Andante*
3. Serenade *Allegretto*

0.0.2asax.2tsax.barsax-0.4.2.1-perc(2):wdbl/SD/BD/2susp.cyms;tg|/cast/flex/
tam-t|g|sp/xyl-3gtr-3banjos-pft-strings(6.0.0.0.2)

Duration: 8'

First performance: no later than 28 November 1938, Moscow

USSR State Jazz Band – Viktor Knushevitsky (conductor)

- ▶ DSCH New Collected Works: Vol. 32 (score), Vol. 37 (piano score)

Since the original score and parts have disappeared, the composer's widow, Irina Antonovna, asked Gerard McBurney to make a performing version of the sketches of the work discovered by Manashir Yakubov in 1999. The McBurney version was performed for the first time by the BBC orchestra under the baton of Colin Davis in London on 9 September 2000. The main theme from 'Scherzo' reappears slightly altered in the second movement of the Symphony No. 8, Op. 65 and a melodic line from 'Lullaby' seems to be related to the second theme of the third movement of the first string quartet, Op. 49. Sofia Khentova informs that the first performance took place on 20 September 1938. According to some sources the Moscow première was conducted by Leonid Utyosov. According to Erna Meskhishvili the Leningrad State Archive of Literature and Art holds the undated autograph of three piano pieces entitled 'Scherzo', 'Lullaby' and 'Serenade' – it is not certain whether or not they possibly represent a piano score of Suite for Jazz Orchestra No. 2.

- ▶ **ARRANGEMENT** for piano four hands by Gerard McBurney.

CHRONOLOGICAL LIST OF WORKS

THE GREAT CITIZEN, Op. 55

Leningrad, August 1938 – 1939

music to the film (part II)

[**Великий гражданин.** Музыка к кинофильму, Соч. 55 • **Velikii grazhdanin.** Muzyka k kinofilmu, Soch. 55]

Produced by Lenfilm – Mikhail Bleiman, Manuel Bolshintsov, Friedrich Ermler (scenario) – Friedrich Ermler (producer and director) – Arkadi Koltsaty (chief camera man) – Semyon Meinkin, Mikhail Krotkin (set designers) – Ivan Dmitriev (sound editor). First showing: 27 November 1939

CAST: Pyotr Shakhov (Nikolai Bogolyubov) – Vladimir Dubok (Alexander Zrazhevsky) – Saveli Kats (Efim Altus) – Nadya Kolesnikova (Zoya Fyodorova) – Vershinin (Anatoli Kuznetsov) – Semyon Kolesnikov (Georgi Semyonov) – Shakhov's mother (Nadezhda Raiskaya-Doré) – Natasha Loseva (Larisa Emelyantseva) – Sergei Borovsky (Oleg Khakov) – Alexei Kartashov (Ivan Bersenev) – Mikhail Zemtsov (Yuri Tolubeev) – Lev Avdeev (Konstantin Adashevsky) – Yakov Sizov (Boris Poslavsky) – Bryantsev (Pyotr Kirillov) – Ivan Gerasimovich (Boris Zhukovsky) – Dronov (Evgeni Nemchenko)

- DSCH New Collected Works: Vol. 128* (score)

Most of the music appears to be lost. Incomplete orchestral parts are preserved at the Leningrad State Archive of Literature and Art (Overture, 'Funeral March' [2.2.2.2-4.3.3.1-timp.perc:SD/cyms-hp-strings (side dr, cym) (*Largo*), duration: 7'] and 'Conclusion'). Vol 41 of Muzyka Collected Works only prints 'Funeral March' which is based on the revolutionary song 'You Fell as Victims', later included in Symphony No. 11, Op. 103. In 1941 the two parts of The Great Citizen were jointly awarded the Stalin Prize, Second Class.

- **ARRANGEMENT** of 'Funeral March' for symphonic band by Alphons van Stenis.

- *See also* The Great Citizen, part I, Op. 52

CHRONOLOGICAL LIST OF WORKS

THE STORY OF A SILLY BABY MOUSE, Op. 56

Leningrad, Spring 1939

Music to an animated cartoon, devoid of separate numbers, for eight singers and small orchestra

[Сказка о глупом мышонке. Музыка к мультипликационному фильму, Соч. 56 ·

Skazka o glupom myshonke. Muzyka k multiplikatsionnomu filmu, Soch. 56]

Produced by Lenfilm – Mikhail Tsekhanovsky and Samuil Marshak (scenario after Marshak's story) – Mikhail Tsekhanovsky (director) – L. Chupyatov (art director) – D. Shemyakin (camera man) – Alexander Bekker (sound editor) – Boris Tiles (conductor). Recording of the music: April/May 1939. First showing: September 1940

КАСТ: Mrs. Mouse (Z. Sokolova, soprano) – Mrs. Cat (Tatyana Lavrova, soprano) – Auntie Duck (mezzo-soprano) – Horse (Emmanuil Kaplan, tenor) – Mrs. Pig (Irina Vitlin, contralto) – Toad/Polkan, the dog (Efrem Flaks, bass) – Baby Mouse (speaking part) – Pike (mute part) – Narrator

Allegretto (♩ = 80) · Moderato (♩ = 60) · Allegro (♩ = 152) · Moderato con moto (♩ = 76) · Presto (♩ = 120) · Moderato (♩ = 60) · Allegro (♩ = 60) · Moderato (♩ = 60) · Allegro (♩ = ♩) · Moderato (♩ = 60) · ♩ = 120 · ♩ = 60

2(II=picc).2(II=corA).2(II=bcl).2(II=dbn)-4.2.2.0-timp.perc:tgl/wdbl/tamb/SD/BD/cyms/susp.cyms/glsp/xy1-hp-cel-strings(2.2.2.2.2)

Duration: 13'

First performance of Boris Tiles' version: 1979, Leningrad

- ▶ Muzyka Collected Works: Vol. 41 (score and piano score)
- ▶ DSCH New Collected Works: Vol. 126 (score), Vol. 143* (piano score)

The film is also known under the alternative titles 'The Silly Little Mouse', 'Stupid Little Mouse' and 'The Tale of the Stupid Little Mouse'. Boris Tiles reconstructed the score on the basis of the piano score and orchestral parts. The part of Mrs. Pig was originally conceived for a baritone voice. Vol. 41 of Muzyka Collected Works prints its concert version and in the supplement its original music in vocal score. The Tiles version also exists in a German translation by Ulrike Patow and an English translation by Levon Akopyan. There is an instrumental version by Alexander Grande (for small ensemble) and one for full orchestra by Andrew Cornell in which the arranger eliminated the narration and transcribed the animal sound effects for live percussion assigning instrumental parts to the individual animal singers: Mother Mouse is a flute, Pig is a bassoon, Duck is a trumpet, Horse is a trombone, Toad is a double bass solo, Cat is a violin, and Baby Mouse a high oboe. The lullaby theme reappears in No. 5 ('Kreutzer Sonata') of *S a t i r e s*, Op. 109.

▶ ARRANGEMENT for symphonic band by Alphons van Stenis.

CHRONOLOGICAL LIST OF WORKS

SYMPHONY NO. 6 in B minor, Op. 54

Leningrad, July – October 1939

[Симфония № 6, Соч. 54 • **Simfoniya No. 6**, Soch. 54]

1. Largo (♩ = 72) • ♩ = 44 • Poco più mosso e poco rubato (♩ = 52) • Moderato (♩ = 66) • Sostenuto • ♩ = 52 • Sostenuto • Largo (♩ = 44)
2. Allegro (♩ = 88-96)
3. Presto (♩ = 152)
3(III=picc).3(III=corA).4(III=Ebcl,IV=bcl).3(III=dbn)-4.3.3.1-timp.perc:tgl/
tamb/SD/BD/сym/tam-t/xyf-hp-cel-strings

Duration: 30'

First performance: 21 November 1939, Leningrad, Large Philharmonic Hall
Leningrad Philharmonic Orchestra – Evgeni Mravinsky (conductor)

- ▶ Muzyka Collected Works: Vol. 3 (score)
- ▶ DSCH New Collected Works: Vol. 6 (score), Vol. 21(arrangement for piano four hands)

Originally published as Op. 53. Sofia Khentova gives 15 April for the beginning of work on Op. 54, and a number of sources name 5 November 1939 for the première. Interestingly the formal appearance of *Symphony No. 6* (three movements of purely orchestral music with its rather uncommon structure of a slow movement followed by two rapid sections) differs entirely from the work that the composer announced beforehand in a number of newspaper articles, in which he described his forthcoming Sixth Symphony as a monumental work for vocal soloists, choir and orchestra dedicated to the memory of Vladimir Lenin.

▶ **ARRANGEMENTS:** for piano four hands by Levon Atovmian (unpublished) and by Boris Tishchenko (authorized by the composer) ■ according to Derek C. Hulme, there is a version for two pianos (probably only 'Largo') and one for piano solo by the composer whereas the commentary in Vol. 21 of DSCH New Collected Works states that Shostakovich only made an arrangement of the first movement for piano four hands. However, Vol. 21 prints a version for piano four hands combining the first movement arranged by the composer with the following movements from Tishchenko's version ■ for piano eight hands ('Largo') by Pavel Lamm.

CHRONOLOGICAL LIST OF WORKS

SUITE ON FINNISH THEMES

3 December 1939

Seven arrangements of Finnish folk songs for soprano (Nos. 2, 4, 6 and 7), tenor (Nos. 4, 5, 6 and 7) and chamber orchestra

[**Семь обработок финских народных песен (Сюита на финские темы)** для сопрано, тенора и камерного оркестра • **Sem obrabotok finskikh narodnikh pesen (Syuita na finskie темы)** dlya soprano, tenora i kamernogo orkestra]

Russian texts: Nos. 2, 4, 5 and 6 by Manashir Yakubov on the basis of the original Finnish lyrics – No. 7 by Vladimir Garlitsky based on N. Borovko-Lange's translation.

Commissioned by the Political Department of the Leningrad Military District

1. Introduction. Feast days are for lads like these ... *Energico* [instrumental]
2. The blue sky above me ... *Giacoso • Meno mosso • Tempo I*
3. I went out into the grove on a summer's night ... *Lento non troppo* [instrumental]
4. Here in our village ... *Andante*
5. Dark red woodland berry ... *Moderato, tempo giusto*
6. Oh, would I be free ... *Allegretto*
7. Like a rose petal ... *Allegretto*

1.1.1.0-0.1.0.0.0-perc:tgl/tamb/SD-pft-strings

Duration: 12'

First performance: 1 September 2001, Kaustinen (Western Finland)

Anu Komsu (soprano) – Tom Nyman (tenor) – Ostrobothnian Chamber Orchestra – Juha Kangas (conductor)

► DSCH New Collected Works: Vol. 89 (score)

This suite was commissioned directly by the political directorate of the Leningrad Military District. The cycle was to be heard at a ceremonial act as soon as the Russian army had captured the capital city of Helsinki in the Winter War against Finland (October 1939 – March 1940). Since Helsinki was never taken by the Russians, this song cycle was also never performed and fell into oblivion. These are the original Finnish titles of the songs: 'Tällaisille pojillhan ne herranpäivät passaa' (1.), 'Taivas on sininen ja valkoinen ...' (2.), 'Läksin minä kesäyönä käymään' (3.), 'Tämän kylän tytöt ovat tilulilulei ...' (4.), 'Mansikka on punanen marja ...' (5.), 'Jos mie saisän jouten olla ...' (6.) and 'Minun kultani kaunis on ...' (7.)

► **ARRANGEMENT** for piano four hands by B. Berezovsky and N. Khotuntsov.

CHRONOLOGICAL LIST OF WORKS

THE TWELVE CHAIRS

Leningrad, 1939

Operetta *unfinished*

[**Двенадцать стульев**. Оперетта (*неоконченная*) • **Dvenadtsat stulev**. Operetta (*neokonchennaya*)]

Libretto by Evgeni Petrov and V. Vladimirov after the like-named story by Ilya Ilf and Evgeni Petrov

Most likely Shostakovich only sketched a few portions of the work.

CUDGEL

late 1930ies

Folks song arrangement for bass and orchestra

[**Дубинушка**. Обработка народной песни для баса с оркестром • **Dubinushka**. Obrabotka narodnoi pesni dlya basa s orkestrom]

Text: Vasili Bogdanov

2.2.2.2-4.2.3.1-timp-strings

► DSCH New Collected Works: Vol. 148* (score)

The autograph score was found among Shostakovich's papers after the composer's death.

LENIN SYMPHONY

15 April 1938 – 1940 (?)

for soloists, choir and orchestra *lost*

[**Ленинская симфония** • **Lininskaya sinfoniya**]

Text: Vladimir Mayakovsky's poem 'Vladimir Ilyich Lenin' and verses by folk poets Suleiman Stalsky and Dzhambul Dzhabayev

It is possible that Shostakovich, who mentioned the work in a series of interviews given over a period of two and a half years, never actually worked on the *Lenin Symphony* although he claimed in 1940 that two movements were almost completed. However, in December 1940 Shostakovich admitted, that he had failed in his attempt to write a Lenin Cantata. The present work should not be confounded with *Symphony No. 12*, Op. 112, which is also known as 'Lenin Symphony'.

CHRONOLOGICAL LIST OF WORKS

KING LEAR, Op. 58a

Leningrad, 1940

Incidental music to William Shakespeare's tragedy for mezzo-soprano, baritone and orchestra.

[**Король Лир**. Музыка к трагедии В. Шекспира, Соч. 58а • **Korol Lir**. Muzyka k tragedii V. Shekspira, Soch. 58a]

Translations by Mikhail Kuzmin, Anna Radlova and Samuil Marshak ('Ten Songs of the Fool')

1. Introduction and Cordelia's Ballad *Andante*
2. Returning from the Hunt *Allegretto*
3. Ten Songs of the Fool
 - I He who decides ... *Allegro* [based on the tune 'Jingle Bells']
 - II Fools had ne'er less grace in a year *Allegretto*
 - III He that keeps nor crust nor crumb *Allegro*
 - IV The hedge-sparrow fed the cuckoo so long *Moderato*
 - V Fathers that wear rags ... *Allegretto*
 - VI When priests are more in word than matter *Presto*
 - VII A fox when one has caught her *Moderato*
 - VIII The cod piece that will house ... *Moderato*
 - IX He that has a tiny little wit *Allegretto*
 - X That sir which serves and seeks for gain *Moderato*
4. Finale of Act I *Andante*
5. The Storm is Coming up *Andante*
6. Scene on the Steppe *Moderato*
7. Gloster's Blinding *Moderato*
8. Military Camp *Andante*
9. March *Allegretto poco moderato*
10. Fanfares I-V *Allegro*

1.picc.1.1.2-2.2.1.1-timp.perc:tgl/wdbl/tamb/SD/BD/cyms/gong-pft-strings

Première: 24 March 1941, Leningrad, Gorki Bolshoi Dramatic Theatre

Grigori Kozintsev (director) – Natan Altman (stage designer)

- ▶ Muzyka Collected Works: Vol. 27 (score), Vol. 28 (piano score)
- ▶ DSCH New Collected Works: Vol. 118* (score), Vol. 121* (piano score)

'Ten Songs of the Fool' and 'Cordelia's Ballad' were restored and **ARRANGED** by Lev Solin, who took material from Shostakovich's manuscript score as basis for his work. Piano score of Nos. 2 'Returning from the Hunt', 6 'Scene on the Steppe', 9 'March' by the composer. Large portions of Shostakovich's music to 'King Lear', Op. 58 and two additional numbers ('Gigue' [*Presto*] and 'Finale' [*Moderato*], both composed in 1954) were used for Grigori Kozintsev's production 'Hamlet, Prince of Denmark' from 1954. The present work and the reorchestration of Musorgsky's 'Boris Godunov' were both given the opus number 58. English adaptation of 'Cordelia's Ballad' and 'Ten Songs of the Fool' by Joan Pemberton Smith using Shakespeare's original texts.

- ▶ See also *King Lear*, Op. 137 (Music to the film)

CHRONOLOGICAL LIST OF WORKS

BORIS GODUNOV, Op. 58

[MODEST MUSORGSKY (1839 – 1881)]

Leningrad/Gaspra,

24 November 1939 – 10 May 1940

Reorchestration of Musorgsky's opera in four acts with prologue (10 tableaux) based on the piano score edited by Pavel Lamm

[М. Мусоргский. **Борис Годунов**. Опера в четырёх действиях с прологом • М. Musorgski. **Boris Godunov**. Опера в четырёх действиях с прологом]

Prologue

1. Scene 1 'Courtyard of the Moscow Novodevichy Convent'
2. Scene 2 'Yard in the Moscow Kremlin. Entrance of the Tsar's apartments. solemn sound of the bells'

Act I

3. Scene 3 'Cell in the Chudovi Monastery. Night'
4. Scene 4 'Inn at the Lithuanian border'

Act II

5. Scene 5 'The Tsar's apartment in the Moscow Kremlin' (first and second redaction)

Act III

6. Scene 6 'Sandomir Castle. Marina Mnishek at the dressing table. Girls'
7. Scene 7 'Sandomir Castle. Garden. Fountain. Moonlit night'

Act IV

8. Scene 8 'Square in front of St. Basil's Cathedral. Crowd of the poor.'
9. Scene 9 'The Granovitaya Palata in the Moscow Kremlin: The boyars' extraordinary meeting'
10. Scene 10 'Clearing near Kromy. Night'

DRAMATIS PERSONAE: Boris Godunov (baritone) – Feodor, his son (mezzo-soprano) – Xenia, his daughter (soprano) – Xenia's nurse (mezzo-soprano) – Prince Vasili Ivanovich Shuisky (tenor) – Andrei Shchelkalov, clerk (baritone) – Pimen, monk (bass) – Grigori Otrepev, novice, self appointed 'Dmitri' (tenor) – Marina Mnishek, daughter of the Sandomir Voivode (soprano) – Rango, Jesuit (bass) – Varlaam and Misail, mendicants (bass, tenor) – Innkeeper (mezzo-soprano) – Dull man (tenor) – Captain (bass) – Mityukha, peasant (bass) – Personal boyar (tenor) – Khrushchov, boyar (tenor) – Lavitsky and Chernikovsky, Jesuits (basses) – Boyars, Their children, Soldiers, Sandomirians, Beggars, Moscovits (mixed choir and children's choir)

3(III=picc).3(III=corA).2.Ebcl.bcl.3(III=dbn)-4.3.3.1-timp.perc:tgl/tamb/SD/BD/cyms/tam-t/t.bells/glspxyl-2-4hp-pft-cel-strings-banda on stage:2-4crt/3-6 hn/4tpt/6hn/4barsaxhn/2-4tubas-balalaikas.domras(opt)

Duration: 202'

CHRONOLOGICAL LIST OF WORKS

BORIS GODUNOV, Op. 58 [CONTINUED]

Première: 4 November 1959, Leningrad, Kirov State Theatre

Boris Shtokolov (Boris) – Nikolai Shmelyov (Shuisky) – N. Konstantinov (Pimen) – Matvei Gavrilkin (Grigori) – Rimma Barinova (Marina) – Lavrenti Yaroshenko (Varlaam) – Saveli Strezhnev (Misail) – Lyudmila Grudina (Innkeeper) – Ivan Bugaev (Dull man) – I. Shlepyanov (director) – G. Moseev (stage designer) – A. Mikhailov (choral director) – Sergei Eltsin (conductor)

► DSCH New Collected Works: Vol. 144* (score)

The present work and the incidental music 'King Lear' were both given the opus number 58. Erna Meshkishvili reports that Shostakovich began working on *Boris Godunov* on 21 January 1940 whereas Krzysztof Meyer gives December 1939. The above mentioned dates were adopted from Derek C. Hulme.

PIANO QUINTET in G minor, Op. 57 **Shalovo, July – Leningrad, 14 September 1940**

[**Квintет** для двух скрипок, альты, виолончели и фортепиано, Соч. 57 • **Kvintet** dla dvukh skripok, alta, violoncheli i fortepiانو, Soch. 57]

1. Prelude *Lento* (♩ = 72) • *Poco più mosso* (♩ = 72) • *Lento* (♩ = 58) *attacca*
2. Fugue *Adagio* (♩ = 84)
3. Scherzo *Allegretto* (♩ = 84)
4. Intermezzo *Lento* (♩ = 72) *attacca*
5. Finale *Allegretto* (♩ = 96)

Duration: 29'

First performance: 23 November 1940, Moscow, Small Hall of the Conservatoire
Beethoven String Quartet (Dmitri Tsyganov, Vasili Shirinsky, Vadim Borisovsky, Sergei Shirinsky) – Dmitri Shostakovich (piano)

- Muzyka Collected Works: Vol. 37
- DSCH New Collected Works: Vol. 99

Although there was no actual commission it is evident that Shostakovich conceived Op. 57 for the Beethoven String Quartet and himself. According to Derek C. Hulme Op. 57 was composed in Moscow. The *Piano Quintet* was awarded the Stalin Prize, First Class, on 16 March 1941.

► **ARRANGEMENTS:** for piano and saxophone quartet by Christoph Enzel and by Johan van der Linden.

CHRONOLOGICAL LIST OF WORKS

KORZINKINA'S ADVENTURES, Op. 59

Leningrad, Autumn 1940

Music to the film

[**Приключения Корзинкиной.** Музыка к кинофильму, Соч. 59 • **Priklyucheniya Korzinkinoi.** Muzyka k kinofilmu, Soch. 59]

Produced by Lenfilm – Klimenti Mints and Grigori Yagdfeld (scenario) – Klimenti Mints (director) – Mikhail Kaplan and Semyon Sheinin (camera men) – Viktor Savostin (set designer) – Z. Zalkind and E. Nesterov (sound editors). First showing: 11 November 1940

1. Overture *Allegretto*
2. March *Allegretto*
3. The Chase *Presto*
4. Music at the Restaurant *Moderato non troppo*
5. Finale *Andantino*

2.picc.2.3(III=Ebcl).2-4.2.2.1-timp.perc:tgl/tamb/SD/BD/cyms/xyl-hp-pft(No. 3 for piano solo, four hands)-strings-mixed choir

CAST: Yanya Korzinkina (Yanina Zheimo) – Maitre d' (Stepan Kayukov) – Bass (N. Otto) – Father (Sergei Filippov)

- ▶ Muzyka Collected Works: Vol. 41 (score)
- ▶ DSCH New Collected Works: Vol. 130* (score)

The film is sometimes referred to by the variant titles 'The Adventures of Korzinkina' or 'A Ticket to Zone Five'. It was originally conceived as the first film in a cycle of five comic films with music by Shostakovich. Number and order of the original items of Op. 59 are not known. However, the autograph score (of at least 10 numbers) is preserved at the Shostakovich family archives. According to Derek C. Hulme music from Pyotr Tchaikovsky's 'Swan Lake', Mephistopheles' Aria from 'Faust' by Charles Gounod and an orchestrated version of Musorgsky's 'Song of the Flea' were integrated within the film score. A Suite from Op. 59 compiled by Gennadi Rozhdestvensky seems to be identical with the material printed in Vol. 41 of Muzyka Collected Works.

THREE PIECES

Leningrad, 1940

for solo violin *lost*

[**Три пьесы** для скрипки соло (*не сохранились*) • **Tri pesi** dlya skripki (*ne sokhranilis*)]

1. Prelude
2. Gavotte
3. Waltz

Originally Op. 59.

CHRONOLOGICAL LIST OF WORKS

VERGNÜGUNG SZUG [JOHANN STRAUSS II (1825 - 1899)] **Leningrad, 1940**

(EXCURSION TRAIN POLKA)

Polka-Galop, Op. 281 orchestrated for insertion in a production of 'Der Zigeunerbaron' [The Gipsy Baron]

[И. Штраус. **Поезд удовольствий**. Полька-галоп • I. Shtraus. **Poezd udovolsvii**. Polka-galop]

2(II=picc).2.2.2-4.2.3.0-timp.perc:tgl/tamb/SD/cyms-strings

Duration: 2'

Première: 22 February 1941, Leningrad, Maly Opera Theatre

Boris Khaikin (conductor)

► DSCH New Collected Works: Vol. 148* (score)

Also translated as 'Pleasure Train Polka' or 'Train of Joy'. Derek C. Hulme states that the première took place in 1940 in the Leningrad Maly Opera Theatre.

MEPHISTOPHELES'S SONG IN AUERBACH'S CELLAR **1940**

(SONG OF THE FLEA) [MODEST MUSORGSKY (1839 - 1881)]

Arrangement for bass and orchestra from Musorgsky's song for contralto and piano (1879)

[М. П. Мусоргский. **Песня Мефистофеля в погребке Ауэрбаха**. Песня о блохе • М. Р. Musorgsky. **Pesnya Mefistofelya v pogrebke Auerbakha**. Pesnya o blokhe]

Text by Johann Wolfgang von Goethe (from 'Faust') translated by Alexander Strugovchikov

► DSCH New Collected Works: Vol. 148* (score)

The autograph score is preserved at the Central State Archive for Literature and Art.

KATYUSHA MASLOVA **Leningrad, Spring 1941**

Opera *unfinished*

[**Катюша Маслова**. Опера (*неоконченная*). **Katyusha Maslova**. Опера (*neokonchennaya*)]

Libretto by Anatoli Mariengof after Lev Tolstoy's novel 'Resurrection'

Sketches only. The opera was originally commissioned by the Kirov Theatre in 1940. By March 1941 Mariengof completed the libretto which was accepted both by the Kirov and by Shostakovich, but a few weeks later it was banned by Glavrepertkom, the agency in charge of theatre censorship in Moscow.

CHRONOLOGICAL LIST OF WORKS

TWENTY-SEVEN SONGS FOR THE FRONT

Leningrad, 12 – 14 July 1941

Arrangements for voice(s) with violin and violoncello accompaniment

[**Двадцать семь песен фронтовых дорог.** Обработки для голоса, скрипки и виолончели · **Dvadsat sem pesen frontovykh dorog.** Obrabotki dlya golosa, skripki i violoncheli]

Text: Anonymous, Russian translation by Julia Rimskaya-Korsakova (No. 10) · Pyotr Belov (No. 8) · Alexander Churkin (No. 5) · Alexander Dargomyzhsky (No. 21) · Alexander Dargomyzhsky after Pushkin (Nos. 20, 19) · Mikhail Golodny (No. 3) · Semyon Gulak-Artemovskiy (No. 27) · Mikhail Isakovskiy (No. 1) · Vasili Lebedev-Kumach (Nos. 9, 7, 4) · Ruggero Leoncavallo, Russian translation by Ippolit Pryanishnikov (No. 14) · Józef Massalski, Russian translation by Nikolai Berg (No. 17) · Henri Meilhac, Ludovic Halévy, Russian translation by Alexandra Gorchakova (No. 13) · Modest Musorgskiy after Gogol (Nos. 24, 23) · Carlo Pepoli, Russian translation by Mikhail Uliutskiy (No. 12) · Alexander Polezhaev (No. 16) · Alexander Pushkin (No. 15) · Nikolai Rimsky-Korsakov (No. 25) · Taras Shevchenko, from 'Gaidamakov', Russian translation by Lev Mei (No. 22) · Vladimir ShmidtgoF (No. 6) · Alexei Surkov (No. 2) · Traditional, Russian translation by Andrei Globa (No. 11) · Traditional (Nos. 18, 26)

1. 'Farewell' *Сдержанно [Sostenuto]* [DMITRI POKRASS]
2. 'Those Are No Ordinary Clouds But Thunderclouds' *He sneva [Andante]* [DMITRI AND DANIIL POKRASS (1899 - 1978/1905 - 1954), from the music to the film 'Sons of a Working People']
3. 'Song About Shchors' *Довольно скоро. Ритмично [Allegretto. Ritmico]* [MATVEI BLANTER (1903 - 1990)]
4. 'Do Not Touch Us!' *Moderato* [YURI MILYUTIN (1903 - 1968)], from the music to the film 'Mitka-Lelyuk']
5. 'The Girl's Song' *Темп медленного вальса [Tempo di valse lento]* [DAVID PRITSKER (1900 - 1978)]
6. 'Oh, How Great' *Довольно быстро и очень весело [Allegro e gaio]* [ISAAK DUNAEVSKY (1900 - 1955), March of the Pioneers from the music to the film 'The Beethoven Concerto']
7. 'Sing For Us, Wind' *Маршеобразно и добро [Tempo di marcia]* [ISAAK DUNAEVSKY, from the music to the film 'The Children of Captain Grant']
8. 'Song of the Sea' *Темп марша. Мужественно [Tempo di marcia. Risoluto]* [ISAAK DUNAEVSKY]
9. 'Anyuta's Song' *Медленно [Adagio]* · *Темп медленного вальса [Tempo di valse lento]* [ISAAK DUNAEVSKY, from the music to the film 'Jolly Fellows']
10. 'Maman, dites-moi' *Un poco allegretto* · *Poco meno* [JEAN-BAPTISTE WECKERLIN (1821 - 1910), from 'Bergerettes, romances et chansons du XVIII siècle']
11. 'Come Fill, Fill, My Good Fellow' *[Spiritoso ma non troppo presto]* [LUDWIG VAN BEETHOVEN (1770 - 1828), from '25 Scottish Songs', Op. 108, 13]
12. 'La pastorella dell'alpi' *Allegretto* [GIOACHINO ROSSINI (1792 - 1868), from 'Soirées musicales']

CHRONOLOGICAL LIST OF WORKS

TWENTY-SEVEN SONGS FOR THE FRONT [CONTINUED]

13. 'Habanera' *Allegretto quasi andantino*
[GEORGES BIZET (1838 - 1875), from 'Carmen', Act I]
14. 'Serenata d'Arlecchino' *Allegretto un poco moderato*
[RUGGERO LEONCAVALLO (1857 - 1919), from 'Pagliacci', Act II]
15. 'Zemfira's Gipsy Song' *Vivace · Un poco meno mosso · Tempo I* [ALEXEI VERSTOVSKY (1799 - 1862)]
16. 'The Little Sarafan' *Allegretto* [ALEXANDER GURILYOV (1803 - 1858)]
17. 'Really, I Shall Tell Mama' *Allegretto* [ALEXANDER GURILYOV]
18. 'Feverishness' *Allegretto* [ALEXANDER DARGOMYZHSKY (1813 - 1869)]
19. 'Granada Clothed in Mist' *Allegro · Più lento · A tempo* [ALEXANDER DARGOMYZHSKY, from 'The Stone Guest']
20. 'Like in Our Street' *Allegretto* [ALEXANDER DARGOMYZHSKY, from 'Rusalka']
21. 'Comic Song' [*Allegretto*] [ALEXANDER DARGOMYZHSKY, from 'Rogdana']
22. 'Gopak' *Allegro · Meno mosso · Ancora meno mosso · Poco à poco accelerando · Più accelerando · Tempo I · Più mosso · Più vivo* [MODEST MUSORGSKY (1839 - 1881)]
23. 'Khivrya's Song' *Moderato assai · Andante mosso · Più mosso · Agitato · Più tranquillo · Allegretto scherzando · Meno mosso · Poco più mosso · Tempo I · Andantino* [MODEST MUSORGSKY, from 'Sorochintsy Fair', Act II]
24. 'Parasya's Dumka' *Andantino · Allegretto grazioso · Poco meno mosso · Più mosso · Più animato* [MODEST MUSORGSKY, from 'Sorochintsy Fair', Act III]
25. Song of the Varangian Guest *Andante non troppo* [NIKOLAI RIMSKY-KORSAKOV (1844 - 1908), from 'Sadko', Scene 4]
26. 'I am Sitting on a Rock' *Умерно скоро [Poco allegro]* [MIKHAIL IPPOLITOV-IVANOV (1859 - 1935)]
27. 'Where Did You Come From?' *Allegro · Un poco meno mosso · Vivace · Allegretto · Meno mosso assai* [SEMYON GULAK-ARTEMOVSKY (1813 - 1873), from 'A Cossack Beyond the Danube', Duet of Odarka and Ivan Karas, Act I]

First performance: autumn 1941

► DSCH New Collected Works: Vol. 97

Twenty-Seven Songs for the Front were conceived for the Leningrad Conservatory frontline ensembles. Autograph score preserved at the archives of the St. Petersburg Conservatoire.

CHRONOLOGICAL LIST OF WORKS

SONG OF THE REGIMENT OF THE GUARDS

Leningrad, 15 July 1941

for bass, mixed choir and piano for the music ensemble of the People's Volunteer Corps Theatre in Leningrad

[**Песня гвардейской дивизии** для баса, смешанного хора и фортепиано · **Ресня gverdeikoi divizii** dlya basa, smeshannogo khora i fortepiano]

Text by Lev Rakhmilevich

Allegro comodo

First performance: 1941

► Muzyka Collected Works: Vol. 34

The variant titles 'Song of a Guard's Division' and 'The Fearless Guard's Regiments Are on the Move' are also known.

CHRONOLOGICAL LIST OF WORKS

SYMPHONY NO. 7 in C major, 'Leningrad', Op. 60

[Симфония № 7, Соч. 60 • **Simfoniya № 7**, Soch. 60]

Leningrad/Kuibyshev,

19 July – 27 December 1941

Dedicated to the City of Leningrad

1. Allegretto (♩ = 116) • Poco più mosso (♩ = 126) • Poco più mosso (♩ = 108) • Meno mosso (♩ = 69) • Poco più mosso (♩ = 92) • Allegretto (♩ = 126)
2. Moderato (poco allegretto) (♩ = 96)
3. Adagio (♩ = 112) • Largo (♩ = 92) • Adagio (♩ = 112) • Largo (♩ = 92) • Adagio (♩ = 112) • Largo (♩ = 92) • Moderato risoluto (♩ = 120) • Largo (♩ = 92) • ♩ = 120 • Largo (♩ = 92) • Adagio (♩ = 112) • Largo (♩ = 92) • Adagio (♩ = 112) *attacca*
4. Allegro non troppo (♩ = 132) • Moderato (♩ = 100)
3(III=picc,af).3(III=corA).4(III=EbcI,IV=bcI).3(III=dbn)-4.3.3.1-timp.
perc(5):tgl/tamb/2-3SD/BD/cyms/tam-t/xyl-2hp-pft-strings(16-20.14-18.12-16.10-14.8-12)-banda:4hn/3tpt/3trbn

Duration: 80'

First performance: 5 March 1942, Kuibyshev, Palace of Culture
Bolshoi Theatre Orchestra – Samuil Samosud (conductor)

- ▶ Muzyka Collected Works: Vol. 4 (score)
- ▶ DSCH New Collected Works: Vol. 7 (score), Vol. 22 (arrangements for piano solo and for piano four hands by Levon Atovmyan)

These are the dates of composition of the movements (Nos. 1-3 completed in besieged Leningrad, No. 4 in Kuibyshev): 19 July - 3 September ('Allegretto'), 8 - 17 September ('Moderato'), mid-September - 29 September ('Adagio') and 22 November - 27 December ('Allegro non troppo'). Shostakovich originally gave subtitles to each of the movements: 'War' (No. 1), 'Memories' (No. 2), 'Our Country's Wide Spaces' (No. 3) and 'Victory' (No. 4). The theme from the 'Invasion Episode' (opening movement) reappears in *The Fall of Berlin*, Op. 82. The middle section of the theme was used by Béla Bartók in the fourth movement of his 'Concerto for Orchestra' (1943). On 11 April 1942 *Symphony No. 7* was awarded the Stalin Prize, First Class.

▶ **ARRANGEMENTS:** for piano by the composer ■ for piano solo and for piano four hands by Levon Atovmyan ■ for two pianos by Pavel Lamm ■ for piano ('Allegretto') by Anatoli Samonov ■ for ensemble (0.0.sax (flute, bass clar).0 – 0.1.1.1 – perc. acc) by Jan Levander, Lars Almkvist and Katarina Backman.

CHRONOLOGICAL LIST OF WORKS

CEREMONIAL MARCH in D flat major

late 1940/early 1941

for military band

[**Торжественный марш** для духового оркестра • **Torzhestvehhyi marsh** dlya dukhovogo orkestra]

Allegro non troppo

2(II=picc).2.4(IV=EbcI).2-4.2.3.2-perc:SD/BD/cyms-banda:2crt/2ahn/2thn/
barhn/2tubas

picc, ob, bn, horns III and IV, trbn ad lib.

Duration: 6'

► DSCH New Collected Works: Vol. 32 (score)

According to Olga Digonskaya, a newly found sketch for this work indicates that *Ceremonial March* was already composed in 1939. The composer suggested, that piccolo flute, oboe, bassoon, third and fourth horn as well as the trombone parts should be omitted thus giving smaller collectives the possibility to perform the work. Vol. 32 from DSCH New Collected Works prints a version of *Ceremonial March* by an unknown author entitled 'Ceremonial Battle March' which was found in the archives of the State Central Glinka Museum of Musical Culture (4[III,IV=picc].0.4[III,IV=EbcI].0-4.2.2crt.0-perc:SD/BD/cyms-banda:2ahn/2thn/2barhn/2tuba). Shostakovich crossed out the word 'Battle' of the title in red ink.

POLKA in F sharp minor [MILI BALAKIREV (1836-1910)]

Kuibyshev, late 1941

for two harps – arrangement of one of Balakirev's piano pieces

[М. Балакирев. **Полька**. Переложение для двух арф • M. Balakirev. **Polka**. Perelozhenie dlya dvukh arf]

Commissioned by the harpist Vera Dulova

Introduzione *Allegretto* • Polka *Scherzando* • Coda

Duration: 3'

► DSCH New Collected Works: Vol. 99

Vera Dulova states that this arrangement was also performed in an ensemble of several harps on the occasion of the 120th anniversary of the harp class at the Moscow Conservatoire.

CHRONOLOGICAL LIST OF WORKS

A GREAT DAY HAS COME

Leningrad, 1941

Song for bass, choir and piano

[**Великий день настал** для баса, смешанного хора и фортепиано · **Velikii den nastal** dlya basa, smeshannogo khora i fortepiano]

Text by Vissarion Sayanov – written for the NKVD Ensemble

Moderato

- ▶ Muzyka Collected Works: Vol. 34

Volume 34 of Muzyka Collected Works publishes the song with its text revised by Sayanov in the late 1950s after Khrushchov's denunciation of Stalin. The original version – also on Sayanov's words – was entitled 'Oath to the People's Commissar' (Клятва наркому [Klyatva narkomu]).

▶ **ARRANGEMENTS:** for two voices by Levon Atovmyan ■ for male voice by D. G. Grunes ('The Song of Liberation') ■ for male choir by Hugh Ross.

WIENER BLUT (VIENNA BLOOD)

Leningrad, 1941

[JOHANN STRAUSS II (1825 - 1899) · ADOLF MÜLLER (1839 - 1901)]

Reorchestration by Shostakovich

[И. Штраус · А. Мюллер. **Венская кровь**. Оперетта в трёх актах · I. Shtraus · A.

Myueller. **Venskaya krov**. Operetta v tryokh aktakh]

Russian text by Viktor Tipot

This reorchestration was conceived for the staging of the operetta in 1941 at the Maly Opera Theatre under the baton of Grigori Yaron. But, as Olga Digonskaya, curator of the Shostakovich archives, and Laurel Fay both state, the project never came to realization due to the outbreak of the Second World War. For further details ▶ see Natalia Braginskaya, 'Д. Д. Шостакович в мире классической оперетты' [D. D. Shostakovich in the World of Classical Operetta] in: 'Дмитри Шостакович: Исследования и Материалы' [Dmitri Shostakovich: Researches and Material], Vol. 2, Moscow, DSCH, 2007 (in Russian).

ROMANCE

1938 or 1941

for voice and piano *lost*

[**Романс** для голоса и фортепиано (*не сохранилось*) · **Romans** dlya golosa i fortepiano (*ne sokhranilos*)]

Text by Heinrich Heine

CHRONOLOGICAL LIST OF WORKS

THE GAMBLERS

Kuibyshev, 28 December 1941 – June 1942

Opera after Nikolai Gogol's comedy *unfinished*

[Игроки. Опера по одноимённой пьесе Николая Гоголя (*неоконченная*) • Igroki.

Opera po odnoimyonnoi pesе Nikolaya Gogolya (*neokonchennaya*)

Libretto by the composer

Act I

1. Introduction *Allegretto*
2. Scenes in the hotel (figs. 8-104)
3. Card gambling Scene

DRAMATIS PERSONAE: Ikharyev, 'estate owner' (tenor) – Gavryushka, his servant (bass) – Krugel, 'colonel' (tenor) – Stepan Ivanovich Uteshitelny, 'proper nobleman' (baritone) – Pyotr Petrovich Shvokhnev, 'nobleman' (bass) – Alexei, waiter (bass)

3(II=picc,III=af1).3(II=corA).4(III=Ebcl,IV=bcl).3(III=dbn)-4.3.3.1-timp.
perc:tgl/cast/tamb/SD/BD/cyms/xyl-bbalalaika-2hp-pft-strings

Duration: about 50 minutes of composed music

First (concert) performance: 18 September 1978, Leningrad, Large Hall of the Leningrad Philharmonic

Boris Tarkhov (Ikharev) – Valeri Belykh (Gavryushka) – Nikolai Kurpe (Krugel) – Yaroslav Radionik (Uteshitelny) – Ashot Sarkisov (Shvokhnev) – Vladimir Rybasenko (Alexei) – Leningrad Philharmonic Orchestra – Gennadi Rozhdestvensky (conductor)

- ▶ Muzyka Collected Works: Vol. 23 (score), Vol. 28 (vocal score)
- ▶ DSCH New Collected Works: Vol. 56 (vocal score, score)

Originally Op. 63. Shostakovich completed Act I in piano score and nearly so in full score – the last 7 bars were orchestrated for publication (Moscow, 1981) by Gennadi Rozhdestvensky, who also added a conclusion of 40 bars using a fragment of Gavryushka's song and music of the three bars after fig. 183. The work was then subtitled 'Scenes after Gogol'. According to Erna Mekhishvili the composer interrupted work on 'The Gamblers' no earlier than December 1942. There is a posthumous completion in two acts by the Polish composer Krzysztof Meyer. The première of the Meyer version which introduces three new characters (Mikhail Glov, respectable father of the family [deep bass] – Alexander Glov, his son, student [baritone] – Zamukhryshkin, official [tenor]) took place in Wuppertal on 12 June 1983. Jörg Morgener supplied the German translation for the completed version of 'The Gamblers' as well as for the above mentioned 'Scenes after Gogol'. According to Derek C. Hulme there is also a German text (of the unfinished version) by Georg Schwarz. The second movement, 'Scherzo', of Sonata for Viola and Piano, Op. 147 is based on themes from the opera.

CHRONOLOGICAL LIST OF WORKS

NATIVE LENINGRAD, Op. 63

Kuibyshev, October 1942

Suite from the NKVD Song and Dance Ensemble Show 'Motherland'

[**Родной Ленинград**. Вокально-симфоническая сюита из театрализованной программы «Отчизна», Соч. 63 • **Rodnoi Leningrad**. Vokalno-simfonicheskaya syuita iz teatralizovannoi programmy «Otchizna», Soch. 63]

Lyrics of Nos. 1, 2, 4 by Sergei Alymov

Written as a tribute to the courage of the citizens of Leningrad

1. Overture *Moderato non troppo* • *Più mosso*
2. Song of Victorious October *Allegretto*
3. Dance of the Youth *Moderato* • *Allegro con brio* • *Molto meno mosso*
4. Ode to Leningrad *Moderato*

1.picc.1.2.1-2.3.3.1-timp.perc:tgl/tamb/SD/BD/cyms-balalaikas(ad lib.)-pft-strings-tenor, bass, mixed choir

Première of 'Motherland': 7 November 1942, Moscow, Dzhzhzhinsky Central Club NKVD Song and Dance Ensemble – Iosif Dobrovolsky, Mikhail Volpin, Nikolai Erdman (scenario) – Sergei Yutkevich (director) – Pyotr Vilyams (stage designer) – Vasili Vainonen, Kasyan Goleizovsky (choreographers) – A. Stepanov (choral director) – Yuri Silantiev (conductor)

- Muzyka Collected Works: Vol. 27 (score), Vol. 28 (vocal score by the composer)
- DSCH New Collected Works: Vol. 75 (score), Vol. 76 (vocal score)

Native Leningrad represents the first part of the show 'Motherland' which consisted of five segments featuring also music by Alexander Alexandrov, Viktor Bely, Dmitri Kabalevsky, Nikolai Chemberdzhii and Zinovi Dunaevsky. Dzhabul Dzhabayev's poem 'Leningraders, I'm Proud of Thee' was declaimed between Nos. 3 and 4. The revolutionary songs 'Varshavyanka' and 'Boldly, Friends, on we March!' appear in choral settings in No. 1. Derek C. Hulme gives 15 October 1942 as date for the première.

ARRANGEMENTS: for wind orchestra by James Curnow, Torgny Hanson and by Mark Vakhutinsky (No. 3) ■ for balalaikas by Alexei Larin (No. 2) ■ for piano by Lev Solin (No. 3).

