

SIKORSKI



Dmitri Shostakovich



SIK 2400

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Due the large amount of material the internet version of **Sikorski's Shostakovich Catalogue** in its present form as PDF file represents an abridged version of the original printed edition. For this reason the systematic part of the catalogue, comprising a systematic index of works, an index of opus numbers, a listing of works without opus numbers, an alphabetic index of works as well as an alphabetic index of names, has been omitted. The complete unabridged version is available as printed publication, **sik 2400**.

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PREFACE

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 be partially 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 claims of completeness or finality. Rather, it is an attempt to briefly document the present bibliographical state of knowledge of the oeuvre of Dmitri Shostakovich by bringing together and comparatively evaluating the most varied sources. The user should in this way 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. Moreover, important and interesting details were preserved in brief notes, giving information, for example, as to 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 composition. The systematic part of the catalogue allows the user to find works of particular genres or of specific instrumental combinations without difficulty. 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, in the register of names included in the appendix, it is possible to find out which person is mentioned in which work as interpreter, arranger, 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 available or previously undiscovered works were 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: Propyläen, 2000), as well as the catalogues of works by Malcolm MacDonald (Boosey & Hawkes, 1985, Le Chant du Monde, 1988) and Yefim 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 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. With the exception of 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 large number of extant printed editions of the works of Shostakovich. 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. Further information concerning printed editions and performance material is available from the publishing houses in charge of the oeuvre of Shostakovich in their corresponding territories, named under the heading "Publishers."

VORWORT

Das Verzeichnis der Werke Dmitri Dmitrijewitsch Schostakowitschs (1906 - 1975) umfasst nicht weniger als 147 Opuszahlen – hinzu kommt eine große Anzahl von unnummerierten Kompositionen. Neben 15 Symphonien enthält es 15 Streichquartette, zwei Opern und eine Operette, drei Ballette, Instrumentalkonzerte, Kammermusik, Kantaten, Oratorien, Bühnenmusiken, Filmmusik und Lieder. Eine Vielzahl dieser Werke ist durch vorhandene Manuskripte bzw. durch gedruckte Partituren, Aufführungsmaterial und reiche Quellenangaben exakt belegt. Dagegen ist eine Reihe von Kompositionen auf Grund fehlenden oder noch unentdeckten Quellenmaterials nur partiell und unter Vorbehalt bibliographierbar – von der Existenz mancher Werke weiß man nur vom Hörensagen. Möglicherweise lagern in Archiven verschiedener Institutionen und Orchester der ehemaligen Sowjetunion noch vereinzelt Manuskripte bzw. Materiale von Werken Schostakowitschs, die bis zum heutigen Tag einer Auswertung harren.

Das vorliegende Werkverzeichnis erhebt daher keinesfalls den Anspruch, vollständig bzw. endgültig zu sein. Es stellt vielmehr einen Versuch dar, auf knappem Raum durch Zusammenführung und vergleichende Auswertung verschiedenster Quellen den derzeitigen bibliographischen Kenntnisstand zum Œuvre von Dmitri Schostakowitsch zu dokumentieren. Dem Benutzer soll auf diese Weise die Möglichkeit gegeben werden, sich auf schnellstem Weg einen Überblick über die Kompositionen Schostakowitschs zu verschaffen.

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

Neben dem umfangreichen Notenarchiv des Sikorski Verlages wurde für das vorliegende Werkverzeichnis zunächst die 42-bändige Ausgabe der Gesammelten Werke herangezogen, die zwischen 1980 und 1989 beim Moskauer Verlag Musyka erschienen ist. Ebenso wurde die beim DSCH Verlag, Moskau, erscheinende Neue Gesamtausgabe in 150 Bänden der Werke Dmitri Schostakowitschs genutzt. Von dieser monumentalen Ausgabe, in deren Rahmen endlich auch Werke veröffentlicht werden sollen, die lange Zeit nicht greifbar oder

bislang unentdeckt geblieben waren, standen bis zum Redaktionsschluss die Bände 1–6, 9, 18, 19, 20, 21, 24, 33 und 69 zur Einsicht zur Verfügung. Darüber hinaus dienten folgende Publikationen als Quellen: „Schostakowitsch“ von Krzysztof Meyer (Gustav Lübbe, 1995), „Shostakovich – A Life“ von Laurel E. Fay (Oxford University Press, 2000), „Shostakovich – A Life Remembered“ von Elizabeth Wilson (Faber and Faber, 1994), „Die Memoiren des Dmitri Schostakowitsch“, herausgegeben von Solomon Wolkow (deutsch: Propyläen, 2000) sowie die Werkverzeichnisse von Malcolm MacDonald (Boosey & Hawkes, 1985, Le Chant du Monde, 1988) und Jefim Sadownikow [Notografitscheski i bibliografitscheski sprawotschnik] (Musyka, 1965). Ganz besondere Bedeutung kommt in diesem Zusammenhang jedoch Derek C. Hulmes „Dmitri Shostakovich – A Catalogue, Bibliography, and Discography“ (Scarecrow Press, 2002) zu, dessen 3. Auflage mit ihrer Fülle an akribisch recherchiertem Material für die vorliegende Zusammenstellung von größtem Wert war.

Auf Grund der Materialfülle, die den Rahmen dieses Verzeichnisses bei weitem überschreitet, wurde auf die Erstellung einer Diskographie verzichtet. Auch die zahlreichen Bühnenproduktionen, in denen Musik von Dmitri Schostakowitsch verwendet wurde, bleiben bis auf vereinzelte Ausnahmen aus demselben Grund unberücksichtigt. Abgesehen von der bei Musyka erschienenen Gesamtausgabe und der noch nicht vollendeten Neuen Gesamtausgabe des DSCH Verlages wurde von Verlagsangaben zu den in großer Zahl existierenden Druckausgaben der Werke Schostakowitschs Abstand genommen. Ähnliches gilt für die Erfassung von Bearbeitungen der Werke Schostakowitschs durch andere Komponisten – hier werden lediglich die Autoren und Besetzungen der uns bekannten Bearbeitungen genannt. Nähere Informationen zu Druckausgaben und Aufführungsmaterialien halten die unter „Publishers“ genannten Verlagshäuser bereit, die das Schaffen Schostakowitschs in ihren jeweiligen Territorien betreuen.

PUBLISHERS

- **MUSIKVERLAG HANS SIKORSKI**, Hamburg
for Germany, Denmark, Greece, Iceland, Israel, the Netherlands, Norway, Portugal, Sweden, Switzerland, Spain and Turkey
- **Boosey & Hawkes Music Publishers Ltd.**, London
for the United Kingdom, the British Commonwealth (except Canada) and the Republic of Ireland
- **Le Chant du Monde**, Paris
for France, Belgium, Luxemburg, Andorra and the French speaking countries of Africa
- **DSCH Publishers**, Moscow
for Russia, CIS countries, Estonia, Latvia, Lithuania, Poland, the Czech Republic, Slovakia, Romania, Bulgaria, Albania, the countries of former Yugoslavia, China, Vietnam, North Korea, Cuba and Taiwan
- **Edition Fazer**, Helsinki
for Finland
- **G. Ricordi & C.**, Milano
for Italy
- **G. Schirmer Inc.**, New York
for U.S.A., Canada and Mexico
- **Universal Edition A. G.**, Wien
for Austria
- **Zen-On Music Company Ltd.**, Tokyo
for Japan

JUVENILIA

After his graduation from Petrograd Conservatoire in 1925 Shostakovich destroyed numerous juvenile works. These compositions included the complete score of an opera 'The Gypsies' (whose remaining items are listed below), the ballet 'Ruslochka' after Hans Christian Andersen's tale 'The Little Mermaid', a 'Revolutionary Symphony', 'Hymn to Freedom' (1915-16), 'Funeral March' and a Fantasy for two pianos (dedicated to Alexander Konstantinovich Glazunov). These are the surviving works from this period:

FUNERAL MARCH

1917

In memory of the fallen heroes of the October Revolution
for piano

► DSCH New Collected Works: Vol. 109

THE GYPSIES [Tsygany] Opera after Alexander Pushkin

Petrograd, 1919 - 1920

1. Duet of Zemfira and Alyeko
2. Old Man's Arietta
3. Trio

► 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

Trilogy for piano

► DSCH New Collected Works: Vol. 109

The fragments in Shostakovich's notebook from 1919 are preserved in the Shostakovich archives.

TWO MAZURKAS

for piano

► DSCH New Collected Works: Vol. 109

MURZILKA

for piano

(Allegretto)

Duration: 1'

► Muzyka Collected Works: Vol. 39

► DSCH New Collected Works: Vol. 109

POLKA

for piano

► DSCH New Collected Works: Vol. 109

JUVENILIA

THE SOLDIER

for piano

► DSCH New Collected Works: Vol. 109

CHRONOLOGICAL LIST OF WORKS

SCHERZO in F sharp minor, Op. 1
for orchestra

Petrograd,
Autumn or early winter 1919

Dedicated to my teacher Maximilian Oseyevich Steinberg [Shteinberg]

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)

Piano score by the composer (1920). The opening theme reappears – slightly modified – in 'Clockwork Doll' (No. 6), from 'Children's Notebook', Op. 69.

THREE PIANO PIECES

Petrograd, 1919 - 1920

1. Menuet (*Allegretto*)

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

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

Duration: approx. 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, 1918 - 1920

for piano (manuscript lost)

Dedicated to Boris Mikhailovich Kustodiyev (No.1), Maria Dmitrievna Shostakovich (Nos. 2-5) and Natalya Kube (Nos. 6-8)

1. G minor

2. G major

3. E minor

4. B 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

According to Krzysztof Meyer the first performance took place on 8 May 1920 in the Petrograd House of the Arts. Furthermore he states that Op. 2 was originally conceived as a cycle of 24 pieces in all major and minor keys – although Malcolm MacDonald and D. 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'.

CHRONOLOGICAL LIST OF WORKS

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.

PIANO SONATA NO. 8 in C minor, 'Pathétique', Op. 13 (LUDWIG VAN BEETHOVEN) **early 1920s**
Orchestration of the second movement (Adagio cantabile) by Shostakovich

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

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

PIANO SONATA NO. 32 in C minor, Op. 111 (LUDWIG VAN BEETHOVEN) **early 1920s**
orchestration of the first movement (Maestoso) by Shostakovich

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

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

FUNERAL MARCH in F major (FRANZ SCHUBERT) **early 1920s**
Orchestration by Shostakovich

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

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

I WAITED FOR THEE IN THE GROTTO (NIKOLAI RIMSKY-KORSAKOV) **Petrograd, 1921**
Arrangement for soprano and orchestra by Shostakovich 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.

CHRONOLOGICAL LIST OF WORKS

THEME WITH VARIATIONS in B flat major, Op. 3

Petrograd, 1921 - 1922

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 Oseyevich Steinberg. However, Samarin's name is not mentioned in Vol. 10. Piano score by the composer.

CHRONOLOGICAL LIST OF WORKS

TWO FABLES OF KRYLOV, Op. 4

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] (*Allegro*)
2. The Ass and the Nightingale [Osyol i solovei] (*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: 8'

First performance: 2 February 1977, Tallinn, Estonia

Moscow Conservatoire Student Choir and Orchestra

- 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)

Version for mezzo-soprano and piano by the composer performed for the first time in 1922 in Petrograd – in this version No. 2 shows substantial changes. English translations by Joan Pemberton Smith and David Fanning, German version by Jörg Morgener.

THREE FANTASTIC DANCES, Op. 5 [Tri fantasticheskikh tantsa]

for piano

Petrograd,
4 December 1920

Dedicated to Iosif Zakharovich Schwartz [Shvarts]

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 K. Mostras ■ for violin and piano by Harry Glickman ■ for viola and piano (No. 3) by Georgi Bezrukov ■ for piano, four hands (No. 2) by T. Nazarova and 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.

CHRONOLOGICAL LIST OF WORKS

SUITE in F sharp minor, Op. 6

Petrograd, March 1922

for two pianos

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/Petrograd,
August-October 1923**

Dedicated to Tatyana Ivanovna Glivenko

One movement: Andante – Molto più mosso – Andante – Allegro – Più mosso – Adagio – Andante – Meno mosso – Moderato – Allegro – Prestissimo fantastico – Andante – Allegro – Allegro moderato – Allegro

Duration: 14'

First performance: 25 October 1923, Petrograd

Veniamen 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'. As Derek C. Hulme relates the first performance took place during the showing of a silent movie in 'Harlequinade' Cinema. He also reports that there was another performance on 13 December 1923 at the Petrograd Conservatoire with the composer (piano) while Krzysztof Meyer says that on this occasion N. Fyodorov, A. Yegorov and Lev Oborin were the musicians. Boris Tishchenko reconstructed 22 missing bars in 1981.

THREE PIECES, Op. 9

Petrograd, December 1923 - January 1924

for violoncello and piano (lost)

Dedicated to Zoya Dmitrievna Shostakovich (No. 1), Valerian Mikhailovich Bogdanovich-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. Yegorov (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.

CHRONOLOGICAL LIST OF WORKS

SCHERZO in E flat major, Op. 7

Leningrad, 1923 - 15 October 1924

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

4. Allegro molto – Lento – Meno mosso – Allegro molto – Molto meno mosso – Più mosso – Presto

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 comments in 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 Yevgeni Slavinsky's version for piano four hands of the work was played by Pavel Feldt and the composer. **ARRANGEMENT** for two pianos by Pavel Lamm.

CHRONOLOGICAL LIST OF WORKS

TWO PIECES, Op. 11

(PRELUDE AND SCHERZO)

for string octet (double string quartet)

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. Vabich, K. Blok) and Stradivari
Quartets (Boris Simsky, Boris Vitkin, Grigori Gamburg, Viktor Kubatsky)

► Muzyka Collected Works: Vol. 37

► DSCH New Collected Works: Vol. 100

Originally Op. 10. **ARRANGEMENTS:** for piano four hands (No. 1) by Yevgeni Slavin-
sky ■ for two pianos eight hands (No. 2) by Ed de Boer ■ for string orchestra
with double bass by Lazar Gozman.

SONATA NO. 1, Op. 12

Leningrad, 20 October 1926

for piano

One movement: *Allegro – Lento – Allegro – Moderato – Allegro*

Duration: 14'

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

► Muzyka Collected Works: Vol. 39

► DSCH New Collected Works: Vol. 111

Originally entitled 'October' or 'October Sonata'.

CHRONOLOGICAL LIST OF WORKS

APHORISMS, Op. 13 [Aforizmy]

Leningrad, 25 February - 7 April 1927

Ten pieces for piano

Dedicated to Boleslav Leopoldovich Yavorsky

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

Duration: 15'

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' [Posvyashcheniye Oktyabryu]

Leningrad,
April - June 1927

for orchestra with mixed choir

Text by Alexander Bezymensky

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

One movement: Largo – ♩ = 152 – Allegro molto – ♩ = 152 – Meno mosso – 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 – 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)

English translation by Myron Morris and Andrew Huth. German version by Jörg Morgener.

CHRONOLOGICAL LIST OF WORKS

TAHITI TROT

Leningrad, 1 October 1927

(TEA FOR TWO), Op. 16 (VINCENT YOUMANS)

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

To dear Nikolai Andreyevich 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 Soyphil (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 as an *entr'acte* in the ballet 'The Age of Gold', Op. 22. **ARRANGEMENTS:** for brass band by Howard Snell and by David Purser ■ organ version by Maria Makarova.

CHRONOLOGICAL LIST OF WORKS

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 Yevgeni 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) – Yaryzhkin (tenor) – Pelageya Gri-gorevna 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) – 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)

CHRONOLOGICAL LIST OF WORKS

THE NOSE, Op. 15 (continued)

1(picc, alto).1(cor anglais).1(*E♭* 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, glsp, xyl). 2 harps. piano. 2 domras. 2 balalaikas. strings (12-16/12-16/8-12/8-12/8-12)

Duration: 110'

First performance: 18 January 1930, Leningrad, Maly Opera House

Pavel Zhuravlenko (Platon Kuzmich Kovalyov) – V. Raikov (Ivan Yakovlevich) – N. Belukhina (Praskovya Osipovna) – A. Kabanov (District Constable) – Pyotr Zasetzky (Ivan, Kovalyov's servant) – Ivan Nechayev (The Nose) – E. Mayevsky (Countess' footman) – P. Gusev (Employee at the newspaper bureau) – E. Natsvalova (Mother) – V. Kalinin (Pyotr Fyodorovich) – S. Torgert (Ivan Ivanovich) – E. Adrianova (Female bread-roll-seller) – A. Lyshin (Doctor) – B. Geft (Yaryzhkin) – L. Samarina (Pelageya Grigorevna Podtochina) – M. Gelizarova (Her daughter) – A. Fomin (Man selling benches) – E. Sabinina (Respectable Lady) – I. Dorozhin (Lackey) – M. Medvedyev, M. Rostovtsev, M. Kolomoitseva (3 Travellers) – Nikolai Smolich (producer) – Vladimir Dmitriev (designer) – Samuil Samosud (conductor)

► Muzyka Collected Works: Vol. 18 (score), Vol. 19 (vocal score by the composer)

► DSCH New Collected Works: Vol. 50 (score), Vol. 51 (vocal score by the composer)

English translations by Merle and Deena Puffer, B. Vienne and Edward Downes. German version by Helmut Wagner and Karl Heinz Füssl. Italian version by Fedele D'Amico and Angelo Maria Ripellino – French version anonymous. **ARRANGEMENT** for piano (Overture) by Quinto Maganini.

