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Inhalt und Satz: Mark Heyer
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**DSCH New Collected Works** ....................................... 308
The catalogue of works of Dmitri Dmitrievich Shostakovich (1906-1975) comprises no fewer than 147 opus numbers. In addition to these, there are many unnumbered compositions. Besides 15 symphonies, there are 15 string quartets, two operas and an operetta, three ballets, instrumental concertos, chamber music, cantatas, oratorios, stage music, film music and songs. 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. Perhaps individual manuscripts and/or materials of Shostakovich’s works are being stored in archives of various institutions and orchestras of the former Soviet Union, still waiting for an evaluation.

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 œuvre of Dmitri Shostakovich by bringing together and comparatively evaluating the most varied sources. In this way the user should have the possibility of rapidly gaining an overview of the compositions of Shostakovich.

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, 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 1-6, 9, 18, 19, 20, 21, 24, 33 and 69 of this monumental edition, in which long intangible or previously undiscovered works are finally published, were available for perusal until the editorial deadline. Moreover, the following publications served as sources: “Schostakowitsch” by Krzysztof
Meyer (Gustav Lübbe, 1995), “Shostakovich – A Life” by Laurel E. Fay (Oxford University Press, 2000), “Shostakovich – A Life Remembered” by Elizabeth Wilson (Faber and Faber, 1994), “The Memoirs of Dmitri Shostakovich” edited by Solomon Volkov (in German: Pro pyläen, 2000), as well as the catalogues of works by Malcolm MacDonald (Boosey & Hawkes, 1985, Le Chant du Monde, 1988) and Efim Sadovnikov [Notograficheski i bibliograficheski spravochnik] (Musyka, 1965). 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, 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.

On the Second, Revised Edition

The preparation of the second edition of this catalogue was used in order to undertake a fundamental revision which seemed urgently necessary in light of knowledge acquired through research on Shostakovich. During the course of just a few years, a number of previously unknown works of Dmitri Shostakovich have been rediscovered; these include the Prologue to the satirical opera “Orango” conceived in 1932, a Symphonic Fragment from the year 1945 as well as an unfinished String Quartet written in 1962.

Since the publication of the first edition of this catalogue in 2005, a considerable number of volumes (8, 10, 16, 17, 32, 40, 42, 44, 52a, 52b, 54, 64a, 64b, 65, 66, 87, 98, 122, 123, 126, 149) of the successively published DSCH Complete Edition have been issued. Of the 150 volumes planned, therefore, 33 are available. Thus it is now possible to document, for example, the early film music to “New Babylon,” Op. 18 and to “Odna,” Op. 26.
At this point we wish to point out the following: among the volumes of the DSCH Complete Edition not yet issued, there are some whose contents, already made known, refer to works that could only be considered by giving them general mention, also in this second edition of the Shostakovich catalogue of works. Specifically, these are Volume 93 (“Two Madrigals”), Volume 97 (“Songs”), Volume 109 (“Children’s Pieces from the Years between 1915 and the Early 1920s”) as well as Volume 111 (“Piano Fugues from the 1930s”).


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 verschiedener Quellen den derzeitigen bibliographischen Kenntnisstand zum Œuvre von Dmitri Schostakowitsch zu dokumentieren. Dem Benutzer soll auf diese Weise die Möglichkeit gegeben werden, sich auf schnellem Weg einen Überblick über die Kompositionen Schostakowitschs zu verschaffen.


Zur zweiten, revidierten Auflage


Seit dem Erscheinen der ersten Auflage dieses Verzeichnisses im Jahr 2005 ist eine stattliche Anzahl von Bänden (8, 10, 16, 17, 32, 40, 42, 44, 52a, 52b, 54, 64a, 64b, 65, 66, 87, 98, 122, 123, 126, 149) der sukzessive publizierten DSCH Gesamtausgabe erschienen. Von den 150 geplanten Bänden liegen somit 33 Bände vor. Daher ist es nun möglich geworden, etwa die frühen Filmmusiken zu „Das Neue Babylon“ op. 18 und „Odna“ op. 26 ausführlich zu dokumentieren.


After his graduation from Petrograd Conservatoire in 1925, Shostakovich destroyed numerous juvenile works. These compositions included the complete score of an opera ‘The Gypsies’ (Tsygane, 1918-1919), whose remaining items are listed below, the ballet ‘The Tale of the Sea Princess’ (Skazka o Morskoi tsarevne) after Hans Christian Andersen’s tale ‘The Little Mermaid’, ‘October’ a Revolutionary Symphony (Oktyabr. Revolyutsionnaya simfoniya, 1917-1918), ‘Hymn to Freedom’ (Gimn svobode, 1915-1916), ‘Funeral March’ (Traurnyi marsh, 1917) and a Fantasy for two pianos (dedicated to Alexander Konstantinovich Glazunov). For the 109th tome of their edition of Shostakovich’s complete works DSCH publishers announce a number of not specified ‘Children’s Pieces of 1915 to the Beginning of the 1920s’. However, the works so far known to have survived from this period are:

**FUNERAL MARCH IN MEMORY OF THE FALLEN HEROES OF THE REVOLUTION**
[Traurnyi marsh pamyati zhertv revolyutsii] 1917

for piano

► DSCH New Collected Works: Vol. 109

**THE GYPSIES**
[Tsygane]

Petrograd, 1919 - 1920

Opera after Alexander Pushkin

1. No. 11 Duet of Zemfira and Aleko
2. No. 12 Old Man’s Arietta
3. No. 13 Trio of Zemfira, Aleko and the Old Man

► DSCH New Collected Works: Vol. 54 (score), Vol. 55 (vocal score)

Shostakovich utilizes a theme from this work in No. 11 from ‘Suite on Verses of Michelangelo Buonarroti’, Op. 145.

**IN THE FOREST**
[V lesu]
Trilogy for piano

► DSCH New Collected Works: Vol. 109

The fragments in Shostakovich’s notebook from 1919 are preserved in the Shostakovich archives.
**JUVENILIA**

**TWO MAZURKAS**  
[Dve mazurki]  
for piano  
- DSCH New Collected Works: Vol. 109

**POLKA**  
for piano  
- DSCH New Collected Works: Vol. 109

**THE SOLDIER**  
[Soldat]  
1915 - 1917  
for piano  
- DSCH New Collected Works: Vol. 109  
According to Derek C. Hulme ‘The Soldier’ is subtitled ‘Ode to Liberty’.

**HYMN TO FREEDOM**  
[Gimn svobode]  
1915 - 1916  
for piano
SCHERZO in F sharp minor, Op. 1

Petrograd, September-December 1919

for orchestra

* Dedicated to my teacher Maximilian Oseevich Steinberg

One movement [Allegretto] – Meno mosso – [Tempo primo]

3(picc).2.2.2 – 4.2.3.1 – timp. perc (tgl, bass dr, cym). strings

Duration: 5’

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


THREE PIANO PIECES

Petrograd, 1919 - 1920

1. Menuet (*Allegretto*)

2. Prelude (*Lento, ma non troppo*)

3. Intermezzo (*Allegretto*) [Autograph incomplete]

Duration: 4’20” (with completion of No. 3)

► Muzyka Collected Works: Vol. 39
► DSCH New Collected Works: Vol. 109

(Completion of No. 3 by Robert Matthew-Walker, 1989)
**EIGHT PRELUDES**, Op. 2

Petrograd, 1919 (No. 1) - 1920 (Nos. 2-8)

for piano

*Dedicated to Boris Mikhailovich Kustodiev (No.1), Maria Dmitrievna Shostakovich (Nos. 2-5) and ‘N. K.’ [Natalya Kube] (Nos. 6-8)*

1. G minor
2. G major
3. E flat minor
4. B flat major
5. A minor (*Allegro*)
6. F minor
7. D flat major
8. D flat major

First performance: 15 July 1926, Kharkov

Dmitri Shostakovich

► DSCH New Collected Works: Vol. 109

Autographs of Nos. 5 and 6 are being held at the Moscow Glinka Museum of Musical Culture. According to Krzysztof Meyer and Enna Meskhishvili, the first performance took place on 8 May 1920 in the Petrograd House of the Arts. Furthermore, Meyer states that Op. 2 was originally conceived as a cycle of 24 pieces in all major and minor keys – although Malcolm MacDonald and Derek C. Hulme assign the same key (D flat major) to both Nos. 7 and 8. As Sofia Khentova stated in 1975, Nos. 5, 2, 7 or 8 and 6 were transferred to ‘Five Preludes’.

**FIVE PRELUDES**

Petrograd, 1919 - 1921

for piano

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*)
4. D flat major (*Moderato*) [No. 7 or 8 from Op. 2]
5. F minor (*Andantino*) [No. 6 from Op. 2]

Duration: 6’

► Muzyka Collected Works: Vol. 39

From a collection of 24 Preludes (only 18 survive) 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. **ARRANGEMENT** for orchestra (Nos. 1 and 2) by Alfred Schnittke.
**CHRONOLOGICAL LIST OF WORKS**

*[LUDWIG VAN BEETHOVEN (1770 - 1827)]*  
early 1920s

Orchestration of the second movement (Adagio cantabile)

► DSCH New Collected Works: Vol. 146 (score)

Autograph score is held at the State Archives of Literature and Art.

**PIANO SONATA NO. 32** in C minor, Op. 111  
* [LUDWIG VAN BEETHOVEN (1770 - 1827)]*  
early 1920s

Orchestration of the first movement (Maestoso)

► DSCH New Collected Works: Vol. 146 (score)

According to Erna Meskhishvili not complete. Autograph score is held at the State Archives of Literature and Art.

**MILITARY MARCH** in F major *[FRANZ SCHUBERT (1797 - 1828)]*  
early 1920s

Orchestration

► DSCH New Collected Works: Vol. 146 (score)

Autograph score is held at the State Archives of Literature and Art.

**I WAITED FOR THEE IN THE GROTTO**  
* [NIKOLAI RIMSKY-KORSAKOV (1844 - 1908)]*  
* [Ya v grote zhda shipped tebya]*  
Petrograd, 1921

Arrangement for soprano and orchestra from Rimsky-Korsakov’s Op. 40 No. 4

Text: Apollon Maikov

Duration: 2’

► DSCH New Collected Works: Vol. 146 (score)

English translation by Joan Pemberton Smith.
THEME WITH VARIATIONS  in B flat major, Op. 3
[Tema s variatsiyami]

for orchestra

To the bright memory of 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 – Moderato)
9. Var. VIII (Largo)
10. Var. IX [Allegro]
11. Var. X (Allegro molto)
12. Var. XI (Apassionato)
13. Finale (Allegro)
14. Coda (Presto)

3(picc).2.2.2 – 4.3.3.1 – timp. perc (tgl, bass dr, cym). cel/piano. strings

Duration: 15’

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

According to Malcolm MacDonald, the celesta and piano parts were added by V. 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.
TWO FABLES OF KRYLOV, Op. 4
[Dve basni I. Krylova]
Petrograd, 1922

for mezzo-soprano, female choir and orchestra

Texts: Ivan Krylov

Dedicated to Mikhail Vladimirovich Kvadri

1. The Dragonfly and the Ant [Strekoza i muravei] (Con moto – Più mosso – Presto)
2. The Ass and the Nightingale [Osyol i solovei] (Moderato – Allegro – Poco meno mosso – Molto meno mosso – Allegro)

3(picc).2.2.3(db bn) – 4.3.3.1 – timp. perc (tgl, cym). harp. cel. 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
N. 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 biweekly 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 arrangement was made shortly after the completion of the piano version. 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.
THREE FANTASTIC DANCES, Op. 5
[Tri fantasticheskikh tantsa]

Petrograd, 4 December 1920

for piano

Dedicated to Iosif Zakharovich Schwartz

1. March in C major (Allegretto)
2. Waltz in G major (Andantino)
3. Polka in C major (Allegretto)

Duration: 5’

First performance: 20 March 1923, Petrograd, Small Hall of the Conservatoire

Dmitri Shostakovich

► Muzyka Collected Works: Vol. 39
► DSCH New Collected Works: Vol. 109

Originally published as Shostakovich’s Op. 1. **Arrangements**: 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. Nazarov and by Geoffrey Carroll ● for two bayans (No. 2) by V. Korolyov ● for 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 organ (No. 2) by William Nevins ● for orchestra by Grzegorz Fitelberg.

SUITE FOR TWO PIANOS in F sharp minor, Op. 6

Petrograd, March 1922

To the memory of Dmitri Boleslavovich Shostakovich

1. Prelude in F sharp minor (Andantino)
2. Fantastic Dance in A minor (Allegro vivo)
3. Nocturne in D major (Andante)
4. Finale in F sharp minor (Adagio – Allegro molto)

Duration: 25’

First performance: This piece was often performed by Shostakovich and his sister Maria at private soirées in Petrograd. One of the earliest documented performances took place on 15 January 1923 at a closed concert of the Russian Institute for the History of Art.

► Muzyka Collected Works: Vol. 13
► DSCH New Collected Works: Vol. 113
PIANO TRIO NO. 1 in C minor, Op. 8
Gaspra/Moscow/Petrograd, August-November 1923

Dedicated to Tatyana Ivanovna Glivenko


Duration: 14’

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

► Muzyka Collected Works: Vol. 37
► DSCH New Collected Works: Vol. 98

The original title of Op. 8 was ‘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. 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. According to Krzysztof Meyer the first performance took place in Moscow on 20 March 1925 with Lev Oborin (piano), N. Fyodorov (violin) and A. Egorov (violoncello). Boris Tishchenko reconstructed 22 missing bars in 1981.

SONATA FOR PIANO in B flat minor
Petrograd, 1923/1924 (?) (destroyed by the composer)

THREE PIECES, Op. 9
Petrograd, December 1923 - January 1924

for violoncello and piano (lost)
Dedicated to Zoya Dmitrievna Shostakovich (No. 1), Valerian Mikhailovich Bogdanov-Berezovsky (No. 2) and Vladimir I. 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)

According to Laurel E. Fay, the composer wrote four pieces, but the last one was immediately destroyed after its being composed.
SCHERZO in E flat major, Op. 7

for orchestra

Dedicated to Pyotr Borisovich Ryazanov

(Allegro)

3(picc).2.2.2 – 4.2.3.1 – timp. perc (side dr, cym). piano. 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)

Piano score by the composer. The main theme reappears in the film music ‘New Babylon’, Op. 18.

SYMPHONY NO. 1 in F minor, Op. 10

Petrograd, 1 July 1923 - 1 July 1925

Dedicated to Mikhail Vladimirovich Kvadri

1. Allegretto – Allegro non troppo
2. Allegro
3. Lento – Largo

3(2 picc).2.2.2 – 4.3.3.1 – timp. perc (tgl, side dr, bass dr, cym, tam-t, glsp). piano. 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)

According to Manashir Yakubov, the composer began composing his first Symphony in 1924, for details ► see commentary of Vol. 1 of DSCH New Collected Works. Originally Op. 11. The official première was preceded by a performance on 7 February 1926 at a meeting of the State Scientific Council of the People’s Commissariat for Education with Dmitri Shostakovich playing the piano score, and by a second performance in early spring 1926 at the Leningrad Conservatoire. On this latter occasion Evgeni Slavinsky’s version of the work for piano four hands was played by Pavel Feldt and the composer. ARRANGEMENT for two pianos by Pavel Lamm.
Two Pieces for String Octet, Op. 11 (Prelude and Scherzo)

Dedicated to the memory of Vladimir I. Kurchavov

1. Prelude in D minor (Adagio)
2. Scherzo in G minor (Allegro molto – Moderato – Allegro)

Duration: 11’

First performance: 9 January 1927, Moscow, Mozart Concert Hall
combined Glière (Yakov and A. Targonsky, A. Babich, K. Blok) and Stradivari Quartets (Boris Simsky, Boris Vitkin, Grigori Gamburg, Viktor Kubatsky)

Duration: 14’

First performance: 12 December 1926, Leningrad, Small Philharmonic Hall
Dmitri Shostakovich

Originally entitled ‘October’ or ‘October Sonata’. Erna Meskhishvili states that the first performance took place on 2 December 1926.
APHORISMS, Op. 13
[Aforizmy]

Ten pieces for piano

Dedicated to Boleslav Leopoldovich Yavorsky

1. Recitative \( \text{\textit{q}} = 104 \)
2. Serenade \( \text{\textit{e}} = 208 \)
3. Nocturne \( \text{\textit{q}} = 92 \)
4. Elegy \( \text{\textit{q}} = 44 \)
5. Funeral March \( \text{\textit{e}} = 152 \)
6. Etude \( \text{\textit{q}} = 88 \)
7. Dance of Death \( \text{\textit{h}} = 132-144 \)
8. Canon \( \text{\textit{e}} = 144 \)
9. Legend \( \text{\textit{e}} = 116 \)
10. Lullaby \( \text{\textit{e}} = 63 \)

Duration: 12’

First performance: Autumn 1927, Leningrad

Dmitri Shostakovich

► Muzyka Collected Works: Vol. 39
► DSCH New Collected Works: Vol. 109

DATES OF COMPOSITION: 25 February (No. 1) · 27 February (No. 2) · 1 March (No. 3) · 6 March (No. 4) · 9 March (No. 5) · 14 March (No. 6) · 21 March (No. 7) · 1 April (No. 8) · 5 April (No. 9) · 7 April (No. 10)

ARRANGEMENTS: for violin, bassoon, piano and percussion by Boris Bekhterev and Vladimir Spivakov ● for violin and piano (No. 10) by Sergei Sapozhnikov.
SYMPHONY NO. 2 in B major, Op. 14
‘To October – A Symphonic Dedication’
[Posvyashchenie Oktyabryu]  
Leningrad, Detskoye Selo, Summer 1927

for orchestra with mixed choir
Text by Alexander Bezymensky
State Commission for the celebrations of the tenth anniversary of the October Re-
volution – subtitled ‘Proletarians of the World, Unite!’

One movement: Largo \( q = 46 \) – [Allegro molto] \( q = 152 \) – Poco meno mos-
so \( q = 138 \) – Allegro molto \( q = 192 \) – Meno mosso \( q = 100 \) – Moderato

3(picc).2.2.2 – 4.3.3.1 – timp. perc (tgl, side dr, bass dr, 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
Olenyov)
- DSCH New Collected Works: Vol. 2 (score), Vol. 17 (arrangement for two pianos)

While Derek C. Hulme states that ‘Symphony No. 2’ was composed between April
and June 1927, Erna Meskhishvili gives 10 August as date of completion. English
translation by Myron Morris and Andrew Huth and by Richard Bannerman. Ger-
man version by Jörg Morgener.

TAHITI TROT (TEA FOR TWO), Op. 16 [VINCENT YOUMANS (1898 - 1946)]  
[Taiti-trot]  
1927

Transcription in A flat major of the song ‘Tea for Two’ from the 1925 musical ‘No,
no, Nanette’

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

(Moderato)

2(picc).2.1.1 – 4.2.1.0 – timp. perc (tgl, side dr, cym, glsp, xyl). cel. harp.
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)

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
brass band by Howard Snell, by David Purser and by Hans-Joachim Rogoll ■ organ
version by Maria Makarova ■ for five guitars by Krisztina Dobo.
THE NOSE, Op. 15
[Nos]

Moscow/Leningrad, July 1927 - 24 June 1928

Satirical opera in three acts (with an epilogue) and ten scenes
Libretto by Evgeni Zamyatin, Georgi Ionin, Alexander Preis and Dmitri Shostakovich after Nikolai Gogol’s novel

Act I
1. Introduction (Allegro)
2. Scene 1 ‘The Barber Ivan Yakovlevich’ (Adagio)
3. Scene 2 ‘The Embankment’ (Presto)
4. Entr’acte for percussion instruments (Allegro molto)
5. Scene 3 ‘Kovalyov’s Bedroom’ (Adagio)
6. Gallop (Allegro molto)
7. Scene 4 ‘Kazan Cathedral’ (Largo)

Act II
8. Introduction (Allegro)
9. Scene 5 ‘A Newspaper Advertising Department’ (Allegro non troppo)
10. Entr’acte (Largo)
11. Scene 6 ‘Kovalyov’s Apartment’ (Allegretto)

Act III
12. Scene 7 ‘St. Petersburg Outskirts’ (Allegretto)
13. Scene 8 ‘Kovalyov’s Apartment – Podtochina’s Apartment’ (Allegretto)
14. Intermezzo (Moderato)

Epilogue
15. Scene 9 ‘Kovalyov’s Apartment’ (Allegro)
16. Scene 10 ‘Nevsky Prospect’ (Andante)

DRAMATIS PERSONAE: Platon Kuzmich Kovalyov (baritone) – Ivan Yakovlevich, barber (bass) – Praskovya Osipovna, Yakovlevich’s wife (soprano) – District Constable (very high tenor) – Ivan, Kovalyov’s servant (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-in-waiting (speaking role) – Gentleman-in-waiting (speaking role) – Father (bass) – Mother (soprano) – Their sons (tenor, baritone) – Pyotr Fyodorovich (tenor) – Ivan Ivanovich (bass-baritone) – Aristocratic old lady (contralto) – Ladies-in-waiting (6-8 sopranos) – Female bread-roll-seller (soprano) – Doctor (bass) – Yaryshkin (tenor) – Pelageya Grigorevna Podtochina (mezzo-soprano) – Her daughter (soprano) – A group of 7 Gentlemen (4 tenors, 3 basses) – Old Man (tenor) – Newcomers (tenor, bass) – Man selling benches (bass) – A highly decorated Colonel (tenor) – Dandies (tenor, bass) – Someone (bass) – Students (5 tenors, 3 basses) – Respectable Lady (mezzo-soprano) – Her sons (2 basses) – Khosrev Mirza (speaking role) – Acquaintances of Kovalyov (2 basses, tenor) – Policeman (bass) –
THE NOSE, Op. 15  [CONTINUED]

Lackey (bass) – Doorman of the Police Inspector (tenor) – Cabman (bass) – Coachman (bass) – Acquaintances of the barber (speaking roles) – Lady of a certain age (mute role) – Slim Lady (mute role) – Female shirt-front-seller (mute role) – Firemen (mute roles)

People at prayer in the cathedral, Travellers, Ladies and Gentlemen-in-waiting, Policemen, Eunuchs (Choir)

1(picc, alto flute).1(cor anglais).1(Eb cl, bass cl).1(db bn) – 1.1(cornet).1.0 – perc (tgl, cast, rattle, flex, tamb, tom-t, side dr, bass dr, cym, susp.cym, tam-t, bells, g BSP, xyl). 2 harps. piano. 2 domras. 2 balalaikas. strings (12-16/12-16/8-12/8-12/8-12/8)

Duration: 110’

Première: 18 January 1930, Leningrad, Maly Opera House

► 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)

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

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

1. Overture (Allegro)
2. Kovalyov’s Aria [Scene 5] (Largo con moto)
3. Entr’acte [Act I] (Allegro molto)
4. Entr’acte [Act II] (Adagio)
5. Ivan’s Song [Scene 6] [Allegretto]
7. Galop [Scene 3] (Allegro)

1(picc).1(cor anglais).1(Eb cl, bass cl).1(db bn) – 1.1.1.0 – perc (tgl, cast, flex, tom-t, tamb, side dr, bass dr, cym, tam-t, glsp, xyl). 2 balalaikas. 2 harps. piano.
strings (12-16/12-16/8-12/8-12/8-12)

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)

TWO SCARLATTI PIECES, Op. 17 [DOMENICO SCARLATTI (1685 - 1757)]
[Dve pesy Skarlatti]

Orchestration of harpsichord sonatas D minor L413 / K9 (No. 1) and E flat major L375 / K20 (No. 2) for wind band

1. Pastorale (Allegro non tanto)
2. Capriccio (Presto)

3(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)

The manuscript score was only found after Shostakovich’s death. Although Shostakovich stated that he used Scarlatti’s original sonatas it is evident that both arrangements where made from Carl Tausig’s transcriptions from whom Shostakovich also borrowed the titles ‘Pastorale’ and ‘Capriccio’.
NEW BABYLON, Op. 18
[Novyi Vavilon]

Leningrad, December 1928 - 20 February 1929

Music to the silent film
Produced by the FEKS [Factory of the Eccentric Actor] Group, for Soyuzkino (Leningrad) – Screenplay on the basis of Pavel Blyakhin’s idea by Grigori Kozintsev and Leonid Trauberg (directors) – Andrei Moskvin 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.

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 Communard 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)
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 (David Gutman) – Actress (Sofia Magarill) – employee (Vsevolod Pudovkin) – Louise’s father (S. Gusev) – Térèse, 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 – 3 perc (tgl, flex, tom-t, tamb, side dr, bass dr, cym, susp. cym, xyl). piano. strings

Duration: 93’

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

Originally Op. 17. Parts of ‘War’ and ‘Versailles’ were re-used in ‘The Bedbug’, Op. 19 – the main theme from the Scherzo, Op. 7 appears in ‘War’. The titles of the reels where 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: Jacques Offenbach’s waltz from ‘La belle Hélène’ and the famous can-can from ‘Orphée aux enfers’, the French revolutionary song ‘Ça ira!’ and the round dance ‘La carmagnole’. Rouget de l’Isle’s ‘Marseillaise’ serves as *leitmotiv* and appears in the most unexpected arrangements. According to Vol. 122 of DSCH New Collected, 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. 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.
SUITE FROM ‘NEW BABYLON’, Op. 18a
compiled by Gennadi Rozhdestvensky (1976)

1. War (Allegro non troppo)
2. Paris (Allegro moderato)
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 – 3 perc (timp, tgl, flex, tamb, side dr, bass dr, cym, tam-t, xyl). piano. strings

Duration: 50’

Rozhdestvensky splits movement 6 with its final section becoming a separate finale, ‘No. 7’ in his own recording.
THE BEDBUG, Op. 19

[Клоп]

Leningrad, January - February 1929

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

1. March (Tempo di marcia)
2. Galop (Allegro) [for two bayans]
3. Foxtrot (Allegro non troppo) [for two bayans]
4. Intermezzo (Allegretto)
5. Wedding Scene (Allegro)
6. Waltz (Andante) [for piano solo]
7. The Fire [Vivo]
8. Fire Signals I-IV
9. Chorus of the Firemen [Marciale]
10. Scene in the Public Garden (or Boulevard) [Allegro moderato]
11. March of Pioneers (Allegretto)
12. March of the City-Elders [Tempo di marcia]
13. Flourish (Allegro)
14. Waltz [Moderato]
15. Final March [Giocoso]

2.0.2.2 soprano sax.0 – 1.2.1.1 – perc (tgl, flex, tom-t, side dr, bass dr, cym).
balalaika, guitar, strings – male choir – accordion trio and piano on scene –
additional brass section: 3 flugel horns (alto, baritone, bass)

Première: 13 February 1929, Moscow, Meyerhold Theatre

Vsevolod Meyerhold (producer and director) – Vladimir Mayakovsky (script editor) –
Zinaida Raikh, Kh. Lokshina, A. Nesterov, P. Tsetnerovich (assistant directors) –
‘Kukryniksy’ (designers [part I]) – Alexander Rodchenko (designer [part II]) –
Orchestra of the Meyerhold Theatre – Yuri Nikolsky (conductor) – Kuznetsov, Makarov,
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)

The Editor’s Note of Muzyka Collected Works Vol. 27 says that the material printed in Vol. 27 and 28 represents everything that survived from Shostakovich’s music for ‘The Bedbug’. Nos. 2, 3 and 6 only appear as piano score in Vol. 28. For the 1929 production the introductory March was cut into three separate sections, and two dance numbers were divided into fragments and functioned as fillers in both acts. ‘Wedding scene’ (No. 5) was first shortened and finally cut out, but later re-orchestrated and incorporated in the overture of ‘Columbus’, Op. 23. ‘Symphonic Entr’acte’, listed as No. 11 in the incomplete index of musical numbers of ‘The Bedbug’ preserved at the Bakhrushin Theatre Museum, seems to be a combination of Nos. 4 and 7. The inscription ‘Intermezzo’ on the score’s cover of No. 4 was obviously not added by the composer. Full score and piano score of this piece show minor divergences. Nos. 2 and 6 were (enlarged and orchestrated) utilized in ‘New Babylon’, Op. 18. Derek C. Hulme mentions a number, ‘Dance’,
between Nos. 6 and 7, which is neither printed in Vol. 27 nor in Vol. 28. ‘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 S. Samarin (Nos. 5, 7-9, 11-14).

SUITE FROM THE BEDBUG, Op. 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.
**COLUMBUS, Op. 23**

[Bedny Kolumb]

Leningrad, January or February 1929

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

1. Overture in C minor (*Allegro poco moderato*)
2. Finale in C major (*Moderato – Andantino – Allegro*)

3(2picc).3(cor anglais).4(Eb cl, bass cl).4(db bn) – 4.4.3.1 – timp. perc (tgl, cast, flex, tom-t, tamb, side dr, bass dr, cym, tam-t, xyl). strings – mixed choir

Duration: 7’

Première: 14 March 1929, Leningrad, Maly Opera House
Samuil Samosud (conductor)

First (concert) performance: 8 February 1977, Tallinn

► Muzyka Collected Works: Vol. 23 (score)
► DSCH New Collected Works: Vol. 31 (score)

No. 1 is known as ‘Overture’ although it was inserted before the sixth scene of the opera. As Erna Meskhishvili states, Mozart’s overture to ‘Le nozze di Figaro’ was played as introduction to ‘Armer Columbus’. According to John Riley, ‘Finale’ bore the title ‘The Entry of the Yankees’ and was conceived for an interpolated animated film, an anti-American plea for international peace. The main theme from ‘Finale’ was later utilized in ‘Declared Dead’, Op. 31 and in the final movement of the first Piano Concerto, Op. 35.