Shostakovich wrote three works for the NKVD [Narodnaya komissiya vnutrennikh del (People's Commissariat of Internal Affairs)] Song and Dance Ensemble: the present work, Op. 63, Russian River, Op. 66, and Victorious Spring, Op. 72. These three scores were used in 1970 when Yuri Silantiev compiled an Oratorio (without Shostakovich's participation) for narrator, soprano, 2 tenors, bass, choir and orchestra, 'Rodnaya otchizna', which is known as 'My Native Land', 'My Native Country' or 'My Dear Fatherland' (Nos. 1-4 from Op. 63, Nos. 5, 6, 8 from Op. 72 [with lyrics by Mikhail Svetlov], Nos. 7, 8 from 'Novorossiisk Chimes' – 2(II=picc).2.2.2-3.3.3.1-timp. perc:tgl/tamb/SD/BD/cyms/gisp-balalaikas-pft-strings • Overture 'October 1917' *Moderato non troppo* • On Palace Square *Allegretto* • Folk Dance *Moderato* • *Allegro con brio* • Ode to Leningrad *Moderato* • Song of the Lantern *Allegretto* • Lullaby *Andante* • Battle by the Volga *Moderato* • Song of Victory *Moderato*). Evgeni Dolmatovsky wrote new lyrics for Nos. 2, 4, 7 and 8.

CHRONOLOGICAL LIST OF WORKS

SIX ROMANCES ON VERSES BY W. RALEIGH, R. BURNS AND W. SHAKESPEARE, Op. 62

Kuibyshev, 7 May –
25 October 1942

for bass and piano

[Шесть романсов на слова У. Ралея, Р. Бёрнса и У. Шекспира для баса и фортепиано, Соч. 62 • *Shest romansov na slova U. Raleyа, R. Byornsa i U. Shekspira* dlya basa i fortepiano, Soch. 62]

Texts by Sir Walter Raleigh (No. 1), Robert Burns (Nos. 2-4), William Shakespeare (No. 5) and traditional nursery rhyme (No. 6). Translations by Boris Pasternak (Nos. 1 and 5) and Samuil Marshak (Nos. 2-4, 6)

Dedicated to Levon Tadevosovich Atovmyan (No. 1), *to Nina Vasilievna Shostakovich* (No. 2), *to Isaac Davidovich Glikman* (No. 3), *to Yuri Vasilievich Sviridov* (No. 4), *to Ivan Ivanovich Sollertinsky* (No. 5) and *to Vissarion Yakovlevich Shebalin* (No. 6)

1. The Wood, the Weed, the Wag (Sir Walter Raleigh to His Sonne) *Largo* (♩ = 54)
2. O, Wert Thou in the Cauld Blast *Moderato* (♩ = 76)
3. McPherson before His Execution (McPherson's Farewell) *Allegretto* (♩ = 112)
4. Jenny (Comin' thro' the Rye) *Moderato* (♩ = 104)
5. Sonnet LXVI (Tyr'd with all these) *Lento* (♩ = 66)
6. The King's Campaign ('The Grand Old Duke of York' or 'The King of France went up the Hill') *Allegretto* (♩ = 126)

Duration: 14'

First (complete) performance: 6 June 1943, Moscow, Small Hall of the Conservatoire Efremlak (bass) – Dmitri Shostakovich (piano)

- ▶ Muzyka Collected Works: Vol. 32
- ▶ DSCH New Collected Works: Vol. 95

The cycle is also known as 'Six Romances on Verses by British Poets' or 'Six Romances on Verses by English Poets'. Initially Op. 62 was divided in two groups: Nos. 1, 5, 6 and Nos. 2-4 (the Burns settings). The following dates of composition are known: No. 1 was finished on 7 May 1942, Nos. 2-4 were subsequently written on 15, 16 and 17 October 1942 according to Sofia Khentova (Elizabeth Wilson gives 16, 17 and 18 October), Nos. 5 and 6 on 24 and 25 October respectively. As Khentova states Nos. 2-4 were performed for the first time in Kuibyshev on 4 November 1942 by Alexander Baturin accompanied by the composer. The opening theme of No. 1 was subsequently used by Shostakovich in various works: in the Introduction to *Poem of the Motherland*, Op. 74, in the closing movement of *Symphony No. 12*, Op. 112, in 'A Career' (No. 5) of *Symphony No. 13*, Op. 113, in 'Allegretto furioso' (No. 2) of *String Quartet No. 10*, Op. 118, in the introductory section of *A Year like a Lifetime*, Op. 120, and in the second movement ('Adagio') of *String Quartet No. 15*, Op. 144. The opening theme of No. 6 is a paraphrase of the main theme from Béla Bartók's 'Sonata for Two Pianos and Percussion'. The same theme is used by Shostakovich in the second movement of *Symphony No. 13*, Op. 113. On 14 February 1948 Op. 62 was banned for being a 'formalist' work – but on 16 March 1949 Joseph Stalin cancelled the order in view of Shostakovich's trip to the United States.

- ▶ ARRANGEMENT for double bass and piano (No. 5) by Rodion Azarkhin.

CHRONOLOGICAL LIST OF WORKS

SIX ROMANCES ON VERSES BY W. RALEIGH, R. BURNS AND W. SHAKESPEARE, Op. 62a

Arkhangelskoe,
18 March 1943

for bass and symphony orchestra

[Шесть романсов на слова У. Ралея, Р. Бёрнса и У. Шекспира для баса и симфонического оркестра, Соч. 62а • *Shest romansov na slova U. Raleyа, R. Byornsa i U. Shekspira* dlya basa i simfonicheskogo оркестра, Soch. 62а]

Duration: 14'

3(III=picc).3(III=corA).4(III=Ebcl,IV=bcl).3(III=dbn)-4.3.3.1-timp.perc:tgl/
tamb/SD/BD/cyms/tam-t/xy1-2hp-cel-strings

► DSCH New Collected Works: Vol. 88 (score)

Op. 62a was not performed in public during the composer's lifetime – only a recording was done in 1986 with Anatoli Safiulin and the USSR Ministry of Culture Symphony Orchestra conducted by Gennadi Rozhdestvensky. For the version for bass and chamber orchestra (1971), ► *see* Op. 140.

SONATA FOR PIANO NO. 2 in B minor, Op. 61 [Соната для фортепиано № 2, Соч. 61 • *Sonata dlya fortepiano № 2*, Soch. 61]

Kuibyshev/Arkhangelskoe,
January – 17 March 1943

Dedicated to the memory of Leonid Vladimirovich Nikolaev

1. Allegretto

2. Largo

3. Moderato (con moto) • Allegretto con moto • Adagio • Moderato

Duration: 25'

First performance: 6 June 1943, Moscow, Small Hall of the Conservatoire
Dmitri Shostakovich

► Muzyka Collected Works: Vol. 39

► DSCH New Collected Works: Vol. 111*

Krzysztof Meyer states that Op. 61 was already composed in 1942. Originally published as Op. 64. The first movement was completed on 18 February and the second on 3 March.

CHRONOLOGICAL LIST OF WORKS

EIGHT BRITISH AND AMERICAN FOLKSONGS

12 May/July 1943

for soprano (Nos. 1-7), bass (No. 8) and chamber orchestra

[**Восемь английских и американских народных песен** для сопрано, баса с оркестром · **Vosem angliiskikh i amerikanskikh narodnikh pesen** dlya soprano, basa s orkestrom]

Texts by William Julius Mickle (No. 1), Robert Burns (Nos. 2, 6), Patrick Sarsfield Gilmore (No. 8), Northumbrian capstan shanty (No. 3), English Air (No. 4), 'Three Sons of Rogues' (No. 5) and 'Come Lasses and Lads' (No. 7)

Translations by Samuil Bolotin (Nos. 1, 2, 4, 5, 8), Tatyana Sikorskaya (Nos. 2, 3, 5, 7) and Samuil Marshak (No. 6)

1. The Sailor's Bride [Nevesta moryaka] *Allegretto*
2. John Anderson *Lento, espressivo*
3. Billy Boy *Vivo*
4. Oh, the Oak and the Ash [O, moi yasen i dub] *Moderato*
5. King Arthur's Servants [Slugi Korolya Artura] *Vivo*
6. Comin' thro' the Rye [Vidno, rozhyu shla] *Moderato*
7. Spring Round Dance [Vesenni khorovod] *Allegro*
8. When Johnny Comes Marching Home Again [K nam Dzhonni pridyt opyat] *Allegretto*

2.2(II=corA).2.2-4.1.0.0-timp.perc:tg|tamb/g|sp-hp-strings

Duration: 16'

First performance (Nos. 1-7): 25 May 1943, Moscow

Mark Reisen (bass, Nos. 2, 3 and 5 [transposed]) – Larisa Elchaninova (soprano, Nos. 1, 4, 6 and 7) – USSR State Symphonic Orchestra – Alexander Orlov (conductor)

First performance (No. 8): 4 July 1943, Moscow

Pantheleimon Nortsov (baritone) – USSR State Symphonic Orchestra – Nathan Rakhlin (conductor)

- ▶ DSCH New Collected Works: Vol. 149 (score / piano reduction by Viktor Ekimovsky)

Originally the present song cycle consisted of seven pieces, No. 8, the only song set for bass and orchestra, was instrumented separately and appended a few months later. For further details concerning the genesis of 'Eight British and American Folk-songs' ▶ see commentary of DSCH New Collected Works Vol. 149. The first proven performance of the complete cycle took place on 26 May 1960 with Vladimir Matusev (bass) accompanied by the USSR State Symphonic Orchestra under the baton of Gennadi Rozhdestvensky.

▶ **ARRANGEMENT** for voice and piano by Viktor Ekimovsky.

- ▶ see Annie Laurie (1944)

CHRONOLOGICAL LIST OF WORKS

SYMPHONY NO. 8 in C minor, Op. 65
[Симфония № 8, Соч. 65 • **Simfoniya № 8**, Soch. 65]

Ivanovo, 2 July –
Moscow, 9 September 1943

Dedicated to Evgeni Alexandrovich Mravinsky

1. Adagio (♩ = 80) • Poco più mosso (♩ = 72) • Adagio (♩ = 32) • Allegro non troppo (♩ = 116) • Allegro (♩ = 69) • Adagio (♩ = 80) • Poco più mosso (♩ = 72) • Adagio (♩ = 80 • ♩ = 56)
 2. Allegretto (♩ = 132 • ♩ = 144) • L'istesso tempo
 3. Allegro non troppo (♩ = 152) *attacca*
 4. Largo (♩ = 50) *attacca*
 5. Allegretto (♩ = 136 • ♩ = 152 • ♩ = 168) • L'istesso tempo • Allegro (♩ = 108) • Adagio (♩ = 60) • Più mosso (♩ = 60) • Adagio (♩ = 60) Allegretto (♩ = 96 • ♩ = 168 • ♩ = 152) • Andante (♩ = 84)
- 4(III,IV=picc).2.corA.2.Ebcl.bcl.2.dbn-4.3.3.1-timp.perc:tgl/tamb/SD/BD/
cym/susp.cym/tam-t/xyl-strings(16.14.12.12.10)

Duration: 62'

First performance: 4 November 1943, Moscow, Large Hall of the Conservatoire
USSR State Symphony Orchestra – Evgeni Mravinsky (conductor)

- ▶ Muzyka Collected Works: Vol. 4 (score)
- ▶ DSCH New Collected Works: Vol. 8 (score), Vol. 23 (arrangement for piano four hands by Levon Atovmyan)

Shostakovich noted in the manuscript score of Op. 56 the dates of completion of each movement: Moscow, 3 August 1943 (1.), Ivanovo, 17, 22 and 25 August 1943 (2.-4.) and Moscow, 9 September 1943 (5.). In a letter to Ivan Sollertinsky dated 9 September 1943 (immediately after finishing the score) the composer described the five movements of his new Symphony as 'Adagio' (1.), 'March' (2.), 'March' (3.), 'Mournful March' (4.) and 'Pastoral' (5.). According to Derek C. Hulme the first performance took place, with the above mentioned forces, on 3 November 1943 – this was actually, as stated in the commentary of DSCH New Collected Works, Vol. 8, a general rehearsal. As Mieczysław Weinberg states Shostakovich was initially inspired by the beginning of Franz Liszt's Piano Concerto No. 1 in E flat major when he composed the first theme of the second movement. The second theme is closely related to the main theme from 'Scherzo' from Suite for Jazz Orchestra No. 2 (1938). The appendix of DSCH New Collected Works, Vol. 8 prints the score of a fragment of the second movement – obviously its (incomplete) original discarded version – which consists of 125 bars (3[picc].2.2.2 – 4.3.3.1 – timp. piano. strings, Moderato con moto). Within the context of the Zhdanov Decree in February 1948 Shostakovich's Symphony No. 8, op. 65 was removed from the concert repertoire for being a 'formalist work' along with Piano Concerto No. 1, Op. 35, Symphonies 6 and 9, Opp. 54, 70, Poem of the Motherland, Op. 74, Two Pieces for String Octet, Op. 11, Piano Sonata No. 2, Op. 61, Aphorisms, Op. 13 and Six Romances on Verses by W. Raleigh, R. Burns and W. Shakespeare, Op. 62. Although the ban was personally cancelled in 1949 by Stalin in view of Shostakovich's journey to the United

CHRONOLOGICAL LIST OF WORKS

SYMPHONY NO. 8, Op. 65 [CONTINUED]

States (with performances of works included in the banned list) the public discussions concerning the Symphony's 'formalism' and 'lengthiness' lasted for years.

► **ARRANGEMENTS:** for piano four hands by Levon Atovmyan ■ for two pianos eight hands by Pavel Lamm.

ANTHEM OF THE SOVIET UNION (I) 'Glory to Our Soviet Motherland' 1943

in G major

for mixed choir and orchestra

[**Гимн Советского Союза** «Славься, отчизна Советов» для хора и симфонического оркестра • **Gimn Sovetskogo Soyuza** «Slavsya, otchizna Sovetov» dlya khora i simfonicheskogo orkestra]

Text by Evgeni Dolmatovsky

Moderato (♩ = 96)

3(III=picc).3.3.2-4.3.3.1.timp.perc:tg/SD/cyms-strings

- Muzyka Collected Works: Vol. 34
- DSCH New Collected Works: Vol. 76 (score and piano score)

By order of Joseph Stalin a government competition for the anthem of the Soviet Union to replace Pierre De Geyster's 'Internationale' which had been in use since 1917 was held between 1942 and 1943. A large number of poets submitted anthem lyrics and more than 150 composers from different regions of the Soviet Union set them into music. Shostakovich's entries were highly praised but eventually Alexander Alexandrov's setting of a text by Sergei Mikhalkov and El-Registan won the competition. It is not clear whether Shostakovich's first competition entry has ever been performed.

CHRONOLOGICAL LIST OF WORKS

ANTHEM OF THE SOVIET UNION (II) 'Unbreakable Union of Freeborn Republics' in E flat major 1943

for mixed choir and orchestra

[**Гимн Советского Союза** «Союз нерушимый, республик свободных» для хора и симфонического оркестра · **Gimn Sovetskogo Soyuza** «Soyuz nerushimyi, respublik svobodnykh» dlya khora i simfonicheskogo orkestra]

Text by Sergei Mikhalkov and El-Registan

Moderato

3(III=picc).3(III=corA).4(III=Ebclar,IV=bcl).3(III=dbn)-4.3.3.1-timp.perc:tg/
SD/BD/cyms-strings

First performance: 28 October 1943, Moscow, Bolshoi Theatre
Symphony Orchestra and Choir of the Bolshoi Theatre

► DSCH New Collected Works: Vol. 76 (score and piano score)

The composer's second entry for the Soviet anthem competition was preceded by at least two versions with a text by Mikhalkov and El-Registan ('Grand Union of Freeborn Peoples') which underwent several changes before it eventually became the officially approved 'Unbreakable Union of Freeborn Republics'. Nonetheless the newly composed version was (together with all the other submissions) rated as unsatisfactory. Then another round of the competition started and Shostakovich and Aram Khachaturyan were asked to jointly compose an anthem (on the approved text). This joint version was at least short-listed but finally Stalin decided for Alexandrov's setting. For a detailed description of the lengthy process concerning the settling of a new Soviet National Anthem ► *see* commentary of DSCH New Collected Works Vol. 76.

INVINCIBLE RED ARMY

1943 (?)

for voice (choir) and piano

[**Армия Красная, непобедимая** · **Armiya Krasnaya, nepobedimaya**]

jointly composed by Dmitri Shostakovich and Aram Khachaturyan

Text by Mikhail Golodny

Variant title: 'Song of the Red Army'. According to Erna Meskhishvili neither the year of composition of *Invincible Red Army* nor its being conceived as an entry for the 1943 National Anthem contest is certain. Preserved at the State Central Glinka Museum.

CHRONOLOGICAL LIST OF WORKS

ROTHSCHILD'S VIOLIN [VENIAMIN FLEISHMAN (1913-1941)] **Kuibyshev, 1942 –**
Opera in one act, completed and partly orchestrated **Moscow, 5 February 1944 (?)**

[В. И. Флейшман. **Скрипка Ротшильда**. Опера в одном действии • V. I. Fleishman.

Skripka Rotshilda. Opera v odnom deistvii]

Libretto after Anton Chekhov by Alexander Preis

DRAMATIS PERSONAE: Yakov Matveyevich Ivanov (bass) – Rothschild (tenor)
– Moisei Ilich Shakhkes (tenor) – Marfa (mezzo-soprano) – Members of the
orchestra (6-8 tenors and basses)

3(III=picc).3(III=corA).3(III=Ebc1).3(III=dbn)-4.3.3.1-timp.perc:tgl/tamb/SD/
BD/cyms/g|sp-hp-strings

Duration: 45'

► DSCH New Collected Works: Vol. 146* (score)

First (concert) performance: 20 June 1960, Moscow, All-Union Home of Composers
Soloists of the Moscow Philharmonic Society

First (stage) performance: 24 April 1968, Leningrad

Experimental Studio of Chamber Music – Solomon Volkov (art director)

Shostakovich's pupil Veniamin Fleishman composed this opera between 1939 and 1941. As Elena Silina explains in 'Shostakovich Between Now and Eternity' ['Shostakovich mezhdn mgnveniem i vechnostyu'], St. Petersburg 2000, Fleishman is not the author of the opera's libretto. He was killed during the siege of Leningrad in 1941. According to Shostakovich Fleishman had only orchestrated the central part of the work – Shostakovich completed the rest, amounting to about half of the whole. German version by Jörg Morgener.

► **ARRANGEMENT** for chamber ensemble (1.0.1.1-0.1.1.0-pft-strings[1.1.1.1]) by Gerd Jünemann.

CHRONOLOGICAL LIST OF WORKS

ZOYA, Op. 64

Moscow, June 1944

Music to the film

[Зоя. Музыка к кинофильму, Соч. 64 · Zoya. Muzyka k kinofilmu, Soch. 64]

Produced by Soyuzdetfilm – Lev Arnshtam, Boris Chirskov (scenario) – Lev Arnshtam (director) – Alexander Shelenkov (camera man) – Konstantin Urbetis (set designer) – Dmitri Flyangolts (sound editor) – Kinokomitet Choir and Orchestra – D. Blok (conductor) – Konstantin Simonov (lyrics to ‘Zoya’s Song’). First showing: 22 November 1944

1. [No. 1] Allegretto
2. [No. 2] Moderato
3. [No. 3] Adagio
4. [No. 4] Moderato
5. [No. 5] Moderato
6. [No. 6] Moderato · Allegro · Presto
7. Victory *Adagio* [No. 7]
8. Belfry *Allegro* [No. 8]
9. [No. 12] Moderato
10. [No. 13] Moderato
11. [No. 16] Allegretto
12. Dneprostroi *Allegretto* [No. 20]
13. [No. 21] Adagio
14. Parade of First of May *Allegretto* [No. 22]
15. Arrival of the Heroes *Allegro* [No. 23]
16. [No. 24] Allegro
17. Remembrance *Moderato · Allegro* [No. 25]
18. Moscow *Adagio* [No. 30]
19. Zoya’s Song *Moderato con moto* [No. 31]
20. [No. 35] [con moto]

3(III=picc).3.4(Ebcl).3(III=dbn)-4.5.5.2-timp.perc:tgl/SD/BD/cyms/tam-t/glsp/xyl-2hp-strings-mixed choir

CAST: Zoya as a child (Katerina Skvortsova) – Zoya Kosmodemyanskaya (Galina Bodyanitskaya) – Zoya’s mother (Xenia Tarasova) – Zoya’s father (Nikolai Ryzhov) – Boris Fomin (Anatoli Kuznetsov) – Filin (Boris Poslavsky) – Secretary (Vladimir Volchek) – Zoya’s teacher (Tamara Altseva) – German soldier (Rostislav Plyatt) – German officer (Boris Podgorny)

Duration: 95’

- ▶ Muzyka Collected Works: Vol. 41 (score)
- ▶ DSCH New Collected Works: Vol. 130* (score)

According to John Riley the first showing took place on 22 September 1944. From 26 sections preserved at the State Central Glinka Museum of Musical Culture Vol. 41 of Muzyka Collected Works prints 20 items, and a version of ‘Zoya’s Song’ for mixed choir and piano appears in Vol. 34. This film, originally listed as Op. 68, is sometimes referred to by the variant title ‘Who Is she?’ or ‘Zoya Kosmodemyanskaya’.

CHRONOLOGICAL LIST OF WORKS

ZOYA, Op. 64 [CONTINUED]

It was awarded the Stalin Prize, First Class, in 1946. In 'Moscow' the composer uses the theme of the 'Slava Chorus' from Mikhail Glinka's opera 'Ivan Susanin' ('A Life for the Tsar') and in 'Parade of First of May' Pierre De Geyter's 'Internationale' is quoted.

SUITE FROM 'ZOYA', Op. 64a

for orchestra with choir (in No. 1) – assembled by Levon Atovmyan (1944 [?])

[Сюита из музыки к кинофильму «Зоя» для смешанного хора и оркестра, Соч. 64а · *Suuta iz muzyki k kinofilmu «Zoya»* dlya smeshannogo khora i orkestra, Soch. 64a]

1. Prelude 'Song about Zoya' *Adagio · Moderato con moto*
2. Scene 'Military Problem' *Allegretto · Allegro*
3. Prelude 'Tragedy of a Loss' *Adagio*
4. March 'Hero's Victory' *Tempo di Marcia*
5. Finale 'The Heroine's Immortality' *Adagio*

2.picc.3.3(III=bcl).Ebcl.2.dbn-4.5.5.2-timp.perc:tgl/tamb/SD/cyms/BD/glspl/
tam-t/xyl-2hp-strings

Duration: 32'

No. 1 represents a combination of Nos. 21 and 7 from the film score. No. 2 includes Nos. 1, 24 and 25. In No. 3 (Prelude 'Tragedy of a Loss') Atovmyan combines his orchestration of Prelude E flat minor, Op. 34, No. 14 with an item (*Adagio*) from Op. 64 not printed in Vol. 41 of Muzyka Collected Works. In 'March' Atovmyan forms an A-B-A structure with Nos. 23 and 22 (Pierre De Geyter's 'Internationale'). The final movement of Op. 64a comprises Nos. 3 and 30 ('Slava Chorus' from Mikhail Glinka's opera 'A Life for the Tsar').

CHRONOLOGICAL LIST OF WORKS

PIANO TRIO NO. 2 in E minor, Op. 67

[Трио № 2 для скрипки, виолончели и фортепиано, Соч. 67 ·

Trio № 2 dlya skripki, violoncheli i fortepiano, Soch. 67]

Dedicated to the memory of Ivan Ivanovich Sollertinsky

**Moscow/Ivanovo,
December 1943 –
13 August 1944**

1. Andante (♩ = 69) · Moderato (♩ = 96) · Poco più mosso (♩ = 160)
2. Allegro con brio (♩ = 132)
3. Largo (♩ = 112)
4. Allegretto (♩ = 144 · ♪ = 168) · Adagio (♩ = 69)

Duration: 24'

First performance: 14 November 1944, Leningrad, Large Philharmonic Hall

Dmitri Tsyganov (violin) – Sergei Shirinsky (violoncello) – Dmitri Shostakovich (piano)

- ▶ Muzyka Collected Works: Vol. 37
- ▶ DSCH New Collected Works: Vol. 98

The first movement was completed on 15 February 1944, the second on 4 August, and the fourth on 13 August 1944. The official première was preceded by a performance on 9 November at the Union of Composers. The main theme from No. 4 ('Allegretto') reappears in String Quartet No. 8, Op. 110. The Trio was awarded the Stalin Prize, Second Class, in 1946.

CHRONOLOGICAL LIST OF WORKS

STRING QUARTET NO. 2 in A major, Op. 68 **Ivanovo, September 1944**

[**Квартет № 2** для двух скрипок, альты и виолончели, Соч. 68 • **Kvartet № 2** dlya dvukh skripok, alta i violoncheli, Soch. 68]

Dedicated to Vissarion Yakovlevich Shebalin

1. Overture *Moderato con moto* (♩ = 144)
2. Recitative and Romance *Adagio* (♩ = 66-76) • ♩ = 69 • *Più mosso* • *Adagio*
3. Waltz *Allegro* (♩ = 104)
4. Theme with Variations *Adagio* (♩ = 72) • *Moderato con moto* (♩ = 116) • *Allergretto* • *Più mosso* (♩ = 160) • *Più mosso* (♩ = 168) • *Allegro non troppo* (♩ = 76) • *Allegro* (♩ = 126) • *Adagio* (♩ = 72)

Duration: 32'

First performance: 14 November 1944, Leningrad, Large Philharmonic Hall
Beethoven String Quartet (Dmitri Tsyganov, Vasili Shirinsky, Vadim Borisovsky, Sergei Shirinsky)

- ▶ Muzyka Collected Works: Vol. 35
- ▶ DSCH New Collected Works: Vol. 100

Originally published as Op. 69. The first three movements were finished on 5, 6 and 15 September – the entire quartet was completed five days later on 20 September. The official première was preceded by a hearing at the Main Administration of Music Institutions of the Arts Committee at the USSR Council of People's Commissars on 1 November and by a second hearing at the Union of Composers on 9 November 1944.

▶ **ARRANGEMENTS:** for piano by Boris Giltburg ('Theme with Variations') ■ for violin and piano ('Recitative and Romance') by Dmitri Tsyganov ■ for piano four hands by Yuri Nikolsky and by Anatoli Dmitriev ■ for string orchestra by Marin van Prooijen and by Jonathan Morton.

CHRONOLOGICAL LIST OF WORKS

RUSSIAN RIVER, Op. 66

Moscow, 17 December 1944

Incidental music to the NKVD Song and Dance Ensemble Show 'The Great Russian River'

[**Русская река**. Музыка к театрализованной программе, Соч. 66 · **Russkaya reka**. Muzyka k tetralizovannoi programme, Soch. 66]

Scenario by Mikhail Volpin, Iosif Dobrovolsky (also lyrics of Nos. 3 and 5) and Nikolai Erdman

1. March *Allegretto*
2. Football *Presto*
3. The Battle of Stalingrad *Moderato · Allegro*
4. Waltz
5. Final Song *Moderato*

1.picc.1.2.1-2.3.2.1-timp.perc:SD/BD/cyms-strings-choir

Première: 17 April 1945, Moscow, Dzerzhinsky Central Club

NKVD Song and Dance Ensemble – Ruben Simonov (director) – Pyotr Vilyams (stage designer) – Asaf Messerer (choreographer) – A. Stepanov (choral director) – Yuri Silantiev (conductor)

- ▶ Muzyka Collected Works: Vol. 27 (score), Vol. 28 (piano score)
- ▶ DSCH New Collected Works: Vol. 119 (score), Vol. 121* (piano score)

No. 4 ('Waltz') is lost. The publication of Nos. 1, 2 and 3 is based on manuscript copies in possession of Karen Khachaturyan, a pupil of Shostakovich's. One of the settings conceived as National Anthem Entry in 1943 reappears in No. 3 ('The Battle of Stalingrad').

- ▶ *See also* Native Leningrad, Op. 63 and My Native Land, 1970

A TOAST TO OUR MOTHERLAND

1944

Song for tenor, mixed choir and piano

[**Заздравная песня о родине** для тенора, смешанного хора и фортепиано · **Zazdravnaia pesnya o rodine** dlya tenora, smeshannogo khora i fortepiano]

Text by Iosif Utkin

Presto

- ▶ Muzyka Collected Works: Vol. 34

CHRONOLOGICAL LIST OF WORKS

THE BLACK SEA

1944

Song for bass, male choir and piano

[**Чёрное море** для баса, мужского хора и фортепиано • **Chyornoe more** dlya basa, muzhskogo khora i fortepiano]

Text by Sergei Alymov and N. Verkhovsky

Allegro moderato

- ▶ Muzyka Collected Works: Vol. 34

Erna Meshkishvili states that The Black Sea was composed in 1943.

ANNIE LAURIE

1944

Arrangement for voice and chamber orchestra of the like-named Scottish song

[**Энни Лори**. Шотландская баллада для голоса и камерного оркестра • **Enni Lori**. Shotlanskaya ballada dlya golosa i kamernogo orkestra]

Music and words by Lady John Scott after William Douglas of Fingland

Russian translation by Nazari Raisky

Molto moderato (♩ = 80)

2.0.2.0-4.0.0.0-strings

- ▶ DSCH New Collected Works: Vol. 149 (score and piano version)

Duration: 4'

First performance: 20 May 1944, Moscow

Maria Maksakova (mezzo-soprano) – USSR State Symphonic Orchestra – Alexander Orlov (conductor)

Shostakovich used a collection of British songs compiled and published by Nazari Raisky in Moscow in 1942 as basis for his orchestration. The instrumentation is almost identical with the one of 'Eight British and American Folksongs'. The score is preserved at the State Central Glinka Museum of Musical Culture.

- ▶ *see* Eight British and American Folksongs (1943)

CHRONOLOGICAL LIST OF WORKS

CHILDREN'S NOTEBOOK, Op. 69

Moscow, 6 December 1944 (Nos. 1-6),

for piano

30 May 1945 (No. 7)

[**Детская тетрадь** для фортепиано, Соч. 69 • **Detskaya tetrad** dlya fortepiano, Soch. 69]

1. March *Allegretto*
2. Waltz *Moderato non troppo*
3. The Bear *Allegretto*
4. Funny Story *Allegro*
5. Sad Story *Moderato*
6. Clockwork Doll *Allegro*
7. Birthday *Tempo di valse*

Duration: 7'

First performance (Nos. 1-6 only): December 1945, Moscow

Galina Shostakovich

First (complete) performance: 1947 (radio recording)

Dmitri Shostakovich

- ▶ Muzyka Collected Works: Vol. 39
- ▶ DSCH New Collected Works: Vol. 109

The cycle was conceived for the composer's daughter Galina. The opening fanfare from No. 7 was later used in *Festive Overture*, Op. 96. No. 6 recycles a theme from *Scherzo*, Op. 1. Shostakovich's archive recording of the cycle transposes the positions of Nos. 3 and 5.

▶ **ARRANGEMENTS:** for string orchestra (Nos. 5, 6) by Bas Wiegers ■ for violin and piano (Nos. 1 and 6) by Konstantin Fortunatov ■ for violoncello and piano (No. 6) by Roman Sapozhnikov and Georgi Kirkor ■ for violoncello and double bass (Nos. 1-6) by Andreas Wiebeke-Gottsstein ■ for double bass and piano (No. 1) by I. Lavrovaya ■ for guitar (Nos. 1, 2, 4) by Agustín Lara.

CHRONOLOGICAL LIST OF WORKS

SYMPHONY NO. 9 in E flat major, Op. 70
[Симфония № 9, Соч. 70 • **Simfoniya № 9**, Soch. 70]

Moscow/Ivanovo,
26 July – 30 August 1945

1. Allegro (♩ = 132)
 2. Moderato (♩ = 208) • Adagio (♩ = 152)
 3. Presto (♩ = 126) *attacca*
 4. Largo (♩ = 84) *attacca*
 5. Allegretto (♩ = 100) • ♩ = 126 • Pocochissimo animato • (Pocochissimo animato) • ♩ = 108 • Allegro (♩ = 208)
- 2.picc.2.2.2-4.2.3.1-timp.perc(2):tgl/tamb/SD/BD/cym-strings(16-20.14-18.12-16.12-16.10-14)

Duration: 25'

First performance: 3 November 1945, Leningrad, Large Philharmonic Hall
Leningrad Philharmonic Orchestra – Evgeni Mravinsky (conductor)

- ▶ Muzyka Collected Works: Vol. 5 (score)
- ▶ DSCH New Collected Works: Vol. 9 (score), Vol. 24 (arrangement for piano four hands by the composer)

A draft of the first movement with detailed instrumentation marks is dated 26 July 1945. The final version of the first movement was begun on 2 August and finished it on 5 August. The following movements were finished on 12, 20, 21 and 30 August. **ARRANGEMENTS:** for piano four hands by the composer ■ for solo piano and for piano four hands by Levon Atovmyan ■ for flute quartet ('Presto') by Matthew Johnston ■ for band by William A. Schaefer ■ for wind orchestra by Hardy Mertens and J. M. Suykerbuyk ■ for ensemble (1.1.1-1.1.1.0-perc(2)-accpft-strings[1.1.1.1.1-5.4.3.2.1]) by Joolz Gale. There is also a composition, 'Scho-stakowitsch-Variationen', by Helge Jung (Op. 40, 1982), a cycle of variations for piano (or clarinet, bassoon and piano) based on the main themes from the second movement, 'Moderato', and the opening movement, 'Allegro'.

MURZILKA

1944-1945

for piano

[Музилка для фортепиано • **Murzilka** dlya fortepiano]

Allegretto

Duration: 1'

- ▶ Muzyka Collected Works: Vol. 39
- ▶ DSCH New Collected Works: Vol. 109

According to the commentary of DSCH New Collected Works Vol. 109 **M u r z i l k a** was probably composed for the composer's own children in the context of the genesis of **C h i l d r e n ' s N o t e b o o k**, Op. 69.

CHRONOLOGICAL LIST OF WORKS

OUR NATIVE RUSSIA HAS GAINED STRENGTH FROM STORMS

October 1945

for mixed choir and orchestra

[**В грозах окрепила Россия родная · V grozakh okrepla rossiya rodnaya**]

Text by Stepan Shchipachyov

Moderato

3(III=picc).3.3.3(III=db bn)-4.3.3.1-timp.perc:tg/SD/BD/cyms-strings

► DSCH New Collected Works: Vol. 76 (score and piano score)

Originally conceived as National Anthem of the RSFSR (Russian Soviet Federative Socialist Republic). DSCH New Collected Works, Vol. 76 also prints a version for mixed choir a cappella.

SYMPHONIC FRAGMENT

1945

Fragment in E flat major which may have been envisaged as the first movement of a Ninth Symphony.

[**Симфонический фрагмент · Simfonicheskii fragment**]

Allegro non troppo

4(III,IV=picc).4(IV=corA).5(IV=ebcl,V=bcl).4(IV=dbn)-4.4.4.2-timp.perc:SD/
cyms/xyl-strings

Duration: 7'

First performance: 20 November 2006, Moscow

Russian State Academic Symphonic Capella – Gennady Rozhdestvensky (conductor)

In December 2003 musicologist Olga Digonskaya discovered the manuscript of 24 pages in the Shostakovich Archives. The fragment in E flat major (the same key as *Symphony No. 9*, Op. 70) breaks off after 321 bars – the projected expansion of the movement is not certain. However, Mark Fitz-Gerald added eight bars continuing the existing sequence to obtain a final cadenza and conclusion. Digonskaya's research shows that Shostakovich began working on this piece on 15 January 1945 and abandoned the project in late June 1945. Shostakovich recycled musical material from the present work in the *Unfinished Sonata for Violin and Piano* (1945) and in *Symphony No. 10*, Op. 93 – for details ► see Digonskaya's commentary of the DSCH score (2008).

CHRONOLOGICAL LIST OF WORKS

UNFINISHED SONATA FOR VIOLIN AND PIANO

1945

[Неоконченная соната для скрипки и фортепиано · Neokonchennaya sonata dlya skripki i fortepiano]

1. Moderato con moto

► DSCH New Collected Works: Vol. 107

The present fragment most probably represents the beginning of a first movement of a violin sonata. It comprises 225 bars and is marked with the Roman numeral I – typical for first movements in Shostakovich's cyclical instrumental compositions. Technically this torso exhibits an extensive double exposition of a sonata form (first theme in G minor, second theme in E major) – considering the vastness of the exposition the dimensions of the expected development and recapitulation sections would have been enormous. Both themes of the Unfinished Sonata were used in the first movement of *Symphony No. 10*, Op. 93.

VICTORIOUS SPRING, Op. 72

Moscow, 1945

Two songs with orchestra for the NKVD Song and Dance Ensemble Show 'Victorious Spring'

[Весна победная. Две песни из театрализованного представления, Соч. 72 · Vesna pobednaya. Dve pesni iz teatralizovannogo predstavleniya, Soch. 72]

Scenario by Mikhail Volpin, Iosif Dobrovolsky and Nikolai Erdman. Lyrics by Mikhail Svetlov

1. Song of the Lantern [for tenor and orchestra] *Allegretto*

2. Lullaby [for soprano and female choir with orchestra] *Andante*

2(II=picc).2.2.2-4.3.3.1-timp.g|sp-strings-female choir

Duration: 9'

Première: 8 May 1946, Moscow, Dzerzhinsky Central Club

NKVD Song and Dance Ensemble – Sergei Yutkevich (director) – V. Ryndin (stage designer) – Yuri Silantev (conductor)

► Muzyka Collected Works: Vol. 27 (score), Vol. 28 (vocal score by the composer)

► DSCH New Collected Works: Vol. 119 (score), Vol. 93 (vocal score by the composer)

Both Derek C. Hulme and Erna Meskhisvili mention a third item, 'Song of Victory' [Gimn pobedivshemu narodu]. According to Hulme the author of the lyrics is Evgeni Dolmatovsky – music and instrumentation is identical to No. 5 ('Final Song') from 'Russian River', Op. 66 and to No. 8 from 'My Native Land'. Vol. 93 of DSCH New Collected Work prints in its appendix a version of No. 2, 'Lullaby', for voice, mixed choir and piano.

► **ARRANGEMENT** for piano four hands by Edison Denisov.

► See also *Native Leningrad*, Op. 63 and *My Native Land*, 1970.

CHRONOLOGICAL LIST OF WORKS

SIMPLE FOLK, Op. 71

Moscow, 1945

Music to the film

[**Простые люди**. Музыка к кинофильму, Соч. 71 • **Prostye lyudi**. Muzyka k kinofilmu, Soch. 71]

Produced by Lenfilm – Grigori Kozintsev and Leonid Trauberg (scenario and direction) – Iosif Shapiro (assistant director) – Andrei Moskvin and Anatoli Nazarov (camera men) – Evgeni Enei, David Vinnitsky (set designers) – Ilya Volk (sound editor). First showing (after having been banned in 1946): 25 August 1956

1. Overture
2. Procession
3. Departure
4. Dream
5. Finale

3(III=picc).3.3(III=Ebc).2-4.3.3.1-timp-strings

CAST: Eremin, factory director (Yuri Tolubeev) – Eremina, his wife (Olga Lebzak) – Makeev (Boris Zhukovsky) – Akbashev (F. Babadzhyanov) – Grandmother (Ekaterina Korchagina-Alexandrovskaya) – Varvara Shapkina (I. Kudryavtseva) – Plaxina (Tatyana Peltser) – Cook (Konstantin Adashevsky) – Sasha Slepneva (Larisa Emelyantseva) – Ivanov (Vladimir Kolchin) – Romka (Anatoli Chirev) – Kizlyakov (Alexander Larikov)

- DSCH New Collected Works: Vol. 131* (score)

Also translated as ‘Plain People’ or ‘Simple People’. The manuscript score is preserved at the Music Department of Lenfilm.

CHRONOLOGICAL LIST OF WORKS

STRING QUARTET NO. 3 in F major, Op. 73 Moscow/Leningrad/Komarovo,

[Квартет № 3 для двух скрипок, альты и виолончели, Соч. 73 • January – 2 August 1946

Kvartet № 3 dlya dvukh skripok, alta i violoncheli, Soch. 73]

Dedicated to the Beethoven String Quartet: Dmitri Mikhailovich Tsyganov, Vasili Petrovich Shirinsky, Vadim Vasilievich Borisovsky, Sergei Petrovich Shirinsky

1. Allegretto (♩ = 112) • Poco più mosso
2. Moderato con moto (♩ = 138) • Meno mosso • Adagio • Più mosso
3. Allegro non troppo (♩ = 138)
4. Adagio (♩ = 80 • ♩ = 96 • ♩ = 80 • ♩ = 96) • Più mosso • (Adagio) *attacca*
5. Moderato (♩ = 100) • Meno mosso • Adagio

Duration: 33'

First performance: 16 December 1946, Moscow, Small Hall of the Conservatoire
Beethoven String Quartet (Dmitri Tsyganov, Vasili Shirinsky, Vadim Borisovsky, Sergei Shirinsky)

- ▶ Muzyka Collected Works: Vol. 35
- ▶ DSCH New Collected Works: Vol. 100, Vol. 105* (arrangement for two pianos by the composer)

The second movement is dated 26 January, subsequently Nos. 1, 3, 4 and 5 were completed on 9 May, 17 June, 13 July and 2 August.

▶ **ARRANGEMENTS:** for piano by Boris Giltburg ■ for piano four hands by Yuri Nikolsky and by Anatoli Dmitriev ■ Version for two pianos by the composer ■ for brass quintet (No. 1) by Howard Hyde ■ for strings and piano by Mikhail Turich ■ for string orchestra by Dmitri Sitkovetsky ('Symphony for Strings') and by Vladimir Milman ('Chamber Symphony No. 2') ■ for chamber orchestra ('Chamber Symphony', Op. 73a [1.2(cor anglais).1.1 – 0.0.0.0 – harp. strings]) by Rudolf Barshai.

CHRONOLOGICAL LIST OF WORKS

POEM OF THE MOTHERLAND, Op. 74 **Moscow, summer – early October 1947**

Cantata for mezzo-soprano, tenor, two baritones, bass, mixed choir and orchestra
[**Поэма о Родине.** Кантата для меццо-сопрано, тенора, двух баритонов, баса, хора и оркестра, Соч. 74 • **Поэма о Родине.** Кантата dlya metstso-soprano, tenora, dvukh baritonov, basa, khora i orkestra, Soch. 74]

One movement: Allegretto • Allegro • Allegro molto • Moderato • Più mosso (Allegretto)

3(III=picc).3(III=corA).3.2-4.3.3.1-timp.perc:tg|SD/BD/cyms/tam-t|g|sp|xy|hp(2)-strings-banda:3tpt/3trbn

Duration: 16'

First performance: 19 May 1956

- DSCH New Collected Works: Vol. 77 (score), Vol. 78 (vocal score)

Op. 74 was originally conceived for the Thirtieth Anniversary of the October Revolution, but was finally not performed at the celebrations for which it was written. The above mentioned date of first performance is solely mentioned by Derek C. Hulme – there is no other source confirming this information. However, there is one closed performance which took place on 27 October 1947 in Moscow on the occasion of a recording with Maria Maksakova (mezzo-soprano), Sergei Lemeshev (tenor), Alexei Ivanov and David Gamrekeli (baritones), Maxim Mikhailov (bass) and choir and orchestra of the Bolshoi Theatre conducted by Konstantin Ivanov. The music of Op. 74 consists in a series of arrangements of Revolutionary songs: 'Boldly, Friends, on we March!' (text by Leonid Radin), 'Thro' the Dales and o'er the Hills' (by Ilya Aturov, text by Pyotr Parfenov), 'Song of the Motherland' (by Isaak Dunaevsky, text by Vasili Lebedev-Kumach), 'Sacred War' (by Alexander Alexandrov, text by Vasili Lebedev-Kumach), 'The Will of Stalin Led Us' (by Vano Muradeli) and 'Song about the Counterplan' (from *E n c o u n t e r*, Op. 33, text by Boris Kornilov) and in its coda the final fanfare motif from Symphony No. 3 'The First of May', Op. 20 is heard. Vocal score by Levon Atovmyan.