SUITE FROM 'THE NOSE', Op. 15a

Leningrad, May-June 1928

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

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 Aria [Scene 6] (*Allegretto*)
6. Kovalyov's Monologue [Scene 6] (*Andante*)
7. Galop [Scene 3] (*Allegro*)

1.1(cor anglais).1(*E♭* 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: 25'

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

► Muzyka Collected Works: Vol. 23 (score)

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

CHRONOLOGICAL LIST OF WORKS

TWO SCARLATTI PIECES, Op. 17 (DOMENICO SCARLATTI)

Autumn 1928

Orchestration of harpsichord sonatas L.413 (No. 1) and L.375 (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.

NEW BABYLON, Op. 18 [Novy Vavilon]

**Leningrad, December 1928 -
19 February 1929**

Music to the silent film

Produced by the FEKS Group, for Leningrad Sovkino Film Studio – Screenplay on the basis of Pavel Blyakhin's idea by Grigori Kozintsev and Leonid Trauberg (directors). First showing: 18 March 1929, Leningrad – but the music (conducted by Ferdinand Krish) was not to be heard until the film was shown in Moscow.

1. –
2. Paris
3. Largo
4. Andante
5. Allegretto – Allegro moderato
6. Adagio – Allegro marcato – Allegretto – Scherzando – Andante
7. Andante – Allegro – Andante – Adagio – Allegro – Andante
8. –

1.1.1.1 – 2.1.1.0 – 3 perc (timp, tgl, flex, tom-t, side dr, bass dr, cym, xyl).
piano. strings

Duration: 85'

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

D. C. Hulme relates that the music was considered to be lost for years. Then 'Pravda' reported on 27 January 1976 that Gennadi Rozhdestvensky discovered the orchestral material in a storeroom at the Moscow Lenin Library. This is contradicted by the fact that Le Chant du Monde publishing house released full score and parts of the film music (items listed above) as early as 1975.

CHRONOLOGICAL LIST OF WORKS

SUITE FROM 'NEW BABYLON', Op. 18a

restored from orchestral parts by Gennadi Rozhdestvensky (1975)

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 – Alegretto*)

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'

Parts of Nos. 1 and 6 were re-used in 'The Bedbug', Op. 19 – the main theme from the Scherzo, Op. 7 appears in No. 1. '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 are to be heard in this score: Jacques Offenbach's waltz from 'La belle Hélène' and the famous can-can from 'Orphée aux enfers', Rouget de l'Isle's 'Marseillaise', the French revolutionary song 'Ça ira!' and the round dance 'La carmagnole'. The published score of the suite (Moscow, 1976) assigns this work the opus number 17. Rozhdestvensky splits movement 6 with its final *Andante* section becoming a separate finale, 'No. 7' in his own recording.

CHRONOLOGICAL LIST OF WORKS

THE BEDBUG, Op. 19 [Klop]

Leningrad, January - February 1929

Incidental music to the comedy by Vladimir Mayakovsky

1. March (*Tempo di marcia*)
2. Galop (*Allegro*) [for two bayans]
3. Foxtrot (*Allegro non troppo*) [for two bayans]
4. Foxtrot (Wedding) (*Allegretto*) [some minor divergences between full score and piano score]
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*]

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

First performance: 13 February 1929, Moscow, Meyerhold Theatre
Vsevolod Meyerhold (producer) – ‘Kukryniksy’ (designers [part I]) – ‘Kukryniksy’, Alexander Rodchenko (designers [part II])

► 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 vocal 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 reorchestrated 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 score of No. 4 bears the additional inscription ‘Intermezzo’. Full score and piano score of this piece show minor divergences. Nos. 2 and 6 were taken from ‘New Babylon’, Op. 18 (Nos. 1 and 6). D. C. Hulme mentions a number, ‘Dance’, between Nos. 6 and 7, which is neither printed in Vol. 27 nor published 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: Suite (‘March’, ‘Galop’, ‘Foxtrot’, ‘Waltz’, ‘Intermezzo’, ‘Scene in

CHRONOLOGICAL LIST OF WORKS

THE BEDBUG, Op. 19 (continued)

the Boulevard', 'Final March') ■ Piano score by the composer (Nos. 1-4) and Lev Solin (Nos. 5-7) ■ Suite transcribed for piano trio by Gerard McBurney ■ for violin, violoncello, accordion and piano four hands ('March', 'Waltz', 'Intermezzo', 'Galop', 'Scene in the Boulevard', 'Foxtrot', 'Final March') by Alexander Komitas.

COLUMBUS, Op. 23

Leningrad, January - February 1929

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

1. Overture in C minor (*Allegro poco moderato*)

2. Finale in C major (*Moderato – Andantino – Allegro*)

3(picc).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'

First performance: 14 March 1929, Leningrad, Maly Opera House
Samuel Samosud (conductor)

► 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. 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', Op. 20

Leningrad, summer -
October 1929

[Pervomaiskaya]

for orchestra with mixed choir

Text by Semyon Kirsanov

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

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

Duration: 25'

First performance: 21 January 1930, Leningrad, Moscow-Narva Palace of Culture
Leningrad Philharmonic Orchestra – Academic Capella – 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'. Vol. 3 of DSCH New Collected Works prints a symphonic *Adagio* movement from 1934. It does not bear an opus number and is, according to DSCH, related to Symphony No. 3. English translation by Valeria Vlazinskaya, German version by Dmitri Ussov.

CHRONOLOGICAL LIST OF WORKS

THE GUNSHOT, Op. 24 [Vystrel]

Leningrad, 1929

Incidental music to Alexander Bezymensky's 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 horns (alto, tenor, baritone)

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

Mikhail Sokolovsky and R. Suslovich (directors) – I. 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 referred to by the variant title 'The Shot'. Nos. 1 and 2 only in piano score (Vol. 28 of Muzyka Collected Works). D. C. Hulme's listing of the pieces slightly divergent from the above list taken from Muzyka Collected Works Vol. 27 and 28.

HEY, LET'S BANG! [Ei, ukhnem!]

1929 (?)

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

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

CHRONOLOGICAL LIST OF WORKS

THE AGE OF GOLD, Op. 22 [Zolotoi vek]

Ballet in three acts (6 Scenes)

Libretto by Alexander Ivanovsky

Leningrad, Autumn 1929 -

February 1930

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 Football Team (*Allegretto*)

5. Magician-Advertising Agent. Dance of the 'Indian' (*Allegro*)

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*)

14. Dance of the Black Man and Two Soviet Footballers (*Allegro*)

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

21. Procession of the Workers to the Stadium. Dance of the Young Pioneers. Sports Games (*Allegretto*)

22. Football Match (*Allegro*)

23. Intermezzo 'Everyone Amuses Himself in His Own Way' (*Andantino*)

24. Dance of the Western Komsomol Girl and Four Sportsmen (*Andantino*)

25. Sports Contests. Joint Sports Dance (*Allegro*)

26. Scene and Exit of the Soviet Team (*Allegro*)

Act III

27. Entr'acte (*Allegro*)

Scene 5

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*)

CHRONOLOGICAL LIST OF WORKS

THE AGE OF GOLD, Op. 22 (continued)

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 Chief of Police – The Leader of the Soviet Football 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(*E♭* cl, bass cl).2sax.2(db bn) – 4.3.3.1 – perc. banjo. bayan. harm. strings

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

Elena Lyukom, Olga Iordan, Galina Ulanova, Olga Mungalova, Leonid Lavronsky, Vakhtang Chabukiani and Konstantin Sergeev, Leonid Yakobson, Students of the Leningrad Ballet School (dancers) – Emmanuil Kaplan (producer) – Vladimir Chesnakov, Vasili Vainonen, Leonid Yakobson (choreographers) – Valentina Khodasevich (designer) – Alexander Gauk (conductor)

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

The ballet is also known by the title 'The Golden Age', originally 'Dynamiad'. 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 D. C. Hulme's counting from the original scenario as 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 à Igor Stravinsky, Sergey Prokofiev and Dmitri Shostakovich' for piano six hands. In 1975 a four-act ballet, 'The Dreamers' was compiled from the scores of 'The Golden Age', Op. 22 and 'The Bolt', Op. 27 by the composer and Sergei Sapozhnikov. Its première, choreographed by Nataliya Ryzhenko, took place on 19 January 1976 at the Moscow Stanislavsky and Nemirovich-Danchenko Musical Theatre. ►►See also 'Ballet Suites' Nos. 1-3 (1948-53) and 'Dances of the Dolls', 1951.

CHRONOLOGICAL LIST OF WORKS

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

Leningrad, 1930, revised in 1935

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(picc).2(cor anglais).3(*E♭* cl, bass cl).ssax.2(db bn) – 4.3.3.1.baritone – timp.
perc (tgl, wood bl, tamb, side dr, bass dr, cym, tam-t, xyl). harm. 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 had 7 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 Živkovic ■ 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).

SYMPHONY OF PSALMS (IGOR STRAVINSKY)

1930 (?)

arranged for piano four hands by Shostakovich

Psalm 38, Verses 13 and 14 (No.1), Psalm 39, Verses 2, 3 and 4 (No. 2) and Psalm 150 (No. 3)

1. ♩ = 92
2. ♪ = 60
3. ♩ = 48

► DSCH New Collected Works: Vol. 114

CHRONOLOGICAL LIST OF WORKS

ALONE, Op. 26 [Odna]

Leningrad, 1930 - 1931

Music to the sound film

Produced by Soyuzkino (Leningrad) – Grigori Kozintsev and Leonid Trauberg (scenario and direction) – Nikolai Rabinovich (conductor). First showing: 10 October 1931, Leningrad, 'Splendid Palace' cinema

Part I

1. [No. 4] March. The Street (*Allegro*)
2. [No. 7] Galop 'What a Wonderful Life it will be' (*Allegro*)
3. [No. 9] Final Chorus 'Ostansya' (*Andante*)

Part II

4. March (*Allegretto*)

Part III

5. [No. 1] Altai (*Andantino*)
6. [No. 1a] The Steppe of Altai (*Andante*)
7. [No. 2] The Altai (*Adagio*)
8. [No. 3] Kuzmina in the Hut (*Largo* – [*Allegro*])
9. [No. 6] Barrel-Organ (*Andantino*)

Part IV

10. [No. 1] (*Allegro*)
11. [No. 2] The Bey Takes the Children to the Sheep Pastures (*Largo*)
12. [No. 3] [*Largo*]
13. [No. 7] Village Soviet Chairman at Sleep and Arising (*Adagio*)
14. [No. 8] Kuzmina Arrives (*Allegro*)
15. [No. 9] Village Soviet Chairman Drinks Tea with his Wife (*Allegretto*)

Part V

16. [No. 1] (*Adagio*)
17. [No. 2] (*Adagio*)
18. [No. 3] (*Allegro*)
19. [No. 4] (*Moderato*)

Part VI

20. [No. 2] (*Allegretto*)
21. [No. 2a] Snowstorm (*Presto*)
22. [No. 3] (*Largo*)
23. Finale (*Largo*)

Part VII

24. [No. 3] The Aeroplane (*Allegro*)
25. [No. 4] [*Allegro*]
26. [No. 5] (*Adagio*)
27. [No. 6] (*Andante*)
28. [No. 8] (*Andante*)
29. [No. 18] (*Allegro*)

CHRONOLOGICAL LIST OF WORKS

ALONE, Op. 26 (continued)

Appendix (Four fragments: Nos. 1-3 in piano score, No. 4 for two flutes, timpani, termenvox, harp, violoncelli and basses)

1. Beginning (*Allegro*)
2. Dream [*Andantino*]
3. March [*Allegretto*]
4. Storm in the Steppe (*Allegro*)

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, tam-t, glsp, xyl). termenvox. harp. org. strings – additional brass section: 2 cornets, 6 horns (2 altos, 2 baritones, 2 basses) – choir with soprano and tenor solos

- Muzyka Collected Works: Vol. 41 (score)
- DSCH New Collected Works: Vol. 123 (complete score)

Sometimes translated as 'All Alone'. The editors of Vol. 41 of Muzyka Collected Works state that the above listed items represent everything that has survived from the music of Op. 26.

SUITE FROM 'ALONE', Op. 26a

for wind instruments, percussion and double bass – compiled by Dmitri Smirnov (2001)

1. Beginning (*Allegro*) [No. 1 from the appendix]
2. Dream (*Andante*) [No. 2 from the appendix]
3. March. The Street (*Allegro*) [No. 1, 4, 10, No. 3 from the appendix and music not printed in Vol. 41 of Muzyka Collected Works]
4. 'Ostansya' (*Andante*) [No. 3]
5. The Bey Takes the Children to the Sheep Pastures (*Largo*) [No. 11]
6. The Tea-Party (*Allegretto*) [No. 15]
7. The Street-Organ (*Andantino*) [No. 6]
8. Galop 'What a Wonderful Life it will be!' (*Allegro*) [No. 2]
9. The Snow Storm (*Presto*) [No. 21]
10. Final (*Largo*) [No. 23]

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

Duration: 26'

First performance: 21 February 2001, Warsaw

Nederlands Blazers Ensemble

ARRANGEMENTS: Gennadi Rozhdestvensky compiled a Suite from 'Odna' [3.3.4.3 – 2.4.3.1 – timp. perc (glsp, xyl). termenvox. harp. org. strings] the movements of which are not known. 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 Arising', 'Village Soviet Chairman Drinks Tea with his Wife', 'Allegro' [No. 18], 'Moderato' [No. 19], 'Storm in the Steppe' and 'Finale'.

CHRONOLOGICAL LIST OF WORKS

THE BOLT, Op. 27 [Bolt]

Leningrad, November 1930 - 1931

Ballet in three acts (7 scenes)

Libretto by Vladimir Smirnov

1. Overture (*Adagio – Allegro*)

Act I

2. Gymnastics (*Moderato*)

3. Leaving for Work (*Allegretto*)

4. Lyonka Tippler (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. The Beggar Women's Dance (*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*)

35. Dance of the Aesthetic Young Lady (*Allegro*)

CHRONOLOGICAL LIST OF WORKS

THE BOLT, Op. 27 (continued)

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*)

DRAMATIS PERSONAE: Olga, secretary of the local Komsomol group – Boris, shock brigade leader – Factory director – Chief engineer – Lyonka Tippler, hooligan – Ivan Corkscrew, Fyodor Beer and Manka Luck, Lyonka's friends – Goshka, a boy – Kozelkov, a vulgar-tongued clerk – Charles, Ston and Toff, Kozelkov's friends – Heavenly, the Pope – Vestry, the sacristan – Busy Lizzy and Aspidistra, beggar women – Leaven, the barmaid – An Uzbek, a Russian and a Georgian, Komsomol members – Two members of the Budyonny cavalry corps, a Red Army soldier and a Red Navy sailor, Red Army men. Characters in the Amateur Concert: Absentee, Drunkard, Malingerer, Job-Changer, Careerist, Bungler, Bureaucrat, Blacksmith. Characters in the Propaganda Concert: Aesthetic Young Lady, Yes-Man, Colonial Slave Girl, Drayman. Workers, Technicians, Komsomol and Young Pioneer members, Pilgrims, Red Army men, Mill girls, Motorcyclists, Infantrymen, Artillerymen.

3.3.3.3 – 6.3.3.1 – perc. harp. strings

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

Fyodor Lopukhov (choreographer) – Tatyana Bruni and Georgi Korzhikov (designs and costumes) – Alexander Gauk (conductor)

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

Order and titles of items in Acts 1 and 3 slightly differing from D. C. Hulme's listing. 'Final March' from 'The Bedbug', Op. 19 utilized for 'Mime Dance of the Charladies' (No. 8). 'March', No. 1 from 'The Bedbug', Op. 19 with the *Allegro* section of 'Kuzmina in the Hut' from 'Alone', Op. 26 reappear in 'The Workers Arrive' (No. 9). No. 10 ('The Saboteurs') quotes music from 'The Age of Gold', Op. 22 (No. 18). In 'Dance of the Komsomol Members' (No. 21) the 'Finale' from 'New Babylon', Op. 18 is to be heard. Two Numbers from Op. 27 (Nos. 22 and 38) were used in the ballet 'The Lady and the Hooligan' compiled by Levon Atovmyan for which ►►see 'The Limpid Sreem', Op. 39. In 1975 a four-act ballet, 'The Dreamers' was compiled from the scores of 'The Golden Age', Op. 22 and 'The Bolt', Op. 27 by the composer and Sergei Sapozhnikov. Its première, choreographed by Natalya Ryzhenko, took place on 19 January 1976 at the Moscow Stanislavsky and Nemirovich-Danchenko Musical Theatre. ►►See also 'Ballet Suites' Nos. 1-3 (1948-53) and 'Dances of the Dolls', 1951.