**SYMPHONY NO. 3** in E flat major,

‘The First of May’ [Pervomaiskaya], Op. 20

Leningrad, summer - October 1929

for orchestra with mixed choir

Text by Semyon Kirsanov


3(picc).2.2.2 – 4.3.3.1 – timp. perc (tgl, side dr, bass dr, cym, tam-t, glsp, 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.
THE GUNSHOT, Op. 24
[Vystrel]

Incidental music to Alexander Bezynensky’s five act verse play comedy

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

1.0.1.1 – 1.1.1.1 – timp. perc (rattle, wood bl, tamb, side dr, bass dr, cym, tam-t). 2 balalaikas. piano. strings (only violins) – mixed chorus – additional brass section: 2 cornets, 3 flugelhorns (alto, tenor, baritone)

Duration: 8’

First performance: 14 December 1929, Leningrad, TRAM (Teatr Rabochey Molodyozhi – Theatre of Working-Class Youth)

Mikhail Sokolovsky and R. Suslovich (directors) – Igor Vuskovich (designer)

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

According to Krzysztof Meyer, the first performance took place on 14 February 1929. The play is sometimes variably 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 V. Samarin (Nos. 3, 5, 7, 8).

HEY, LET’S BANG!
[Ei, ukhnem!]

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

► DSCH New Collected Works: Vol. 146 (score)
THE AGE OF GOLD, Op. 22
[Zolotoi vek]

Ballet in three acts and six scenes
Libretto by Alexander Ivanovskv

1. Overture (Allegro non troppo)
   Act I
   Scene 1
2. Procession of the Guests of Honour (Allegretto)
3. Inspection of the Display Windows (Allegro vivace)
4. Demonstration of ‘Important’ Exhibits. Appearance of the Soviet Soccer Team (Allegretto)
6. Boxing as an Advertising Stunt (Moderato non troppo)
7. Scandal during the Boxing Match. Entrance of the Police (Moderato)

Scene 2
8. Dance of the ‘Gilded Youth’ (Allegro)
9. Diva’s Dance (Adagio)
10. Appearance of the Soviet Football Team and Diva’s Variations (Andantino)
11. Soviet Dance (Allegro)
12. Diva Asks the Leader of the Soviet Team to Dance with Her (Allegretto)
13. Dance and Scene of Diva and the Fascist (Andantino)
15. The Supposed Terrorist (‘The Hand of Moscow’) (Andantino)
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)

   Act II
   Scene 3
20. Mime of the Agents Provocateurs, Provocation and Arrest (Gallop) (Allegro)
   Scene 4
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)
26. Scene and Exit of the Soviet Team (Allegro)

   Act III
   Scene 5
27. Entr’acte (Allegro)
   Scene 6
28. Chechotka (Tap-Dance) ‘Shoe Polish of the Highest Grade’ (Allegretto)
29. Tango (Largo)
30. Polka ‘Once upon a Time in Geneva’ (Allegretto)
31. The Touching Meeting of the Classes with a Certain Degree of Fakeness (Presto)
32. Entrance of Diva and the Fascist. Dance (Allegro)
33. Can-can (Allegro vivace)

Scene 6
34. Prelude (Adagio)
35. Scene of the Freeing of the Prisoners (Adagio)
36. Total Unveiling of the Conspiracy. The Bourgeois in Panic (Allegro)
37. Final Dance of Solidarity (Allegro con brio)

**DRAMATIS PERSONAE**: Director of an Industrial Exhibition – Diva, a Dancer – A Fascist – 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.

2(picc).2(cor anglais).3(Eb cl, bass cl).2soprano sax.2(db bn) – 4.3.3.1 – perc (timp, tgl, whistle, wood bl, cast, ratchet, tambourine, side dr, bass dr, cym, tam-t, Flex, glsp, xyl). banjo. bayan. harm. strings

Première: 26 October 1930, Leningrad, State Academic Opera and Ballet Theatre

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 ‘Dynamiada’. As stated in the foreword of DSCH New Collected Works the vocal score was reconstructed from the manuscripts of the orchestral score and piano score held in the Library of the Leningrad Theatre of Opera and Ballet. The order of the above listed numbers of ‘The Age of Gold’ is taken from the DSCH publication. It shows slight divergences both from Derek C. Hulme’s counting from the original scenario and from a list of the staging titles based on the composer’s score (1930). An earlier version of the vocal score held by Universal Edition in Vienna shows substantial differences. 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. 112. The theme from Youman’s ‘Tea for Two’, also known in the composer’s arrangement as ‘Tahiti Trot’, Op. 16, reappears in No. 27. The main theme from No. 30 [‘Polka’] is quoted in Alfred Schnittke’s ‘Hommage

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**SUITE FROM ‘THE AGE OF GOLD’, Op. 22a**

Compiled by the composer

1. Prelude (*Allegro non troppo*) [Nos. 1 and 2]
2. Adagio [No. 9]
3. Polka (*Allegretto*) [No. 30]
4. Dance (*Allegro*) [No. 11]

2(pic).2(cor anglais).3(*Eb cl, bass cl*).ssax.2(db bn) – 4.3.3.1.baritone – timp.
perc (g, wood bl, tamb, side dr, bass dr, cym, tam-t, xyl). acc. 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)

Originally this suite consisted of seven movements – in the revised version of 1935 Shostakovich condensed the first two movements (‘Prelude’ and ‘Procession’) and omitted No. 3 (‘Chechotka’) and No. 5 (‘Foxtrot’). The manuscript score of this version is preserved at Universal Edition, Vienna. Versions for string quartet (No. 3), for solo piano (No. 3, 1935) and for piano four hands (1962) by the composer.

Numerous **ARRANGEMENTS** of No. 3: for piano by György Sándor, by Frederick Block and (Nos. 3 and 4) by Ulrich Sommerlatte for piano four hands by Y. Komalykov 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 string quartet by Sheppard Lehnhoff and by David Ogden for viola ensemble by Georgi Bezrukov for wind quintet by Aaron Henry for marimba, violin, violoncello and double bass by Michael Koball for marimba by Anatoli Lyubimov for marimba and piano by Nebojša Ivkovic for woodwind quintet by Jerry Neil Smith, by Roger Smith and by Adam Lesnick for brass band by Quinto Maganini and by P. J. Lang for brass quintet by R. San Filippo for saxophone quartet by the Aurelia Quartet for string quartet or string orchestra by Christian Sikorski.

► See also ‘Two pieces for string quartet’ (1931)
Virgin Soil, Op. 25
[Tselina]

Leningrad, April 1930

Incidental music to the play by Arkadi Gorbenko and Nikolai Lvov (lost?)
Première: 9 May 1930, Leningrad, Young Workers’ Theatre
Mikhail Sokolovsky and Nikolai Lebedev (directors) – V. Dmitriev (stage designer)
First performance: 9 May 1930, Leningrad, TRAM (Teatr Rabochey Molodyozhi – Theatre of Working-Class Youth)
The play is sometimes also referred to as ‘Virgin Land’. Some sources mention that Gorbenko’s and Lvov’s play is based on the novel by Mikhail Sholokhov – according to Derek C. Hulme it is not. Although Gerard McBurney explains that Shostakaovich’s score was recently rediscovered, Op. 25 was not incorporated into DSCH New Collected Works. ARRANGEMENTS for piano of ‘Evening Landscape’ and ‘Encounter with the Accordionist’.

Symphony of Psalms [Igor Stravinsky (1882 - 1971)]

1930 (?)

Arranged for piano four hands
Psalm 38, Verses 13 and 14 (No.1), Psalm 39, Verses 2, 3 and 4 (No. 2) and Psalm 150 (No. 3)

1. $^\frac{\text{q}}{} = 92$
2. $^\frac{\text{e}}{} = 60$
3. $^\frac{\text{q}}{} = 48$

► DSCH New Collected Works: Vol. 114
CHRONOLOGICAL LIST OF WORKS

ALONE, Op. 26
[Odna]

Leningrad, autumn 1930 - January/February 1931

Music to the sound film
Produced by Soyuzkino (Leningrad) – Grigori Kozintsev, Leonid Trauberg (scenario and direction) – Evgeni Enei (set designer) – Andrei Moskvin (camera) – Lev Arnshtam, Ilya Volk (sound editors) – Nikolai Rabinovich (conductor). First showing: 10 October 1931, Leningrad, ‘Splendid Palace’ cinema

Reel No. 1
1. [Con moto]*
2. [Allegro giocoso]*
3. [Allegro]*
4. March. The Street (Allegro)
5. Barrel-Organ (Kusmina waits for Sobolevsky) (Andantino)
6. Galop (‘Happy Days are Coming’) (Allegro)
7. [March] [Allegretto]*
8. Choral Finale (‘Stop! Don’t Go Away’) (Andantino)

Reel No. 2
9. [Marciale]*
10. March (Allegretto)
11. [Moderato]*
12. [March] (Allegretto)*
13. [Allegro]*
14. Allegro

Reel No. 3
15a. [Overtone Singer]*
15. The Steppe of the Altai (Andante)
16. The Altai (Andantino)
17. Adagio
18. Kuzmina in the Peasant’s Hut (Largo – Allegro)
19. [Allegro]*

Reel No. 4
20. [Andante]*
21. Allegro
22. The Bey Takes the Children to the Sheep Pastures (Largo)
23. Largo
24. [Andante]*
25. [Allegro]*
26. Village Soviet Chairman at Sleep and Rising (Adagio)
27. Kuzmina’s Arrival (Allegro)
28. Village Soviet Chairman Drinks Tea with his Wife (Allegretto)
CHRONOLOGICAL LIST OF WORKS

ALONE, Op. 26  [C O N T I N U E D  I]

Reel No. 5
29. Adagio – Allegretto
30. Adagio
31. Allegro
32. Russian/Enemy/Nod of the head (Moderato)
33. [Allegro vivace – Adagio molto]*

Reel No. 6
34. Allegretto – Presto – Allegretto – Presto – Adagio
35. The Storm in the Steppe (Allegro)
36. Snowstorm (Presto)
37. Largo
38. Finale (Largo)

Reel No. 7
39. The Aeroplane (Allegro)
40. [Poco lento]*
41. Allegro
42. [Andante]*
43. Adagio
44. Allegro
45. Finale (Allegro)

Appendix (fragments not used in the film)
1. Beginning (Allegro vivo) [score]
2. The Barrel-Organ (Andantino)
3. Choral Finale ‘Stop! Don’t Go Away’ (Andante) [65 introductory bars]
4. Andante
5. Andante
6. Andante
7. 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 Bai’s Conversation (Moderato) [piano score]

* RECONSTRUCTION

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

3(picc).3(cor anglais).4(Eb cl, bass cl).3(db bn) – 4.2.3.1 – timp. perc (tgl, wood bl, side dr, bass dr, cym, tam-t, g1sp, xyl). termenvox. harp. org. strings – additional brass section: 2 cornets, 4 flugelhorns (alto, baritone [2/2]), 2 tubas – choir with soprano (Nos. 2 and 8), mezzo-soprano (Nos. 24, 40) and tenor (Nos. 6, 8, 14, 25) solos
Sometimes translated as ‘All Alone’. Any part then known to have survived from the music of Op. 26 is published in Vol. 41 of Muzyka Collected Works from 1987. 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. For a detailed commentary and explanation concerning the discrepancies between Muzyka and DSCH publications see Vol. 123 of DSCH New Collected Works. No. 2 of the Appendix (‘The Barrel-Organ’) is based on ‘Dance’ in C minor from 1923 dedicated to the composer’s sister Soya. ‘The Dream’ from the Appendix reappears as ‘Lullaby’ in the incidental music to ‘Hamlet’, Op. 32. ARRANGEMENTS: In 2001 Dmitri Smirnov compiled a Suite for wind instruments, percussion and double bass, Op. 26a (1[picc].2[cor anglais].2[bass cl].alto sax.2[db bn] – 2.1.1.0 – perc [timp, tgl, woodbl, tamb, side dr, bass dr, cym, tam-t, xyl, vibr]. 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’. This arrangement was premiered on 21 February 2001 in Warsaw by the Nederlands Blazers Ensemble. Gennadi Rozhdestvensky compiled a three movement Suite from ‘Odna’ [3.3.4.3 – 2.4.3.1 – timp. perc (glsp, xyl). termenvox. harp. org. strings] in 1982. There is also a compilation by Gerard McBurney consisting of ‘Galop’, ‘The Altai’, ‘Barrel-Organ’, ‘The Bey Takes the Children to the Sheep Pastures’, ‘Village Soviet Chairman at Sleep and Rising’, ‘Village Soviet Chairman Drinks Tea with his Wife’, ‘Allegro’, ‘Moderato’, ‘Storm in the Steppe’ and ‘Finale’ for symphonic band (No. 6 ['Galop'], No. 10 ['March']) by Alphons van Stenis.
Ballet in three acts and seven scenes
Libretto by Vladimir Smirnov

1. Overture (Adagio – Allegro)

Act I
2. Gymnastics (Moderato)
3. Leaving for Work (Allegretto)
4. Lyonka Gulba (Off to Work after Drinking Bout) (Adagio)
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)
8. Mime Dance of the Charladies (Tidying Up the Workshop) (Allegro)
9. The Workers Arrive (Allegretto)
10. The Saboteurs (Intermezzo) (Allegretto)
11. The Bureaucrat (Allegretto)
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)
15. The Hooligan’s Mime Dance (Carousing) (Adagio)
16. Mime Dance of the Hooligans and Workers (The Workers’ Indignation) (Adagio)
17. The Workshop in Operation (Second Dance of the Machines) (Allegro)

Act II
18. Introduction. The Scene with the Sacristan, Goshka, Beggar Women, the Pope and Young Pioneers (Andantino)
19. Mime and Dance of the Pope (Adagio)
20. Entry of the Pilgrims (Andantino)
21. Dance of the Komsomol Members (Allegro)
22. Kozelkov’s Dance (Andantino)
23. Dance of the Women Tailors (Andantino)
24. Goshka’s Dance (Allegro)
25. The Komsomol Members’ Dance, the Sacristan’s Dance, Scene with the Pilgrims (Allegro)
26. Dance of the Hooligans (Largo)
27. Mime of the Hooligans and Scene with Lyonka and the Pope (Andante)
28. Mime of Kozelkov, Boris and Olga (Allegro)
29. Dance of Kozelkov and His Friends (Allegretto)

Act III
30. Entr’acte (Lento)
31. The Working Day’s End (Allegro)
32. Scene with the Bolt (Andante)
33. March (Allegretto)
34. The Naval Disarmament Conference (Allegretto)
THE BOLT, Op. 27

35. Dance of the Aesthetic Young Lady (Allegro)
36. The Yes-Man (Andantino)
37. Dance of the Mill Girls (Allegro)
38. Dance of the Drayman (Moderato non troppo)
39. Dance of the Colonial Slave Girl (Andante)
40. Dance of the Komsomol Members (Allegro)
41. The Conspiracy Exposed (Goshka’s Tale) (Andantino)
42. Red Army Dances (Allegretto)
43. Concluding Dance and Apotheosis (Allegro)


3.3.3.3 – 6.3.3.1 – perc. harp. strings

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


► DSCH New Collected Works: Vol. 62 (score), Vol. 63 (piano score)

See also ‘Ballet Suites’ Nos. 1-3 (1948-1953) and ‘Dances of the Dolls’, 1951
SUITE FROM ‘THE BOLT’ (BALLET SUITE NO. 5), Op. 27a

1931, revised 1934

compiled by Alexander Gauk

1. Overture (Adagio – Allegro)
2. Bureaucrat’s Dance (Polka) (Allegretto – Allegro – Moderato – Allegretto)
3. Draymen’s Dance (Variation) (Moderato non troppo)
5. Intermezzo (Allegretto)
6. Dance of the Colonial Slave Girl (Andante)
7. The Conciliator (Andantino)
8. General Dance and Apotheosis (Finale) (Allegro)

3(2picc).3(cor anglais).3(Eb cl).3(db bn) – 6.3.3.1 – timp. perc (tgl, tamb, side dr, bass dr, cym, tam-t, glsp, xyl). strings – brass band: 3 cornets, 2 trumpets, 6 flugelhorns (alto, tenor, baritone [2/2/2]), 2 tubas

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. 71 (score)

OVERTURE TO ‘THE GREEN COMPANY’ [IVAN DZERZHINSKY (1909 - 1978)]

Orchestration of the overture to Ivan Dzerzhinsky’s musical comedy ‘The Green Company’ (lost)
First performance: March 1932, Leningrad, TRAM (Theatre of Working-Class Youth)
Variant translation: ‘The Green Guild’

RULE, BRITANNIA!, Op. 28
[Prav, Britaniya!]

Incidental music to Adrian Piotrovsky’s play in four acts
1. Internationale (Allegro – Meno mosso)
2. Infantry March (Allegretto)
3. [Along the Soviet Route] (Allegretto non troppo)
4. Protest (Allegro)
5. Raising the Banner (Allegretto)
6. The Banners Flap in the Wind (Allegro)

1(picc).0.1.1 – 1.2.1.1 – timp. perc (tgl, side dr, bass dr, cym). piano. strings – mixed chorus

Première: 9 May 1931, Leningrad, TRAM (Teatr Rabochey Molodyozhi – Theatre of Working-Class Youth)
Mikhail Sokolovsky and R. Suslovich (directors) – M. Levin (stage designer) – N. 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 Degeyter’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.
Golden Mountains, Op. 30
[Zlatye gory]

Leningrad, Summer - Autumn 1931

Music to the film

1. Introduction
2. Waltz
3. Three episodes (A major, C major, D minor)
4. Three fragments
5. Polka
6. Pyotr sells watches
7. Pyotr’s run
8. Fugue [for organ]
9. Two variants of ‘Waltz’ (Andantino, Moderato)
10. Vasili’s Death
11. Part No. 8
12. Finale

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

3(picc).2.3(Eb clar).5(db bn) – 4.3.3.1 – 3 timp. perc. guit. bayan. harp. stings – brass band: 2 cornets, 4 flugelhorns (alto, baritone [2/2]), 2 tubas) – 5 domras, 5 balalaikas

Duration: 92’

- DSCH New Collected Works: Vol. 124 (score)

The autograph score is preserved at the State Archives of Literature and Art and the Glinka Museum. The above list of items and the given instrumentation were adopted from Erna Meskhisvili. Apart from the mentioned items in orchestral parts, there is a number of pieces in the composer’s handwriting. No. 4 makes use of the song ‘If only I had those Mountains of Gold’ ['Kogda b imel zlatye gory'] which serves as leitmotiv. No. 6 is based on the song ‘Oh, endless step’ ['Akh ty, step shirokaya’]. Derek C. Hulme gives the following orchestration which does not exactly correspond with Erna Meskhishvili’s: 3(picc).3(cor anglais).3(bass cl).3sax(soprano/alto/tenor).3(db bn) – 8.4.4.2 – timp. perc (side dr, bass dr, cym, glsp, xyl). hawaiian guit. 2 harps. org. strings. The film is sometimes referred to as ‘Mountains of Gold’ or ‘The Street of Happiness’ ['Schastlivaya ulitsa’]. According to John Riley an impressive fugue for organ and orchestra was removed from the score on the occasion...
of the film’s 1936 re-release. As Hulme states, there is another song based on the urban song ‘There Used to be Merry Days’, which reappears in ‘Moscow Cheryomushki’, Op. 105.

SUITE FROM ‘GOLDEN MOUNTAINS’, Op. 30a

Leningrad, 1931

compiled by the composer

1. Introduction (Moderato)
2. Waltz (Andante)
3. Fugue (Largo – Allegro)
4. Intermezzo (Andante)
5. Funeral March (Largo)
6. Finale (Largo)

3(picc).3(cor anglais).3(bass cl).soprano sax.alto sax.tenor sax.3(db bn) – 8.4.4.2 – timp. perc (side dr, bass dr, cym, glsp, xyl). hawaiian guit. 2 harps. org. strings

Duration: 27’

First performance: Autumn 1931, Moscow, Bolshoi Theatre
Bolshoi Theatre Orchestra – Alexander Melik-Pashayev (conductor)

► Muzyka Collected Works: Vol. 41 (score)

Shostakovich utilizes the seven last bars from his Third Symphony as a coda for the ‘Finale’. ARRANGEMENTS: for piano by Levon Atovmyan  ■ for piano four hands by Reiny Roland, by M. Danyushevsky and (No. 2) by Mikhail Nyurnberg  ■ for two pianos by A. Kondratev and by Pierre Luboshutz  ■ for trumpet and piano by Sergei Bolotin. ARRANGEMENTS of No. 2: for piano by Reiny Roland  ■ for piano four hands by Mikhail Nyurnberg  ■ for wind orchestra by Sergei Gorchakov and by Vladimir Udalov  ■ for small orchestra by Y. Mesner and Yuri Ostrumov  ■ for folk instrument orchestra by Yuri Chernov.
CHRONOLOGICAL LIST OF WORKS

DECLARED DEAD, Op. 31
[Uslovno ubityi]

Leningrad, Summer 1931

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

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

DECLARED DEAD, Op. 31  [Continued 1]

Première: 2 October 1931, Leningrad Music-Hall

► 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 have been inspired by 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. Shostakovich’s original instrumentation of Nos. 1 and 2: 2(picc).1.soprano sax.alto sax.tenor sax.1 – 2.2.1.1 – perc (timp, side dr, bass dr, cym). banjo. piano. strings (4/4/2/2/2). These two items appear in Vol. 54 of DSCH New Collected Works, as well as a Suite from Op. 31 (listed below) compiled and orchestrated by Gerard McBurney. 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 only 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].)


**SUITE FROM ‘DECLARED DEAD’, Op. 31a**
compiled by Gerard McBurney

1. Transition to the Field Hospital (*Allegretto*) [No. 6]
2. Galop (*Allegro*) [No. 7]
3. Transition to the Field (*Allegro*) [No. 8]
4. The Field [A Landscape] (*Andantino*) [No. 9]
5. Introduction to Act II. Petrushka (*Allegro*) [No. 16a]
6. The Storm (*Allegro*) [No. 17b]
7. The Arrival of the Lorry (*Allegro*) [No. 18]
8. Dance (*Andante*) [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. Waltz of John of Kronstadt and Paraskeva Pyatnitsa (*Presto*) [(No. 29)]
14. Polka (*Con moto*) [No. 11]
15. The Archangel Gabriel’s Number (*Allegretto poco moderato*) [No. 34]
16. March (Camouflage) (*Allegretto*) [No. 12]
17. River-Bed (*Moderato – Molto più mosso*) [No. 15]
18. Finale to Act I: Dance of the Temporary Conquerors (*Moderato – Più allegro al fine*) [No. 16]

2(picc).1.2(bass clar). soprano sax. tenor sax.2 – 1.2.2.1 – timp. perc (3 groups, 5 players) [I: tgl, flex, wood bl, tamb, side dr, tenor dr, bass dr, cym, susp.cym, xyl, gsp – II: flex, claxon, whistle, 2 temple bl, wood bl, side dr, tenor dr, bass dr, cym, susp.cym, lion’s roar – III: tgl, flex, whistle, whip, wood bl, tamb, bass dr, cym, susp.cym, tam-t, plate bell]. piano. acc. strings (8/6/4/4/3)

Duration: 39’

- DSCH New Collected Works: Vol. 54 (score)
TWO PIECES FOR STRING QUARTET

Dedicated to the Jean Villaume Quartet of Kharkov

1. Elegy in F sharp minor (Adagio)
2. Polka in B flat major (Allegretto)

Duration: 8’

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’ from ‘The Age of Gold’, Op. 22a. 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). ARRANGEMENTS for string orchestra by Christian Sikorski and Alexandre Brussilovsky (both Nos. 1 and 2) and by Misha Rachlevsky (No. 2) for saxophone quartet by Aurelia Saxophone Quartet and by Signum Saxophonquartett.
Incidental music to William Shakespeare’s tragedy
Russian translation by Mikhail Lozinsky with insertions from texts by Desiderius Erasmus

Act I
1. Introduction and Night Watch (Allegro non troppo – Moderato. Poco allegretto)
2. The Shepherd’s Pipe (Moderato)
3. Funeral March (Adagio)
4. Exit of the King and Queen (Allegro)
5. Banquet Music (Allegretto)
6. Flourish and Dance Music
7. Finale of Act 1 (Allegro)

Act II
8. Hamlet with the Boys (Allegro)
9. Ophelia and Polonius’ Galop (Allegro)
10. Hamlet’s Scene with Rosencrantz (Allegretto)
11. The Actors’ Arrival (Allegro)
12. Polonius’ Exit with Rosencrantz and Guildenstern (Allegretto)
13. Rosencrantz and Guildenstern’s Dialogue (Allegretto)
14. The Hunt (Allegro assai)
15. Finale of Act 2 (Repetition of the last eleven bars from ‘The Hunt’)

Act III
16. Music to the Spectacle
   I. Tuning of the Instruments
   II. Introduction (Adagio)
   III. Love Scene of the Player-King and Player-Queen (Andantino)
   IV. The Poisoner’s Appearance (Allegro)
   V. Poisoning Music (Adagio)
   VI. The Poisoner’s Exit (Andante)
   VII. Scene after the Poisoner’s Exit (Andantino)
17. Entry of the Guests
18. Scene with Flute (Allegro)
19. Episode after the Flute Scene (Presto)
20. Pantomime
21. Hamlet Dragging out Polonius’ Corpse (Allegretto)
HAMLET, Op. 32 [CONTINUED I]

Act IV
22. The King Distracts the Queen (Allegro)
23. The Combat (Allegro)
24. The King is Being Dragged out (Allegro)
25. The King’s [Claudius’] Monologue (Andante)

26. Fortinbras’ Fanfares
   I. (Allegro)
   II. (Allegro)
   III. (Allegro)

27. Banquet
28. Can-can
29. Ophelia’s Song

Act V
30. Lullaby
31. Requiem
32. Tournament

33. Flourish (Allegro non troppo]
34. Heavy Combat (Allegro)
35. Slack Combat (Allegro)
36. The Tournament’s End (Allegretto)
37. Fortinbras’ March

   2(picc).1.1.1 – 2.2.1.1 – timp. perc (tgl, tamb, side dr, bass dr, cym, tam-t).
   strings – solo voice, choir

Première: 19 May 1932, Moscow, Vakhtangov Theatre
Nikolai Akimov (production and design) – B. Zakhava, Pavel Antokolsky, Gerbert
Rappoport, Ruben Simonov, Boris Shchukin (directors) – S. Shervinsky (choreogra-
pher) – V. Arkadev (swortfights)

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

The material published in Muzyka Collected Works Vol. 27 is based on the score
which has been reconstructed from orchestral parts preserved at the Vakhtangov
Theatre’s Museum. The order of the above items according to Derek C. Hulme
deviates considerably from the grouping in Vol. 27. Five numbers (‘Romance at
the Banquet’ from Act IV and ‘Introduction to the Churchyard Scene’, ‘Song of the
Gravedigger’, ‘The Beggars passing by’, ‘Song of Horatio’ from Act V) do not appear
in Vol. 27 nor in Vol. 28 (piano score). The listing of items of Op. 32 given by Erna
Meskhishvili is subdivided in 4 acts and even more divergent. However, only the
publication of the still not available Vols. 117 and 120 of DSCH New collected
Works will give the opportunity to finally ascertain contents and order of musical
37) from ‘Declared Dead’, Op. 31, and the trumpet theme heard in ‘Flourish and
Dance Music’ (No. 6) derives from the Fifth Ballet Suite (‘The Bolt’), Op. 27a. ‘Night

See also the ‘Hamlet’ film music, Op. 116

SUITE FROM ‘HAMLET’, Op. 32a

compiled by the composer

Leningrad/Moscow, 1932

1. Introduction and Night Watch (Allegro non troppo – Moderato. Poco allegretto) [No. 1]
2. Funeral March (Adagio) [No. 3]
3. Flourish and Dance Music (Allegro) [No. 6]
4. The Hunt (Allegro) [No. 14]
5. Actors’ Pantomime (Presto) [No. 27]
6. Procession (Moderato) [No. 17]
7. Musical Pantomime (Allegro) [No. 20]
8. Banquet (Allegro) [No. 28]
9. Ophelia’s Song (Allegro) [No. 29]
10. Lullaby (Andantino) [No. 30]
11. Requiem (Adagio) [No. 31]
12. Tournament (Allegro) [No. 32]
13. Fortinbras’ March (Allegretto) [No. 37]

2(picc).1.1.1 – 2.2.1.1 – timp. perc (tgl, tamb, side dr, bass dr, cym, tam-t).
strings

Duration: 23’

Muzyka Collected Works: Vol. 27 (score)

ARRANGEMENTS: for small orchestra (Nos. 7 and 13) by Nikolai Rakov ■ for piano by Levon Atovmyan ■ for piano (Nos. 1, [without ‘Introduction’], 2, 3, [without ‘Flourish’], 4, 5, 10 and 13) by Lev Solin ■ piano version of No. 13 as ‘Marche Sarcastique’ by Frederick Block, Robert Cray and Benjamin Suchoff ■ for string quartet (Nos. 5 and 10) by Viktor Ekimovsky ■ for woodwind ensemble (No. 13) by Ray Farr.