CHRONOLOGICAL LIST OF WORKS

PIROGOV, Op. 76

Moscow, mid-August – early November 1947

Music to the film

[**Пирогов**. Музыка к кинофильму, Соч. 76 • **Pirogov**. Muzyka k kinofilmu, Soch. 76]
Produced by Lenfilm – Yuri German (scenario) – Grigori Kozintsev (director) – Andrei Moskvín, Anatoli Nazarov, Naum Shifrin (camera men) – Evgeni Enei, Semyon Malkin (set designers) – Ilya Volk, Boris Khutoryansky (sound editors) – Nikolai Rabinovich (conductor). First showing: 16 December 1947

1. Overture *Allegro*
2. [without title, No. 1 – Scene on the road with the organ-grinder who has died of cholera] *Moderato con moto*
3. [without title, No. 2 – Scene with Pirogov and his students] *Moderato con moto*
4. [without title, No. 3 – Accompaniment to Pirogov's words "We are in for a battle"] *Moderato*
5. [without title, No. 4 – Promenade by the sea, Waltz] *Allegretto • Più mosso • Tempo I*
6. [without title, No. 5 – Market scene] *Allegro*
7. [without title, No. 6 – Resuscitation from anaesthesia] *Allegro*
8. [without title, No. 7 – Siege of Sevastopol] *Allegro*
9. [without title, No. 8 – Fanfare] *Allegro*
10. [without title, No. 8a] *Allegro*
11. [without title, No. 9 – Ending] *Allegretto • Moderato*

Appendix

1. Scherzo *Vivo*

3(III=picc).3(III=corA).3(III=Ebc1).3(III=dbn)-4.3.3.1-timp.perc:tg1/SD/BD/cyms/tam-t/t.bells/g1sp/xyl-hp.strings-banda:3tpt/barhn

CAST: Nikolai Pirogov (Konstantin Skorobogatov) – Fyodor Ipatov (Vladimir Chestnokov) – Ekaterina Bakulina (Olga Lebzak) – Feoktist Skulachenko (Sergei Yarov) – Lukich (Georgi Gumilevsky) – Dr. Mandt (I. Novsky) – Pavel Lyadov (Nikolai Cherkasov) – Tarasov (Pyotr Lobanov) – Hospital guard (Yakov Malyutin) – Admiral Nakhimov (Alexei Diky) – Dasha Sevastopolskaya (Tatyana Piletskaya)

- DSCH New Collected Works: Vol. 132 (score)

The film was awarded the Stalin Prize, Second Class, in 1948. It is not certain for which scene Scherzo was composed – it was introduced as fourth item in Suite from Pirogov, Op. 76a, compiled by Levon Atovmyan.

CHRONOLOGICAL LIST OF WORKS

SUITE FROM 'PIROGOV', Op. 76a

compiled by Levon Atovmyan (1951)

[Сюита из музыки к кинофильму «Пирогов» для оркестра, Соч. 76а · *Suitta iz muzyki k kinofilmu «Pirogov»* dlya orkestra, Soch. 76a]

1. Introduction *Allegretto*
2. Scene *Allegro*
3. Waltz *Allegretto*
4. Scherzo *Vivo*
5. Finale *Allegro moderato*
3(III=picc).3.3(III=Ebcl).3(III=dbn)-4.3.3.1-timp.perc:tgl/tamb/SD/BD/cyms/t.
bells/glsp/xyl-hp-strings

Duration: 27'

ARRANGEMENTS of No. 3: for piano by Levon Atovmyan ■ for percussion ensemble by Vladimera Snamenskova.

SYMPHONIE NO. 3, 'Liturgique' [ARTHUR HONEGGER (1892 – 1955)]

1947

Arrangement for two pianos

[А. Хонеггер. Симфония № 3 «Литургическая». Переложение для двух фортепиано · A. Honegger. *Simfoniya № 3 «Liturgicheskaya»*. Perelozhenie dlya dvukh fortepiano]

1. Dies irae *Allegro marcato* (♩ = 76-80)
2. De profundis clamavi *Adagio* (♩ = 54)
3. Dona nobis pacem *Andante* (♩ = 88) · *Pesante* · *Adagio* (♩ = 58) · *Tempo I* (*Andante*)

► DSCH New Collected Works: Vol. 115

Shostakovich heard Arthur Honegger's Third Symphony at the Prague Spring Festival in May 1947 where it was performed twice on 16 and 17 May. Apparently a fair copy of the work was made between these two performances by Shostakovich, who is known to have written extremely quickly, when he had the opportunity to obtain the conductor's score for a short while. The arrangement for two pianos was conceived for the students in Shostakovich's composition class – however, it was never used since the composer was dismissed from both Moscow and Leningrad Conservatories in 1948. The manuscript of the arrangement was discovered among the composer's papers only after his death.

CHRONOLOGICAL LIST OF WORKS

THREE PIECES

1947 – 1948

for orchestra *lost*

[**Три пьесы** для оркестра (*не сохранились*) • **Tri pesi** dlya orkestra (*ne sokhranilis*)]

It seems that Shostakovich originally assigned Op. 77 to this work. Although, as Derek C. Hulme states, 'Three Pieces' exist in manuscript form they have neither been included in Muzyka Collected Works nor in DSCH New Collected Works.

CHRONOLOGICAL LIST OF WORKS

CONCERTO FOR VIOLIN

Komarovo, 21 July 1947 –

AND ORCHESTRA NO. 1 in A minor, Op. 77

24 March 1948

[Концерт № 1 для скрипки с оркестром, Соч. 77 • *Kontsert № 1 dlya skripki s orkestrom*, Soch. 77]

Dedicated to David Fyodorovich Oistrakh

1. Nocturne *Moderato* (♩ = 76) • *Meno mosso* (♩ = 72) • *Tempo I* (♩ = 76)
2. Scherzo *Allegro* (♩ = 126) • *Poco più mosso* (♩ = 132) • *Allegro* • *Poco più mosso* (♩ = 120)
3. Passacaglia *Andante* (♩ = 72) • Cadenza — • *L'istesso tempo* (♩ = 80) • *Più mosso* (♩ = 168) • *Allegretto* (♩ = 144) • *Allegro* (♩ = 108) *attacca*
4. Burlesque *Allegro con brio* (♩ = 168) • *Presto* (♩ = 108)
3(III=picc).3(III=corA).3(III=bcl).3(III=dbn)-4.0.0.1-timp.perc:tamb/tam-t/xylo-
2hp-cel-strings(14-16.14-16.12-16.12-16.10-14)

Duration: 36'

First performance: 29 October 1955, Leningrad, Large Philharmonic Hall

David Oistrakh (violin) – Leningrad Philharmonic Orchestra – Evgeni Mravinsky (conductor)

- ▶ *Muzyka* Collected Works: Vol. 14 (score), Vol. 15 (piano score by the composer)
- ▶ *DSCH* New Collected Works: Vol. 42 (score), Vol. 43 (piano score by the composer)

Originally published as Op. 99. The movements of Op. 77 were completed on 12 November ('Nocturne') and 6 December ('Scherzo') 1947, and on 19 January ('Passacaglia') and 24 March ('Burlesque') 1948. Violin part edited by David Oistrakh. During preparations for the first performance of Op. 77 the composer reorchestrated the beginning of the fourth movement ('Burlesque') on behalf of David Oistrakh. As the preceding movement ('Passacaglia') which its extended and very demanding cadenza was extremely strenuous and as the finale follows *attacca* Oistrakh needed a short rest before he could continue to play. The composer did not change the formal structure of 'Burlesque' by inserting a introductory tutti, but transferred the music of the soloist's part to the xylophone thus producing a pause of 28 bars for the violinist. However, Vol. 42 of *DSCH* New Collected Works prints in its appendix the score of 'Burlesque' in the original version without the xylophone solo.

According to a series of letters written in 1952 to David Oistrakh the composer intended to make a recording in a version for violin accompanied by two pianos. Igor Oistrakh, the violinist's son, relates that the recording took place in Shostavich's apartment with Lev Oborin and the composer accompanying David Oistrakh. The tape and the reduction for two pianos remain untraceable to this day and it is even uncertain if the mentioned recording actually took place. However, the composer's piano score printed in Vol. 43 of *DSCH* New Collected Works is set for one piano.

- ▶ **ARRANGEMENTS:** for double bass and piano ('Passacaglia') by Rodion Azarkhin
- for domra and balalaika ensemble ('Burlesque') by Yuri Chernov.

CHRONOLOGICAL LIST OF WORKS

THE YOUNG GUARD, Op. 75

Moscow, 1947 - 1948

Music to the film (parts I & II) after Alexander Fadeev's novel

[**Молодая гвардия**. Музыка к кинофильму, Соч. 75 • **Molodaya gvardiya**. Muzyka k kinofilmu, Soch. 75]

Produced by Gorki Film Studios – Sergei Gerasimov (scenario and direction) – Vladimir Rappoport (chief camera man) – Ivan Stepanov (set designer) – Elza Rappoport (costume design) – A. Ivanov (makeup artist) – Nikolai Pisarev (sound editor) – Evgeni Volk (assistant director) – USSR State Orchestra of the Ministry of Cinematography – Arnold Roitman (conductor). First showing: 11 October 1948 (Part I), 25 October 1948 (Part II)

Part I

1. Overture
2. March [No. 2]
3. Blasting [No. 4]
4. Execution of the Miners [No. 4a]
5. Fomin's Execution [No. 5]
6. Evacuation of Krasnodar [No. 10]
7. Blasting of the Mines [No. 11]
8. Oath [No. 14]

Part II

9. Overture to Part II [No. 30]
10. Seryozha's and Valya's Farewell [No. 31, for string quartet]
11. Execution of Ignaty Fomin. Reading out the Sentence [No. 32]
12. Return of the Evacuees from Krasnodon [No. 33]
13. Scherzo-Tarantella (Gromova) [No. 34]
14. Koshevaya [for string quartet] [No. 35]
15. Battle Episode [No. 36]
16. News from the Detention [No. 38]
17. Final of Part II [No. 39]
18. Song with choir (not included in the film) [No. 40]
19. Execution [No. 50]

4(III,IV=picc).3(III=corA).3(III=bcl).3(III=dbn)-4.5.5.2-timp.perc-hp-pft-strings

саст: Oleg Koshevoi (Vladimir Ivanov) – Lyubov Shevtsova (Inna Makarova) – Efronina Shevtsova (Alexandra Panova) – Sergei Tyulenin (Sergei Gurzo) – Ivan Zemnukhov (Boris Bityukov) – Ulyana Gromova (Nonna Mordyukova) – Valeria Borts (Lyudmila Shagalova) – Valko (Sergei Bondarchuk) – Lyudmila (Alexandra Kharitonova) – Ivan Turkevich (Gleb Romanov) – Klavdia Kovalyova (Margarita Zharova) – Nina Ivanova (Elena Grishko) – Vladimir Osmukhin (Vyacheslav Tikhonov) – Zhora Arutyunyants (Karman Mgeladze) – Viktor Petrov (G. Gorin) – Sergei Levashov (Anatoli Chemodurov) – Anatoli Popov (Georgi Yumatov) – Evgeni Strakhovich (Evgeni Morgunov) – Tetushka Marina (Klara Luchko) – Dyadya Kolya (Andrei Puntus) – Nadezhda Tyulenina (Olesya Ivanova) –

CHRONOLOGICAL LIST OF WORKS

THE YOUNG GUARD, Op. 75 [CONTINUED]

Vyrikova (Muza Krepkogorskaya) – Valentina Filatova (Tamara Nosova) – employee at the district committee (Viktor Avdyushko) – Solikovsky (Georgi Shapovalov) – Reiband (Yuri Egorov) – Oleg's mother (Tamara Makarova) – Sergei's parents (Lev Fenin, Maria Yarotskaya) – Ulyana's parents (Vladimir Uralsky, Alexandra Denisova) – Valeria's grandmother (Elena Anufrieva) – Protsenko (Viktor Khokhryakov) – Fenbong (Grigori Shpigel) – Ignati Fokin (Alexander Antonov) – Bruckner (Vasili Bokarev) – German officers (Evgeni Teterin, Andrei Fait, I. Gaidamak, Georgi Georgiu, Nikolai Prokopovich, A. Vysokovsky)

►DSCH New Collected Works: Vol. 131* (score)

One item, 'Overture', from 'The Young Guard', which is not identical with No. 1 ('Prelude') from the Suite, is printed in Vol. 42 of Muzyka Collected Works. It is marked *Moderato non troppo* and is instrumentated as follows: 0.2.2.2 – 4.0.0.0 – timp. harp. strings. Manuscript score preserved at the Music Library of the State Cinematography Orchestra. Shostakovich originally assigned the opus number 76 to the present work. The film was awarded the Stalin Prize, First Class, in 1949, and in 1965 a six-kopek stamp honouring the film was released. Derek C. Hulme states that the music was performed by the USSR Symphony Orchestra and Choir under Alexander Sveshnikov.

SUITE FROM 'THE YOUNG GUARD', Op. 75a

compiled by Levon Atovmyan (1951)

[Сюита из музыки к кинофильму «Молодая гвардия» для оркестра, Соч. 75а ·
Syuita iz muzyki k kinofilmu «Molodaya gvardiya» dlya orkestra, Soch. 75a]

1. Prelude *Moderato non troppo · Allegro vivo*
2. At the River *Moderato · Allegro*
3. Scherzo *Presto*
4. Uneasy Night *Moderato*
5. Song of the Young Guards *Moderato sostenuto*
6. Death of the Heroes *Adagio*
7. Apotheosis *Adagio · Moderato con moto*

3(III=picc).3(III=corA).3(II=Ebcl,III=bcl).3(III=dbn)-4.3.3btp.3.3btrbn.1-timp.
perc:tgl/tamb/SD/BD/cyms-strings

Duration: 22'

First performance: 1953, Moscow

All-Union Radio Orchestra – Alexander Gauk (conductor)

According to John Riley Op. 75a was compiled in 1954.

► **ARRANGEMENT** for wind orchestra by E. Dubinsky (1.1.3.1-2.2.3.0-timp.perc:SD/BD/cyms-banda:2crt/2ahn/2thn/barhn/2euph).

CHRONOLOGICAL LIST OF WORKS

FROM JEWISH FOLK POETRY, Op. 79

Song cycle for soprano [s], contralto [c], tenor [t] and piano

Repino/Moscow,
July – 24 October 1948

[Из еврейской народной поэзии. Вокальный цикл для сопрано, контральто и тенора с фортепиано, Соч. 79 • *Iz evreiskoi narodnoi noezii*. Vokalnyi tsikl dlya soprano, contralto i tenora s fortepiano, Soch. 79]

Texts: Traditional texts in Yiddish and Hebrew – with the exception of No. 7 by B. Shafir – taken from a compilation by Iekhezkel Dobrushin and A. D. Yunitsky, edited by Yuri Sokolov and published by Goslitizdat, Moscow, 1947. Translations into Russian by Tatyana Spendiarova [No. 1], Andrei Globa [Nos. 2 and 4], Vera Zvyagintseva [No. 3], Nikolai Ushakov [No. 5], Susanna Mar (Samuil Marshak) [No. 6], B. Semyonov (Gleb Semyonov?) [Nos. 7 and 8], Semyon Olender [Nos. 9 and 10] and Lev Dligach [No. 11]

1. Lament over the Death of a Small Child [s, c] *Moderato* (♩ = 63)
2. The Loving Mother and Aunt [s, c] *Allegretto* (♩ = 120)
3. Lullaby [c] *Andante* (♩ = 96)
4. Before a Long Separation [s, t] *Adagio* (♩ = 80) • *Meno mosso* (♩ = 69) • *Tempo I* (♩ = 80) • *Meno mosso* (♩ = 69) • *Tempo I* (♩ = 80) • *Ancora meno mosso* (♩ = 60)
5. Warning [s] *Allegretto* (♩ = 92)
6. The Forsaken Father [c, t] *Moderato* (♩ = 88) • ♩ = 112 • *Più mosso* • ♩ = 160
7. Song of Misery [t] *Allegro* (♩ = 144) • *Poco meno mosso* (♩ = 92) • *Allegro* (♩ = 144)
8. Winter [s, c, t] *Adagio* (♩ = 88)
9. The Good Life [t] *Allegretto* [Op. 79a: *Allegro*] (♩ = 92)
10. Song of the Young Girl [s] *Allegretto* (♩ = 112)
11. Happiness [s, c, t] *Allegretto* (♩ = 80)

Duration: 24'

First performance: 15 January 1955, Leningrad, Small Philharmonic Hall

Nina Dorliak (soprano) – Zara Dolukhanova (contralto) – Alexei Maslennikov (tenor) – Dmitri Shostakovich (piano)

- ▶ Muzyka Collected Works: Vol. 32
- ▶ DSCH New Collected Works: Vol. 91

Dates of composition: 1, 5, 10, 15, 20, 25, 27, 29 August (Nos. 1-8), 29 August and 10, 16 and 24 October (Nos. 9-11). Shostakovich retitled the poems – these are the original titles: 'Sun and Rain', 'Rock-a-Bye Baby', 'My son is the Fairest in the World', 'Oh, Abraham!', 'Listen, Khasya', 'Ele, the Tavern Keeper', 'The Roof is Sleeping in the Attic', 'My Sheyndl is Lying in Bed', 'About the Wide Open Field', 'In the Glade Near the Forest', 'I Took My Husband Boldly by the Arm'. Variant titles of No. 7 ('Song of Want', 'Song About Need') and No. 10 ('A Girl's Song'). Sofia Khentova explains that Shostakovich was most probably inspired by the song cycles Opp. 13 and 14 (1943 and 1944 respectively) by Mieczysław Weinberg, a close friend of the composer. Derek C. Hulme gives 1 October 1948 as date of the completion of Op. 79a. Five years before the official première there was a private performance of Op. 79 on the occasion of Shostakovich's birthday on 25 September 1950 with Nina Dorliak, Tamara Yanko, Nikolai Belugin accompanied by the composer.

CHRONOLOGICAL LIST OF WORKS

FROM JEWISH FOLK POETRY, Op. 79 [CONTINUED]

German translations by Alfred Kurella, Marianne Graefe and Jörg Morgener, English version by Zofia Weaver. Reconstruction of the original Yiddish texts by Joachim Braun.

► **ARRANGEMENTS:** for soprano, contralto, tenor and string quartet by Henk Hui-zinga ■ for trumpet and piano (Nos. 3, 7) and for trumpet duet and piano (No. 4) by Sergei Bolotin ■ for brass quintett (Nos. 3, 9) by Jürgen Schempp.

FROM JEWISH FOLK POETRY, Op. 79a Repino/Moscow, July – 1 October 1948

Song cycle for soprano, contralto, tenor and orchestra

[Из еврейской народной поэзии. Вокальный цикл для сопрано, контральто и тенора с оркестром, Соч. 79а • *Iz evreiskoi narodnoi noezii*. Vokalnyi tsikl dlya soprano, contralto i tenora s orkestrom, Soch. 79a]

2(II=picc).2(II=corA).3(III=bcl).3(III=dbn)-4.0.0.0-timp.perc:tamb/BD/цум/
tam-t/xyl-2hp-strings (16-20.14-18.12-16.12-16.10-14)

Duration: 24'

First performance: 9 September 1963, Berlin (East), Metropol Theater

Maria Croonen (soprano) – Anneliese Burmeiseter (contralto) – Peter Schreier (tenor) – Berlin Symphony Orchestra – Kurt Sanderling (conductor)

- Muzyka Collected Works: Vol. 31 (score)
- DSCH New Collected Works: Vol. 89 (score)
- *see* Op. 79.

According to the commentary in DSCH New Collected Works, Vol. 89 the orchestral version of the cycle, Op. 79a, was composed earlier than the one with piano accompaniment, Op. 79. This is asserted by the fact that the score was completed on 1 October whereas the last item of Op. 79 bears the date iscription 24 October. Kurt Sanderling relates in an interview given in summer 2011 that his friend Shostakovich entrusted him the orchestral version of 'From Jewish Folk Poetry' which was banned in the Soviet Union at that time. The above mentioned first performance (in German, translated by Alfred Curella) was not declared as such since Russian authorities would not have permitted a major work by Shostakovich, especially such a controversial one as Op. 79, in another city than Moscow. The official first performance took place on 19 February 1964 in Gorky at the Second Contemporary Music Festival with Galina Pisarenko (soprano), Larisa Avdeeva (contralto), Alexei Maslennikov (tenor) and the Gorky Philharmonic Orchestra under the baton of Gennadi Rozhdestvensky.

CHRONOLOGICAL LIST OF WORKS

MICHURIN, Op. 78

Komarovo/Moscow, July – mid September 1948

Music to the film

[**Ми́чурин**. Музыка к кинофильму, Соч. 78 • **Michurin**. Muzyka k kinofilmu, Soch. 78]
Produced by Mosfilm – Alexander Dovzhenko (scenario and direction) – Leonid Kosmatov, Yuli Kun (camera men) – Mikhail Bogdanov, Gennadi Myasnikov (set designers) – N. Timartsev (sound editor) – Julia Solntseva (assistant director) – Konstantin Urbetis (costume designer) – USSR State Orchestra and Choir of the Ministry of Cinematography – Arnold Roitman (conductor). First showing: 1 January 1949

1. Overture *Moderato*
2. Autumnal Garden *Moderato con moto*
3. Remembrance *Moderato molto* • *Allegro* • *Più mosso*
4. Michurin' Entry *Moderato* • *Allegro non troppo* • *Moderato* • *Allegretto*
5. Winter Garden *Adagio*
6. Town Square *Allegro*
7. [without title] *Moderato con moto* • *Allegro*
8. [Waltz] [piano solo] *Allegro*
9. [New Year] [piano solo] *Adagio*
10. Michurin's Monologue *Allegro* • *Adagio*
11. [without title] *Allegro non troppo*
12. [without title] *Allegretto*

Appendix

1. In the Garden *Moderato con moto* • *Andantino*

3(III=picc).3(III=corA).3.2-4.3.3.1-timp.perc:tgl/SD/BD/cyms/tam-t/glspl-2hpl-pft-strings-banda:3tpt/3trbn-mixed choir

CAST: Mikhail Ivanovich Kalinin (Vladimir Solovyov) – Ivan Vladimirovich Michurin (Grigori Belov) – Alexandra Michurina (Alexandra Vasileva) – Terenty (Nikolai Shamin) – Kartashov (Fyodor Grigorev) – Semyon Khrenov (Mikhail Zharov) – Father Khristofor (Konstantin Nassonov) – Bykov (Alexei Zhiltsov) – Fyodor Burenkin (Ivan Nazarov) – Ryabov (Viktor Khokhryakov) – Sinitin (Dmitri Dubov) – Lesnitsky (Gennadi Pechnikov) – F. Mayer (Vladimir Isaev) – Byrd (Sergei Tsenin) – Translator (Yuri Lyubimov) – Peasant (Ivan Kashirin)

► DSCH New Collected Works: Vol. 132 (score)

Originally conceived as a play, entitled 'Life in Bloom'. Vol. 42 of *Muzyka Collected Works* prints 'Remembrance' (No. 3) and 'Winter Garden' (No. 5) and Vol. 41 prints in its appendix a version of 'The Song of Encounter' from Op. 33 which was made for *M i c h u r i n*. 'Town Square' (No. 6) quotes the Revolutionary Song 'Boldly, Friends, on we March' and in 'Michurin's Monologue' (No. 10) 'The Song of Encounter' is heard. 'In the Garden', listed in the appendix, represents an extended version of 'Autumnal Garden' which was not used in the film's final version. Derek C. Hulme states that *M i c h u r i n* was produced by Dovzhenko Studios, Kiev. The picture was awarded the Stalin Prize, Second Class, and the Prize of Labour at the Second International Film Festival in Gotvaldov (Zlín, Czechoslovakia) in 1949.

CHRONOLOGICAL LIST OF WORKS

MICHURIN, Op. 78 [CONTINUED]

- ▶ **ARRANGEMENTS:** for piano of 'The Song of Encounter' by Levon Atovmyan.
 - ▶ *See also* Ballet Suite No. 2, 1951

SUITE FROM 'MICHURIN', Op. 78a

for orchestra with choir – compiled by Levon Atovmyan (1964)

[Сюита из музыки к кинофильму «Мичурин» для смешанного хора и оркестра, Соч. 78а · **Syuita iz muzyki k kinofilmu «Michurin»** dlya smeshannogo khora i orkestra, Soch. 78a]

1. Overture
2. Winter Garden *Adagio*
3. Spring Waltz *Allegro scherzando*
4. Reminiscence *Moderato molto · Allegro · Adagio*
5. Town Square (Demonstration)
6. Michurin's Monologue
7. Finale

3(III=picc).2.2.2-4.3.3.1-timp.perc:tgl/SD/BD/cym/glsp-hp-strings-banda:3tp/
3trbn-mixed choir

Duration: 34'

'Spring Waltz' reappears as No. 5 in Ballet Suite No. 2, 1951.

- ▶ **ARRANGEMENTS** of No. 3 ('Spring Waltz'): for violoncello and piano by Levon Atovmyan ■ for violin and piano by Konstantin Fortunatov ■ for piano by Bronislava Rozengauz and by Levon Atovmyan ■ for flute, clarinet and piano as first piece in 'Four Waltzes', a cycle arranged and compiled by Levon Atovmyan – Nos. 2-4 of this compilation were taken from The Bolt, Op. 27, Maxim's Return, Op. 45 and The Gadget, Op. 97a ■ for violoncello and small orchestra by Lev Zhurbin (No. 3).

CHRONOLOGICAL LIST OF WORKS

ENCOUNTER ON THE ELBE, Op. 80

Moscow, 1948

Music to the film

[Встреча на Эльбе. Музыка к кинофильму, Соч. 80 • *Vtrecha na Elbe*. Muzyka k kinofilmu, Soch. 80]

Produced by Mosfilm – Ariadna Tur, Pyotr Tur, Lev Sheinin (scenario) – Grigori Alexandrov (director) – Eduard Tisse (camera man) – Alexei Utkin, P. Armand, Yuri Volchanetsky (set designers) – Sergei Minervin, Raisa Lukina (sound editors) – Vera Rudina, T. Vorobeva (makeup artists) – Arnold Roitman, Alexander Tsfasman (conductors). First showing: 16 March 1949

Texts by Evgeni Dolmatovsky and Vasili Lebedev-Kumach

1. [No. 10 – Jazz piece] *Moderato non troppo*
2. Longing for Home [No. 13] *Andante*
3. [No. 22] *Moderato*
4. [No. 23] *Moderato*
5. [No. 24] *Allegretto*
6. [No. 25] *Moderato con moto*
7. [No. 28] *Allegretto*
8. [No. 34] *Moderato con moto*

3(III=picc).3.3.2-4.3.3.1-timp.perc:tgl/SD/cyms/tam-t-cel-pft-strings-tenor-mixed.choir

CAST: Kuzmin, Commander of Altenstadt (Vladlen Davydov) – Maslov, member of War Soviet (Konstantin Nassonov) – Egorkin (Boris Andreev) – Major James Hill (Mikhail Nazvanov) – Janet Sherwood, journalist (Lyubov Orlova) – Sergeant Harry Perebeinoga (Ivan Lyubeznov) – General MacDermott (Vladimir Vladislavsky) – Mrs. MacDermott, his wife (Fania Ranevskaya) – Captain Tommy (Erast Garin) – Prof. Otto Dietrich (Yuri Yurovsky) – Kurt Dietrich, his son (Gennadi Yudin) – Ernst Schmetau, his brother-in-law (Viktor Kulakov) – Elsa, Schmetau's wife (Lidia Sukharevskaya) – Walter, their son (M. Mamin) – Fischer (Bohumil Svoboda) – Schrank (Andrei Fait) – Schulz, worker (N. Nikitich) – Rille, student (Pyotr Starkovsky) – Senator Wood (Sergei Tsenin)

- ▶ Muzyka Collected Works: Vol. 42 (score)
- ▶ DSCH New Collected Works: Vol. 133* (score)

At least 34 numbers of the music have survived, Nos. 12 and 15-17 seem to be lost. Material preserved at the Music Library of the State Cinematography Symphony Orchestra, at the State Central Glinka Museum of Musical Culture and at the Shostakovich family archives. The above list corresponds to the selection printed in Vol. 42 of Muzyka Collected Works. Among the pieces not included are found two songs ('Song About the Liberation from Prison' [No. 1], text by Lebedev-Kumach, and Tommy's Song 'Things are Very Good with the Yankees' [No. 2], text by Dolmatovsky) and an item 'If an entire world could be destroyed by a nitrogen atom' (No. 9) for mixed choir and orchestra. 'Longing for Home' (No. 13) is heard in the film in a second version for female voice (sung by Nadezhda Obukhova) and piano trio. Vol. 34 prints three more items from 'Encounter on the Elbe' (on Dolmatovsky's texts): 'Homesickness' ('Longing for Home') [No. 13] (*Allegro ma non troppo*), for

CHRONOLOGICAL LIST OF WORKS

ENCOUNTER ON THE ELBE, Op. 80 [CONTINUED]

tenor, baritone, two-part male choir and piano), 'Peace Song' ('Song of Peace') (*Moderato maestoso*) for two-part male choir and piano and 'Sunrise is Near' ('Dawn is Coming') (*Allegretto*) for unison female choir and piano. The music of 'Song of Peace' is identical with that of 'Hymn to Moscow' (1948). The film was awarded the Prize of Peace of the Fourth International Film Festival in Gotvaldov (Czechoslovakia) in 1949 and the Stalin Prize, First Class, in 1950.

SUITE FROM 'ENCOUNTER ON THE ELBE', Op. 80a

1948

for mixed choir and orchestra – compiled by the composer

[Сюита из музыки к кинофильму «Встреча на Эльбе» для смешанного хора и оркестра, Соч. 80а · *Syuita iz muzyki k kinofilmu «Vstrecha na Elbe»* dlya smeshannogo khora i orkestra, Soch. 80a]

Texts by Evgeni Dolmatovsky (Nos. 2 and 8)

1. Prelude
2. Longing for Home
3. Dietrich's Departure
4. In the American Zone
5. In the Old Town
6. Marching-Song
7. Conclusion
8. Song of Peace

2.1.4.asax.1-3.2.2.1-timp.perc-pft-strings

Duration: 27'

No. 2 is also known as 'Homesickness', 'Nostalgia' and 'Song about the Motherland'.

► **ARRANGEMENTS** of 'Longing for Home' and 'Song of Peace': for voice and piano by the composer ■ for trumpet and piano by Sergei Bolotin.

CHRONOLOGICAL LIST OF WORKS

ANTIFORMALISTIC RAYOK

1948 – 1957 – late 60ies (?)

for four basses, mixed choir, piano and narrator

[**Антиформалистический раёк** для четырёх басов и смешанного хора в сопровождении фортепиано и чтеца · **Antiformalisticeskii rayok** dlya chetyryokh basov i smeshannogo khora v soprovozhdenii fortepiano i chtetsa]

Text: Dmitri Shostakovich

DRAMATIS PERSONAE: Chairman (bass) – I. S. Edinitsyn (bass) – A. A. Dvoikin (bass) – D. T. Troikin (bass) – Music functionaries (mixed choir)

Moderato (♩ = 92) · Allegretto (♩ = 60) · Adagio · Moderato · Allegretto · Allegro · Moderato · Allegretto · Presto · Moderato · Adagio · Alla marcia · Maestoso · Meno mosso · Presto

Duration: 18'

First performance (without finale): 12 January 1989, Washington D. C., Kennedy Center Concert Hall

Julian Rodescu (Chairman) – Eric Halfvarson (Edinitsyn) – Andrew Wentzel (Dvoikin) – Jonathan Deutsch (Troikin) – Members of the Choral Arts Society of Washington – Norman Scribner (choral director) – Mstislav Rostropovich (piano and conductor)

First (complete) performance: 25 September 1989, Moscow, Grand Hall of the Conservatoire

Yuri Vishnyakov (Chairman) – Evgeni Chepikov (Edinitsyn) – Anatoli Obraztsov (Dvoikin) – Nikolai Kononov (Troikin) – Members of the State Chamber Choir of the USSR Ministry of Culture – Igor Khudolei (piano) – Dmitri Dorliak (reciter) – Valeri Polyansky (conductor)

► DSCH New Collected Works: Vol. 83

The title on the manuscript is 'A Learner's Manual'. 'Rayok' means 'Little Paradise', in this context a stall at a fair, where simple theatrical entertainment is shown. In a sharply satirical way Shostakovich mocks at Stalin and the submissive organizers of the notorious antiformalistic campaign in 1948 which later became known as the 'Zhdanov decree' or 'Zhdanovshchina'. Edinitsyn can easily be identified as a caricature of Joseph Stalin, Dvoikin fits with Andrei Zhdanov and Troikin corresponds to Dmitri Shepilov, Zhdanov's deputy. 'Rayok' was not released during Stalin's lifetime (nor during Shostakovich's) and was publicly performed for the first time only 32 years after its being composed. For parallels to Modest Musorgsky's 'Rayok' ► *see* the commentary of vol. 83 of DSCH New Collected Works. Lev Lebedinsky's claim to have substantially contributed to the script of 'Rayok' seems to be untenable. The melodies of the songs 'Suliko', 'Kamarinskaya' and 'Kalinka' were utilized. Apart from quotations from Mikhail Glinka's 'Ivan Susanin' ('A Life for the Tsar') and Aram Khachaturyan's 'Sabre Dance' from 'Gayaneh' music from 'Les cloches de Corneville', an operetta by Jean-Robert Planquette (1877), is heard in the finale. English translation by Elisabeth Wilson. Derek C. Hulme states that the reciter of the Moscow première was Mikhail Kozakov.

CHRONOLOGICAL LIST OF WORKS

ANTIFORMALISTIC RAYOK [CONTINUED]

► **ARRANGEMENTS:** Orchestrations by Walter Mnatsakanov (1.2.3.2-2.2.1.0-perc-pft-strings), Boris Tishchenko (2[II=picc].2.2.2[II=dbn]-2.2.1.1-perc[2]:timp/rattle/tamb/SD/cyms)-pft-strings – score printed in DSCH, Vol. 83), Vladimir Spivakov/Vladimir Milman, Andrei Pushkarev (bass and chamber orchestra) and Geert van Keulen (2[II=picc].2[II=corA].2.2[II=dbn]-2.1.1.1-perc:tg/rattle/tamb/SD/tenor.D/BD/cyms/susp.cym/gong/gfsp)-mand-hp-accordion-cel-pft-strings [1/1/1/1/1]).

HYMN TO MOSCOW

1948

for choir and piano

[Гимн Москвы для хора и фортепиано • **Gimn Moskvy** dlya khora i fortepiano]

Text by Ilya Frenkel

Moderato

► DSCH New Collected Works: Vol. 76

Also known as ‘Stand Fast, Our Inviolable National Shrine’. The composer incorporated the refrain of ‘Peace Song’ from ‘Encounter on the Elbe’, Op. 80. It is likely that Hymn to Moscow was composed in the context of a composition competition initiated in 1948 by the Chairman of the Moscow Soviet, Georgi Popov. Autograph preserved at the Glinka Museum, a version for soloist, two-part chorus and piano is held at the State Archives of Literature and Art.

MERRY MARCH in D major

Moscow, May 1949

for two pianos

[Весёлый марш для двух фортепиано • **Vesyolyi marsh** dlya dvukh fortepiano]

Dedicated to Maxim Dmitrievich Shostakovich

Allegretto

Duration: 5’

► Muzyka Collected Works: Vol. 39

► DSCH New Collected Works: Vol. 112

Originally Op. 81.

CHRONOLOGICAL LIST OF WORKS

THE SONG OF THE FORESTS, Op. 81

Komarovo,

Oratorio for tenor, bass, boys' choir, mixed choir and orchestra

July – 15 August 1949

[**Песнь о лесах.** Оратория для тенора, баса, хора мальчиков, смешанного хора и симфонического оркестра, Соч. 81 • **Pesn o lesakh.** Oratoriya dlya tenora, basa, khora malchikov, smeshannogo khora i simfonicheskogo orkestra, Soch. 81]

Text: Evgeni Dolmatovsky

1. When the War was Over *Andante* (♩ = 76) • Poco più mosso (♩ = 92) • Più mosso (♩ = 116) • Più mosso (♩ = 116) • Poco più mosso (♩ = 138) • Tempo I (♩ = 76)
2. Clothe the Homeland in Forests *Allegro* (♩ = 69)
3. Memory of the Past *Adagio* (♩ = 76) • Più mosso (♩ = 54) • ♩ = 120 • Moderato molto (♩ = 100) • Più mosso *attacca*
4. The Pioneers Plant the Forests *Allegretto* (♩ = 100) *attacca*
5. The Young Communists Forge Onwards *Allegro con brio* (♩ = 152)
6. A Walk into the Future *Adagio* (♩ = 60)
7. Glory *Allegro non troppo* (♩ = 132) • Moderato (♩ = 108) • Moderato con moto • Andante (♩ = 76)

3(III=picc).3(III=corA).3.2-4.3.3.1-timp.perc:tgl/SD/cym/glsp-cel-2hp-strings-banda:6tpt/6trbn

Duration: 33'

First performance: 15 November 1949, Leningrad, Large Philharmonic Hall

Vladimir Ivanovsky (tenor) – Ivan Tyatov (bass) – Leningrad Academic Choir – Boys' Choir of the Moscow Choral School – Leningrad Philharmonic Orchestra – Evgeni Mravinsky (conductor) – Georgi Dmitrievsky (choir master)

- ▶ Muzyka Collected Works: Vol. 29 (score), Vol. 30 (vocal score by Levon Atovmyan)
- ▶ DSCH New Collected Works: Vol. 73 (score), Vol. 74 (vocal score)

Op. 81 was awarded the Stalin Prize, First Class, in 1950. Dolmatovsky rewrote the text for the work's republication in 1962 removing all mentions of Stalin from the first, fifth and seventh movement. English translations by Leo E. Christiansen, by Myron Morris and Pat Baylay. German version by Erwin Job.

▶ **ARRANGEMENTS:** for tenor and piano (No. 6) by the composer ■ for boys' choir, mixed choir and piano (No. 7, entitled 'In the Fields Stand the Collective Farms') by the composer ■ for wind orchestra (No. 4) by E. Dubinsky ■ for piano four hands (No. 1) by Levon Atovmyan ■ for piano four hands (Nos. 6 and 7) by T. Nazarova ■ for organ (No. 6) by Isai Braudo

CHRONOLOGICAL LIST OF WORKS

STRING QUARTET NO. 4 in D major, Op. 83 **Moscow, May – 27 December 1949**

[**Квартет № 4** для двух скрипок, альты и виолончели, Соч. 83 • **Kvartet № 4** dlya dvukh skripok, alta i violoncheli, Soch. 83]

Dedicated to the memory of Pyotr Vladimirovich Vilyams

1. Allegretto
2. Andantino
3. Allegretto *attacca*
4. Allegretto

Duration: 22'

First performance: 3 December 1953, Moscow, Small Hall of the Conservatoire
Beethoven String Quartet (Dmitri Tsyganov, Vasili Shirinsky, Vadim Borisovsky and Sergei Shirinsky)

- ▶ Muzyka Collected Works: Vol. 35
- ▶ DSCH New Collected Works: Vol. 101*, Vol. 105* (arrangement for two pianos by the composer)

According to Erna Meskhishvili Op. 83 is dedicated to the Beethoven String Quartet.

▶ **ARRANGEMENTS:** for two pianos by the composer ■ for violin and piano ('Andantino') by Dmitri Tsyganov ■ for piano, four hands by Anatoli Dmitriev ■ for strings and piano by Mikhail Turich ■ for string orchestra by Hilmar Schmalenberg and by Marin van Prooijen ■ for brass quintet by Paul Errion ■ for chamber orchestra ('Chamber Symphony', Op. 83a [1.2(cor anglais).1(bass cl).1 – 2.1.0.0 – perc (whip, tom-t, side dr, tam-t, xyl, marimba, cel). strings]) by Rudolf Barshai.

CHRONOLOGICAL LIST OF WORKS

THE FALL OF BERLIN, Op. 82

Moscow, 1949

Music to the film in two parts

[**Падение Берлина**. Музыка к кинофильму, Соч. 82 · **Padenie Berlina**. Muzyka k kino-filmu, Soch. 82]

Produced by Mosfilm – Mikhail Chiaureli, Pyotr Pavlenko (scenario) – Mikhail Chiaureli (director) – Leonid Kosmatov (chief camera man) – Vladimir Kaplunovsky, Alexei Parkhomenko (set designers) – Boris Volsky (sound editor) – M. Andzha-paridze, P. Bogomolov, B. Ivanov, V. Shvelidse (assistant directors) – Tatyana Likhachyova (cutter) – Alexander Gauk (conductor). First showing: 21 January 1950.

Text by Evgeni Dolmatovsky (No. 5)

1. The River Oder [No. 1] *Allegro non troppo*
2. [No. 2] *Allegro*
3. Finale [No. 3] *Allegro*
4. Epilogue [No. 4] *Moderato non troppo*
5. Beautiful Day [No. 5] *Allegretto*
6. [No. 6] –
7. [No. 7] *Moderato non troppo*
8. [No. 8] *Allegro*
9. [No. 9] *Allegretto*
10. [No. 10] –
11. [No. 11] *Andante*
12. [No. 12] *Allegro molto*
13. [No. 13] *Moderato con moto*
14. [No. 15] *Allegro moderato*
15. Overture to Part II [No. 16] *Moderato*
16. The Concentration Camp [No. 17] *Allegretto*
17. [No. 18] *Allegro*
18. Metro [No. 19] *Moderato*

3(III=picc).3.3.2-4.6.5.3-timp.perc:tgl/SD/BD/cyms/tam-t-2hp-cel-2pft-strings-mixed choir-children's choir

CAST: Iosif Vissarionovich Stalin (Mikhail Gelovani) – Party officials (Maxim Shtraukh, Alexei Gribov, Nikolai Ryzhov, Gavriil Belov, Ruben Simonov, Alexander Khanov) – Marshal Georgi Zhukov (Fyodor Blazhevich) – Marshal Vasilevsky (Vladimir Lyubimov) – General Antonov (Andrei Abrikosov) – Lieutenant General Chuikov (Boris Tenin) – Major General Shtemenko (Mikhail Sidorkin) – Alexei Ivanov (Boris Andreev) – Natasha Rummyantseva (Marina Kovalyova) – Kostya Zaichenko (Yuri Timoshenko) – Ivanov's mother (Sofia Giatsintova) – Khmel'nitsky (Nikolai Bogolyubov) – Tomashevich (Dmitri Pavlov) – Yusupov (A. Urazaliev) – President Franklin D. Roosevelt (Oleg Frelikh) – Prime Minister Winston Churchill (Viktor Stanitsyn) – Adolf Hitler (Vladimir Savelev) – Eva Braun (Maria Novakova) – Hermann Göring (Jan Werich) – Joseph Goebbels (Nikolai Petrunkin) – General von Brauchitsch (Nikolai Plotnikov) – General von Rundstedt (Vladimir Renin) – Charles Bedston (K. Roden) – General Alfred Jodl (Vladimir Pokrovsky)

CHRONOLOGICAL LIST OF WORKS

THE FALL OF BERLIN, Op. 82 [CONTINUED]

- ▶ Muzyka Collected Works: Vol. 42 (score)
- ▶ DSCH New Collected Works: Vol. 134* (score)

The autograph score and vocal score are preserved at the State Central Glinka Museum of Musical Culture. The Suite from 'The Fall of Berlin' compiled by Levon Atovmyan contains the greatest part of the the film music – Vol. 42 of Muzyka Collected Works prints Nos. 5, 8, 9, 15 and 17, which were not included in the Suite. The above list of items is adopted from Erna Meskhishvili.

▶ **ARRANGEMENTS** by the composer for two-part children's choir and piano (No. 5, 'Beautiful Day' [*Allegretto*]) and for choir a cappella ('Vocalise' [*Andante*]), both printed in Vol. 34 of Muzyka Collected Works. 'Vocalise' also printed in Vol. 86 of DSCH New Collected Works. Most bizarrely the scene in which Hitler marries Eva Braun is accompanied by Felix Mendelssohn's Wedding March from 'A Midsummer Night's Dream'. Chiaureli's scenario cites a number of films: The storming of the Reichstag parodies the famous Odessa steps sequence of Sergei Eisenstein's 'The Battleship Potyomkin' (1925), the scene of Stalin's arrival in Berlin (that actually never took place) is modelled on Hitler's arrival in Nuremberg in Leni Riefenstahl's 'Triumph des Willens' (1934), and the closing shot brings to mind Veit Harlan's 'Kolberg' (1945). The film was awarded the Stalin Prize, First Class, in 1950.

SUITE FROM 'THE FALL OF BERLIN', Op. 82a

for orchestra with choir – compiled by Levon Atovmyan (1950)

[Сюита из музыки к кинофильму «Падение Берлина» для смешанного хора и оркестра, Соч. 82a · *Syuita iz muzyki k kinofilmu «Padenie Berlina»* dlya smeshannogo khora i orkestra, Soch. 82a]

1. Prelude *Moderato non troppo · Allegro*
2. Scene at the River *Adagio*
3. Attack *Allegro molto*
4. In the Garden *Andante*
5. Storming Seelow Heights *Moderato con moto · Maestoso*
6. In the Destroyed Village *Andante*
7. Scene in the Metro *Allegro*
8. Finale *Moderato non troppo · Allegro*

3(III=picc).3.3.2-4.3.3.1.1-timp.perc-2hp-cel-2pft-strings

Duration: 20'

First performance: 10 June 1950, Moscow

All-Union Radio Orchestra and Choir – Alexander Gauk (conductor)

▶ **ARRANGEMENT** for wind orchestra (Nos. 1, 8) by Ivan Petrov.