CHRONOLOGICAL LIST OF WORKS

SUITE FROM 'THE BOLT', Op. 27a (BALLET SUITE NO. 5)

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*)
4. Tango. Kozelkov's Dance with Friends (*Allegretto – Andante – Allegretto – Allegro*)
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, 8 horns (2 altos, 2 tenors, 2 baritones, 2 basses)

Duration: 27'

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

Leningrad Philharmonic Orchestra – Alexander Gauk (conductor)

► Muzyka Collected Works: Vol. 26 (score)

► DSCH New Collected Works: Vol. 71 (score)

The composer omitted Nos. 6 and 7 for publication in 1934, and according to this version 'Dance of the Colonial Slave Girl' and 'The Conciliator' don't appear in Muzyka Collected Works Vol. 26. 'Intermezzo' (No. 5) reappears in 'Moscow Cheryomushki', Op. 105, No. 21. **ARRANGEMENTS:** for piano solo [Nos. 2 and 5] by Levon Atovmyan ■ for small orchestra (No. 3) by Y. Mesner and Yuri Ostrumov. Various versions of No. 2: for band by Donald Hunsberger ■ for piano, for clarinet and piano and for small and large orchestra by Quinto Maganini ■ for piano four hands by Maxwell Powers ■ for saxophone and piano by Marc Chisson ■ for brass ensemble by Alan Raph. Version for marimba and piano of No. 7 by Nebojša Živkovic. 'Waltz-Scherzo', No. 28 from the ballet music, has often been arranged: for piano by Bronislava Rozengauz ■ for accordion by Z. Semyonova ■ for violin and piano by Gotsdener ■ for balalaika by A. Tikhonov ■ for domra and piano by Rudolf Belov ■ for organ by Maria Makarova ■ for flute, clarinet and piano ('Waltz Scherzo') as second piece in 'Four Waltzes', a cycle arranged and compiled by Levon Atovmyan – Nos. 1, 3 and 4 of this compilation were taken from 'Michurin', Op. 78a, 'Maxim's Return', Op. 45 and 'The Gadfly', Op. 97.

CHRONOLOGICAL LIST OF WORKS

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

Leningrad, April 1931

Incidental music to the play by Adrian Piotrovsky

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

First performance: 9 May 1931, Leningrad, TRAM (Theatre of Working-Class Youth)

Mikhail Sokolovsky and R. Suslovich (directors) – M. Levin (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. 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

Produced by Soyuzkino (Leningrad) – Andrei Mikhailovsky, V. Nedobrovo, Sergei Yutkevich, Leo Arnshtam (scenario) – Sergei Yutkevich (director) – Isai Braudo (organ) – Nikolai Rabinovich (conductor). First showing: 6 November 1931, Khudozhestvenny Cinema, Leningrad. First showing of the revised version: 14 August 1936

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: 92'

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

The autograph score is preserved at the CIS Archives of Literature and Art and the Glinka Museum. The film is sometimes referred to as 'Mountains of Gold' or 'The Street of Happiness'. There is a song, 'If only I had those Mountains of Gold', which serves as *leitmotif* and a piece based on the song 'There Used to be Merry Days', which reappears in 'Moscow Cheryomushki', Op. 105.

CHRONOLOGICAL LIST OF WORKS

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: 20'

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 and ■ 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 ubity]

Leningrad, 1931

Music to a music-hall revue by Vsevolod Voyevodin and Yevgeni Ryss

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 Apostels [*Allegro*]
19. [Choir] [*Allegretto*]
20. [Monologue] [*Allegretto*]

First performance: 2 October 1931, Leningrad Music-Hall

Nikolai Petrov (producer) – Fyodor Lopukhov, N. Glan (choreographers) – Klavdia Shulzhenko (singer) – Leonid Utyosov's jazz band – Nikolai Petrov (director) – Isaak Dunayevsky (conductor)

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

The revue is also known by the titles 'Conditionally Killed', 'Conditional Death', 'Allegedly Murdered' and 'Hypothetically Murdered'. Originally 35 numbers – the score is lost – the above list of items is taken from Vol. 28 of Muzyka Collected Works, which prints a selection of 20 numbers in piano score. D. C. Hulme's listing of about 30 pieces differs considerably from the compilation in Vol. 28. He states that he learned in March 2002 about the discovery of Shostakovich's original (complete) full score in Russia, which shall give the opportunity to ascertain the composer's original concept of the work. Here is the order of the items from 'Declared Dead' according to Hulme's catalogue (third edition):

3. Mashenka's First Song (*Andantino*)
4. Mashenka's Second Song 'Oh, How Pleasant it is in the Evening'
6. Transition of the Field Hospital
7. [Galop] (*Allegro*)
8. Transition to the Field (*Allegro*)
9. The Field [A Landscape] (*Andantino*)
11. Polka [*Con moto*]

CHRONOLOGICAL LIST OF WORKS

DECLARED DEAD, Op. 31 (continued)

12. March [Camouflage] (*Allegretto*)
15. River-bed [*Moderato – Più mosso*]
16. Finale to Act I (Dance of the Temporary Conquerors) (*Moderato*)
- 16a. Introduction to Act 2: Petrushka (*Allegro*)
17. Petrushka (Garmoshka) (*Allegro*)
- 17a. Chorus: 'Look! Look! How quick and nifty we are!' (*Allegretto*)
- 17b. The Storm (*Allegro*)
- 18a. Dance (*Andante – Allegro*)
19. The Arrival of the Lorry
21. Transition to the Kitchen: Jugglers and Waitresses (*Allegretto*)
- 21a. The Waitresses (*Allegro*)
24. [Beiburzhuiev's Monologue] [*Allegretto*]
26. Paradise: Flight of the Cherubim [*Allegretto*]
Flight of the Angels [*Allegro non troppo*]
28. Adagio
29. Bacchanalia of John of Kronstadt and Paraskeva Pyatnitsa (*Presto*)
- 29a. Waltz [*Allegretto moderato*]
30. Chorus: Holy! Holy! (mixed choir)
31. Chorus: Holy! Holy! (mixed choir)
32. Chorus: Holy! Holy! (mixed choir)
33. Chorus: 'On the Sea and the Land' (mixed choir) [*Allegretto*]
- 33a. The Twelve Apostles [*Allegretto*]
34. The Archangel Gabriel's Number [*Allegretto*]
- [35. International Peace!]

In 'Archangel Gabriel' [No. 17] Shostakovich makes use of a theme from 'Columbus', Op. 23 that reappears later in Piano Concerto No. 1, Op. 35. Another number, 'March', reappears unchanged in 'Hamlet', Op. 32 as 'Fortinbras' March'. 'The Twelve Apostles' briefly quotes 'Song of the Golden Calf' from Charles Gounod's opera 'Faust'. **ARRANGEMENT** for piano (by the composer?) in four movements: 1. 'The Field' (No. 5), 2. 'Polka' (No. 1), 3. 'Dance' (No. 2), 4. 'The Jugglers' (No. 10), which is not included in the selection printed in Vol. 28 of Muzyka Collected Works. Op. 31 contains material subsequently used in 'Lady Macbeth of the Mtsensk District', Op. 29 (second and fourth *tableau*). According to Gennadi Rozhdestvensky he discovered sketches for 11 missing numbers in 1991 which were subsequently reorchestrated and arranged by Gerard McBurney (2[pic].1.2[bass cl].soprano sax.tenor sax.2 – 1.2.2.1 – timp. 4 perc [flex, whistle, whip, temple bl, wood bl, tamb, side dr, tenor dr, bass dr, cym, susp. cym, tam-t, thunder sheet, lion's roar, klaxon, glsp, xyl]. piano. acc. strings [8/6/4/4/3]). This version bears the title 'Hypothetically Murdered':

1. Transition to the Field Hospital (*Allegretto*) [No. 3]
2. Galop (*Allegro*) [No. 6]
3. Transition to the Field (*Allegro*) [No. 4]
4. The Field (*Allegro*) [No. 5]

CHRONOLOGICAL LIST OF WORKS

DECLARED DEAD, Op. 31 (continued)

- 5a. Introduction to Act 2: Petrushka (*Allegro*) [No. 8]
- 5b. Petrushka (Garmoshka) [No. 8]
- 6. The Storm (*Allegro*) [No. 9]
- 7. Arrival of the Lorry (*Allegro*)
- 8. Dance (*Andante*) [No. 2]
- 9. Transition to the Kitchen (Jugglers and Waitresses) (*Allegretto [Allegro]*) [No.10]
- 10. Waitresses [No. 11]
- 11a. Paradise, Flight of the Cherubim (*Allegretto*) [No. 12a]
- 11b. Paradise, Flight of the Angels (*L'istesso tempo*) [No. 12b]
- 12. Adagio [No. 13]
- 13. Bacchanalia of John of Kronstadt and Paraskeva Pyatnitsa (*Presto*) [No. 15]
- 14. Waltz (*Moderato*) [No. 16]
- 15. The Archangel Gabriel's Number (*Allegretto poco moderato*) [No. 17]
- 16. Polka (*Con moto*) [No. 1]
- 17. March (Camouflage) (*Allegretto*)
- 18. The Bottom of the River (*Moderato*) [No. 7]
- 19. Finale to Act 1: Dance of the Temporary Victors (*Moderato*) [No. 14]

In spite of Rozhdestvensky's statement the McBurney version and the piano score printed in Vol. 28 of Muzyka Collected Works show only a small number of differences: With the exception of 'The Arrival of the Lorry' (No. 7) and 'March' ['Camouflage'] (No. 17) all the material used in the McBurney version is to be found in the printed piano score, whereas 'The Twelve Apostels' (No. 18), 'Choir' (No. 19) and 'Monologue' (No. 20) do not appear in McBurney's reconstruction.

TWO PIECES FOR STRING QUARTET

Dedicated to the Jean Villaume Quartet of Kharkov

Batumi, 31 October/
1 November 1931

- 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. The opus number 36 is erroneously associated with the present work by some sources. A piece for string quartet marked 'Allegretto', possibly identical with No. 2, is printed in Vol. 102 of DSCH New Collected Works. **ARRANGEMENTS** for string orchestra by Christian Sikorski and Alexandre Brussilovsky (both Nos. 1 and 2) and by Misha Rachlevsky (No. 2).

CHRONOLOGICAL LIST OF WORKS

HAMLET, Op. 32 [Gamlet]

Leningrad/Moscow, December 1931 -
Spring 1932

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
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*)

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*)

CHRONOLOGICAL LIST OF WORKS

HAMLET, Op. 32 (continued)

- 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 and Boris Shchukin (directors)

- Muzyka Collected Works: Vol. 27 (score), Vol. 28 (piano score)
- DSCN 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 D. 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 and Vol. 28 (piano score). 'Lullaby' (No. 30) is taken from 'Alone', Op. 26, 'Fortinbras' March' (No. 37) from 'Declared Dead', Op. 31, and the trumpet theme to be heard in 'Flourish and Dance Music' (No. 6) is derived from the Fifth Ballet Suite ('The Bolt'), Op. 27a. 'Night Watch' recycles 'Infantry March' (No. 2) from 'Rule, Britannia!', Op. 28. No. 27, 'Banquet' ('Actors' Pantomime' in the Suite), makes use of 'Mime of the Agents Provocateurs, Provocation and Arrest' (No. 20) and 'Can-can' (No. 33) from 'The Age of Gold', Op. 22. In 1954 Shostakovich composed two additional numbers ('Gigue' [*Presto*] and 'Finale' [*Moderato*] both printed in Vol. 27) for a production directed by Grigori Kozintsev at the Pushkin Theatre in Leningrad [Première: April 1954]. Required wind instruments: 0.0.2.2 – 2.2.0.0. ►► See also the 'Hamlet' film music, Op. 116. **ARRANGEMENT** for violoncello and piano ('Gigue') by Juozas Chelkauskas.

CHRONOLOGICAL LIST OF WORKS

SUITE FROM 'HAMLET', Op. 32a

Leningrad/Moscow, 1932

compiled by the composer

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

CHRONOLOGICAL LIST OF WORKS

SIX ROMANCES ON WORDS BY JAPANESE POETS, Op. 21

Leningrad, 1928 -
April 1932

for tenor and orchestra

Texts by Japanese poets: No. 1 anonymous, No. 2 by the 7th Century poet Prince Otsu, Nos. 3-6 anonymous (No. 3 from the 18th century). Nos. 1-3 were taken from the collection 'Japanese Lyric Poetry' published in St. Petersburg in 1912 and translated by A. Brandt.

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*)

3(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)

Nos. 1-3 were composed in 1928, No. 4 in 1931, and Nos. 5 and 6 in April 1932. Shostakovich's (undated) version for tenor and piano (Op. 21a) was premiered by Alexei Maslennikov (tenor) and Lilya Mogilevskaya (piano) on 30 March 1977 at the Moscow All-Unions House of Composers. German translation by Jörg Morgenster.

CHRONOLOGICAL LIST OF WORKS

ENCOUNTER, Op. 33 [Vstrechi]

Leningrad, October 1932

Music to the film

Produced by Soyuzkino (Leningrad) – Leo Arnshtam, Friedrich Ermler, Sergei Yutkevich and D. Del (scenario) – Friedrich Ermler and Sergei Yutkevich (directors) – Nikolai Rabinovich (conductor). First showing: 7 November 1932, Leningrad

1. Presto
2. Andante
3. Andante

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

► Muzyka Collected Works: Vol. 41 (score)

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

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 some items are preserved at the Leningrad State Archives of Literature and Art. D. C. Hulme declares that the manuscript score is preserved at the Music Department of Lenfilm. Different sources assign the variant titles 'Passer-by', 'Counterplan', 'Turbine 50000' and 'Coming Your Way' to this film. 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?' 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. ►►See also 'Song about the Counterplan'.

CHRONOLOGICAL LIST OF WORKS

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 is also known by the title 'Song of Encounter'.

ARRANGEMENTS: Among numerous versions, mostly by other hands, one for solo voice and chorus (1961?) may be Shostakovich's own. The song became one of the most popular Soviet songs and appeared as 'United Nations on the March' (with large orchestra and choir) in the USA in the 1942 MGM revue 'Thousands Cheer' with new lyrics by Harold Rome ■ for mixed choir by Isaak Dunayevsky ■ orchestral version by Leopold Stokowski (1943). Shostakovich used 'Song about the Counterplan' in 'Michurin', Op. 78 (see appendix of Muzyka Collected Works Vol. 41) as well as in 'Moscow Cheryomushki', Op. 105. ►► See also 'Encounter', Op. 33, 'Poem of the Motherland', Op. 74, 'Michurin', Op. 78, and 'Moscow Cheryomushki', Op. 105.

CHRONOLOGICAL LIST OF WORKS

LADY MACBETH OF THE MTSENSK DISTRICT, Op. 29

[Ledi Makbet mtsenskogo uyezda]

Opera in four acts (9 *tableaux*)

Libretto by Alexander Preis and Dmitri Shostakovich

after the story by Nikolai Leskov. English translations

by L. Soudakova, Vladimir Lakond, Sonia Benderoff,

Merle Puffer, Michel Dimitri Calvocoressi, Edward Downes and David Pountney.

German translation by Jörg Morgener and Siegfried Schoenbohm.

Dedicated to Nina Vasilievna Varzar

Leningrad/Gudanta/Batumi,

14 October 1930 - 5 November

1931 (Act I) · Leningrad, 19 November 1931 -

8 March 1932 (Act II) · Leningrad/Gaspra,

5 April - 15 August 1932 (Act III) ·

Leningrad - 17 December 1932 (Act IV)

Act I

1. Scene 1 – In the Izmailovs' House
2. *Entr'acte*
3. Scene 2 – The Izmailovs' Courtyard
4. *Entr'acte* 'Passacaglia'
5. Scene 3 – Katerina's Bedroom

Act II

6. Scene 4 – The Izmailovs' Courtyard at Night
7. *Entr'acte*
8. Scene 5 – Katerina's Bedroom

Act III

9. Scene 6 – The Ismailovs' Garden before the Wedding
10. *Entr'acte*
11. Scene 7 – In the Police Station
12. *Entr'acte*
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 Timofeyevich Izmailov, merchant (bass) – Zinovi Borisovich Izmailov, his son (tenor) – Katerina Lvovna Izmailova, Zinovi's wife (soprano) – Sergei, Ismailov's clerk (tenor) – Axinya, cook (soprano) – A Shabby Peasant (tenor) – Steward (bass) – Porter (bass) – 3 Foremen (tenors) – Millhand (baritone) – Coachman (tenor) – Pope (bass) – Chief of Police (baritone) – Policeman (bass) – Teacher (tenor) – Drunken Guest (tenor) – Officer (bass) – Sentry (bass) – Sonetka, a convict (contralto) – Old Convict (bass) – Woman Convict (soprano) – Apparition of Boris Timofeyevich (bass). Workers, Policemen, Guests, Convicts (mixed choir).

3(picc).3(cor anglais).4(*E♭* clar, bass clar).3(db bn) – 4.3.3.1 – 5 perc (timp, tgl, flex, whip, wood bl, tamb, side dr, bass dr, cym, tam-t, glsp, xyl). 2 harps. cel. org (ad lib). strings – stage band: 5 cornets, 2 trumpets, 6 horns (2 altos, 2 tenors, 2 baritones), 2 tubas

Duration: ~180'

CHRONOLOGICAL LIST OF WORKS

LADY MACBETH OF THE MTSENSK DISTRICT, Op. 29 (continued)

Première: 22 January 1934, Leningrad, Maly Opera House

Georgi Orlov (Boris Timofeyevich Izmailov) – Stepan Balashov (Zinovi Borisovich Izmailov) – Agrippina Sokolova (Katerina Lvovna Izmailova) – K. Rudakova (Axi-nya) – Pyotr Zasetsky (Sergei) – A. Burenin (Millhand) – K. Chesnokov (Shabby Peasant) – K. Derezhinsky (Steward) – I. Dorozhin (Porter) – N. Shuraslenko (Pope) – A. Raikov (Chief of Police) – I. Padokin (Policeman) – P. Nikitenko (Teacher) – N. Walter (Sonetka) – S. Abakumov (Old Convict) – E. Andrianova (Woman Convict) – S. Boronin (Officer) – Nikolai Smolich (producer) – Vladimir Dmitriev (designer) – Samuil Samosud (conductor)

► DSCH New Collected Works: Vol. 52 (score), Vol. 53 (vocal score)

Op. 29 has become most well-known as ‘Lady Macbeth of Mtsensk’. Although the printed 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, as Laurel E. Fay has discovered, to be identical. **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 ■ for string quartet (or string orchestra) by Christian Sikorski ■ for piano (‘Dance’, ‘Interlude’, ‘Grotesque Danse’) 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).