See also Suite from the ‘Hamlet’ film music, Op. 116a
SIX ROMANCES ON WORDS BY JAPANESE POETS, Op. 21  
[Shest romansov na slova yaponskikh poetov]  
Leningrad, 7 October 1928 - April 1932

for tenor and orchestra


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(picc).2.4(Eb cl, bass cl).3(db bn) – 4.3.3.1 – timp. perc (cym, tam-t, glsp, xyl). 2 harps. 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’. 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. 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.
Music to the film

Commissioned to celebrate the fifteenth anniversary of the revolution

1. Presto
2. Andante
3. Andante

**CAST:** Babchenko (Vladimir Gardin) – Babchikha (Maria Blyumental-Tamirina) – Katya (Tatyana Guretskaya) – Pavel (Andrei Abrikosov) – Vasya (Boris Tenin) – Skvortsov, ingeneer (Boris Poslavsky) – His mother (M. Pototskaya) – Factory director (Alexei Alexeev) – Ingeneer (Nikolai Kozlovsky) – Morgun (Vladimir Sladkopevtsev) – Chutochkin (Yakov Gudkin)

3(picc).2.2.3(db bn) – 4.3.3.1 – timp. perc (tgl, side dr, cym, glsp, 2 xyl). 2 harps. strings

► Muzyka Collected Works: Vol. 41 (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’. Vol. 41 of Muzyka Collected Works only prints the three items listed above and in its appendix three further fragments: 1. Scherzo (piano score), 2. Three Sketches of ‘The Song of Encounter’ (the first with piano accompaniment) and 3. ‘The Song of Encounter’ (Fragment No. 10), an arrangement (3[picc].3.3.2 – 4.0.0.0 – strings – mixed chorus) taken from ‘Michurin’, Op. 78. 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. The beginning of No. 2 was used by the composer in the unfinished opera ‘The Great Lightning’ (‘March of the Models’). No. 3 is based on the melody of ‘Song about the Counterplan’. Another item from Op. 33, ‘How Long will my Heart Ache?’ [Dolgo l serdtsu nyt-bolet?] 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. **ARRANGEMENT** for symphonic band by Alphons van Stenis (No. 3).

► See also ‘Song about the Counterplan’
SONG ABOUT THE COUNTERPLAN
for two-part choir and piano – arranged by the composer
Text by Boris Kornilov
(Allegretto)
► Muzyka Collected Works: Vol. 34
This song from ‘Encounter’, Op. 33 (‘Meet the Cool of the Morning’ [Nas utro vstre-chat prokhladnoi]) is also known as ‘Song of Encounter’. The song became one of the most popular Soviet songs and one of Shostakovich’s best known compositions. The composer re-used ‘Song about the Counterplan’ in ‘Michurin’, Op. 78 (see appendix of Muzyka Collected Works Vol. 41) as well as in ‘Poem of the Motherland’, Op. 74 and ‘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. ARRANGEMENTS: A version for solo voice and choir (1961?) may be Shostakovich’s own ■ for mixed choir by Isaak Dunaevsky ■ reworked in 1942 as ‘The Hymn of the United Nations’ by Harold J. Rome ■ orchestral arrangements by Charles O’Connell, by Charles Brendler and by Leopold Stokowski ■ version for soprano, mixed choir and large orchestra by Herbert Stothart and Roger Edens with revised lyrics by Edgar ‘Yip’ Harburg for the 1943 MGM film ‘Thousands Cheer’ – Kathryn Grayson (soprano) – José Iturbi (conductor) ■ Version with English lyrics by Nancy Head appeared in Britain as ‘Salute to Life’ at the beginning of World War II ■ German version, ‘Entgegen dem kühlenden Morgen’ (the author of the lyrics is unknown), which was one of the most frequently sung East German workers’ songs for decades ► See also ‘Encounter’, Op. 33, ‘Poem of the Motherland’, Op. 74, ‘Michurin’, Op. 78, and ‘Moscow Cheryomushki’, Op. 105

FROM KARL MARX TO OUR OWN DAYS
[Ot Karla Marxa do nashikh dnei]

Symphonic poem for solo voices, choir and orchestra (unfinished)
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.

1932

58
ORANGO
[Orango]

Satirical opera in three acts with a prologue (unfinished)
Libretto by Count Alexei Tolstoy and Alexander Starchakov

1. Overture (Adagio – Allegro)
2. [for bass, choir and orchestra] (L’istesso tempo)
3. [Foreigners I and II, Master of ceremonies (Allegro moderato – Alla marcia)]
4. [Nastya’s dance] (Andante)
5. [Nastya’s dance] (Allegro)
6. [Foreigners I and II, Master of ceremonies, choir] (Moderato)
7. [Zoologist] (Alla marcia)
8. [Susanna, Foreigners I and II, Zoologist, Orango, Master of ceremonies, choir] (Allegro moderato – Meno mosso)
9. [Nastya’s taming dance] (Allegretto – Adagio – Adagio – Allegretto – Allegretto)
10. [Susanna, Zoologist, Orango, Master of ceremonies, Voice from the crowd, choir (Agitato – Allegretto – Meno mosso)]
11. [Renée, Armand, Paul, Master of ceremonies, choir (Allegretto – Tempo di valse – Alla marcia – Presto)]

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

Duration: 32’

Première (semi-staged): 2 December 2011, Los Angeles
Los Angeles Philharmonic – Esa Pekka Salonen (conductor) – Peter Sellars (director)

LADY MACBETH OF THE MTSENSK DISTRICT, Op. 29
[Ledi Makbet mtsenskogo uyezda]

14 January 1930 - June 1934

Opera in four acts (9 tableaux)

Dedicated to Nina Vasilievna Varzar

Act I  Leningrad/Gudauta/Batumi/Tbilisi, 14 October 1930 - 5 November 1931
1. Scene 1 ‘In the Izmailovs’ House’
2. Entr’acte (Largo)
3. Scene 2 ‘The Izmailovs’ Courtyard’
4. Entr’acte ‘Passacaglia’ (Allegro con brio)
5. Scene 3 ‘Katerina’s Bedroom’

Act II  Leningrad/Moscow, 19 November 1931 - 8 March 1932
6. Scene 4 ‘The Izmailovs’ Courtyard at Night’
7. Entr’acte (Largo)
8. Scene 5 ‘Katerina’s Bedroom’

Act III  Leningrad/Gaspra, 5 April - 15 August 1932
9. Scene 6 ‘The Ismailovs’ Garden before the Wedding’
10. Entr’acte (Allegretto)
11. Scene 7 ‘In the Police Station’
13. Scene 8 ‘The Wedding Feast in the Iszmailovs’ Garden’

Act IV  Leningrad - 17 December 1932
14. Scene 9 ‘Convicts’ Camp on the Road to Siberia’

Workers, Policemen, Guests, Convicts (mixed choir)

3(picc, alto flute).3(cor anglais).4(Eb clar, bass clar).3(db bn) – 4.3.3.1 – 5 perc (timp, tgl, flex, wood bl, tamb, side dr, bass dr, cym, tam-t, xyl, glsp). 2 harps. cel. org (ad lib). strings (20/18/16/14/12) – stage band: 8 cornets, 4 trumpets, 12 flugelhorns (alto, tenor, baritone [4/4/4]), 4 tubas

Duration: ~180’
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. Commentary with detailed genesis, explanation of textological sources and comparative listings of versions of the text of Op. 29 in Volumes 52a and 52b of DSCH New Collected Works. According to Erna Meskhishvili in the Leningrad première the roles of Axinya and the Woman Convict were both sung by E. 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) 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
‘LADY MACBETH OF THE MTSENSK DISTRICT’, Op. 29a
late 1932

for orchestra

1. Allegro con brio
3. Allegretto

3(picc).3(cor anglais).4(Eb clar, bass clar).3(db bn) – 4.3.3.1 – timp. perc (tgl, wood bl, side dr, bass dr, cym, tam-t, xyl). 2 harps. strings – additional brass section: 4 cornets, 2 trumpets, 6 flugelhorns (alto, tenor, baritone [2/2/2]), 2 tubas

Duration: 20’

First performance: 8 June 2005, Stuttgart
Stuttgart Radio Symphony Orchestra – Andrei Boreyko (conductor)

► DSCH New Collected Works: Vol. 69

According to Manashir Yakubov, who assigned the opus number 29a to the present work, 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. Although the manuscript score, held in the Library of the USSR Music Foundation, was obviously used much there is no information about any performance.

PASSACAGLIA
for organ, arrangement of the entr’acte between scenes four and five from ‘Lady Macbeth of the Mtsensk District’ by the composer

Duration: 6’

► DSCH New Collected Works: Vol. 52b (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.
TWENTY-FOUR PRELUDES, Op. 34

for piano

1. C major (Moderato)
2. A minor (Allegretto)
3. G major (Andante)
4. E minor (Moderato)
5. D major (Allegro vivace)
6. B minor (Allegretto)
7. A major (Andante)
8. F sharp minor (Allegretto)
9. E major (Presto)
10. C sharp minor (Moderato non troppo)
11. B major (Allegretto)
12. G sharp minor (Allegro non troppo)
13. F sharp major (Moderato)
14. E flat minor (Adagio)
15. D flat major (Allegretto)
16. B flat minor (Andantino)
17. A flat major (Largo)
18. F minor (Allegretto)
19. E flat major (Andantino)
20. C minor (Allegretto furioso)
21. B flat major (Allegretto poco moderato)
22. G minor (Adagio)
23. F major (Moderato)
24. D minor (Allegretto)

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 December 1932 (No. 1) · 31 December (No. 2) · 1 January 1933 (No. 3) · 2 January (No. 4) · 4 January (No. 5) · 5 January (No. 6) · 7 January (No. 7) · 11 January (No. 8) · 14 January (No. 9) · 22 January (No. 10) · 27 January (No. 11) · 28 January (No. 12) · 30 January (No. 13) · 1 February (No. 14) · 2 February (No. 15) · 7 February (No. 16) · 11 February (No. 17) · 15 February (No. 18) · 21 February (No. 19) · 22 February (No. 20) · 24 February (No. 21) · 28 February (No. 22) · 1 March (No. 23) · 2 March (No. 24)
TWENTY-FOUR PRELUDES, Op. 34 [CONTINUED]

No. 14 reappears, orchestrated for full symphony orchestra, in ‘Zoya’, Op. 64a. No. 5 is also known as ‘Velocity Etude’. Numerous 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 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. for bayan (No. 6) by G. Tushkevich. for trombone (Nos. 10, 16) by Mikhail Dubirny. for two trombones (or bassoons) by Allen Ostrander. for two trombones (Nos. 3, 6, 10, 11, 15, 16, 19, 24) by Douglas Yeo. 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 Chisson. 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. for string quartet (Nos. 6, 15, 17, 19) by Michael Thoma. for wind quintet (Nos. 1-3, 7, 8, 11) by Bruce Smeaton. for flute, oboe, violin and violoncello (No. 1) by I. Popkov. for strings (Nos. 6, 10, 13, 14, 17, 24 [Nos. 6, 10, 14 with percussion]) by Viktor Poltoratsky. (No. 15) by Grigori Zaborov. for strings with piano (No. 17) Mikhail Turich. for violin and strings (Nos. 2, 6, 12, 13, 17-22) by Ilmar Lapinsch. for band (No. 14) 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 (1[picc].1.1.2[db bn] – 1.1.0.0 – xyl. piano. strings) by Wolfgang Trommer. (1.1.1.0 – 1.0.0.0 – strings) by L. Poleyes. for chamber orchestra (1.1.1.0 – 0.0.1.0 – timp. perc. strings – Nos. 4, 5, 10, 18, 21) by Katia Tchemberdji. 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.
CONCERTO FOR PIANO,
STRING ORCHESTRA AND TRUMPET in C minor, Op. 35
(CONCERTO FOR PIANO AND ORCHESTRA NO. 1)

Leningrad, 6 March -
Peterhof, 20 July 1933

1. Allegretto \( \text{\textbackslash q} = 96 \)
2. Lento \( \text{\textbackslash q} = 76 \)
3. Moderato \( \text{\textbackslash q} = 108 \)
4. Allegro con brio \( \text{\textbackslash q} = 184 \)

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)

Sketches and rough drafts of Op. 35 are being kept in the Shostakovich family archives. 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. The main theme of ‘Anitra’s Dance’ from Edvard Grieg’s incidental music to Ibsen’s ‘Peer Gynt’ appears in the opening movement. The theme of the finale from Gustav Mahler’s Third Symphony is heard in the Lento movement. The fourth movement of Shostakovich’s Concerto shows especially numerous quotations: Extensive citations from Shostakovich’s ‘Declared Dead’, Op. 31, 1931, and a theme from ‘Columbus’ Op. 23, 1929. 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 and Ludwig van Beethoven’s Rondo a capriccio ‘Die Wut über den verlorenen Groschen’, Op. 129, in the piano cadenza.

ARRANGEMENT for strings (Lento) by Grzegorz Fitelberg.
THE GREAT LIGHTNING  
[Bolshaya molniya] 

Comic opera (unfinished)  
Libretto by Nikolai Aseev

1. Overture (Allegro)  
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 (Andantino)

DRAMATIS PERSONAE: Egor (tenor) – Semyon (bass) – Architect (tenor) – Manager (baritone) – Tommy (tenor) – Old Woman (soprano) – Maiofel (bass)  
Tenor and Bass soloists – Voice off stage (bass) – mixed choir  
3(picc).3(cor anglais).3(Eb cl).soprano sax.3(db bn) – 4.3.3.1 – timp. perc (tgl, flex, woodbl, side dr, bass dr, cym, tam-t, glsp, xyl). harp. strings

First (concert) performance: 11 February 1981, Leningrad, Large Philharmonic Hall  
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 Digonskaya 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’).

MADRIGAL  

Leningrad, 1933

for tenor and piano

First performance: Leningrad 1977  
Alexei Maslennikov (tenor) – Lilya Mogilevskaya (piano)

DSCH Publishers announce ‘Two Madrigals’ for tenor and piano for Vol. 93 of their New Collected Works. One of these pieces may coincide with the present work.
THE HUMAN COMEDY, Op. 37
[Chelovecheskaya komediya]

Leningrad, 1933 - 1934

Incidental music to a play adapted from Honoré de Balzac’s ‘La comédie humaine’ by Pavel Sukhotkin

1. Introduction (Moderato)
2. Overture (Moderato)
3. The Students’ Song (Allegretto)
4. Waltz (Allegro bravura) [for piano]
5. Elegy (Moderato) [for piano]
6. March (Allegretto)
7. Merry Paris (Allegretto)
8. The Theatre (Allegro con brio)
9. The Theme of Paris (Andantino)
10. Cruel Paris (Moderato)
11. Gavotte [with Trio] (Allegretto)
12. Flourish (Allegro molto)
13. The Panorama of Paris (Andantino)
14. Panic on the Exchange (Presto)
15. Barrel Organ (Andantino)
16. Bank of the Seine (Andantino)
17. Casket with Diamonds (Allegro)
18. Police March (Allegretto)
19. Flourish (Allegro)
20. Sarabande (Moderato)
21. Scandal (Allegro molto)
22. [Episode] (for piano) (Allegretto)

1.1.1.1 – 2.2.baritone.1.1 – timp. perc (tgl, tamb, side dr, cym). piano. strings

Première: 1 April 1934, Moscow, Vakhtangov Theatre
Alexei Kozlovsky and Boris Shchukin (directors) – I. Rabinovich (stage designer)

► 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 is taken from Vol. 27 of Muzyka Collected works – Erna Meskhishvili gives a slightly differing order. ‘Gavotte’ and ‘Waltz’ were also used in ‘Ballet Suite No. 3’, 1952. ARRANGEMENTS: for piano (No. 6, 11, 13, 18, 20, 4) by Lev Solin, (No. 4) by Levon Atovmyan, (No. 1) by Yuri Okunev, by Bronislava Rozengaus and by Zinaida Vitkind ■ for violin and piano (No. 5) by Konstantin Fortunatov ■ for violoncello and piano (No. 20) by Juozas Chelkauskas ■ for wind band (No. 4) by Samuil Senderei. ARRANGEMENTS of No. 11: for guitar by Boris Okunev ■ for two trombones and piano by K. Serostanov ■ for two violins and piano as second piece in ‘Three Duets’, a cycle compiled and arranged by Konstantin Fortunatov (Nos. 1 and 3 of this compilation were taken from ‘The Gadfly’, Op. 97a and ‘Vyborg District’, Op. 50a) and by Levon Atovmyan. No. 11 (‘Gavotte’) serves as the theme in Grigori Kalinkovich’s cycle of variations ‘Concerto for Wind Orchestra’, subtitled ‘Metamorphosis on themes of D. Shostakovich’.
SUITE FOR JAZZ ORCHESTRA NO. 1
[Pervaya syuita dlya dzhaz-orkestra No. 1]

Leningrad, February 1934

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

0.0. soprano sax. alto sax. tenor sax. 0 – 0.2.1.0 – perc (wood bl, side dr, cym, glsp, xyl). banjo. hawaiian guitar. piano. vl. 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)

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 wind orchestra by K. Garbar ■ for small ensemble by Gerard McBurney ■ for piano by Levon Atovmyan ■ for accordion by V. Gorokhov ■ for piano four hands (No. 1) by Stanislav Stempnevsky ■ for organ (Nos. 1, 2) by Maria Makarova ■ for violin and piano by Mikhail Gluzman ■ for violoncello and small orchestra (No. 1) by Lev Zhurbin ■ for trumpet and organ (No. 1) by Friedemann Winkelhofer.

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

Moscow/Leningrad, 14 August - 19 September 1934

Dedicated to Viktor Lvovich Kubatsky

1. Allegro non troppo
2. Allegro
3. Largo
4. Allegro

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 Sream’, Op. 39
THE TALE OF THE PRIEST AND HIS SERVANT BALDA, Op. 36
[Skazka o pope i o rabotnike ego Balde]  Leningrad, 6 March 1933 - 5 November 1934

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

Part I
1. Overture (Allegro non troppo)
2. Bazaar. Introduction (Allegro)
4. First Carousel [Allegretto]
5. Balda’s March (Allegro moderato)
6. Dance of the Bell-Ringer (Moderato – Allegro molto – Presto)
7. Second Carousel (Allegretto)
8. The Bear’s Dance (Moderato)
9. Balda’s Song [Allegro moderato]
10. Balda’s Meeting with the Priest (Moderato)
11. Balda’s Dialogue with the Priest (Allegretto)
12. Finale of Part I. March (Allegretto)

Part II
13. The Village (Presto)
14. Balda’s First Job [Allegro – Più mosso]
15. The Metropolitan. Tea-Time (Presto)
16. Overture to a Party [Allegro non troppo]
17. Lullaby [Lento]
18. The Priest’s Daughter’s Dream (Moderato)
20. Balda’s Second Job (Allegro)
21. The Priest’s Dance with the Devil [Allegro]
22. The Dead Men’s Dance [Allegretto – Poco più mosso – Allegro]
23. The Ghouls’ Procession (Moderato)
24. Balda’s Dialogue with the Old Demon (Allegretto)
25. Balda’s First Dialogue with the Imp (Allegro – Presto – Moderato – Presto – Meno mosso)
26. The Devil’s Couplets [Allegro]
27. Balda’s Second Dialogue with the Imp (Allegro – Allegro non troppo – Adagio)
28. The Three Fillips (Allegro)
29. Balda’s Gallop (Presto)

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 etc. (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)
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’) 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, 11 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. This piece exists in an arrangement for trumpet and piano by Jack Holland.
SUITE FROM
‘THE TALE OF THE PRIEST AND HIS SERVANT BALDA’, Op. 36a
compiled by Gennadi Rozhdestvensky (1978)

1. Overture (Allegro non troppo) [No. 1]
2. The Ghouls’ Procession (Moderato) [No. 23]
3. Second Carousel (Allegretto) [No. 7]
4. Bazaar. Introduction (Allegro) [No. 2]
5. Balda’s First Dialogue with the Imp (Allegro) [No. 25]
6. The Priest’s Daughter’s Dream (Moderato) [No. 18]
7. Finale (repetition of the overture) (Allegro non troppo) [No. 1]

3(picc).3(cor anglais).4(Eb clar, bass clar).3 (db bn) – 4.3.baritone.3.1 – perc
(timp, tamb, bass dr, cym, xyl). guit. harp. strings

Duration: 20’

First performance: 27 September 1979, Leningrad
Leningrad Philharmonic Orchestra – Gennadi Rozhdestvensky (conductor)

Derek C. Hulmes states that the Suite was assembled by the composer. Erna Mes-
khishvili mentiones additional orchestral parts: saxophone and two flugelhorns (te-
nor and baritone).
THE TALE OF THE PRIEST AND HIS SERVANT BALDA
Opera in two acts
‘The Tale of the Priest and His Servant Balda’ was realized as an opera in 1978 by Sofia Khentova using instrumental parts and Shostakovich’s sketches and also providing a libretto closely based on Pushkin’s tale. Material from ‘The Limpid Stream’, Op. 39 and the ‘Ten Russian Folksongs’ (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)
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)
CHRONOLOGICAL LIST OF WORKS

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

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)


4(2picc).3(cor anglais).4(Eb clar, bass clar).2soprano sax.2tenor sax.3(db bn) – 4.3.baritone.3.1 – timp. perc (tgl, rattle, wood bl, tamb, side dr, bass dr, cym, bells, pistol, glsp, xyl, vibr). harp. accordion. bayan. guitar. balalaika. strings – mixed choir

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: A German adaptation of Khentova’s version by Carola Böhnisch and Alexander Herrmann bearing the title ‘Baldas Abenteuer oder Das Märchen vom Popen und seinem Knecht Balda’ was published in 2006 for small orchestra (2.1.2.sax.2 – 1.2.1.0 – timp. perc. piano. acc. vc. db) by Jens Schubbe.
**CHRONOLOGICAL LIST OF WORKS**

**LOVE AND HATRED, Op. 38**  
[Lyubov i nenavist]  
Leningrad, 1934

Music to the film  
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

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

Also translated as ‘Love and Hate’. According to Derek C. Hulme, the manuscript of 15 numbers is preserved at the Glinka State Central Museum of Musical Culture, Moscow. Erna Meskhishvili states that the whereabouts of the musical items of Op. 38 are unknown.

**MODERATO** in A minor  
1934 (?)

for violoncello and piano  
Duration: 3’

First performance: 24 October 1986, Hamburg  
David Geringas (violoncello) – Evgeni Korolyov (piano)

It seems that this piece was meant to be a movement of a never completed cello sonata.
SYMPHONIC MOVEMENT  (unfinished)  1934 (?)

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

*Adagio – Allegro non troppo*

4(picc).4(cor anglais).4(Eb clar, bass clar).4(db bn) – 8.4.3.2 – timp. tam-t. strings

First performance: 1986, Moscow

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

► DSCH New Collected Works: Vol. 3 (score and facsimile of the rough draft)

Bars 119-131 of this fragment reappear almost unchanged in the final movement (‘Largo – Allegro’, bars 356-369) of Symphony No. 4, Op. 43.

NARODOVOLTSY

[Opera o napodovoltsakh]  1934 (?)

Opera (unfinished)

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 ‘Opera o narodovoltsakh’ (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. The second fugue (in A minor) from ‘Twenty-Four Preludes and Fugues’, Op. 87 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).
THE LIMPID STREAM, Op. 39  
[Svetlyi ruchei]

Leningrad, 1934 - 1935

Comedy Ballet in three acts and four scenes by Adrian Piotrovsky and Fyodor Lo- 
pukhov

1. Ouverture (Allegro)
   
   Act I
   
   Scene 1
   3. March (Allegretto)
   4. Meeting between Two Friends (Allegretto)
   5. Examination Dance (Allegretto – Tempo di mazurka)
   6. March (Allegretto)
   7. Scene and Waltz-Entr’acte (Allegretto – Tempo di mazurka)
   
   Scene 2
   8. The Celebration (Allegro)
   9. Russian Dance (Allegro)
   10. Chaconne (Andantino – Più mosso – Tempo primo)
   11. Young Girl’s Dance (Allegro)
   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 Men from Kuban (Presto)
   16. Departure (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)
   Allegro)
   25. Adagio. Arrival at the Rendezvous
   26. Waltz. Variation of the Ballet Dancer in Woman’s Dress (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 Plotter’s Dance (Moderato)
   31. Zina’s Variation (Presto – Moderato)
   32. Coda (Allegro)
CHRONOLOGICAL LIST OF WORKS

THE LIMPID STREAM, Op. 39  [CONTINUED 1]

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 Celebration’ [Tempo di marcia]
38. Waltz (Andantino)
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 – Più mosso – Poco meno mosso)

Pieces not included in the stage version of the ballet:
1. After ‘March’ before ‘Waltz’ of the Ballet Dancers [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)
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 stage version of the ballet:
1. Variation (Allegro)
2. Finale of Act I [Presto]
3. Finale of Act I (final bars) [Presto]
4. Fragment [Allegro]

Youths, Other Ballet Dancers, Collective farmers, Dacha dwellers.
3(picc).3(cor anglais).4(Eb clar, bass clar).3(db bn) – 6.3.3.1 – perc (timp, tgl, wood bl, tamb, side dr, bass dr, cym, tam-t, gbsp, xyl). harp. strings – banda (3 cornets, 3 rumpets, 6 flugelhorns [alto, tenor, baritone (2/2/2)], 2 tubas)
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) – A. Orlov (Accordion Player) – M. Rostovtsev (Elderly Gentleman) – Evgeniya Lopukhova (His wife) – F. Chernyschenko (Gavrilych) – Galina Isaeva (Galya) – N. Latonina (Milkmaid) – V. Tikhomirov (Tractor Driver) – Fyodor Lopukhov (choreographer) – Mikhail Bobyshov (stage designer) – Pavel Feldt (conductor)

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


► See also ‘Ballet Suites’ Nos. 1-3 (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 Mayakovskiy’s screenplay based on the novel ‘The workers’ Lady-Teacher’ by Edmondo de Amicis. ‘The Lady and the Hooligan’ was premiered on 28 December.

SUITE FROM ‘THE LIMPID STREAM’, Op. 39a

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

3(picc).3(cor anglais).3(Eb cl).3(db bn) – 4.3.3.1 – timp. perc (tgl, side dr, cym, glsp). harp. strings

First performance: 11 March 1945, Moscow

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

In its appendix Muzyka Collected Works Vol. 26 prints an item, ‘Lubok’, (No. 5 from the Pieces not included in the stage edition of the ballet). ARRANGEMENT for orchestra (3.2.2.2 – 4.3.3.1 – timp. perc. harp. strings) by Konstantin Titarenko. According to some sources, Shostakovich only planned to extract a suite from the ballet and Titarenko was finally the one to make the arrangement. However, in Vol. 26 Titarenko’s name is not mentioned.
Music to the film
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

C A S T: Maxim (Boris Chirkov) – Dmitri ‘Dema’ Savchenko (Stepan Kayumov) – Andrei (A. Kulakov) – Natasha (Valentina Kibardina) – Polivanov (Mikhail Tarkhanov) – Foreman (M. Shchelkovsky) – Ingeneer (S. Leontev) – Worker (Pavel Volkov)

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(picc).2.3(Eb cl).2 – 4.3.3.1 – timp. perc (side dr, cym, xyl). piano. strings – 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.

GIRLFRIENDS, Op. 41a
[Podrugi]

Leningrad, 1934 - 1935

Music to the film
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 Shafran (camera men) – Moisei Levin (set designer) – Ilya Volk, Ivan Dmitiev (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’ ['Zamuchen ti azheloi nevolei’, 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 [termen vox]
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?’ ['Gde eti tyoplie no-ichi?', solo voices]*
21. Natasha an 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(picc).2.2(Eb clar).3(db bn) – 4.3.3.1 – timp. perc (side dr, bass dr, cym, xyl), harp. org. termen vox. strings – male choir. 3 female voices – string quartet – additional brass section: 4 cornets, 4 flugelhorns (alto, baritone [2/2]), 2 tubas
CHRONOLOGICAL LIST OF WORKS

GIRLFRIENDS, Op. 41a  [continued]

*cast:* Zoya (Zoya Fyodorova) – Natasha (Irina Zarubina) – Senka (Boris Chir-
kov) – Mother (Vera Popova) – Grandmother (Maria Blyumental-Tamarina)
– Asya (Yanina Zheim) – Andrei (Boris Babochkin) – Stilich (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 Zheim)

The American title was ‘Three Women’. The autograph score is preserved at the
State Archives of Literature and Art. The above listed items were adopted from Mark
Fitz-Gerald’s reconstruction of the score. With the exception of 8 Preludes from
Op. 41a, set for string quartet, piano and trumpet, the music was transcribed by
ear from the original film soundtrack. No. 8 combines two of the originally com-
posed Preludes – the harp was added by the composer. Shostakovich changed the
introduction of No. 23 from a setting for string quartet into full strings. 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. A number of pieces from the film’s music (‘Alle-
gro’ in F major, ‘The Forester’s Hut’ [Andante in A minor] and ‘Prelude’ in D major)
are printed in Vol. 99 of DSCH New Collected Works.

FIVE FRAGMENTS, Op. 42 (originally Op. 43)
[Pyat fragmentov dlya orkestra]

Leningrad, 9 June 1935

for small orchestra

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

2(picc).2(cor anglais).3(Eb cl, bass cl).2(db bn) – 2.1.1.1 – side dr. harp. 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)
SYMPHONY NO. 4 in C minor, Op. 43

1. Allegro poco moderato – Presto
2. Moderato con moto
3. Largo – Allegro

6(2picc).4(cor anglais).6(Eb cl, bass cl).4(db bn) – 8.4.3.2 – timp (6). perc (tgl, castanets, wood bl, side dr, bass dr, cym, tam-t, glsp, xyl). 2 harps. 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)

As Manashir Yakubov explains in the commentary of Vol. 4 of DSCH New Collected Works, the composer was forced to give up performing his Fourth Symphony under pressure from the Communist Party, and the première, originally scheduled for 11 December 1936 (Vol. 19 gives 21 November), was canceled. According to Kirill Kondrashin, the score was lost during the siege of Leningrad. It was reconstructed later from the parts by Boris Shalman, the librarian of the Leningrad Philharmonic. Erna Meskhishvili states that work on Op. 43 was finished on 20 May 1936. 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. A small portion (bars 119-131) was incorporated into the final movement of Op. 34 (bars 119-131). The music (score printed in Vol. 3 of DSCH New Collected Works) was never heard until its first performance in 1986 in Moscow, conducted by Gennadi Rozhdestvensky. ARRANGEMENTS: for two pianos by the composer (1936) ● for piano four hands by Levon Atovmyan.