CHRONOLOGICAL LIST OF WORKS

BALLET SUITE NO. 1

[Балетная сюита № 1 для малого симфонического оркестра · *Baletnaya syuita № 1*
dlya malogo simfonicheskogo orkestra]

compiled and arranged by Levon Atovmyan (no later than 1949)

1. Lyrical Waltz *Tempo moderato di valse*

2. Dance *Allegro non troppo · Più mosso · Tempo I*

3. Romance *Moderato* ($\downarrow = 80$)

4. Polka *Tempo di polca*

5. Waltz-Joke *Allegro ma non troppo*

6. Gallop *Presto*

2(II=picc).1.2.1-3.2.2.1-timp.perc(tgl/tamb/SD/cym/glsp/xyl/vib)-cel-pft-strings

Duration: 14'

First performance: Moscow

All-Union Radio Orchestra – Alexander Gauk (conductor)

Originally Op. 84. Ballet Suite No. 1 represents a compilation of items from The Limpid Stream, Op. 39: No. 1, 'Lyrical Waltz' = 'Waltz', No. 38 from Op. 39 I No. 2, 'Dance' = 'The Ballerina's Variation', No. 41 from Op. 39 I No. 3, 'Romance' = 'Meeting of Two Friends', No. 4 from op. 39 I No. 4, 'Polka' = 'Coda', No. 28 from Op. 39 I No. 5 'Waltz-Joke' = 'Waltz. Variation of the Ballet Dancer wearing the Ballerina's Costume', No. 26 from Op. 39 I No. 6, 'Gallop' = 'Russian Dance' and 'Adagio. Zina and Pyotr' (Allegro section), Nos. 9 and 2 from Op. 39. All four Ballet Suites (Ballet Suite No. 5 from The Bolt, Op. 27 compiled by Shostakovich), both Suites for Variety Orchestra, Dances of the Dolls, Choreographic Minutures and numerous suites from music to films and stage works were compiled and arranged by Levon Atovmyan. As he mentioned in a letter to Alla Bogdanova in 1967 he made these numerous arrangements (introducing a vast number of alterations and adding newly composed material) often without explicit consent of the composer, but Shostakovich, a close friend of Atovmyan's, did not interfere.

► **ARRANGEMENTS:** for piano (Nos. 1-6) by Levon Atovmyan ■ for domra (No. 3) by Anatoli Alexandrov ■ for bayan (No. 4) by Vladimir Motov ■ for bayan and accordion (No. 1) by V. Rozanov ■ for domra or mandoline and piano by N. Rozov ■ for flute and piano (No. 5) by Levon Atovmyan ■ for string quartet (No. 5) by I. Sirotn ■ for twelve saxophones (2/4/2/2/2) and timpani ad lib. (No. 1) by Olaf Mühlenhardt ■ for wind orchestra by Evgeni Makarov and by Christiaan Janssen ■ for small orchestra by G. Kats ■ for two clarinets and strings (No. 4) by Itai Sobol.

CHRONOLOGICAL LIST OF WORKS

TWO ROMANCES ON VERSES

Komarovo, 25/26 June – 2 July 1950

BY MIKHAIL LERMONTOV, Op. 84

for voice and piano

[**Два романса на слова Михаила Юрьевича Лермонтова** для голоса и фортепиано, Соч. 84 · **Dva romansa na slova Mikhaila Yurevicha Lermontova dlya golosa i fortepiano**, Soch. 84]

1. Ballad *Moderato*
2. Morning in the Caucasus *Moderato con moto*

Duration: 8'

First performance: 2 October 1984, Duisburg

Irina Bogachyova (mezzo-soprano) – Igor Lebedev (piano)

- ▶ Muzyka Collected Works: Vol. 32
- ▶ DSCH New Collected Works: Vol. 92

Malcolm MacDonald states that these two Lermontov settings represent a fragment of a projected larger cycle.

OUR SONG

1950

for bass, mixed choir and piano

[**Наша песня** для баса, смешанного хора и фортепиано · **Nasha pesnya** dlya basa, smeshannogo khora i fortepiano]

Text by Konstantin Simonov

Moderato maestoso

- ▶ Muzyka Collected Works: Vol. 34

This song was originally conceived for choir and orchestra.

MARCH OF PEACE CHAMPIONS

1950 (?)

for choir and piano

[**Марш сторонников мира** для хора и фортепиано · **Marsh storonnikov mira** dlya khora i fortepiano]

Text by Konstantin Simonov

Marciale

- ▶ Muzyka Collected Works: Vol. 34

The title has also been translated as ‘Supporters of Peace March’, ‘Song of Fighters for Peace’ and ‘March of the Defenders of Peace’. The commentary of Vol. 34 of Muzyka Collected Works states that this piece was set for solo tenor, choir and piano – but actually a version for choir and piano is printed. According to Erna Meshkishvili there is no version of ‘March of Peace Champions’ with solo tenor.

CHRONOLOGICAL LIST OF WORKS

BELINSKY, Op. 85

Moscow, 1950

Music to the film

[**Белинский**. Музыка к кинофильму, Соч. 85 • **Belinsky**. Muzyka k kinofilmu, Soch. 85]

Produced by Lenfilm – Yuri German, Grigori Kozintsev, Elena Serebrovskaya (scenario) – Grigori Kozintsev (director) – Mark Magidson, Andrei Moskvina, Sergei Ivanov (camera men) – Evgeni Enei (set designer) – Ilya Volk (sound editor) – Nadezhda Kosheverova (assistant director) – Vasili Goryunov (makeup artist). First showing: 4 June 1953

Text of No. 8 by Viktor Nekrasov

1. [No. 1] *Moderato · Pesante*
2. [No. 1a] *Adagio*
3. [No. 2] *Moderato non troppo*
4. [No. 3] *Moderato*
5. [No. 4] *Moderato*
6. [No. 5] –
7. [No. 5a] *Moderato con moto*
8. [No. 6] *Allegretto*
9. [No. 7] *Moderato*
10. People's Might [No. 8] *Allegro molto*
11. [No. 9] *Allegro molto*
12. [No. 10] *Moderato non troppo*
13. A Talk of Mine [No. 11] *Moderato*
14. [No. 12] *Moderato*
15. Oh, My Ash-Tree [No. 13]
16. [No. 14] *Allegro*
17. [No. 15] *Andante*
18. [No. 16] *Moderato*
19. [No. 17] *Allegretto*
20. [No. 18] *Andante maestoso*
21. – Not alone on the path into the field [Ne odna vo pole dorozhenka]

3(III=picc).3.3.3(III=dbn)-4.3.3.1-timp.perc-gtr-strings-mixed choir

CAST: Belinsky (Sergei Kurilov) – Gertsen (Alexander Borisov) – Nekrasov (Vladimir Chestnokov) – Gogol (Georgi Vitsin) – Lermontov (Nikolai Afanasev) – Shchepkin (Yuri Tolubeev) – Turgenev (Igor Litovkin) – Belinskaya (Nina Mamaeva) – Frolov (Yuri Lyubimov) – Barsukov (Vladimir Belokurov) – Peasant (Konstantin Skorobogatov) – Tsar Nikolai I (Mikhail Nazvanov) – Dubelt (Boris Dmokhovskiy)

► DSCH New Collected Works: Vol. 135* (score)

Lev Danilevich states that the film was not released. Autograph score preserved at the State Central Glinka Museum of Musical Culture. The above list of items is adopted from Erna Meskhishvili. Four choruses from 'Belinsky' are printed in Vol. 34 of Muzyka Collected Works. No. 1 ('People's Might' = No. 8) for mixed choir and piano, No. 2 ('A Talk of Mine' = No. 11) for female choir, clarinet and piano,

CHRONOLOGICAL LIST OF WORKS

BELINSKY, Op. 85 [CONTINUED]

No. 3 ('Oh, My Ash-Tree' [*Adagio*] = No. 13) for male choir a cappella and No. 4 ('Song Without Words' [*Moderato*]) for mixed choir and piano. Texts by Viktor Nekrasov (No. 1) and traditional (Nos. 2 and 3). Title of No. 2 sometimes translated as 'My Talk' or 'Girl's Song', No. 3 also known as 'Oh, Rowan-Tree' or 'My Rowan-Tree', both also printed in Vol. 86 of DSCH New Collected Works.

SUITE FROM 'BELINSKY', Op. 85a

for orchestra with choir – compiled by Levon Atovmyan (1960)

[**Сюита из музыки к кинофильму «Белинский»** для смешанного хора и оркестра, Соч. 85а · **Syuita iz muzyki k kinofilmu «Belinskiï»** dlya smeshannogo khora i orkestra, Soch. 85a]

Texts by Viktor Nekrasov (No. 3) and traditional (No. 2)

1. Overture *Allegro*
2. Sorrowful Song (A Talk of Mine) *Adagio*
3. People's Might *Allegro molto*
4. Intermezzo *Moderato pesante*
5. Song Without Words *Moderato*
6. Scene *Moderato con moto*
7. Finale *Allegro molto*

3(III=picc).3.3.3(III=dbn)-4.3.3.1-timp.perc:tgl/SD/BD/cyms/tam-t/t.bells/glsp/
xyl-hp-strings

Duration: 32'

GERMAN MARCH from the music to the film 'The Warmongers'

1950

for woodwinds and percussion

[**Немецкий марш** из музыки к кинофильму «Поджигатели войны» для духового оркестра · **Nemetskiï marsh** iz muzyki k kinofilmu «Podzhitатели voiny» dlya dukhovogo orkestra]

Allegro

4(III,IV=picc).0.1.0-0.0.0.0-perc:tamb/6SD/4BD

- DSCH New Collected Works: Vol. 32 (score)

Work on Lev Arnshtam's film 'The Warmongers', for which **German March** was composed, was interrupted in 1951 and the production was never finished. A fragment of the film corresponding to the music of **German March** was discovered by Olga Dombrovskaya, head curator of the Shostakovich archives, and was shown in Moscow at the White Pillars Festivals on 3 February 2006. An undated manuscript copy of the score is held at the Music Library of the USSR Cinematography Symphony Orchestra.

CHRONOLOGICAL LIST OF WORKS

TWENTY-FOUR PRELUDES AND FUGUES, Op. 87 **Moscow, 10 October 1950 –**
 for piano **25 February 1951**

[**Двадцать четыре релюдии и фуги** для фортепиано, Соч. 87 • **Dvatsat chetyre prelyu-
 dii i fugi** dlya fortepiانو, Soch. 87]

KEY	PRELUDE	FUGUE	VOCI
1. C major	<i>Moderato</i> (♩ = 92)	<i>Moderato</i> (♩ = 92)	4
2. A minor	<i>Allegro</i> (♩ = 92)	<i>Allegretto</i> (♩ = 116)	3
3. G major	<i>Moderato non troppo</i> (♩ = 126)	<i>Allegro molto</i> (♩ = 126) • <i>Meno mosso</i>	3
4. E minor	<i>Andante</i> (♩ = 100)	<i>Adagio</i> (♩ = 80) • <i>Più mosso</i> (♩ = 116)	4
5. D major	<i>Allegretto</i> (♩ = 120)	<i>Allegretto</i> (♩ = 138)	3
6. B minor	<i>Allegretto</i> (♩ = 120)	<i>Moderato</i> (♩ = 100) • <i>Meno moso</i>	4
7. A major	<i>Allegro poco moderato</i> (♩ = 76)	<i>Allegretto</i> (♩ = 92)	3
8. F sharp minor	<i>Allegretto</i> (♩ = 108)	<i>Andante</i>	3
9. E major	<i>Moderato non troppo</i> (♩ = 112)	<i>Allegro non troppo</i> (♩ = 126)	2
10. C sharp minor	<i>Moderato con moto</i> (♩ = 120)	<i>Moderato</i> (♩ = 108)	4
11. B major	<i>Allegro</i> (♩ = 138)	<i>Allegro</i> (♩ = 138)	3
12. G sharp minor	<i>Andante</i> (♩ = 104)	<i>Allegro</i> (♩ = 152)	4
13. F sharp major	<i>Moderato con moto</i> (♩ = 66)	<i>Adagio</i> (♩ = 72)	5
14. E flat minor	<i>Adagio</i> (♩ = 84)	<i>Allegro non troppo</i> (♩ = 100)	3
15. D flat major	<i>Allegretto</i> (♩ = 84)	<i>Allegro molto</i> (♩ = 138)	4
16. B flat minor	<i>Andante</i> (♩ = 152)	<i>Adagio</i> (♩ = 54)	3
17. A flat major	<i>Allegretto</i> (♩ = 100)	<i>Allegretto</i> (♩ = 116)	4
18. F minor	<i>Moderato</i> (♩ = 88)	<i>Moderato con moto</i> (♩ = 80)	4
19. E flat major	<i>Allegretto</i> (♩ = 80)	<i>Moderato con moto</i> (♩ = 144)	3
20. C minor	<i>Adagio</i> (♩ = 76)	<i>Moderato</i> (♩ = 116)	4
21. B flat major	<i>Allegro</i> (♩ = 104)	<i>Allegro non troppo</i> (♩ = 80)	3
22. G minor	<i>Moderato non troppo</i> (♩ = 126)	<i>Moderato</i> (♩ = 120)	4
23. F major	<i>Adagio</i> (♩ = 48)	<i>Moderato con moto</i> (♩ = 92)	3
24. D minor	<i>Andante</i> (♩ = 88)	<i>Moderato</i> (♩ = 92) • <i>Più mosso</i> (♩ = 66) • <i>Maestoso</i> (♩ = 56)	4

Duration: approx. 152'

First (complete) performance: 23/28 December 1952, Leningrad, Glinka Concert Hall
 Tatyana Nikolaeva

- ▶ Muzyka Collected Works: Vol. 40
- ▶ DSCH New Collected Works: Vol. 113

Corresponding Preludes and Fugues are meant to be performed *attacca*. Shostakovich participated as head of the Soviet delegation in the Leipzig celebrations of the bicentenary of Johann Sebastian Bach's death in the summer of 1950. The impression that Bach's music made on him was so immense that soon after his return to Moscow he began himself to compose a rapidly growing number of preludes and fugues

CHRONOLOGICAL LIST OF WORKS

TWENTY-FOUR PRELUDES AND FUGUES, Op. 87 [CONTINUED]

which eventually became the Op. 87 cycle. The official *première* of Op. 87 was preceded by a complete performance in the spring of 1951 (the composer played himself) which took place at two sittings of the Symphony and Chamber Music Section of the Union of Composers. During a discussion concerning Op. 87 which followed on 16 May Shostakovich's new work was sharply criticized by the majority of functionaries and colleagues (notably by Dmitri Kabalevsky) for being formalist and cosmopolitan whereas it was fiercely defended by a small group of supporters (the composers Nikolai Peiko, Grigori Frid, Georgi Sviridov and Yuri Levitin as well as the pianists Maria Yudina and Tatyana Nikolaeva). The second fugue (in A minor) represents a slightly reworked version of the second piece from *Three Fugues*, composed in 1934.

Dates of composition: 10/11, 12/13, 14/16, 22/27 October, 29 October/1 November, 2/9, 10/11, 28/27 November, 30 November/1 December, 5/7, 7/11, 13/15, 20/22, 27/28, 30 December/8 January, 11/13, 15/21, 21/22, 26 January/3 February, 7/14, 15/16, 17/18, 20/23, 23/25 February (Preludes/Fugues Nos. 1-24 successively)

► **ARRANGEMENTS:** for two pianos (Prelude No. 15 in D flat major) by the composer (in [Vol. 112](#) of DSCW New Collected Works) – first performance: 8 November 1954 at the Moscow Conservatory, Maxim Shostakovich and Alla Maloletkova (together with *Tarantella*) ■ for piano four hands (No. 15) by Elena Khoven ■ for organ (Nos. 4, 13, 20, 24) by Vera Bakeeva, (Nos. 4, 13, 6, 20) by Johannes Schild, (No.1) by Joachim Dorf Müller ■ for accordion (No. 4) by Yuri Dranga, (Preludes Nos. 1, 3, 8, 15, 17) by Guy Klucevsek ■ for bayan (No. 24) by Anatoli Senin ■ for two carillons (No. 8) by Brandon Blazo and Margo Halsted ■ for double bass and piano (Preludes Nos. 3, 5, 6, 9, 10, 17, 22) by Rodion Azarkhin (with the author's editorial assistance) ■ for string quartet (Nos. 3 and 4) by Andreas Höricht, (Nos. 1, 15) by Rostislav Dubinsky, (Prelude and Fugue No. 1 [quoting J. S. Bach's Prelude No. 1 from *WC II*], Prelude and Fugue [string trio] No. 21, Preludes No. 14 [with piano] and 15, Preludes and Fugues Nos. 2 and 5, Prelude No. 3 [with piano] by Walter Thomas Heyn ■ for saxophone quartet (No. 4) by Olaf Mühlenhardt ■ for oboe, clarinet, 2 alto saxophones and bassoon (Nos. 1-9, 19, 15-17, 12) by Eduard Wesly ■ for violin ensemble (No. 17) by Georgi Bezrukov ■ for string orchestra (Nos. 4, 24) by Grigori Korchmar ■ for chamber orchestra by Rudolf Barshai, (No. 24) by Josef Stanek and Jordan Dafor ■ for orchestra (2.3[cor anglais].3[bass clar].3 – 4.3.3.1 – timp. side dr. harp. piano. strings – Nos. 4, 6) by Ljuboslaw Scharitsch.

CHRONOLOGICAL LIST OF WORKS

FOUR SONGS TO WORDS

Moscow, 1950 – 1951

BY **EVGENI DOLMATOVSKY**, Op. 86

for voice and piano

[**Четыре песни на слова Евгения Долматовского** для голоса и фортепиано, Соч. 86 •

Chetyre pesni na slova Evgeniya Dolmatovskogo dlya golos i fortepiano, Soch. 86]

1. The Motherland Hears, the Motherland Knows *Maestoso*
2. Rescue Me *Moderato*
3. He Loves Me, He Loves Me Not *Allegretto*
4. Lullaby *Moderato*

Duration: 15'

- ▶ Muzyka Collected Works: Vol. 32
- ▶ DSCH New Collected Works: Vol. 93

Shostakovich originally composed No. 1 ('The Motherland Hears, the Motherland Knows') for solo voice and a cappella choir published both in Vol. 34 of Muzyka Collected Works and in Vol. 86 of DSCH New Collected Works (marked *Allegretto poco moderato*). Additionally Vol. 93 of DSCH New Collected Works prints in its appendix a rendition for voice, five-part choir and piano. The most famous performance of 'The Motherland Hears, the Motherland Knows' was given by cosmonaut Yuri Gagarin on 12 April 1961, and it has been used as signature tune of USSR Radio news broadcasts. The composer also made two versions of No. 4 with differing words and key. There is a Version of No. 1 for solo voice, mixed choir and piano (headed 'Maestoso') with French text by P. Luquet entitled 'A la France'. This version was published in 1960 by Sovietyky Kompozitor Publishers in Moscow with an additional Russian translation of Luquet's French text made by M. Lapiro. No. 2 appears to have been written separately and later associated with the other three.

▶ Numerous **ARRANGEMENTS** of 'The Motherland Hears, the Motherland Knows' by different hands.

CHRONOLOGICAL LIST OF WORKS

TEN POEMS ON TEXTS BY REVOLUTIONARY POETS OF THE LATE NINETEENTH AND EARLY TWENTIETH CENTURY, Op. 88 Moscow, spring 1951

for mixed choir a cappella

[Десять поэм на слова революционных поэтов конца XIX – начала XX столетий для смешанного хора без сопровождения, Соч. 88 • Desyat poem na slova revolyutsionnykh poetov kontsa XIX – nachala XX stoletii dlya smeshannogo khora bez soprovozhdeniya, Soch. 88]

Texts by Leonid Radin (No. 1), Evgeni Tarasov (Nos. 2 and 7), anonymous (No. 3), Alexei Gmyryov (Nos. 4, 5 and 8), Arkadi Kots (Nos. 6 and 9) and by N. A. Tan (Vladimir Tan-Bogoraz), translation and adaptation of a text by Walt Whitman (No. 10)

1. Boldly, Friends, on We March *Moderato con moto* (♩ = 122)
2. One of the Many *Andantino* (♩ = 60) • *Meno mosso* • *Andantino* • *Andante* (♩ = 86) • *Andantino* (♩ = 60)
3. Onto the Streets! *Allegro molto* (♩ = 60)
4. The Meeting in Transit to Exile *Andante* (♩ = 52) • *Meno mosso* • *Adagio* • *Andante*
5. To Those Condemned to Death *Adagio* (♩ = 56) • *Meno mosso, maestoso*
6. The Ninth of January *Moderato* (♩ = 72) • ♩ = 184 • ♩ = 72 • *Allegro* (♩ = 152) • *Andante* (♩ = 138) • *Allegretto* • *Meno mosso* (♩ = 128)
7. The Volleys have Become Silent *Andante* (♩ = 76)
8. They Were Victorious *Allegro* (♩ = 88)
9. May Day Song *Moderato* (♩ = 104) • *Più mosso* (♩ = 120) • *Moderato* (♩ = 100)
10. Song *Andante von moto* (♩ = 108) • *Allegretto* (♩ = 126) • *Più mosso* (♩ = 144) • *Meno mosso*

Duration: 40'

First performance: 10 October 1951, Moscow, Large Hall of the Conservatoire State Academic Russian Choir of the USSR and the Boy's Choir of the Moscow Choral Academy – Alexander Sveshnikov (conductor)

- ▶ Muzyka Collected Works: Vol. 34
- ▶ DSCH New Collected Works: Vol. 84

The composer took the texts of Op. 88 from 'Revolutionary Poetry. 1890-1917', a publication compiled by V. Kurilenko, Leningrad, 1950. In the second, third and fourth movement of the Symphony No. 11 'The Year 1905' 'The Ninth of January' (No. 6) appears like a kind of *leitmotiv*. English versions by Jane May and by Joseph Boonin (Nos. 1, 4, 8). In Vol. 34 of Muzyka Collected Works Nos. 1 and 4 bear the variant titles 'Courage, Friends ...' and 'Meeting at the Halting Place'. Ten Poems were awarded the Stalin Prize, Second Class, in 1952.

CHRONOLOGICAL LIST OF WORKS

TEN RUSSIAN FOLKSONGS

Moscow, summer 1951

Arrangements for bass, male choir and piano (No. 1), for tenor, mixed choir and piano (No. 2), for bass, mixed choir and piano (Nos. 3, 4 and 10), for contralto, mixed choir and piano (Nos. 5 and 6), for soprano, female choir and piano (No. 7), for mixed choir and piano (No. 8) and for soprano, mixed choir and piano (No. 9) [Десять русских народных песен. Обработки для солистов и смешанного хора в сопровождении фортепиано · *Desyat russkikh narodnykh pesen*. Obrabotki dlya solistov i smeshannogo khora v soprovozhdenii fortepiano]

Texts by Mikhail Shatrov (No. 1), Alexei Mashistov (No. 3), Vasili Mezhevich (No. 10) and traditional (Nos. 3-9)

1. All of a Sudden There was a Clap of Thunder over Moscow *Ne spesha [Andante]* (♩ = 108)
2. Beyond the Mountains, Beyond the Valleys *Bystro [Allegro]* (♩ = 128)
3. Out of the Forest of Spears and Swords *V tempie marsha [Alla marcia]* (♩ = 120)
4. Nights are Dark, the Clouds are Menacing *Umerenno [Moderato]* (♩ = 96)
5. The Little Cuckoo Cuckoos *Umerenno [Modrato]* (♩ = 118)
6. The Splinter *Medlenno [Lento]* (♩ = 76)
7. Fir Grove, my Fir Grove *Bystro [Allegro]* (♩ = 120)
8. In My Dear Father's Green Garden *Medlenno [Lento]*
9. I Told My Sweetheart *Medlenno [Lento]*
10. What Songs Are These *Ne skoro [Moderato]* (♩ = 116)

Duration: 27'

First performance: 18 October 1971, Magnitogorsk

Magnitogorsk State Academic Choir – Semyon Eidinov (conductor)

- ▶ Muzyka Collected Works: Vol. 34
- ▶ DSCH New Collected Works: Vol. 86

Ten Russian Folksongs were originally designated as Op. 89 which was later assigned to The Unforgettable Year 1919 (Music to the film). Shostakovich used different sources for his arrangements: Nos. 1-4 and 10 were taken from Evgeni Gippius' collection 'Russian Folksongs', Leningrad (1943) – Nos. 5 and 6 derive from Evgenia Lineva's compilation 'Great Russian Songs with Traditional Harmony', Vol. 1, St. Petersburg (1904), and Nos. 7-9 can be traced back to Ivan Prach's 'Russian Folksongs', St. Petersburg (1896). The original lyrics of No. 3, 'Out of the Forest of Spears and Swords' were replaced by a version supplied by Alexei Mashistov, who removed – probably due to the official post-war policy orientated towards a development of peaceful relations among former enemies – all allusions of the Germans and enhancing instead a peaceful defence of the border. Nos. 6 and 7 reappear in The Tale of the Priest and his Servant Balda, Op. 36. Vol. 34 of Muzyka Collected Works prints the songs with the following deviating translations of the titles: 'Thunder Suddenly Crashed over Moscow', 'There, Beyond the Mountains', 'Out of the Thicket of Spears', 'Dark Nights, Lowering Clouds', 'Cockoo', 'Splinter', 'Oh Fir Grove', 'In My Father's Garden', 'I Told My Dear Friend', 'What Songs'.

▶ **ARRANGEMENT** for bayan of the piano accompaniment of Nos. 6, 7 and 10 by Sofia Khentova.

CHRONOLOGICAL LIST OF WORKS

BALLET SUITE NO. 2

[Балетная сюита № 2 для малого симфонического оркестра • *Baletnaya syuita № 2*
dlya malogo simfonicheskogo orkestra]

compiled and arranged by Levon Atovmyan (no later than 1951)

1. Waltz *Allegretto scherzoso*
2. Adagio
3. Polka *Allegretto*
4. Sentimental Romance *Moderato ironico*
5. Spring Waltz *Allegro scherzando • Pocochissimo meno mosso • Tempo I*
6. Finale (Gallop) *Presto*
2(II=picc).1.2.1-3.2.2.1-timp.perc(tgl/SD/BD/cyms/glspl/xyl/vib)-cel(=pft)-
strings

Duration: 18'

First performance: 1951, Moscow

Moscow Radio Orchestra – Alexander Gauk (conductor)

Ballet Suite No. 2 represents a compilation of items from *The Limpid Stream*, Op. 39 (No. 1, 'Waltz' = 'Scene and Waltz-Entr'acte' and 'Finale-Coda', Nos. 7 and 35 from Op. 39 | No. 2 'Adagio' = 'Adagio. Pyotr and Zina in the Ballerina's Costume', No. 29 from Op. 39 | No. 6, 'Finale [Gallop]' = 'Dance of the Mountain Tribesmen and the Kuban Fieldworkers', 'The Celebration' and 'Coda', Nos. 15, 8 and 43 from Op. 39), from *Suite for Jazz Orchestra* No. 1 (No. 3, 'Polka' = 'Polka', No. 2), from *The Tale of the Priest and His Servant Balda*, Op. 36 (No. 4 'Sentimental Romance' = 'The Priest's Daughter's Dream', No. 18 from Op. 36) and from *Michurin*, Op. 78 (No. 5 'Spring Waltz' = 'Waltz', No. 13 from Op. 78).

► **ARRANGEMENTS:** for double bass and piano (No. 2) by Rodion Azarkhin ■ for viola and piano (Nos. 2 and 5) by Vadim Borisovsky ■ for violoncello and piano by Levon Atovmyan ■ for violin and piano by Konstantin Fortunatov ■ for piano four hands (No. 3) by the composer or by Levon Atovmyan ■ for piano (Nos. 2, 4 and 5) by Levon Atovmyan ■ for wind orchestra (No. 2) by Viktor Burkhardt ■ for clarinet and piano [No. 5] by Levon Atovmyan.

- *See also* Ballet Suite No. 1, 1949, for information concerning the origin of the Ballet Suites

CHRONOLOGICAL LIST OF WORKS

BALLET SUITE NO. 3

[Балетная сюита № 3 для малого симфонического оркестра • *Baletnaya syuita № 3*
dlya malogo simfonicheskogo orkestra]

compiled and arranged by Levon Atovmyan (no later than 1951)

1. Waltz *Allegro bravura* • *Poco meno mosso* • *Allegretto bravura*
2. Gavotte *Allegretto*
3. Dance *Allegro*
4. Elegy *Andantino*
5. Waltz *Tempo di valse*
6. Finale (Gallop) *Allegro* • *Poco meno* • *Tempo I* • *Allegro vivo*
2(II=picc).1.2.1-3.2.2.1-timp.perc(tgl/SD/BD/cyms/glspxyl/vib)-hp-cel-pft-strings

Duration: 16'

First performance: 1952, Moscow

USSR Radio Orchestra – Abram Stasevich (conductor)

Ballet Suite No. 3 represents a compilation of items from The Human Comedy, Op. 37 (No. 1, 'Waltz' = 'Waltz', No. 4 from Op. 37 | No. 2, 'Gavotte' = 'Gavotte', No. 11 from Op. 37 | No. 4, 'Elegy' = 'The Panorama of Paris', No. 13 from Op. 37) and from The Limpid Stream, Op. 39 (No. 3, 'Dance' = 'Finale-Coda' and 'Final Dance', Nos. 35 and 44 from Op. 39 | No. 5, 'Waltz' = 'The Ballerina's Waltz', No. 13 from Op. 39 | No. 6, 'Finale (Gallop)' = 'Coda', 'The Celebration' and 'The Swings', Nos 32, 8 and 36 from Op. 39).

► **ARRANGEMENTS** of No. 2: for guitar by V. Yurev ■ for bayan by P. Shashkin ■ for two violins and piano by Konstantin Fortunatov and by Levon Atovmyan ■ for wind orchestra by B. Anisimov ■ for string quartet by I. Sirotin. ► **Other ARRANGEMENTS:** for piano (Nos. 5, 2, 4 [= Lullaby], 3 and 1 [= Festive Waltz]) by Levon Atovmyan ■ for piano four hands (No. 3) by Levon Atovmyan ■ for violin and piano (No. 4) by Konstantin Fortunatov ■ for two violins and piano (Nos. 2, 4) by Levon Atovmyan ■ for wind orchestra (Nos. 1 and 3) by Vitali Eremeev, and (No. 4) by Viktor Burkhardt ■ for orchestra of Russian folk instruments (Nos. 2 and 4) by Alexander Pozdnyakov.

- *See also* Ballet Suite No. 1, 1949, for information concerning the origin of the Ballet Suites

CHRONOLOGICAL LIST OF WORKS

THE UNFORGETTABLE YEAR 1919, Op. 89

Moscow, 1951

Music to the film

[**Незабываемый 1919-й**. Музыка к кинофильму, Соч. 89 • **Nezabyvaemyi 1919-i**. Muzyka k kinofilmu, Soch. 89]

Produced by Mosfilm – Mikhail Chiaureli, Alexander Filimonov, Vsevolod Vishnevsky (scenario after Vsevolod Vishnevsky's play 'Unforgettable 1919') – Mikhail Chiaureli (director) – Leonid Kosmatov, Vitali Nikolaev (camera men) – Vladimir Kaplunovsky (set designer) – Boris Volsky (sound editor) – M. Andzhaparidze, V. Shvelidze (assistant directors) – Alexander Gauk (conductor). First showing: 3 May 1952

3(III=picc).2.Ebcl.2.2-4.3.4.1-timp.perc-pft-strings-mixed choir

КАСТ: Vladimir Ilyich Lenin (Pavel Molchanov) – Iosif Vissarionovich Stalin (Mikhail Gelovani) – Shibaev (Boris Andreev) – Katya Lanilova (Marina Kovalyova) – Voronov (Ivan Bodrov) – General Neklyudov (Nikolai Komissarov) – His sons Alexander and Nikolai (Evgeni Samoilov, Andrei Popov) – General Rodzyanko (Sergei Lukyanov) – Deks (Vladimir Kenigson) – Edgar (Boris Dmokhovskiy) – Olga Butkevich (Angelina Stepanova) – Colonel Butkevich (Mikhail Yanshin) – Colonel Zeidlits (Boris Bibikov) – Colonel Badbolsky (Pavel Massalsky) – Sir Winston Churchill (Viktor Stanitsyn) – Georges Clemenceau (Gnat Yura) – Lloyd George (Viktor Koltsov) – Woodrow Wilson (L. Korsakov)

► DSCH New Collected Works: Vol. 136* (score)

The variant title 'The Memorable Year 1919' is also used. The manuscript score is preserved at the Music Library of the State Cinematography Symphony Orchestra. According to Erna Meskhishvili there are 21 numbers including Overture and Finale. The revolutionary songs 'Varshavianka' and 'Boldly, Friends, On We March' are heard in Nos. 12 and 21 respectively. No. 15a ('The Assault on Krasnaya Gorka', No. 5 in the Suite) is sometimes performed on its own as a 'Concerto Movement' for piano and orchestra or as 'Piano Concerto *en miniature*'. 'Krasnaya Gorka' refers to an important fortress near Kronstadt stormed by the Red Army during the civil war in 1919. The film was awarded the First Prize at the International Film Festival in Karlovy Vary (Czechoslovakia), in 1952.

CHRONOLOGICAL LIST OF WORKS

SUITE FROM 'THE UNFORGETTABLE YEAR 1919', Op. 89a

compiled by Levon Atovmyan (1954)

[**Сюита из музыки к кинофильму «Незабываемый 1919-й»** для оркестра, Соч. 89a • **Syuita iz muzyki k kinofilmu «Nezabyvaemyi 1919-i»** dlya orkestra, Soch. 89a]

1. Prelude *Moderato*
2. Romance: Shibaev meets Katya *Moderato con moto*
3. Scene from the Sea Battle *Moderato molto*
4. Scherzo *Presto*
5. The Assault on Krasnaya Gorka *Allegro*
6. Intermezzo *Andante*
7. Finale *Allegro*

3(III=picc).3.3.3(III=dbn)-4.3.3.1-2timp.perc:tgl/tamb/SD/BD/cyms/tam-t/
glsp/xyl-cel/pft-strings-banda:3tpt/3trbn

Duration: 24'

► **ARRANGEMENT** of No. 4 ('Scherzo') for two pianos by the composer (1954), then entitled 'Tarantella'.

THE SUN SHINES OVER OUR MOTHERLAND, Op. 90

Cantata for boys' choir, mixed choir and orchestra

**Komarovo/Moscow,
July – 29 September 1952**

[**Над Родной нашей солнце сияет.** Кантата для хора мальчиков, смешанного хора и оркестра, Соч. 90 • **Nad Rodnoi nashei solntse siyaet.** Kantata dlya khora malchikov, smeshannogo khora i orkestra, Soch. 90]

Texts by Evgeni Dolmatovsky

One movement: *Moderato con moto* • *Allegro* • *Moderato con moto* • *Andante maestoso* • *Allegretto con moto* • *Andante maestoso* • *Allegro non troppo* • *Allegro* • *Andante*

3(III=picc).3.3.2-4.3.3.1-timp.perc:tgl/SD/BD/cym/tam-t/glsp-2hp-strings-banda:3tpt/6trbn

Duration: 14'

First performance: 6 November 1952, Moscow, Large Hall of the Conservatoire USSR State Symphony Orchestra and Choir – Boys' Choir of the Moscow Choral School – Konstantin Ivanov (conductor)

- *Muzyka* Collected Works: Vol. 29 (score), Vol. 30 (vocal score by the composer)
- *DSCH* New Collected Works: Vol. 79* (score), Vol. 80 *(vocal score by the composer)

The original title was 'Cantata About the Party'. Two further sections on texts by Dolmatovsky were projected: 'The Standard-bearers of the Twentieth Century' and 'Won in Persistent Struggles', both only sketched.

CHRONOLOGICAL LIST OF WORKS

FOUR MONOLOGUES ON VERSES

BY ALEXANDER PUSHKIN, Op. 91

Moscow, October 1952

for bass and piano

[**Четыре монолога на слова Александра Пушкина** для баса и фортепиано, Соч. 91 •

Chetyre romansov na slova Aleksandra Pushkina dlya basa i fortepiano, Soch. 91]

1. Fragment *Andante* (♩ = 80) • *Maestoso*
2. What Does My Name Mean to You?... *Allegro* (♩ = 108)
3. In the Depth of the Siberian Mines ... *Adagio* (♩ = 112)
4. Farewell *Allegretto* (♩ = 126)

Duration: 14'

- ▶ Muzyka Collected Works: Vol. 32
- ▶ DSCH New Collected Works: Vol. 93

The songs were subsequently composed on 5, 6, 7 and 8 October 1952. Apparently Op. 91 was never performed during the composer's lifetime. According to Sofia Khentova Op. 91 was performed for the first time in 1964 on the occasion of a not documented recital given by Askold Besedin in Nizhny Novgorod. German translation by Christoph Hellmundt.

▶ **ARRANGEMENTS:** for mezzo-soprano and chamber orchestra by Walter Mnatsakanov ■ for full orchestra (Op. 91a – 3[III=af].2.3[III=bcl].3[III=dbn]-4.3.3.1-timp. perc:wdbl/BD/tam-t/church.bell/vib-hp-cel-strings) by Gennadi Rozhdestvensky.

- ▶ *See also* Four Romances on Poems by Alexander Pushkin, Op. 46 and Spring, Spring ..., Op. 128

CHRONOLOGICAL LIST OF WORKS

STRING QUARTET NO. 5 in B flat major, Op. 92
[**Квартет № 5** для двух скрипок, альты и виолончели, Соч. 92 •
Kvartet № 5 dlya dvukh skripok, alta i violoncheli, Soch. 92]

Moscow, September –
1 November 1952

Dedicated to the Beethoven String Quartet

1. Allegro non troppo
2. Andante
3. Moderato · Allegro

Duration: 30'

First performance: 13 November 1953, Moscow, Small Hall of the Conservatoire Beethoven String Quartet (Dmitri Tsyganov, Vasili Shirinsky, Vadim Borisovsky, Sergei Shirinsky)

- ▶ Muzyka Collected Works: Vol. 35
- ▶ DSCH New Collected Works: Vol. 101*

Nos. 1 and 2 were finished on 7 September and 19 October respectively. It seems that Shostakovich incorporated a theme from Galina Ustvolskaya's Trio for Clarinet, Violin and Piano (1949) in his fifth string quartet. David Fanning states that this musical idea, widely assumed as Shostakovich's quotation and secret tribute to his pupil Ustvolskaya, could have been taken over by her from her teachers unfinished Symphonic Movement from 1945.

- ▶ **ARRANGEMENT** for piano four hands by Anatoli Dmitriev.

CHRONOLOGICAL LIST OF WORKS

RIMSKY-KORSAKOV

1952

Music to the film (six fragments for piano [Nos. 1-4, 6], piano trio [No. 5])
[Римский-Корсаков. Музыка к кинофильму · Rimskii-Korsakov. Muzyka k kinofilmu]
Produced by Lenfilm – Grigori Roshal, Anna Abramova (scenario) – Grigori Roshal, Gennadi Kazansky (directors) – Moisei Magid, Lev Sokolsky (camera men) – Nikolai Suborov, Abram Veksler (set designer) – Arnold Shargorodsky (sound editor) – E. Slotsova (costumes) – Georgi Sviridov (composer) – Boris Khaikin (conductor).
First showing: 24 August 1953

1. Moderato con moto
2. Allegro
3. Andante
4. Andante
5. Moderato
6. Rimsky-Korsakov's Correction

CAST: Nikolai Rimsky-Korsakov (Grigori Belov) – Nadezhda Rimskaya-Korsakova, his wife (Lidya Sukharevskaya) – Vladimir Stasov (Nikolai Cherkasov) – Savva Mamontov (Alexander Borisov) – Alexander Glasunov (Viktor Khokhryakov) – Anatoli Lyadov (Anatoli Kuznetsov) – Fyodor Shalyapin (Alexander Ognitsev) – Valentin Serov (Boris Kokovkin) – Mikhail Vruble (Sergei Kurilov) – Nadezhda Zabela-Vruble, his wife (Lilya Gritsenko) – Almazova (Lidya Dranovskaya) – Mikhailov, Maria Lebedeva, Rimsky-Korsakov's pupils (Anatoli Vsevolodovich, Tatyana Lennikova) – Darian (Agasi Babayan) – Gleb Ramensky (Bruno Freindlikh) – Sergei Diaghilev (Vladimir Pavlovich Balashov)

► DSCH New Collected Works: Vol. 135* (score)

Olga Domborvska's research shows that Shostakovich was asked to provide the music for Rimsky-Korsakov only when Vladimir Shcherbachev, who had initially been hired as composer, fell seriously ill and eventually died in early 1952. But Shostakovich declined to participate in the project – instead he recommended his pupil Georgi Sviridov, who finally composed the score for Rimsky-Korsakov. The reasons for Shostakovich's refusal are not known, but considering the film's plot and its message one might quite easily see the composer's motives. The movie was not meant to be solely an opulent biopic but was actually conceived as a heavily propagandistic polemic – within the framework of the campaign against formalism in the art initiated by cultural ideologist Andrei Zhdanov in 1948 – in which sane, 'Russian', accessible music (personified in the character of Rimsky-Korsakov) was played off against 'western', decadent, incomprehensible compositions (embodied by Rimsky-Korsakov's former pupil Ramensky). In this context it seems rather clear that Shostakovich, one of the prominent targets in the so-called Zhdanovshchina, would not happily contribute to such a project. Most curiously three pieces by Dmitri Shostakovich (from six composed fragments) were actually included in the final sound track of the film, whose credits name Georgi Sviridov as composer without mentioning Shostakovich's participation. According to Galina Kopytova Nos. 2, 3 and 5 are heard in the film – significantly pieces associated with Ramensky's 'decadent' music.

CHRONOLOGICAL LIST OF WORKS

DANCES OF THE DOLLS

for piano

[Танцы кукол для фортепиано · **Tantsy kukol** dlya fortepiano]

compiled and arranged by Levon Atovmyan (1952)

1. Lyrical Waltz *Moderato*
2. Gavotte *Tranquillo, leggiero*
3. Romance *Moderato, espressivo*
4. Polka *Allegro ma non troppo · Poco vivo · Tempo I*
5. Waltz-Scherzo (Petite Ballerina) *Vivo, ma non troppo*
6. Hurdy-Gurdy *Allegro non troppo*
7. Dance *Allegro ma non troppo presto*

Duration: 10'

► DSCH New Collected Works: Vol. 109

Dances of the Dolls represents a compilation of items from *The Limpid Stream*, Op. 39 (No. 1, 'Lyrical Waltz' = 'The Ballerina's Waltz', No. 13 from Op. 39 · No. 3, 'Romance' = 'Meeting of Two Friends', No. 4 from Op. 39 · No. 4, 'Polka' = 'The Ballerina's Variation', No. 41 from Op. 39 · No. 5, 'Waltz-Scherzo' = 'Waltz. Variation of the Ballet Dancer wearing the Ballerina's Costume', No. 26 from Op. 39 · No. 6, 'Hurdy-Gurdy' = 'Dance of the Milkmaid and the Tractor Driver', No. 12 from Op. 39 · No. 7, 'Dance' = 'Invitation to a Rendez-vous', No. 20 from Op. 39) and from *The Human Comedy*, Op. 37 (No. 2, 'Gavotte' = 'Gavotte', No. 11 from Op. 37). No. 5, 'Waltz-Scherzo' is also known as 'Petite Ballerina'. While Sofia Khentova states that *Dances of the Dolls* was compiled in 1950 Erna Meskhishvili declares that the cycle was completed in 1945.

► **ARRANGEMENTS:** for violin and piano (No. 7) by Konstantin Fortunatov ■ for balalaika and piano by Vladimir Ilyashevich ■ for flute, violoncello and piano (Nos. 1, 6) by Siegfried Lehmann ■ for string orchestra (No. 3) by Bas Wiegiers ■ for violin, flute and string orchestra (No. 1) by Tamas Batiashvili.

CHRONOLOGICAL LIST OF WORKS

RUSSIAN FOLKSONGS

Moscow, 1952 (?)

Arrangements for flute and piano

[**Русские народные песни.** Обработки для флейты и фортепиано • **Russkie narodnye pesni.** Obrobotki dlya fleity i fortepiano]

1. [Without title]
2. Don't Fly Away, Nightingale
3. A Birch Tree On the Field
4. Greeting (from Nikolai Rimsky-Korsakov's opera 'The Maid of Pskov')
5. Beyond the Quickly Flowing Rivulet
6. A Young Girl Went
7. In my Little Garden?
8. Fir Grove, my Fir Grove
9. Over the Bridge
10. Oh, the Dear Lime Tree on the Field (from Nikolai RimskyKorsakov's opera 'The Snow Maiden')
11. Kalinka
12. Go Home, my Dear Cow
13. Zainka
14. A Young Girl went Away
15. Late at Night She Sat
16. Don't Dry up, Dear Well (on an arrangement by Anatoli Lyadov)
17. How Fair the Birch Tree
18. Wedding Song (on an arrangement by Mikhail Glinka)
19. It is not Sleep that Bends my Head from Nikolai Rimsky-Korsakov's opera 'The Snow Maiden'

The autograph is held at State Central Archive of Literature and Art.

CHRONOLOGICAL LIST OF WORKS

GREEK SONGS

1952 – 1953

Arrangements for voice and piano

[**Греческие песни** для голоса и фортепиано • **Grecheskie pesni** dlya golosa i fortepiano]
Texts by Kostís Palamás (No. 1), Sofia Mavroidi-Papadaki (No. 4) and traditional lyrics translated into Russian by Samuil Bolotin (Nos. 1, 2, 4) and Tatyana Sikorskaya (Nos. 1, 3). The melody of No. 1 was composed by Alekos Xenos, the one of No. 4 by A. Tsakonas.