CHRONOLOGICAL LIST OF WORKS

SUITE FROM 'LADY MACBETH OF THE MTSENSK DISTRICT', Op. 29a late 1932
for orchestra

1. Allegro con brio
2. Presto – Allegretto – Moderato – Presto – Moderato – Presto – Moderato – Adagio – Allegro
3. Allegretto

3(picc).3(cor anglais).4(*E♭* 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, 2 alto horns, 2 tenor horns, 2 baritone horns, 2 tubas

First performance: planned for 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 much used there is no information about any performance.

PASSACAGLIA

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

Duration: 6'

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 that was not intended to replace the original *entr'acte* in stage productions.

CHRONOLOGICAL LIST OF WORKS

TWENTY-FOUR PRELUDES, Op. 34

for piano

Leningrad/Moscow,
30 December 1932 - 2 March 1933

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, 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)

CHRONOLOGICAL LIST OF WORKS

TWENTY-FOUR PRELUDES, Op. 34 (continued)

No. 14 reappears, orchestrated for full symphony orchestra, in 'Zoya', Op. 64. 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 Quinto Maganini, (No. 24) by Konstantin Fortunatov ■ for viola and piano (Nos. 10, 14, 18, 24) by Yevgeni Strakhov ■ 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 Yevgeni 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 (1.1.1.2 – 1.1.0.0 – xyl. piano. strings) by Wolfgang Trommer, (1.1.1.0 – 1.0.0.0 – strings) by L. Poleyev ■ for full orchestra (No. 14) by Levon Atovmyan (4[picc].3[cor anglais].4[E♭ 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[E♭ 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 Ed de Boer ■ for clarinet and orchestra (No. 17) by Hershy Kay.

CHRONOLOGICAL LIST OF WORKS

CONCERTO FOR PIANO, STRING ORCHESTRA AND TRUMPET NO. 1 in C minor, Op. 35

Leningrad,
6 March - 20 July 1933

1. Allegretto
2. Lento
3. Moderato
4. Allegro con brio

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)

The fourth movement includes a number of quotations: a theme from 'Columbus' Op. 23, 1929, the street tune 'O, du lieber Augustin' (to be heard on trumpet), Joseph Haydn's Piano Sonata in D major Hob XVI/37 and Ludwig van Beethoven's rondo a capriccio for piano 'Die Wut über den verlorenen Groschen', Op. 129, in the piano cadenza. **ARRANGEMENT** for strings (Lento) by Grzegorz Fitelberg.

CHRONOLOGICAL LIST OF WORKS

THE GREAT LIGHTNING [Bolshaya molniya]

1933

Comic opera (unfinished)

Libretto by Nikolai Aseyev

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

DRAMATIS PERSONAE: Yegor (tenor) – Semyon (bass) – Architect (tenor) – Administrator (baritone) – Tommy (tenor) – Maiofel (bass) – Old Woman (soprano) – tenor and 2 bass solos – mixed choir.

3(picc).3(cor anglais).3(*E♭* cl).alto sax.3(db bn) – 4.3.3.1 – timp. perc (tgl, flex, woodbl, side dr, bass dr, cym, tam-t, glsp, xyl). 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)

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') 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.

CHRONOLOGICAL LIST OF WORKS

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 Sukhotin

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 (design)

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

► DSCH New Collected Works: Vol. 118 (score), Vol. 121 (piano score)

'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 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'.

CHRONOLOGICAL LIST OF WORKS

SUITE FOR JAZZ ORCHESTRA 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. violin. bass

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 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.

SONATA in D minor, Op. 40

for violoncello and piano

Moscow/Leningrad, 15 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

Unusually for Shostakovich, this work was revised several times. The original tempo indications of the movements in 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 and Yevgeni Strakhov. 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 Sreem', Op. 39.

CHRONOLOGICAL LIST OF WORKS

THE TALE OF THE PRIEST

Leningrad, 6 March 1933 -
5 November 1934

AND HIS SERVANT BALDA, Op. 36

[Skazka o pope i o rabotnike ego Balde]

Music to an animated cartoon film by Mikhail Tsekhanovsky, after a story by Alexander Pushkin (unfinished)

► DSCH New Collected Works: Vol. 126

The variant title 'The Tale of the Pope and his Servant Balda' is sometimes given. Shostakovich's score seems to be lost. It consisted of 15 numbers. The film, produced by Soyuzmultfilm, was never released and with the exception of 60 meters all of it was destroyed during the siege of Leningrad in 1941. A suite from the music ('Overture', 'The Procession of the Obscurantists', 'Carousel', 'Scene at the Bazaar', 'The Priest's Daughter's Dream', 'Finale') was publicly performed on 7 October 1935. No. 5 ('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.

CHRONOLOGICAL LIST OF WORKS

THE TALE OF THE PRIEST AND HIS SERVANT BALDA

Opera in two acts

The realization of the music as an opera was made from instrumental parts and Shostakovich's sketches in 1978 by Sofia Khentova, who also provided 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 Exit (*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 Devil's Procession (*Moderato*)
9. The Bellringer and Devil's 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. The Priest's Son Dance (*Allegro*)
15. Balda and the Priest's Daughter Lullaby (*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 Priest (*Presto*)
23. Balda's Farewell (*Andante*)

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*)
28. Balda's Galop (*Presto*)
29. The Rent (*Allegretto – Moderato mesto – Meno mosso*)

CHRONOLOGICAL LIST OF WORKS

THE TALE OF THE PRIEST AND HIS SERVANT BALDA, Opera (continued)

Interlude

30. Balda's Return (*Allegro molto*)

Epilogue

31. Balda's Welcome (*Allegro moderato*)

32. Looking for the Priest (*Allegretto*)

33. Three Flicks (*Allegretto*)

34. Final Chorus (*Allegro*)

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

4(2picc).3(cor anglais).4(*E♭* 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*).

CHRONOLOGICAL LIST OF WORKS

SUITE FROM 'THE TALE OF THE PRIEST AND HIS SERVANT BALDA', Op. 36a
compiled by Gennadi Rozhdestvensky (1979)

1. Overture (*Allegro non troppo*)
2. The Procession of the Obscurantists (*Moderato*)
3. Carousel (*Allegretto*)
4. Scene at the Bazaar (*Allegro*)
5. Dialog of Balda with the Little Devil (*Allegro*)
6. The Priest's Dream (*Moderato*)
7. Finale [No. 1, Overture] (*Allegro non troppo*)
3(picc).3(cor anglais).4 (*E♭* clar, bass cl).tsax.3(db bn) – 4.3.3.baritone.1 –
timp. perc (tamb, bass dr, cym, xyl). guit. harp. strings

Duration: 20'

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

Apparently Shostakovich compiled a suite ('Overture', 'The Procession of the Obscurantists', 'Carousel', 'Scene in the Bazaar', 'The Priest's Daughter's Dream', 'Finale') which was performed for the first time during the Leningrad International Music Festival in spring 1935 under the baton of Alexander Melik-Pashayev. It is not known whether Rozhdestvensky's version was made independently from the previous compilation by the composer or not.

LOVE AND HATRED, Op. 38 [Lyubov i nenavist']

Leningrad, 1934

Music to the film

Produced by Mezhrabpomfilm – Sergei Yermolinsky (scenario) – Albert Gendelshtein (director). First showing: 3 March 1935

Also translated as 'Love and Hate'. According to D. C. Hulme the manuscript of 15 numbers is preserved at the Glinka State Central Museum of Musical Culture, Moscow.

MODERATO in A minor
for violoncello and piano

1934 (?)

Duration: 3'

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

It seems that this piece was meant to be a movement of a never completed cello sonata.

CHRONOLOGICAL LIST OF WORKS

THE LIMPID STREAM, Op. 39 [Svetly ruhei]

Leningrad, 1934 - 1935

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

1. Overture (*Allegro*)

Act I

Scene 1

2. Adagio. Zina and Pyotr (*Adagio – Allegro – Allegro vivo*)

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*)

Scene 2

8. The Celebration (*Allegro*)

9. Russian Dance (*Allegro [vivace]*)

10. Chaconne (*Andantino [Allegretto]*)

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 Concertina Player) (*Allegro [moderato]*)

15. Dance of the Mountain Tribesmen and Men from Kuban (*Presto [Allegro vivace]*)

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 Rendezvous (*Adagio*)

21. Dressing-Up Scene (*Allegro*)

22. Entry of Galya and the Concertina Player (*Andantino*)

23. Tango (*Allegro – Andante – Allegro*)

24. Playing Jokes on the Elderly Couple (*Allegretto*)

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 [Allegretto]*)

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 [Vivo – Allegro]*)

32. Coda (*Allegro*)

33. A Mise-en-Scène in Dance 'The Murder' (*Allegretto poco moderato*)

34. Variation of the 'Murdered Lady' (*Allegro*)

35. Finale Coda (*Presto*)

CHRONOLOGICAL LIST OF WORKS

THE LIMPID STREAM, Op. 39 (continued)

Act III

Scene 4

36. *Entr'acte 'Swings' (Allegro molto)*
37. March 'The Harvest Celebraton' (*Tempo di marcia*)
38. Waltz (*Andantino*)
39. Revelation Scene (*Andantino – [Adagio] – Presto*)
40. The Ballet Dancer's Variation (*Allegro [molto]*)
41. The Ballerina's Variation (*Allegretto*)
42. Zina's Variation (*Allegro*)
43. Coda (*Presto*)
44. Final Dance (*Allegro*)

Pieces not included in the stage version of the ballet:

1. After Reviewing Those in Disguise (*Vivo*)
2. The Weavers' Dance (*Moderato non troppo*)
3. After the 'March' before the 'Waltz' of the Ballet Dancers (*Tempo di marcia*)
4. Zina's and Pyotr's Dance [*Moderato con moto*]
5. Lubok (Folk Dance) (*Allegretto*)
6. Adagio
7. Coda (*Presto*)

DRAMATIS PERSONAE: Zina, entertainer – Pyotr, her husband, a student agromist – Classical Ballerina – Classical Ballet Dancer – Elderly Gentleman – Young-Looking Woman, his wife – Gavrilch, a quality inspector – Galya, a schoolgirl – Mountain Tribesman – Uzbek – Man from Kuban – Milkmaid – Tractor Driver – Concertina Player. Youths, Other Ballet Dancers, Farm Workers.

3.3.3.3 – 4.3.3.1 – timp. perc (glsp). harp. strings

Première: 4 June 1935, Leningrad, Maly Opera House

Fyodor Lopukhov (choreographer) – Mikhail Bobyshov (designer) – Pavel Feldt (conductor)

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

Alternative translations: 'Bright Stream', 'Limpid Brook', 'Sparkling Brook', 'Clear Stream', 'Glittering Stream', 'Bright Rivulet' and 'Clear Water Springs'. Piano score by the composer. The manuscript score is held at the Bolshoi Theatre Library, Moscow. A considerable number of items consist of recycled material from 'The Bolt', Op. 27: 'Overture' (No. 1) = No. 14 from Op. 27, 'Chaconne' (No. 10) = No. 23 from Op. 27, 'Young Girls' Dance' (No. 11) = No. 37 from Op. 27, 'The Plot' (No. 19) = No. 13 from Op. 27, 'Invitation to a Rendezvous' (No. 20) = No. 19 from Op. 27, 'Tango' (No. 23) = No. 29 from Op. 27, 'Playing Jokes on the Elderly Couple' and 'The Revelation Scene' (Nos. 24 and 39) = No. 10 from Op. 27, 'Coda' (No. 43) = No. 43 from Op. 27, 'Final Dance' (No. 44) = No. 21 from Op. 27. Nos. 6, 17, 18 and 26 are repetitions of Nos. 3, 4, 5 and 7 – No. 16 is based on No. 8 and No. 29 is an extended variant of No. 2. The theme from 'Waltz-Entr'acte' (No. 7) reappears in 'Waltz' (No. 1) from 'Suite for Jazz Orchestra'.

CHRONOLOGICAL LIST OF WORKS

THE LIMPID STREAM, Op. 39 (continued)

Numerous **ARRANGEMENTS**: for piano ('Polka' and 'Adagio') by Levon Atovmyan, ('Polka', 'Elegy', 'Galop', 'Nocturne' and 'Skipping-rope Dance') by Bronislava Rozengauz, ('Elegy') by Zinaida Vitkind ■ for organ (Nos. 4, 9, 12, 13, 28, 29, 41) by Maria Makarova ■ for violoncello and piano ('Adagio' and 'Elegy') by Levon Atovmyan, ('Adagio') by David Pereira ■ for double bass and piano ('Adagio') by Rodion Azarkhin ■ for violin and piano ('Elegy') by Konstantin Fortunatov ■ for horn and piano ('Adagio') by Mikhail Buyanovsky ■ for tuba and piano ('Adagio') by Roger Bobo ■ for two violins and piano ('Polka' [No. 28, 'Coda']) by Levon Atovmyan ■ for string quartet ('Pizzicato' and 'Waltz') by Ivan Sirotin ■ for violoncello and strings ('Adagio') by Saulius Sondeckis. ►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 and Konstantin Boyarsky after Vladimir Mayakovsky's screenplay based on the novel 'The workers' Lady-Teacher' by Edmondo de Amicis. Levon Atovmyan compiled 13 numbers (listed below) from 'The Bolt', Op. 27, (Nos. 3, 7, 9 and 10), 'The Limpid Stream', Op. 39, (Nos. 1, 2, 4, 5, 11 and 12), Cello Sonata, Op. 40, (No. 6 and 9), Suite from the 'Maxim Film Trilogy', Op. 50a (No. 1 and 13), 'Song of the Great Rivers', Op. 95, (No. 10), 'The Gadfly', Op. 97 (No. 8).

1. Introduction (*Adagio*)
2. The Street
3. The Hooligan
4. The Young Lady
5. The School
6. The Prayer
7. The Cabaret
8. Visions
9. Scene
10. In the Park
11. Adagio
12. The Brawl
13. Finale

Duration: 50'

CHRONOLOGICAL LIST OF WORKS

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

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)

Myzka Collected Works Vol. 26 prints in its appendix 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.

MAXIM'S YOUTH, Op. 41 [Yunost Maxima]

Leningrad, 1934 - 1935

Music to the film

Part I in 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) – Nikolai Rabinovich (conductor). First showing: 27 January 1935

Alternative titles: 'The Youth of Maxim', 'The Bolshevik' and 'Varshavyanka' – the latter was the title of the film when it was shown in the United States. The autograph full score is preserved at the Leningrad Archives of Literature and Art. 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. ►►See also the second part, 'Maxim's Return', Op. 45 and the third part, 'Vyborg District', Op. 50, of the 'Maxim' trilogy.

GIRLFRIENDS, Op. 41a [Podrugì]

Leningrad, 1934 - 1935

Music to the film

Produced by Lenfilm – Raya Vasilieva (scenario) – Lev Arnshtam (direction). First showing: 19 February 1936

Dedicated to Romain Rolland

The American title was 'Three Women'. Autograph score is preserved at the CIS Archives of Literature and Art. A number of pieces ('Allegro' in F major, 'The Forester's Hut' [Andante in A minor] and 'Prelude' in D major), set for string quartet, piano and trumpet, are printed in Vol. 99 of DSCH New Collected Works.

CHRONOLOGICAL LIST OF WORKS

FIVE FRAGMENTS, Op. 42 (originally Op. 43)

Leningrad, 9 June 1935

for small orchestra

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

2(picc).2(cor anglais).3(*E♭* 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

Leningrad, 13 September 1935 -
26 April 1936

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

6(2picc).4(cor anglais).6(*E♭* 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). cel. 2 harps.
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 comments 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 later reconstructed from the parts by Boris Shalman, the librarian of the Leningrad Philharmonic. **ARRANGEMENTS:** for two pianos by the composer (1936) ■ for piano four hands by Levon Atovmyan. 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(*E♭* cl, bass cl).4(db bn) – 8.4.3.1 – timp. perc (tam-t). strings [*Adagio – Allegro non troppo*]) which suddenly breaks off after 133 bars, was probably conceived as a Fourth Symphony – but the music (score printed in Vol. 3 of DSCH New Collected Works) was not used in Op. 43 and was not to be heard until its first performance in 1986 in Moscow, conducted by Gennadi Rozhdestvensky.

CHRONOLOGICAL LIST OF WORKS

SALUTE TO SPAIN, Op. 44 [Salyut, Ispaniya]
Incidental music to a play by Alexander Afinogenov

Leningrad, 26 October -
7 November 1936

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 (producers) – 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. 'Song of Rosita', with lyrics by Alexander Afinogenov, is notated in F sharp minor after a copy that Shostakovich gave to his sister Zoya as a gift on 24 August 1939 on the occasion of her birthday. In Vol. 28 of Muzyka Collected Works, however, the song appears in B minor. **ARRANGEMENTS:** for piano (Nos. 3, 5) by Lev Solin, (Nos. 3, 5) by Konstantin Titarenko, (Nos. 1, 4) by V. Samarin.