THE DEVILS
[Besy]

1936

Romance for high voice and piano (sketches)
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.
SALUTE TO SPAIN, Op. 44  
[Salyut, Ispaniya]

Incidental music to a play by Alexander Afinogenov

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 (side dr, cym, 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. 118 (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 V. 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 ‘Volochayevka Days’, Op. 48 (1937), later this song was also included in ‘Poem of the Motherland’, Op. 74.
CHRONOLOGICAL LIST OF WORKS

MAXIM’S RETURN, Op. 45
[Vozvrashchenie Maxima]

Leningrad, December 1936 - 1937

Music to the film
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 Moskvin (camera man) – Evgeni Enei (set designer) – Ilya Volk, Boris Khutoryansky, A. Shargorodsky (sound editors) – Nikolai Rabinovich (conductor). First showing: 23 May 1937

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

3(picc).2.3(Eb cl).2 – 4.3.3.1 – timp. perc (side dr, bass dr, cym, glsp, xyl).
harp. cel. piano. strings – additional band (8 horns, 2 cornets, 2 trumpets). 7 domras, 6 balalaikas, guitar, bayan, solo voice, male choir


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 item, is adopted
MAXIM’S RETURN, Op. 45  [CONTINUED]


► See also the first part, ‘Maxim’s Youth’, Op. 41 and the third part, ‘Vyborg District’, Op. 50, of the ‘Maxim’ trilogy
FOUR ROMANCES ON POEMS OF PUSHKIN, Op. 46
[Chetyre romansa na slova A. Pushkina]

December 1936 - 2 January 1937

for bass and piano

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

1. Renaissance (Moderato)
2. A Jealous Maiden, Sobbing Bitterly (Allegretto)
3. Premonition (Allegro)
4. Stanzas (Adagio)

Duration: 12’

First performance: 8 December 1940, Moscow
Alexander Baturin (bass) – Dmitri Shostakovich (piano)

► Muzyka Collected Works: Vol. 32
► DSCH New Collected Works: Vol. 94

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). For the hidden relations between Pushkin’s text and the fate of Shostakovich’s ‘Lady Macbeth of the Mtsensk District’, Op. 29 ▶ see Manashir Yakubov’s commentary in Vol. 20 of DSCH New Collected Works. 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.

THREE ROMANCES ON POEMS OF PUSHKIN, Op. 46a
[Tri romansa na slova A. Pushkina]

for bass and small orchestra – arranged by the composer

1. Renaissance (Moderato)
2. A Jealous Maiden, Sobbing Bitterly (Allegretto)
3. Premonition (Allegro)
    clarinet. harp. 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)

English translations by Gerard McBurney and Joan Pemberton Smith. German version by Christoph Hellmundt. ARRANGEMENT of No. 4 from Op. 46 for bass clarinet, harp and string quintet (matching the composer’s arrangement Op. 46a) by Gerard McBurney.
The film is sometimes referred to as ‘Intervention in the Far East’, ‘Far East’, ‘Volochayev Days’ and ‘Days of Volochayevsk’. Extant items from ‘Volochayevka 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 ‘Volochayevka Days’ entitled ‘Where the Waters Ripple’ [Gde pleshchutsya vody], (Allegretto) for male choir and piano arranged by Alexander Pirumov (the author of the lyrics is unknown) appears in Vol. 34. At one stage Shostakovich planned an opera on this subject.

SYMPHONY NO. 5 in D minor, Op. 47

Gaspra/Leningrad, 18 April - 20 July 1937

1. Moderato – Allegro non troppo – Poco sostenuto – Largamente – Più mosso – Moderato
2. Allegretto – Largamente – Poco più mosso
3. Largo
4. Allegro non troppo – Allegro – Più mosso

3(picc).2.3(Eb cl).3(db bn) – 4.3.3.1 – timp. perc (tgl, side dr, bass dr, cym, tam-t, glsp, xyl). 2 harps. cel. piano. 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, ‘Allegro non troppo – Allegro’, is very close to the melody of No. 1, ‘Renaissance’ from ‘Four Romances on Poems of Pushkin’, Op. 46 (1936). For the hidden relations between Pushkin’s text and the fate of Shostakovich’s ‘Lady Macbeth of the Mtsensk District’, Op. 29 ► see Manashir Yakubov’s commentary in Vol. 20 of DSCH New Collected Works. 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.
INTERNATIONALE [PIERRE DEGEYTER (1848 - 1932)]

Orchestration

3.3.4.3 – 4.3.3.1 – timp. perc (tgl, chimes, tamb, side dr, bass dr, cym). strings
– banda (cornet, 2 soprano sax, 2 tenor sax, 2 baritone sax, 2 bass sax)

First performance: 4 October 1941, Novosibirsk
Leningrad Philharmonic Orchestra – Evgeni Mravinsky (conductor)

► DSCH New Collected Works: Vol. 146 (score)

Degeyter’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.

THE GREAT CITIZEN, Op. 52
[Veliki grazhdanin]

Leningrad, December 1938

Music to the film (part I)
Produced by Lenfilm – Mikhail Bleiman, Manuel Bolshintsov, Friedrich Emmler (scenario) – Friedrich Emmler (producer and director) – Arkadi Kalsatsy (chief cameraman) – 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 Semyohonov) – Sizov (Boris Poslavsky) – Dubok (Alexander Zrazhevsky) – Maxim (Boris Chirkov) – Kats (Efim Altus) – Kryuchkov (S. Ryabinkin) – Bryantsev (Pyotr Kirillov) – Dronov (Evgeni Nemchenko) – Gladkikh (V. Kisyolev) – Shakhov’s mother (N. Raiskaya-Doré) – Olga (Natalya Rashevskaya) – Solovev (A. Polibin)

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
STRING QUARTET NO. 1 in C major, Op. 49

1. Moderato
2. Moderato
3. Allegro molto
4. Allegro

Duration: 15’

First performance: 10 October 1938, Leningrad, Small Hall of the Conservatoire
Glazunov Quartet (Ilya Lukashevsky, Alexander Pechnikov, Alexander Ryvkind, David Mogilevsky)

► Muzyka Collected Works: Vol. 35
► DSCH New Collected Works: Vol. 100, Vol. 105 (piano score by the composer)

On a few occasions the composer pointed out the ‘spring-like’ character of the work and according to some sources it bears the subtitle ‘Springtime’. Erna Meskhishvili gives 1 July 1938 as date of completion of Op. 49. Moreover, she mentions that G. Ginzburg (instead of Alexander Pechnikov) was second violinist of the Glazunov Quartet. 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.
Music to the film
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 (Yu. Predtechenskaya) – Old Ossetian (P. Gaideburov) – Umar, Kabardinian (Kote Daushvili) – Prince Anzorov (Ivan Nazarov) – Nazarka (Alexander Borisov) – Mahomet (E. 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 has been 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.
MUSIC TO THE FILM
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. [No. 1] Overture (Allegretto)
2. [No. 2] October (Allegro moderato)
3. [No. 3] Smolny (Presto)
4. [No. 3a] Smolny (Allegretto)
5. [No. 4] Finale (Moderato)

3(picc).2.2.3(db bn) – 4.3.3.1 – timp. perc (tgl, sidr dr, bass dr, cym, glsp). strings – additional brass section: 2 cornets, 2 trumpets, 6 flugelhorns (alto, tenor, baritone [2/2/2]), 2 tubas

CAST: Vladimir Ilich Lenin (Maxim Shtraukh) – Iosif Vissarionovich Stalin (Mikhail Gelovani) – Ivan Shadrin (Boris Tenin) – Nikolai Chibisov (Vladimir Lukin) – General (Nikolai Cherkasov) – Sibritsev (Nikolai Sosnin) – Sibirtseva (Serafima Birman) – Katya (Zoya Fyodorova) – Evgeni Evtushenko (Bris Chirkov) – Nikanor (A. Andreev) – Watchman (Konstantin Sorokin) – Sidorov (Nikolai Kryuchkov)

► Muzyka Collected Works: Vol. 41 (score)
► DSCH New Collected Works: Vol. 128 (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.
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.)

CAST: Vladimir Ilich Lenin (Maxim Shtraukh) – Iosif Vissarionovich Stalin (Mikhail Gelovani) – Yakov Mikhailovich Sverdlov (Leonid Lyubashevsky) – Ivan Dmitrievich Lapshin (Ivan Nazarov) – Maxim (Boris Chirkov) – Natasha (Valentina Kibardina) – Evdokia, a soldier (Natalia Uzhvy) – Dumba, 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[picc].0.2.3[db bn] – 4.4.3.1 – timp. perc [side dr, bass dr, cym, tam-t]. strings [Allegro]).

SUITE FROM THE ‘MAXIM’ FILM TRILOGY, Op. 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

3(pic).3.5(Eb cl, bass cl).3 (db bn) – 4.3.3.1 – timp. perc (tgl, side dr, bass
dr, cym, tam-t, glsp, xyl). 2 harps. strings – mixed choir ad lib. in No. 1, wind
band in Nos. 7 and 8: 2 trumpets, 8 sax (2 alto, 2 tenor, 2 baritone, 2 bass)

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 Lim-
pid 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 Fortu-
natov (Nos. 1 and 2 of this compilation were taken from ‘The Gadfly’, Op. 97a and
SUITE FOR JAZZ ORCHESTRA NO. 2
[Vtoraya syuita dlya dzhaz-orkestra]

Leningrad, summer-early autumn 1938

Reconstructed and orchestrated by Gerard McBurney

Commissioned by the USSR State Jazz Orchestra

1. Scherzo (Allegretto alla marcia)
2. Lullaby (Andante)
3. Serenade (Allegretto)

0.0.2 alto sax. 2 tenor sax. baritone sax. 0 – 0.4.2.1 – 2 perc (I: drum kit – II: trgl, cast, flex, tam-t, xyl, glsp). 3 gtr. 3 banjos. piano. strings (6/0/0/0/2)

Duration: 25’

First performance: no later than 28 November 1938, Moscow

USSR State Jazz Band – Viktor Knushevitsky (conductor)

► DSCH New Collected Works: Vol. 32 (score [McBurney]), Vol. 37 (piano score)

Since the original score(s) is (are) still missing 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 the ‘Lullaby’ seems to be related to the slow 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.
CHRONOLOGICAL LIST OF WORKS

THE GREAT CITIZEN, Op. 55
[Veliki grazhdanin]

Leningrad, August 1938 - 1939

music to the film (part II)
Produced by Lenfilm – Mikhail Bleiman, Manuel Bolshintsov, Friedrich Ermler (scenario) – Friedrich Ermler (producer and director) – Arkadi Kallsaty (chief cameraman) – Semyon Meinkin, M. Krotkin (set designers) – Ivan Dmitriev (sound editor).
First showing: 27 November 1939

cast: Shakhov (Nikolai Bogolyubov) – Dubok (Alexander Zrazhevsky) – Kats (Efim Altus) – Nadya Kolesnikova (Zoya Fyodorova) – Vershinin (Anatoli Kuznetsov) – Kolesnikov (Georgi Semyonov) – Shakhov’s mother (N. Raiskaya-Doré) – Loseva (L. Emelyanova) – Borovsky (Oleg Khakov) – Kartashov (Ivan Bersenev) – Zemtsov (Yuri Tolubeev) – Avdeev (K. Adashevsky) – Sizov (Boris Poslavsky) – Bryantsev (Pyotr Kirillov) – Lesnik (Boris Zhukovsky) – Dronov (Evgeni Nemchenko)

► DSCH New Collected Works: Vol. 127 (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 (side dr, cym). harp. strings (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
the story of a silly BaBy mouse, Op. 56
[Skazka o glupom myshonke]

Leningrad, Spring 1939

Music to an animated cartoon, devoid of separate numbers, for eight singers and small orchestra
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

cast: 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

2(picc).2(cor anglais).2(bass cl).2(db bn) – 4.2.2.0 – timp. perc (tgl, wood bl, tamb, side dr, bass dr, cym, susp.cym. glsp, xyl). cel. harp. strings (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. 55 (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. 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 Hakopian. There is an instrumental version by Alexander Grande (for small ensemble) and one for full orchestra by Andrew Cornall 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 ‘Satires’, Op. 109. ARRANGE MENT for symphonic band by Alphons van Stenis.
SYMPHONY NO. 6 in B minor, Op. 54

Leningrad, April - October 1939

1. Largo
2. Allegro
3. Presto

3(picc).3(cor anglais).4(Eb cl,bass cl).3(db bn) – 4.3.3.1 – timp. perc (tgl, tamb, side dr, bass dr, cym, tam-t, xyl). harp. 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. ARRANGEMENTS: for piano four hands by Levon Atovmyan (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.

CUDGEL
[ Dubinushka ]

late 1930s

Folks song arrangement for bass and orchestra
Text: Vasili Bogdanov

2.2.2.2 – 4.2.3.1 – timp. strings

► DSCH New Collected Works: Vol. 146 (score)

The autograph score was found among Shostakovich’s papers after the composer’s death.
**SUITE ON FINNISH THEMES**

[Sem obrabotok finskikh narodnykh pesen (Syuita na finskikh temy)]

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

Commissioned by the Political Department of the Leningrad Military District

1. Feast days are for lads like these (Energico) [instrumental]
2. The sky is blue and white (Giocoso)
3. I went out into the grove on a summer’s night (Lento non troppo) [instrumental]
4. The girls of this village (Andante)
5. The strawberry is a red berry (Moderato, tempo giusto)
6. If I could be at leisure (Allegretto)
7. My beloved is beautiful (Allegretto)

1.1.1.0 – 0.1.0.0. – perc (tgl, tamb, side dr). piano. strings

Duration: 12’

First performance: 1 September 2001, Kaustinen (Western Finland)
Anu Komsi (soprano) – Tom Nyman (tenor) – Ostrobothnian Chamber Orchestra – Juha Kangas (conductor)

► DSCH New Collected Works: Vol. 89 (score)

**ARRANGEMENT** for piano four hands by B. Berezovsky and N. Khotuntsov.

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**THE TWELVE CHAIRS**

Leningrad, 1939

Operetta (unfinished)

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.

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**LENIN SYMPHONY**

15 April 1938 – 1940 (?)

for soloists, choir and orchestra (lost)

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. This work should not be confounded with Symphony No. 12, Op. 112, which is also known as ‘Lenin Symphony’.

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Incidental music to William Shakespeare’s tragedy for mezzo-soprano, baritone and orchestra. 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)

2(piccs).1.1.2 – 2.2.1.1 – timp. perc (tgl, wood bl, tamb, side dr, bass dr, cym, tam-t). piano. 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’ where 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)
Boris Godunov, Op. 58 [Modest Mussorgsky (1839 - 1881)]

Leningrad/Gaspra, 24 November 1939 - 10 May 1940

Reorchestration of Mussorgsky’s opera in 4 acts with prologue (10 tableaux) based on the piano score edited by Pavel Lamm

Prologue
1. Scene 1 ‘Courtyard of the Moscow Novodevichy Convent’
2. Scene 2 ‘Yard in the Moscow Kremlin. Entrance of the Tsar’s appartments. 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 appartment in the Moscow Kremlin’ (first and second redaction)

Act III
7. Scene 7 ‘Sandomir Castle. Garden. Fountain. Moonlit night’

Act IV
9. Scene 9 ‘The Granovitaya Palata in the Moscow Kremlin: The boyars’ extraordinary meeting’
10. Scene 10 ‘Clearing near Kromy. Night’


3(picc).3(cor anglais).4(Eb cl, bass cl).3(db bn) – 4.3.3.1 – timp. perc (tgl, tamb, side dr, bass dr, cym, tam-t, bells, g lsp, xyl). 2-4 harps. cel. piano. strings – on stage: 4 trumpets, 2-4 cornets, 3-6 horns, 2-4 baritones, 2-4 tubas, balalaika and domra (ad lib.)

Duration: ~120’
BORIS GODUNOV, Op. 58 [continued]

Première: 4 November 1959, Leningrad, Kirov State Theatre

The present work and the incidental music ‘King Lear’ were both given the opus number 58. Erna Meskhishvili 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.

KORZINKINA’S ADVENTURES, Op. 59
[Priklyucheniya Korzinkinoi]

Leningrad, Autumn 1940

Music to the film
Produced by Lenfilm – Klimenti Mints and Grigori Yagdfeld (scenario) – Klimenti Mints (director) – M. Kaplan and S. Sheinin (camera men) – V. 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)

3(picc).2.3(Eb cl).2 – 4.2.2.1 – timp. perc (tgl, tamb, side dr, bass dr, cym, xyl). harp. piano (No. 3 is for piano solo, four hands). strings – mixed choir

CAST: Yanya Korzinkina (Yanina Zheimo) – Comper (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’, the score of which is printed in Vol. 146 of DSCH New Collected Works, 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.
PIANO QUINTET in G minor, Op. 57

1. Prelude (Lento – Poco più mosso – Lento)
2. Fugue (Adagio)
3. Scherzo (Allegretto)
4. Intermezzo (Lento)
5. Finale (Allegretto)

Duration: 29’

First performance: 23 November 1940, Moscow, Small Hall of the Conservatoire
Beethoven String Quartet (Dmitri Tsyganov, Vasili Shirinsky, Vadim Borisovskiy, 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. ARRANGEMENT for piano and saxophone quartet by Christoph Enzel and by Johan van der Linden.

VERGNÜGUNGSZUG [JOHANN STRAUSS II (1825 - 1899)]
(EXCURSION TRAIN POLKA) [Polka ‘Poezd udovolstbi’]

Polka-Galop, Op. 281 orchestrated for insertion in a production of ‘Der Zigeunerbaron’ [The Gipsy Baron]

2(picc).2.2.2 – 2.2.3.0 – timp. perc (tgl, tamb, side dr, cym). strings

Duration: 2’

Première: 22 February 1941, Leningrad, Maly Opera Theatre
Boris Khaikin (conductor)

► DSCH New Collected Works: Vol. 146 (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.
CHRONOLOGICAL LIST OF WORKS

THREE PIECES

for solo violin (*lost*)

1. Prelude
2. Gavotte
3. Waltz


KATYUSHA MASLOVA

Opera (*unfinished*)

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 ROMANCES AND SONGS

Leningrad, 12 - 14 July 1941

Arrangements for Leningrad frontline concerts for voice and piano (with the exception of No. 1 which includes a violoncello part)

1. ‘Trinklied’ [LUDWIG VAN BEETHOVEN (1770 - 1828), from Op. 108]
2. ‘Habanera’ [GEORGES BIZET (1838 - 1875), from ‘Carmen’, Act I]
3. ‘Pastorale’ [JEAN-BAPTISTE WECKERLIN (1821 - 1910)]
4. ‘Harlequin’s Serenade’ [RUGGIERO LEONCAVALLO (1857 - 1919), from ‘Pagliacci’, Act II]
5. Song of the Shepherd [GIOACCHINO ROSSINI (1792 - 1868), from ‘Guillaume Tell’]
6. Gipsy Song [ALEXEI VERSTOVSKY (1799 - 1862)]
8. ‘Really, I will Tell Mama’ [ALEXANDER GURILYOV (1803 - 1858)]
9. ‘The Little Sarafan’ [ALEXANDER GURILYOV]
10. ‘What it is Like in Our Street’ [ALEXANDER DARGOMYZHSKY (1813 - 1869)]
11. ‘Comic Story’ [ALEXANDER DARGOMYZHSKY]
12. ‘Granada’ [ALEXANDER DARGOMYZHSKY]
13. ‘Feverishness’ [ALEXANDER DARGOMYZHSKY]
14. ‘Gopak’ [MODEST MUSSORGSKY (1839 - 1881)]
15. ‘Parasya’s Dumka’ [MODEST MUSSORGSKY, from ‘Sorochintsy Fair’, Act III]
16. ‘Khivrya’s Aria’ [MODEST MUSSORGSKY, from ‘Sorochintsy Fair’, Act II]
17. Song of the Viking Merchant [NIKOLAI RIMSKY-KORSAKOV (1844 - 1908), from ‘Sadko’, Scene 4]
18. ‘I am Sitting on a Little Rock’ [MIKHAIL IPPOLITOIVANOV (1859 - 1935)]
19. ‘Song of Shchors’ [MATVEI BLANTER (1903 - 1990)]
20. ‘Song of the Sea’ [ISAAK DUNAEVSKY (1900 - 1955)]
21. ‘Anyuta’s Song’ [ISAAK DUNAEVSKY]
22. ‘Sing to Us, Wind’ [ISAAK DUNAEVSKY]
23. ‘O, it’s Good’ [ISAAK DUNAEVSKY]
24. ‘Do not Touch Us!’ [GEORGI MILYUTIN (1903 - 1968)]
25. ‘Those are not Storm Clouds’ [DIMITRI AND DANII POKRASS (1899 - 1978/1904 - 1954)]
26. ‘Farewell!’ [DANII POKRASS]
27. ‘The Young Girl’s Song’ [DAVID PRITSKER (1900 - 1978)]

First performance: autumn 1941

Autograph score preserved at the archives of the Leningrad Conservatoire.
A GREAT DAY HAS COME
[Veliki den nastal]
Leningrad, 12 - 14 July 1941

Song for bass, choir and piano
Text by Vissarion Sayanov – written for the NKVD Ensemble
(Moderato)

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’ [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.

SONG OF THE REGIMENT OF THE GUARDS
[Pesnya gvardeiskoi divizii]
Leningrad, 15 July 1941

Marching song for bass, mixed choir and piano for the music ensemble of the People’s Volunteer Corps Theatre in Leningrad
Text by Lev Rakhmilevich
(Allegro comodo)

First performance: 1941

The variant titles ‘Song of a Guard’s Division’ and ‘The Fearless Guard’s Regiments Are on the Move’ are also known.

CEREMONIAL MARCH in D flat major
[Torzhestvennyi pokhodnyi marsh]
Kuibyshev, 1941

for military band
(Allegro non troppo)

2(picc).2.4(Eb cl).2 – 4.2.3.2 – perc (side drum, bass drum, cym) – 2 cornets.
4 flugelhorns (alto, tenor [2/2/2]). baritone. 2 tubas

Duration: 6’

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.
**POLKA** in F sharp minor [Mili Balakirev (1836 - 1910)]

Kuibyshev, late 1941

for two harps or harp ensemble – arrangement of one of Balakirev’s piano pieces

*Commissioned by the harpist Vera Dulova*

(*Allegretto – Scherzando*)

Duration: 3’

- DSCH New Collected Works: Vol. 114

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**SYMPHONY NO. 7** in C major, ‘Leningrad’, Op. 60

Leningrad/Kuibyshev, 19 July - 27 December 1941

* Dedicated to the City of Leningrad

1. Allegretto \( \text{\(q\)} = 116 \)
2. Moderato (poco allegretto) \( \text{\(q\)} = 96 \)
3. Adagio (attacca) \( \text{\(q\)} = 112 \)
4. Allegro non troppo \( \text{\(q\)} = 132 \)

3(pic., alto fl).3(cor anglais).4(Eb cl, bass cl).3(db bn) – 4.3.3.1 – timp (5). perc (tgl, tamb, 2-3 side dr, bass dr, cym, tam-t, xyl). 2 harps. piano. strings (16-20/14-18/12-16/10-14/8-12) – additional brass section: 3 trumpets, 4 horns and 3 trombones

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 (arrangement for piano four hands)

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

**WIENER BLUT** (VIENNA BLOOD)
**[JOHANN STRAUSS II (1825 - 1899) · ADOLF MÜLLER (1839 - 1901)]**

New orchestration by Shostakovich
Russian text by V. Tipot

This reorchestration was conceived for the staging of the operetta, directed by Grigori Yaron, at the Maly Opera Theatre. First performance: 1941, Leningrad, Maly Opera House. Apparently it ran only for two performances. As Laurel Fay states, the project never came to realization. According to Derek C. Hulme Shostakovich made the reorchestration already in 1938.

**ROMANCE**

1938 or 1941

for voice and piano (*lost*)
Text by Heinrich Heine
THE GAMBLERS
[Igroki]
Kuibyshev, 28 December 1941 - June 1942

Opera after Nikolai Gogol's comedy (unfinished)
Libretto by the composer


3(picc, alto flute).3(cor anglais).4(Eb cl, bass cl).3(db bn) – 4.3.3.1 – timp. perc (tgl, cast, tamb, side dr, bass dr, cym, xyl). bass balalaika, 2 harps. piano.

strings

Duration: about 50 minutes of composed music

First (concert) performance: 18 September 1978, Leningrad, Large Hall of the Leningrad Philharmonic
Soloists of the Moscow Chamber Opera – Leningrad Philharmonic Orchestra – Gennadi Rozhdestvensky (conductor)

► Muzyka Collected Works: Vol. 23 (score), Vol. 28 (vocal score)
► DSCH New Collected Works: Vol. 56 (score), Vol. 57 (vocal 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 composed a conclusion of 40 bars as well. 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 of the Viola Sonata Op. 147 is based on themes from the opera.
Suite from the NKVD Song and Dance Ensemble Show ‘Motherland’ [‘Otchizna’].

Lyrics of Nos. 1, 2, 4 by Sergei Alymov

Written as a tribute to the courage of the citizens of Leningrad

1. Overture ‘October 1917’ (Moderato non troppo)
2. Song of the October Victory (Allegretto)
3. Dance of the Youth (Moderato – Allegro con brio – Molto meno mosso)
4. Ode to Leningrad (Moderato)

2(picc).2.2.2 – 3.3.3.1 – timp. perc (tgl, tamb, side dr, bass dr, cym, glsp). balalaika. piano. strings – soprano, tenor, bass soloists and mixed choir

Premiere of ‘Motherland’: 15 October 1942, Moscow, Dzerzhinsky 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)

First performance of ‘Native Leningrad’: 7 November 1942, Moscow, Dzerzhinsky Central Club – same forces as mentioned above

▶ Muzyka Collected Works: Vol. 27 (score), Vol. 28 (vocal score by the composer)
▶ DSCH New Collected Works: Vol. 73 (score), Vol. 79 (vocal score by the composer)


1. Overture ‘October 1917’ (Moderato non troppo)
2. On Palace Square (Allegretto)
3. Folk Dance (Moderato – Allegro con brio)
4. Ode to Leningrad (Moderato)
5. Song of the Lantern (Allegretto)
6. Lullaby (Andante)
7. Battle by the Volga (Moderato)
8. Song of Victory (Moderato)

2(picc).2.2.2 – 3.3.3.1 – timp. perc (tgl, tamb, side dr, bass dr, cym, glsp). balalaikas. piano. strings
SIX ROMANCES ON WORDS BY W. RAILEIGH, R. BURNS AND W. SHAKESPEARE, Op. 62
[Shest pomansov na clova U. Paleya, R. Byorna i U. Shekspira]
Kuibyshev, 1942

for bass and piano

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 (To a Son) (Largo)
2. O, Wert Thou in the Cauld Blast (Moderato)
3. McPherson before His Execution (McPherson’s Farewell) (Allegretto)
4. Jenny (Comin’ thro’ the Rye) (Moderato)
5. Sonnet LXVI (Tyr’d with all these) (Lento)
6. The King’s Campaign (‘The Grand Old Duke of York’ or ‘The King of France went up the Hill’) (Allegretto)

Duration: 14’

First performance: 6 June 1943, Moscow, Small Hall of the Conservatoire
Efrem Flaks (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’. The following dates of composition are known: No. 1 was finished on 7 May 1942, No. 5 on 24 October and No. 6 on 25 October. The opening theme of No. 1 is 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. ARRANGEMENT for double bass and piano (No. 5) by Rodion Azarkhin.
SIX ROMANCES ON WORDS BY W. RALEIGH, R. BURNS AND W. SHAKESPEARE, Op. 62a
[Shest pomansov na clova U. Paleya, R. Byorna i U. Shekspira]
version for bass and symphony orchestra
Duration: 14’
3(picc).3(cor anglais).4(Eb clar, bass clar).3(db bn) – 4.3.3.1 – timp. perc (tgl, bass dr, cym, xyl). 2 harps. cel. strings
► DSCH New Collected Works: Vol. 88 (score)
► For the version for bass and chamber orchestra (1971), see Op. 140.