1. Forward! [Song of the Greek Resistance] (♩ = 102)
2. Pentozalis (♩ = 96)
3. Zolongo (♩ = 58)
4. Hymn of ELAS (♩ = 112)

- ▶ Muzyka Collected Works: Vol. 32
- ▶ DSCH New Collected Works: Vol. 92

ELAS [Ελληνικός Λαϊκός Απελευθερωτικός Στρατός – Ellinikós Laikós Apeletherotikós Stratós]: Greek People's Liberation Army was the military arm of the National Liberation Front (EAM) during the period of the Greek Resistance until February 1945. The commentary of DSCH New Collected Works, Vol. 92, gives as composition period August 1953 – April 1954.

BIRD OF PEACE [JOAN SMITH]

28 August 1953

Arrangement for voice and piano

[Дж. Смит. **Птица мира**. Обработка для голоса и фортепиано • Dzh. Smit. **Ptitsa mira**. Obrabotka dlya golosa i fortepiano]

Russian translation by Lev Ozerov

Ne spesha, vyrazitelno [Calmo, espressivo]

- ▶ DSCH New Collected Works: Vol. 92

According to Derek C. Hulme the autograph of the

Joan Smith's song was awarded the Second Prize at the Fourth World Festival of Youth and Students held in Bucharest in August 1953.

CHRONOLOGICAL LIST OF WORKS

SYMPHONY NO. 10 in E minor, Op. 93

[Симфония № 10, Соч. 93 · Simfoniya № 10, Soch. 93]

**Komarovo/Moscow,
summer – 25 October 1953**

1. Moderato (♩ = 96, ♪ = 120, ♫ = 108, ♮ = 96)
2. Allegro (♩ = 176)
3. Allegretto (♩ = 136, ♪ = 96, ♫ = 120, ♮ = 96) · Largo (♩ = 72) · ♪ = 96 · ♫ = 138 · Più mosso (♩ = 80)
4. Andante (♩ = 126) · Allegro (♩ = 176) · L'istesso tempo
3(II,III=picc).3(III=corA).3(III=Ebcl).3(III=dbn)-4.3.3.1-timp.perc:tgl/tamb/SD/
BD/cym/tam-t/xyl-strings

Duration: 50'

First performance: 17 December 1953, Leningrad, Large Philharmonic Hall
Leningrad Philharmonic Orchestra – Evgeni Mravinsky (conductor)

- ▶ Muzyka Collected Works: Vol. 5 (score)
- ▶ DSCH New Collected Works: Vol. 10 (score), Vol. 25 (arrangement for piano four hands by the composer)

Nos. 1-3 were finished on 5 August, 27 August and 8 September respectively. According to Derek C. Hulme Op. 93 was premiered on 22 November 1953. A number of musical ideas of Shostakovich's Tenth Symphony partially represent recycled material from unrealised earlier works. For details concerning the compositional genesis of Symphony No. 10, Op. 93 and its relations to Symphony No. 9, Op. 70 and the *Unfinished Sonata for Violin and Piano* (1945) ▶ *see* Manashir Yakubov's commentary in DSCH New Collected Works: Vol. 10. Apart from Shostakovich's musical monogram (DSCH) which appears undisguisedly for the first time in the composer's work in the third and in the final movements of Op. 93 there is, as David Fanning discovered, another hidden personal monogram (E-A-E-D-A = E-La-Mi-Re-A) which appears in a french horn solo in the third movement and is related to Elmira Nazirova, a student of Shostakovich.

▶ **ARRANGEMENTS:** for piano four hands by the composer ■ for ensemble (1 [=picc].1.1.1-1.1.0.0-perc[2]-acc-pft-strings[1.1.1.1.1-6.5.4.2.2]) by Joolz Gale ■ for symphonic band by Harrie Janssen.

CHRONOLOGICAL LIST OF WORKS

BALLET SUITE NO. 4

[Балетная сюита № 4 для симфонического оркестра • *Baletnaya syuita № 4* dlya simfonicheskogo orkestra]

compiled and arranged by Levon Atovmyan (1953)

1. Prelude [Variations] *Andante (quasi Largo)*
2. Waltz *Allegretto quasi allegro*
3. Scherzo *Allegro vivo*
3(III=picc).3(III=corA).3(III=Ebcl).3(III=dbn)-4.3.3.1-timp.perc(tgl/tamb/SD/
cyms/glspxyl)-hp-cel-strings

Duration: 16'

Ballet Suite No. 4 represents a compilation of items from The Limpid Stream, Op. 39 (No. 1, 'Prelude' = Mise-en-Scène in Dance 'The Murder', No. 33 from Op. 39 | No. 3, 'Scherzo' = 'Dance of the Young Girls', No. 11 from Op. 39) and from Alone, Op. 26 (No. 2, 'Waltz' = 'The Dream', No. 8, Appendix, from Op. 26).

▶ **ARRANGEMENTS:** for piano four hands by T. Matalaeva and by Levon Atovmyan
▪ for bayan (No. 2) by Pavel Gvozdev ▪ for wind orchestra by Frank van der Poel, by Marten Grond ('Prelude') and by Christiaan Janssen.

- ▶ See also Ballet Suite No. 1, 1949, for information concerning the origin of the Ballet Suites

CONCERTINO in A minor, Op. 94

Moscow, 1953

for two pianos

[Концертино для двух фортепиано • *Kontsertino dlya dvukh fortepiano*]

Dedicated to Maxim Dmitrievich Shostakovich

One movement: Adagio • Allegretto • Adagio • Allegretto • Adagio • Allegro

Duration: 8'

First performance: 20 January 1954, Moscow, Small Hall of the Conservatoire
Alla Maloletkova and Maxim Shostakovich

- ▶ Muzyka Collected Works: Vol. 13
- ▶ DSCH New Collected Works: Vol. 41, Vol. 112

Alla Maloletkova was a fellow student of Maxim's.

▶ **ARRANGEMENTS:** for two accordions by Tamara Murzina and Alla Gatsenko ▪
for brass band by Kenneth Singleton ▪ for piano and chamber orchestra by Julia Zilberquit and by Ilya Dimov ▪ for orchestra by Elliot Kaplan.

CHRONOLOGICAL LIST OF WORKS

FIVE ROMANCES

TO WORDS BY EVGENI DOLMATOVSKY, Op. 98

Komarovo,
3 July – 1 September 1954

for bass and piano

[**Пять романсов на слова Евгения Долматовского** для баса и фортепиано, Соч. 98 • **Pyat romansov na solva Evgeniya Dolmatovskogo** dlya basa i fortepiano, Soch. 98]

1. Day of Our First Meeting *Moderato con moto* (♩ = 84) • *Meno mosso*
2. Day of Declaration of Love *Allegretto* (♩ = 108)
3. Day of Tiffs *Adagio* (♩ = 80)
4. Day of Happiness *Allegro* (♩ = 160)
5. Day of Reminiscences *Allegretto* (♩ = 100)

Duration: 12'

First performance: 16 May 1956, Kiev, Lysenko Hall

Boris Gmyrya (bass) – Lev Ostrin (piano)

- ▶ Muzyka Collected Works: Vol. 32
- ▶ DSCH New Collected Works: Vol. 95

Originally Op. 95. The cycle is also known as ‘Songs of Our Days’. According to Sofia Khentova Op. 98 was performed by ‘a popular singer at that time’ (without mentioning the performer’s name), whose rendition seems to have displeased the composer. In November 1954 Shostakovich asked the well-known singer Boris Gmyrya to perform the song cycle. Subsequently Gmyrya insisted in numerous alterations of both music (transpositions, dynamics, performance bowings) and text to which the composer finally agreed. Vol. 95 of DSCH New Collected Works prints a version of Op. 98 including the changes requested by Gmyrya as well as Shostakovich’s original version (both printed and as facsimile). The first performance was preceded by a recording of the song cycle on 26/27 February 1956 with Boris Gmyrya and Lev Ostrin.

CHRONOLOGICAL LIST OF WORKS

SONG OF THE GREAT RIVERS, Op. 95

Moscow, 1954

Music to the documentary film

[**Песня великих рек.** Музыка к документальному кинофильму, Соч. 95 • **Pesnya velikikh rek.** Muzyka k dokumentalnomu kinofilmu, Soch. 95]

Produced by DEFA (GDR) – Vladimir Pozner, Joris Ivens (scenario [Russian translation: B. Polevoi, Yuri Karavkin]) – Joris Ivens, Joop Huiskens, Robert Ménégoz, Ruy Santos (directors) – Vladimir Pozner (narrator) – Erich Nitzschmann (camera man, in collaboration with anonymous camera men from over 30 countries) – Heinz Reusch (sound editor) – Leipzig Radio Choir and Orchestra – W. Raatke (conductor). First showing: 17 September 1954, Berlin

Text by Bertolt Brecht (No. 1) translated by Semyon Kirsanov who also provided the lyrics for No. 2.

1. [Introduction] *Allegro*
2. Song of Unity [No. 1] *Allegro non troppo*
3. Prologue. Poem of Labour [No. 2]
4. Indictment Episode [No. 3] *Adagio*
5. K.K.K. [Ku Klux Klan] [No. 4] *Allegro*
6. South Africa [No. 6] *Allegro*
7. Children [No. 7] *Moderato*
8. Hard Labour [No. 8] *Moderato*

3(III=picc).3.3(III=Ebcl).3(III=dbn)-4.3.3.1-timp.perc:SD/BD/tam-t-hp-strings-bass-mixed choir

► Muzyka Collected Works: Vol. 42 (score)

► DSCH New Collected Works: Vol. 137* (score)

The original German title was ‘Das Lied der Ströme’ – variants frequently used: ‘Unity’ [Edinstvo] or ‘Seven Rivers’ [Sem rek]. The film was awarded the First Prize at the International Film Festival in Karlovy Vary (Czechoslovakia), in 1955. The above listing of items from Op. 95 is adopted from Erna Meskhishvili, who states that the (incomplete) manuscript score, orchestral and choral parts, preserved at the Music Library of the State Cinematography Symphony Orchestra, contain also three orchestral items describing the Atomic Bomb. However, Vol. 42 of Muzyka Collected Works only prints Nos. 1, 2, 4, 8 and 7 – Vol. 34 publishes the composer’s piano score of ‘Song of Unity’ and an item, ‘Peaceful Labour’ *Moderato*, for mixed choir and piano on a text by Semyon Kirsanov (probably identical with No. 2). No. 7 (‘Children’) is scored for viola and violoncello. ‘Introduction’ and No. 6 (‘South Africa’) are based on Nos. 6 and 11 from Maxim’s Return, Op. 45. Another piece from Op. 95 not included in the above list is a ‘Waltz’ which has survived in a version for piano four hands by the composer. This piece reappears in Ballet Suite No. 4 and its first half was used in ‘The Lady and the Hooligan’, a ballet compiled by Levon Atovmyan ► *see* The Limpid Stream, Op. 39. There is also an orchestration by Atovmyan (3.2.3.2-4.3.3.1-timp.perc-cel-strings; duration: 3’) and a version for wind orchestra by Moisey Marantslikht (1.0.Ebcl.3.0-2.2.3.0-perc:tgl/SD/BD/cyms/glsp-banda:2crt/2ahn/3thn/barhn/2euph).

CHRONOLOGICAL LIST OF WORKS

FESTIVE OVERTURE in A major, Op. 96

1954

[**Праздничная увертюра**, Соч. 96 • **Prazdnichnaya uvertyuura**, Soch. 96]

Allegretto • Presto • Poco meno mosso • Presto

3(III=picc).3.3.3(III=dbn)-4.3.3.1-timp.perc:tgl/SD/BD/cyms-strings-ban-
da:4hn/3tpt/3trbn

Duration: 10'

First performance: 6 November 1954, Moscow, Bolshoi Theatre
Bolshoi Theatre Orchestra – Alexander Melik-Pashaev (conductor)

- ▶ Muzyka Collected Works: Vol. 11 (score)
- ▶ DSCH New Collected Works: Vol. 35 (score), Vol. 37 (arrangement for piano four hands)

While Erna Meskhishvili, Efim Sadovnikov and Derek C. Hulme confirm that Op. 96 was composed in 1954, both the commentaries of Muzyka Collected Works Vol. 11 and DSCH New Collected Works Vol. 35 explain – quoting an interview that Shostakovich gave on 29 August 1947 in the newspaper 'Vecherny Leningrad' [Evening Leningrad] – that *Festive Overture* was written 1947 on the occasion of the thirtieth anniversary of the October Revolution – but there is no explanation for the gap of seven years between composition and first performance of the work. Also known as 'Festival Overture' and 'Holiday Overture'. The introductory section makes use of No. 7 ('Birthday') from *Children's Notebook*, Op. 69.

▶ **ARRANGEMENTS:** for piano four hands by Emin Khachaturyan ■ for two pianos by Aron Bubenikov ■ for brass quintet by Stefan Kaundinya ■ for brass ensemble (0.0.0.0-2.2.picc.flgn.corno da caccia.3(III=btrbn).1-perc(3):l=SD/BD.1l=tgl/BDxyl.III=cyms/glsp) by Peter Lawrence ■ for orchestra (3.3.3.3-4[8].3[6].3[6].1 -timp.perc-strings) by Mark Vakhutinski ■ for wind orchestra by Donald Hunsberger, by Mark Vakhutinsky (1.2.3.2-2.3.3.0-perc:timp/tgl/SD/BD/cyms-banda:2crt/2ahn/3thn/barhn/2 euph), Valeri Petrov (2.2.4[IV=Ebcla].2-4.3.3.0-timp.perc:SD/BD/cyms-banda: 2crt/2ahn/3thn/barhn/2euph), Michael Antrobus, Peter Kitson, Takeda Takahashi and many others.

CHRONOLOGICAL LIST OF WORKS

TARANTELLA

1954 (?)

for two pianos

[**Тарантелла** для двух фортепиано · **Tarantella** dlya dvukh fortepiano]

Presto

Duration: 2'

First performance: 8 November 1954, Moscow, Small Hall of the Conservatoire
Maxim Shostakovich and Alla Maloletkova

- ▶ Muzyka Collected Works: Vol. 13
- ▶ DSCH New Collected Works: Vol. 112

This short piece is based on 'Scherzo' (No. 4) from Suite from 'The Unforgettable Year 1919', Op. 89a.

▶ **ARRANGEMENT** for symphonic band by Paul Gofers.

THERE WERE KISSES ...

1954 (?)

Song for bass and piano

[**Были поцелуи ...** . Романс на слова Евгения Долматовского · **Byli potselui ...** . Romans na solva Evgeniya Dolmatovskogo]

Text by Evgeni Dolmatovsky

Moderato

- ▶ Muzyka Collected Works: Vol. 32
- ▶ DSCH New Collected Works: Vol. 95

'There were Kisses' was originally planned as part of the Op. 89 cycle. For unknown reasons the song was excluded and remained unpublished.

CHRONOLOGICAL LIST OF WORKS

THE GADFLY, Op. 97

Moscow, 1955

Music to the film

[**Овод.** Музыка к кинофильму, Соч. 97 • **Ovod.** Muzyka k kinofilmu, Soch. 97]

Produced by Lenfilm – Evgeni Gabrilovich (scenario after the novel by Ethel Lilian Voynich) – Alexander Faintsimmer (director) – Andrei Moskvin (chief camera man) – Evgeni Enei (set designer) – Berta Manevich (costume designer) – V. Ulyanov (makeup artist) – Ilya Volk (sound editor) – Iosif Shapiro (assistant director). First showing: 12 April 1955

1. Overture *Moderato con moto*
2. The Cliff *Moderato*
3. The Austrians *Allegro non troppo* • *Allegro vivace* • *Moderato con moto*
4. Youth *Allegretto moderato*
5. Political Meeting *Moderato con moto*
6. Divine Service *Andante*
7. Arrests *Allegro non troppo*
8. A Slap in the Face *Andante con moto*
9. Laughter *Andante* • *Adagio*
10. The River *Allegro*
11. March *Alla marcia*
12. Tarantella *Vivace*
13. Barrel Organ *Allegretto*
14. Divine Service [repetition of No. 6] *Andante*
15. Leaving the Cathedral *Moderato*
16. Gemma's Room *Moderato con moto*
17. Guitars *Andantino*
18. Contredanse *Moderato con moto*
19. Galop *Presto*
20. Fanfares: I *Allegro* • II *Allegro* • III *Allegro*
21. Bazaar *Presto*
22. Rout *Adagio*
23. The Prison *Moderato*
24. Youth [repetition of No. 4] *Allegretto moderato*
25. Montanelli Leaves the Prisoner's Cell *Moderato*
26. The Letter *Moderato con moto*
27. The River [repetition of No. 10] *Allegro*
28. Finale *Moderato con moto*

Appendix

1. The Confession [not included in the film] *Andante*
2. Ave Maria [not included in the film]
3. Guitars
3(III=picc).2.3.2-4.3.3.1-timp.perc:tgl/tamb/SD/BD/cyms/tam-t/t.bells-mandolin-2gtr-hp-org-strings

CHRONOLOGICAL LIST OF WORKS

THE GADFLY, Op. 97 [CONTINUED]

CAST: Arthur Burton (Oleg Strizhenov) – Gemma (Marianna Strizhenova) – Cardinal Montarelli (Nikolai Simonov) – Martini (Vladimir Etush) – Marconi (Semyon Svashenko) – Giuseppe (Pavel Usovnicenko) – Giovanni Bolla (Vadim Medvedev) – Dominichino (Vladimir Chestnokov) – Father Cardi (Ruben Simonov) – Grassini (Antoni Khodursky) – Grassini's wife (Anna Lisyanskaya) – James (Grigori Shpigel) – Julia (Elena Yunger) – City Commandant (Boris Dmokhovskiy)

- ▶ Muzyka Collected Works: Vol. 42 (score)
- ▶ DSCH New Collected Works: Vol. 138 (score)

Shostakovich replaced Aram Khachaturyan as composer for *The Gadfly* when the latter had to decline due to health problems. As becomes clear from a series of letters by the composer he accepted working for this film project solely for economical reasons. What is more, he seems to have particularly disliked Voynich's novel that had already been set into music *inter alia* by Soviet composers Alexander Ziks and Viktor Trambitsky whose operas, both entitled 'The Gadfly' and written in 1929 and 1926 respectively, were perfect examples of the genre of a historical-heroic opera characterized by an overblown banality diametrically opposed to Shostakovich's theatrical ideas. The above listing of musical items is taken from DSCH New Collected Works, Vol. 138. The organ piece 'Ave Maria' (Appendix, No. 2) is based on a composition taken from August Wilhelm Ambros' 'Geschichte der Musik'. No. 17 ('Guitars'), conceived for two guitars but notated for piano, printed in the appendices of both Vol. 42 (Muzyka) and Vol. 138 (DSCH) in an ► **ARRANGEMENT** for two guitars by Evgeni Larichev. In 2017 appeared a recording of the original film soundtrack of *The Gadfly* reconstructed by Mark Fitz-Gerald who also conducted the Rheinland-Pfalz State Philharmonic. Hitherto only the suite Op. 97a, arranged and re-orchestrated by Levon Atovmian was available. The track list of Fitz-Gerald's recording coincides with the order of items printed in DSCH New Collected Works introducing in addition a short extract of 'Dona nobis pacem' from J.S. Bach's Mass in B minor, BWV 232 between 'Devine Service' (No. 14) and 'Leaving the Cathedral' (No. 15). Moreover, the second piece from the appendix, 'Ave Maria', is ascribed to Antoine de Févin. However, a short acknowledgement included in the commentary of the DSCH publication seems to indicate that Mark Fitz-Gerald has strongly contributed to (or may have even provided the basis of) the edition of Op. 97 by DSCH.

CHRONOLOGICAL LIST OF WORKS

SUITE FROM 'THE GADFLY', Op. 97a

compiled by Levon Atovmyan (1955)

[Сюита из музыки к кинофильму «Овод» для оркестра, Соч. 97а • *Syuita iz muzyki k kinofilmu «Ovod» dlya orkestra, Soch. 97a*]

1. Overture [No. 1] *Moderato con moto*
2. Contredanse [No. 18] *Moderato*
3. People's Holiday [No. 21]
4. Interlude [No. 22] *Adagio attacca*
5. Barrel Organ [No. 13] *Allegretto*
6. Galop [No. 19] *Allegro*
7. Prelude [No. 17 and No. 1 from the Appendix] *Andantino • Andante • Andantino*
8. Romance [No. 24 and 8] *Allegro moderato • Andante con moto*
9. Intermezzo [Nos. 14 and 25] *Andante • Moderato • Tempo I*
10. Nocturne [No. 26] *Moderato*
11. Scene [No. 2] *Moderato*
12. Finale [No. 7 and 3] *Allegro non troppo • Allegro vivace • Moderato con moto*
3(III=picc).3.3(III=asax).3(III=dbn)-4.3.3.1-timp.perc:tgl/tamb/SD/BD/cym/
tam-t/t.bells/glspxyl-hp-cel-pft-strings

Duration: 40'

First performance: December 1955, Leningrad, , Large Hall of the Conservatoire Leningrad Student Symphony Orchestra of the Conservatoire – Nikolai Rabinovich (conductor)

Atovmyan made a considerable number of alterations for the compilation of Op. 97a such as changes of the sequence of items, composing bridge episodes, transpositions and re-orchestrations. No. 8 ('Romance') reappears in 'The Lady and the Hooligan', a ballet compiled by Atovmyan. ▶ see The Limpid Stream, Op. 39. 'Romance' became largely known to a Western audience as theme music to the 1980ies television series 'Reilly, Ace of Spies' portraying the famous spy Sidney Reilly.

▶ **ARRANGEMENTS:** for piano (Nos. 2, 3, 5, 7 ['Guitars' – heavily altered] and 10) by Levon Atovmyan, (Nos. 3 and 8) by V. Smirnov, (Nos. 3, 7 and 8) by Zinaida Vitkind, (Nos. 2, 5 and 10) by Bronislava Rozengauz, (No. 8) by M. Sagradova, (No. 8) by Harry Rabinowitz ■ for piano four hands (No. 5) by Emin Khachaturyan ■ for 2 pianos (No. 3) by the composer ■ for organ (Nos. 1-3, 5 and 8) by Maria Makarova ■ for violin and piano (Nos. 2, 10) by Yuri Utkin, (No. 8) by Levon Atovmyan, (No. 7 and 8) by Konstantin Fortunatov, (No. 8) by Donald Fraser ■ for two violins and piano (No. 7) as first piece in 'Three Duets', a cycle compiled and arranged by Konstantin Fortunatov (Nos. 2 and 3 of this compilation were taken from 'The Human Comedy', Op. 37 and 'Vyborg District', Op. 50a) and (also No. 7) by Levon Atovmyan for a cycle of 5 arrangements of pieces by Shostakovich ■ for viola and piano (Nos. 1-3, 5, 6 and 8-11) by Vadim Borisovsky ■ for violoncello and piano (Nos. 2, 3, 8 and 10) by Levon Atovmyan, (Nos. 3, 8) by Juozas Chelkauskas ■ for double bass and piano (No. 8) by Rodion Azarkhin

CHRONOLOGICAL LIST OF WORKS

SUITE FROM 'THE GADFLY', Op. 97a [CONTINUED]

■ for clarinet and piano (No. 8) by Eirian Griffiths ■ for trombone (No. 8) by Viktor Venglovsky ■ for two trombones and piano (No. 7) by K. Serostanov ■ for flute, clarinet and piano (No. 5) as fourth piece in 'Four Waltzes', a cycle arranged and compiled by Levon Atovmyan – Nos. 1-3 of this compilation were taken from Michurin, Op. 78a, The Bolt, Op. 27 and Maxim's Return, Op. 45 ■ for viola and wind octet (No. 8) by Dmitri Smirnov ■ for string quartet (No. 8) by Donald Fraser ■ for four violoncelli (Nos. 1, 3) by Lucas Dreyer ■ for two violins, violoncello, double bass and piano (No. 3) by James Curnow ■ for violin ensemble (No. 8) by Julian Milone ■ for strings (No. 8) by Yuri Aliev ■ for string quintet and piano by Hans-Joachim Rogoll ■ for small orchestra (Nr. 8 – 2 wind instruments, 2 violins, violoncello, piano, double bass) by Hans-Joachim Rogoll ■ for organ and strings (No. 8) by Peteris Sipolniek ■ for violin and orchestra (No. 8) by Manashir Yakubov ■ for brass band (No. 8) by Derek Broadbent and by Willy Hautvast ■ for saxophone or horn and brass band (No. 8) by Jos Stoffels ■ for wind orchestra (No. 1) by Geert Flik, (Nos. 1, 2, 3, 11, 12) by Peter Florian Groll, (No. 3) by Donald Hunsberger and by Hans-Joachim Rogoll ■ for violoncello and small orchestra (No. 8) by Lev Zhurbin ■ for saxophone and wind orchestra (No. 8) by Ed Keeley ■ for flute, violin and strings (No. 7) by Martin Braun.

CHRONOLOGICAL LIST OF WORKS

THE FIRST ECHELON, Op. 99

Moscow, 1955 – 1956

Music to the film

[**Первый эшелон.** Музыка к кинофильму, Соч. 99 • **Pervyi eshelon.** Muzyka k kinofilmu, Soch. 99]

Produced by Mosfilm – Nikolai Pogodin (scenario) – Mikhail Kalatozov (director) – Mikhail Bogdanov, Gennadi Myasnikov (set designers) – V. Perelyotov (costume designer) – Yuri Ekelchik, Sergei Urusevsky (camera men) – Valeri Popov (sound editor) – N. Dostal (assistant director) – Arnold Roitman (conductor) – lyrics of Nos. 8 and 15 by Sergei Vasiliev. First showing: 29 April 1956

1. The Fire [No. 1]
2. Waltz [No. 2]
3. The Quarry [No. 3]
4. Anya and Uzorov [No. 4]
5. March [No. 5]
6. Overture [No. 6]
7. March [No. 7]
8. Song of Youth [No. 8] [mixed choir and orchestra]
9. Guitar [No. 9]
10. The Train [No. 10]
11. Jazz [No. 11]
12. The First Furrow [No. 12]
13. Tamara and Uzorov [No. 13]
14. The House-Warming [No. 14]
15. Song of Rostovians [No. 15] [male choir, guitar, bayan]
16. Finale [No. 16]
17. The Seed is Coming up [No. 17]
18. Nocturnal Plough [No. 20]
19. Conclusion [No. 21]
20. Monetkin's Field [No. 22]

3(III=picc).3.4(III=Ebcl,IV=sax).2-4.3.3.1-timp.perc:glsp/xy/vibr-2mandolins-2gtr-bayan-pft-strings-mixed choir

CAST: Sovkhoz director (Vsevolod Sanaev) – Shugailo, brigadier (Sergei Rodomanov) – Secretary of the District Committee (Nikolai Annenkov) – Alexei Uzorov (Oleg Efremov) – Anya Zalogina (Izolda Izvitskaya) – Monetkin (Eduard Bredun) – Solitsev (Alexei Kozhevnikov) – Nelly (Tatyana Doronina) – Tamara (Elza Lezhdei) – Petya (Anatoli Kirillov) – Katya (V. Kuznetsova) – Troyan (Vyacheslav Voronin)

► DSCH New Collected Works: Vol. 139* (score)

Also known as 'Virgin Lands [Tselina]'. The order of the above list of items adopted from Erna Meskhishvili. The manuscript score is preserved at the State Central Glinka Museum of Musical Culture, vocal and instrumental parts in the Archives of the State Cinematography Symphony Orchestra. According to DSCH 'Notograficheski spravochnik' the song 'Long Live Our Tsar and Father' serves as *leitmotiv*.

CHRONOLOGICAL LIST OF WORKS

SUITE FROM 'THE FIRST ECHELON', Op. 99a

for orchestra with choir compiled by Levon Atovmyan (1956)

[Сюита из музыки к кинофильму «Первый эшелон» для смешанного хора и оркестра, Соч. 99а • *Syuita iz muzyki k kinofilmu «Pervyi eshelon»* dlya smeshannogo khora i orkestra, Soch. 99a]

Texts by Sergei Vasiliev (Nos. 3 and 9)

1. Overture *Allegretto poco moderato*
2. The Train *Allegro molto*
3. Song of Youth *Allegretto*
4. The Field *Allegro molto*
5. Evening Landscape *Andantino*
6. The Quarry *Allegro*
7. Intermezzo *Allegretto*
8. Waltz *Allegro poco moderato*
9. The Tender Maiden *Moderato*
10. The Fire *Allegro*
11. The House-Warming *Allegro*

3(III=picc).3.3.asax.3-4.3.3.1-timp:tgl/SD/BD/cyms/tam-t/g|sp/xyl/vib-hp-cel-pft-strings-mixed choir

Duration: 40'

According to Derek C. Hulme Op. 99a was compiled by the composer. 'Waltz' (No. 8) reappears as 'Waltz II' in *Suite for Variety Orchestra*. For details concerning the utilisation of Op. 99a for the sound track of Sergei Eisenstein's silent film 'October – Ten Days That Shook the World' (1966 version) ► *see Symphony No. 12 'The Year 1917', Op. 112.*

► **ARRANGEMENTS:** for mixed choir and piano (No. 3) and for female choir and piano (No. 9) by the composer, both printed in Vol. 34 of *Muzyka Collected Works*
■ for piano (No. 5) by Levon Atovmyan ■ for wind orchestra (No. 8) by Moisey Marantslikht.

CHRONOLOGICAL LIST OF WORKS

SPANISH SONGS, Op. 100

Komarov, 5 February –
August 1956

Arrangements of traditional folk songs for mezzo-soprano and piano

[Испанские песни для голоса и фортепиано, Соч. 100 • *Ispanskije pesni dlya golosa i fortepiano, Soch. 100*]

Texts: anonymous Spanish traditional lyrics translated by Samuil Bolotin (Nos. 1 and 3), Tatyana Sikorskaya (2, 4 and 5) and jointly by both (No. 6)

1. Farewell, Granada *Largo* (♩ = 66)
2. Little Stars *Allegro* (♩ = 100) • *Allegro*
3. First Meeting *Largo* (♩ = 72) • *Tempo di Valse* (♩ = 69) • *Vivace* (♩ = 112)
4. Round Dance *Allegretto* (♩ = 69) • *Meno mosso* (♩ = 80)
5. Black Eyes *Allegretto* (♩ = 116) • *Lento* • *Allegretto*
6. Dream (Barcarolle) *Allegretto* (♩ = 50)

Duration: 13'

First performance: 27 January 1957, Leningrad

Deborah Pantofel-Nechetskaya (soprano) – Boris Abramovich (piano)

- ▶ Muzyka Collected Works: Vol. 32
- ▶ DSCH New Collected Works: Vol. 92

Original Spanish titles: 'Adiós, Granada', 'Mozuca', 'En samir', 'Ronda', 'Morena salada' and 'Barcarola'.

▶ **ARRANGEMENTS:** for piano (No. 2 and 3) by T. Nazarova ■ for trumpet and piano (Nos. 1, 2, 4 and 6) by Sergei Bolotin ■ for double bass and piano (No. 2) by Rodion Azarkhin ■ for string quartet (No. 5) by Eiji Arai ■ for mezzo-soprano and orchestra by Elena Firsova.

STRING QUARTET NO. 6 in G major, Op. 101

Komarov, 7 – 31 August 1956

[Квартет № 6 для двух скрипок, альты и виолончели, Соч. 101 • *Kvartet № 6 dlya dvukh skripok, alta i violoncheli, Soch. 101*]

1. Allegretto
2. Moderato con moto
3. Lento
4. Lento • Allegretto • Andante • Lento

Duration: 25'

First performance: 7 October 1956, Leningrad, Glinka Concert Hall

Beethoven String Quartet (Dmitri Tsyganov, Vasili Shirinsky, Vadim Borisovsky, Sergei Shirinsky)

- ▶ Muzyka Collected Works: Vol. 35
- ▶ DSCH New Collected Works: Vol. 101*

'Moderato con moto' (No. 2) was completed on 19 August.

▶ **ARRANGEMENTS:** for piano four hands by Anatoli Dmitriev ■ for chamber orchestra ('Chamber Symphony') by Iordan Dafov.

CHRONOLOGICAL LIST OF WORKS

SUITE FOR VARIETY ORCHESTRA NO. 1

after 1956

[Сюита для эстрадного оркестра № 1 · *Syuita dlya estradnogo orkestra № 1*]

1. March *Giocoso. Alla marcia*
2. Dance I *Presto*
3. Dance II *Allegretto scherzando · Poco meno mosso · Tempo I*
4. Little Polka *Allegretto · Poco più mosso*
5. Lyrical Waltz *Allegretto*
6. Waltz I *Sostenuto · Tempo di valse · Poco più mosso*
7. Waltz II *Allegretto poco moderato*
8. Finale *Allegro moderato*

2(II=picc).1.2.2asax.2tsax(I=ssax).1-3.3.3.1-timp.perc:tgl/tamb/SD/BD/cym/
charleston/susp.cym/glspxyl/vib-gtr-hp-cel-2pft-acc-strings

Duration: 20'

First performance: 1 December 1988, London (as 'Suite for Jazz Orchestra No. 2')
London Symphony Orchestra – Mstislav Rostropovich (conductor)

► DSCH New Collected Works: Vol. 33 (score)

Suite for Variety Orchestra No. 1 has frequently been misidentified as Shostakovich's three-movement *Suite for Jazz Orchestra No. 2*. It represents a compilation of items from *Korzinkina's Adventures*, Op. 59 (No. 1, 'March' = 'March', No. 2 from Op. 59. Nos. 6, 'Waltz I' and 8, 'Finale' are based on two pieces from Op. 59 which didn't appear in the finally published film score), from *The Gadfly*, Op. 97 (No. 2, 'Dance I' = 'The Market-Place', No. 16 from Op. 97), from *The Limpid Stream*, Op. 39 (No. 3, 'Dance II' = 'Invitation to a Rendez-vous', No. 20 from Op. 39), from *Maxim's Return*, Op. 45 (Nos. 4, 'Little Polka' and 5, 'Lyrical Waltz' represent recycled material not used in the final film score) and from the *First Echelon*, Op. 99 (No. 7, 'Waltz II' corresponds to a piece not used in the film but which reappears as 'Waltz', No. 8 in the *Suite from the First Echelon*, Op. 99a). According to DSCH *Notografichesky Spravochnik Suite for Variety Orchestra No. 1* was compiled and arranged by Levon Atovmyan. The date of the compilation is not certain, but the utilization of 'Waltz' from Op. 99a composed in 1956, as 'Waltz II' (No. 7) suggests that it was realized after 1956. The DSCH score notates the violins, originally divided into three groups matching the unusual distribution of a variety stage orchestra, as violin I and II. The parts of the two pianos can be performed on one piano four hands.

► **ARRANGEMENTS:** for wind band by Johan de Meij (Nos. 1, 5, 2, 3, 7, 8) and by Steven Walker (Nos. 1, 2, 5) ■ for violoncello and small orchestra by Lev Zhurbin (Nos. 7, 8) ■ for violoncello, three percussionists (timp [4], tgl, tamb, side dr, charleston, bass dr, susp.cym, glsp, xyl, vibr) and piano by Ferran Cruixent ■ for accordion ensemble by Wolfgang Pfeffer (No. 1) ■ for flute, violoncello and piano (Nos. 5, 7) by Siegfried Lehmann ■ for piano four hands (Nos. 1, 4, 7) by Simon Bischof ■ for bayan, violin, guitar, double bass and percussion (Nos. 1, 4, 7, 8) by Efim Jourist ■ for twelve violoncelli (No. 5) by David Riniker ■ for accordion orchestra by Lutz Stark (No. 5) and by Detlev Hillmann (Nos. 1, 3) ■ for twelve saxophones and for saxophone quartet by Christoph Enzel ■ for five guitars by Krisztina Bodo.

CHRONOLOGICAL LIST OF WORKS

SUITE FOR VARIETY ORCHESTRA [CONTINUED]

► Numerous **ARRANGEMENTS** of No. 7 ('Waltz II'): for trombone or alto saxophone and orchestra: 2(II=picc)),2.2.2-4.2.3(III=btrbn).1-perc: timp/SD/BD/cyms/gls-strings) by Matthias Bucher ■ for piano by Richard Kula, by Marcel Savelkoul, by Dick Martens and by Florian Noack ■ for piano four hands by Uwe Plasger, by Gregor Gardemann and by Alexander Raskatov ■ for keyboards by H. Smit ■ for electric organ by Paul Natte ■ for accordion by Coen van Orsouv ■ for trumpet and organ by Friedemann Winkelhofer ■ for string quartet by Bruno Schweyer ■ for four saxophones by Rudolf Spillmann ■ for two violins, violoncello, wind instrument and piano by Hans-Joachim Rogol ■ for woodwind quintet by André Waignein ■ for brass quintet by Alan Raph ■ for wind octet (1.0.1.2-0.2.2.0) by Steven Verhaert ■ for wind orchestra by Norbert Studnitzky, by Gert Buitenhuis, by Fritz Laube, by Hans-Joachim Rogoll, by René Thévenaz, by Rainer Bostelmann, by André Waignein and by Jean-Pierre Bourquin ■ for small orchestra (1.1.1.2sax.2tsax.barsax-0.3.3.0-perc-gtr-pft-acc-3vl-db) by Hans-Joachim Rogoll ■ for violin and chamber orchestra by André Rieu ■ for full orchestra: 2(II=picc).1.2.1-4.3.3.1-timp.perc(3): tgl/SD/BD/cyms/glsp-hp-cel-pft-stings) by Michail Jurowski ■ for twelve violoncelli and twelve brass instruments by David Riniker ■ Dutch lyrics by Cor Willems, German text by Hans Greiner, Portuguese version by Lilian Kramer.

WALTZES FROM FILM MUSIC

for orchestra

compiled by Levon Atovmyan (second half of the 1950s)

[Вальсы из кинофильмов для симфонического оркестра • Valsy iz kinofilmov dlya simfonicheskogo orkestra]

1. Waltz from Maxim's Return, Op. 45
2. Waltz from Suite from 'The Golden Mountains', Op. 30a
3. Waltz from Michurin, Op. 78
4. Waltz from Pirogov, Op. 76
5. Waltz from The Gadfly, Op. 97
6. Waltz from The First Echelon, Op. 99
7. Waltz from Song of the Great Rivers, Op. 95
8. Waltz from The Human Comedy, Op. 37

► DSCH New Collected Works: Vol. 34* (score)

The above list of items corresponds to DSCH Notograficheski spravochnik. Whereas it seems to be clear that Nos. 2, 3, 6 and 8 are based on Opp. 30a, 2, Op. 78, 13, Op. 99, 2 and on Op. 37, 4 respectively, it is yet not possible to attribute with certainty the remaining Waltzes (Nos. 1, 4, 5 and 7) to specific pieces from Opp. 45, 76, 97 and 95.

CHRONOLOGICAL LIST OF WORKS

CONCERTO FOR PIANO

January – 5 February 1957

AND ORCHESTRA NO. 2 in F major, Op. 102

[Концерт № 2 для фортепиано с оркестром, Соч. 102 • *Kontsert № 2 dlya fortepiano s orkestrom*, Soch. 102]

Dedicated to Maxim Dmitrievich Shostakovich

1. Allegro (♩ = 160)
2. Andante (♩ = 76) *attacca*
3. Allegro (♩ = 176)

3(picc).2.2.2-4.0.0.0-timp.SD-strings

Duration: 20'

First performance: 10 May 1957, Moscow, Large Hall of the Conservatoire
Maxim Shostakovich (piano) – USSR State Symphony Orchestra – Nikolai Anosov (conductor)

- ▶ *Muzyka* Collected Works: Vol. 12 (score), Vol. 13 (arrangement for two pianos by the composer)
- ▶ *DSCH* New Collected Works: Vol. 40 (score), Vol. 41 (arrangement for two pianos by the composer)

Frequently appears as Op. 101. The concerto was conceived for the composer's son Maxim, who most probably performed it months before its official première in a version for two pianos on the occasion of his graduation from the Central Music School of the Moscow Conservatory in 1957. In the third movement Shostakovich ironizes Charles Louis Hanon's notorious piano exercises.

▶ **ARRANGEMENTS:** for piano and wind orchestra by Harrie Janssen: 3.2.5.asax.tsax.barsax.3-4.3crt.3.1-timp.perc) ■ for piano and brass band instruments by Elgar Howarth.

CHRONOLOGICAL LIST OF WORKS

SYMPHONY NO. 11 in G minor,
'The Year 1905', Op. 103

Moscow/Komarovo,
18 February 1957 – 4 August 1957

[Симфония № 11 «1905 лет», Соч. 103 • *Simfonia № 11* «1905 лет», Soch. 103]

1. Palace Square *Adagio* (♩ = 66)
 2. Ninth of January *Allegro* (♩ = 176) • *Adagio* (♩ = 66) • *Allegro* (♩ = 108) • *Adagio* (♩ = 66)
 3. Eternal Memory *Adagio* (♩ = 72) • *Poco più mosso*
 4. Tocsin *Allegro non troppo* (♩ = 120) • *Allegro* (♩ = 168) • *Moderato* (♩ = 72) • *Adagio* (♩ = 100) • *Allegro* (♩ = 176)
- 3(III=picc).3(III=corA).3(III=bcl).3(III=dbn)-4.3.3.1-timp.perc:tgl/SD/BD/
cyms/tam-t/t.bells/xyl-2-4hp-cel-strings(16-20.14-18.12-16.10-14.10-12)

Duration: 60'

First performance: 30 October 1957, Moscow, Large Hall of the Conservatoire
USSR State Symphony Orchestra – Natan Rakhlin (conductor)

- ▶ Muzyka Collected Works: Vol. 6 (score)
- ▶ DSCH New Collected Works: Vol. 11 (score), Vol. 26 (arrangement for piano four hands by the composer)

The first performance was preceded by a rendition in the composer's arrangement for piano four-hands which took place at the Leningrad House of Composers on 25 September 1957 with Dmitri Shostakovich and Mikhail Meyerovich. Although Op. 103 was apparently written for the 40th Anniversary of the October Revolution there is actually no dedication. The Symphony was awarded the Lenin Prize in 1958. Shostakovich makes use of nine popular revolutionary songs in this score: 'Listen!' (melody by Pyotr Sokalsky, lyrics by Ivan Holtz-Miller), 'The Prisoner' (lyrics by Nikolai Ogarev, 'You Fell as Victims' (lyrics by A. Arkhangelsky, 'Boldly, Friends, On We March' (lyrics by Leonid Radin, 'Welcome the Free Word of Liberty', 'Rage You Tyrants!' and 'Warsaw March' (lyrics of the latter two by Gleb Krzhizhanovskiy) – and 'Long Live Our Tsar and Father' and 'Bare Your Heads', both songs were previously used in 'Ninth of January', No. 6 from Op. 88. The final movement of Op. 103 features a song from Georgi Sviridov's operetta 'Ogonki' (1951) in which proletarian life before the revolution is depicted. For details concerning the utilization of these quotations ▶ *see* the commentary of DSCH New Collected Works, Vol. 11. Both songs 'You Fell as Victims' and 'Boldly, Friends, On We March' later became most popular in their German translation by composer and conductor Hermann Scherchen as 'Unsterbliche Opfer' and 'Brüder, zur Sonne, zur Freiheit'. For information concerning the utilisation of Op. 103 for the sound track of Sergei Eisenstein's silent film 'October – Ten Days That Shook the World' (1966 version) ▶ *see* Symphony No. 12 'The Year 1917', Op. 112.

▶ **ARRANGEMENTS:** for piano four hands by the composer ■ for band by Fernando Sánchez Manzanique (Nos. 3 and 4) and by Rob van der Zee (No. 4).

CHRONOLOGICAL LIST OF WORKS

THREE CHORUSES FOR THE FORTIETH ANNIVERSARY OF THE OCTOBER REVOLUTION

1957

for choir and piano

[Три хора к 40-летию Великой Октябрьской социалистической революции ·
Tri khora k 40-letiyu Velikoi Oktyabrskoi sotsialisticheskoi revolyutsii]

Texts by Vladimir Kharitonov (No. 1) and Valentin Sidorov (Nos. 2 and 3)

1. The Dawn of October *Grave* (♩ = 60)
2. We Cherish the October Dawns in Our Hearts *Maestoso*
3. We Sing Glory to Our Motherland *Maestoso*

► Muzyka Collected Works: Vol. 34

The autographs of these songs seem to be lost.

ELEVEN VARIATIONS ON A THEME BY GLINKA

1957

for piano

[Вариации на тему Михаила Глинки для фортепиано · Variatsii na temu Mikhaila
Glinki dlya fortepiano]

Hommage to Mikhail Glinka on the occasion of the centenary of Glinka's death

Jointly composed by Eugen Kapp (No. 1), Vissarion Shebalin (Nos. 2 and 3), Andrei Eshpai (No. 4), Rodion Shchedrin (No. 5), Georgi Sviridov (No. 6), Yuri Levitin (No. 7), Dmitri Kabalevsky (No. 10) and Dmitri Shostakovich (Nos. 8, 9 and 11).