CHRONOLOGICAL LIST OF WORKS

MAXIM'S RETURN, Op. 45 [Vozvrashcheniye Maxima]

Music to the film

Leningrad,
December 1936 - 1937

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 and Leonid Trauberg (scenario and direction) – Nikolai Rabinovich (conductor). First showing: 23 May 1937

Introduction

1. A Blue Balloon
2. Fourteenth year – running! (*Allegro*)
3. March (Marciale maestoso)
4. Fascinating Eyes (*Tempo di valse*)
5. Allegro con brio
6. Waltz (*Allegro molto*)
7. Polka (*Allegro*)
8. Allegretto
9. Waltz
10. Waltz (Allegro)
11. Assault (Allegro [con brio])
12. –
13. Moderato
14. –
15. Demonstration (*Allegro*)
16. Funeral March (*Maestoso*)
17. Finale (*Allegretto*)
20. Moderato con moto

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

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

Alternative title: 'The Return of Maxim'. No. 1 is a popular song from the 1910s, 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 autograph score shows a numbering deviating from the above listed one (adopted from D. C. Hulme): No. 4 = No. 31, No. 6 = No. 9, No. 9 = No. 30, No. 10 also numbered as No 6a. Nos. 6 and 11 reappear in 'Song of the Great Rivers', Op. 95. **ARRANGEMENTS** of No. 6 ('Waltz'): for two violins and piano by Konstantin Fortunatov ■ for flute, clarinet and piano as third piece in 'Four Waltzes', a cycle arranged and compiled by Levon Atovmyan – Nos. 1, 2 and 4 of this compilation were taken from 'Michurin', Op. 78a, 'The Bolt', Op. 27a and 'The Gadfly', Op. 97. ►►See also the first part, 'Maxim's Youth', Op. 41 and the third part, 'Vyborg District', Op. 50, of the 'Maxim' trilogy.

CHRONOLOGICAL LIST OF WORKS

FOUR ROMANCES ON POEMS OF PUSHKIN, Op. 46

for bass and piano

December 1936 -

2 January 1937

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

Krzysztof Meyer states that the bassist of the first performance was V. Arkanov.

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

1937

for bass and small orchestra – arranged by the composer (Nos. 1-3). English translations by Gerard McBurney and Joan Pemberton Smith. German version by Christoph Hellmundt.

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

clarinet. harp. strings

Duration: 9'

First performance: 15 December 1940, Moscow

V. Arkanov (bass)

► Muzyka Collected Works: Vol. 31 (score)

► DSCH New Collected Works: Vol. 87 (score)

ARRANGEMENT of No. 4 from Op. 46 for bass clarinet, harp and string quintet (matching the composer's arrangement Op. 46a) by Gerard McBurney.

CHRONOLOGICAL LIST OF WORKS

VOLOCHAYEVKA DAYS, Op. 48 [Volochnayevskiy dni]

Leningrad, 1936 - 1937

Music to the film

Produced by Lenfilm – Georgi Vasiliev and Sergei Vasiliev (scenario and direction) – Nikolai Rabinovich (conductor). First showing: 20 January 1938. Lyrics for No. 4 by Pyotr Parfenov

1. Overture (*Allegretto*)
 - 2.
 3. [No. 14] Japanese Attack (*Allegretto*)
 4. [No. 16 - Fragment] (*Allegro*)
 5. Song of the Far East 'Thro' the Dales and o'er the Hills' (*Moderato con moto*)
 6. Finale
 7. [No. 45 - Variant of No. 14]
 8. [No. 46]
 9. Two Russian Folksongs (in piano score)
 - I. Moderato
 - II. Largo
- 3(picc).2.2.2 – 4.3.3.1 – timp. perc (side dr, bass dr, cym). strings – male choir

► Muzyka Collected Works: Vol. 41 (score)

► DSCN New Collected Works: Vol. 128 (complete score)

Extant items from 'Volochnayevka 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 'Volochnayevka 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. The film is sometimes referred to as 'Intervention in the Far East', 'Far East', 'Volochnayev Days' and 'Days of Volochnayevsk'. Shostakovich at one stage planned an opera on this subject. ►► See also the first part, 'Maxim's Youth', Op. 41, and the second part, 'Maxim's Return', Op. 45, of the 'Maxim' trilogy and 'October', Op. 131.

CHRONOLOGICAL LIST OF WORKS

SYMPHONY NO. 5 in D minor, Op. 47

**Gaspra/Leningrad,
18 April - 20 July 1937**

1. Moderato

2. Allegretto

3. Largo

4. Allegro non troppo – Allegro

3(picc).2.3(*E♭* 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 – Yevgeni 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. The work is called 'Hamlet Symphony' in a considerable number of Russian sources. According to Manashir Yakubov hidden 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. For detailed information see the comments in Vol. 20 of DSCH New Collected Works. In Vol. 5 Yakubov states, that Shostakovich finished work on Op. 47 as late as September or October 1937. The whereabouts of the composer's version for piano four hands are not known. **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 Atovmian (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 ■ for wind orchestra by Yasuhide Ito.

INTERNATIONALE (PIERRE DEGEYTER)

1937

Orchestration by Dmitri Shostakovich

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 – Yevgeni 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.

CHRONOLOGICAL LIST OF WORKS

THE GREAT CITIZEN, Op. 52 [Veliki grazhdanin]

Leningrad, December 1937

Music to the film (part I)

Produced by Lenfilm – Mikhail Bleiman, M. Bolshintsev, Friedrich Ermler (script based on the story of Sergei Kirov's life) – Friedrich Ermler (direction). First showing: 13 February 1938

The manuscript score is preserved at the Music Department of Lenfilm. The film was awarded the Stalin Prize, First Class, in 1941. ►► See also 'The Great Citizen', part II, Op. 55.

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

Leningrad,
30 May - 17 July 1938

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 Ryvkin, 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'. **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.

FRIENDS, Op. 51 [Druzya]

Leningrad, August 1938

Music to the film

Produced by Lenfilm – Lev Arnshtam and Nikolai Tikhonov (scenario after Betal Kalmykov) – Lev Arnshtam (direction). First showing: 1 October 1938

► 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. The manuscript score of the entire film music is preserved at the Music Department of Lenfilm.

CHRONOLOGICAL LIST OF WORKS

THE MAN WITH A GUN, Op. 53 [Chelovek s ruzhyom]

Leningrad, September 1938

Music to the film

Produced by Lenfilm – Nikolai Pogodin (scenario based on part one of his Lenin trilogy) – Sergei Yutkevich (director). First showing: 1 November 1938

1. Overture (*Allegretto*)

2. October (*Allegro moderato*)

3. Smolny (*Presto*)

3a. Smolny (*Allegretto*)

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, 8 horns (2 alto, 2 tenor, 2 baritone, 2 bass)

► Muzyka Collected Works: Vol. 41 (score)

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

The film is sometimes referred to by the variant title ‘November’ or ‘Man at Arms’. Manuscript copies are being held at the Leningrad State Archives of Literature and Art. The film score has yet not been located. ‘Clouds Hang Heavy o’er the City’, a song by P. Armand sung in the film, was used in the Overture.

VYBORG DISTRICT, Op. 50 [Vyborgskaya storona]

Leningrad, December 1938

Music to the film (part III in the ‘Maxim’ trilogy, which was awarded the Stalin Prize, First Class, in 1941 together with part I and II of the trilogy.)

Produced by Lenfilm – Grigori Kozintsev and Leonid Trauberg (scenario and direction) – Nikolai Rabinovich (conductor). First showing: 2 February 1939.

► Muzyka Collected Works: Vol. 41 (score)

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

The film is also known by 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 only 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*]). ►► See also the first part, ‘Maxim’s Youth’, Op. 41 and the second part, ‘Maxim’s Return’, Op. 45, of the ‘Maxim’ trilogy.

CHRONOLOGICAL LIST OF WORKS

SUITE FROM THE 'MAXIM' FILM TRILOGY, Op. 50a

Compilation from 'Maxim's Youth', Op. 41, 'Maxim's Return', Op. 45, and 'The Unforgettable Year 1919', Op. 89 [Nos. 1, 5], by Levon Atovmyan (1961)

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(picc).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 opus number 50a no item from Op. 50 was actually included. No. 3 ('Death of the Old Worker') was used in the ballet 'The Lady and the Hooligan' compiled by Levon Atovmyan for which ►►see 'The Limpid Sreem', Op. 39. **ARRANGEMENT** of No. 4 ('Waltz') for two violins and piano as third piece in 'Three Duets', a cycle compiled and arranged by Konstantin Fortunatov (Nos. 1 and 2 of this compilation were taken from 'The Gadfly', Op. 97a and 'The Human Comedy', Op. 37).

SUITE FOR JAZZ ORCHESTRA NO. 2

Leningrad, 1938

Reconstructed and orchestrated by Gerard McBurney

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

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

Duration: 7'

First performance: 28 November 1938, Moscow

USSR State Jazz Band – Viktor Knushevitsky (conductor)

►DSCH New Collected Works: Vol. 32 (Gerard McBurney, score), 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 first performance of the McBurney version took place in London on 9 September 2000. The 'Scherzo' was recognized to be a source for 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. Khentova informs that the first performance took place on 20 September 1938.

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, M. Bolshintsev, Friedrich Ermiler (script) – Friedrich Ermiler (direction). First showing: 27 November 1939

►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 prints only '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, First Class. ►►See also 'The Great Citizen', part I, Op. 52.

THE STORY OF A SILLY BABY MOUSE, Op. 56

Leningrad, April 1939

[Skazka o glupom myshonke]

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

Produced by Lenfilm – Mikhail Tsekhanovsky (scenario after Samuil Marshak) – Mikhail Tsekhanovsky (director) – E. Sokolova (Mrs. Mouse) – T. Lavrova (Mrs. Cat) – E. Kaplan (The Horse) – I. M. Vitlin (Mrs. Pig) – Ye. Flaks (Polkan, the dog and the Toad) – Boris Tiles (conductor). First showing: 13 September 1940

DRAMATIS PERSONAE: Mrs. Mouse (high soprano) – Mrs. Cat (soprano) – Auntie Duck (mezzo-soprano) – The Horse (tenor) – Mrs. Pig (baritone [contralto]) – The Toad (bass) – Polkan, the dog (bass) – Baby Mouse (speaking part) – The 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, glsp, xyl). cel. harp. strings (2/2/2/2/2)

Duration: 13'

First performance of Boris Tiles' version: 1979, Leningrad

►Muzyka Collected Works: Vol. 41 (piano score)

►DSCH New Collected Works: Vol. 126 (score), Vol. 55 (piano score)

The film is also known by 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. There is an English translation by Levon Hakopian and an instrumental version by Andrew Cornall. The lullaby theme reappears in No. 5 ('Kreutzer Sonata') of 'Satires', Op. 109.

CHRONOLOGICAL LIST OF WORKS

SYMPHONY NO. 6 in B minor, Op. 54

Leningrad,
spring - October 1939

1. Largo
2. Allegro
3. Presto

3(picc).3(cor anglais).4(*E♭* 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 – Yevgeni 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. Khentova gives 15 April for the beginning of work on Op. 54, and a number of sources give 5 November 1939 for the première.

ARRANGEMENTS: for piano four hands by Levon Atovmyan and by Boris Tishchenko
■ for two pianos ('Largo') by the composer ■ for piano eight hands ('Largo') by Pavel Lamm.

SUITE ON FINNISH THEMES

3 December 1939

Seven arrangements of Finnish folk songs for soprano (Nos. 2, 4, 6 and 7), tenor (Nos. 4, 5, 6 and 7) and chamber orchestra

Commissioned by the Political Department of the Leningrad Military District

1. Feast Days are for Lads like These (*Energico*)
2. The Sky is Blue and White (*Giocoso*)
3. I Went out into the Grove on a Summer's Night (*Lento non troppo*)
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 (trgl, tamabourine, side dr). piano. strings

Duration: 12'

First performance: 1 September 2001, Kaustinen (Western Finland)

Anu Komsa (soprano) – Tom Nyman (tenor) – Ostrobothnian Chamber Orchestra
– Juha Kangas (conductor)

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

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.

CHRONOLOGICAL LIST OF WORKS

KING LEAR, Op. 58a [Korol Lir]

Leningrad, 1940

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(picc).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 (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).

CHRONOLOGICAL LIST OF WORKS

KORZINKINA'S ADVENTURES, Op. 59

Leningrad, Autumn 1940

[Priklyucheniya Korzinkinoi]

Music to the film

Produced by Lenfilm – Klimenti Mints and Grigori Yagdfeld (scenario) – Klimenti Mints (direction). 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

► Muzyka Collected Works: Vol. 41 (score)

► DSCH New Collected Works: Vol. 130 (complete 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 D. C. Hulme music from 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. Hulme also mentions a Suite from Op. 59 compiled by Gennadi Rozhdestvensky which seems to be identical with the material printed in Vol. 41 of Muzyka Collected Works.

BORIS GODUNOV, Op. 58 (MODEST MUSORGSKY)

Leningrad/Gaspra,
24 November 1939 -
10 May 1940

Reorchestration of Musorgsky's opera in 4 acts with prologue

by Dmitri Shostakovich based on the piano score edited by Pavel Lamm

3(picc).3(cor anglais).4(*Eb* cl, bass cl).3(db bn) – 4.3.3.1 – timp. perc (tgl, side dr, bass dr, cym, tam-t, bells, glsp, xyl). 2-4 harps. cel. piano. strings – on stage: 3 (4) trumpets, 4 cornets, 6 horns (2 tenor, 2 bariton, 2 bass), balalaika, domra

Duration: ~120'

Première: 4 November 1959, Leningrad, Kirov State Theatre

I. Shlepyanov (director) – G. Moseyev (designer) – Boris Shtokolov (Boris) – Sergei Yeltsin (conductor)

The present work and the incidental music 'King Lear' were both given the opus number 58.

CHRONOLOGICAL LIST OF WORKS

PIANO QUINTET in G minor, Op. 57

Moscow, Summer -
14 September 1940

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 Quartet (Dmitri Tsyganov, Vasili Shirinsky, Vadim Borisovsky, Sergei
Shirinsky) – Dmitri Shostakovich (piano)

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

Although there was no actual commission it is evident that Shostakovich conceived Op. 57 for the Beethoven Quartet and himself. The Piano Quintet was awarded the Stalin Prize, First Class, on 16 March 1941.

VERGNÜGUNGSZUG (JOHANN STRAUSS II)

Leningrad, 1940

[EXCURSION TRAIN POLKA]

Polka-Galop, Op. 281 orchestrated by Shostakovich 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'. D. C. Hulme states that the première took place in 1940 in the Leningrad Maly Opera Theatre.

CHRONOLOGICAL LIST OF WORKS

TWENTY-SEVEN ROMANCES AND SONGS

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

Leningrad,
12 - 14 July 1941

1. 'Trinklied' (LUDWIG VAN BEETHOVEN, from Op. 108)
2. 'Habanera' (GEORGES BIZET, from 'Carmen', Act I)
3. Pastorale (JEAN-BAPTISTE WECKERLIN)
4. 'Harlequin's Serenade' (RUGGIERO LEONCAVALLO, from 'Pagliacci', Act II)
5. Song of the Shepherd (GIOACHINO ROSSINI, from 'Guillaume Tell')
6. Gipsy Song (ALEXEI VERSTOVSKY)
7. 'From where did you appear?' (SEMYON GULAK-ARTEMOVSKY, Duet of Odarka and Karas from 'A Cossack beyond the Danube', Act I)
8. 'Really, I will Tell Mama' (ALEXANDER GURILYOV)
9. 'The Little Sarafan' (ALEXANDER GURILYOV)
10. 'What it is Like in Our Street' (ALEXANDER DARGOMYZHISKY)
11. 'Comic Story' (ALEXANDER DARGOMYZHISKY)
12. 'Granada' (ALEXANDER DARGOMYZHISKY)
13. 'Feverishness' (ALEXANDER DARGOMYZHISKY)
14. 'Gopak' (MODEST MUSORGSKY)
15. 'Parasya's Dumka' (MODEST MUSORGSKY, from 'Sorochintsy Fair', Act III)
16. 'Khivrya's Aria' (MODEST MUSORGSKY, from 'Sorochintsy Fair', Act II)
17. Song of the Viking Merchant (NIKOLAI RIMSKY-KORSAKOV, from 'Sadko', Scene 4)
18. 'I am Sitting on a Little Rock' (MIKHAIL IPPOLITOV-IVANOV)
19. 'Song of Shchors' (MATVEI BLANTER)
20. 'Song of the Sea' (ISAAK DUNAYEVSKY)
21. 'Anyuta's Song' (ISAAK DUNAYEVSKY)
22. 'Sing to Us, Wind' (ISAAK DUNAYEVSKY)
23. 'O, it's Good' (ISAAK DUNAYEVSKY)
24. 'Do not Touch Us!' (GEORGI MILYUTIN)
25. 'Those are not Storm Clouds' (DMITRI and DANIIL POKRASS)
26. 'Farewell' (DANIIL POKRASS)
27. 'The Young Girl's Song' (DAVID PRITSKER)

First performance: autumn 1941

Autograph score preserved at the archives of the Leningrad Conservatoire.

CHRONOLOGICAL LIST OF WORKS

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)

► Muzyka Collected Works: Vol. 34

Volume 34 of Muzyka Collected Works publishes the song with its text revised by Sayanov in the late 1950s after Khrushchov's denunciation of Stalin. The original version – also on Sayanov's words – was entitled 'Oath to the People's Commissar' (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

Leningrad, 15 July 1941

[Pesnya gvardeiskoi divisii]

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

► Muzyka Collected Works: Vol. 34

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

CEREMONIAL MARCH in D flat major

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.