SONATA FOR PIANO NO. 2 in B minor, Op. 61
Kuibyshev/Arkhangelskoye, 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.
EIGHT BRITISH AND AMERICAN FOLKSONGS
[Vosem angliiskikh i amerikanskikh narodnykh pesen]

12 May / July 1943

for soprano (s), bass (b) and chamber orchestra

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 Sergei 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] (s) (Allegretto)
2. John Anderson (s) (Lento, espressivo)
3. Billy Boy (s) (Vivo)
4. Oh, the Oak and the Ash [O, moi yasen i dub] (s) (Moderato)
5. King Arthur’s Servants [Slugi Korolya Artura] (s) (Vivo)
6. Comin’ thro’ the Rye [Vidno, rozhyu shla] (s) (Moderato)
7. Spring Round Dance [Vesenni khorovod] (s) (Allegro)
8. When Johnny Comes Marching Home Again [K nam Dzhonni pridyot opyat] (b) (Allegretto)

2.2 (cor anglais).2.2 – 4.1.0.0 – timp. perc (tgl, side dr, bells). harp. 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 Matussov (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)
On 15 March 1944 a newly composed National Anthem of the Soviet Union replaced Pierre Degeyter’s ‘Internationale’ which had been in use since 1917. In 1943 a competition for a National Anthem had been held which eventually was won by Alexander Alexandrov’s setting of a text by Sergei Mikhalkov and El-Registan. Among the unsuccessful entries there are two with music by Dmitri Shostakovich and two jointly composed by Shostakovich and Aram Khachaturyan:

- **NATIONAL ANTHEM (I)**
  ‘Unbreakable Union of Freeborn Republics’
  [Soyuz nerushimyi respublik svobodnykh]
  for mixed choir and piano, for voice and piano, for two-part male choir and full orchestra
  Text by Sergei Mikhalkov and El-Registan
  3(picc).2.2.2 – 4.3.3.1 – timp. perc (tgl, side dr, bass dr, cym). strings
  Derek C. Hulme states that the melody reappears in ‘Russian River’, Op. 66, and explains that ‘Victorious Spring’, Op. 72, ‘My Native Land’, ‘Novorossiisk Chimes’ and ‘March of the Peace Champions’ are based on its first two bars. Autograph score and parts preserved at the State Central Glinka Museum and at the State Archives of Literature and Art.

- **NATIONAL ANTHEM (II)**
  ‘Unbreakable Union of Freeborn Republics’
  [Soyuz nerushimyi respublik svobodnykh]
  jointly composed by Dmitri Shostakovich and Aram Khachaturyan for two-part choir and piano
  Text by Sergei Mikhalkov and El-Registan
  Khachaturyan’s autograph with notes by Shostakovich preserved at the State Central Glinka Museum. Since Hulme’s and Meskhishvili’s statements do not fully correspond it is not clear which of the mentioned entries exists in a version with orchestral accompaniment.

- **NATIONAL ANTHEM (III)**
  ‘Glory to Our Soviet Motherland’ [Slavsya, Otchizna Sovetov]
  for mixed choir and piano
  Text by Evgeni Dolmatovsky
  (Moderato)
  First performance: February 1978, Soviet All-Union Radio Broadcast
  - Muzyka Collected Works: Vol. 34

  Variant title: ‘Patriotic Song’. Autograph piano score at the State Archives of Literature and Art.
National Anthem (I-IV) [continued]

► National Anthem (IV)

‘Invincible Red Army’
[Armiya Krasnaya, nepobedimaya]

jointly composed by Dmitri Shostakovich and Aram Khachaturyan for voice (choir) and piano

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.

Symphony No. 8 in C minor, Op. 65

Dedicated to Evgeni Alexandrovich Mravinsky

Ivanovo, 2 July - Moscow, 9 September 1943

1. Adagio – Poco più mosso – Adagio – Allegro non troppo – Adagio – Poco più mosso – Adagio
2. Allegretto – L’istesso tempo
3. Allegro non troppo (attacca)
4. Largo (attacca)
5. Allegretto – Allegro – Più mosso – Adagio – Allegretto – Andante

4(2 picc).3(cor anglais).4(Eb cl, bass cl).3(db bn) – 4.3.3.1 – timp (4). perc (tgl, tamb, side dr, bass dr, 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)

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.). According to Derek C. Hulme the first performance took place, with the above mentioned forces, on 3 November 1943. As Mieczyslaw Weinberg states Shotakovich 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).

Arrangements: for piano four hands by Levon Atovmyan (The authorship of the arrangement printed in Vol. 23 of DSCH New Collected Works is not certain, it could be Shostakovich’s own or the one by Atovmyan) for two pianos eight hands by Pavel Lamm.
ROTHSCHILD’S VIOLIN [VENIAMIN FLEISHMAN (1913 - 1941)]
[Skripka Rotshilda]

Kuibyshev, 1942 - Moscow, 5 February 1944 (?)

Opera in one act, completed and partly orchestrated
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(picc).3(cor anglais).3(Eb clar).3 (db bn) – 4.3.3.1 – timp. perc (tgl, tamb, side dr, bass dr, cym, glsp). harp. strings

Duration: 45’

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 mezhdu 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 – piano. strings [1/1/1/1/1]) by Gerd Jünemann.
Zoya, Op. 64

Music to the film
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. [No. 7] Victory (Adagio)
8. [No. 8] Belfry (Allegro)
9. [No. 12] (Moderato)
10. [No. 13] (Moderato)
11. [No. 16] (Allegretto)
12. [No. 20] Dneprostroi (Allegretto)
13. [No. 21] (Adagio)
14. [No. 22] Parade of First of May (Allegretto)
15. [No. 23] Arrival of the Heroes (Allegro)
16. [No. 24] (Allegro)
17. [No. 25] Remembrance (Moderato – Allegro)
18. [No. 30] Moscow (Adagio)
19. [No. 31] Zoya’s Song (Moderato con moto)
20. [No. 35] [con moto]

3(picc).3.4(Eb cl).3(db bn) – 4.5.5.2 – timp. perc (tgl, side dr, bass dr, cym, tam-t, glsp, xyl). 2 harps. 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. 131 (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’.
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 Degeyter’s ‘Internationale’ is quoted.

Suite from ‘Zoya’, Op. 64a

for orchestra with choir (in No. 1) – assembled by Levon Atovmyan (1944 [?])

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)

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 Degeyter’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’).

Piano Trio No. 2 in E minor, Op. 67

Novosibirsk/Ivanovo, December 1943 - 13 August 1944

Dedicated to the memory of Ivan Ivanovich Sollertinsky

1. Andante – Moderato – Poco più mosso
2. Allegro con brio
3. Largo
4. Allegretto – Adagio

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 4 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.
STRING QUARTET NO. 2 in A major, Op. 68

Dedicated to Vissarion Yakovlevich Shebalin

1. Overture (Moderato con moto)
2. Recitative and Romance (Adagio)
3. Waltz (Allegro)
4. Theme with Variations (Adagio – Allegro non troppo)

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, Vol. 105 (piano score by the composer)

Originally published as Op. 69. The first three movements were completed on 5, 6 and 15 September. Erna Meskhishvili states that Op. 68 was finished as early as 20 September 1944. ARRANGEMENTS: for violin and piano (No. 2) by Dmitri Tsyganov ■ for piano four hands by Yuri Nikolsky and by Anatoli Dmitriev ■ for string orchestra by Marin van Prooijen.
CHRONOLOGICAL LIST OF WORKS

CHILDREN’S NOTEBOOK, Op. 69  
[Detskaya tetrad]  

Moscow, 6 December 1944 (Nos. 1-6), 30 May 1945 (No. 7)

Seven pieces for piano

1. March (Tempo di marcia)  
2. Waltz (Tempo di valse)  
3. The Bear (Allegretto)  
4. Funny Story (Allegro)  
5. Sad Story (Adagio)  
6. Clockwork Doll (Allegretto)  
7. Birthday (Moderato)

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. Material 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.
RUSSIAN RIVER, Op. 66
[Russkaya reka]

Moscow, 17 December 1944

Incidental music to the NKVD Song and Dance Ensemble Show ‘The Great Russian River’
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)

2(picc).1.2.1 – 2.3.2.1 – timp. perc (side dr, bass dr, cym). 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 Khachatryan, 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
[Zazdravnaya pesnya o rodine]

1944

Song for tenor, mixed choir and piano
Text by Iosif Utkin

(Presto)

► Muzyka Collected Works: Vol. 34

THE BLACK SEA
[Chornoye more]

1944

Song for bass, male choir and piano
Text by Sergei Alymov and N. Verkhovsky

(Allegro moderato)

► Muzyka Collected Works: Vol. 34

Erna Meskhishvili states that ‘The Black Sea’ was composed in 1943.
**ANNIE LAURIE**

Arrangement for voice and chamber orchestra of the like-named Scottish song
Music and words by Lady John Scott after William Douglas of Fingland
Russian translation by Nazari Raisky

(Molto moderato)

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)

**SYMPHONY NO. 9** in E flat major, Op. 70

1. Allegro
2. Moderato
3. Presto
4. Largo (attacca)
5. Allegretto

3(picc).2.2.2 – 4.2.3.1 – timp. perc (tgl, tamb, side dr, bass dr, 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)

The first four movements were finished on 5, 12, 20 and 21 August. **ARRANGEMENTS**: for piano four hands by the composer • for solo piano and for piano four hands by Levon Atovmyan • for band by William A. Schaefer • for wind orchestra by Hardy Mertens and J. M. Suykerbuyk.
SYMPHONIC MOVEMENT  (unfinished)  1945

Symphonic fragment in E flat major which may have been envisaged as the first movement of a Ninth Symphony.

Allegro non troppo


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) breakes 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).

SONATA FOR VIOLIN AND PIANO  (unfinished)  1945

► DSCH New Collected Works: Vol. 107

Autograph of the first unfinished movement in G minor (Moderato con moto) preserved at the State Archives of Literature and Art.

OUR NATIVE RUSSIA HAS GAINED STRENGTH FROM STORMS
[V grozakh okrepla Rossiya rodnaya]  1945

Song for choir a cappella
Text by S. Shchipachov

Originally conceived as National Anthem of the RSFSR (Russian Soviet Federative Socialist Republic), autograph score and parts preserved at the State Archives of Literature and Art.
Two songs with orchestra for the NKVD Song and Dance Ensemble Show ‘Spring Victory’
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)

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)

Both Derek C. Hulme and Erna Meskhishvili 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’. ARRANGEMENT for piano four hands by Edison Denisov.

Music to the film
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(picc).3.3(Eb cl).2 – 4.3.3.1 – timp. strings

cast: Eremin, factory director (Yuri Tolubeev) – Eremina, his wife (Olga Lebzak) – Makeev (Boris Zhukovsky) – Akbashev (F. Babadzhanov) – Grandmother (Katerina Korchagina-Alexandrovskaia) – Varvara Shapkina (I. Kudryavtseva) – Plaxina (T. Peltser) – Cook (K. Adashevsky) – Sasha Slepneva (L. Emelyantseva [Emelyanova ?]) – Ivanov (V. Kolchin) – Romka (A. Chirev) – Kizlyakov (A. 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.
STRING QUARTET NO. 3 in F major, Op. 73
Moscow/Leningrad/Komarovo, January - 2 August 1946

Dedicated to the Beethoven String Quartet: Dmitri Mikhailovich Tsyganov, Vasili Petrovich Shirinsky, Vadim Vasilievich Borisovsky, Sergei Petrovich Shirinsky

1. Allegretto
2. Moderato con moto
3. Allegro non troppo
4. Adagio
5. Moderato

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 (piano score 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 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.
POEM OF THE MOTHERLAND, Op. 74
[Poema o rodine]

Patriotic cantata for mezzo-soprano, tenor, two baritones, bass, mixed choir and orchestra

One movement: Allegretto – Allegro – Allegro molto – Moderato

3(picc).3(cor anglais).3.2 – 4.2.3.1 – timp. perc (tgl, side dr, bass dr, cym, tam-t, bells, glsp, xyl). harp. strings – band: 3 trumpets, 3 trombones

Duration: 16’

First performance: 19 May 1956

► DSCH New Collected Works: Vol. 74 (score), Vol. 80 (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 music includes 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 ‘Encounter’, Op. 33, text by Boris Kornilov). Vocal score by Levon Atovmyan.

PIROGOV, Op. 76

Music to the film

Produced by Lenfilm – Yuri German (scenario) – Grigori Kozintsev (director) – Andrei Moskvin, Anatoli Nazarov, Naum Shifrin (camera men) – Evgeni Enei, Semyon Malkin (set designers) – Ilya Volk, Boris Khutoryansky (sound editors). First showing: 16 December 1947

3(picc).2.3(Eb clar).3(db bn) – 4.3.3.baritone.1 – timp. perc (with glsp and xyl). harp. strings

CAST: Nikolai Pirogov (Konstantin Skorobogatov) – Ipatov (Vladimir Chestnokov) – Baulina (Olga Lebzak) – Skulachenko (Sergei Yarov) – Lukich (G. Gumilevsky) – Mandt (I. Novsky) – Lyadov (Nikolai Cherkasov) – Tarasov (N. Lobanov) – Hospital guard (Yakov Malyutin) – Admiral Nakhimov (Alexei Diky) – Dasha Sevastopol’skaya (Tatyana Piletskaya)

► DSCH New Collected Works: Vol. 133 (score)

According to Erna Meskhishvili the Overture and 9 numbers from Op. 97 have survived. The autograph score, parts and sketches are preserved at the State Central Glinka Museum of Musical Culture. The film was awarded the Stalin Prize, Second Class, in 1948.
SUITE FROM ‘PIROGOV’, Op. 76a
compiled by Levon Atovmyan (1951)

1. Introduction (Allegretto)
2. Scene (Allegro)
3. Waltz (Allegretto)
4. Scherzo (Vivo)
5. Finale (Allegro moderato)

3(picc).3.3(Eb clar).3(db bn) – 4.3.3.1 – timp. perc (tgl, tamb, side dr, bass dr,
cym, bells, gisp, xyl). harp. strings

Duration: 27’

ARRANGEMENTS of No. 3: for piano by Levon Atovmyan ■ for percussion ensemble
by Vladimera Snamenskova.

FESTIVE OVERTURE in A major, Op. 96
[Prazdnichnaya uvertyura]

Composed for the 30th Anniversary of the October Revolution
(Allegretto – Presto)

3(picc).3.3.3(db bn) – 4.3.3.1 – timp. perc (tgl, side dr, bass dr, cym). strings –
onoptional extra brass: 4 horns, 3 trumpets, 3 trombones

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 (piano score)

The work was presumably assigned the opus number 96 during the preliminaries
of its first performance in 1954 on the occasion of the thirty-seventh Anniversary of
the October Revolution. Erna Meskhishvili states that Samuil Samosud conducted
the first performance. Also known as ‘Festival Overture’ and ‘Holiday Overture’.
The introductory section makes use of No. 7 (‘Birthday’) from ‘Children’s Note-
book’, Op. 69. ARRANGEMENTS: for piano four hands by Emin Khachaturyan ■ for
two pianos by A. Bubelnikov ■ for brass quintet by Stefan Kaundinya ■ 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 Valeri Petrov and many others.
**CHRONOLOGICAL LIST OF WORKS**

**THE YOUNG GUARD, Op. 75**  
*Molodaya gvardiya*

*Moscow, 1947 - 1948*

Music to the film (parts I & II) after Alexander Fadeev’s novel  
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. [No. 2] March  
3. [No. 4] Blasting  
4. [No. 4a] Execution of the Miners  
5. [No. 5] Fomin’s Execution  
6. [No. 10] Evacuation of Krasnodar  
7. [No. 11] Blasting of the Mines  
8. [No. 14] Oath

**Part II**  
9. [No. 30] Overture to Part II  
10. [No. 31] Seryoza’s and Valya’s Farewell [for string quartet]  
11. [No. 32] Execution of Ignaty Fomin. Reading out the Sentence  
12. [No. 33] Return of the Evacuees from Krasnodon  
13. [No. 34] Scherzo-Tarantella (Gromova)  
14. [No. 35] Koshevaya [for string quartet]  
15. [No. 36] Battle Episode  
16. [No. 38] News from the Detension  
17. [No. 39] Final of Part II  
18. [No. 40] Song with choir (not included in the film)  
19. [No. 50] Execution

4(2picc).3(cor anglais).3(bass cl).3(db bn) – 4.5.5.2 – timp. perc. harp. piano. strings  

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. ‘Farewell’ for string quartet (No. 31) is printed in Vol. 101 of DSCH New Collected Works.

**SUITE FROM ‘THE YOUNG GUARD’, Op. 75a** compiled by Levon Atovmyan (1951)

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*)


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.
THREE PIECES

for orchestra

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.

CONCERTO FOR VIOLIN AND ORCHESTRA NO. 1 in A minor, Op. 77

Moscow, 21 July 1947 - 24 March 1948

Dedicated to David Fyodorovich Oistrakh

1. Nocturne (Moderato – Meno mosso – Tempo I)
2. Scherzo (Allegro – Poco più mosso – Allegro – Poco più mosso)
3. Passacaglia (Andante) – Cadenza
4. Burlesque (Allegro con brio – Presto)

3(picc).3(cor anglais).3(bass cl).3(db bn) – 4.0.0.1 – timp. perc (tamb, tam-t, xyl). 2 harps. 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)


ARRANGEMENTS: for double bass and piano (‘Passacaglia’) by Rodion Azarkhin; for domra and balalaika ensemble (‘Burlesque’) by Yuri Chernov.
Music to the film

1. [No. 1] Overture
2. [No. 2] Autumnal Garden
3. [No. 3] Remembrance (Moderato molto – Allegro – Adagio)
4. [No. 4] Michurin passes by
5. [No. 5] Winter Garden (Adagio)
6. [No. 6] Town Square
7. [No. 7] ‘Thro’ the Dales and o’er the Hills’
8. [No. 8 = No. 14] After the battle of hours (piano solo)
9. [No. 10] Michurin’s Monologue
10. [No. 11]
11. [No. 12]
12. [No. 13]
14. Piece for mixed choir and orchestra

3(picc).3(cor anglais.3.2 – 4.6.6.1 – timp. perc (tgl, side dr, bass dr, cym, glsp). 2 harps. strings – mixed choir

CAST: Mikhail Ivanovich Kalinin (Vladimir Solovyov) – Ivan Vladimirovich Michurin (Grigor Belov) – Michurina (Alexandra Vasileva) – Terenty (Pavel Shamin) – Kartashov (Fyodor Grigorev) – Khrenov (Mikhail Zharov) – Father Khristofor (Konstantin Nassonov) – Bykov (A. Zhiltsov) – Postman (Ivan Nazarov) – Ryabov (Viktor Khokhryakov) – Sinitis (D. Dubov) – Lesnitsky (G. Pechnikov) – Mayer (Vladimir Isaev) – Byrd (Sergei Tsenin) – Translator (Yuri Lyubimov) – Peasant (I. Kashirin)

DSCH New Collected Works: Vol. 134 (score)

Originally conceived as a play, entitled ‘Life in Bloom’. The autograph score is preserved at the State Central Glinka Museum of Musical Culture. The above listing of numbers is taken from Erna Meskhishvili. 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 ‘Michurin’. ‘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. There is an arrangement for piano of ‘The Song of Encounter’ by Levon Atovmyan. Derek C. Hulme states that the film was produced by Dovzhenko Studios, Kiev. The picture was awarded the Stalin Prize, Second Class, and the Prize.
CHRONOLOGICAL LIST OF WORKS

MICHRIN, Op. 78 [continued]
of Labour at the Second International Film Festival in Gotvaldov (Zlín, Czechoslovakia) in 1949.

► See also ‘Ballet Suite No. 2’, 1951

SUITE FROM ‘MICHRIN’, Op. 78a
for orchestra with choir – compiled by Levon Atovmyan (1964)

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(picc).2.2.2 – 4.3.3.1 – timp. perc (tgl, side dr, bass dr, cym, gspb). harp.
strings – additional brass: 3 trumpets, 3 trombones – mixed choir

Duration: 34’

‘Spring Waltz’ reappears as No. 5 in ‘Ballet Suite No. 2’, 1951. Various 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 Gadfly’, Op. 97a • for violoncello and small orchestra by Lev Zhurbin (No. 3).
FROM JEWISH FOLK POETRY, Op. 79
[Iz evreiskoi narodnoi poezii]

Moscow, July - 24 October 1948

Song cycle for soprano (s), contralto (c), tenor (t) and piano
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 T. Spendiarova [No. 1], Andrei Globa [Nos. 2 and 4], Vera Zvyagintseva [No. 3], Nikolai Ushakov [No. 5], S. Mar [No. 6], B. 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 $q = 63$)
2. The Loving Mother and Aunt (s, c) (Allegretto)
3. Cradle Song (c) (Andante $q = 96$)
4. Before a Long Separation (s, t) (Adagio $q = 80$)
5. Warning (s) (Allegretto $q = 92$)
6. The Forsaken Father (c, t) (Moderato $q = 88$)
7. Song of Misery (t) (Allegro $q = 144$)
8. Winter (t, s, c) (Adagio $q = 88$)
9. The Good Life (t) (Allegretto $q = 92$)
10. Song of the Girl (s) (Allegretto $q = 112$)
11. Happiness (c, s, t) (Allegretto $q = 80$)

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 and 25 August (Nos. 1-6), 29 August (Nos. 7 and 8) 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 Hsband Boldly by the Arm’. Variant titles of No. 7 (‘Song of Want’, ‘Song About Need’) and No. 10 (‘A Girl’s Song’). Op. 79 originally consisted in the first eight songs, the final three were added after a number of hearings. Sofia Khentova explains that Shostakovich was most probably inspired by the song cycles Opp. 13 and 14 (1943 and 1944 respectively) by Mieczyslaw Weinberg, a close friend of the composer. The orchestral version is customarily listed as Op. 79a, the piano version as Op. 79, but it is not known with certainty which version was realized first. As Laurel Fay states, the orchestral version of the first eight songs was completed in October 1948 and the entire piano version on 24 October 1948. Derek C. Hulme gives 1 October 1948 as date of the completion of Op. 79a. German translations by Jörg Morgener, Marianne Graefe and by Alfred Kurella, English version by Zofia Weaver.
FROM JEWISH FOLK POETRY, Op. 79  [C O N T I N U E D ]

Reconstruction of the original Yiddish texts by Joachim Braun. **ARRANGEMENTS:**
- for soprano, contralto, tenor and string quartet by Henk Huizinga
- for trumpet and piano (Nos. 3, 7)
- 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
[Iz evreiskoi narodnoi poezii]

Moscow, 1948/1964 († final three songs)

Song cycle for soprano, contralto, tenor and orchestra

2(picc).2(cor anglais).3(bass cl).3(db bn) – 4.0.0.0 – timp. perc (tamb, bass dr, cym, tam-t, xyl). 2-3 harps. strings (16-20/14-18/12-16/12-16/10-14)

Duration: 24’

First performance: 19 February 1964, Gorky, Second Contemporary Music Festival
Galina Pisarenko (soprano) – Larisa Avdeeva (contralto) – Alexei Maslennikov (tenor) – Gorky Philharmonic Orchestra – Gennadi Rozhdestvensky (conductor)

► Muzyka Collected Works: Vol. 31 (score)
► DSCH New Collected Works: Vol. 89 (score)
► See Op. 79.

Kurt Sanderling relates in an interview given in summer 2011 that he conducted the world première of Op. 79a in Berlin in the early 1960ies. According to Sanderling his friend Shotakovich entrusted him the orchestral version of ‘From Jewish Folk Poetry’, which was banned in the Soviet Union at that time. This first performance was not declared as such since Russian authorities would not have permitted a première of a major work by Shostakovich, especially such a controversial one as Op. 79, in another city than Moscow.
ENCOUNTER ON THE ELBE, Op. 80
[Vstrecha na Elbe]

Music to the film
Texts by Evgeni Dolmatovsky and Vasili Lebedev-Kumach

1. [No. 10 – Jazz piece] (Moderato non troppo)
2. [No. 13] Longing for Home (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(picc).3.3.2 – 4.3.3.1 – timp. perc (tgl, side dr, cym, tam-t). cel. piano. 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 Nazanov) – 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 (I. Mamin) – Fischer (Bohumil Svoboda) – Schrank (Andrei Fait) – Schulz, worker (N. Nikitch) – Rille, student (Pyotr Starkovsky) – Senator Wood (Sergei Tsenin)

► Muzyka Collected Works: Vol. 42 (score)
► DSCH New Collected Works: Vol. 135 (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
ENCOUNTER ON THE ELBE, Op. 80  [C O N T I N U E D]
tenor, baritone, two-part male choir and piano, ‘Peace Song’ (‘Song of Peace’) (M o d e r a t o maestoso) for two-part male choir and piano and ‘Sunrise is Near’ (‘Dawn is Coming’) (A l l e g r e t t o) 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
for mixed choir and orchestra – compiled by the composer
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.alto sax.1 – 3.2.2.1 – timp. perc. piano. strings
Duration: 27’

No. 2 is also known as ‘Homesickness’, ‘Nostalgia’ and ‘Song about the Motherland’. A R R A N G E M E N T S of ‘Longing for Home’ and ‘Song of Peace’: for voice and piano by the composer; for trumpet and piano by Sergei Bolotin.
ANTIFORMALISTIC RAYOK
[Antiformalisticheskii rayok]

1948 - 1957 - late 60s (?)

for four basses, mixed choir, piano and narrator

Text: Dmitri Shostakovich


Duration: 18′

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, Small Hall of the Conservatoire
Yuri Vishnyakov (Chairman) – Evgeni Chepikov (Edinitsyn) – Anatoli Obraztsov (Dvoikin) – Nikolai Konovalov (Troikin) – Members of the State Chamber Choir of the USSR Ministry of Culture – Igor Khudolei (piano) – Dmitri Dorliak (reciter) – Valeri Polyansky (conductor)

The title on the manuscript is ‘A Learner’s Manual’. ‘Rayok’ means ‘Little Paradise’, in this context a stall at a fair, where cheap 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. 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. 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. ARRANGEMENTS: Orchestrations by Walter Mnatsakanov (1.2.3.2 – 2.2.1.0 – perc. piano. strings), Boris Tishchenko (2[picc].2.2.[db bn] – 2.2.1.1 – 2 perc [timp, rattle, tamb, side dr, cym]), piano, strings), Vladimir Spivakov/Vladimir Milman, Andrei Pushkarev (bass and chamber orchestra) and Geert van Keulen (2[picc].2[cor anglais].2.2[db bn] – 2.1.1.1 – perc [tgl, rattle, side dr, tamb, tenor dr, bass dr, cym, susp.cym, gong, glsp]. mandolin. harp. accordion. cel. piano. strings [1/1/1/1/1]).
HYMN TO MOSCOW
[Gimn Moskve] 1948
for choir and piano
Texts by Ilya Frenkel
Also known as ‘Stand Fast, Our Inviolable National Shrine’. The music is identical with ‘Peace Song’ from ‘Encounter on the Elbe’, Op. 80. 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.

THE SONG OF THE FORESTS, Op. 81
[Pesn o lesakh] Komarovo, July - 15 August 1949
Oratorio for tenor, bass, boys’ choir, mixed choir and orchestra
Text: Evgeni Dolmatovsky

1. When the War was Over (Andante)
2. The Call Rings Throughout the Land (Allegro)
3. Memory of the Past (Adagio) (attacca)
4. The Pioneers Plant the Forests (Allegretto) (attacca)
5. The Young Communists Forge Onwards (Allegro con brio)
6. A Walk into the Future (Adagio)
7. Glory (Allegro non troppo)

3(picc).3(cor anglais).3.2 – 4.3.3.1 – timp. perc (tgl, side dr, cym, glsp). 2 harps.
cel. strings – brass band: 6 trumpets, 6 trombones
Duration: 33’
First performance: 15 December 1949, Leningrad, Large Philharmonic Hall
Vladimir Ivanovskiy (tenor) – Ivan Titov (bass) – Leningrad Philharmonic Orchestra – Leningrad Academic Capella – Boys’ Choir of the Choral School – Evgeni Mravinsky (conductor)

► Muzyka Collected Works: Vol. 29 (score), Vol. 30 (vocal score by Levon Atovmyan)
► DSCH New Collected Works: Vol. 76 (score), Vol. 81 (vocal score)

According to Derek C. Hulme the first performance of Op. 81 took place on 15 November 1949. The oratorio was awarded the Stalin Prize, First Class, in 1950. Dolmatovsky re-wrote the text for the work’s republication in 1962. 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.
**THE FALL OF BERLIN**, Op. 82

*Padenie Berlina*

Moscow, 1949

Music to the film in two parts

Text by Evgeni Dolmatovsky (No. 5)

1. [No. 1] The River Oder *(Allegro non troppo)*
2. [No. 2] *(Allegro)*
3. [No. 3] Finale *(Allegro)*
4. [No. 4] Epilogue *(Moderato non troppo)*
5. [No. 5] Beautiful Day *(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. [No. 16] Overture to Part II *(Moderato)*
16. [No. 17] The Concentration Camp *(Allegretto)*
17. [No. 18] *(Allegro)*
18. [No. 19] Metro *(Moderato)*

3(picc).3.3.2 – 4.6.5.3 – timp. perc (tgl, side dr, bass dr, cym, tam-t). 2 harps. cel. 2 pianos. strings – mixed choir. children’s choir

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 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)

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(picc).3.3.2 – 2.3(6).3(6).1 – timp. perc. harp. cel. 2 pianos. 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.
STRING QUARTET NO. 4 in D major, Op. 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 (piano score 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 Proojen • for chamber orchestra (‘Chamber Symphony’, Op. 83a [1.2(cor anglais).2(bass cl).1 – 2.1.0.0 – perc (whip, side dr, tom-t, tam-t, xyl, marimba, cel). strings]) by Rudolf Barshai.