1. Var. I *Moderato maestoso*
2. Var. II *Allegro*
3. Var. III *Andante assai*
4. Var. IV *Moderato assai · Moderato sostenuto*
5. Var. V *Allegretto giocoso*
6. Var. VI *Alla marcia* (♩ = 108)
7. Var. VII *Allegro risoluto*
8. Var. VIII *Adagio*
9. Var. IX *Allegretto*
10. Var. X *Allegro molto energico*
11. Var. XI (Finale) *Moderato maestoso*

► DSCH New Collected Works: Vol. 109

'Vanya's Song' from Act I of Mikhail Glinka's opera 'Ivan Susanin' ('A Life for the Tsar') serves as theme for these variations.

CHRONOLOGICAL LIST OF WORKS

TWO RUSSIAN FOLKSONGS, Op. 104

Moscow, 1957

Arrangements for mixed choir a cappella

[**Две русские народные песни**. Обработки для смешанного хора без сопровождения, Соч. 104 • **Dve russkie narodnye pesni**. Obrabotki dlya smeshannogo khora bez soprovodzhdeniya, Soch. 104]

Words: Traditional

1. The Winds were Blowing *Sderzhanno, netoroplivo [Moderato]*
2. As I was a Young Girl *bystro, veselo [Allegro vivo]*

Duration: 6'

First performance: 24 November 1957, Moscow, Large Hall of the Conservatoire USSR State Academy Choir – Alexander Sveshnikov (conductor)

- ▶ Muzyka Collected Works: Vol. 34
- ▶ DSCH New Collected Works: Vol. 86

According to Derek C. Hulme the two settings bear the title 'Cultivation'. No. 1 is also known by the title 'Returning Winds' and No. 2 as 'How my Husband Cruelly Beat Me'. The translation of the tempo indications was adopted from the DSCH score – literally translated they would be *Ritenuto, non rapido* (No. 1) and *Presto, scherzando* (No. 2).

CHRONOLOGICAL LIST OF WORKS

MOSCOW CHERYOMUSHKI, Op. 105 **Moscow, September 1957 – October 1958**

Operetta in three acts and five scenes

[Москва, Черёмушки. Музыкальная комедия в трёх действиях, пяти картинах, Соч. 105 • Moskva, Cheryomushki. Muzykalnaya komediya v tryokh deistviyakh, pyati kartinakh, Soch. 105]

Libretto by Vladimir Mass and Mikhail Chervinsky, English translation by David Pountney, German translation by Ulrike Patow

1. Overture • Prologue *Allegretto • Moderato • Allegretto • Allegretto • Allegro con brio attacca*

Act I

Scene 1 'Do not touch!'

2. Bubentsov and Choir of Visitors *Moderato con moto*
 3. Duet of Masha and Bubentsov *Allegretto*
 4. Pantomime [*Allegretto*]
 5. Boris' Aria 'I am Waiting ...' *Andantino*
 6. Boris' Serenade *Allegretto*
 7. Lidochka's Song *Allegro non troppo*
 8. A Spin Through Moscow *Allegretto*
 9. Duet of Vava and Drebnov *Andantino • Allegro • Moderato • Allegro • Presto • Presto*
 10. End of the Spin Through Moscow *Allegretto molto*
- Scene 2 'Who Has the Keys?'
11. Reunion of Tenants *Allegretto • Molto meno mosso*
 12. Sergei's Song about Marina Grove *Moderato • Allegro*
 13. Baburov's Song about 'Tyoply [warm] Lane' *Moderato*
 14. Song about Cheryomushki *Allegretto*
 15. Scene of Barabashkin and the Tenants *Allegretto*
 16. Boris's Song *Andantino • Allegretto*
 17. Scene of Drebednyov and Barabashkin with the Tenants *Allegretto*
 18. Finale of Act I 'Song about Cheryomushki' *Allegretto*

Act II

Interlude 'Here are the Keys'

19. Barabashkin's Couplets 'How are You?' *Allegretto • Presto*
- Scene 3 'Aerial Descent'
20. Duet of Lidochka and Boris 'Fine Fellow' *Andante • Poco più mosso • Moderato non troppo • Presto • Andante • Allegro molto*
 21. Duet of Lyusya and Sergei 'Love is a Ring' *Moderato non troppo • Meno mosso*
 22. Barabashkin's and Drebednyov's Couplets 'Couplets about Reciprocity' *Allegretto • Allegro*
 23. Duet-Reminiscence of Lidochka and Boris *Moderato • Allegretto • Meno mosso • Andante • Allegro tranquillo • Andante*

CHRONOLOGICAL LIST OF WORKS

MOSCOW CHERYOMUSHKI, Op. 105 [CONTINUED I]

24. Scene 'There is No Flat Forty-Eight' (Lidochka, Baburov, Barabashkin, Drebednyov) *Allegretto*
Interlude
25. Song of Lyusya and the Construction Workers *Allegretto*
Scene 4 'An Alarming Knock at the Door'
26. Duet of Masha and Bubentsov 'The Doorbell' *Allegretto*
27. Polka with Kisses *Allegretto*
28. Song about Cheryomushki *Allegretto*
Interlude 'In the Clouds'
29. Ballet *Andantino* • *Allegretto* • *Presto* • *Allegretto* • *Presto*
30. Apotheosis *Presto*
31. Finale of Act II *Moderato*

Act III

32. Entr'acte *Allegretto* • *Allegro*
33. Scene *Allegretto*
Scene 5 'The Magic Clock'
34. Lidochka's Song 'What Do I Care?' *Moderato*
35. Waltz 'Flowers' *Allegretto*
36. Barabashkin's Ditty *Allegretto*
37. Duet of Lidochka and Boris *Allegretto*
38. Sergei's Ditty *Moderato non troppo*
39. Barabashkin's Scene with the Masks *Allegretto* • *Presto*
40. Finale *Allegretto* • *Meno mosso*. *Maestoso* • *Presto*

DRAMATIS PERSONAE: Alexander Petrovich Bubentsov, happy Muscovite (baritone) – Masha, his wife (soprano) – Semyon Semyonovich Baburov, old Muscovite (bass) – Lidochka, his daughter (soprano) – Boris Koretsky, homeless person (baritone) – Sergei Glushkov, Drebednyov's chauffeur (tenor) – Lyusya, fitter (soprano) – Fyodor Mikhailovich Drebednyov, V.I.P. (baritone) – Vava, his wife (soprano) – Afanasy Ivanovich Barabashkin, house-manager (bass) – Kurochkin – Kurochkina – Mylkin – Mylkina – Nervous lady – Husband – Wife – A Neighbour – A Neighbour lady – Workers and new tenants (choir)

4(III,IV=picc).3.3.2-4.3.3.1.timp.perc:tg/cast/tamb/SD/BD/cyms/tam-t/g/Sp-hp-strings

Duration: 105'

Première: 24 January 1959, Moscow, Operetta Theatre

V. Chekarov (Bubentsov) – Nonna Kuralesina (Masha) – Mikhail Kachalov (Baburov) – Tatyana Shmyga (Lidochka) – Nikolai Ruban (Koretsky) – Alexei Steputenko (Glushkov) – A. Kotova (Lyusya) – A. Tkachenko (Drebednyov) – Nelli Krylova (Vava) – S. Anikev (Barabashkin) – B. Vityukhov (Kurochkin) – A. Frameeva (Kurochkina) – P. Semkov (Mylkin) – F. Smolenskaya (Mylkina) – G. Saichkin, Kapitolina Kuzmina, Isaak Leongarov, Angelina Stepanova (Four Neighbours) – Vladimir Kandelaki, A. Zaks (directors) – Galina Shakhovskaya (choreographer) – Grigori Kigel (stage designer) –

CHRONOLOGICAL LIST OF WORKS

MOSCOW CHERYOMUSHKI, Op. 105 [CONTINUED II]

Grigori Stolyarov (conductor)

- ▶ Muzyka Collected Works: Vol. 24 (score), Vol. 25 (vocal score by the composer)
- ▶ DSCH New Collected Works: Vol. 66 (score), Vol. 67 (vocal score)

A number of melodies of urban songs, songs by Soviet composers and Shostakovich's own works are quoted throughout the score – for instance Vasili Solovev-Sedoi's 'Evenings outside Moscow' ('Midnight in Moscow') in Lidochka's and Boris' duet from Act II. The melody of 'Song of Cheryomushki', originally based on the urban song 'There Used to be Merry Days', which had previously been utilized by Shostakovich in *The Golden Mountains*, Op. 30, appears at the beginning of the Overture, in Nos. 14, 18, 40 and other episodes. Nos. 7 and 23 make use of 'Song about the Counterplan' from Op. 33. For further details ▶ *see* editor's note in Vol. 24 of *Muzyka Collected Works* and commentary in Vol. 66 of *DSCH New Collected Works*. For specific information concerning parodies, quotations, and references to stylistical elements and certain works by Pyotr Tchaikovsky, Alexander Borodin and Nikolai Rimsky-Korsakov ▶ *see* Gerard McBurney's essay 'Fried Chicken in the Bird-Cherry Trees', in: 'Shostakovich and his World', edited by Laurel E. Fay, Princeton University Press, 2004.

▶ **ARRANGEMENTS:** for ensemble and for chamber orchestra by Gerard McBurney (1994, with English translation by David Pountney): 1(=picc).0.1(=Ebcl).asax(=ssax).tsax(=barsax)-0.2.1.02-perc(1):2tgl/whistle/swanee.whistle/glass.chimes/metal-chimes/maracas/football.rattle/2wdbl/2tamb/3bongos/2tom-t/rototom/SD/TD/BD/cyms/3susp.cym/gong/tam-t/car.horn/metal.twang/glsp/vib/5elec.bells/wind.machine/2thundersheets-gtr(=banjo/ukulele/pft(out-of-tune).strings(1.1.0.1.1) · 2(II=picc).0.2(II=Ebcl).2sax.0-0.2.1.1-perc(2)-gtr-banjo-ukelele-strings(4.4.0.3.2) ■ for small ensemble Ralf Böhme: 1.0.1.tsax.0-2.0.1.1.perc:tgl/drum kit/glsp)-vl-db(ad lib.) ■ orchestral suite (2.picc.3.3.tsax.2-4.3.3.1-timp-perc:tgl/SD/cyms/t.bells/tamb-2hp-strings ['A Spin Through Moscow' · 'Waltz' · 'Polka-Galop' · 'Ballet']) by Andrew Cornall ■ Excerpt arranged by Wolfgang Ebert (1961, with German translation by Günther Schwenn): 3(III=picc).3.3.2-4.3.3.1-timp.perc-hp-strings-mixed choir ['Overture and Choir' · 'Lyusya's Song' · 'Lidochka's Song' · 'Duet of Lidochka and Boris' · 'Duet of Lyusya and Glushkov' · 'Doorbell Duet' · 'Boris' Aria' · 'Barabashkin's and Drebednyov's Couplets' · 'Waltz-Finale with Choir']) ■ Suite for Chamber Orchestra (1.0.2.sax.0-1.2(II=flugelhorn).2.1-perc(2):timp/tgl/tamb/SD/susp.cym/glsp/xy/marimba-hp-strings ['A Spin Through Moscow' · 'Tea for Two' (Op. 16) · 'Second Waltz' · 'March' · 'Little Polka' (from Suite for Variety Orchestra) · 'The Cliff' · 'Romance' · 'Peoples Holiday' · 'Contredanse' (from Op. 97a) · 'Polka-Galop']) by Andreas Luca Beraldo ■ for wind instruments, harp and percussion ('Waltz' · 'Polka-Galop' · 'A Spin Through Moscow') by Harrie Janssen ■ for two pianos ('A Spin Through Moscow' · 'Polka' by Annika Mollat ■ paraphrase for three pianos by Carlo Maria Griguoli ■ for piano by Levon Atovmyan ('Duet of Masha and Bubentsov', No. 3 · Waltz 'Flowers', No. 35) ■ for violoncello and piano by S. Kalyanov ('Sad Song')

CHRONOLOGICAL LIST OF WORKS

CHERYOMUSHKI, Op. 105a

1962

Film version

[**Черёмушки**. Кинофильм · **Cheryomushki**. Kinofilm]

Produced by Lenfilm – Vladimir Mass, Mikhail Chervinsky, Isaac Glikman (scenario) – Gerbert Rappoport (director) – Anatoli Nazarov, Alexander Chirkov, K. Soloviev (camera men) – Marksens Gaukhman-Sverdlov (set designer) – Grigori Elbert (sound editor) – L. Makhtin (assistant director) – Konstantin Boyarsky (choreographer) – L. Shildknekht (costume designer) – N. Elenbogen, M. Matusova (makeup-artists) – Nikolai Rabinovich (conductor). First showing: 30 December 1962

CACT: Lidochka (Olga Zobotkina) – Boris (Vladimir Vasilev) – Masha (Marina Khatuntseva) – Sasha (Gennadi Bortnikov) – Lyusya (Svetlana Zhivankova) – Sergei (Vladimir Zemlyankin) – Drebednyov (Vasili Merkurev) – Vava (Marina Polbentseva) – Barabashkin (Evgeni Leonov) – Baburov (Fyodor Nikitin) – Kurochkin (Konstantin Sorokin) – Kurochkina (Rina Zelyonaya) – Mylkin (Sergei Filippov) – Mylkina (Emma Treivas)

According to John Riley Shostakovich wrote some new numbers for Rappoport's film version.

- ▶ *See also* Moscow Cheryomushki, Op. 105

CHRONOLOGICAL LIST OF WORKS

KHOVANSHCINA, Op. 106 [MODEST MUSORGSKY (1839–1881)] **Moscow, March 1958 –**
Orchestration and completion of Modest Musorgsky's folk musical drama **26 April 1959**
in five acts (6 tableaux)

[М. П. Мусоргский. **Хованщина**. Народная музыкальная драма (редакция и оркестровка) • М. П. Musorgski. **Khovanshchina**. Narodnaya muzykalnaya drama (redaktsiya i orkestrovka)]

Act I

1. Moscow, Red Square

Act II

2. Summer study of Prince Vasili Golitsin

Act III

3. The Streltsy Quarter, south of the Moscow River

Act IV

4. Richly furnished chamber in Ivan Khovansky's Mansion
5. Moscow, Red Square before the Cathedral of Vasili the Blessed

Act V

6. Pine forest, a secluded monastery, moonlit night

DRAMATIS PERSONAE: Prince Ivan Khovansky, head of the Streltsy (bass) – Prince Andrei Khovansky, his son (tenor) – Prince Vasili Golitsyn (tenor) – Shaklovity, boyar (baritone) – Dosifei, head of Old Believers (bass) – Marfa, an Old Believer (mezzo-soprano) – Susanna, an Old Believer (soprano) – Scrivener (tenor) – Emma, girl from the German quarter (soprano) – Pastor (bass) – Varsonofev, Golitsyn's confidant (bass) – Kuzka, strelets (tenor) – Streshnev, young boyar (tenor) – Three boyars (basses)
Muscovits, Streltsy, Old Believers, Khovansky's serving girls and Persian slaves, Tsar Peter's courtiers, people (choir)

3(III=picc).3(III=corA).3(III=bcl).3(III=dbn)-4.3.3.1-timp.perc:tgl/tamb/SD/cyms/BD/cyms/tam-t/gfsp/t.bells/gfsp-2-4hp-pft-cel-strings-banda(on and off stage):hns/tpts/trbns

Duration: 160'

Première: 25 November 1960, Leningrad, Kirov Theatre
Lavrenti Yaroshenko (Ivan Khovansky) – Vsevolod Puchkov (Andrei Khovansky) – Matvei Gavrilkin (Golitsin) – Konstantin Laptev (Shaklovity) – B. Shtokolov (Dosifei) – Taisiya Kuznetsova (Marfa) – Leonid Baratov (director) – Fyodor Fyodorovsky (designer) – Sergei Eltsin (conductor)

► DSCH New Collected Works: Vol. 145* (score)

Act I and IV were completed on 16 March and 1 August 1958 respectively. Erna Meskhisvili states that Shostakovich began working on *Khovanshchina* as early as 1957. The closing section of the second act as well as the epilogue of the opera were newly composed by Shostakovich.

CHRONOLOGICAL LIST OF WORKS

KHOVANSHCINA, Op. 106a [MODEST MUSORGSKY (1839 – 1881)]

Moscow, 1959

Film version

[М. П. Мусоргский. **Хованщина**. Кинофильм · М. Р. Musorgski. **Khovanshchina**. Kinofilm]

Produced by Mosfilm – Vera Stroeva, Anna Abramova, Dmitri Shostakovich (scenario) – Vera Stroeva (director) – Viktor Dombrovsky (camera man) – A. Borisov (set designer) – D. Tambieva (assistant director) – V. Zorin (sound editor) – Sergei Koren (choreographer) – A. Khazanov (choral director) – Evgeni Svetlanov (conductor).
First showing: 23 May 1959

КАСТ: Ivan Khovansky (Alexei Krivchenya) – Andrei Khovansky (Anton Gri-gorev) – Golitsin (Vladimir Petrov) – Shaklovity (Evgeni Kibkalo) – Dosifei (Mark Reizen) – Marfa (Kira Leonova) – Emma (Viveya Gromova) – Pastor (G. Pankov) – Susanna (Lilia Gritsenko) – Varsonofev (F. Fokin) – Kuzka (Alexei Maslennikov) – Streshnev (Yuri Dementev)

According to Erna Meskhishvili the score of the film version was completed on 16 March 1959.

CONCERTO FOR VIOLONCELLO

1 May – Komarovo, 20 July 1959

AND ORCHESTRA NO. 1 in E flat major, Op. 107

[Концерт № 1 для виолончели с оркестром, Соч. 107 · *Kontsert № 1 dlya violoncheli s orkestrom*, Soch. 107]

Dedicated to Mstislav Leopoldovich Rostropovich

1. Allegretto ♩ = 116
2. Moderato ♩ = 66
3. Cadenza — · *Allegretto* · *Allegro* ♩ = 144 · *Più mosso* ♩ = 160
4. Allegro con moto ♩ = 88

2(II=picc).2.2.2(II=dbn)-1.0.0.0-timp-cel-strings

Duration: 29'

First performance: 21 September 1959, Leningrad

Mstislav Rostropovich (violoncello) – Leningrad Philharmonic Orchestra – Evgeni Mravinsky (conductor)

- ▶ *Muzyka* Collected Works: Vol. 16 (score), Vol. 17 (piano score by the composer)
- ▶ *DSCH* New Collected Works: Vol. 46 (score), Vol. 47 (piano score by the composer)

In an interview with 'Sovetskaya kultura' (6 June 1959) Shostakovich stated that Sergei Prokofiev's Symphonic Concerto for Violoncello and Orchestra, Op. 125 inspired him to write his first Violoncello Concerto. For details concerning the repeated quotation of the Georgian song 'Suliko' in Op. 107 ▶ *see* the commentary of *DSCH* New Collected Works, Vol. 46. Violoncello part edited by Mstislav Rostropovich

▶ **ARRANGEMENTS:** for viola (o f the violoncello solo part) by Vadim Borisovsky ■ for four violoncelli by Wen-Sinn Yang ■ for violoncello and string quintet by Robert Moses.

CHRONOLOGICAL LIST OF WORKS

STRING QUARTET NO. 7 in F sharp minor, Op. 108 **Moscow, March 1960**

[**Квартет № 7** для двух скрипок, альты и виолончели, Соч. 108 • **Kvartet № 7** dlya dvukh skripok, alta i violoncheli, Soch. 108]

Dedicated to the memory of Nina Vasilievna Shostakovich

1. Allegretto
2. Lento
3. Allegro

Duration: 12'

First performance: 15 May 1960, Leningrad, Glinka Concert Hall

Beethoven String Quartet (Dmitri Tsyganov, Vasili Shirinsky, Vadim Borisovsky, Sergei Shirinsky)

- ▶ Muzyka Collected Works: Vol. 35
- ▶ DSCH New Collected Works: Vol. 102*
- ▶ **ARRANGEMENTS:** for piano four hands by Anatoli Dmitriev ■ for saxophone quartet by Arno Bornkamp ■ for wind octet (0.2.2.2-2.0.0.0) and double bass by Dmitri Smirnov ■ for brass ensemble by Paul Archibald ■ for string orchestra by Alexander Raskatov ■ for chamber orchestra by Iordan Dafov.

CHRONOLOGICAL LIST OF WORKS

SATIRES (PICTURES OF THE PAST), Op. 109

19 June 1960

Five romances for soprano and piano

[**Сатиры (Картинки прошлого)**. Пять романсов для сопрано и фортепиано, Соч.

109 • **Satiry (Kartinki proshlogo)**. Pyat romansov dlya soprano i fortepiano, Soch. 109]

Texts by Sasha Chorny [Alexander Glikberg]

Dedicated to Galina Pavlovna Vishnevskaya

1. To a Critic *Moderato* (♩ = 108)
2. Spring Awakening *Moderato* (♩ = 108) • *Allegro* (♩ = 152)
3. Descendants *Moderato* (♩ = 108) • *Allegro molto* (♩ = 120)
4. Misunderstanding *Moderato* (♩ = 63) • *Allegro* (♩ = 132) • *Moderato* (♩ = 92)
5. Kreutzer Sonata *Adagio* (♩ = 63) • *Allegretto* (♩ = 63) • *Allegro* (♩ = 120) • *Allegretto* (♩ = 63) • *Più mosso* (♩ = 100)

Duration: 14'

First performance: 22 February 1961, Moscow, Small Hall of the Conservatoire
Galina Vishnevskaya (soprano) – Mstislav Rostropovich (piano)

- ▶ Muzyka Collected Works: Vol. 33
- ▶ DSCH New Collected Works: Vol. 91

Already during the very first rehearsals in the summer of 1960 it became clear that the fierce sarcasm and the malicious humor of Chorny's text (especially in No. 3, 'Descendants') represented such a dangerous provocation of the Soviet authorities that a public performance appeared almost impossible. With the intention to give *Satires* a rather innocent and detached appearance Galina Vishnevskaya suggested to subtitle it 'Pictures of the Past'. It seems that this addition actually helped to pave the way to its performance. In 'Spring Awakening' (No. 2) Sergei Rakhmaninov's Romance 'Spring Waters', the children's song 'Chizhik-pyzhik' and the Russian folk song 'Ah vy, seni, moi seni' are quoted. 'Kreutzer Sonata' (No. 5) shows references to Beethoven's Sonata Op. 47, the final Allegretto segment is based on the lullaby theme from *The Story of a Silly Baby Mouse*, Op. 56. English translation by Myron Morris, German version by Jörg Morgener. The titles of Nos. 2, 'Spring Awakening', and 5, 'Kreutzer Sonata', refer to Frank Wedekind's eponymous play and to Leo Tolstoy's novel respectively.

▶ **ARRANGEMENTS** for mezzo-soprano and orchestra (2.2.2.2-2.2.1.0-timp.perc-hp-pft-strings) by Boris Tishchenko (Op. 109a) and for soprano and orchestra (2.2.2.asax.2-4.3.3.0-perc-bayan[ad lib.]-pft-strings) by Walter Mnatsakanov, and for soprano and chamber orchestra (2[II=picc].2[II=corA].2[2=Ebc].2[II=dbn]-perc:tgl/tamb/SD/BD/cyms/lion's roar-hp-cel-acc-strings[1.1.1.1.1]) by Geert van Keulen.

CHRONOLOGICAL LIST OF WORKS

STRING QUARTET NO. 8 in C minor, Op. 110

Dresden, 12 – 14 July 1960

[**Квартет № 8** для двух скрипок, альты и виолончели, Соч. 110 • **Kvartet № 8** dlya dvukh skripok, alta i violoncheli, Soch. 110]

Dedicated to the memory of the victims of fascism and war

1. Largo *attacca*
2. Allegro molto *attacca*
3. Allegretto *attacca*
4. Largo *attacca*
5. Largo

Duration: 19'

First performance: 2 October 1960, Leningrad, Glinka Concert Hall
Beethoven String Quartet (Dmitri Tsyganov, Vasili Shirinsky, Vadim Borisovsky, Sergei Shirinsky)

- ▶ Muzyka Collected Works: Vol. 35
- ▶ DSCH New Collected Works: Vol. 102*

Also known as 'Dresden Quartet'. Apart from Shostakovich's initials DSCH which serve as musical motto, several themes from other works by the composer are quoted in the present work: Symphonies No. 1, Op. 10, No. 5, Op. 47 and No. 8, Op. 65, Concerto for Violoncello and Orchestra No. 1, Op. 107, Piano Trio No. 2, Op. 67, The Young Guard, Op. 75a (No. 6), and Katerina's 'Seryoscha, My Love' from Act IV of Lady Macbeth of the Mtsensk District, Op. 29. Moreover the second theme from Pyotr Tchaikovsky's Symphony No. 6, Op. 74 (first movement) and the Funeral March from Richard Wagner's 'Götterdämmerung' are cited.

▶ **ARRANGEMENTS:** for piano by Boris Giltburg ■ for piano four hands by Anatoli Dmitriev ■ for saxophone quartet by Clemens Arndt and by Olaf Mühlenhardt ■ for wind octet (0,2,2,2 – 2,0,0,0) by Dmitri Smirnov ■ for wind quintet by Mark A. Popkin ■ for twelve saxophones (2/4/2/2/2) by Olaf Mühlenhardt ■ for string orchestra by Rudolf Barshai (Op. 110a), by Saulius Sondeckis, Lazar Gozman, Mats Liljefors, Rudolf Baumgartner, Yuri Tsiryuk, Iordan Dafov and Lucas Drew ■ for string orchestra with timpani by Abram Stasevich.

CHRONOLOGICAL LIST OF WORKS

FIVE DAYS – FIVE NIGHTS, Op. 111

Moscow/Dresden, July – August 1960

Music to the film

[**Пять дней – пять ночей.** Музыка к кинофильму, Соч. 111 • **Pyat dnei – pyat nochei.**

Muzyka k kinofilmu, Soch. 111]

Produced by Mosfilm in collaboration with DEFA (GDR) – Lev Arnshtam, Wolfgang Ebeling (scenario) – Lev Arnshtam, Heinz Thiel, Anatoli Golovanov (directors) – Alexander Shelenkov, Yu-Lan Chen (camera men) – Alexei Parkhomenko, Herbert Nitzschke (set designers) – Walter Schulze-Mittendorf, Nadezhda Buzina (costume designers) – Boris Volsky, Bernd Gerwein (sound editors) – Tatyana Likhachova (cutter) – State Cinematography Orchestra – Grigori Gamburg (conductor). First showing: 23 November 1961

1. Introduction [No. 1]
2. [without title] [No. 2]
3. Meeting with the Liberators on the Road [No. 3]
4. 'It was Nearly Half an Hour Ago' [No. 4]
5. [without title] [No. 6] *Largo*
6. [without title] [No. 7]
7. Paul's Soliloquy [No. 8] *Moderato*
8. Madonna [No. 9]
9. Flight in the Loft [No. 11]
10. Meeting of Katrin and Paul [No. 12] *Allegro*
11. Night Scene [No. 13] *Andante*
12. Katrin's Dream [No. 14] *Moderato*
13. Solitude [No. 15]
14. Frau Rank's Parting with the Paintings – Alarm [No. 16]
15. Finale [No. 18]

3(III=picc).3.3.3(III=dbn)-4.3.3.1.timp.perc:tg|SD/BD/cyms/tam-t/g|sp-hp-pft-org-strings

CAST: Paul Naumann (Hans-Dieter Knaup) – Captain Leonov (Vsevolod Sazonov) – Lieutenant Kozlov (Vsevolod Sanaev) – Katrin Beier (Annekathrin Bürger) – Nikitina (Evgenya Kozyreva) – Luise Rank (Marga Legal) – Erich Braun (Wilhelm Koch-Hooge) – General (Mikhail Mayorov) – Shagin (Nikolai Sergeev) – Vater Baum (Erich Franz) – Aide-de-camp (Oleg Golubitsky) – Boy (Jochen Bley) – Alyosha (Andrei Demyanov) – Peasants (Raimund Schelcher, Hans Rose, Max Klingberg) – Soviet Officer (Sergei Yakovlev) – SS-Major (Heinz Thiel) – Gertrud and Sonja Fischer (Ruth Kommerell, Monika Lennartz) – Professor Frank (Otto Dierichs) – Dr. Krause (Hans Flössel) – Herbert Beck and Karl Richter, workers (Erich Mirek, Peter-Paul Goes) – Old man (Frank Michelis) – Old women (Maria Besendahl, Karen Fredersdorf) – Girl (Barbara Dittus) – Dying Russian woman (Helga-Maria Gloge) – Concentration camp prisoner (Gisela May) – Miner (Josef Stauder) – Russian soldiers (Oleg Kokorin, Nikolai Aparin, Nikolai Smorchkov, Gennadi Yukhtin, Nikolai Pogodin, Pyotr Lyubeshkin, Vladimir Pitsek, Alexander Demyanenko)

- ▶ DSCH New Collected Works: Vol. 137* (score)

CHRONOLOGICAL LIST OF WORKS

FIVE DAYS – FIVE NIGHTS, Op. 111 [CONTINUED]

Subtitled 'Dresden Art Gallery'. The autograph score is preserved at the State Central Glinka Museum of Musical Culture. The score contains Nos. 1-4, 6-9, 11-16 and 18 – nothing is known about the missing items. The above listing is adopted from Derek C. Hulme and Erna Meskhishvili. Vol. 42 of *Muzyka Collected Works* (its editor's note states that the first showing took place on 27 February 1961) prints No. 6 (for organ and strings).

► **ARRANGEMENT** of four items ('Dawn', 'Morning', 'On the Way' and 'At the Monument of Old Times') for piano by Levon Atovmyan.

SUITE FROM 'FIVE DAYS – FIVE NIGHTS', Op. 111a

compiled by Levon Atovmyan (1961)

[Сюита из музыки к кинофильму «Пять дней – пять ночей» для оркестра, Соч. IIIA • *Suitta iz muzyki k kinofilmu «Pyat dnei – pyat nochei»* dlya orkestra, Soch. IIIA]

1. Introduction *Adagio*
2. Dresden in Ruins *Largo*
3. Liberated Dresden *Moderato · Presto · Largo · Allegro*
4. Interlude *Andante · Moderato · Allegro*
5. Finale *Moderato · Allegretto · Largo*

3(III=picc).3.3.3(III=dbn)-4.3.3.1-timp.perc:tg/SD/BD/cyms/tam-t/g/lsp-hp-pft-strings

Duration: 32'

First performance: 7 January 1962, Moscow Radio

USSR Cinematograph Symphony Orchestra – Enim Khachaturyan (conductor)

No. 3 ('Liberated Dresden') is concluded by a quotation of the 'Ode to Joy [Ode an die Freude]' theme from Beethoven's Symphony No. 9 in D minor, Op. 125

CHRONOLOGICAL LIST OF WORKS

NOVOROSSIISK CHIMES

Moscow, 1960

for orchestra

[Новороссийские куранты (Огонь вечной славы) · Novorossiiskie kuranty (Ogon vechnoi slavy)]

In Commemoration of the Heroes of the Great Patriotic War

Commissioned by the City of Novorossiisk

Moderato

3(III=picc).3(III=corA).3.2-4.3.3.1-timp.perc:tgl/SD/cyms-cel-strings

Duration: 3'

- ▶ Muzyka Collected Works: Vol. 11 (score)
- ▶ DSCH New Collected Works: Vol. 36 (score), Vol. 37 (piano score by the composer / version for male choir and piano)

This work, subtitled 'The Flame of Eternal Glory', begins with the first bars of an unsuccessful entry for the National Anthem Contest ('Unbreakable Union of Free-born Republics') from 1943. The pre-recorded music was heard for the first time on 27 September 1960 (Moscow, All-Union Radio Orchestra conducted by Arvid Jansons) and is played every hour from the clock above the War Memorial at Heroes' Square, Novorossiisk.

- ▶ **ARRANGEMENTS:** for male choir with piano accompaniment by Genrikh Kovalyov with lyrics by Kira Alemasova (printed both in Vol. 34 of Muzyka Collected Works and in DSCH New Collected Works Vol. 37) ■ for piano four hands by the composer ■ for trumpet and piano by Sergei Bolotin
- for wind orchestra by Hendry van Loo.
- ▶ *See also My Native Land* (1970)

CHRONOLOGICAL LIST OF WORKS

SYMPHONY NO. 12 in D minor,

Moscow, June 1960 – 22 August 1961

‘The Year 1917’, Op. 112

[**Симфония № 12** «1917 год», Соч. 112 • **Simfoniya № 12** «1917 год», Soch. 112]

Dedicated to the memory of Vladimir Ilyich Lenin

1. Revolutionary Petrograd *Moderato* (♩ = 84) • *Allegro* (♩ = 184) • *Più mosso* (♩ = 192) • *Allegro* (♩ = 184) • *Più mosso* (♩ = 192) *attacca*
2. Razliv *Allegro (L'istesso tempo)* ♩ = 192 • *Adagio* (♩ = 84) *attacca*
3. Aurora *Allegro (L'istesso tempo)* ♩ = 84 • *Allegro* (♩ = 192) *attacca*
4. The Dawn of Humanity *L'istesso tempo* (♩ = 192) • *Moderato* (♩ = 84)
3(III=picc).3.3.3(III=dbn)-4.3.3.1-timp.perc:tgl/SD/BD/cym/tam-t-strings(16-20.14-18.12-16.12-16.10-14)

Duration: 40'

First performance: 1 October 1961, Leningrad, Large Philharmonic Hall

Leningrad Philharmonic Orchestra – Evgeni Mravinsky (conductor)

- ▶ Muzyka Collected Works: Vol. 6 (score)
- ▶ DSCH New Collected Works: Vol. 12 (score), Vol. 27 (arrangement for piano four hands by the composer)

The work is also known as ‘Lenin Symphony’. According to Pehr Henrik Nordgren the main theme from ‘Revolutionary Petrograd’ is identical with the central theme from Jean Sibelius’s ‘Lemminkäinen in Tuonela’, Op. 22, 3. Shostakovich’s arrangement for piano four hands was performed by the composers Mieczysław Weinberg and Boris Tchaikovsky on 8 September 1961 in Moscow at the Union of Composers. Large portions of Op. 112 were used when Sergei Eisenstein’s 1927 silent film ‘October – Ten Days That Shook the World’ [Oktyabr – Desyat dnei, kotorye potryasli mir] was newly released in 1966. This film represents the third part of Eisenstein’s film trilogy ‘Strike · Battleship Potyomkin · Oktober – Ten Days That Shook the World’. Edmund Meisel’s music (whose score for Eisenstein’s ‘Battleship Potyomkin’ had become well known) was replaced by a sound track consisting of works by Dmitri Shostakovich: excerpts from Symphony No. 12 ‘The Year 1917’, Op. 112 (throughout the film), Symphony No. 11 ‘The Year 1905’, Op. 103 (mainly in sequences depicting the July Days and the storming of the Winter Palace), Concerto for Violoncello and Orchestra No. 2, Op. 126, second and third movement (Kerensky’s scenes), and two numbers from The Bolt, Op. 27 (‘The Bureaucrat’ and ‘The Drayman’s Dance’) in the scenes describing Kerensky’s supporters. Moreover, according to Olga Digonskaya a piece from the Suite from ‘The First Echelon’, Op. 99a (not used in the film itself) is heard in the scene ‘Rodin. Spring’ [Роден. Весна]. The adaptation of Shostakovich’s works for the sound track of ‘October – Ten Days That Shook the World’ was done with the composer’s consent by Alexander Kholodilin.

▶ **ARRANGEMENT** of ‘Aurora’ and ‘The Dawn of Humanity’ for symphonic band by Arnaud Oosterbaan.

CHRONOLOGICAL LIST OF WORKS

UNFINISHED STRING QUARTET

1961

[**Неоконченный квартет** для двух скрипок, альты и виолончели • **Neokonchenny kvartet** dlya dvukh skripok, alta i violoncheli]

1. Allegretto

Duration: 8'

First performance: 17 January 2005, Moscow

Borodin Quartet

► DSCH New Collected Works: Vol. 102*

Two manuscripts of the first movement of this unfinished string quartet were discovered in the Shostakovich family archives in 2003. According to Frans Lemaire the 316 bar fragment is the only surviving part of at least two of Shostakovich's attempts to achieve a 'Ninth' string quartet between his 'Eighth' (1960) and the actual 'Ninth' (1964) string quartet. This piece headed 'Quartet No. 9/1' is in fact written in the same key (E flat major) as *String Quartet No. 9* op. 117. David Fanning explains that Shostakovich, after having burnt a 'Ninth' Quartet he had completed in 1961, a year later made several references to working on another 'Ninth' Quartet, which according to one interview was to be 'a children's piece, about toys and going out to play'. But this remained incomplete, and the present 'Allegretto' may correspond to all that remains of it. The DSCH score printed in 2005 (not part of New Collected Works) was finished by Roman Ledenyov on the basis of the rough drafts.

CHRONOLOGICAL LIST OF WORKS

SYMPHONY NO. 13 in B flat minor, Op. 113

March – 20 July 1962

for bass, bass choir (40-100 voices) and orchestra

[Симфония № 13, Соч. 113 · *Simfonia № 13*, Soch. 113]

Texts by Evgeni Evtushenko

1. Babi Yar *Adagio* (♩ = 58) · *Più mosso* (♩ = 92) · *Adagio* (♩ = 58) · *Più mosso* (♩ = 92) · *Allegretto* (♩ = 88) · *Adagio* (♩ = 58) · *Poco più mosso* (♩ = 76) · *Adagio* (♩ = 58) · *Più mosso* (♩ = 72)
2. Humour *Allegretto* (♩ = 60)
3. In the Store *Adagio* (♩ = 66) · *Meno mosso. Sostenuto* (♩ = 56) · *Adagio* (♩ = 66) · *Meno mosso* (♩ = 60, ♩ = 56) · *Largo* (♩ = 48) · *Adagio* (♩ = 66)
4. Fears *Largo* (♩ = 84) · *Sostenuto* (♩ = 76) · *Più mosso* (♩ = 88) · *Moderato* (♩ = 100) · *Largo* (♩ = 76) · *Poco più mosso* (♩ = 84) · *Sostenuto* · *Allegretto* (♩ = 104) · *Largo* (♩ = 76-88)
5. A Career *Allegretto* (♩ = 184, ♩ = 92) · *Pesante* · *Meno mosso* (♩ = 76) · *Allegretto* (♩ = 184, ♩ = 84) · *Adagio* (♩ = 60) · *Allegretto* (♩ = 126) · *Adagio* (♩ = 108) · *Allegretto* (♩ = 184) · *Meno mosso* (♩ = 138)

3(III=picc).3(III=corA).3(II=Ebcl,III=bcl).3(III=dbn)-4.3.3.1-timp.perc:tgl/cast/whip/wdbl/tamb/SD/BD/cyms/t.bells/tam-t/g|sp/xyl-2-4hp-cel-pft-strings(16-20.14-18.12-16.12-16.10-14)

Duration: 60'

First performance: 18 December 1962, Moscow, Large Hall of the Conservatoire Vitaly Gromadsky (bass) – Basses of the Republican State Choir and the Choir of the Gnessin Institute – Moscow Philharmonic Orchestra – Alexander Yurlov, V. Lokshin (choral directors) – Kirill Kondrashin (conductor)

- ▶ Muzyka Collected Works: Vol. 7 (facsimile score), Vol. 9 (vocal score by the composer)
- ▶ DSCH New Collected Works: Vol. 13 (score), Vol. 28 (vocal score and arrangement for voice and piano four hands by the composer)

Although the Thirteenth Symphony is widely known as 'Babi Yar' Symphony there is, according to Krzysztof Meyer, actually no such subtitle, and the score printed in DSCH New Collected Works Vol. 13 does not show such an inscription. Originally Op. 113 was intended as a symphonic poem in one movement based on Evtushenko's 'Babi Yar'. After its completion (27 March [piano score], 21 April 1962 [full score]) four movements were added. They are dated 5, 9, 16 and 20 July 1962. Whereas No. 4 ('Fears') was written on Shostakovich's request, Nos. 2, 3 and 5 were taken from Evtushenko's cycle 'A Wave of the Hand'. In 1962 the harsh criticism of Evtushenko's work, especially of 'Babi Yar' reached its peak and the first performance of Op. 113 became a matter of public interest. After the declining of Evgeni Mravinsky (conductor) and Boris Gmyrna, Alexander Vedernikov and Viktor Nechipailo (basses) eventually Vitaly Gromadsky, Nechipailo's backup, sang the soloist's part. After the *première* the composer was forced to introduce a number of changes in the first movement to fit an altered, officially approved version of Evtushenko's poem. These measures did not prevent the work from being banned.

CHRONOLOGICAL LIST OF WORKS

SYMPHONY NO. 13 in B flat minor, Op. 113 [CONTINUED]

For details concerning textual variants not included in the final version of the Symphony (especially for 'Fears') ► *see* the commentary of DSCH New Collected Works, Vol. 28.

► **ARRANGEMENT** for two pianos by the composer (according to Derek C. Hulme). English translation by Valeria Vlazinskaya and by Andrew Hugh, German versions by Jörg Morgener and by Kurt Masur.

SONGS AND DANCES OF DEATH

Solotcho (near Ryazan), 31 July 1962

[MODEST MUSORGSKY (1839 - 1881)]

Orchestration of Musorgsky's song cycle

[М. П. Мусоргский. **Песни и пляски смерти**. Цикл песен для голоса и фортепиано. Оркестровка] • М. Р. Musorgski. **Pesni i plyaski smerti**. Tsikl dlya golosa i fortepiano. Orkestrovka]

Text by Count Arseni Golenishchev-Kutuzov

Dedicated to Galina Pavlovna Vishnevskaya

1. Lullaby *Lento doloroso*
2. Serenade *Moderato*
3. Trepak *Lento assai tranquillo*
4. The Field Marshal *Vivo · alla guerra*

2(II=picc).2.2(II=bcl).2(II=dbn)-4.2.3.1-timp.perc:SD/cyms/tam-t-hp-strings
(12-16.10-14.8-12.8-12.6-10five strings)

Duration: 20'

First performance: 12 November 1962, Gorky

Galina Vishnevskaya (soprano) – Gorky Philharmonic Orchestra – Mstislav Rostropovich (conductor)

► DSCH New Collected Works: Vol. 148* (score)

English translation by Joan Pemberton Smith. Since the demandingly high *tessitura* of 'The Field Marshal' requires notes out of the reach of low male voices, Shostakovich notated the fourth movement one tone lower in B flat minor. Hans-Peter Schiltknecht transposed it even another tone lower to A flat minor.