2 alto horns. 2 ten horns. baritone. 2 bass horns

Duration: 6'

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

POLKA in F sharp minor (MILI BALAKIREV)

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

CHRONOLOGICAL LIST OF WORKS

SYMPHONY NO. 7 in C major, 'Leningrad', Op. 60

Dedicated to the City of Leningrad

Leningrad/Kuibyshev,
19 July - 27 December 1941

1. Allegretto
2. Moderato (poco allegretto)
3. Adagio
4. Allegro non troppo

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

Duration: 72'

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)

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.

WIENER BLUT [VIENNA BLOOD] (JOHANN STRAUSS II)

Leningrad, 1941

New orchestration of the Strauss operetta 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 ran only for two performances. As Laurel Fay states, the project never came to realization. According to D. C. Hulme Shostakovich made the reorchestration already in 1938.

CHRONOLOGICAL LIST OF WORKS

THE GAMBLERS [Igroki]

Kuibyshev, 28 December 1941 - June 42

Opera after a story by Nikolai Gogol (unfinished)

Libretto by the composer

DRAMATIS PERSONAE: Ikhar'ov, 'estate owner' (tenor) – Gavryushka, his servant (bass) – Krugel, 'colonel' (tenor) – Stepan Ivanovich Uteshitelny, 'proper nobleman' (bass-baritone) – Pyotr Petrovich Shvokhnev, 'nobleman' (bass) – Alexei, waiter (bass)

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

Duration: about 50 composed music

First (concert) performance: 18 September 1978, Leningrad, Large Hall of the Leningrad Philharmonic

Soloists and Orchestra of the Moscow Chamber Opera – 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'. There is a posthumous completion in 2 acts by the Polish composer Krzysztof Meyer, whose piano score of this version is also available. The première of the Meyer version which introduces three new characters (M. Glov, 'respectable father of the family' [deep bass] – A. Glov, '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'. According to D. 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.

CHRONOLOGICAL LIST OF WORKS

NATIVE LENINGRAD, Op. 63 [Rodnoi Leningrad]

Kuibyshev, 20 August 1942

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*)
4. Ode to Leningrad (*Moderato*)

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

Première of 'Motherland': 15 October 1942, Moscow, Dzherzhinsky Central Club

NKVD Song and Dance Ensemble – Iosif Dobrovolsky, Mikhail Volpin and Nikolai Erdman (scenario) – Sergei Yutkevich (director) – Pyotr Vilyams (designer) – Vasili Vainonen, Kasyan Goleizovsky (choreographers) – A. Stepanov (choral conductor) – Yuri Silantiev (conductor)

First performance of 'Native Leningrad': 7 November 1942, Moscow, Dzherzhinsky 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)

Originally Op. 61. Dzhabul Dzhabayev's poem 'Leningrad, I'm Proud of Thee' was declaimed between Nos. 3 and 4. The revolutionary songs 'Varshavyanka' and 'Boldly, Friends, on we March!' appear in choral settings in No. 1. **ARRANGEMENTS** of No. 3 (Folk Dance[s]) for wind orchestra by James Curnow, Torgny Hanson and by Mark Vakhutinsky ■ for piano by Lev Solin.

Shostakovich wrote three works for the NKVD Song and Dance Ensemble: the present work, Op. 63, 'Russian River', Op. 66, and 'Victorious Spring', Op. 72. These three scores were used in 1970 when Yuri Silantiev compiled an Oratorio (without Shostakovich's participation) for narrator, soprano, 2 tenors, bass, choir and orchestra, which is known as 'My Native Land', 'My Native Country' or 'My Dear Fatherland' (Nos. 1-4 from Op. 63, Nos. 5, 6, 8 from Op. 72 [with lyrics by Mikhail Svetlov], Nos. 7, 8 from 'Novorossiisk Chimes'). Yevgeni Dolmatovsky wrote new lyrics for Nos. 2, 4, 7 and 8.

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

CHRONOLOGICAL LIST OF WORKS

SIX ROMANCES ON VERSES OF W. RALEIGH, R. BURNS AND W. SHAKESPEARE, Op. 62

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 Shabalov (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.

CHRONOLOGICAL LIST OF WORKS

SIX ROMANCES ON TEXTS OF W. RALEIGH, R. BURNS AND W. SHAKESPEARE, Op. 62a

1943

version for bass and symphony orchestra

Duration: 14'

3(picc).3(cor anglais).4(E♭ 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 NO. 2 in B minor, Op. 61

Kuibyshev/Arkhangelskoye,
January - 17 March 1943

for piano

Dedicated to the memory of Leonid Vladimirovich Nikolayev

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. 140 was already composed in 1942. Originally published as Op. 64. The first movement was completed on 18 February and the second on 3 March.

CHRONOLOGICAL LIST OF WORKS

EIGHT BRITISH AND AMERICAN FOLKSONGS

12 May 1943

for bass 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, 8), Tatyana Sikorskaya (Nos. 2, 3, 5, 7) and Samuil Marshak (No. 6)

1. The Sailor's Bride [Nevesta moryaka] (*Allegretto*)
2. John Anderson (*Largo, espressivo*) [*Medlenno, vyrazitelno*]
3. Billy Boy (*Scherzando*) [*Veselo*]
4. O the Ash and the Oak [O, moi yasen i dub] (*Moderato*)
5. King Arthur's Servants [Slugi Korolya Artura] (*Scherzando*) [*Veselo*]
6. Comin' thro' the Rye [Vidno, rozhyu shla] (*Moderato*)
7. Round Dance [Vesenni khorovod] (*Allegro*)
8. When Johnny Comes Marching Home [K nam Dzhonni pridyt opyat] (*Allegretto*)

2.2(cor anglais).2.2 – 4.1.0.0 – timp. perc (tgl, side dr, glsp). harp. strings

Duration: 16'

First (complete) performance: 6 March 1944, Moscow

Mark Reshetin (bass)

► DSCH New Collected Works: Vol. 149 (score)

GLORY TO OUR SOVIET MOTHERLAND

Moscow, 2 July 1943

[Slavsya, Otchizna Sovetov]

Song for mixed choir and piano

Text by Yevgeni Dolmatovsky

(*Moderato*)

First performance: February 1978, Soviet All-Union Radio Broadcast

► Muzyka Collected Works: Vol. 34

Variant title: 'Patriotic Song'. Entry in a competition for the Soviet National Anthem held in July 1943. Shostakovich wrote two versions of the anthem to words by Sergei Mikhalkov and Garold El-Registan for two-part choir and piano, which have not yet been published.

SONG OF THE RED ARMY

August 1943

jointly composed by Shostakovich and Aram Khachaturyan

Text by Mikhail Golodny

Unsuccessful entry in a competition for the Soviet National Anthem to replace the 'Internationale', which had been in use since 1917. Shostakovich's autograph score and piano score preserved in the Glinka Museum. Shostakovich's and Khachaturyan's individual entries were unsuccessful too. Eventually Alexander Alexandrov's setting of a text by Sergei Mikhalkov and Garold El-Registan won the competition.

CHRONOLOGICAL LIST OF WORKS

NATIONAL ANTHEM

1943

Two settings for two-part choir and piano. The second item jointly composed by Shostakovich and Aram Khachaturyan also extant in a version for full orchestra
Text by Sergei Mikhalkov and Garold El-Registan

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

D. C. Hulme states that the melody of one version 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. The CIS Archives of Literature and Art preserve both settings for two-part choir and piano, the autograph full score of the second item – signed by the composers – is held in the Glinka Museum.

SYMPHONY NO. 8 in C minor, Op. 65

Ivanovo, 2 July -
9 September 1943

Dedicated to Yevgeni Alexandrovich Mravinsky

1. Adagio – Allegro non troppo
2. Allegretto
3. Allegro non troppo
4. Largo
5. Allegretto

4(2 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). strings (16/14/12/12/10)

Duration: 62'

First performance: 4 November 1943, Moscow, Large Hall of the Conservatoire
USSR State Symphony Orchestra – Yevgeni Mravinsky (conductor)

► Muzyka Collected Works: Vol. 4 (score)

► DSCH New Collected Works: Vol. 8 (score), Vol. 23 (arrangement for piano four hands)

According to D. C. Hulme the first performance took place, with the above mentioned forces, on 3 November 1943. The first three movements were completed on 3, 18 and 25 August. **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.

CHRONOLOGICAL LIST OF WORKS

ROTHSCHILD'S VIOLIN [Skrípka Rotshilda] (VENIAMIN FLEISHMAN)

Kuibyshev, 1942 -

Opera in one act after Anton Chekhov, completed and
partly orchestrated by Shostakovich

Moscow, 5 February 1944 (?)

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(E♭ 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: April 1968, Leningrad

Experimental Studio of Chamber Music – Solomon Volkov (artistic director)

Shostakovich's pupil Veniamin Fleishman composed this opera, to his own libretto, between 1939 and 1941. 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.

ARRANGEMENT for chamber ensemble (1.0.1.1 – 0.1.1.0 – piano. strings [1/1/1/1/1])
by Gerd Jünemann.

CHRONOLOGICAL LIST OF WORKS

ZOYA, Op. 64

Moscow, June 1944

Music to the film

Produced by Soyuzdetfilm – Lev Arnshtam and Boris Chirskov (scenario) – Lev Arnshtam (direction) – Konstantin Simonov (lyrics to ‘Zoya’s Song’). First showing: 22 November 1944

1. [No. 1] (*Allegretto*)
2. [No. 2] (*Moderato*)
3. [No. 3] (*Adagio*)
4. [No. 4] (*Moderato*)
5. [No. 5] (*Moderato*)
6. [No. 6] (*Moderato – Allegro – Presto*)
7. Victory [No. 7] (*Adagio*)
8. Campanile [No. 8] (*Allegro*)
9. [No. 12] (*Moderato*)
10. [No. 13] (*Moderato*)
11. [No. 16] (*Allegretto*)
12. Dneprostroi [No. 20] (*Allegretto*)
13. [No. 21] (*Adagio*)
14. Parade of First of May [No. 22] (*Allegretto*)
15. Arrival of the Heroes [No. 23] (*Allegro*)
16. [No. 24] (*Allegro*)
17. Remembrance [No. 25] (*Moderato – Allegro*)
18. Moscow [No. 30] (*Adagio*)
19. Zoya’s Song [No. 31] (*Moderato con moto*)
20. [No. 35] [*con moto*]

3(picc).3.4(*E♭* 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

Duration: 95’

► Muzyka Collected Works: Vol. 41 (score)

► DSCH New Collected Works: Vol. 131 (score)

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’. It was awarded the Stalin Prize, First Class, in 1946. In ‘Moscow’ the composer uses the theme of the ‘Slava Chorus’ from Glinka’s opera ‘Ivan Susanin’ (‘A Life for the Tsar’) and in ‘Parade of First of May’ Degeyter’s ‘Internationale’ is quoted.

CHRONOLOGICAL LIST OF WORKS

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*)
3. Prelude 'Tragedy of a Loss' (*Adagio*)
4. March 'Hero's Victory' (*Tempo di Marcia*)
5. Finale 'The Heroine's Immortality' (*Adagio*)

3.3.4.3 – 4.5.5.2 – timp. perc. harp. strings

Duration: 32'

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.

PIANO TRIO NO. 2 in E minor, Op. 67

Dedicated to the memory of Ivan Ivanovich Sollertinsky

**Novosibirsk/Ivanovo,
15 February - 13 August 1944**

1. Andante – Moderato
2. Allegro con brio
3. Largo
4. Allegretto

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 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

Ivanovo, 2 - 22 September 1944

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 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. **ARRANGEMENTS:** for violin and piano (No. 2) by Dmitri Tsyganov ■ for piano four hands by Yuri Nikolsky and by Anatoli Dmitriev.

CHRONOLOGICAL LIST OF WORKS

CHILDREN'S NOTEBOOK, Op. 69 [Detskaya tetrad] **Moscow, 6 December 1944** (Nos. 1-6),
Seven pieces for piano **30 May 1945** (No. 7)

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 the Scherzo, Op. 1. Shostakovich's archive recording of the cycle transposes the positions of Nos. 3 and 5. **ARRANGEMENTS:** for violin and piano (Nos. 1 and 3) 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.

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

CHRONOLOGICAL LIST OF WORKS

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 (producer) – Pyotr Vilyams (designer) – Asaf Messerer (choreographer) – A. Stepanov (choral conductor) – Yuri Silantiev (conductor)

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

► DSCH New Collected Works: Vol. 119 (score), Vol. 121 (piano score)

No. 4 ('Waltz') is lost. The publication of Nos. 1, 2 and 3 is based on manuscript copies in possession of Karen Khachaturyan, a pupil of Shostakovich's. One of the settings conceived as National Anthem Entry in 1943 reappears in No. 3 ('The Battle of Stalingrad'). ►► See also 'Native Leningrad', Op. 63 and 'My Native Land', 1970.

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

**Moscow/Ivanovo, 26 July -
30 August 1945**

1. Allegro
2. Moderato
3. Presto
4. Largo
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 – Yevgeni 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.

CHRONOLOGICAL LIST OF WORKS

OUR NATIVE RUSSIA HAS GAINED STRENGTH FROM STORMS

1945

[V grozakh okrepla Rossiya rodnaya]

Song for choir a cappella

Text by S. Shchipachov

Originally conceived as National Anthem of the RSFSR, preserved at the CIS Archives of Literature and Art.

VICTORIOUS SPRING, Op. 72 [Vesna pobednaya]

Moscow, 1945

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*)

2(picc).2.2.2 – 4.3.3.1 – timp. glsp. strings – soprano. tenor. choir

Duration: 9'

Première: 8 May 1946, Moscow, Dzerzhinsky Central Club

NKVD Song and Dance Ensemble – Sergei Yutkevich (producer) – V. Ryndin (designer) – Yuri Silantev (conductor)

► Muzyka Collected Works: Vol. 27 (score), Vol. 28 (vocal score by the composer)

► DSCH New Collected Works: Vol. 119 (score), Vol. 93 (vocal score by the composer)

D. C. Hulme mentions a third item, 'Song of Victory', on verses by Yevgeni Dolmatovsky whose 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. ►► See also 'Native Leningrad', Op. 63 and 'My Native Land', 1970.

SIMPLE FOLK, Op. 71 [Prostye lyudi]

Moscow, 1945

Music to the film

Produced by Lenfilm – Grigori Kozintsev and Leonid Trauberg (scenario and direction). 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

► DSCH New Collected Works: Vol. 131 (score)

Also translated as 'Plain People' or 'Simple People'. The manuscript score is preserved at the Music Department of Lenfilm.

CHRONOLOGICAL LIST OF WORKS

STRING QUARTET NO. 3 in F major, Op. 73

Moscow/Leningrad/Komarovo,
26 January - 2 August 1946

Dedicated to the Beethoven Quartet

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 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 composer began work with the second movement on 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 Dmiriyev

■ 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 – timp. harp. strings]) by Rudolf Barshai.

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

Moscow, 1947

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 Dunayevsky, 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.

CHRONOLOGICAL LIST OF WORKS

PIROGOV, Op. 76

Moscow, 1947

Music to the film

Produced by Lenfilm – Yuri German (scenario) – Grigori Kozintsev (director). First showing: 16 December 1947

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

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).3.3.3 – 4.3.3.1 – timp. Perc (tgl, side dr, bass dr, cym, glsp, 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]

1947

Composed for the 30th Anniversary of the October Revolution

One movement: *Allegretto – Presto*

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

Duration: 5'

First performance: 6 November 1954, Moscow, Bolshoi Theatre

Bolshoi Theatre Orchestra – Alexander Melik-Pashayev (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. Also known as ‘Festival Overture’ and ‘Holiday Overture’. The introductory section makes use of No. 7 (‘Birthday’) from ‘Children’s Notebook’, Op. 69. **ARRANGEMENTS**: for piano four hands by Emin Khachaturyan ■ for two pianos by A. Bubelnikov ■ 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, 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 Fadeyev's novel

Produced by Gorki Film Studios – Sergei Gerasimov (scenario and direction)
– USSR State Orchestra of the Ministry of Cinematography – A. Roitman (conductor). First showing: 11 October 1948 (Part I), 25 October 1948 (Part II)

Duration: 27'

► DSCH New Collected Works: Vol. 132 (score)

One item, 'Overture', from 'The Young Guard', which is not identical with No. 1 ('Prelude') from the Suite, is printed in Vol. 42 of Muzyka Collected Works. It is marked *Moderato non troppo* and is instrumented 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. D. C. Hulme states that the music was performed by the USSR Symphony Orchestra and Choir under Alexander Sveshnikov. There is a piece from the film music, 'Farewell', set for string quartet, which 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*)

3(picc).3(cor anglais).3(E♭ cl).3(db bn) – 4.6.6.1 – timp. perc (tgl, tamb, side dr, bass dr, cym). strings

Duration: 22'

First performance: 1953, Moscow

All-Union Radio Orchestra – Alexander Gauk (conductor)

ARRANGEMENT for wind orchestra by Ye. Dubinsky.

THREE PIECES

1947 - 1948

for orchestra

It seems that Shostakovich originally assigned Op. 77 to this work. Although, as D. C. Hulme states, 'Three Pieces' exist in manuscript form they have neither been included in Muzyka Collected Works nor in DSCH New Collected Works.