MERRY MARCH in D major
[Vesyolyi marsh]

for two pianos

Dedicated to Maxim Dmitrievich Shostakovich

(Allegretto)

Duration: 3’

► Muzyka Collected Works: Vol. 39
► DSCH New Collected Works: Vol. 113

Originally Op. 81.
**BALLET SUITE NO. 1**
[Pervaya baletnaya syuita]
compiled by Levon Atovmyan (1949)

1. Lyrical Waltz (*Tempo moderato di valse*)
2. Dance (*Allegro non troppo. Giocoso*)
3. Romance (*Moderato*)
4. Polka (*Tempo di polca*)
5. Waltz-Joke (*Vivace ma non troppo*)
6. Galop (*Allegro*)

2(picc).1.2.1 – 3.2.2.1 – timp. perc (tgl, tamb, side dr, cym, glsp, xyl, vibr).

cel. piano. strings

Duration: 20’

First performance: Moscow
All-Union Radio Orchestra – Alexander Gauk (conductor)

Originally Op. 84. Compilation of items from ‘The Limpid Stream’, Op. 39, with the exception of No. 5, which is taken from ‘The Bolt’, Op. 27, and No. 1, which is a recycled version of ‘Waltz’ from ‘Suite for Jazz Orchestra No. 1’. Derek C. Hulme states that all four Ballet Suites (the fifth is from the Ballet ‘The Bolt’) were initially compiled by the composer using diverse items from his ballet, stage and film scores. This compilations were later prepared for publication (1949, 1951, 1952 and 1953) by Levon Atovmyan, who frequently changed order and titles of the pieces. For detailed information see the third edition of Hulmes ‘Dmitri Shostakovich’, Scarecrow Press, 2002. Various **ARRANGEMENTS:** for piano (Nos. 2-6) by Levon Atovmyan ■ for domra (No. 3) by A. 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. Sirotin ■ for saxophone orchestra, timpani ad lib. (No. 1) by Olaf Mühlenthal ■ for wind orchestra by Evgeni Makarov and by Christiaan Janssen ■ for small orchestra by G. Kats.

**SYMPHONIE NO. 3, ‘Liturgique’** [ARTHUR HONEYGER (1892 - 1955)]
late 1940s (?)

Arrangement for piano four hands

1. Dies irae (*Allegro moderato*)
2. De profundis clamavi (*Adagio*)
3. Dona nobis pacem (*Andante*)

► DSCH New Collected Works: Vol. 115
TWO ROMANCES ON VERSES BY MIKHAIL LERMONTOV, Op. 84
[Dva romansa na slova M. Lermontova]  
Komarovo, 25 - 26 July 1950

for voice and piano

1. Ballad (*Moderato*)
2. Morning in the Caucasus (*Moderato con moto*)

Duration: 8'

First performance: 2 October 1984, Duisburg
Irina Bogachova (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
[Nasha pesnya]

1950

for bass, mixed choir and piano

Text by Konstantin Simonov

(*Moderato maestoso*)

- Muzyka Collected Works: Vol. 34

This song was originally conceived for choir and orchestra.

MARCH OF PEACE CHAMPIONS
[Marsh storonnikov mira]

1950 (?)

for choir and piano

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 Meskhishvili there is no version of ‘March of Peace Champions’ with solo tenor.
Belinsky, Op. 85

Music to the film
Produced by Lenfilm – Yuri German, Grigori Kozintsev, Elena Serebrovskaya (scenario) – Grigori Kozintsev (director) – Mark Magidson, Andrei Moskvin, Sergei Ivanov (camera men) – Evgeni Enei (set designer) – Ilya Volk (sound editor) – N. 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. [No. 8] People’s Might (Allegro molto)
11. [No. 9] Allegro molto
12. [No. 10] Moderato non troppo
13. [No. 11] A Talk of Mine (Moderato)
15. [No. 13] Oh, My Ash-Tree
17. [No. 15] Andante
18. [No. 16] Moderato
19. [No. 17] Allegretto
20. [No. 18] Andante maestoso
21. – Not only the path into the field [Ne odna vo pole dorozhenka]

3(picc).3.3.3(db bn) – 4.3.3.1 – timp. perc. guit. strings – mixed choir

cast: Belinsky (Sergei Kurilov) – Gertsen (Alexander Borisov) – Nekrasov (Vladimir Chestnokov) – Gogol (Georgi Vitsin) – Lermontov (M. Afanasev) – Shchepkin (Yuri Tolubeev) – Turgenev (I. Litovkin) – Belinskaya (Nina Mamaeva) – Frolov (Yuri Lyubimov) – Barsukov (Vladimir Belokurov) – Peasant (Konstantin Skorobogatov) – Tsar Nikolai I (Mikhail Nazvanov) – Dubelt (Boris Dmokhovsky)

► DSCH New Collected Works: Vol. 137 (score)
BELINSKY, Op. 85  [cOntinued]

Lev Danielevich 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, 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’. The latter also printed in Vol. 86 of DSCH New Collected Works.

SUITE FROM ‘BELINSKY’, Op. 85a
for orchestra with choir – compiled by Levon Atovmyan (1960)

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(picc).3.3.3(db bn) – 4.3.3.1 – timp. perc (tgl, side dr, bass dr, cym, tam-t, bells, glsp, xyl). harp. strings

Duration: 32’
CHRONOLOGICAL LIST OF WORKS

GERMAN MARCH
[Nemetski marsh]

1950

for woodwind and percussion

(Allegro)

4(2picc).0.1.0 – 0.0.0.0 – perc (tamb, 6 side dr, 4 bass dr)

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

‘German March’ was composed for Lev Arnshtam’s film ‘The Warmongers’ [Podzhigateli voiny]. Work on the film was interrupted in 1951 and the production was never finished. A fragment of the film corresponding to the music of the ‘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 is held at the Music Library of the USSR Cinematography Symphony Orchestra.

FOUR SONGS TO WORDS BY EVGENI DOLMATOVSKY, Op. 86
[Chetyre romansa na slova E. Dolmatovskogo]

Moscow, 1950 - 1951

for high voice and piano

1. The Motherland Hears, the Motherland Knows (Festivo)
2. Rescue Me (Moderato)
3. He Loves Me, He Loves Me Not (Allegretto)
4. Sleep, my Pretty (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. The composer also made two versions of No. 4 with differing words and key. No. 2 appears to have been written separately and later associated with the other three. No. 1 exists in many ARRANGEMENTS by different hands – its most famous performance was given by cosmonaut Yuri Gagarin in 1961, and it has been used as signature tune of USSR Radio news broadcasts.
CHRONOLOGICAL LIST OF WORKS

TWENTY-FOUR PRELUDES AND FUGUES, Op. 87
[Dvadtsat chetyre prelyudii i fugi]

Moscow, 10 October 1950 - 25 February 1951

for piano

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<th>KEY</th>
<th>PRELUDE</th>
<th>FUGUE</th>
<th>VOICE</th>
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<tr>
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<td>2. A minor</td>
<td>Allegro</td>
<td>Allegretto</td>
<td>3</td>
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<tr>
<td>3. G major</td>
<td>Moderato non troppo</td>
<td>Allegro molto</td>
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<td>4. E minor</td>
<td>Andante</td>
<td>Adagio</td>
<td>4</td>
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<tr>
<td>5. D major</td>
<td>Allegretto</td>
<td>Allegretto</td>
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<td>6. B minor</td>
<td>Allegretto</td>
<td>Moderato</td>
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<td>7. A major</td>
<td>Allegro poco moderato</td>
<td>Allegretto</td>
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<td>8. F sharp minor</td>
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<td>Andante</td>
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<td>9. E major</td>
<td>Moderato non troppo</td>
<td>Allegro</td>
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<td>10. C sharp minor</td>
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<td>Allegro</td>
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<td>12. G sharp minor</td>
<td>Andante</td>
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<td>13. F sharp major</td>
<td>Moderato con moto</td>
<td>Adagio</td>
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<td>14. E flat minor</td>
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<td>Allegro molto</td>
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<td>19. E flat major</td>
<td>Allegretto</td>
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<td>Adagio</td>
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<tr>
<td>24. D minor</td>
<td>Andante</td>
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Duration: approx. 2h32’

First (complete) performance: 23 and 28 December 1952, Leningrad, Glinka Concert Hall

Tatyana Nikolaeva

► Muzyka Collected Works: Vol. 40
► DSCH New Collected Works: Vol. 112

DATES OF COMPOSITION OF PRELUDES: 10 October 1950 (No. 1) · 12 October (No. 2) · 14 October (No. 3) · 22 October (No. 4) · 29 October (No. 5) · 2 November (No. 6) · 10 November (No. 7) · 26 November (No. 8) · 30 November (No. 9) · 5 December (No. 10) · 7 December (No. 11) · 13 December (No. 12) · 20 December (No. 13) · 27 December (No. 14) · 30 December (No. 15) · 11 January 1951 (No. 16) · 15 January (No. 17) · 21 January (No. 18) · 26 January (No. 19) · 7 February (No. 20) · 15 February (No. 21) · 17 February (No. 22) · 20 February (No. 23) · 23 February (No. 24).
CHRONOLOGICAL LIST OF WORKS

TWENTY-FOUR PRELUDES AND FUGUES, Op. 87  [CONTINUED]

DATES OF COMPOSITION OF FUGUES: 11 October 1950 (No.1) • 13 October (No. 2) • 16 October (No. 3) • 27 October (No. 4) • 1 November (No. 5) • 9 November (No. 6) • 11 November (No. 7) • 27 November (No. 8) • 1 December (No. 9) • 7 December (No. 10) • 11 December (No. 11) • 15 December (No. 12) • 22 December (No. 13) • 28 December (No. 14) • 8 January 1951 (No. 15) • 13 January (No. 16) • 21 January (No. 17) • 22 January (No. 18) • 3 February (No. 19) • 14 February (No. 20) • 16 February (No. 21) • 18 February (No. 22) • 23 February (No. 23) • 25 February (No. 24).

ARRANGEMENTS: for piano four hands (Prelude No. 15 in D flat major) by the composer (in Vol. 113 of DSCH New Collected Works) • 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 Dorfmüller • 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 I], 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 Kortchmar • for chamber orchestra by Rudolf Barshai, (No. 24) by Josef Stanek and Iordan 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.
for mixed choir a cappella and boys’ choir (in Nos. 9 and 10)
Texts by Leonid Radin (No. 1), Evgeni Tarasov (Nos. 2 and 7), anonymous (No. 3),
Alexei Gmyrev (Nos. 4, 5 and 8), Arkadi Kots (Nos. 6 and 9) and Walt Whitman
translated by Vladimir Tan-Bogoraz (No. 10)

1. Boldly, Friends, on We March (Moderato con moto)
2. One of the Many (Andantino)
3. Onto the Streets! (Allegro molto)
4. The Meeting in Transit to Exile (Andante)
5. To Those Condemned to Death (Adagio)
6. The Ninth of January (Moderato)
7. The Volleys have Become Silent (Andante)
8. They Were Victorious (Allegro)
9. May Day Song (Moderato)
10. Song (Andante von moto)

Duration: 40’

First performance: 10 October 1951, Moscow, Large Hall of the Conservatoire
State Choir of Russian Song and the Boy’s Choir of the Moscow Choral School –
Alexander Sveshnikov (conductor)

► Muzyka Collected Works: Vol. 34
► DSCH New Collected Works: Vol. 84

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 version by
Jane May. 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 1951.
TEN RUSSIAN FOLKSONGS
[Desyat russkikh narodnykh pesen]

Moscow, July 1951

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)

Texts by Shatrov (No. 1), Alexei Mashistov (No. 3), Mezhevich (No. 10) and tradi-
tional (Nos. 3 - 9)

1. All of a Sudden there was a Clap of Thunder above Moscow
   [Gryanul vnezapno grom had Moskovyu] (Ne spesha \(q = 108\))
2. Beyond the Mountains, Beyond the Valleys
   [Za gorami, za dolami] (Bystro \(q = 126\))
3. Out of the Forest of Spears and Swords
   [Iz-za lesa, lesa kopii i mechei] (V tempie marsha \(q = 120\))
4. Nights are Dark, the Clouds are Menacing
   [Nochi tyomny, tuchi grozny] (Umerenno \(q = 96\))
5. The Little Cuckoo Cuckoos [Kukushechka kukuet] (Umerenno \(q = 116\))
6. The Splinter [Lichina] (Medlenno \(q = 76\))
7. Fir-grove, my Fir-grove [Elnik, moj elnik] (Bystro \(q = 120\))
8. In my Dear Father’s Green Garden
   [Kak y batyushki v zelyonom sadu] (Medlenno [Adagio])
9. I Told my Sweetheart [Govorila ya drugu milomu] (Medlenno [Adagio])
10. What a Song [Chto za pesni] (He skoro \(q = 116\))

Duration: 27'

First performance: 18 October 1971, Magnitogorsk
Magnitogorsk State Academic Choir – F. Edinov (conductor)

► Muzyka Collected Works: Vol. 34
► DSCH New Collected Works: Vol. 85

‘Ten Russian Folksongs’ were originally designated as Op. 89 which was later as-
signed 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 Harmo-
ny’, Vol. 1, St. Petersburg, 1904, and Nos. 7-9 can be traced back to Ivan Prach’s
in ‘The Tale of the Priest and his Servant Balda’, Op. 36. Vol. 34 of Muzyka Col-
lected Works prints the songs with the following deviating translations of the titles:
‘Thunder Suddenly Crashed over Moscow’, ‘There, Beyond the Mountains’, ‘Out
accompaniment of Nos. 6, 7 and 10 was ARRANGED for bayan by Sofia Khentova.
RUSSIAN FOLKSONGS
[Russkie narodnye pesni]

Moscow, 1952 (?)

Arrangements for flute and piano

1. [Without title]
2. Don’t Fly Away, Nightingale [Ne letai, solvei]
3. On the Field a Birch Tree [Vo pole beryoza]
5. Beyond the Quickly Flowing Rivulet [Kak za rechko, kak za bystroj]
6. A Young Girl Went [Khodila mladeshenka]
7. In my Little Garden? [U menya l vo sadochke]
8. Fir-grove, my Fir-grove [Elnik, moi elnik]
9. Over the Bridge [Uzh kak po mostu, mostochku]
10. Oh, the Dear Lime Tree on the Field [Ai vo pole lipenka] from Nikolai Rimsky-
Korsakov’s opera ‘The Snow Maiden’
11. Kalinka
12. Go Home, my Dear Cow [Ty podi, moya korovushka, domoi]
13. Zainka
14. A Young Girl went Away [Iskhodila mladeshenka]
15. Late at Night She Sat [Posdno vecherom cidela]
16. Don’t Dry up, Dear Well [Ty ne stoi, kolodets] (on an arrangement by Anatoli
Lyadov)
17. How Fair the Birch Tree [Kak ne bela berypza]
18. Wedding Song [Svadebnaya] (on an arrangement by Mikhail Glinka)
19. It is not Sleep that Bends my Head [Ne son moyu golovushku klonit] from Niko-
lai Rimsky-Korsakov’s opera ‘The Snow Maiden’

The autograph is held at State Central Archive of Literature and Art.
BALLET SUITE NO. 2
[Vtoraya baletnaya syuita No. 2 / Shest pes iz vtoroi baletnoi syuity]
compiled by Levon Atovmyan (1951)

1. Waltz (Allegretto scherzoso)
2. Adagio
3. Polka (Allegretto)
4. Sentimental Romance (Moderato ironico)
5. Spring Waltz (Allegro scherzando)
6. Finale (Gallop) (Presto)

2(picc).1.2.1 – 3.2.2.1 – timp. perc (tgl, side dr, bass dr, cym, glsp, xyl, vibr). cel. piano. strings

Duration: 18’

First performance: 1951, Moscow
Moscow Radio Orchestra – Alexander Gauk (conductor)

Compilation of items from ‘Suite No. 1 for Jazz Orchestra’ (No. 3), ‘The Tale of the Priest and his Servant Balda’ (‘The Priest’s Daughters Dream’), Op. 36 (No. 4), ‘Michurin’, Op. 78 (No. 5), the other movements are from ‘The Limpid Stream’ Op. 39. The Russian title may indicate that the suite originally consisted of more than six movements. 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
Music to the film

3(picc).2.3(Eb clar).2 – 4.3.4.1 – timp. perc. piano. strings – mixed choir

CAST: 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) – Dek (Vladimir Kenigson) – Edgar (Boris Dmokhovsky) – Olga Butkevich (A. Stepanova) – Colonel Butkevich (Mikhail Yanshin) – Colonel Zeidlits (Boris Bibikov) – Colonel Badbolsky (P. Massalsky) – Sir Winston Churchill (Viktor Stanitsyn) – Georges Clemenceau (Gnat Yura) – Lloyd George (Viktor Koltsov) – Woodrow Wilson (L. Korsakov)

► DSCH New Collected Works: Vol. 138 (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.
SUITE FROM ‘THE UNFORGETTABLE YEAR 1919’, Op. 89a
compiled by Levon Atovmyan (1954)

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(picc).3.3.3(db bn) – 4.3.3.1 – 2 timp. perc (tgl, tamb, side dr, bass dr, cym, tam-t, glsp, xyl). cel. piano. strings – extra brass: 3 trumpets, 3 trombones

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
[Nad rodinoi nashei solntse siyaet]

Komarovo/Moscow, July - 29 September 1952

Patriotic cantata for boys’ choir, mixed choir and orchestra
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(picc).3.3.2 – 4.3.3.1 – timp. perc (tgl, side dr, bass dr, cym, tam-t, glsp). 2 harps. strings – brass section: 3 trumpets, 3 trombones

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. 77 (score), Vol. 82 (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.
FOUR MONOLOGUES ON VERSES OF PUSHKIN, Op. 91
[Chetyre monologa na slova A. Pushkina]

Moscow, 5 - 8 October 1952

for bass and piano

1. Fragment (Andante)
2. What Does My Name Mean to You? (Allegro)
3. In the Depths of the Siberian Mines (Adagio)
4. Farewell (Allegretto)

Duration: 14’

▸ Muzyka Collected Works: Vol. 32
▸ DSCH New Collected Works: Vol. 94

German translation by Christoph Hellmudt. ARRANGEMENTS: for mezzo-soprano and chamber orchestra by Walter Mnatsakanov • for full orchestra (Op. 91a – 3[alto fl].2.3[bass cl].3[db bn] – 4.3.3.1 – timp. perc [wood bl, bass dr, tam-t, church bell, vibr]. harp. cel. strings) by Gennadi Rozhdestvensky.
STRING QUARTET NO. 5 in B flat major, Op. 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)

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 tribut 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.

DANCES OF THE DOLLS
[Tantsy kukol]

for piano
1. Lyrical Waltz (Moderato)
2. Gavotte (Tranquillo, semplice)
3. Romance (Moderato, espressivo)
4. Polka (Scherzando, non troppo presto)
5. Waltz-Scherzo (Petite Ballerina) (Animato, ma non troppo presto)
6. Hurdy-Gurdy Waltz (Allegro non troppo)
7. Dance (Scherzando, ma non troppo presto)

Duration: 10'

These are transcriptions of items from ‘The Bolt’, Op. 27 (No. 5), ‘The Human Comedy’, Op. 37 (No. 2), and ‘The Limpid Stream’, Op. 39. (Nos. 1, 3, 4, 6 and 7). While Sofia Khentova states that ‘Dances of the Dolls’ were compiled in 1950. Erna Meskhishvili declares that the cycle was completed in 1945. ARRANGEMENTS: for violin and piano (No. 7) by Konstantin Fortunatov • for flute, violoncello and piano (Nos. 1, 6) by Siegfried Lehmann • for string orchestra (No. 3) by Bas Wiegers • for violin, flute and string orchestra (No. 1) by Tamas Batiashvili.
Ballet Suite No. 3
[Tretya baletnaya syuita]
compiled by Levon Atovmyan (1952)

1. Waltz (Allegretto bravura)
2. Gavotte (Allegretto)
3. Dance (Allegro)
4. Elegy (Andantino)
5. Waltz (Tempo di valse)
6. Finale (Gallop) (Allegro)

2(picc).1.2.1 – 3.2.2.1 – timp. perc (tgl, side dr, bass dr, cym, glsp, xyl, vibr).
harp. cel. piano. strings

Duration: 16'

First performance: 1952, Moscow
USSR Radio Orchestra – Abram Stasevich (conductor)

Compilation of items from ‘The Human Comedy’, Op. 37 (Nos. 1, 2 and 4), and
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 wind orchestra (Nos. 1 and 3) by V. 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

Greek Songs
[Chetyre grecheskie pesni]

Arrangements for voice and piano
Texts by Kostís Palamás (No. 1), Sofia Mavroidi-Papadaki (No. 4) and traditional
lyrics translated into Russian by Sergei Bolotin (Nos. 1, 2, 4) and Tatyana Sikorska-
ya (Nos. 1, 3). The melody of No. 1 is by Alekos Xenos, the one of No. 4 is by A.
Tsakonas.

1. Forward! (Song of the Greek Resistance) ▲ = 102
2. Pentozalis (Allegretto quasi Allegro)
3. Zolongo (Allegro vivo)
4. Hymn of ELAS [Ελληνικός Λαϊκός Απελευθερωτικός Στρατός – Ellinikós Laikós
Apeleftherotikós Stratós – Greek People’s Liberation Army]

► Muzyka Collected Works: Vol. 32
► DSCH New Collected Works: Vol. 92
CHRONOLOGICAL LIST OF WORKS

BALLET SUITE NO. 4
[Chetyotaya baletnaya syuita]
compiled by Levon Atovmyan (1953)

1. Prelude (Variations) (Andante [quasi Largo])
2. Waltz ( Allegretto [quasi Allegro])
3. Scherzo (Allegro vivo)

3(picc).3(cor anglais).3(Eb cl).3(db bn) – 4.3.3.1 – timp. perc (tgl, tamb, side dr, cym, glsp, xyl). harp. cel. strings

Duration: 16’


► See also ‘Ballet Suite No. 1’, 1949, for information concerning the origin of the Ballet Suites

SYMPHONY NO. 10 in E minor, Op. 93

Komarovo/Moscow, Summer - 25 October 1953

1. Moderato
2. Allegro
3. Allegretto
4. Andante – Allegro

3(2 picc).3(cor anglais).3(Eb cl).3(db bn) – 4.3.3.1 – timp. perc (tgl, tamb, side dr, bass dr, 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. 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. ARRANGEMENTS: for piano four hands by the composer for symphonic band by Harrie Janssen.
**CONCERTINO** in A minor, Op. 94

Moscow, 1953

for two pianos

*Dedicated to Maxim Dmitrievich Shostakovich*

One movement: Adagio – Allegretto – Allegro

Duration: 8’

First performance: 8 November 1954, Moscow, Small Hall of the Conservatoire

Alia Maloletkova and Maxim Shostakovich

► Muzyka Collected Works: Vol. 13

► DSCH New Collected Works: Vol. 113

Krzysztof Meyer and Erna Meskhishvili state that Op. 94 was performed for the first time on 20 January 1954 with Alia Maloletkova and Maxim Shostakovich. Maloletkova was a fellow student of Maxim’s. ARRANGEMENTS: for two accordions by Tamara Murzina and Alia Gatsenko ■ for brass band by Kenneth Singleton ■ for piano and chamber orchestra by Julia Zilberquit and by Ilya Dimov ■ for orchestra by Elliot Kaplan.

**BIRD OF PEACE** [JOAN SMITH]

[Ptitsa mira]

28 August 1953

Arrangement for voice and piano

Russian translation by L. Ozerov

► DSCH New Collected Works: Vol. 92

According to Derek C. Hulme the autograph of the song which was awarded the Second Prize at the Fourth International Festival of Youth in Bucharest is preserved at the State Central Glinka Museum of Musical Culture.

**TARANTELLA**

1954 (?)

for two pianos

(Presto)

Duration: 2’

First performance: 8 November 1954, Moscow, Small Hall of the Conservatoire

Maxim Shostakovich and Alia Maloletkova

► Muzyka Collected Works: Vol. 13

► DSCH New Collected Works: Vol. 113

This short piece is based on ‘Scherzo’ (No. 4) from the Suite from ‘The Unforgettable Year 1919’, Op. 89a. ARRANGEMENT for symphonic band by Paul Gofers.
SONG OF THE GREAT RIVERS, Op. 95
[Pesnya velikikh rek]

Music to the documentary film

Text by Bertolt Brecht (No. 1) translated by Semyon Kirsanov who also provided the lyrics for No. 2.

1. [Introduction] (Allegro)
2. [No. 1] Song of Unity (Allegro non troppo)
3. [No. 2] Prologue. Poem of Labour
4. [No. 3] Indictment Episode (Adagio)
6. [No. 6] South Africa (Allegro)
7. [No. 7] Children (Moderato)
8. [No. 8] Hard Labour (Moderato)

3(picc).3.3(Eb cl).3(db bn) – 4.3.3.1 – timp. perc (side dr, bass dr, tam-t). harp. strings – bass, mixed choir

► Muzyka Collected Works: Vol. 42 (score)
► DSCH New Collected Works: Vol. 139 (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 Streem’, 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.
**FIVE ROMANCES** (SONGS OF OUR DAYS), Op. 98  
[Pyat romansov na slova E. Dolmatovkogo]

Komarovo, 3 July - 1 September 1954

for bass and piano  
Texts by Evgeni Dolmatovsky

1. Day of our First Meeting *(Moderato con moto)*  
2. Day of Declaration of Love *(Allegretto)*  
3. Day of Tiffs *(Adagio)*  
4. Day of Happiness *(Allegro)*  
5. Day of Reminiscences *(Allegretto)*

Duration: 12’

First performance: 16 May 1956, Kiev Philharmonic Hall  
Boris Gmyrya (bass) – Lev Ostrin (piano)

► Muzyka Collected Works: Vol. 32  
► DSCH New Collected Works: Vol. 95

The keys of the pieces differ in the two autographs preserved at the State Archives of Literature and Art.

**THERE WERE KISSES**  
[Byli potselui]  

1954 (?)  

Song for bass and piano  
Text by Evgeni Dolmatovsky

► Muzyka Collected Works: Vol. 32  
► DSCH New Collected Works: Vol. 95

The manuscript of the posthumously published composition is undated. Stylistic features allow to locate the song in the vicinity of the Op. 98 cycle.
Music to the film
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. [No. 1] Overture (Moderato con moto)
2. [No. 2] The Cliff (Moderato)
3. [No. 3] Youth (Allegretto moderato)
4. [No. 4] Encounter
5. [No. 5] Confession (Andante)
6. [No. 6] Arrests
7. [No. 7] A Slap in the Face (Andante con moto)
8. [No. 8] Laughter (Andante – Adagio)
9. [No. 9] Barrel Organ (Allegretto)
10. [No. 10] Divine Service (Andante)
11. [No. 11] Ave Maria
12. [No. 12] Leaving the Cathedral (Moderato)
13. [No. 13] Contredanse (Moderato con moto)
15. [No. 15] Guitars (Andantino)
16. [No. 16] Bazaar (Presto)
17. [No. 17] Escape (Adagio)
18. [No. 18] The Passage of Montanelli (Moderato)
19. [No. 19] Finale (Moderato con moto)
20. [No. 20] The Austrians (Allegro non troppo)
21. [No. 21] The Letter
22. [No. 22] The River (Allegro)
23. [No. 23] Gemma’s Room (Moderato con moto)
24. [No. 24] The Prison

3(picc).2.3.2 – 4.3.3.1 – timp. perc (tamb, side dr, bass dr, cym, tam-t, bells). 2 guitars. harp. org. strings

Casting: Arthur (Oleg Strizhenov) – Gemma (Marina Strizhenova) – Cardinal Montarelli (Nikolai Simonov) – Martini (Vladimir Etush) – Marconi (S. Svanisheiko) – Giuseppe (Pavel Usosnchenko) – Giovanni (Vadim Medvedev) – Dominichino (Vladimir Chestnokov) – Father Cardi (Ruben Simonov) – Grassini (Antoni Khodursky) – Grassini’s wife (A. Lisyanskaya) – James (Grigori Shigel) – Julia (Elena Yunger) – City Commandant (Boris Dmokhovsky)

► Muzyka Collected Works: Vol. 42 (score)
► DSCH New Collected Works: Vol. 139 (score)
**CHRONOLOGICAL LIST OF WORKS**

**THE GADFLY, Op. 97  [CONTINUED]**

The manuscript score, consisting of 24 items, is preserved at the Music Library of the State Cinematography Symphony Orchestra. Vol. 42 of Muzyka Collected Works prints Nos. 1-3, 5, 7-10, 12-20, 22 and 23. No. 15 (‘Guitars’) was conceived for two guitars but notated for piano(s) – the appendix of Vol. 42 prints an arrangement for two guitars by E. Larichev.

**SUITE FROM ‘THE GADFLY’, Op. 97a**
compiled by Levon Atovmyan (1955)

1. Overture *(Moderato con moto)* [No. 1 of the film score]
2. Contredanse *(Moderato)* [No. 13]
3. People’s Holiday *(Allegro vivace)* [No. 16]
4. Interlude *(Adagio)* [No. 17]
5. Barrel Organ *(Allegretto)* [No. 9]
6. Galop *(Allegro)* [No. 14]
7. Prelude *(Andantino)* [Nos. 15 and 5]
8. Romance *(Allegro moderato)* [Nos. 3 and 7]
9. Intermezzo *(Andante)* [Nos. 10, 12 and 18]
10. Nocturne *(Moderato)* [No. 23]
11. Scena *(Moderato)* [No. 2]
12. Finale *(Allegro non troppo)* [No. 20]

3(picc).3.3(alto sax).3(db bn) – 4.3.3.1 – timp. perc (tgl, tamb, side dr, bass dr, cym, tam-t, glsp, xyl). harp. cel. piano. strings

Duration: 40’

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 reorchestrations. According to John Riley a substantial portion of unused fragments of the film music survived in Atovmyan’s Suite, Op. 97a. Variant title of No. 3: ‘Tarantella’, ‘Folk Festival’ and ‘Folk Feast’. 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 who may have been Ethel Voynich’s model for Arthur in ‘The Gadfly’.