CHRONOLOGICAL LIST OF WORKS

KATERINA IZMAILOVA, Op. 114

Moscow, 1956 – 31 January 1963

Opera in four acts (9 tableaux)

Revised version of 'Lady Macbeth of the Mtsensk District', Op. 29

Revisions of the text by Isaac Glikman

[**Катерина Измайлова**. Опера в четырёх действиях, девяти картинах, Соч. 114 • **Katerina Izmailova**. Opera v chetyryokh deistviyakh, devyati kartinakh, Soch. 114]

Act I

1. Scene 1 The Izmailovs' garden
Moderato (♩ = 80) • *Largo* (♩ = 58) • *Moderato* (♩ = 80) • *Allegro* (♩ = 92) • *Allegro* (♩ = 92) • *Largo* (♩ = 58) • *Allegretto* (♩ = 112) • *Allegro* (♩ = 96) • *Moderato* (♩ = 96) • *Allegro* (♩ = 100) • *Allegretto* (♩ = 132) *attacca*
2. Entr'acte *Allegretto* (♩ = 104) *attacca*
3. Scene 2 The Izmailovs' courtyard
Allegro (♩ = 104) • *Presto* (♩ = 120) • *Allegretto* (♩ = 104) • *Adagio* (♩ = 76) • *Allegro* (♩ = 160) *attacca*
4. Entr'acte *Allegro* (♩ = 126) *attacca*
5. Scene 3 Katerina's bedroom
Allegretto (♩ = 126) • *Moderato* (♩ = 92) • *Adagio* (♩ = 84) • *Allegro* (♩ = 144) • *Adagio* (♩ = 63) • *Moderato* (♩ = 104) • *Allegro* (♩ = 114) • *Adagio* (♩ = 80) • *Allegretto* (♩ = 92) • *Presto* (♩ = 112) • ♩ = 112 • *Moderato* (♩ = 104) • *Allegro* (♩ = 126)

Act II

6. Scene 4 The Izmailovs' courtyard at night
Adagio (♩ = 96) • *Allegro* (♩ = 112) • *Poco meno mosso* (♩ = 144) • *Presto* (♩ = 116) • *Moderato* (♩ = 100) • *Andante* (♩ = 84) • *Andante* (♩ = 96) • *Moderato* (♩ = 88) • *Allegro* (♩ = 126) • *Allegretto* (♩ = 112) • *Largo* (♩ = 84) • *Allegretto* (♩ = 138) • *Moderato* (♩ = 88) *attacca*
7. Entr'acte *Largo* (♩ = 66) *attacca*
8. Scene 5 Katerina's bedroom
Andante (♩ = 84) • *Con moto* (♩ = 100) • *Allegro* (♩ = 66) • *Moderato* (♩ = 108) • *Adagio* (♩ = 80) • *Moderato* (♩ = 92) • *Allegro* (♩ = 160) • *Andante* (♩ = 84) • *Allegro* (♩ = 80) • *Presto* (♩ = 108) • *Moderato* (♩ = 80) • *Allegro* (♩ = 80)

Act III

9. Scene 6 The Ismailovs' courtyard
Moderato (♩ = 88) • *Allegro* (♩ = 160) *attacca*
10. Entr'acte *Allegro* (♩ = 160) *attacca*
11. Scene 7 The police station
Allegretto (♩ = 104) • *Allegro* (♩ = 160) • *Meno mosso* (♩ = 120) • *Allegretto* (♩ = 104) • *Moderato* (♩ = 96) • *Presto* (♩ = 126) *attacca*
12. Entr'acte *Presto* (♩ = 126) *attacca*

CHRONOLOGICAL LIST OF WORKS

KATERINA IZMAILOVA, Op. 114 [CONTINUED I]

13. Scene 8 The wedding feast in the Izmailovs' garden
Allegro non troppo (♩=104) • *Maestoso* (♩=80) • *Allegro* (♩=168) • *Adagio* (♩=72) •
Allegro (♩=168) • *Largo* (♩=72) • *Allegretto* (♩=92) • *Allegro* (♩=138)

Act IV

14. Scene 9 Convicts' camp on the road to Siberia
Adagio (♩=72) • *Adagio* (♩=80) • *Allegro* (♩=138) • *Allegro molto* (♩=176) •
Allegretto (♩=96) • *Adagio* (♩=66) • *Allegretto* (♩=96) • *Allegro* (♩=138) •
Allegro molto (♩=108) • *Largo* (♩=66) • *Moderato* (♩=80)

DRAMATIS PERSONAE: Boris Timofeevich Izmailov, merchant (bass) – Zinovi Borisovich Izmailov, his son (tenor) – Ekaterina Lvovna Izmailova, Zinovi's wife (soprano) – Sergei, Ismailov's clerk (tenor) – Axinya, worker (soprano) – Village drunk (tenor) – Foreman (bass) – Yard Keeper (bass) – Two Workers (2 tenors) – Mill Worker (baritone) – Pope (bass) – Police Chief (bass) – Nihilist (tenor) – Policeman (bass) – Drunken guest (tenor) – Old convict (bass) – Sonetka, a convict (contralto) – Female convict (soprano) – Sergeant (baritone) – Guard (bass) – Boris Timofeevich's ghost (bass choir) Workers, Policemen, Guests, Convicts, Guards (mixed choir)

3(II=picc,III=picc,af).3(III=corA).4(IV=Ebc1).3(III=dbn)-4.3.3.1-timp.perc:tgl/wdbl/tamb/SD/BD/cyms/tam-t/t.bells/gls/p/xy1-2hp-cel-strings-stage band:4crt/2tpt/2ahn/2thn/2barhn/2tuba

Duration: 165'

Première: 8 January 1963, Moscow, Stanislavsky and Nemirovich-Danchenko Theatre

Eduard Bulavin (Boris Timofeevich Izmailov) – M. Shchavinsky (Zinovi Borisovich Izmailov) – Eleonora Andreeva (Katerina Lvovna Izmailova) – Gennadi Efimov (Sergei) – Lev Eliseev (Village drunk) – Olga Borisova (Axinya) – Yuri Belokrynk (Mill hand) – Vasili Shtefutsa, N. Kozlov, Mikhail Tyuremnov, E. Golovchenko (Four of Izmailov's workers) – Matvei Matveev (Nihilist) – Evgeni Maximenko (Pope) – Vladimir Generalov (Police chief) – Vyacheslav Fyodorkin (Policeman) – Vladimir Popov (Sergeant) – Evgeni Korenev (Guard) – Nina Isakova (Sonetka) – Georgi Dudarev (Old convict) – G. Zenkova (Female convict) – Lev Mikhailov (director) – Iosif Sumbatashvili (designer) – Nadezhda Kemarskaya (assistant director) – Igor Mertens (choral director) – Gennadi Provatorov (conductor)

► Muzyka Collected Works: Vol. 20/21 (score), Vol. 22 (vocal score by the composer)

► DSCH New Collected Works: Vol. 58a/58b (score), Vol. 59 (vocal score by the composer)

Differences between Op. 29 and Op. 114 consist in both alterations of text and music. Erotic and vulgar allusions were omitted or smoothed. Two entr'actes were newly composed: between scene 1 and 2 and scene 7 and 8. The interlude at the end of the third scene, that became famous for its onomatopoetic performance of the sexual act, underwent a change in its aggressive orchestration and was considerably

CHRONOLOGICAL LIST OF WORKS

KATERINA IZMAILOVA, Op. 114 [CONTINUED II]

shortened. The orchestra accompaniment of the love-making in the third scene was omitted in its full length of 124 bars and replaced by a short interlude 'Boris with the lantern in the yard'. Moreover numerous expressive stridencies in instrumentation and dynamics as well as dissonances and extravagant rhythmical patterns were ironed out. On several occasions Shostakovich emphasized his preference of the revised version of the opera, Op. 114. The question whether the revision of Op. 29 was caused by external political pressure or whether it represents an improvement that reflects the composer's intentions (or both) is vastly investigated in ► Laurel E. Fay's essay 'From Lady Macbeth to Katerina. Shostakovich's versions and revisions' published in 'Shostakovich Studies', edited by David Fanning, Cambridge University Press, 1995. English translations by Edward Downes, H. B. Partridge and Julius Rudel, translations into German by Enns Fried and into Danish by Holger Boland. There is also a 'Katerina Izmailova Symphonic Suite' by Veniamin Basner based on themes from the opera: 3(III=picc).2.3(III=corA).4(III=Ebcl,VI=bc).tsax.3(III=dbn)-4.crt.3.3.1-timp.perc:tgl(whip/cast/ratchet/guiro/flex/tplbl/wdbl/5tom/bongos/tamb/tDr/SD/BD/cyms/tam-t/bells/gfsp/xyl/marimba/vibr-2hp-strings(16-18.14-16.12-14.12-14.10-12) – 'Katerina', 'Father-in-law', 'Night. Ghost', 'Arrest' and 'Exile [Prison]'. According to the commentary in DSCH New Collected Works Vol. 58b the part of Sonetka was sung by Xenia Belyovtseva in the Moscow première of 1963.

CHRONOLOGICAL LIST OF WORKS

FIVE ENTR'ACTES FROM 'LADY MACBETH OF MTSENSK' / 1956/1963
'KATERINA IZMAILOVA', Op. 114a

for orchestra

[**Пять антрактов из оперы «Леди Макбет Мценского уезда» / «Катерина Измайлова»** для симфонического оркестра, Соч. 114а · **Suitta iz opery «Ledi Makbet Mtsenskogo uezda» / «Katerina Izmailova»** dlya simfonicheskogo orkestra, Soch. 114a]

1. Allegretto (entr'acte between scenes 1 and 2)
2. Allegro con brio (entr'acte between scenes 2 and 3)
3. Largo (entr'acte between scenes 4 and 5)
4. Allegretto (entr'acte between scenes 6 and 7)
5. Presto (entr'acte between scenes 7 and 8)

2.picc.2.corA.3(II=Ebcl).bcl.2.dbn-4.3.3.1-timp.perc:tgl/wdbl/SD/BD/cyms/
tam-t/xyl-2hp-strings-banda:4crt/2tpt/2ahn/2thn/2barhn/2euph

Duration: 24'

► DSCH New Collected Works: Vol. 69 (score)

Originally the Suite Op. 114a was conceived as a four movement cycle without the entr'acte between scenes 4 and 5. These 'Four Entr'actes' (1956) were performed for the first time (before the première of the opera as in the case of *The Nose*, Op. 15) on 4 September 1962 in Edinburgh by the Edinburgh Philharmonic Orchestra under the baton of Gennadi Rozhdestvensky. There is also a version of No. 4, the entr'acte between scene 6 and 7 (marked *Allegro*), written for the composer's son Maxim in the mid-1960s which is held at the Shostakovich Archives. This version, printed in Vol. 69 of DSCH New Collected Works, shows substantial alterations of the instrumentation: 3(III=picc).3(III=corA).4(III=Ebcl,IV=bcl).3(III=dbn)-4.4(IV=picc).3.1-perc:timp/SD/cyms/tam-t/xyl)-strings – the brass band is omitted.

► **ARRANGEMENT** for symphonic band by Jos van de Braak.

CHRONOLOGICAL LIST OF WORKS

KATERINA IZMAILOVA

1966

Film version

[**Катерина Измайлова**. Кинофильм • **Katerina Izmailova**. Kinofilm]

Produced by Lenfilm – Mikhail Shapiro, Dmitri Shostakovich (scenario) – Mikhail Shapiro (director) – Rostislav Davydov, Vladimir Ponomaryov (camera men) – Evgeni Enei (set designer) – Ilya Volk (sound operator) – Choir and Orchestra of the Kiev Shevchenko Opera and Ballet Theatre – Konstantin Simeonov (conductor).
First showing: 25 September 1966.

сАСТ: Katerina Izmailova (Galina Vishnevskaya) – Sergei (Artyom Inozemtsev [voice: Vasili Tretyak]) – Zinovi Borisovich (Nikolai Boyarsky [voice: Vyacheslav Radzievsky]) – Boris Timofeevich (Alexander Sokolov [voice: Alexander Vedernikov]) – Sonetka (Tatyana Gavrilova [voice: Valentina Reka]) – Village Drunk (Roman Tkachyk [voice: Saveli Strezhnev]).

The film was shown in 1967 at the Cannes International Film Festival and the Aldeburgh and Edinburgh Festivals. A few fragments of Shostakovich's opera were also introduced into Andrzej Wajda's film version of Nikolai Leskov's story 'Siberian Lady Macbeth' from 1962.

CHRONOLOGICAL LIST OF WORKS

CONCERTO FOR VIOLONCELLO AND

Dilizhan, July 1963

ORCHESTRA in A minor [ROBERT SCHUMANN (1810 - 1856)], Op. 125

Reorchestration

[Р. Шуманн. **Концерт для виолончели с оркестром**. Новая инструментовка · R. Shumann. **Kontsert dlya violoncheli s orkestrom**. Novaya instrumentovka]

Dedicated to Mstislav Leopoldovich Rostropovich

1. Nicht zu schnell
2. Langsam
3. Sehr lebhaft

1.picc.2.2.2-4.2.0.0-timp-hp-strings

Duration: 21'

First performance: 5 October 1963, Moscow, Large Hall of the Conservatoire Mstislav Rostropovich (violoncello) – USSR State Symphony Orchestra – Boris Khaikin (conductor)

- DSCH New Collected Works: Vol. 147* (score)

According to Sofia Khentova Op. 125 was completed in August 1963. Schumann's Concerto for Violoncello and Orchestra bears the opus number 129.

TWO CHORUSES, Op. 124

Moscow, August 1963

[ALEXANDER DAVIDENKO (1899 – 1934)]

Arrangement for mixed choir and orchestra of two songs from Davidenko's oratorio 'The Road of October'

[А. А. Давиденко. **Два хора**. Обработка для смешанного хора и симфонического оркестра, Соч. 124 · A. A. Davidenko. **Dvya khora**. Obrabotka dlya smeshannogo khora i simfonicheskogo orkestra, Soch. 124]

Texts by Pyotr Ediet (No. 1) and M. Shorin (No. 2)

1. At the Tenth Verst
2. The Street in Turmoil

3(III=picc).3(III=corA).3.3(III=dbn)-4.3.3.1-timp.perc:tgl/SD/cyms/tam-t-strings(five-stringed db required)

Duration: 10'

First performance: 24 February 1964, Moscow, Large Hall of the Conservatoire State Cinematography Symphony Orchestra – RSFSR Academic Russian Choir – Alexander Yurlov (conductor)

- DSCH New Collected Works: Vol. 150* (score)

These orchestrations were originally published without an opus number.

CHRONOLOGICAL LIST OF WORKS

OVERTURE ON RUSSIAN AND KIRGHIZ FOLK THEMES in C major, Op. 115

October 1963

[Увертюра на русские и киргизские народные темы, Соч. 115 • *Uvertюра na russkie i kirgizskie narodnye teme*, Soch. 115]

In honour of the Centenary of Kirghizia's voluntary incorporation into the Russian State

Moderato (♩=88) • Allegro non troppo (♩=136) • Adagio (♩=96) • Allegro (♩=160) • Presto (♩=208)

2.picc.2.2.3(III=dbn)-4.2.3.1-timp.perc:tgl/tamb/cym-strings(minimum 16.14.12.12.10)

Duration: 8'

First performance: 2 October 1963, Frunze (now Bishkek)

Symphony Orchestra of the Kirghiz Opera Theatre – Asankhan Dzhumakhmatov (conductor)

- ▶ Muzyka Collected Works: Vol. 11 (score)
- ▶ DSCH New Collected Works: Vol. 35 (score), Vol. 37 (arrangement for piano four hands)

According to the commentary of Dsch New Collected Works, Vol. 35 Shostakovich utilized two melodies from ethnomusicologist Viktor Vinogradov's collection 'One Hundred Kirghiz Songs and Tunes' published in 1956: No. 3, 'Tyryldan', a ritual horse shepherd's song, and No. 8, 'Op Maida', a thresher's song. The Russian themes used in Op. 115 don't represent actual quotations of original folk songs but were composed by Shostakovich in 'Russian' style.

▶ **ARRANGEMENTS:** for ensemble by Aziza Sadikova: 1.1.1.1-1.0.0.0-perc(1)-acc-pft-strings(1.1.1.1.1) ■ for piano four hands Viktor Chernelevsky

CHRONOLOGICAL LIST OF WORKS

HAMLET, Op. 116

Moscow/Repino/Gorki, 1963 – 1964

Music to the film in two parts

[Гамлет. Музыка к кинофильму, Соч. 116 • Gamlet. Muzyka k kinofilmu, Soch. 116]

Produced by Lenfilm – Grigori Kozintsev (scenario, based of Boris Pasternak's translation of William Shakespeare's tragedy, and direction) – Jonas Gričius (chief camera man) – Evgeni Enei, Georgi Kropachyov (set designers) – Simon Virsaladze (costume designer) – Boris Khutoryansky (sound editor) – Iosif Shapiro (assistant director) – Leningrad Philharmonic Orchestra – Nikolai Rabinovich (conductor).

First showing: 24 April 1964, Moscow, Rossia Cinema

1. Overture [No. 1] *Largo*
2. Military Music [No. 2] *Allegretto*
3. Fanfares [No. 3] *Allegro*
4. Ball at the Palace [No. 5] *Presto*
5. Story of Horatio and the Ghost [No. 6] *Adagio*
6. The Ball [No. 8] *Allegretto*
7. The Ghost [No. 9] *Largo*
8. Hamlet's Parting from Ophelia [No. 10] *Andante*
9. Court Music [No. 11] *Moderato*
10. Arrival of the Players [No. 13a] *Allegro molto*
11. Monologue 'Fie upon't! foh! About my brain' [No. 14] *Moderato non troppo*
12. The Presentation [No. 15] *Allegro molto*
13. Hamlet's Monologue 'To be, or not to be' [No. 16] *Adagio*
14. In the Garden [No. 19] *Moderato non troppo*
15. Booth Fanfare [No. 20] *Allegro*
16. Scene of Poisoning [No. 21] *Moderato non troppo • Presto*
17. The Flutists Play [No. 22] *Presto*
18. Conscience [No. 23] *Largo*
19. The Ghost in the Queen's Presence [No. 24] *Largo*
20. Ophelia Loosing her Mind [No. 26] *Andantino*
21. Ophelia's Madness [No. 27] *Adagio*
22. Ophelia's Death [No. 28] *Andante*
23. The Cementary 'Alas, poor Yorick!' [No. 29] *Moderato non troppo*
24. Hamlet at Ophelia's Grave [No. 30] *Largo*
25. Hamlet's Death [No. 32] *Allegro • Largo*
26. Hamlet's Funeral [No. 34] *Largo*
27. The Chimes [No. 38] *Moderato*

Additional music

1. Ophelia's Dance [No. 7] [*Adagio*]
2. Arrival of the Players [No. 13] *Allegro*
3. Ophelia's Song (I) [*Andante*]
4. Ophelia's Song (II) [*Andante*]
5. Ophelia's Song (III) [*Andante*]
6. The Gravedigger's Song [*Con moto*]

CHRONOLOGICAL LIST OF WORKS

HAMLET, Op. 116 [CONTINUED]

3(III=picc).2.2.2-4.3.3.1-timp.perc:tgl/whip/wdbl/tamb/SD/BD/tam-t/xyl-hp-cel-pft-hpd-strings

CAST: Hamlet (Innokenti Smoktunovsky) – King Claudius (Mikhail Nazvanov) – Queen Gertrude (Elza Radzinya-Szolkonis) – Polonius (Yuri Tolubeev) – Ophelia (Anastasia Vertinskaya) – Horation (Vladimir Erenberg) – Laertes (Stepan Oleksenko) – Guildenstern (Vadim Medvedev) – Rosencrantz (Igor Dmitriev) – Fortinbras (A. Krevald) – Priest (Ants Lauter) – Gravediggers (Viktor Kolpakov, V. Chekursky)

- ▶ Muzyka Collected Works: Vol. 42 (score)
- ▶ DSCH New Collected Works: Vol. 140 (score)

Vol. 42 of Muzyka Collected Works prints a selection of 15 items (Nos. 1, 2, 3, 6, 8, 10, 11, 14, 16, 20, 22, 26, 27, 29, and 30), the autograph score is preserved at the Shostakovich family archives. The above listing is based on on DSCH New Collected Works, Vol. 140. Erna Meskhishvili and Derek C. Hulme (whose specifications diverse of each other) mention a number of presumably not used or lost items from Op. 116 which were not included in the listing of DSCH – these are: ‘Hamlet’s Monologue: What a piece of work is man’ [No. 12], ‘Hamlet’s meeting with Ophelia’ [No. 17], ‘Royal Fanfare’ [No. 18, perhaps a repetition of No. 3], ‘Hamlet’s Departure to England’ [No. 25], ‘Hamlet returns to Helsingør’ [No. 31], and ‘Arrival of Fortinbras’ [No. 33]. No. 29, ‘The Cementary’ features in the third movement, Allegretto, of String Quartet No. 9, Op. 117. In contrast to other sources Muzyka publishers state that the present work was already composed between 1962 and 1963 in Moscow. 1964 ‘Hamlet’ was awarded special prizes ‘For Outstanding screening of Shakespeare’s Tragedy’ and ‘For the Best Music’ at the All-Union Film Festival Leningrad and in 1965 Grigori Kozintsev and Innokenti Smotunovsky were awarded the Lenin Prize.

- ▶ *See also* the incidental music Hamlet, Op. 32

CHRONOLOGICAL LIST OF WORKS

SUITE FROM 'HAMLET', Op. 116a

compiled by Levon Atovmyan (1964)

[Сюита из музыки к кинофильму «Гамлет» для оркестра, Соч. 116а · *Syuita iz muzyki k kinofilmu «Gamlet» dlya orkestra, Soch. 116a*]

1. Introduction [No. 1 in the film score] *Largo*
2. Ball at the Palace [No. 5] *Presto*
3. The Ghost [No. 9] *Largo*
4. In the Garden [No. 19] *Moderato ma non troppo*
5. Scene of Poisoning [No. 21] *Largo · Moderato ma non troppo · Presto*
6. Arrival and Scene of the Players [No. 13] *Allegro*
7. Ophelia [No. 28] *Andante*
8. Duel and Death of Hamlet [Nos. 32 and 34] *Allegro*

3(III=picc).2.2.2-4.3.3.1-timp.perc:wdbl/whip/tamb/SD/BD/cyms/t.bells/
tam-t-hp-pft-hpd-strings

Duration: 42'

First performance: 10 February 1965, Leningrad

Meskhishvili's counting of items of Op. 116a is slightly different: 'Introduction', 'Ball at the Palace', 'The Ghost', 'In the Garden', 'Hamlet and Ophelia', 'Arrival and Scene of the Players', 'Scene of Poisoning', 'Duel and Death of Hamlet'. There is also a concert scenario, 'Hamlet', by Gennadi Rozhdestvensky, a compilation of sixteen items taken from Op. 32 and Op. 116 with inserted fanfares from Alexander Varlamov's 1837 incidental music to 'Hamlet'.

► **ARRANGEMENTS:** for piano (Nos. 4-6) by Zinaida Vitkind ■ for four violoncelli (No. 2) by Lucas Dreyer.

CHRONOLOGICAL LIST OF WORKS

STRING QUARTET NO. 9 in E flat major, Op. 117 Moscow, 2 – 28 May 1964

[**Квартет № 9** для двух скрипок, альты и виолончели, Соч. 117 • **Kvartet № 9** dlya dvukh skripok, alta i violoncheli, Soch. 117]

Dedicated to Irina Antonovna Shostakovich

1. Moderato con moto
2. Adagio
3. Allegretto
4. Adagio
5. Allegro

Duration: 26'

First performance: 20 November 1964, Moscow, Small Hall of the Conservatoire
The Beethoven String Quartet (Dmitri Tsyganov, Vasili Shirinsky, Vadim Borisovsky, Sergei Shirinsky)

- ▶ Muzyka Collected Works: Vol. 36
- ▶ DSCH New Collected Works: Vol. 102*

According to Sofia Khentova Op. 117 was composed in Dilizhan between 11 and 23 July 1964.

- ▶ **ARRANGEMENT** for piano four hands by Anatoli Dmitriev.

STRING QUARTET NO. 10 in A flat major, Op. 118 Dilizhan, 9 – 20 July 1964

[**Квартет № 10** для двух скрипок, альты и виолончели, Соч. 118 • **Kvartet № 10** dlya dvukh skripok, alta i violoncheli, Soch. 118]

Dedicated to Moisei Samuilovich Weinberg [Mieczysław Weinberg]

1. Andante
2. Allegretto furioso
3. Adagio *attacca*
4. Allegretto

Duration: 22'

First performance: 20 November 1964, Moscow, Small Hall of the Conservatoire
The Beethoven String Quartet (Dmitri Tsyganov, Vasili Shirinsky, Vadim Borisovsky, Sergei Shirinsky)

- ▶ Muzyka Collected Works: Vol. 36
- ▶ DSCH New Collected Works: Vol. 103*

▶ **ARRANGEMENTS:** for piano, four hands by Anatoli Dmitriev ■ for string orchestra 'Symphony for Strings', Op. 118a by Rudolf Barshai ■ for string orchestra with timpani by Abram Stasevich ■ for wind octet and double bass by Dmitri Smirnov.

CHRONOLOGICAL LIST OF WORKS

THE EXECUTION OF STEPAN RAZIN, Op. 119 **Dilijan, Lake Balaton, Moscow,**
8 July – 14 September 1964
Vocal-symphonic poem for bass, mixed choir and orchestra

[**Казнь Степана Разина**. Поэма для баса, смешанного хора и оркестра, Соч. 119 •

Kazn Stepana Rasina. Poema dlya basa, smeshannogo khora i orkestra, Soch. 119]

Text by Evgeni Evtushenko (from 'The Bratsk Hydro-electric Power Station')

One movement: Moderato non troppo (♩ = 152) • Poco meno mosso (♩ = 126) •
Andante (♩ = 88) • ♩ = 96 • ♩ = 120 • Adagio (♩ = 80) • Moderato (♩ = 126) • ♩ = 132 •
Allegro (♩ = 144) • Allegro (♩ = 168) • Adagio (♩ = 80) • Moderato (♩ = 126)

3(III=picc).3(III=corA).4(III=EbcI,IV=bcI).3(III=dbn)-4.3.3.1-timp.perc:tgl/
whip/tamb/SD/BD/сym/tam-t/bells/xyl-2hp-pft-cel-strings(20.18.16.14.12)

Duration: 30'

First performance: 28 December 1964, Moscow, Large Hall of the Conservatoire
Vitali Gromadsky (bass) – RSFSR Choral Capella – Moscow Philharmonic Orchestra
– Kirill Kondrashin (conductor) – Alexander Yurlov (choral director)

- ▶ Muzyka Collected Works: Vol. 29 (score), Vol. 30 (vocal score by the composer)
- ▶ DSCH New Collected Works: Vol. 81 (score), Vol. 82 (vocal score)

According to Erna Meskhishvili Op. 119 was completed on 14 October 1964. The Execution of Stepan Razin was awarded the Glinka State Prize in 1968. Vocal score also by Carl A. Rosenthal. English translation by Harold Heiberg and German version by Lyubomir Romansky.

EVGENI ONEGIN

1964 – 1965

Incidental musical to Nikolai Akimov's play after Alexander Pushkin's verse novel for orchestra

[**Евгений Онегин**. Музыка к спектаклю – по роману А. Пушкина • **Evgeni Onegin**.
Muzyka k spektaklyu – po romanu A. Pushkina]

Première: January 1965, Leningrad, Theatre of Drama and Comedy
Nikolai Akimov (director)

Piano score and orchestral parts preserved at the Leningrad Kirov Theatre of Opera and Ballet.

CHRONOLOGICAL LIST OF WORKS

A YEAR IS LIKE A LIFETIME, Op. 120

Moscow, June 1965

Music to the film

[Год, как жизнь. Музыка к кинофильму, Соч. 120 • God, kak zhizn. Muzyka k kino-filmu, Soch. 120]

Produced by Mosfilm – Galina Serebryakova and Grigori Roshal (scenario after Serebryakova's novel 'Pokhishchenie ognya' [The Abduction of the Fire]) – Grigori Roshal (director) – Leonid Kosmatov, Alexander Simonov (camera men) – Iosif Shpigel (set designer) – Valentin Lagutin (sound editor). First showing: 24 March 1966

1. Overture [No. 1]
2. The Trick [No. 4]
3. Jenny's Flight [No. 5]
4. Men's Prison [No. 6]
5. Pantomime [No. 9]
6. Polka [No. 11]
7. Waltz [No. 11a]
8. Herwegh's Unit is Leaving [No. 11b]
9. Niederdossenbach [No. 12]
10. Polka [No. 13]
11. March [No. 14]
12. Barricades [No. 15]
13. Vienna. Funeral [No. 16]
14. Cholera [No. 17]
15. Marx' Monologue [No. 18]
16. Finale [No. 19]
17. Farewell in the Forest [No. 20]
18. Nocturne [No. 21]
19. Passing Cavaignac [No. 26a/26b]
20. Schapper's Transportation [No. 27]
21. War [No. 28]
22. The Fort [No. 29]

3(III=picc).2.2.2-4.3.3.1-timp.perc-strings-mixed choir

CAST: Karl Marx (Igor Kvasha) – Friedrich Engels (Andrei Mironov) – Jenny Marx (Rufina Nifontova) – Wilhelm Wolff (Alexei Alexeev) – Georg Weerth (Vasili Livanov) – Joseph Moll (Vladimir Balashov) – Mikhail Bakunin (Lev Zolotukhin) – Dasha (Olga Gobzeva) – Heinrich Heine (Sergei Kurilov) – Adalbert von Bornstedt (Zinovi Gerdt) – Karl Schapper (Anatoli Solovyov) – Lenchen (Svetlana Kharitonova) – Moses Hess (Artyom Karapetyan) – Georg Herwegh (Dmitri Mirgorodsky) – Emma Herwegh (Klara Luchko) – Mathilde Heine (Alla Budnitskaya) – Gottfried Keller (Grigori Shpigel) – Walter-Sokrat (Fyodor Nikitin) – Jules (Nikita Mikhalkov) – Jeanette (Ariadna Shengelaya) – Ilse (Lyudmila Chursina) – Antoine (Alexander Khvylya) – Otto von Bismarck (Erich Herberding) – Gelen (Sergei Stolyarov) – Hofmann (A. Smirnov) – August Ewerbeck (El Traktovenko)

► DSCH New Collected Works: Vol. 141* (score)

CHRONOLOGICAL LIST OF WORKS

A YEAR IS LIKE A LIFETIME, Op. 120 [CONTINUED]

Autograph score preserved at the State Archives of Literature and Art. The film is sometimes referred to as 'Karl Marx'. As Erna Meskhishvili states *A Year is Like a Lifetime* was produced in two parts – Part I entitiled 'Marx's Youth'.

SUITE FROM 'A YEAR IS LIKE A LIFETIME', Op. 120a

compiled by Levon Atovmyan (1969)

[Сюита из музыки к кинофильму «Год, как жизнь» для оркестра, Соч. 120а ·

Syuita iz muzyki k kinofilmu «God, kak zhizn» dlya orkestra, Soch. 120a]

1. Overture *Allegro non troppo*
2. The Barricades *Moderato non troppo*
3. Interlude *Allegro*
4. Farewell (Monologue) *Andante*
5. Scene (Little Waltz) *Allegretto*
6. War *Moderato*
7. Finale *Adagio*

3(II=picc).2.2.2-4.3.3.1-timp.perc:tgl/whip/SD/BD/cyms/bells/tam-t-strings

Duration: 45'

Krzysztof Meyer states that the suite was compiled as early as 1965.

CHRONOLOGICAL LIST OF WORKS

FIVE ROMANCES ON TEXTS

2/3 September 1965

FROM 'KROKODIL' MAGAZINE, Op. 121

for bass and piano

[**Пять романсов на слова из журнала «Крокодил»** для баса и фортепиано, Соч. 121 •

Pyat romansov na slova iz zhurnala «Krokodil» dlya basa i fortepiano, Soch. 121]

Texts from the satirical magazine 'Krokodil' No. 24 [1782] – Nos. 1-3 from the 'Believe It or Not' column, Nos. 4-5 from 'Turning the Pages'

1. Manuscript Evidence *Moderato* (♩ = 120)
2. A Desire Too Difficult to Gratify *Moderato* (♩ = 176)
3. Common Sense *Largo* (♩ = 138)
4. Irinka and the Shepherd *Allegro* (♩ = 112)
5. Too Much Delight *Moderato* (♩ = 176)

Duration: 10'

First performance: 28 May 1966, Leningrad, Glinka Concert Hall

Evgeni Nesterenko (bass) – Dmitri Shostakovich (piano)

- ▶ Muzyka Collected Works: Vol. 33
- ▶ DSCH New Collected Works: Vol. 94 (piano version and score [Tishchenko])

English translation by Joan Pemberton Smith, German translation by Jörg Morgener.

▶ **ARRANGEMENT** for bass and chamber orchestra by Boris Tishchenko, printed as Op. 121a in DSCH New Collected Works, Vol. 94: 2(II=picc).2.2.2(II=dbn)-2.2.1.1-timp-BD-cyms-hp-strings (five-stringed basses) and by Walter Mnatsakanov: 2.2.3.3-1.2.1.0-timp-pft-strings.

CHRONOLOGICAL LIST OF WORKS

CHOREOGRAPHIC MINIATURES

for piano

Arrangement by Levon Atovmyan (mid 1960ies)

[Хореографические миниатюры. Балетная сюита для фортепиано • **Khoreograficheskie miniatury.** Baletnaya syuita dlya fortepiano]

1. Swings (Polka)
2. Quiet Hour (Sarabande)
3. The Break (Valse Lyrique)
4. Game (Polka)
5. Lullaby

According to a letter written by Levon Atovmyan to Alla Bogdanova on 21 August 1967 he arranged and compiled two suites of choreographic miniatures. The whereabouts of the manuscripts are unknown. The above mentioned five items represent the only remainder of the two cycles – they were published in 1975 by Le Chant du Monde as ‘Cinq miniatures pour piano de la suite de ballet ›Miniatures chorégraphiques› (‘Sur les balançoires’, ‘L’heure tranquille’, ‘La halte’, ‘Jeu’, ‘Berceuse’). According to DSCH Notograficheski spravochnik No. 1 (‘Swings’) is based on Native Leningrad, Op. 63, No. 2 (‘The Quiet Hour’) uses ‘Sarabande’, No. 20 from the Human Comedy, Op. 37, No. 3 (The Break) derives from a piece not included in the final version of Korzinkina’s Adventures, Op. 59, No. 4 (‘Game’) stems from No. 28 (‘Village Soviet Chairman Drinks Tea with his Wife’) from Alone, Op. 26 and No. 5 (‘Lullaby’) goes back to No. 2 from Suite for Jazz Orchestra No. 2.

CHRONOLOGICAL LIST OF WORKS

STRING QUARTET NO. 11 in F minor, Op. 122

Moscow, 30 January 1966

[Квартет № 11 для двух скрипок, альты и виолончели, Соч. 122 • Kvartet № 11 dlya dvukh skripok, alta i violoncheli, Soch. 122]

Dedicated to the memory of Vasili Petrovich Shirinsky

1. Introduction *Andantino attacca*
2. Scherzo *Allegretto attacca*
3. Recitative *Adagio attacca*
4. Etude *Allegro attacca*
5. Humoresque *Allegro attacca*
6. Elegy *Adagio attacca*
7. Finale *Moderato*

Duration: 15'

First performance: 28 May 1966, Leningrad, Glinka Concert Hall

The Beethoven String Quartet (Dmitri Tsyganov, Nikolai Zabavnikov, Fyodor Druzhinin, Sergei Shirinsky)

- ▶ Muzyka Collected Works: Vol. 36
- ▶ DSCH New Collected Works: Vol. 103*

According to Derek C. Hulme the first performance took place on 25 March 1966 at the USSR Composers' Club in Moscow. In the early sixties both Vasili Shirinsky (second violin) and Vadim Borisovsky (viola) retired from the Beethoven String Quartet and were replaced by Nikolai Zabavnikov and Fyodor Druzhinin.

▶ **ARRANGEMENT** for piano four hands by Anatoli Dmitriev.

CHRONOLOGICAL LIST OF WORKS

PREFACE TO THE COMPLETE EDITION OF MY WORKS AND A BRIEF REFLECTION APROPOS OF THIS PREFACE, Op. 123

Repino,
2 March 1966

for bass and piano

[Предисловие к Полному собранию моих сочинений и краткое размышление по поводу этого предисловия для баса и фортепиано, Соч. 123 • **Predislove k polnomu sobraniyu moikh sochinenii i kratkoe pazmyshlenie po povody etogo predisloviya** dlya basa i fortepiano, Soch. 123]

Text by Dmitri Shostakovich, paraphrasing Alexander Pushkin's epigram 'History of a Versifier' in its first four lines

Allegretto

Duration: 2'

First performance: 28 May 1966, Leningrad, Glinka Concert Hall

Evgeni Nesterenko (bass) – Dmitri Shostakovich (piano)

- ▶ Muzyka Collected Works: Vol. 33
- ▶ DSCH New Collected Works: Vol. 94 (piano version and score [Desyatnikov])

English translation by Joan Pemberton Smith, German version by Jörg Morgener.

▶ **ARRANGEMENT** for bass and ensemble: 0.2(II=cor A).2(II=Ebcl).2(II=dbn)-2.1.1.0-hp-strings [1/1/1/1/1]) by Geert van Keulen, and for bass and chamber orchestra by Leonid Desyatnikov, printed as Op. 123a in DSCH New Collected Works, Vol. 94: 2.2.3(III=bcl).2(II=dbn)-2.1.1.0-timp.perc:tgl/jingles/ratchet/wdbl/susp.cym/gong/bells/xyl-hp-pft-strings (with five-stringed basses), bass choir ad lib.) and by Walter Mnatsakanov: 2.2.2.2-0.0.0.0-perc(2)-pft-strings.

CHRONOLOGICAL LIST OF WORKS

CONCERTO FOR VIOLONCELLO

AND ORCHESTRA NO. 2 in G major, Op. 126

Moscow/Repino/Oreanda,

17 March – 27 April 1966

[Концерт № 2 для виолончели с оркестром, Соч. 126 · *Kontsert № 2 dlya violoncheli s orkestrom*, Soch. 126]

Dedicated to Mstislav Leopoldovich Rostropovich

1. Largo (♩ = 100)

2. Allegretto (♩ = 100) *attacca*

3. Allegretto (♩ = 100)

2(II=picc).2.2.3(III=dbn)-2.0.0.0-timp.perc:tamb/SD/tom-t/wdbl/whip/xyl/
BD-2hp-strings(16.14.12.12.10)

Duration: 36'

First performance: 25 September 1966, Moscow, Large Hall of the Conservatoire Mstislav Rostropovich (violoncello) – USSR State Symphony Orchestra – Evgeni Svetlanov (conductor)

- ▶ *Muzyka* Collected Works: Vol. 16 (score), Vol. 17 (piano score by the composer)
- ▶ *DSCH* New Collected Works: Vol. 48 (score), Vol. 49 (piano score by the composer)

The first performance marked the celebration of the composer's 60th birthday. The second movement of Op. 126, which was probably composed first, is based on the melody of 'Bublik for Sale', a street song popular in the 1920s. The first movement, 'Largo', was composed under the impression of Anna Akhmatova's death on 5 March 1966 – quotations from the first and third movement are heard in 'To Anna Akhmatova', the final movement of *Six Poems of Marina Tsvetayeva*, Op. 146. For details concerning the utilisation of Op. 126 for the sound track of Sergei Eisenstein's silent film 'October – Ten Days That Shook the World' (1966 version) ▶ *see* *Symphony No. 12 'The Year 1917'*, Op. 112.

CHRONOLOGICAL LIST OF WORKS

SUITE FOR VARIETY ORCHESTRA NO. 2

before 1967

[Сюита для эстрадного оркестра № 2 · *Syuíta dlya estradnogo orkestra № 2*]

1. Introduction
2. Waltz
3. Intermezzo
4. Finale

The mentioned list of items is taken from DSCH Notografichesky Spravochnik according to which Suite for Variety Orchestra No. 2 was probably compiled and arranged by Levon Atovmyan mainly from Shostakovich's film scores. No. 1, 'Introduction', is based on a barrel organ piece heard from the off in *Alone*, Op. 26 and on 'Finale' from *Ballet Suite No. 3*. In No. 2, 'Waltz', a piece ('Plastinka') not included in the final version of *Love and Hatred*, Op. 38 was recycled. No. 3, 'Intermezzo', makes use of 'Lullaby' from *Suite for Jazz Orchestra No. 2*. No. 4, 'Finale', is based on 'Gallop and Lullaby' (not used in the final score) from *Korzinkin's Adventures*, Op. 59 and on 'Scherzo' from *Suite from 'Pirogov'*, Op. 76a. Since no date of creation is known the only evidence that Suite for Variety Orchestra No. 2 was compiled before 1967 is a documented performance in that year by the Chicago Symphony Orchestra conducted by Morton Gould.

CHRONOLOGICAL LIST OF WORKS

SEVEN ROMANCES

late 1966 – 3 February 1967

ON POEMS OF ALEXANDER BLOK, Op. 127

Vocal-instrumental suite for soprano, violin, violoncello and piano

[**Семь стихотворений Александра Блока.** Вокально-инструментальная сюита для сопрано, скрипки, виолончели и фортепиано, Соч. 127 • **Sem stikhotvorenii Aleksandra Bloka.** Vokalno-instrumentalnaya syuita dlya soprano, skripki, violoncheli i fortepiano, Soch. 127]

Dedicated to Galina Pavlovna Vishnevskaya

1. Song of Ophelia *Moderato* (♩ = 66) [soprano and violoncello]
2. Gamayun, the Bird of Prophecy *Adagio* (♩ = 66) [soprano and piano]
3. We Were Together *Allegretto* (♩ = 100) [soprano and violin]
4. The City Sleeps *Largo* (♩ = 50) [soprano, violoncello and piano]
5. The Storm *Allegro* (♩ = 108) [soprano, violin and piano] *attacca*
6. Secret Signs *Largo* (♩ = 72) [soprano, violin and violoncello] *attacca*
7. Music *Largo* (♩ = 96) [soprano, violin, violoncello and piano]

Duration: 25'

First performance: 23 October 1967, Moscow, Small Hall of the Conservatoire Galina Vishnevskaya (soprano) – David Oistrakh (violin) – Mstislav Rostropovich (violoncello) – Mieczysław Weinberg (piano)

- ▶ Muzyka Collected Works: Vol. 33
- ▶ DSCH New Collected Works: Vol. 91

No. 2 inspired by Viktor Vasnetsov's painting from 1897. According to Erna Meskhishvili the pianist of the first performance was the composer. Derek C. Hulme gives alternative titles for No. 3 ('That Troubled Night') and for No. 4 ('Deep in Sleep'). Translations: into English by Myron Morris, Cynthia Jolly and Per Skans, into German by Manfred Koerth and into Czech by Zdeňka Půstková.

CHRONOLOGICAL LIST OF WORKS

CONCERTO FOR VIOLIN

Repino, early spring – 18 May 1967

AND ORCHESTRA NO. 2 in C sharp minor, Op. 129

[Концерт № 2 для скрипки с оркестром, Соч. 129 • *Kontsert № 2 dlya skripki s orkestrom*, Soch. 129]

Dedicated to David Fyodorovich Oistrakh

1. Moderato (♩ = 84) • Più mosso (♩ = 168) • Allegretto (♩ = 176) • Moderato (♩ = 84) [Cadenza] • Più mosso (♩ = 138)
2. Adagio (♩ = 76) *attacca*
3. Adagio (♩ = 76) • Allegro (♩ = 132) [Cadenza]
 - 1.picc.2.2.2.dbn-4.0.0.0-timp.perc:tom-t-strings(16.14.12.12.10[including five-stringed basses])

Duration: 29'

First performance: 26 September 1967, Moscow, Large Hall of the Conservatoire David Oistrakh (violin) – Moscow Philharmonic Orchestra – Kirill Kondrashin (conductor). This première was preceded by an unofficial performance on 13 September in Bolshevo, near Moscow.

- ▶ Muzyka Collected Works: Vol. 14 (score), Vol. 15 (piano score by the composer)
- ▶ DSCH New Collected Works: Vol. 44 (score), Vol. 45 (piano score by the composer)

Violin part edited by David Oistrakh. Composed as a gift for Oistrakh's 60th birthday – although it was actually the dedicatee's 59th birthday. Vol. 44 of DSCH New Collected Works prints in its appendix a score fragment of a composition for violin and orchestra (3[picc].3[cor anglais].4[E♭ clar, bass clar].2[db bn] – 4.3.3.1 – timp. side dr. bass dr. strings). This piece in F sharp minor (138 bars without tempo indication) seems to be a discarded first version of the first movement of Op. 129.

CHRONOLOGICAL LIST OF WORKS

OCTOBER, Op. 131

Moscow/Belovezhskaya Forest, 10 August 1967

Symphonic poem for orchestra

[**Октябрь**. Симфоническая поэма, Соч. 131 • **Октябрь**. Simfonicheskaya poema, Soch. 131]

Moderato (♩ = 100) • Allegro (♩ = 72)

3(III=picc).3(III=corA).3.3(III=dbn)-4.3.3.1-timp.perc:SD/cym-strings

Duration: 13'

First performance: 16 September 1967, Moscow, Large Hall of the Conservatoire
USSR State Symphony Orchestra – Maxim Shostakovich (conductor)

- ▶ Muzyka Collected Works: Vol. 11 (score)
- ▶ DSCH New Collected Works: Vol. 36 (score), Vol. 37 (arrangement for piano four hands by the composer)

According to the commentary in Vol. 11 of Muzyka Collected Works *O c t o b e r* was composed for the Fiftieth Anniversary of the October Revolution. Shostakovich uses 'Where the Waters Ripple' (or 'Partisan Theme') from *V o l o c h a y e v k a D a y s*, Op. 48 as secondary theme [49] in Op. 131. Krzysztof Meyer gives 16 or 26 October for the première.

▶ **ARRANGEMENTS**: for piano four hands by the composer ■ for wind orchestra (2[2=picc].2.3.2asax.tsax.2-4.3.3.0-perc:timp/SD/cym-banda:2crt/2ahn/2thn/barhn/2tuba/db) by Daniil Braslavsky ■ for brass orchestra by A. Seerden.