CHRONOLOGICAL LIST OF WORKS

CONCERTO FOR VIOLIN

AND ORCHESTRA NO. 1 in A minor, Op. 77

Moscow, 21 July 1947 -
24 March 1948

Dedicated to David Fyodorovich Oistrakh

1. Nocturne (*Moderato*)
2. Scherzo (*Allegro*)
3. Passacaglia (*Andante*) – Cadenza
4. Burlesque (*Allegro con brio*)

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

Duration: 36'

First performance: 29 October 1955, Leningrad, Large Philharmonic Hall
David Oistrakh (violin) – Leningrad Philharmonic Orchestra – Yevgeni Mravinsky (conductor)

- Muzyka Collected Works: Vol. 14 (score), Vol. 15 (piano score by the composer)
- DSCH New Collected Works: Vol. 42 (score), Vol. 43 (piano score by the composer)

Originally published as Op. 99. 'Nocturne', 'Scherzo' and 'Passacaglia' completed on 12 November 1947, 6 December 1947 and 19 January 1948. Violin part edited by David Oistrakh. There is also a reduction of the orchestral accompaniment for two pianos by the composer from 1952. **ARRANGEMENTS:** for double bass and piano ('Passacaglia') by Rodion Azarkhin ■ for domra and balalaika ensemble ('Burlesque') by Yuri Chernov.

MICHURIN, Op. 78

Moscow, 1948

Music to the film

Produced by Mosfilm – Alexander Dovzhenko (scenario and direction). First showing: 1 January 1949

1. [No. 3] Reminiscence (*Moderato molto* – *Allegro* – *Adagio*)
2. [No. 5] Winter Garden (*Adagio*)

3(picc).3.3.2 – 4.3.3.1 – timp. perc (tgl, side dr, bass dr, cym, glsp). 2 harps. strings

- 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. Vol. 42 of Muzyka Collected Works prints two items which persist in their original orchestration and Vol. 41 prints in its appendix a version from 'The Song of Encounter' (No. 10) from Op. 33 which was made for 'Michurin'. Differing from the editor's note in Vol. 42 D. C. Hulme states that the film was produced by Dovzhenko Studios, Kiev. The film was awarded the Stalin Prize, Second Class, and the Prize of Labour at the Second International Film Festival in Gotvaldov (Czechoslovakia) in 1949.

►► See also 'Ballet Suite No. 2', 1951.

CHRONOLOGICAL LIST OF WORKS

SUITE FROM 'MICHURIN', 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, glsp). harp.
strings – additional brass: 3 trumpets, 3 trombones – mixed choir

Duration: 34'

'Spring Waltz' reappears as No. 5 in 'Ballet Suite No. 2', 1951. No. 5 quotes the Revolutionary Song 'Boldly, Friends, on we March' and No. 6 cites 'The Song of Encounter'. 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 ■ 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. 27a, 'Maxim's Return', Op. 45 and 'The Gadfly', Op. 97.

CHRONOLOGICAL LIST OF WORKS

FROM JEWISH FOLK POETRY, Op. 79

Moscow, 1 August - 24 October 1948

[Iz yevreiskoi narodnoi poezii]

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 I. M. Dobrushkin and A. D. Yunitsky, edited by Yuri Sokolov and published by Goslitizdat, Moscow, 1947. Translations into Russian by T. Spendiarova [No. 1], Aandrei 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*)
2. The Loving Mother and Aunt (s, c) (*Allegretto*)
3. Cradle Song (c) (*Andante*)
4. Before a Long Separation (s, t) (*Adagio*)
5. Warning (s) (*Allegretto*)
6. The Forsaken Father (c, t) (*Moderato*)
7. Song of Misery (t) (*Allegro*)
8. Winter (t, s, c) (*Adagio*)
9. The Good Life (t) (*Allegretto*)
10. Song of the Girl (s) (*Allegretto*)
11. Happiness (c, s, t) (*Allegretto*)

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

Variant titles of No. 7 ('Song of Want', 'Song about Need') and No. 10 ('A Girl's Song'). 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 Marianne Graefe, Alfred Kurella and by Jörg Morgener, English version by Zofia Weaver. Reconstruction of the original Yiddish texts by Joachim Braun. **ARRANGEMENTS:** for trumpet and piano (Nos. 3 and 7) and for trumpet duet and piano (No. 4) by Sergei Bolotin.

CHRONOLOGICAL LIST OF WORKS

FROM JEWISH FOLK POETRY, Op. 79a

[Iz yevreiskoi 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 Avdeyeva (contralto) – Alexei Maslennikov (tenor) – Gorky Philharmonic Orchestra – Gennadi Rozhdestvensky (conductor)

► Muzyka Collected Works: Vol. 31 (score)

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

For commentary ►► see Op. 79.

ENCOUNTER ON THE ELBE, Op. 80 [Vstrecha na Elbe]

Moscow, 1948

Music to the film

Produced by Mosfilm – L. and P. Tur and Lev Sheinin (scenario) – Grigori Alexandrov (direction). First showing: 16 March 1949

Texts by Yevgeni Dolmatovsky and Vasili Lebedev-Kumach

1. [No. 2] Tommy's Song 'Things are Very Good with the Yankees'
2. [No. 10 – Jazz piece] (*Moderato non troppo*)
3. [No. 13] Longing for Home (*Andante*)
4. [No. 22] (*Moderato*)
5. [No. 23] (*Moderato*)
6. [No. 24] (*Allegretto*)
7. [No. 25] (*Moderato con moto*)
8. [No. 28] (*Allegretto*)
9. [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

► Muzyka Collected Works: Vol. 42 (score)

► DSCH New Collected Works: Vol. 135 (complete score)

At least 34 numbers of the music have survived, Nos. 12 and 15-17 seem to be lost. Materials are preserved at the Music Library of the State Cinematography Symphony Orchestra, at the Glinka Museum and at the Shostakovich family archives. 'Tommy's Song' (No. 2), does not appear in Vol. 42 of Muzyka Collected Works. 'Longing for Home', (No. 13), is to be 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): 'Peace Song' ('Song of Peace') (*Moderato maestoso*) for two-part male choir and piano, 'Homesickness' ('Longing for Home') (*Allegro ma non troppo*, for tenor, baritone, two-part male choir and piano) and 'Sunrise is Near' ('Dawn is Coming') (*Allegretto*) for unison female choir and piano. The music of 'Song of Peace' is identical with that of 'Hymn to Moscow' (1948). The film was awarded the Prize of Peace of the Fourth International Film Festival in Gotvaldov (Czechoslovakia) in 1949 and the Stalin Prize, First Class, in 1950.

CHRONOLOGICAL LIST OF WORKS

SUITE FROM 'ENCOUNTER ON THE ELBE', Op. 80a

for mixed choir and orchestra – compiled by the composer

Texts by Yevgeni 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

No. 2 is also known as 'Homesickness', 'Nostalgia' and 'Song about the Motherland'. 'Longing for Home' and 'Song of Peace' independantly became very popular in an arrangement for voice and piano by the composer. Arrangement of both for trumpet and piano by Sergei Bolotin.

CHRONOLOGICAL LIST OF WORKS

ANTIFORMALISTIC RAYOK [Antiformalisticheski rayok]

1948 - 1957 - late 60s (?)

for four basses, mixed choir, piano and narrator

Text: Dmitri Shostakovich

DRAMATIS PERSONAE: Chairman (bass) – I. S. Yedinit syn (bass) – A. A. Dvoikin (bass) – D. T. Troikin (bass) – Music functionaries (mixed choir).

Duration: 18'

First performance (without finale): 12 January 1989, Washington D. C., Kennedy Center Concert Hall

Jonathan Deutsch, Eric Halfvarson, Julian Rodescu, Andrew Wentzel (basses) – Members of the Choral Arts Society of Washington – Mstislav Rostropovich (conductor)

First (complete) performance: 25 September 1989, Moscow, Small Hall of the Conservatoire

Members of the State Chamber Choir of the USSR Ministry of Culture (Yuri Vishnyakov, Yevgeni Chepikov, Anatoli Obraztsov, Nikolai Konovalov) – Igor Khudolei (piano) – Dmitri Dorliak (reciter) – Valeri Polyansky (conductor)

► DSCH New Collected Works: Vol. 75

‘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’. Yedinit syn 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 life-time (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 to be heard in the finale. English translation by Elisabeth Wilson. D. C. Hulme states that the reciter of the Moscow première was Mikhail Kozakov. **ARRANGEMENTS:** Walter Mnatsakanov (1.2.3.2 – 2.2.1.0 – perc. piano. strings), Boris Tishchenko and Vladimir Spivakov/Vladimir Milman.

HYMN TO MOSCOW

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. The autograph score is preserved at the Glinka Museum, a version for soloist, two-part chorus and piano is held at the CIS Archives of Literature and Art.

CHRONOLOGICAL LIST OF WORKS

THE SONG OF THE FORESTS, Op. 81

Komarovo, July - 15 August 1949

[Pesn o lesakh]

Oratorio for tenor and bass, boys' choir, mixed choir and orchestra

Text: Yevgeni Dolmatovsky

1. When the War was Over (*Andante*)
2. The Call Rings Throughout the Land (*Allegro*)
3. Memory of the Past (*Adagio*)
4. The Pioneers Plant the Forests (*Allegretto*)
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
harp. cel. strings – brass band: 6 trumpets, 6 trombones

Duration: 33'

First performance: 15 November 1949, Leningrad, Large Philharmonic Hall
Vladimir Ivanovsky (tenor) – Ivan Titov (bass) – Leningrad Philharmonic Orchestra – Leningrad Academic Capella – Boys' Choir of the Choral School – Yevgeni 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)

The oratorio was awarded the Stalin Prize, First Class, in 1950. Dolmatovsky rewrote the text for the work's republication in 1962. English translations by Leo E. Christiansen, by Myron Morris and Pat Baylay. German translation 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 Ye. Dubinsky ■ for piano four hands (No. 1) by Levon Atovmyan ■ for piano four hands (Nos. 6 and 7) by T. Nazarova ■ for organ (No. 6) by Isai Braudo.

CHRONOLOGICAL LIST OF WORKS

THE FALL OF BERLIN, Op. 82 [Padeniye Berlina]

Moscow, 1949

Music to the film in two parts

Produced by Mosfilm – Pyotr Pavlenko and Mikhail Chiaureli (scenario) – Mikhail Chiaureli (direction). First showing: 21 January 1950.

Text by Yevgeni Dolmatovsky

1. [No. 5] Beautiful Day (*Allegretto*)
2. [No. 8] (*Allegro*)
3. [No. 9] (*Allegretto*)
4. [No. 15 – Overture to Part I] (*Allegro moderato – Maestoso*)
5. [No. 17 – Concentration Camp] [Con moto] – (*Allegro – Andante – Allegro – Andante con moto*)

3(picc).3.3.2 – 4.3.3.1 – timp. perc (tgl, side dr, bass dr, cym, tam-t). 2 harps.
strings – children's choir

► Muzyka Collected Works: Vol. 42 (score)

► DSCH New Collected Works: Vol. 136 (score)

The autograph score and vocal score (18 numbers) are preserved at the Glinka Museum. 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. **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. 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.

CHRONOLOGICAL LIST OF WORKS

STRING QUARTET NO. 4 in D major, Op. 83

Dedicated to the memory of Pyotr Vladimirovich Vilyams

Moscow,
May - 27 December 1949

1. Allegretto
2. Andantino
3. Allegretto
4. Allegretto

Duration: 22'

First performance: 3 December 1953, Moscow, Small Hall of the Conservatoire Beethoven 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)

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 'Symphony for Strings' by Hilmar Schmalenberg ■ 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 [Vesyoly marsh] (Originally Op. 81.) for two pianos

Moscow, May 1949

Dedicated to Maxim Dmitrievich Shostakovich

(Allegretto)

Duration: 3'

► Muzyka Collected Works: Vol. 39

► DSCH New Collected Works: Vol. 113

CHRONOLOGICAL LIST OF WORKS

BALLET SUITE NO. 1

compiled by Levon Atovmyan (1949)

1. Lyric 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'. 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 wind orchestra by Yevgeni Makarov ■ for small orchestra by G. Kats.

SYMPHONIE NO. 3, 'Liturgique' (ARTHUR HONEGGER)

late 1940s (?)

Arrangement for piano four hands by Shostakovich

► DSCH New Collected Works: Vol. 115

TWO ROMANCES ON VERSES BY MIKHAIL LERMONTOV, Op. 84

for voice and piano

Komarovo,
25 - 26 July 1950

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

Duration: 8'

First performance: 2 October 1984, Duisburg

Irina Bogachyova (mezzo-soprano) – Igor Lebedev (piano)

► Muzyka Collected Works: Vol. 32

► DSCH New Collected Works: Vol. 92

Malcolm MacDonald states that these two Lermontov settings represent a fragment of a projected larger cycle.

CHRONOLOGICAL LIST OF WORKS

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 tenor, 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'. Arrangement for male choir and piano by the composer.

BELINSKY, Op. 85

Moscow, 1950

Music to the film

Produced by Lenfilm – Yuri German, Galina Serebryakova and Grigori Kozintsev (scenario) – Grigori Kozintsev (direction). First showing: 4 June 1953

► DSCH New Collected Works: Vol. 137 (score)

Lev Danilevich (1980) states that the film was not released. Autograph score preserved at the Glinka Museum. Four choruses from 'Belinsky' are printed in Vol. 34 of Muzyka Collected Works. No. 1 ('People's Might' [*Allegro molto*]) for mixed choir and piano, No. 2 ('A Talk of Mine' [*Moderato*]) for female choir, clarinet and piano, No. 3 ('Oh, My Ash-Tree' [*Adagio*], for male choir a cappella, included in Op. 85a) 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.

CHRONOLOGICAL LIST OF 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 (*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

FOUR SONGS TO WORDS BY YEVGENI DOLMATOVSKY, Op. 86

for high voice and piano

**Moscow,
1950 - 1951**

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*)

► 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

Moscow, 10 October 1950-
25 February 1951

for piano

KEY	PRELUDE	FUGUE	VOCI
1. C Major	<i>Moderato</i>	<i>Moderato</i>	4
2. A minor	<i>Allegro</i>	<i>Allegretto</i>	3
3. G major	<i>Moderato non troppo</i>	<i>Allegro molto</i>	3
4. E minor	<i>Andante</i>	<i>Adagio</i>	4
5. D major	<i>Allegretto</i>	<i>Allegretto</i>	3
6. B minor	<i>Allegretto</i>	<i>Moderato</i>	4
7. A major	<i>Allegro poco moderato</i>	<i>Allegretto</i>	3
8. F sharp minor	<i>Allegretto</i>	<i>Andante</i>	3
9. E major	<i>Moderato non troppo</i>	<i>Allegro</i>	2
10. C sharp minor	<i>Allegro</i>	<i>Moderato</i>	4
11. B major	<i>Allegro</i>	<i>Allegro</i>	3
12. G sharp minor	<i>Andante</i>	<i>Allegro</i>	4
13. F sharp major	<i>Moderato con moto</i>	<i>Adagio</i>	5
14. E flat minor	<i>Adagio</i>	<i>Allegro non troppo</i>	3
15. D flat major	<i>Allegretto</i>	<i>Allegro molto</i>	4
16. B flat minor	<i>Andante</i>	<i>Adagio</i>	3
17. A flat major	<i>Allegretto</i>	<i>Allegretto</i>	4
18. F minor	<i>Moderato</i>	<i>Moderato con moto</i>	4
19. E flat major	<i>Allegretto</i>	<i>Moderato con moto</i>	3
20. C minor	<i>Adagio</i>	<i>Moderato</i>	4
21. B flat major	<i>Allegro</i>	<i>Allegro non troppo</i>	3
22. G minor	<i>Moderato non troppo</i>	<i>Moderato</i>	4
23. F major	<i>Adagio</i>	<i>Moderato con moto</i>	3
24. D minor	<i>Andante</i>	<i>Moderato</i>	4

Duration: approx. 2h32'

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

Tatyana Nikolayeva

► Muzyka Collected Works: Vol. 40

► DSCH New Collected Works: Vol. 112

DATES OF COMPOSITION OF PRELUDES: 10 October 1950 (No. 1) • 12 October 1950 (No. 2) • 14 October 1950 (No. 3) • 22 October 1950 (No. 4) • 29 October 1950 (No. 5) • 2 November 1950 (No. 6) • 10 November 1950 (No. 7) • 26 November 1950 (No. 8) • 30 November 1950 (No. 9) • 5 December 1950 (No. 10) • 7 December 1950 (No. 11) • 13 December 1950 (No. 12) • 20 December 1950 (No. 13) • 27 December 1950 (No. 14) • 30 December 1950 (No. 15) • 11 January 1951 (No. 16) • 15 January 1951 (No. 17) • 21 January 1951 (No. 18) • 26 January 1951 (No. 19) • 7 February 1951 (No. 20) • 15 February 1951 (No. 21) • 17 February 1951 (No. 22), 20 February 1951 (No. 23), 23 February 1951 (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 1950 (No. 2) • 16 October 1950 (No. 3) • 27 October 1950 (No. 4) • 1 November 1950 (No. 5) • 9 November 1950 (No.6) • 11 November 1950 (No. 7) • 27 November 1950 (No. 8) • 1 December 1950 (No. 9) • 7 December 1950 (No. 10) • 11 December 1950 (No. 11) • 15 December 1950 (No. 12) • 22 December 1950 (No. 13) • 28 December 1950 (No. 14) • 8 January 1951 (No. 15) • 13 January 1951 (No. 16) • 21 January 1951 (No. 17) • 22 January 1951 (No. 18) • 3 February 1951 (No. 19) • 14 February 1951 (No. 20) • 16 February 1951 (No. 21) • 18 February 1951 (No. 22) • 23 February 1951 (No. 23) • 25 February 1951 (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 Bakeyeva, (Nos. 4, 13, 6, 20) by Johannes Schild, (No.1) by Joachim Dorf Müller ■ for accordion (No. 4) by Yuri Dranga ■ 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 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 chamber orchestra by Rudolf Barshai, (No. 24) by Josef Stanek and Yordan Dafor ■ for orchestra (2.3.3.3 – 4.3.3.1 – timp. side dr. harp. piano. strings – Nos. 4, 6) by Ljuboslaw Scharitsch.