**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 Makanova • 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
Chronological List of Works


Konstantin Fortunatov (Nos. 2 and 3 of this compilation were taken from ‘The Human Comedy’, Op. 37 and ‘Vyborg District’, Op. 50a), (No. 7) by Levon Atovmyan
■ 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 Yusas Chelkauskas
■ for double bass and piano (No. 8) by Rodion Azarkhin
■ 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 Y. 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.
[Pervy Eshelon]

Music to the film
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. [No. 1] The Fire
2. [No. 2] Waltz
3. [No. 3] The Quarry
4. [No. 4] Anya and Uzorov
5. [No. 5] March
6. [No. 6] Overture
7. [No. 7] March
8. [No. 8] Song of Youth [mixed choir and orchestra]
9. [No. 9] Guitar
10. [No. 10] The Train
11. [No. 11] Jazz
12. [No. 12] The First Furrow
13. [No. 13] Tamara and Uzorov
15. [No. 15] Song of Rostovians [male choir, guitar, bayan]
16. [No. 16] Finale
17. [No. 17] The Seed is Coming up
18. [No. 20] Nocturnal Plough
19. [No. 21] Conclusion
20. [No. 22] Monetkin’s Field

3(picc).3.4(Eb clar, sax). 2 – 4.3.3.1 – timp. perc (glsp, xyl, vibr). 2 mandolins.
2 guit. bayan. piano. strings – mixed choir

CAST: Sovkhoz director (Vsevolod Sanaev) – Shugailo, brigadier (Sergei Romodanov) – Secretary of the District Commitee (Nikolai Annenkov) – Alexei Uzorov (Oleg Efremov) – Anya Zalogina (Izolda Izvitskaya) – Monetkin (Eduard Bredun) – Solitsev (Alexei Kozhevnikov) – Nelly (Tatyana Doronina) – Tamara (E. Lezhdei) – Petya (A. Kirillov) – Katya (V. Kuznetsova) – Troyan (Vyacheslav Voronin)

► DSCH New Collected Works: Vol. 140 (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 Glinsky Museum of Musical Culture, vocal and instrumental parts in the Archives of the State Cinematography Symphony Orchestra.
SUITE FROM ‘THE FIRST ECHELON’, Op. 99a
for orchestra with choir compiled by Levon Atovmyan (1956)
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(picc).3.3.3alto sax.3(db bn) – 4.3.3.1 – timp. perc (tgl, side dr, bass dr, cym, tam-t, glsp, xyl, vibr). harp. cel. piano. 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’. 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
[Ispanske pesni] Komarovo, July - 20 September 1956

Arrangements of traditional folk songs for mezzo-soprano and piano
Texts: anonymous Spanish traditional lyrics translated by Sergei Bolotin (Nos. 1 and 3), Tatyana Sikorskaya (2, 4 and 5) and jointly by both (No. 6)

1. Farewell, Granada (Largo)
2. Little Stars (Allegro)
3. First Meeting (Largo)
4. Round Dance (Allegretto)
5. Black Eyes (Allegretto)
6. Dream (Barcarolle) (Allegretto)

Duration: 13’

First performance: 1956, Leningrad
Zara Dolukhanova (mezzo-soprano) – Dmitri Shostakovich (piano)

► Muzyka Collected Works: Vol. 32
► DSCH New Collected Works: Vol. 92

Original Spanish titles: ‘Adiós, Granada’ (No. 1), ‘Mozuca’ (No. 2), ‘En samir’ (No. 3), ‘Ronda’ (No. 4) and ‘Morena salada’ (No. 5) – No. 6 bears no original title.

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
Komarovo, 7 - 31 August 1956

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.
SUITE FOR VARIETY ORCHESTRA
[Syuita dlya estradnogo orkestra]

second half of the 1950s (?)

1. March (Giocoso. Alla marcia)
2. Dance I (Presto)
3. Dance II (Allegretto scherzando)
4. Little Polka (Allegretto)
5. Lyrical Waltz (Allegretto)
6. Waltz I (Sostenuto)
7. Waltz II (Allegretto poco moderato)
8. Finale (Allegro moderato)

2(picc).1.2.2alto sax.2tenor sax(soprano sax).1 – 3.3.3.1 – perc (timp, tgl, tamb, side dr, charleston, 4 bass dr, cym, susp.cym, glsp, xyl, vibr). gtr. harp. cel. 2 pianos. 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)

This work basically represents a compilation of arrangements mainly from film and ballet music, and has frequently been misidentified as Shostakovich’s three-movement ‘Suite for Jazz Orchestra No. 2’. The date of compilation of the ‘Suite for Variety Orchestra’ is not certain, but the utilization of ‘Waltz’, No. 8 from Op. 99a (Suite from ‘The First Echelon’) from 1956, as ‘Waltz II’ (No. 7) suggests that it was realized after 1956. ‘March’ (No. 1) is based on ‘March’, No. 2 from ‘Korzinkina’s Adventures’, Op. 59, ‘Dance I’ (No. 2) was adapted from ‘The Marketplace’, No. 16 from ‘The Gadfly’, Op. 97. ‘Dance II’ (No. 3) goes back to ‘Invitation to a Rendezvous’, No. 20 from ‘The Limpid Stream’, Op. 39. While the origins of ‘Little Polka’ and ‘Finale’ (Nos. 4 and 8) are still uncertain, it seems to be clear that ‘Waltz I’ (No. 6) corresponds to ‘Lyric Waltz’, from ‘D. Shostakovich, Choreographic Miniatures’, a piano cycle published by Sovetsky Kompozitor Publishers in 1973. According to Manashir Yakubov the music of ‘Lyrical Waltz’ (No. 5) is found as ‘Sentimental Waltz’ in ‘D. Shostakovich, Simple Pieces, Excerpts from Compositions in Light Arrangement for the Piano’, compiled by Levon Atovmyan, Muzyka, 1967. 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. Moreover DSCH publishers announce for the thirty-fourth Volume of their New Collected Works the publication of ‘Waltzes’, a Suite for symphony orchestra in eight movements. This work is neither mentioned by Meyer nor Wilson, Fay or Hulme. According to the latter a ‘Suite for Variety Orchestra No. 2’ in four movements was discovered in 2000. 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 accordion ensemble by Wolfgang Pfeffer (No. 1) ■ for flute, violoncello and piano (Nos. 5, 7)
SUITE FOR VARIETY ORCHESTRA  [CONTINUED]
by Siegfried Lehmann ▪ for bayan, violin, guitar, double bass and percussion (Nos. 1, 4, 7, 8) by Efim Jourist ▪ for 12 violoncelli (No. 5) by David Riniker ▪ for accordion orchestra by Lutz Stark (No. 5) and by Detlev Hillmann (Nos. 1, 3) ▪ for twelve saxophones by Christoph Enzel ▪ for five guitars by Krisztina Bodo. Numerous ARRANGEMENTS of No. 7 (‘Waltz II’): for piano by Richard Kula, Marcel Savelkoul and by Dick Martens ▪ for piano four hands by Uwe Plasger and by Gregor Garde mann ▪ for keyboards by H. Smit ▪ for electric organ by Paul Natte ▪ for accordion by Coen van Orsouwl ▪ for trumpet and organ by Friedemann Winkelhofer ▪ for four saxophones by Rudolf Spillmann ▪ for two violins, violoncello, wind instrument and piano by Hans-Joachim Rogol ▪ for woodwind quintet by André Waign ein ▪ for wind orchestra by Norbert Studnitzky, by Gert Buitenhuys, by Fritz Laube, by Hans-Joachim Rogoll, by René Thévenaz, by Rainer Bostelmann, by André Waign ein and by Jean-Pierre Bourquin ▪ for small orchestra (1.1.1.2alto sax.2ten sax.bar sax – 0.3.3.0 – perc.guit.piano.acc. 3 violins.db) by Hans-Joachim Rogoll ▪ for violin and chamber orchestra by André Rieu ▪ 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.

CONCERTO FOR PIANO AND ORCHESTRA NO. 2 in F major, Op. 102
January - 5 February 1957

Dedicated to Maxim Dmitrievich Shostakovich

1. Allegro
2. Andante
3. Allegro

3(picc).2.2.2 – 4.0.0.0 – timp/side dr. 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 Cental 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 ▪ for piano and brass band instruments by Elgar Howarth.

Moscow/Komarovo, 1956 - 4 August 1957

1. Palace Square (Adagio)
2. Ninth of January (Allegro – Adagio – Allegro – Adagio)
3. Eternal Memory (Adagio)
4. Tocsin (Allegro non troppo)

3(picc).3(cor anglais).3(bass cl).3(db bn) – 4.3.3.1 – timp. perc (tgl, side dr, bass dr, cym, tam-t, bells, xyl). 2-4 harps. 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)

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 a number of popular revolutionary songs in this score: ‘Ninth of January’ (No. 6 from Op. 88) serves as leitmotiv, ‘You Fell as Victims’ and ‘Welcome the Free Word of Liberty’ appear in the third movement, ‘Rage You Tyrants!’ , ‘Boldly, Friends, On We March’ and ‘Warsaw March’ are quoted in the final movement. ARRANGEMENTS: for piano four hands by the composer ■ for band by Fernando Sánchez Manzaneque (Nos. 3 and 4) and by Rob van der Zee (No. 4).

THREE CHORUSES FOR THE FORTIETH ANNIVERSARY OF THE OCTOBER REVOLUTION

1957

for choir and piano

Texts by Vladimir Kharitonov (No. 1) and Valentin Sidorov (Nos. 2 and 3)

1. The Dawn of October (Grave)
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

for piano
Homage 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. Moderato maestoso
2. Allegro
3. Andante assai
4. Moderato assai
5. Allegretto giocoso
6. Alla marcia
7. Allegro risoluto
8. Adagio
9. Allegretto
10. Allegro molto energico
11. Moderato maestoso

‘Vanya’s Song’ from Act I of Mikhail Glinka’s opera ‘Ivan Susanin’ (‘A Life for the Tsar’) serves as theme for these variations.

TWO RUSSIAN FOLKSONG ADAPTATIONS, Op. 104
[Dve pusskie narodnye pecen]

for mixed choir a cappella
Words: Traditional

1. Returning Winds (Sderzhanno, netoroplivo [Ritenuto, non rapido])
2. How my Husband Cruelly Beat Me (bystro, veselo [Presto, scherzando])

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. 85

According to Derek C. Hulme the two settings bear the title ‘Cultivation’. No. 1 is also known by the title ‘Winds were Blowing’ and No. 2 as ‘As I was a Young Girl’.
Operetta in three acts and five scenes
Libretto by Vladimir Mass and Mikhail Chervinsky, English translation by David Pountney, German translation by Ulrike Patow

1. Overture – Prologue (Allegretto)

2. Scene 1 ‘Do not touch!’
   2. Bubentsov and Choir of Excursionists (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 Drive through Moscow (Allegretto)
   9. Duet of Vava and Drebednyov (Andantino – Allegro – Moderato – Allegro – Presto)
 10. End of the Drive 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 with Tenants (Allegretto)
  16. Boris’s Song (Andantino)
  17. Scene of Drebednyov and Barabashkin with Tenants (Allegretto)
  18. Finale of Act I ‘Song about Cheryomushki’ (Allegretto)

Act II
  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)
  24. Scene ‘There is No Flat Forty-Eight’ (Lidochka, Baburov, Barabashkin, Drebednyov) (Allegretto)

Interlude
  25. Song of Lyusya and the Construction Workers (Allegretto)
MOSCOW CHERYOMUSHKI, Op. 105 [CONTINUED 1]

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)
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)

4(piccs).3.3.2 – 4.3.3.1 – timp. perc (tgl, cast, tamb, side dr, bass dr, cym, tam-t, gsp). harp. strings

Duration: 105’

Première: 24 January 1959, Moscow, Operetta Theatre
V. Chekarov (Bubentsov) – N. Kuralesina (Masha) – M. Kachalov (Baburov) – Tatyana Shmyga (Lidochka) – Nikolai Ruban (Koretsky) – A. Steputenko (Glushkov) – A. Kotova (Lyusya) – A. Tkachenko (Drebednyov) – N. Krylova (Vava) – S. Anikev (Barabashkin) – B. Vityukhov (Kurochkin) – A. Frameeva (Kurochkina) – P. Semkov (Mylkin) – F. Smolenskaya (Mylkina) – G. Saitchin, K. Kuzmina, I. Leontarov, A. Stepanova (Four Neighbours) – Vladimir Kandelaki, A. Zaks (directors) – Galina Shakhvovskaya (choreographer) – Grigori Kigel (stage designer) – 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 by the composer)

**CHERYOMUSHKI, Op. 105a**

1962

Film version

**C ast**: Lidochka (Olga Zabotkina) – Boris (Vladimir Vasilev) – Masha (Marina Khotuntseva) – Sasha (Gennadi Bortnikov) – Lyusya (Svetlana Zhivankova) – Sergei (Vladimir Zemlyankin) – Drebednov (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’, 1958
Orchestration and completion of Modest Musorgsky’s folk musical drama in five acts (6 tableaux)

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)
- Varsonofeiv, 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(picc).3(cor anglais).3(bass cl). 3 (db bn) – 4.3.3.1 – timp. perc (tgl, tamb, side dr, bass dr, cym, tam-t, bells, gsp). 2-4 harps. cel. piano. strings – additional band (not specified number of horns, trumpets and trombones)

Duration: 160’

Première: 25 November 1960, Leningrad, Kirov Theatre
L. Yaroshenko (Ivan Khovansky) – V. Puchkov (Andrei Khovansky) – M. Gavrilkin (Golitsin) – K. Laptev (Shaklovity) – B. Shtokolov (Dosifei) – T. Kuznetsova (Marfa) – Leonid Baratov (director) – Fyodor Fyodorovsky (designer) – Sergei Eltsin (conductor)

Act I and IV were completed on 16 March and 1 August 1958 respectively. Erna Meskhishvili 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

KHOVANSHCHINA [MODEST MUSSORGSKY (1839 - 1881)], Op. 106a

Film version


According to Erna Meskhishvili the score of the film version was completed on 16 March 1959.

CONCERTO FOR VIOLONCELLO AND ORCHESTRA NO. 1
in E flat major, Op. 107

1 May - Komarovo, 20 July 1959

Dedicated to Mstislav Leopoldovich Rostropovich

1. Allegretto
2. Moderato
3. Cadenza
4. Allegro con moto

2(picc).2.2.2(db bn) – 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)


ARRANGEMENT of the violoncello part for viola by Vadim Borisovsky.
TO FRANCE!
[Franatsii!]

late 1950s

Song for solo voice, mixed choir and piano
The existence of this piece is only testified by an entry in Erna Meskhishvili’s ‘Noto-
ograficheski spravochnik’ (Moscow 1996). The whereabouts of the composer’s au-
tograph are not known.

STRING QUARTET NO. 7 in F sharp minor, Op. 108

Moscow, March 1960

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, Ser-
gei 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.
SATIRES (PICTURES OF THE PAST), Op. 109
[Satiri (Kartinki Proshlogo)]

19 June 1960

Five romances for soprano and piano
Texts by Sasha Chorny [Alexander Glikberg]
Dedicated to Galina Pavlovna Vishnevskaya

1. To a Critic (Moderato \( \text{q} = 108 \))
2. Spring Awakening (Moderato – Allegro \( \text{d} = 108 \) – \( \text{d} = 152 \))
3. Descendants (Moderato – Allegro molto \( \text{d} = 108 \) – \( \text{d} = 120 \))
4. Misunderstanding (Moderato – Allegro – Moderato \( \text{d} = 63 \) – \( \text{d} = 132 \) – \( \text{q} = 92 \))
5. Kreutzer Sonata (Adagio – Allegretto \( \text{d} = 108 \) – \( \text{d} = 63 \))

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

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. ‘Misunderstandings’ (No. 4) reappears almost in full length in Symphony No. 12 ‘The Year 1917’, Op. 112 (first movement). ‘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. harp. piano. strings) by Boris Tishchenko (Op. 109a) and for soprano and orchestra (2.2.2.alto sax.2 – 4.3.3.0 – perc. bayan [ad lib.]. piano. strings) by Walter Mnatsakanov, and for soprano and chamber orchestra (2[picc].2[cor anglais].2[clar].2[db bn] – perc [tgl, tamb, side dr, bass dr, cym, lion’s roar], harp. cel. accordion. strings [1/1/1/1/1]) by Geert van Keulen.
STRING QUARTET NO. 8 in C minor, Op. 110

Dresden, 12 - 14 July 1960

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 four hands by Anatoli Dmitriev ■ for saxophone quartet by Clemens Arndt ■ for wind octet (0,2,2,2 – 2,0,0,0) by Dmitri Smirnov ■ for wind quintet by Mark A. Popkin ■ 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.
NOVOROSSIISK CHIMES
[Novorossiiskiie Kuranty]

Moscow, 1960

for orchestra

In Commemoration of the Heroes of the Great Patriotic War
Commissioned by the City of Novorossiisk

(Moderato)

3(picc).3(cor anglais).3.2 – 4.3.3.1 – timp. perc (tgl, side dr, cym). cel. strings

Duration: 3’

- Muzyka Collected Works: Vol. 11 (score)
- DSCH New Collected Works: Vol. 36 (score), Vol. 37 (piano score)

This work, subtitled ‘The Flame of Eternal Glory’, is based on the first bars of an unsuccessful entry for the National Anthem Contest 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 ad lib. by G. Kovalyov with lyrics by Kira Alemasova (printed in Vol. 34 of Muzyka Collected Works) ■ 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

FIVE DAYS – FIVE NIGHTS, Op. 111
[Pyat dnei – Pyat nochei]

Moscow/Dresden, July - August 1960

Music to the film


1. [No. 1] Introduction
2. [No. 2] [without title]
3. [No. 3] Meeting with the Liberators on the Road
4. [No. 4] ‘It was Nearly Half an Hour Ago’
5. [No. 6] [without title] (Largo)
6. [No. 7] [without title]
7. [No. 8] Paul’s Soliloquy (Moderato)
8. [No. 9] Madonna
1. [No. 11] Flight in the Loft
2. [No. 12] Meeting of Katrin and Paul (Allegro)
3. [No. 13] Night Scene (Andante)
4. [No. 14] Katrin’s Dream (Moderato)
5. [No. 15] Solitude
6. [No. 16] Frau Rank’s Parting with the Pictures – Alarm
7. [No. 18] Finale

3(picc).3.3.3(db bn) – 4.3.3.1 – timp. perc (tgl, side dr, bass dr, cym, tam-t, glsp). harp. piano. org. strings

CAST: Paul Naumann (Hans-Dieter Knaup) – Captain Leonov (Vsevolod Safonov) – 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. 141 (score)

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 Meskhiashvili. 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)

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(picc).3.3.3(db bn) – 4.3.3.1 – timp. perc (tgl, side dr, bass dr, cym, tam-t, glsp), harp, piano, 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


Dedicated to the memory of Vladimir Ilyich Lenin

1. Revolutionary Petrograd (Moderato – Allegro) attacca
2. Razliv (Allegro – Adagio) attacca
3. Aurora (Allegro) attacca
4. The Dawn of Humanity (L’istesso tempo)

3(picc).3.3.3(db bn) – 4.3.3.1 – timp. perc (tgl, side dr, bass dr, 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’. Sofia Khentova gives 12 August for date of completion of Op. 112. According to Pehr Henrik Nordgren the main theme from ‘Revolutionary Petrograd’ is identical with the central theme from Jean Sibelius’ ‘Lemminkäinen in Tuonela’, Op. 22, 3. ARRANGEMENT of ‘Aurora’ and ‘The Dawn of Humanity’ for symphonic band by Arnaud Oosterbaan.
STRING QUARTET ‘The Unfinished’

1. Allegretto
Duration: 8’
First performance: 17 January 2005, Moscow
Borodin Quartet

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 according to the rough drafts.
SYMPHONY NO. 13 in B flat minor, ‘Babi Yar’, Op. 113

March - 20 July 1962

for bass, bass choir (40-100 voices) and orchestra

Texts by Evgeni Evtushenko

1. Babi Yar (Adagio $\dot{=}$ 58 – Più mosso $\dot{=}$ 92 – Adagio $\dot{=}$ 58 – Più mosso $\dot{=}$

92 – Allegretto $\dot{=}$ 88 – Adagio $\dot{=}$ 58 – Poco più mosso $\dot{=}$ 76 – Adagio $\dot{=}$

58 – Più mosso $\dot{=}$ 72)

2. Humour (Allegretto $\dot{=}$ 116)

3. In the Store (Adagio $\dot{=}$ 66 – Meno mosso. sostenuto $\dot{=}$ 56 – Adagio $\dot{=}$ 66 –

Meno mosso $\dot{=}$ 56 – Largo $\dot{=}$ 48 – Adagio $\dot{=}$ 66)

4. Fears (Largo $\dot{=}$ 84 – Sostenuto $\dot{=}$ 76 – Più mosso $\dot{=}$ 88 – Moderato $\dot{=}$

100 – Largo $\dot{=}$ 76 – Poco più mosso $\dot{=}$ 84 – Sostenuto – Allegretto $\dot{=}$

104 – Largo $\dot{=}$ 76-88)

5. A Career (Allegretto $\dot{=}$ 184 – $\dot{=}$ 92 – Pesante – Meno mosso $\dot{=}$ 76 – Alle-

gretto $\dot{=}$ 184 – $\dot{=}$ 84 – Adagio $\dot{=}$ 60 – Allegretto $\dot{=}$ 126 – Adagio $\dot{=}$

108 – Allegretto $\dot{=}$ 184 – Meno mosso $\dot{=}$ 76)

3(picc).3(cor ang).3(Eb clar, bass clar).3(db bn) – 4.3.3.1 – perc (timp. tgl, cast, whip, wood bl, tamb, side dr, bass dr, cym, bells, tam-t, glsp, xyl). 2-4 harps. cel. piano. 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 by the composer)

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’. 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. In 1962 the harsh criti-
cism 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
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.

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.
Orchestration of Musorgsky’s song cycle
Text by Count Arseni Golenishchev-Kutuzov
Dedicated to Galina Pavlovna Vishnevskaya
Each movement bears a separate Dedication: To Anna Yakovlevna Vorobev-Petrov ('Lullaby'), To Lyudmila Ivanovna Glinka-Shestakov ('Serenade'), To Osip Afanasevich Petrov ('Trepak'), To Arseni Arkadevich Golenishchev-Kutuzov ('The Field Marshal')

1. Lullaby (Lento doloroso)
2. Serenade (Moderato)
3. Trepak (Lento assai tranquillo)
4. The Field Marshal (Vivo – alla guerra)

2(picc).2.2(bass cl).2(db bn) – 4.2.3.1 – timp. perc (side dr, cym, tam-t). harp.
strings (12-16/10-14/8-12/8-12/6-10[five strings])

Duration: 20'

First performance: 12 November 1962, Gorky
Galina Vishnevskaya (soprano) – Gorky Philharmonic Orchestra – Mstislav Rostropovich (conductor)

► DSCH New Collected Works: Vol. 146 (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. Conductor Janos Kulka transposed it even another tone lower for a performance of the cycle in 1987.
KATERINA IZMAILOVA, Op. 114

Opera in four acts (9 tableaux)
Revised version of ‘Lady Macbeth of the Mtsensk District’, Op. 29
Dedicated to Nina Vasilievna Shostakovich

Act I
1. Scene 1 ‘Garden in the Izmailovs’ House’ (attacca)
2. Entr’acte (Allegretto) (attacca)
3. Scene 2 ‘The Izmailovs’ Courtyard’ (attacca)
4. Entr’acte (Allegro) (attacca)
5. Scene 3 ‘Katerina’s Bedroom’

Act II
6. Scene 4 ‘The Izmailovs’ Courtyard at Night’ (attacca)
7. Entr’acte (Largo) (attacca)
8. Scene 5 ‘Katerina’s Bedroom’

Act III
9. Scene 6 ‘The Ismailovs’ Courtyard before the Wedding’
10. Entr’acte (Allegro) (attacca)
11. Scene 7 ‘In the Police Station’ (attacca)
12. Entr’acte (Presto) (attacca)
13. Scene 8 ‘The Wedding Feast in the Iszmailovs’ Garden’

Act IV
14. Scene 9 ‘Convicts’ Camp on the Road to Siberia’

Dramatis personae:

- Boris Timofeevich Izmailov, merchant (bass)
- Zinovi Borisovich Izmailov, his son (tenor)
- Katerina Lvovna Izmailova, Zinovi’s wife (soprano)
- Sergei, Ismailov’s clerk (tenor)
- Axinya, worker (soprano)
- Village Drunk (tenor)
- Mill hand (baritone)
- Four of Izmailov’s workers (2 tenors, 2 basses)
- Pope (bass)
- Police Chief (bass)
- Nihilist (tenor)
- Policeman (bass)
- Old convict (bass)
- Sonetka, a convict (contralto)
- Female Convict (soprano)
- Sergeant (bass)
- Guard (bass)
- Boris Timofeevich’s ghost (bass choir)

Workers, Policemen, Guests, Convicts (mixed choir)

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 Belokrynkin (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 Fyodorov (Policeman) – Vladimir Popov (Sergeant) – Evgeni Korenev (Guard) – Nina Isakova (Sonetka) – Georgi Dudarev (Old convict) – G. Zenkova (Female convict) – Lev Mikhailov (director) – Iosif Sumbatashvili (designer) – N. Kemarskaya (assistant director) – I. 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. 58 (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 smoothened. 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 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 (‘Katerina’, ‘Father-in-law’, ‘Night; Ghost’, ‘Arrest’ and ‘Exile [Prison]’).
for orchestra

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)

3(picc).3(cor anglais).4(Eb cl, bass cl).3(db bn) – 4.3.3.1 – timp, perc (tgl, wood bl, side dr, bass dr, cym, tam-t, xyl), 2 harps, strings – additional brass section: 4 cornets, 2 trumpets, 6 flugelhorns (alto, tenor, baritone [2/2/2]), 2 tubas

Duration: 24’

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 Shostakovitch Archives. This version, printed in Vol. 69 of DSCH New Collected Works, shows substantial alterations of the instrumentation: 3(picc).3(cor anglais).4(Eb cl, bass cl).3(db bn) – 4.4(picc).3.1 – perc (timp, side dr, cym, tam-t, xyl), strings – the brass band is omitted. Arrangement for symphonic band by Jos van de Braak.
**KATERINA IZMAILOVA**

Film version
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.

**CAST:** Katerina Izmailova (Galina Vishnevskaya) – Sergei (Artyom Inozemtsev [voice: V. Tretyakov]) – Zinovi Borisovich (Nikolai Boyarsky [voice: Vyacheslav Radzievsky]) – Boris Timoeevich (Alexander Sokolov [voice: Alexander Vedernikov]) – Sonetka (Tatyana Gavrilova [voice: Valentina Rekal]) – Village Drunk (Roman Tkachyk [voice: S. 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.

**CONCERTO FOR VIOLONCELLO AND ORCHESTRA** in A minor

Robert Schumann (1810 - 1856), Op. 125

*Reorchestration*

_Dedicated to Mstislav Leopoldovich Rostropovich_

1. Nicht zu schnell
2. Langsam
3. Sehr lebhaft

2(picc).2.2.2 – 4.2.0.0 – timp. harp. 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. 148 (score)

According to Sofia Khentova Op. 125 was completed in August 1963. Shostakovich adopted Schuman’s opus number (125) for this arrangement.
**TWO CHORUSES** [ALEXANDER DAVIDENKO (1899 - 1934)], Op. 124
[A. Davidenko. Dva khora]

Arrangement for mixed choir and orchestra of two songs from Davidenko’s oratorio
‘The Road of October’
Texts by P. Ediet (No. 1) and M. Shorin (No. 2)

1. At the Tenth Verst
2. The Street in Turmoil

3(picc).3(cor anglais).3.3(db bn) – 4.3.3.1 – timp. perc (tgl, side dr, cym, tam-t).
strings (five-stringed double basses 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.

**OVERTURE ON RUSSIAN AND KIRGHIZ FOLK THEMES** in C major, Op. 115
[Uvertyura na russkie i kirgizskie narodnye temy]

Repino, October 1963

In honour of the Centenary of Kirghizia’s voluntary incorporation into the Russian State

One movement: Moderato – Allegro non troppo – Adagio – Allegro – Presto

3(picc).2.2.3(db bn) – 4.2.3.1 – timp. perc (tgl, tamb, cym). strings (at least
16/14/12/12/10)

Duration: 8’

First performance: 10 October 1963, Moscow, Large Hall of the Conservatoire
USSR State Symphony Orchestra – Konstantin Ivanov (conductor)

► Muzyka Collected Works: Vol. 11 (score)
► DSCH New Collected Works: Vol. 35 (score)

Shostakovich utilized the melodies of ‘O You Tramps’ [Ekh, brodyagi vy, brodyagi],
a Russian song recorded in the Omsk Region in 1959 by Alexander Medvedev,
‘Tyryldan’ (a mythological creature) and ‘Thresher’s Song’ [Op Maida], both Kirghiz
songs from Viktor Vinogradov’s collection.
HAMLET, Op. 116
Moscow/Gorki, 1963 - 1964

Music to the film in two parts
First showing: 19 April 1964

1. [No. 1] Overture (Largo)
2. [No. 2] Military Music (Allegretto)
3. [No. 3] Fanfares. The Kings’s entrance
4. [No. 4] Fanfares. The Kings’s exit
5. [No. 5] Ball at the Palace (Presto)
6. [No. 6] Story of Horatio and the Ghost (Adagio)
7. [No. 7] Ophelia’s Dance
8. [No. 8] The Ball (Allegretto)
9. [No. 9] The Ghost (Largo)
10. [No. 10] Hamlet’s parting with Ophelia (Andante)
11. [No. 11] Court Music (Moderato)
12. [No. 12] Hamlet’s monologue: ‘What a piece of work is man!’
13. [Nos. 13 and 13a] Arrival of the Players (Allegro)
   (Moderato non troppo)
15. [No. 15] The performance (Allegro molto)
16. [No. 16] Hamlet’s soliloquy: ‘To be, or not to be’ (Adagio)
17. [No. 17] Hamlet’s meeting with Ophelia
18. [No. 18] Royal Fanfare
19. [No. 19] In the Garden (Court procession) (Moderato non troppo)
20. [No. 20] Booth Fanfare (Allegro)
21. [No. 21] Scene of Poisoning (Moderato non troppo)
22. [No. 22] Flutes (Presto)
23. [No. 23] Conscience (Largo)
24. [No. 24] The Ghost in the Queen’s presence (Largo)
25. [No. 25] Hamlet’s Departure to England
26. [No. 26] Ophelia’s Song (Andantino)
27. [No. 27] Ophelia’s Madness (Adagio)
28. [No. 28] Ophelia’s Death (Andante)
29. [No. 29] The Cementary (Moderato non troppo)
30. [No. 30] Hamlet at Ophelia’s coffin (Largo)
31. [No. 31] Hamlet returns to Helsingør
32. [No. 32] Hamlet’s Death (Allegro)
33. [No. 33] Arrival of Fortinbras (Andante)
34. [No. 34] Hamlet’s Funeral (Largo)
35. [No. 38] The Chimes
HAMLET, Op. 116 [continued]

3(picc).2.2.2 – 4.3.3.1 – timp. perc (tgl, whip, tamb, side dr, bass dr, tam-t, xyl). harp. cel. piano. 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. 142 (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 Erna Meskhishvili and Derek C. Hulme. In contrast to other sources Muzyka publishers state that the present work was already composed between 1962 and 1963 in Moscow. ‘Hamlet’ was awarded a special prize for music at the USSR Film Festival Leningrad in 1968. According to Hulme the first showing of ‘Hamlet’ took place on 24 April 1964.