CHRONOLOGICAL LIST OF WORKS

SOFIA PEROVSKAYA, Op. 132

November 1967

Music to the film

[**Софья Перовская**. Музыка к кинофильму, Соч. 132 • **Sofya Perovskaya**. Muzyka k kinofilmu, Soch. 132]

Produced by Mosfilm – Evgeni Gabrilovich, Lev Arnshtam (scenario) – Lev Arnshtam (director) – Alexander Shelentkov, Yu-Lan Chen (camera men) – Said Menyalschikov, S. Valyushok (set designers) – B. Vengerovsky (sound editor). First showing: 6 May 1968

1. [No. 1] Allegro (♩ = 100) • Allegro (♩ = 176) • a tempo (♩ = 100) • ♩ = 176 • a tempo (♩ = 100)
2. [No. 2] Allegretto (♩ = 96)
3. [No. 3] Allegretto (♩ = 100)
4. [No. 4] Moderato (♩ = 84-100)
5. Duel [No. 5] *Moderato*
6. The Village [No. 6] *Andante* (♩ = 100)
7. The Village (continued) [No. 7] *Andante* (♩ = 100)
8. Voronezh [No. 8] *Moderato* (♩ = 120)
9. [No. 9] *Andante* (♩ = 108)
10. [No. 10] Allegro (♩ = 172)
11. [No. 11] Allegro • Adagio
12. [No. 12] Moderato (♩ = 66)
13. The Dream [No. 13] *Adagio* (♩ = 76)
14. [No. 14] Allegro (♩ = 63)
15. [No. 15] Allegro (♩ = 104)
16. March *Allegretto*
17. The Execution *Allegretto*
18. Waltz *Tempo di Valse*

Additional music

19. [No. 1a] Allegro (♩ = 176)
20. [No. 2a] Allegretto (♩ = 96)
21. [No. 2b] Allegretto (♩ = 96)
22. The Village [No. 6a] *Andante* (♩ = 100)

3(III=picc).2.2.2-6(2 Russian horns).2.3.1-timp.perc:SD/BD/cyms/bells/xyl-hp-cel-pft-strings-female choir (in Nos. 6, 7 'The Village')-children's choir (Nos. 2, 2a)-banda:2crt/2ahn/2thn/2barhn/2tuba

CAST: Sofia Perovskaya (Alexandra Nazarova) – Andrei Zhelyabov (Viktor Tarasov) – Nikolai Kibalchich (Boris Khmel'nitsky) – Timofei Mikhailov (Alexander Lukyanov) – Nikolai Rysakov (Vladimir Kolokoltsev) – Gesya Helfman (Ekaterina Raikina) – Vera Figner (Tamara Abrosimova) – Ignati Grinevitsky (Georgi Taratorkin) – Sofia's mother (Kira Golovko) – Sofia's father (Grigori Kirillov) – Alexander II (Vladislav Strzhelchik) – Count Mikhail Loris-Melikov (Efim Kopolyan) – Presiding judge (Boris Bibikov) – Public prosecutor (Alexei Golovin)

CHRONOLOGICAL LIST OF WORKS

SOFIA PEROVSKAYA, Op. 132 [CONTINUED]

- ▶ Muzyka Collected Works: Vol. 42 (score)
- ▶ DSCH New Collected Works: Vol. 142 (score)

The autograph score is preserved at the Shostakovich family archives, a manuscript score and orchestral parts at the Music Library of the State Cinematography Symphony Orchestra.

SPRING, SPRING, Op. 128

1967

Song for bass and piano

[**Весна, весна ...** для баса и фортепиано, Соч. 128 · **Vesna, vesna ...** dlya basa i fortepiano, Soch. 128]

Text by Alexander Pushkin from 'Evgeni Onegin'

Andante

Duration: 2'

First performance: 23 November 1979, Leningrad
Evgeni Nesterenko (bass) – Mikhail Ermolaev (piano)

- ▶ Muzyka Collected Works: Vol. 33
- ▶ DSCH New Collected Works: Vol. 93

The work was only discovered after the composer's death. According to Derek C. Hulme Shostakovich intended to compose four songs on texts by Pushkin in addition to those of Opp. 46 and 91 to complete a cycle of twelve Pushkin songs.

- ▶ **ARRANGEMENT** for bass and orchestra by Gennadi Rozhdestvensky.
- ▶ *See also* Four Romances on Poems by Alexander Pushkin, Op. 46 and Four Monologues on Verses by Alexander Pushkin..., Op. 91

CHRONOLOGICAL LIST OF WORKS

FUNERAL-TRIUMPHAL PRELUDE, Op. 130

1967

[Траурно-триумфальная прелюдия памяти героев Сталинградской битвы для большого симфонического оркестра, Соч. 130 • *Traurno-triumfalnaya prelyudiya pamyati heroev Stalingradskoj bitvy* dlya bolshogo simfonicheskogo orkestra, Soch. 130]

In memory of the heroes of the battle of Stalingrad

Adagio

3(III=picc).3.3.3(III=dbn)-4.3.3.1-timp.perc:SD/BD/cyms-strings-banda:2-4crt/3-6tpi/2-4ahn/2-4thn/2-4barhn/2-4euph

Duration: 2'

First performance: 24 October 1967, Moscow

USSR State Symphony Orchestra – Evgeni Svetlanov (conductor)

- ▶ Muzyka Collected Works: Vol. 11 (score)
- ▶ DSCH New Collected Works: Vol. 36 (score), Vol. 37 (piano score)

According to Derek C. Hulme the first performance took place in October 1967 in Volgograd (Stalingrad). Also known as 'Poem of Mourning and Triumph' and 'Prelude – Stalingrad'. The context of the origins of Op. 130 is similar to the one of 'Novorossiisk Chimes', 1961.

STRING QUARTET NO. 12 in D flat major, Op. 133

Repino, 11 March 1968

[Квартет № 12 для двух скрипок, альты и виолончели, Соч. 133 • *Kvartet № 12* dlya dvukh skripok, alta i violoncheli, Soch. 133]

Dedicated to Dmitri Mikhailovich Tsyganov

1. Moderato • Allegretto • Moderato • Allegretto • Moderato • Allegretto
2. Allegretto • Adagio • Moderato • Adagio • Moderato • Allegretto

Duration: 27'

First performance: 14 September 1968, Moscow, Small Hall of the Conservatoire The Beethoven String Quartet (Dmitri Tsyganov, Nikolai Zabavnikov, Fyodor Druzhinin, Sergei Shirinsky)

- ▶ Muzyka Collected Works: Vol. 36
- ▶ DSCH New Collected Works: Vol. 103*

The official première was preceded by a performance on 14 June 1968 at the Moscow USSR Composers' Club. According to Erna Meskhisvili Op. 133 was performed for the first time by the Beethoven String Quartet in the Leningrad Glinka Hall on 28 May 1968.

▶ **ARRANGEMENTS:** for piano four hands by Anatoli Dmitriev ■ for two pianos by Dmitri Tsyganov.

CHRONOLOGICAL LIST OF WORKS

SONATA FOR

VIOLIN AND PIANO in G major, Op. 134

Repino/Shukovka,

26 August – 23 October 1968

[Соната для скрипки и фортепиано, Соч. 134 • *Sonata dlya skripki i fortepiano*, Soch. 134]

Dedicated to David Fyodorovich Oistrakh

1. Andante (♩ = 100)
2. Allegretto (♩ = 100)
3. Largo (♩ = 72) • Andante (♩ = 88) • Largo (♩ = 72)

Duration: 31'

First (public) performance: 3 May 1969, Moscow, Small Hall of the Conservatoire
David Oistrakh (violin) – Svyatoslav Richter (piano)

- ▶ Muzyka Collected Works: Vol. 38
- ▶ DSCB New Collected Works: Vol. 107

The Sonata was composed for David Oistrakh's sixtieth birthday. Originally the *Violin Concerto*, Op. 129, was conceived for this occasion, but the composer had been a year too early.

▶ **ARRANGEMENTS:** for violin and orchestra by Krzysztof Meyer as 'Sonata for violin and orchestra', Op. 86: 2(II=picc).2.2(II=bcl).2(II=dbn)-2.0.0.0-perc:2bongos/2tom-t/SD/2cyms/tam-t/glsp/vibr/xyf/marimba-hp-strings) ■ for violin, string orchestra and percussion by Mikhail Zinman and Andrei Pushkarev ■ for violoncello and piano by Norbert Hilger.

CHRONOLOGICAL LIST OF WORKS

SYMPHONY NO. 14 in G minor, Op. 135

Moscow, 21 January – 2 March 1969

for soprano, bass and chamber orchestra

[Симфония № 14 для сопрано, баса и камерного оркестра • *Simfoniya № 14* dlya soprano, basa i kamernogo orkestra]

Texts by Federico García Lorca (Nos. 1 and 2), Guillaume Apollinaire (Nos. 3-8), Vilgelm Kyukhelbeker (No. 9), and Rainer Maria Rilke (Nos. 10-11). Russian translations by Inna Tynyanova (No. 1), Anatoli Geleskul (No. 2), Mikhail Kudinov (Nos.3-8) and Tamara Silman (Nos. 10 and 11)

Dedicated to Benjamin Britten

1. De Profundis *Adagio* (♩ = 126)
2. Malagueña *Allegretto* (♩ = 108) *attacca*
3. Loreley *Allegro molto* (♩ = 152) • *Presto* (♩ = 168) • *Adagio* (♩ = 108) *attacca*
4. The Suicide *Adagio* (♩ = 160)
5. On Watch *Allegretto* (♩ = 144) • *Adagio* (♩ = 84) • *Allegretto* (♩ = 144) *attacca*
6. Madam, look! *Adagio* (♩ = 88) *attacca*
7. At the Santé Prison *Adagio* (♩ = 72)
8. The Zaporozhian Cossacks' Reply to the Sultan of Constantinople *Allegro* (♩ = 176) *attacca*
9. O Delvig, Delvig! *Andante* (♩ = 76)
10. The Death of the Poet *Largo* (♩ = 126) *attacca*
11. Conclusion *Moderato* (♩ = 69)

3(III=picc).3(III=corA).3(II=Ebcl,III=bcl).3(III=dbn)-4.3.3.1-timp.perc:tgl/cast/whip/wdbl/tamb/SD/BD/cyms/t.bells/tam-t/glsp/xyl-2-4hp-cel-pft-strings
(16-20.14-18.12-16.12-16.10-14)

Duration: 47'

First performance: 29 September 1969, Leningrad, Glinka Hall

Galina Vishnevskaya (soprano) – Evgeni Vladimirov (bass) – Moscow Chamber Orchestra – Rudolf Barshai (conductor)

- ▶ Muzyka Collected Works: Vol. 8 (score), Vol. 9 (vocal score by the composer)
- ▶ DSCH New Collected Works: Vol. 14 (score), Vol. 29 (vocal score by the composer)

According to Krzysztof Meyer Op. 135 was premiered on 21 January 1969 in Moscow with Mark Reshetin instead of Evgeni Vladimirov. The first performance was preceded by a public rehearsal on 21 June 1969 in the Small Hall of the Conservatoire with Margarita Miroshnikova singing the soprano part. Apollinaire's poem 'Loreley' (No. 3) is an adaptation of Clemens Brentano's poem 'Lore-Lay' from 1801. For publication in Germany (1970), Shostakovich revised the vocal line of No. 10 to fit Rilke's original German text. Translations: into English by Martin Cooper, Igor Buketoff and Valeria Vlazinakaya – into German by Jörg Morgener and by Waltraut Levine. A version of Op. 135 with poems in their original languages, prepared by Jörg Morgener on behalf of Dietrich Fischer-Dieskau, was approved by the composer in 1971.

CHRONOLOGICAL LIST OF WORKS

CONCERTO FOR VIOLONCELLO

1969

AND ORCHESTRA [BORIS TISHCHENKO (1939 – 2010)]

Reorchestration

[Борис Тищенко. **Концерт для виолончели с оркестром**. Новая инструментовка ·

Boris Tishchenko. **Kontsert dlya violoncheli s orkestrom**. Novaya instrumentovka]

4(IV=picc).2(II=corA).2.2-0.0.0.0-perc:tom-t/wdbl/t.bells/xyl-harm-strings
(16.14.12.10.8)

Duration: 26'

► DSCH New Collected Works: Vol. 147* (score)

Tishchenko's Concerto from 1963 was originally orchestrated for 17 wind instruments, percussion and harmonium.

QUIET FLOWS THE DON

1965 – 1970 (?)

Chamber opera after Mikhail Sholokhov's novel

[**Тихий Дон**. Опера · **Tikhii Don**. Opera]

Reports appeared in the Soviet press between the indicated dates according to which Shostakovich was at work on this piece, but it is most likely that he never actually worked on Quiet Flows the Don.

CHRONOLOGICAL LIST OF WORKS

LOYALTY, Op. 136

Repino, 13 February 1970

Eight ballads for male choir a cappella

[**Верность**. Восемь баллад для мужского хора без сопровождения • **Vernost**. Vosem ballad dlya muzhskogo khora bez soprovozhdeniya]

Texts by Evgeni Dolmatovsky

Dedicated to Gustav Gustavovich Ernesaks

1. As From Time Immemorial *Moderato* (♩ = 72)
2. The People Believed in a Flame *Allegretto* (♩ = 176) • *Meno mosso* (♩ = 108) • *Tempo I* (♩ = 176)
3. The Great Name *Allegretto* (♩ = 176)
4. The Banner of the Revolution *Allegretto* (♩ = 176)
5. The Difficult Search for Beauty *Allegro non troppo* (♩ = 108) • *Moderato* (♩ = 88) • *Meno mosso*
6. I Wish to Learn Everything About Him *Adagio* (♩ = 69)
7. This is How the People Were *Andante* (♩ = 80)
8. On Meetings of the Young Generations *Allegretto* (♩ = 112)

Duration: 25'

First performance: 5 December 1970, Tallinn, Estonia Concert Hall
State Academic Male Choir of Estonia – Gustav Ernesaks (conductor)

- ▶ Muzyka Collected Works: Vol. 34
- ▶ DSCH New Collected Works: Vol. 85

The title has been variously translated: 'Faith', 'Truth' and 'Correctness'. The piece was written for the celebrations of the centenary of Lenin's birth and was awarded, together with String Quartet No. 14, Op. 142, the Glinka State Prize, First Class, in 1974. According to Sofia Khentova Op. 136 was composed between 25 February and 9 June in Kurgan.

CHRONOLOGICAL LIST OF WORKS

KING LEAR, Op. 137

Moscow/Leningrad/Repino, April – 27 July 1970

Music to the film in two parts

[**Король Лир**. Музыка к кинофильму, Соч. 137 • **Korol Lir**. Muzyka k kinofilmu, Soch. 137]

Produced by Lenfilm – Grigori Kozintsev (scenario, after Boris Pasternak's translation of William Shakespeare's play, and direction) Jonas Gričius (camera man) Evgeni Enei, Vsevolod Ulitko (set designers) – Simon Virsalдзе (costume designer) – Eduard Vanunts (sound editor) – Leningrad Philharmonic Orchestra – Dzhemal-Eddin Dalgat, Nikolai Rabinovich (conductors). First showing: 4 February 1971

1. Horn of the Beggars' Leader [No. 1]
2. Horn of the Beggars' Leader [No. 2]
3. Departure of the King's Retinue [No. 3] *Allegro*
4. Edmund gives the Command to the Attack [No. 4] *Allegro*
5. Edmund gives the Order for the Duel [No. 5] *Allegro*
6. Edgar's Trumpeter Calls Back [No. 6]
7. The Fool's Bells [No. 7] *Allegretto*
8. The Fool's Shawm [No. 8] *Moderato*
9. Hunting Horn [No. 9] *Allegro*
10. Death's Call [No. 10] *Adagio*
11. Introduction (Passage of Time) [No. 50] *Adagio*
12. First Sighting of Lear's Castle [No. 51] *Adagio*
13. [No. 52] *Moderato*
14. Beginning of the Catastrophe [No. 53] *Adagio*
15. The Voice of Truth [No. 54] *Adagio* (♩ = 72)
16. The Storm [No. 55] *Moderato* (♩ = 72)
17. Lamentation [No. 56] *Adagio* (♩ = 80)
18. The Storm (Beginning) [No. 57] *Adagio*
19. Dinner at Goneril's [No. 58] *Allegretto*
20. Ending of the Film. Finale [No. 70] *Moderato*
21. Poor Tom's Songs
 - [No. 1] ♩ = 58
 - [No. 2] ♩ = 80
 - [No. 3] ♩ = 100
 - [No. 4] ♩ = 66
 - [No. 5] ♩ = 66

3(III=picc).2.3(III=ebcl.2-4.3.3.1-timp.perc:tamb/SD/cym/tam-t/bells/glsp/xyl-hp-strings-mixed choir

CAST: King Lear (Jüri Järvet) – Goneril (Elza Radzinya-Szolkonis) – Regan (Galina Volchek) – Cordelia (Valentina Shendrikova) – The Fool (Oleg Dal) – Gloster (Karlis Sebris) – Edgar (Leonhard Merzin) – Edmund (Regimantas Adomaitis) – Kent (Vladimir Emelyanov) – Cornwall (Alexander Vokach) – Albany (Donatas Banionis) – Oswald (Alexei Petrenko) – King of France (Juozas Budraitis)

CHRONOLOGICAL LIST OF WORKS

KING LEAR, Op. 137 [CONTINUED]

- ▶ Muzyka Collected Works: Vol. 42 (score)
- ▶ DSCH New Collected Works: Vol. 142 (score)

The autograph score of Op. 137 is preserved at the Shostakovich family archives and consists of 70 short numbers. Collected Works, Vol. 42, and DSCH New Collected Works, Vol. 142, both print an identical selection of 20 numbers – the latter additionally publishes ‘Poor Tom’s Songs’, five short items for voice a cappella conceived for the Fool, from which only No. 1 is heard in full in the film. Snippets from five of the ‘Ten Songs of the Fool’ (Nos. 1, 2, 4, 5, 7) from the incidental music Op. 58a were reused in Op. 137. ‘Lamentation’ [No. 56], vocalises for choir a cappella, reappears as ‘People’s Lamentation’ in Muzyka Collected Works, Vol. 34, as well as in DSCH New Collected Works, Vol. 86. This piece, obviously very dear to the composer, was also used in *String Quartet No. 13*, Op. 138, which was completed almost simultaneously. For a detailed description of the genesis of Op. 137 ▶ *see* Olga Dombrovskaya’s extensive commentary in Vol. 142 of DSCH New Collected Works.

CHRONOLOGICAL LIST OF WORKS

STRING QUARTET NO. 13 in B flat minor, Op. 138

Autumn 1969 –

[Квартет № 13 для двух скрипок, альты и виолончели, Соч. 138 ·

Kurgan, 10 August 1970

Квартет № 13 dlya dvukh skripok, alta i violoncheli, Soch. 138]

Dedicated to Vadim Vasilievich Borisovsky

Adagio (♩ = 84) · Doppio movimento (♩ = 84) · Tempo I (♩ = 84) · Poco meno mosso · Tempo I (♩ = 84)

Duration: 18'

First performance: 13 December 1970, Leningrad, Glinka Concert Hall

The Beethoven String Quartet (Dmitri Tsyganov, Nikolai Zabavnikov, Fyodor Druzhinin, Sergei Shirinsky)

► Muzyka Collected Works: Vol. 36

► DSCH New Collected Works: Vol. 104, Vol. 105 (piano score by the composer)

The Dedication of Op. 138 to Vadim Borisovsky, former viola player of the Beethoven String Quartet, is reflected by the predominant role of the viola part. Work on Op. 138 began probably shortly after the première of *Symphony No. 14*, Op. 135. After achieving an impressive share of the one-movement work (largely corresponding to the 'Doppio movimento' section) the composer seems to have abandoned the work until the summer of 1970 when he began with the composition of the music for the film *King Lear*, Op. 137. Both works, *King Lear* and *String Quartet No. 13*, share musical material – the a cappella 'Lamentation' from the film score, reappears in the framing sections of the three-phase structure of the String Quartet. For details concerning the compositional genesis of Op. 138 ► *see* the commentary of DSCH New Collected Works, Vol. 104.

► **ARRANGEMENTS:** piano score by the composer ■ for piano four hands by Anatoli Dmitriev ■ for viola and strings by Alexander Chaikovsky.

CHRONOLOGICAL LIST OF WORKS

MARCH OF THE SOVIET MILITIA, Op. 139

Moscow, October 1970

for military band

[**Марш советской милиции** для духового оркестра • **Marsh sovetskoi militsii** dlya dukhovogo orkestra]

Commissioned by Nikolai Shchelokov, USSR Minister of Internal Affairs

Allegretto

1.0.3.0-3.2.2crt.0-timp.perc:tgl/SD/BD/cyms-banda:2ahn/2thn/2barhan/trbn/
tuba

Duration: 2'

First performance: 10 November 1970, Moscow

Wind Orchestra of the Moscow Kremlin – N. Zolotaryov (conductor)

► DSCH New Collected Works: Vol. 32 (score)

According to the composer's son Maxim Op. 139 was dedicated to Mikhail Mikhailovich Zoshchenko, whereas the commentary of Vol. 32 of DSCH New Collected Works states that there is no dedication at all. The work was awarded the First Prize of the All-Union Literature and Arts Competition in 1970.

CHRONOLOGICAL LIST OF WORKS

SIX ROMANCES ON VERSES BY W. RALEIGH, R. BURNS AND W. SHAKESPEARE, Op. 140

9 January 1971

Version for bass and chamber orchestra of Op. 62 (1942)

[Шесть романсов на слова У. Ралея, Р. Бёрнса и У. Шекспира для баса и камерного оркестра, Соч. 62/140. • *Shest romansov na slova U. Raleyа, R. Byornsa i U. Shekspira* dlya basa i kamernogo orkestra, Soch. 62a/140]

Texts by Sir Walter Raleigh (No. 1), Robert Burns (Nos. 2-4), William Shakespeare (No. 5) and traditional nursery rhyme (No. 6). Translations by Boris Pasternak (Nos. 1 and 5) and Samuil Marshak (Nos. 2-4, 6)

1. The Wood, the Weed, the Wag (Sir Walter Raleigh to His Sonne) *Largo* (♩ = 54)
2. O, Wert Thou in the Cauld Blast *Moderato* (♩ = 76)
3. McPherson before His Execution (McPherson's Farewell) *Allegretto* (♩ = 112)
4. Jenny (Comin' thro' the Rye) *Moderato* (♩ = 104)
5. Sonnet LXVI (Tyr'd with all these) *Lento* (♩ = 66)
6. The King's Campaign ('The Grand Old Duke of York' or 'The King of France went up the Hill') *Allegretto* (♩ = 126)

1.0.0.1-2.0.0.0-timp-tgl-cel-strings(5.5.4.3.2five-stringed db)

Duration: 14'

First performance: 30 November 1973, Moscow, Large Hall of the Conservatoire Evgeni Nesterenko (bass) – Moscow Chamber Orchestra – Rudolf Barshai (conductor)

- ▶ Muzyka Collected Works: Vol. 31 (score)
- ▶ DSCH New Collected Works: Vol. 88 (score)

The cycle is also known as 'Six Romances on Verses by British Poets' or 'Six Romances on Verses by English Poets'. English translation by Felicity Ashbee.

For the versions for bass and piano and for bass and symphony orchestra ▶ *see* Op. 62 and 62a

CHRONOLOGICAL LIST OF WORKS

SYMPHONY NO. 15 in A major, Op. 141

[Симфония № 15, Соч. 141 • **Simfoniya № 15** Soch. 141]

Kurgan/Repino,
2 April – 29 July 1971

1. Allegretto (♩ = 120)
2. Adagio (♩ = 108) • Largo (♩ = 69) • Adagio (♩ = 108) • Largo (♩ = 69)
3. Allegretto (♩ = 112)
4. Adagio (♩ = 80) • Allegretto (♩ = 100) • Adagio (♩ = 80) • Allegretto (♩ = 100)
2.picc.2.2.2-4.3.3.1-timp.perc:tgl/whip/wdbl/tom-t/SD/BD/cyms/tam-t/glsp/
xyl/vib-cel-strings(16.14.12.12.10)

Duration: 45'

First performance: 8 January 1972, Moscow, Large Hall of the Conservatoire
All-Union Radio and Television Symphony Orchestra – Maxim Shostakovich (conductor)

- ▶ Muzyka Collected Works: Vol. 8 (score)
- ▶ DSCH New Collected Works: Vol. 15 (score), Vol. 30 (arrangement for two pianos by the composer)

The first movement quotes the Allegro section from Gioachino Rossini's 'Guillaume Tell' Overture. The 'fate' motive from Richard Wagner's 'Götterdämmerung' and the melody of Mikhail Glinka's song 'Do not tempt me needlessly' appear in the final movement.

▶ **ARRANGEMENTS:** for two pianos by the composer (4 January 1972) ■ for violin, violoncello, piano (doubling celesta) and percussion by Viktor Derevyanko.

INTERVISION

Moscow, 1971

Orchestral fragment of six bars for the Soviet Television
[Интервидение для оркестра • **Intervidenie** dlya orkestra]

Moderato maestoso (♩ = 96)

3(III=picc).3.3.3(III=dbn)-4.3.3.1-timp.perc:tgl/cyms-strings

First performance: March 1971

- ▶ Muzyka Collected Works: Vol. 42 (score)
- ▶ DSCH New Collected Works: Vol. 36 (score)

CHRONOLOGICAL LIST OF WORKS

SERENADE [GAETANO BRAGA (1829 – 1907)]

September 1972

Arrangement of the 'Leggenda valacca' (Angel's Serenade) for soprano, mezzo-soprano, violin and piano

[Г. Брага. **Серенада**. Переложение для дуэта в сопровождении камерного ансамбля • G. Braga. **Serenada**. Perelozhenie dlya dueta v soprovozhdenii kamernogo ansamblya]

Text: Marco Marcello, translated by Alexandra Gorchakova

- ▶ DSCH New Collected Works: Vol. 146 (score)

This piece was conceived for a projected opera 'The Black Monk' after Anton Chekhov's story in which Braga's 'Leggenda' plays a crucial role. According to Olga Digonskaya the piece was performed for the first time in Shostakovich's Moscow apartment in late 1972 or early 1973 with Galina Pisarenko (soprano), K. Morgunova (mezzo-soprano), Oleg Kagan (violin), Elisaveta Leonskaya (piano), and Dmitri Fershtman (violoncello, doubling the bass notes of the piano part). 'Serenade' was published along with Shostakovich's sketches for a libretto of 'The Black Monk' by DSCH in 2006 (not identical with DSCH New Collected Works, Vol. 146) prefaced by an essay of Olga Digonskaya reflecting the composer's long lasting attempts to write an opera on Chekhov's story.

STRING QUARTET NO. 14 in F sharp major, Op. 142

Repino/Moscow,

[**Квартет № 14** для двух скрипок, альты и виолончели, Соч. 142 •

23 March – 23 April 1973

Квартет № 14 dlya dvukh skripok, alta i violoncheli, Soch. 142]

Dedicated to Sergei Petrovich Shirinsky

1. Allegretto (♩ = 116) • Meno mosso (♩ = 88)
2. Adagio (♩ = 84) *attacca*
3. Allegretto (♩ = 112) • Poco meno mosso • Adagio (♩ = 88)

Duration: 27'

First performance: 12 November 1973, Leningrad, Glinka Concert Hall

The Beethoven String Quartet (Dmitri Tsyganov, Nikolai Zabavnikov, Fyodor Druzhinin, Sergei Shirinsky)

- ▶ Muzyka Collected Works: Vol. 36
- ▶ DSCH New Collected Works: Vol. 104

The violoncello part is given a privileged treatment as if to emphasize the dedication of the composition to Shirinsky. For the same reason a melodic line from the opera 'Katerina Izmailova' matching the heroine's words 'Seryosha, my dear, my dear' is quoted in the final movement. In the opening theme of 'Adagio' Richard Wagner's 'Tristan' motif is heard and in the middle section of the same movement a veiled quotation of 'Non ti scordar di me' by Ernesto De Curtis is incorporated. The work was awarded, together with *L o y a l t y*, Op. 136, the Glinka State Prize, First Class, in 1974.

- ▶ **ARRANGEMENT** for piano four hands by Anatoli Dmitriev.

CHRONOLOGICAL LIST OF WORKS

SIX POEMS OF MARINA TSVETAeva, Op. 143

Pärnu (Estonia),
1 – 7 August 1973

Vocal cycle for contralto and piano

[Шесть стихотворений Марины Цветаевой. Сюита для контральто и фортепиано, Соч. 143 · *Shest stikhotvoreniï Mariny Tsvetaevoi*. Syuita dlya kontralto i fortepiانو, Soch. 143]

Dedicated to Irina Petrovna Bogachyova

1. My Poetry *Largo* (♩ = 92)
2. Whence Comes This Tenderness? *Allegretto* (♩ = 120)
3. Hamlet's Dialogue with His Conscience *Largo* (♩ = 80)
4. The Poet and the Tsar *Moderato* (♩ = 144) *attacca*
5. No, Sounded the Drum ... *Allegretto* (♩ = 120) · *Meno mosso* · *Moderato*.
Maestoso (♩ = 100) · *Allegretto* (♩ = 120)
6. To Anna Akhmatova *Largo* (♩ = 112)

Duration: 20'

First performance: 30 October 1973, Leningrad, Large Hall of the Leningrad Philharmonic

Irina Bogachyova (contralto) – Sofia Vakman (piano)

- ▶ Muzyka Collected Works: Vol. 33
- ▶ DSCH New Collected Works: Vol. 92

Dates of composition: 'My Poetry' (1 August), 'Whence Comes This Tenderness' (2 August), 'Hamlet's Dialogue with His Conscience' (3 August), 'The Poet and the Tsar' and 'No, Sounded the Drum' (6 August) and 'To Anna Akhmatova' (7 August). Krzysztof Meyer states that the first performance took place on 27 December whereas Derek C. Hulme and Erna Meskhishvili give 12 November. Translations into English by Felicity Ashbee and Jane May, into German by Jörg Morgener. Intonations of the first and third movement of Violoncello Concerto Op. 126 are heard in 'To Anna Akhmatova'.

▶ **ARRANGEMENT** for contralto and string quartet by Lera Auerbach.

- ▶ *See also Six Poems of Marina Tsvetaeva*, Version for contralto and small orchestra, Op. 143a (1974)

CHRONOLOGICAL LIST OF WORKS

ST. PETERSBURG DAYS *unfinished*

1973

Music to the film

[**Петербургские дни.** Музыка к кинофильму (*неоконченно*) • **Peterburgskie dni.** Музыка к кинофильму (*neokonchenno*)]

Grigori Kozintsev (direction) – scenario after Gogol

Work on 'St. Petersburg Days' was abandoned after Kozintsev's death in May 1973.

SIX POEMS OF MARINA TSVETAYEVA, Op. 143a

Repino, 9 January 1974

Version for contralto and small orchestra

[**Шесть стихотворений Марины Цветаевой.** Сюита для контральто и камерного оркестра, Соч. 143а • **Shest stikhotvoreniï Mariny Tsvetaevoi.** Syuita dlya kontralto i kamernogo orkestra, Soch. 143a]

2.0.0.2-2.0.0.0-timp.perc:SD/t.bells/xyl-cel-strings(6.4.4.3.2)

First performance: 15 June 1974, Moscow, Large Hall of the Conservatoire

Irina Bogachova (contralto) – Moscow Chamber Orchestra – Rudolf Barshai (conductor)

- ▶ Muzyka Collected Works: Vol. 31 (score)
- ▶ DSCH New Collected Works: Vol. 89 (score)
- ▶ *See also* Six Poems of Marina Tsvetaeva, Original version for contralto and piano, Op. 143 (1973)

CHRONOLOGICAL LIST OF WORKS

STRING QUARTET NO. 15 in E flat minor, Op. 144
[Квартет № 15 для двух скрипок, альты и виолончели, Соч. 144 ·
Kvartet № 15 dlya dvukh skripok, alta i violoncheli, Soch. 144]

Repino/Moscow,
13 April – 17 May 1974

1. Elegy *Adagio* (♩ = 80) *attacca*
2. Serenade *Adagio* (♩ = 80) *attacca*
3. Intermezzo *Adagio* (♩ = 80) *attacca*
4. Nocturne *Adagio* (♩ = 80) *attacca*
5. Funeral March *Adagio* (♩ = 60) *attacca*
6. Epilogue *Adagio* (♩ = 80) · *Adagio molto* (♩ = 60) · *Adagio* (♩ = 80) · *Adagio molto* (♩ = 60) · *Adagio* (♩ = 80) · *Adagio molto* (♩ = 60) · *Adagio* (♩ = 80) · *Adagio molto* (♩ = 60)

Duration: 37'

First performance: 15 November 1974, Leningrad, Glinka Concert Hall
The Taneyev Quartet (Vladimir Ovcharek, Grigori Lutsky, Vissarion Soloviev, Iosif Levinzon)

- ▶ Muzyka Collected Works: Vol. 36
- ▶ DSCH New Collected Works: Vol. 104

According to Krzysztof Meyer the work was premiered on 14 November 1975. After the unexpected death of Sergei Shirinsky, the cellist of the Beethoven String Quartet, on 18 October 1974 Shostakovich invited the Taneyev Quartet to premiere his Fifteenth String Quartet. The Moscow première was given by the Beethoven String Quartet on 11 January 1975 with the replacement cellist Evgeni Atman. According to Erna Meskhishvili Op. 144 is dedicated to Sergei Petrovich Shirinsky and was performed for the first time on 25 October. String Quartet No. 3 composed in 1967 by Boris Chaikovsky, a former pupil of Shostakovich, also consists of six *attacca* movements in mainly slow tempos and may have served as an inspiration for Shostakovich to compose Op. 144.

▶ **ARRANGEMENTS:** for piano four hands by Anatoli Dmitriev ■ for saxophone quartet by Johan van der Linden ■ for string orchestra 'Requiem for Strings' by Misha Rakhlevsky, 'Epilogue for Strings' by Lev Markiz and by Hartmut Haenchen.

CHRONOLOGICAL LIST OF WORKS

SUITE ON VERSES OF

12 – 31 July 1974

MICHELANGELO BUONARROTI, Op. 145

for bass and piano

[Сюита на слова Микеланджело Буонароти для баса и фортепиано, Соч. 145 • **Syuita na solva Mikelandzhelo Buonaroti** dlya basa i fortepiano, Soch. 145]

Translations by Abram Eφος. The titles were added by Shostakovich.

Dedicated to Irina Antonovna Shostakovich

1. Truth (Sonnet III to Pope Julius II) *Adagio* (♩ = 84)
2. Morning (Sonnet XX) *Allegretto* (♩ = 126)
3. Love (Sonnet XXV) *Allegretto* (♩ = 112)
4. Separation (Madrigal 'Com' arò dunque ardire') *Moderato* (♩ = 80)
5. Anger (Sonnet IV on Rome in the Pontificate of Julius II) *Allegro non troppo* (♩ = 160)
6. Dante (Sonnet I on Dante Alighieri) *Moderato* (♩ = 76) *attacca*
7. To the Exile (Sonnet II on Dante Alighieri) *Largo* (♩ = 92)
8. Creativity (Sonnet LXI on the death of Vittoria Colonna) *Moderato* (♩ = 92)
9. Night (Dialogue between Giovanni Strozzi and the Sculptor) *Andante* (♩ = 88)
10. Death (Sonnet LXIX) *Adagio* (♩ = 84)
11. Immortality (Epitaph for Cecchino Bracci Fiorentino – Epigrams Nos. 14 and 12) *Allegretto* (♩ = 160)

Duration: 40'

First performance: 23 December 1974, Leningrad, Glinka Concert Hall

Evgeni Nesterenko (bass) – Evgeni Shenderovich (piano)

- ▶ Muzyka Collected Works: Vol. 33
- ▶ DSCH New Collected Works: Vol. 90

Also translated as 'Suite on Texts of Michelangelo Buonarroti'. Shostakovich said that his Op. 145 cycle was inspired by the fivehundredth anniversary of Michelangelo's birth (1975). Andrei Voznesensky's revision of Eφος' translation commissioned by the composer was not used. English translations by Sarah and Eric Walter White and by Felicity Ashbee, German version by Jörg Morgener. Three bars of the tenth movement, 'Death of the Poet', from *Symphony No. 14*, Op. 135 are quoted in No. 9, 'Night'. No. 11, 'Immortality', makes use of a theme from the opera *The Gypsies*.

▶ **ARRANGEMENT** for bass and organ by Hans Peter Eisenmann.

CHRONOLOGICAL LIST OF WORKS

FOUR VERSES OF CAPTAIN LEBYADKIN, Op. 146

Moscow, 23 August 1974

for bass and piano

[**Четыре стихотворения капитана Лебяджина** для баса и фортепиано, Соч. 146 ·

Chetyre stikhotvoreniya kapitana Lebyadkina dlya basa i fortepiano, Soch. 146]

Texts by Fyodor Dostoevsky from 'The Devils'

1. The Love of Captain Lebyadkin *Allegretto* (♩ = 80)
2. The Cockroach *Moderato* (♩ = 104)
3. The Charity Ball for the Governesses *Allegretto* (♩ = 160)
4. A Pure Soul *Allegretto* (♩ = 144)

Duration: 10'

First performance: 10 May 1975, Moscow, Small Hall of the Conservatoire
Evgeni Nesterenko (bass) – Evgeni Shenderovich (piano)

- ▶ Muzyka Collected Works: Vol. 33
- ▶ DSCH New Collected Works: Vol. 94 (piano version and score [Tishchenko])

Krzysztof Meyer states that Op. 146 was completed in 1975. The titles of Nos. 1-3 are Shostakovich's own. Whereas the texts of Nos. 1-3 are based on lines uttered by Captain Lebyadkin the text from 'A Pure Soul' (No. 4) derives from an anonymous revolutionary proclamation in the novel. For details concerning quotations from Tchaikowsky's 'The Queen of Spades' and Borodin's 'Prince Igor' ▶ see the commentary of DSCH New Collected Works, Vol. 94. English translation by Joan Pemberton Smith.

▶ **ARRANGEMENT** for bass and chamber orchestra by Boris Tishchenko, printed as Op. 146a in DSCH New Collected Works, Vol. 94 (2[II=picc].2.2.2[II=db bn]-2.2.1.0-timp.perc:wdbl/BD/cyms/tam-t/xyl-hp-strings [with five-stringed basses]) and by Geert van Keulen (2[=2picc].2[corA].2[II=ebcl].2[II=dbn]-2.1.1.1-perc:tgl/rattle/guiros/whip/wdbl/tamb/SD/TD/BD/cyms/tam-t/g|sp/xyl-hp-acc-cel-pft-strings [1.1.1.1.1]).

CHRONOLOGICAL LIST OF WORKS

SUITE ON VERSES OF

5 November 1974

MICHELANGELO BUONARROTI, Op. 145a

Version for bass and orchestra

[**Сюита на слова Микеланджело Буонароти** для баса и симфонического оркестра, Соч. 145а · **Suitta na solva Mikelandzhelo Buonaroti** dlya basa i simfonicheskogo orkestra, Soch. 145a]

Dedicated to Irina Antonovna Shostakovich

2(II=picc).2.2.2(II=dbn)-4.2.3.1-timp.perc:tgl/whip/wdbl/SD/BD/tam-t/bells/
glsp/xy/vib-cel-hp-pft-strings(five-stringed db)

Duration: 40'

First performance: 12 October 1975, Moscow, Large Hall of the Conservatoire Evgeni Nesterenko (bass) – USSR Radio and Television Orchestra – Maxim Shostakovich (conductor)

- ▶ Muzyka Collected Works: Vol. 31 (score)
- ▶ DSCH New Collected Works: Vol. 90 (score)

MEPHISTOPHELES'S SONG OF THE FLEA

January 1975

[LUDWIG VAN BEETHOVEN (1770 – 1827)]

Arrangement for bass and orchestra from Beethoven's Six Songs Op. 75, No. 3 ('Es war einmal ein König')

[Л. ван Бетховен. **Песня Мефистофеля о блохе**. Переложение для баса с оркестром · L. von Betkhoven. **Pesnya Mefistofelya o blokhe**. Perelozhenie dlya basa s orkestrjv]

Text by Johann Wolfgang von Goethe (from 'Faust') translated by Alexander Strugovchikov

Poco allegretto

3(III=picc).2.2.2-2.0.0.0-strings

Duration: 3'

First performance: 1 April 1975, Leningrad, Large Philharmonic Hall

Evgeni Nesterenko (bass) – Leningrad Philharmonic Orchestra – Yuri Kochnev (conductor)

- ▶ DSCH New Collected Works: Vol. 148* (score)

English translation by Joan Pemberton Smith. Autograph score is preserved at the Shostakovich family archive.

CHRONOLOGICAL LIST OF WORKS

SONATA FOR VIOLA

AND PIANO in C major, Op. 147

Moscow,
late April – 5 July 1975

[Соната для альты и фортепиано, Соч. 147 · Sonata dlya alta i fortepiانو, Soch. 147]

Dedicated to Fyodor Serafimovich Druzhinin

1. Moderato (♩ = 104)
2. Allegretto (♩ = 100)
3. Adagio (♩ = 80)

Duration: 29'

First performance: 1 October 1975, Leningrad, Glinka Concert Hall
Fyodor Druzhinin (viola) – Mikhail Muntyan (piano)

- ▶ Muzyka Collected Works: Vol. 38
- ▶ DSCH New Collected Works: Vol. 108

On the occasion of a phone call to Fyodor Druzhinin announcing the completion of Op. 147 Shostakovich described the first movement as a 'novella', the second as a 'scherzo' and the concluding movement as 'in memoriam of Beethoven' (unmistakably perceptible in the veiled allusions to Beethoven's Moonlight Sonata). The second movement makes use of material from the unfinished opera *The Gamblers* (1941-1942). For details concerning further quotations and allusions to works by Shostakovich and other composers ▶ *see* Commentary of DSCH New Collected Works, Vol. 108.

▶ **ARRANGEMENTS:** Violoncello version of the viola part by Daniil Shafran and by Iosif Feigelson and by Andrzej Bauer ■ for viola and string orchestra by Mikhail Zinman ■ for viola, strings and celesta by Vladimir Mendelssohn ■ for viola, wind octet (0.2.2.2-2.0.0.0) and double bass by Dmitri Smirnov ■ for viola, piano, strings and percussion by Michaël Kugel ■ for viola and chamber orchestra by Bernhard Barth.

SYMPHONY NO. 16

late 1975 (?)

[Симфония № 16 · Simfoniya № 16]

According to reports circulating in the West shortly before Shostakovich's death, he was said to have completed two movements of a Sixteenth Symphony. A brief report in *Soviet Weekly*, April 1976, announced that 'Shostakovich's last work' had been performed in a completion and orchestration by Andrei Petrov. Nonetheless no such arrangement appears in the 1980 catalogue of Petrov's own compositions – and the composer's son, Maxim, reinforced that no such work was known to him. However, Maxim Shostakovich told Evgeni Nesterenko during the rehearsals for the *Suite on Verses of Michelangelo Buonarroti*, Op. 145, that his father considered Op. 145 to be his Sixteenth Symphony.

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On many different occasions Shostakovich made arrangements and transcriptions of works by other composers. Apart from these arrangements there are numerous works by composers of the 19th and 20th century as well as folksongs, urban songs and revolutionary songs that appear (in some cases repeatedly) as brief citations throughout Shostakovich's oeuvre. These were not included in the following list which only comprises those works explicitly conceived as self-contained arrangements.

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- Maxim's Youth** Music for the film, part I, Op. 41 121
■ First Prize at the Moscow International Film Festival

1941

- The Great Citizen** Music for the film, part I, Op. 52 138
■ Stalin Prize, Second Class, together with part II, Op. 55

- The Great Citizen** Music for the film, part II, Op. 55 142
■ Stalin Prize, Second Class, together with part I, Op. 52

- Maxim's Return** Music for the film, part II, Op. 45 128
■ Stalin Prize, First Class, together with part I ('Maxim's Youth', Op. 41) and
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- Maxim's Youth** Music for the film, part I, Op. 41 121
■ Stalin Prize, First Class, together with part II ('Maxim's Return', Op. 45)
and III ('Vyborg District', Op. 50)

- Piano Quintet** in G minor, Op. 57 149
■ Stalin Prize, First Class

- Vyborg District** Music for the film, part III of the 'Maxim' trilogy, Op. 50 139
■ Stalin Prize, First Class, together with part I ('Maxim's Youth', Op. 41) and
II ('Maxim's Return', Op. 45)

1942

- Symphony No. 7** in C major, 'Leningrad', Op. 60 155
■ Stalin Prize, First Class

1946

- Piano Trio No. 2** in E minor, Op. 67 169
■ Stalin Prize, Second Class

- Zoya** Music to the film, Op. 64 167
■ Stalin Prize, First Class

1948

- Pirogov** Music for the film, Op. 76 180
■ Stalin Prize, Second Class

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- Encounter on the Elbe** Music for the film, Op. 80 190
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- Michurin** Music for the film, Op. 78. 188
- Stalin Prize, Second Class
 - Prize of Labour at the Second International Film Festival in Gotvaldov
- The Young Guard** Music for the film, Op. 75 184
- Stalin Prize, First Class

1950

- Encounter on the Elbe** Music for the film, Op. 80 190
- Stalin Prize, First Class
- The Fall of Berlin** Music for the film, Op. 82 196
- Stalin Prize, First Class
- The Song of the Forests** Oratorio for tenor and bass, boys' choir, mixed choir and orchestra, Op. 81 194
- Stalin Prize, First Class

1951

- Ten Poems on Texts by Revolutionary Poets of the Late Nineteenth and Early Twentieth Century** for mixed choir a cappella and boys' choir, Op. 88 205
- Stalin Prize, Second Class

1952

- The unforgettable Year 1919** Music for the film, Op. 89 209
- First Prize at the International Film Festival in Karlovy Vary

1955

- Song of the Great Rivers** Music for the film, Op. 95. 220
- First Prize at the International Film Festival in Karlovy Vary

1958

- Symphony No. 11** in G minor, 'The Year 1905', Op. 103. 233
- Lenin Prize

AWARDS

1968

- The Execution of Stepan Razin** Vocal-symphonic poem for bass, mixed choir and orchestra, Op. 119 263
- Glinka State Prize

1970

- March of the Soviet Militia** for military band, Op. 139 285
- First Prize of the All-Union's Literature and Arts Competition

1974

- Loyalty** Eight ballads for male choir a cappella, Op. 136 281
- Glinka State Prize First Class, together with String Quartet No. 14, Op. 142
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- Glinka State Prize First Class, together with 'Loyalty', Op. 136

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