► See also the incidental music ‘Hamlet’, Op. 32

SUITE FROM ‘HAMLET’, Op. 116a
compiled by Levon Atovmyan (1964)

1. Introduction (Largo) [No. 1 in the film score]
2. Ball at the Palace (Presto) [No. 5]
3. The Ghost (Largo) [No. 9]
4. In the Garden (Moderato ma non troppo) [No. 19]
5. Scene of Poisoning (Largo – Moderato ma non troppo – Presto) [No. 21]
6. Arrival and Scene of the Players (Allegro) [No. 13]
7. Ophelia (Andante) [No. 28]
8. Duel and Death of Hamlet (Allegro) [Nos. 32, 33 and 34]

3(picc).2.2.2 – 4.3.3.1 – timp. perc (wood bl, whip, tamb, side dr, bass dr, cym, bells, tam-t). harp. piano. hpd. strings

Duration: 42’

First performance: 10 February 1965, Leningrad

STRING QUARTET NO. 9 in E flat major, Op. 117

Moscow, 2 - 28 May 1964

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

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

THE EXECUTION OF STEPAN RAZIN, Op. 119
[Kazn Stepana Razina]  
Lake Balaton, Moscow, early August - 14 September 1964

Vocal-symphonic poem for bass, mixed choir and orchestra  
Text by Evgeni Evtushenko (from ‘The Bratsk Hydro-electric Power Station’)  
   One movement: Moderato non troppo – Poco meno mosso – Andante – Adagio – Moderato – Allegro – Allegro – Adagio – Moderato  
3(picc).3(cor anglais).4(Eb cl, bass cl).3(db bn) – 4.3.3.1 – timp. perc (tgl, whip, tamb, side dr, bass dr, cym, tam-t, bells, xyl). 2 harps. cel. piano. strings (20/18/16/14/12[five strings])  
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)  
   ▶ Muzyka Collected Works: Vol. 29 (score), Vol. 30 (vocal score by the composer)  
   ▶ DSCH New Collected Works: Vol. 78 (score), Vol. 83 (vocal score by the composer)

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  
[Evgenii Onegin]  
1964 - 1965

Incidental musical to Nikolai Akimov’s play after Alexander Pushkin’s verse novel for orchestra  
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.
A YEAR IS LIKE A LIFETIME, Op. 120
[God, kak zhibn]

Music to the film

1. [No. 1] Overture
2. [No. 4] The Trick
3. [No. 5] Jenny’s Flight
4. [No. 6] Men’s Prison
5. [No. 9] Pantomime
6. [No. 11] Polka
7. [No. 11a] Waltz
8. [No. 11b] Herwegh’s Unit is Leaving
9. [No. 12] Niederdossenbach
10. [No. 13] Polka
11. [No. 14] March
12. [No. 15] Barricades
13. [No. 16] Vienna. Funeral
14. [No. 17] Cholera
15. [No. 18] Marx’ Monologue
16. [No. 19] Finale
17. [No. 20] Farewell in the Forest
18. [No. 21] Nocturne
19. [No. 26a/26b] Passing Kavenyak
20. [No. 27] Schapper’s Transportation
21. [No. 28] War
22. [No. 29] The Fort

3(picc).2.2.2 – 4.3.3.1 – timp. perc. strings – mixed choir


DSCH New Collected Works: Vol. 143 (score)
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 entitleed ‘Marx’s Youth’.

SUITE FROM ‘A YEAR IS LIKE A LIFETIME’, Op. 120a compiled by Levon Atovmyan (1969)

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(picc).2.2.2 – 4.3.3.1 – timp. perc (tgl, whip, side dr, bass dr, cym, bells, tam-t). strings

Duration: 28’

Krzysztof Meyer states that the compilation was already made in 1965.

FIVE ROMANCES ON TEXTS FROM ‘KROKODIL’ MAGAZINE, Op. 121 [Pyat romansov na slova iz zhurnala ‘Krokodil’]

4 September 1965

for bass and piano

Texts from readers’ letters published in issue No. 24 [1782] (30 August 1965) of the satirical magazine ‘Krokodil’

1. Manuscript Evidence [Sobstvennoruchnoe pokazanye] (Moderato)
2. A Desire that is Difficult to Accomplish [Trudno ispolnimoe zhelane] (Moderato)
3. Common Sense [Blagorozumie] (Largo)
4. Irinka and the Shepherd [Irinka i pastukh] (Allegro)
5. Too Much Delight [Chresmermy vostorg] (Moderato)

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. 96

English translation by Joan Pemberton Smith, German translation by Jörg Morgener.

ARRANGEMENT for bass and chamber orchestra (2.2.3.3 – 1.2.1.0 – timp. piano. strings) by Walter Mnatsakanov.
**STRING QUARTET NO. 11** in F minor, Op. 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.

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**PREFACE TO THE COMPLETE EDITION OF MY WORKS AND A BRIEF REFLECTION APROPOS OF THIS PREFACE**, Op. 123

*[Predislovie k polnomu sobraniyu moikh sochinenii i kratkoe razmyshlenie po povodu etogo predisloviya]*

**Repino, 2 March 1966**

for bass and piano

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. 96

English translation by Joan Pemberton Smith, German version by Jörg Morgener. **ARRANGEMENT** for bass and ensemble *(0.2[cor anglais].2[Eblar].2[db bn] – 2.1.1.0 – harp. strings [1/1/1/1/1]) by Geert van Keulen, and for bass and chamber orchestra *(2.2.2.2 – 0.0.0.0 – 2 perc. piano. strings) by Walter Mnatsakanov.
CHRONOLOGICAL LIST OF WORKS

CONCERTO FOR VIOLONCELLO AND ORCHESTRA NO. 2
in G major, Op. 126

Moscow/Repino/Oreanda, 27 April 1966

Dedicated to Mstislav Leopoldovich Rostropovich

1. Largo
2. Allegretto (attacca)
3. Allegretto

2(picc).2.2.3(db bn) – 2.0.0.0 – timp. perc (whip, wood bl, tom-t, tamb, side dr, bass dr, xyl). at least 2 harps. 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.
Seven Romances on Poems of Alexander Blok, Op. 127
[Sem stikhovtvoreni Alesandra Bloka]

3 February 1967

Vocal-instrumental suite for soprano, violin, violoncello and piano (for soprano and violoncello [No. 1], for soprano and piano [No. 2], for soprano and violin [No. 3], for soprano, violoncello and piano [No. 4], for soprano, violin and piano [No. 5], for soprano, violin and violoncello [No. 6], for soprano, violin, violoncello and piano [No. 7])

Dedicated to Galina Pavlovna Vishnevskaya

1. Song of Ophelia (Moderato \( \text{q} = 66 \))
2. Gamayun, the Bird of Prophecy (Adagio \( \text{q} = 66 \))
3. We Were Together (That Troubled Night) (Allegretto \( \text{q} = 100 \))
4. The City Sleeps (Deep in Sleep) (Largo \( \text{q} = 50 \))
5. The Storm (Allegro \( \text{q} = 108 \))
6. Secret Signs (Largo \( \text{q} = 72 \))
7. Music (Largo \( \text{q} = 96 \))

Duration: 25'

First performance: 23 October 1967, Moscow, Small Hall of the Conservatoire
Galina Vishnevskaya (soprano) – David Oistrakh (violin) – Mstislav Rostropovich (violoncello) – Mieczyslaw 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. Translations: into English by Myron Morris, Cynthia Jolly and Per Skans, into German by Manfred Koerth and into Czech by Zdeka Pstskova.

Spring, Spring, Op. 128
[Vesna, Vesna]

1967

Song for bass and piano
Text by Alexander Pushkin (from ‘Evgeni Onegin’)

(Andante)

Duration: 2'

First performance: November 1979, Leningrad
Evgeni Nesterenko (bass) – Evgeni Shenderovich (piano)

► Muzyka Collected Works: Vol. 33
► DSCH New Collected Works: Vol. 94

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. There is also an orchestrated version by Gennadi Rozhdestvensky.
CONCERTO FOR VIOLIN AND ORCHESTRA NO. 2
in C sharp minor, Op. 129

Dedicated to David Fyodorovich Oistrakh

1. Moderato – Più mosso – Allegretto – Moderato
2. Adagio (attacca)
3. Adagio – Allegro

2(picc).2.2.3(db bn) – 4.0.0.0 – timp. 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[Eb 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.

► See Sonata Op. 134

FUNERAL-TRIUMPHAL PRELUDE, Op. 130
[Traurno-Triumfalnaya Prelyudiya pamyati geroev Stalingradskoi bitvy]

In memory of the heroes of the battle of Stalingrad

(Adagio)

3(picc).3.3.3(db bn) – 4.3.3.1 – timp. perc (side dr. bass dr. cym). strings – additional brass section: 2-4 cornets, 3-6 trumpets, flugelhorns (alto, tenor, baritone [2-4/2-4/2-4]), 2-4 tubas

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)

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 ‘Novorossisisk Chimes’, 1961.
**CHRONOLOGICAL LIST OF WORKS**

**OCTOBER, Op. 131**  
[Oktyabr]  
Symphonic poem for orchestra  

*Moscow/Belovezhskaya Forest, 10 August 1967*

One movement: Moderato – Allegro  

3(picc).3(cor anglais).3.3(db bn) – 4.3.3.1 – timp. perc (side dr, 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 (piano score)

According to some sources Op. 131 was composed for the Fiftieth Anniversary of the October Revolution. Krzysztof Meyer gives 16 or 26 October for the première.  
The work is partly based on the ‘Partisan Song’ from ‘Volochayevka Days’, Op. 48. **ARRANGEMENTS**: for piano four hands by the composer  
■ for band by Daniil Braslavsky  
■ for brass orchestra by A. Seerden.
Music to the film

1. March (Allegretto)
2. The Execution (Allegretto)
3. [No. 1] (Allegro)
4. [No. 3] (Allegretto)
5. Waltz [Tempo di Valse]
6. [No. 4] (Moderato)
7. [No. 5] Duel (Moderato)
8. [No. 7] The Village (Andante)
9. [No. 8] Voronezh (Moderato)
10. [No. 9] (Andante)
11. [No. 10] (Allegro)
12. [No. 11] (Allegro)
13. [No. 12] (Moderato)
15. [No. 14] (Allegro)
16. [No. 15] (Adagio)

3(picc).2.2.2 – 4.2.3.1 – timp. perc (side dr, bass dr, cym, bells, xyl). harp. cel. piano. strings – female choir (in No. 8, ‘The Village’) – 6 flugelhorns (alto, tenor, baritone [2/2/2]), 2 tubas

**CAST:** Sofia Perovskaya (Alexandra Nazarova) – Andrei Zhelyabov (Viktor Tarasov) – Nikolai Kibalchich (Boris Khmelnitsky) – Timoéfi Mikhailov (Alexander Lukyanov) – Nikolai Rysakov (Vladimir Kolokoltsev) – Gesya Helfman (Ekaterina Raikina) – Vera Figner (Tamara Abrosimova) – Ignati Grinevitsky (Georgi Taratorkin) – Sofia’s mother (K. Golovko) – Sofia’s father (G. Kirillov) – Alexander II (Vladislav Strzhelchik) – Count Mikhail Loris-Melikov (Efim Kopelyan) – Presiding judge (Boris Bibikov) – Public prosecutor (Alexei Golovin)

► Muzyka Collected Works: Vol. 42 (score)
► DSCH New Collected Works: Vol. 144 (score)

Derek C. Hulme gives January 1968 as the date for the first showing. 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, Vol. 42 of Muzyka Collected Works prints a selection (listed above). Erna Meskhishvili’s listing of the musical items from Op. 132 is only slightly divergent from Muzyka Collected Works, Vol. 42.
STRING QUARTET NO. 12 in D flat major, Op. 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 Meskhishvili 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.

SONATA FOR VIOLIN AND PIANO in G major, Op. 134

Dedicated to David Fyodorovich Oistrakh

1. Andante
2. Allegretto
3. Largo – Andante – Largo

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
► DSCH 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 (‘Sonata for violin and orchestra’, Op. 86 – 2[picc].2.2[bass cl].2[db bn] – 2.0.0.0 – perc. harp. strings)■ for violin, string orchestra and percussion by Mikhail Zinman and Andrei Pushkarev■ for violoncello and piano by Norbert Hilger.
SYMPHONY NO. 14 in G minor, Op. 135

Moscow, 21 January - 2 March 1969

for soprano, bass and chamber orchestra

Texts by Federico García Lorca (Nos. 1 and 2), Guillaume Apollinaire (Nos. 3-8), Wilhelm Küchelbecker [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)
2. Malagueña (Allegretto) attacca
3. Lorelei (Allegro molto) attacca
4. The Suicide (Adagio)
5. On Watch (Allegretto) attacca
6. Madam, look! (Adagio) attacca
7. At the Santé Prison (Adagio)
8. The Zaporozhian Cossacks’ Reply to the Sultan of Constantinople (Allegro) attacca
9. O Delvig, Delvig! (Andante)
10. The Death of the Poet (Largo) attacca
11. Conclusion (Moderato)

perc (cast, whip, wood bl, tom-t, bells, xyl, vibr). cel. strings (10/0/4/3/2[five strings])

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. 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 Vlazinskaya – 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.
CONCERTO FOR VIOLONCELLO AND ORCHESTRA
[BORIS TISHCHENKO (1939-2010)]

Reorchestration

4(picc).2(cor anglais).2.2 – 0.0.0.0 – perc (tom-t, wood bl, bells, xyl). harmonium, 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
[TIKHI DON]

[1965 - 1970 (?)]

Chamber opera after Mikhail Sholokhov’s novel

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
[Vernost]

Repino, 13 February 1970

Eight ballads for male choir a cappella
Texts by Evgeni Dolmatovsky
Dedicated to Gustav Gustavovich Ernesaks

1. As From Time Immemorial [Kak v nesapamyatnom godu] (Moderato)
2. The People Believed in a Flame [Lyudi verili v plamya] (Allegretto)
3. The Great Name [Velikoe imya] (Allegretto)
4. The Banner of the Revolution [Revoluyutsii snamya] (Allegretto)
5. The Difficult Search for Beauty [Trudny poisk krassoty] (Allegro non troppo)
6. I Wish to Learn Everything About Him [Ya vsyo o nyom khochu usnat] (Adagio)
7. This is How the People Were [Tak vot kakie lyudi byli] (Andante)
8. On Meetings of the Young Generations [Na vstrechakh yunykh pokoleniy] (Allegretto)

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. 86

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.
Music to the film in two parts

1. No. 1 Horn of the Beggars’ Leader
2. No. 2 Horn of the Beggars’ Leader
3. No. 3 Departure of the King’s Retinue (Allegro)
4. No. 4 Edmund gives the Command to the Attack (Allegro)
5. No. 5 Edmund gives the Order for the Duel (Allegro)
6. No. 6 Answering to Edgar’s Signals
7. No. 7 The Fool’s Bells (Allegretto)
8. No. 8 The Fool’s Shawm (Moderato)
9. No. 9 Hunting Horn (Allegro)
10. No. 10 Death’s Call (Adagio)
11. No. 50 Introduction (Passage of Time) (Adagio)
12. No. 51 First Sighting of Lear’s Castle (Adagio)
13. No. 52 (Moderato)
14. No. 53 Beginning of the Catastrophe (Adagio)
15. No. 54 The Voice of Truth (Adagio)
16. No. 55 The Storm (Moderato)
17. No. 56 Lamentation (Adagio)
18. No. 57 The Storm (Beginning) (Adagio)
19. No. 58 Dinner at Goneril’s (Allegretto)
20. No. 70 Ending of the Tableau ‘King Lear’. Finale (Moderato)

3(picc).2.3(Eb cl).2 – 4.3.3.1 – timp. perc (tamb, side dr, cym, tam-t, glsp, xyl).
harp. 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)

► Muzyka Collected Works: Vol. 42 (score)
► DSCH New Collected Works: Vol. 144 (score)

The autograph score of Op. 137 is preserved at the Shostakovich family archives and consists of 70 short numbers, Vol. 42 of Collected Works prints a selection of 20 numbers, while the ‘Fool’s Songs’ (translated by Samuil Marshak) appear in Vol. 27 (full score) and Vol. 28 (vocal score). A piece from the film music, for choir a cappella, entitled ‘People’s Lamentation’ (Adagio, without text), is printed in Muzyka Collected Works Vol. 34 as well as in DSCH New Collected Works, Vol 86.
STRING QUARTET NO. 13 in B flat minor, Op. 138

Dedicated to Vadim Vasilievich Borisovsky

One movement: Adagio – Doppio movimento – Tempo I

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)

There are deviating data concerning the time of composition given for the present work. While Derek C. Hulme gives the above mentioned data (supported by Elizabeth Wilson), Krzysztof Meyer states that Op. 138 was composed during the month of August 1970 and finished at Listvyanka (near Irkutsk) on 10 August 1970.

ARRANGEMENTS: piano score by the composer ■ for piano four hands by Anatoli Dmitriev ■ for viola and strings by Alexander Chaikovsky.

MARCH OF THE SOVIET MILITIA, Op. 139
[Marsh sovetskoi militsii]

for military band
Commissioned by Nikolai Shchelokov, USSR Minister of Internal Affairs

1.0.3.0 – 3.2.2 cornets.2 alto horns.3 tenor horns.baritone.3.2 – timp. perc (tgl, side dr, bass dr, cym)

Duration: 2’

First performance: 10 November 1970, Moscow
Orchestra of the Soviet Militia – 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

INTERVISION
[Intervidienie]

Orchestral fragment of six bars for the Soviet Television

(Moderato maestoso)

3(picc).3.3.3(db bn) – 4.3.3.1 – timp. perc (tgl, cym). strings

First performance: March 1971

- Muzyka Collected Works: Vol. 42 (score)
- DSCH New Collected Works: Vol. 35 (score)

SIX ROMANCES ON WORDS BY W. RAILEIGH, R. BURNS AND W. SHAKESPEARE, Op. 140
[Shest romansov na slova U. Raley, R. Byornsa i U. Shekspira]

Version for bass and chamber orchestra of Op. 62 (1942)

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 (To a Son) (Largo)
2. O, Wert Thou in the Cauld Blast (Moderato)
3. McPherson before His Execution (McPherson’s Farewell) (Allegretto)
4. Jenny (Comin’ thro’ the Rye) (Moderato)
5. Sonnet LXVI (Tyr’d with all these) (Lento)
6. The King’s Campaign (‘The Grand Old Duke of York’ or ‘The King of France went up the Hill’) (Allegretto)

1(picc).0.0. 1 – 2.0.0.0 – timp. perc (tgl, cym, bells). cel. strings (5/5/4/3/2[five-stringed basses])

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
SYMPHONY NO. 15 in A major, Op. 141

Kurgan/Repino, 2 April - 29 July 1971

1. Allegretto
2. Adagio – Largo – Adagio – Largo
3. Allegretto
4. Adagio – Allegretto – Adagio – Allegretto

3(picc).2.2.2 – 4.2.3.1 – timp. perc (tgl, whip, cast, wood bl, tom-t, side dr, bass dr, cym, tam-t, glsp, xyl, vibr). cel. strings (16/14/12/10)

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 and percussion by Viktor Derevyanko.

SERENADE [GAETANO BRAGA (1829 - 1907)]

September 1972

Arrangement of the ‘Leggenda valacca’ (Angel’s Serenade) for soprano, mezzo-soprano, violin and piano
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

*Dedicated to Sergei Petrovich Shirinsky*

1. Allegretto  
2. Adagio  
3. Allegretto  

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. The work was awarded, together with ‘Loyalty’, Op. 136, the Glinka State Prize, First Class, in 1974. **ARRANGEMENT** for piano four hands by Anatoli Dmitriev.

**SIX POEMS OF MARINA TSVETAeva**, Op. 143  
*[Shest stikhovtenii Mariny Tsvetaevoi]*

Vocal cycle for contralto and piano  
* Dedicated to Irina Petrovna Bogachova  

1. My Poems (Largo)  
2. Whence Such Tenderness? (Allegretto)  
3. Hamlet’s Dialogue with His Conscience (Largo)  
4. The Poet and the Tsar (Moderato)  
5. Not a Drum Was Heard ... (Allegretto)  
6. To Anna Akhmatova (Largo)  

Duration: 20’

First performance: 30 October 1973, Leningrad, Large Hall of the Leningrad Philharmonic  
Irina Bogachova (contralto) – Sofia Vakman (piano)

► Muzyka Collected Works: Vol. 33  
► DSCH New Collected Works: Vol. 92

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. **ARRANGEMENT** for contralto and string quartet by Lera Auerbach.
ST. PETERSBURG DAYS
[Peterburgskie dni]

Music to the film (unfinished)
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
[Shest stikhotvorenii Mariny Tsvetaevoi]

Version for contralto and small orchestra
2.0.0.2 – 2.0.0.0 – timp. perc (side dr, bells, xyl). cel. strings (6/4/4/3/2)
First performance: 6 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)
STRING QUARTET NO. 15 in E flat minor, Op. 144

1. Elegy (Adagio) attaca
2. Serenade (Adagio) attaca
3. Intermezzo (Adagio) attaca
4. Nocturne (Adagio) attaca
5. Funeral March (Adagio) attaca
6. Epilogue (Adagio – Adagio molto – Adagio – Adagio molto – Adagio – Adagio molto – Adagio molto – Adagio – Adagio molto)

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. Erna Meskhishvili mentions that Op. 144 is dedicated to Sergei Petrovich Shirinsky and was performed for the first time on 25 October. 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.
**SUITE ON VERSES OF MICHELANGELO BUONARROTI**, Op. 145
[Syuita na slova Mikelandzhelo Buonarroti]

31 July 1974

for bass and piano

Translations by Abram Efros. The titles were added by Shostakovich.

_Dedicated to Irina Antonovna Shostakovich_

1. Truth (Sonnet III to Pope Julius II) _Adagio_
2. Morning (Sonnet XX) _Allegretto_
3. Love (Sonnet XXV) _Allegretto_
4. Separation (Madrigal ‘Com’ arò dunque ardire’) _Moderato_
5. Anger (Sonnet IV on Rome in the Pontificate of Julius II) _Allegro non troppo_
6. Dante (Sonnet I on Dante Alighieri) _Moderato_
7. To the Exile (Sonnet II on Dante Alighieri) _Largo_
8. Creativity (Sonnet LXI on the death of Vittoria Colonna) _Moderato_
9. Night (Dialogue between Giovanni Strozzi and the Sculptor) _Andante_
10. Death (Sonnet LXIX) _Adagio_
11. Immortality (Epitaph for Cecchino Bracci Fiorentino – Epigrams Nos. 14 and 12) _Allegretto_

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. 96_

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 Efros’ 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’ ► see Juvenilia. _ARRANGEMENT_ for bass and organ by Hans Peter Eisenmann.
CHRONOLOGICAL LIST OF WORKS

SUITE ON VERSES OF MICHELANGELO BUONARROTI, Op. 145a
[Syuta na slova Mikelandzhelio Buonrroti]
5 November 1974

Version for bass and orchestra

2(picc).2.2.2(db bn) – 4.2.3.1 – timp. perc (tgl, whip, wood bl, side dr, bass dr, tam-t, bells, glsp, xyl, vibr). harp. cel. piano. strings (five-stringed basses)

Duration: 40’

First performance: 31 January 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)

FOUR VERSES OF CAPTAIN LEBYADKIN, Op. 146
[Chetyre stikhotvoreniya kapitana Lebyadkina]
Moscow, 23 August 1974

for bass and piano

Texts by Fyodor Dostoyevsky from ‘The Devils’

1. The Love of Captain Lebyadkin (Allegretto)
2. The Cockroach (Moderato)
3. The Charity Ball for the Governesses (Allegretto)
4. A Pure Soul (Allegretto)

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. 96

Krzysztof Meyer states that Op. 146 was completed in 1975. The titles of Nos. 1-3 are Shostakovich’s own. In addition to the poem itself some prose conversation is included in No. 2. According to Malcolm MacDonald the specific association of ‘A Pure Soul’ to words of Captain Lebyadkin is not evident. English translation by Joan Pemberton Smith. ARRANGEMENT for bass and chamber orchestra (2[2picc].2[cor anglais].2[Eb clar].2[db bn] – 2.1.1.1 – perc |tgl, rattle, guiros, whip, wood bl, tamb, side dr, tenor dr, bass dr, cym, tam-t, glsp, xyl|. harp. accordion. cel. piano. strings [1/1/1/1/1]) by Geert van Keulen.
SONG OF THE FLEA  [LUDWIG VAN BEETHOVEN (1770 - 1827)]
[Pesnya Mefistofelya o blokhe]

Arrangement for bass and orchestra from Beethoven’s Six Songs Op. 75, No. 3 (‘Es war einmal ein König’)
Text by Johann Wolfgang von Goethe (from ‘Faust’) translated by Alexander Strugovchikov

(Poco allegretto)

3(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. 146 (score)

English translation by Joan Pemberton Smith. Autograph score is preserved at the Shostakovich family archive.

SONATA FOR VIOLA AND PIANO in C major, Op. 147

Moscow, late April - 5 July 1975

Dedicated to Fyodor Serafimovich Druzhinin

1. Aria (Moderato)
2. Scherzo (Allegretto)
3. Adagio (In memory of Beethoven)

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

The second movement makes use of material from the unfinished opera ‘The Gamblers’, 1941-1942. ARRANGEMENTS: Violoncello version of the viola part by Daniil Shafran and by Iosif Feigelson 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.
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.
UNDATED WORKS

CHIK-ACHI
[Chik-achi]
for piano
The existence of this piece is only testified by an entry in Erna Meskhishvili’s ‘Noto-
tograficheski spravochnik’ under ‘Undated works from later years’. According to
Meskhishvili, the autograph is preserved at the State Central Glinka Museum.

GALOP AND LULLABY
[Galop i Kolybelnaya]
for orchestra (unfinished)
Score and piano score preserved at the State Central Glinka Museum.

MURZILKA
[Murzilka]
for piano
(Allegretto)
Duration: 1’

► Muzyka Collected Works: Vol. 39
► DSCH New Collected Works: Vol. 109

According to Muzyka Collected Works Vol. 39 the date of composition of ‘Murzil-
ka’ is not certain – judging by stylistic features Shostakovich composed the present
piece between 1944 and 1952, probably for his own children.

PIANO FUGUES
[Fortepiannye fugi]
DSCH Publishers announce for the 111th Volume of their New Collectected Works
a number of not specified fugues for piano from the 1930s.

PRELUDE
[Prelyudiya]
for piano
(Allegro moderato e scherzando)
Autograph preserved at the State Central Glinka Museum.
UNDATED WORKS

SONGS
[Pesni]
DSCH Publishers announce for the 97th Volume of their New Collected Works a number of unspecified songs.

SERENADE, LULLABY AND SCERZO
[Serenada, Kolybelnaya i Skertso]
for piano
Autograph preserved at the State Archives of Literature and Art.

SYMPHONY NO. 10 [Gustav Mahler (1860 - 1911)]
Arrangement for piano four hands of the second movement (Andante) (unfinished)
► DSCH New Collected Works: Vol. 115
Two undated copies are preserved at the State Central Glinka Museum.
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1941

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  ■ Stalin Prize, Second Class, together with part II, Op. 55

The Great Citizen Music for the film, part II, Op. 55 ................................. 97
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Maxim’s Return Music for the film, part II, Op. 45 ................................. 85
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  III (‘Vyborg District’, Op. 50)

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  and III (‘Vyborg District’, Op. 50)

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Pirogov Music for the film, Op. 76 ................................................... 128
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**The Fall of Berlin** Music for the film, Op. 82 .......................... 141
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1970

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1974

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### FILM MUSIC

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ARRANGEMENTS


*147 Concerto for Violoncello and Orchestra [BORIS TISHCHENKO] SCORE

*148 Concerto for Violoncello and Orchestra [ROBERT SCHUMANN], Op. 125 SCORE

149 Eight British and American Folksongs SCORE

*150 Two Choruses [ALEXANDER DAVIDENTKO], Op. 124 SCORE