CHRONOLOGICAL LIST OF WORKS

TEN POEMS ON TEXTS BY REVOLUTIONARY POETS OF THE LATE NINETEENTH AND EARLY TWENTIETH CENTURY, Op. 88

Moscow,
Spring 1951

for mixed choir a cappella and boys' choir (in Nos. 9 and 10)

Texts by Leonid Radin (No. 1), Yevgeni 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 hav 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.

CHRONOLOGICAL LIST OF WORKS

TEN RUSSIAN FOLKSONGS

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. 2), Mezhevich (No. 10) and traditional (Nos. 3 - 9)

1. All of a Sudden there was a Clap of Thunder above Moscow (*Nespesha* ♩ = 108)
2. Beyond the Mountains, Beyond the Valleys (*Bystro* ♩ = 126)
3. Out of the Forest of Spears and Swords (*V tempie marsha* ♩ = 120)
4. Nights are Dark, the Clouds are Menacing (*Umerenno* ♩ = 96)
5. The Little Cuckoo Cuckoos (*Umerenno* ♩ = 116)
6. The Splinter (*Medlenno* ♩ = 76)
7. Fir-grove, my Fir-grove (*Bystro* ♩ = 120)
8. In my Dear Father's Green Garden (*Medlenno* [Adagio])
9. I Told my Sweetheart (*Medlenno* [Adagio])
10. What a Song (*He skoro* ♩ = 116)

Duration: 27'

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

► Muzyka Collected Works: Vol. 34

► DSCH New Collected Works: Vol. 85

Shostakovich used different sources for his arrangements: Nos. 1-4 and 10 were taken from Yevgeni Gippius' collection 'Russian Folk Songs', Leningrad, 1943 – Nos. 5 and 6 derive from Evgenia Lineva's compilation 'Great Russian Songs with Traditional Harmony', Vol. 1, St. Petersburg, 1904, and Nos. 7-9 can be traced back to Ivan Prach's 'Russian Folksongs', St. Petersburg, 1896. Originally Op. 89. Nos. 6 and 7 reappear in 'The Tale of the Priest and his Servant Balda', Op. 36. Vol. 34 of Muzyka Collected Works prints the songs with the following deviating translations of the titles: 'Thunder Suddenly Crashed over Moscow', 'There, Beyond the Mountains', 'Out of the Thicket of Spears', 'Dark Nights, Lowering Clouds', 'Cuckoo', 'Splinter', 'Oh Fir Grove', 'In My Father's Garden', 'I Told My Dear Friend', 'What Songs'. A selection of the above songs reappear in 'Fourteen Russian Folksongs' arranged for flute and piano by the composer in the 1950s. The piano accompaniment of Nos. 6, 7 and 10 was arranged for bayan by Sofia Khentova.

CHRONOLOGICAL LIST OF WORKS

BALLET SUITE NO. 2

compiled by Levon Atovmyan (1951)

1. Waltz (*Allegretto scherzoso*)
2. Adagio
3. Polka (*Allegretto*)
4. Sentimental Romance (Waltz) (*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', Op. 36 (No. 4), 'Michurin', Op. 78 (No. 5), the other movements are from 'The Limpid Stream' Op. 39. **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 ■ for piano (Nos. 2 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' for information concerning the origin of the Ballet Suites.

THE UNFORGETTABLE YEAR 1919, Op. 89 [Nezabyvayemyi 1919 god] **Moscow, 1951**

Music to the film

Produced by Mosfilm – Vsevolod Vishnevsky, Mikhail Chiaureli and Alexander Filimonov (scenario after Vsevolod Vishnevsky's play 'Unforgettable 1919') – Mikhail Chiaureli (director). First showing: 3 May 1952

►DSCH New Collected Works: Vol. 138 (complete 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. The film was awarded the First Prize at the International Film Festival in Karlovy Vary (Czechoslovakia), in 1952.

CHRONOLOGICAL LIST OF WORKS

SUITE FROM 'THE UNFORGETTABLE YEAR 1919', Op. 89a

compiled by Levon Atovmyan (1954)

1. Prelude (*Moderato*)
2. Romance: Shibayev meets Katya (*Moderato con moto*)
3. Scene from the Sea Battle (*Moderato molto*)
4. Scherzo (*Presto*)
5. The Assault on Beautiful Gorki (*Allegro*)
6. Intermezzo (*Andante*)
7. Finale (*Allegro*)

3.3.3.3 – 4.3.3.1 – 2 timp. perc. cel. piano. strings – extra brass: 3 trumpets, 3 trombones

Duration: 24'

No. 5 ('The Assault on Beautiful Gorki') is sometimes performed on its own as a 'Concerto Movement' for piano and orchestra or as 'Piano Concerto *en miniature*'. Shostakovich arranged No. 4 ('Scherzo') for two pianos in 1954, then entitled 'Tarantella'.

THE SUN SHINES OVER OUR MOTHERLAND, Op. 90

[Nad rodinoi nashei solntse siyayet]

Patriotic cantata for boys' choir, mixed choir and orchestra

Texts by Yevgeni Dolmatovsky

Komarov/Moscow,
July - 29 September 1952

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.

CHRONOLOGICAL LIST OF WORKS

FOUR MONOLOGUES ON VERSES OF PUSHKIN, Op. 91

for bass and piano

Moscow,
5 - 8 October 1952

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 Hellmundt. **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, 7 September -
1 November 1952

Dedicated to the Beethoven Quartet

1. Allegro non troppo
2. Andante
3. Moderato – Allegro

Duration: 30'

First performance: 13 November 1953, Moscow, Small Hall of the Conservatoire Beethoven Quartet (Dmitri Tsyganov, Vasili Shirinsky, Vadim Borisovsky, Sergei Shirinsky)

- Muzyka Collected Works: Vol. 35
- DSCH New Collected Works: Vol. 101

Shostakovich incorporated a theme from Galina Ustvolskaya's Trio for Clarinet, Violin and Piano (1949) in his fifth string quartet. Arrangement for piano four hands by Anatoli Dmitriev.

DANCES OF THE DOLLS [Tantsy kukol]

Moscow, 1952

for piano

1. Lyric 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'

- DSCH New Collected Works: Vol. 109

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).

CHRONOLOGICAL LIST OF WORKS

BALLET SUITE NO. 3

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 'The Limpid Stream' Op. 39 (Nos. 3, 5 and 6). Various **ARRANGEMENTS** of No. 2: for guitar by V. Yurev ■ for bayan by P. Shashkin ■ for two violins and piano by Konstantin Fortunatov and by Levon Atovmyan ■ for wind orchestra by B. Anisimov ■ for string quartet by I. Sirotin. Other **ARRANGEMENTS**: for piano (Nos. 5, 2, 4 [= Lullaby], 3 and 1 [= Festive Waltz]) by Levon Atovmyan ■ for piano four hands (No. 3) by Levon Atovmyan ■ for violin and piano (No. 4) by Konstantin Fortunatov ■ for wind orchestra (Nos. 1 and 3) by V. Yeremeyev ■ for orchestra of Russian folk instruments (Nos. 2 and 4) by Alexander Pozdnyakov. ►►See also 'Ballet Suite No. 1' for information concerning the origin of the Ballet Suites.

GREEK SONGS

1952 - 1953

arranged for voice and piano

Texts by K. Palamas (No. 1), S. Mavroidi-Papadaki (No. 4) and traditional lyrics translated into Russian by Sergei Bolotin (Nos. 2, 4) and Tatyana Sikorskaya (Nos. 1, 3). The melody of No. 1 is by A. Xenos, the one of No. 4 is by A. Tzakonas.

1. Forward! (Song of the Greek Resistance) (*Andante quasi largo*)
2. Pentozalis (*Allegretto quasi Allegro*)
3. Zolongo (*Allegro vivo*)
4. Hymn of ELAS [Greek People's Liberation Army]

►Muzyka Collected Works: Vol. 32

►DSCH New Collected Works: Vol. 92

CHRONOLOGICAL LIST OF WORKS

BALLET SUITE NO. 4

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'

Compilation of items from 'The Limpid Stream', Op. 39 (No. 1), 'Song of the Great Rivers', Op. 95 (No. 2), and 'The Bolt', Op. 27 (No. 3). **ARRANGEMENTS:** for piano four hands by T. Matalayeva and by Levon Atovmyan ■ for bayan (No. 2) by P. Gvozdev ■ for wind orchestra by Frank van der Poel and by Marten Grond. ►►See also 'Ballet Suite No. 1' for information concerning the origin of the Ballet Suites.

SYMPHONY NO. 10 in E minor, Op. 93

Komarovo/Moscow,
July - 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 – Yevgeni 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)

According to D. C. Hulme Op. 93 was premiered on 22 November 1953. **ARRANGEMENT** for piano four hands by the composer

CHRONOLOGICAL LIST OF WORKS

CONCERTINO in A minor, Op. 94

Moscow, 1953

for two pianos

Dedicated to Maxim Dmitryevich Shostakovich

One movement: Adagio – Allegretto – Allegro

Duration: 8'

First performance: 8 November 1954, Moscow, Small Hall of the Conservatoire
Alla Maloletkova and Maxim Shostakovich

- Muzyka Collected Works: Vol. 13
- DSCH New Collected Works: Vol. 113

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

TARANTELLA

1954 (?)

for two pianos

(Presto)

Duration: 2'

First performance: 8 November 1954, Moscow, Small Hall of the Conservatoire
Maxim Shostakovich and Alla Maloletkova

- Muzyka Collected Works: Vol. 13
- DSCH New Collected Works: Vol. 113

This short piece is based on 'Scherzo' (No. 4) from the Suite from 'The Unforgettable Year 1919', Op. 89a.

CHRONOLOGICAL LIST OF WORKS

SONG OF THE GREAT RIVERS, Op. 95 [Pesnya velikikh rek]

Moscow, 1954

Music to the documentary film

Produced by DEFA (GDR) – V. Pozner and Joris Ivens (scenario [Russian translation by B. Polevoi and Yu. Karavkin]) – Joris Ivens (direction) – Leipzig Radio Choir and Orchestra – W. Raatke (conductor). First showing: November 1954

Text by Bertolt Brecht (No. 2) translated by Semyon Kirsanov

1. [Introduction] (*Allegro*)
2. Song of Unity (*Allegro non troppo*)
3. Prologue
4. Indictment Episode (*Adagio*)
5. 'K.K.K.' [=Klu Klux Klan] (*Allegro*)
6. South Africa (*Allegro*)
7. Children (*Moderato*)
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 (complete score)

The variant titles 'Unity' (Yedinstvo) or 'Seven Rivers' (Sem rek) are frequently used. The above listing of items from Op. 95 is adopted from D. C. Hulme, 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 Atom 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. No. 7 ('Children') is scored for viola and violoncello. Another piece from Op. 95 not included in the above list is a 'Waltz' which has survived in a version for piano four hands by the composer. This piece reappears in Ballet Suite No. 4 and its first half was used in 'The Lady and the Hooligan', a ballet compiled by Levon Atovmyan ►► see 'The Limpid Stream', Op. 39. There is also an orchestration by Atovmyan (3.2.3.2 – 4.3.3.1 – timp. perc. cel. strings; duration: 3') and a version for wind orchestra by Moisey Marantslikht.

CHRONOLOGICAL LIST OF WORKS

FIVE ROMANCES (SONGS OF OUR DAYS), Op. 98

for bass and piano

Komarovo,
3 July - 1 September 1954

Texts by Yevgeni 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 CIS Archives of Literature and Art.

THERE WERE KISSES [Byli potselui]

1954 (?)

Song for bass and piano

Text by Yevgeni 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.

CHRONOLOGICAL LIST OF WORKS

THE GADFLY, Op. 97 [Ovod]

Moscow, 1955

Music to the film

Produced by Lenfilm – Yevgeni Gabrilovich (scenario after the novel by Ethel Lili-an Voynich) – Alexander Faintsimmer (direction). 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. 5] Confession (*Andante*)
 5. [No. 7] Box on the Ear (*Andante con moto*)
 6. [No. 8] Laughter (*Andante – Adagio*)
 7. [No. 9] Barrel Organ (*Allegretto*)
 8. [No. 10] Divine Service (*Andante*)
 9. [No. 12] Leaving the Cathedral (*Moderato*)
 10. [No. 13] Contredanse (*Moderato con moto*)
 11. [No. 14] Galop (*Presto*)
 12. [No. 15] Guitars (*Andantino*)
 13. [No. 16] The Market Place (*Presto*)
 14. [No. 17] Escape (*Adagio*)
 15. [No. 18] The Passage of Montanelli (*Moderato*)
 16. [No. 19] Finale (*Moderato con moto*)
 17. [No. 20] The Austrians (*Allegro non troppo*)
 18. [No. 22] The River (*Allegro*)
 19. [No. 23] Gemma's Room (*Moderato con moto*)
- 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

► Muzyka Collected Works: Vol. 42 (score)

► DSCN New Collected Works: Vol. 139 (complete score)

For 'The Market Place' (No. 16) Shostakovich used a revised version of 'Dance I' from 'Suite for Variety Orchestra' (1938). 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 – the omitted items Nos. 4, 6, 11, 21 and 24 do not contain new musical material. No. 15 ('Guitars') was intended for 2 guitars but notated for piano(s) – the appendix of Vol. 42 prints an arrangement for two guitars by Ye. Larichev.

CHRONOLOGICAL LIST OF WORKS

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]
3.3.3(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. 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. Numerous **ARRANGEMENTS**: for piano (Nos. 2, 3, 10 and 5) by Levon Atovmyan, (Nos. 3 and 8) by V. Smirnov, (Nos. 3 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 Khachatryan ■ for 2 pianos (No. 3) by the composer ■ for organ (Nos. 1-3, 5 and 8) by Maria Makarova ■ for violin and piano (Nos. 2, 10) by Yuri Utkin, (No. 8) by Levon Atovmyan, (No. 7 and 8) by Konstantin Fortunatov, (No. 8) by Donald Fraser ■ for two violins and piano (No. 7) as first piece in 'Three Duets', a cycle compiled and arranged by Konstantin Fortunatov (Nos. 2 and 3 of this compilation were taken from 'The Human Comedy', Op. 37 and 'Vyborg District', Op. 50a), (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. 27a and 'Maxim's Return', Op. 45. ■ for string quartet (No.8) by Donald Fraser ■ for violin ensemble (No. 8) by Julian Milone ■ for strings (No. 8) by Y. Aliyev ■ for ensemble

CHRONOLOGICAL LIST OF WORKS

SUITE FROM 'THE GADFLY', Op. 97a (continued)

(2 violins, viola, violoncello, piano and double bass ad lib.) 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 Sipolnieks ■ for violin and orchestra (No. 8) by Manashir Yakubov ■ for brass band (No. 8) by Derek Broadbent ■ for wind orchestra (No. 1) by Geert Flik, (Nos. 1, 2, 3, 11, 12) by Peter Florian Groll, (No. 3) by Donald Hunsberger.

THE FIRST ECHELON, Op. 99 [Pervy Eshelon]

Moscow, 1955-1956

Music to the film

Produced by Mosfilm – Nikolai Pogodin (scenario) – Mikhail Kalatozov (direction). First showing: 29 April 1956

► DSCH New Collected Works: Vol. 140 (complete score)

The manuscript score is preserved at the Music Library of the State Cinematography Symphony Orchestra.

SUITE FROM 'THE FIRST ECHELON', Op. 99a

for orchestra with choir – compiled by the composer

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).3.3.3.alto 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'

D. C. Hulme states that Op. 99a was compiled by the composer, but according to Krzysztof Meyer it was compiled by Levon Atovmyan in 1956. '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

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 Quartet (Dmitri Tsyganov, Vasili Shirinsky, Vadim Borisovsky, Sergei Shirinsky)

► Muzyka Collected Works: Vol. 35

► DSCH New Collected Works: Vol. 101

ARRANGEMENTS: for piano four hands by Anatoli Dmitriev ■ for chamber orchestra ('Chamber Symphony') by Jordan Dafov.

CHRONOLOGICAL LIST OF WORKS

SUITE FOR VARIETY ORCHESTRA

second half of the 1950s (?)

1. March (*Giocoso. Alla marcia*)
2. Dance I (*Presto*)
3. Dance II (*Allegretto scherzando*)
4. Little Polka (*Allegretto*)
5. Lyric 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, bass dr, cym, susp.cym, glsp, xyl, vibr). grt. 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 represents a compilation of arrangements, mainly from film 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'), 1956 as 'Waltz II' (No. 7) suggests that it was realized after 1956. 'March' (No. 1) and 'Finale' (No. 8) are based on 'March' from 'Korzinkina's Adventures', Op. 59 and 'Dance I', (No. 2) was adapted from 'The Gadfly', Op. 97. 'Dance II', (No. 3) goes back to 'Invitation to a Rendezvous' (No. 20) from 'The Limpid Stream', Op. 39. The DSCH score notates the violins, originally divided into three groups matching the unusual distribution of a variety stage orchestra, for 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-third 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 (Nos. 1-8) by Johan de Meij (Nos. 1-8) and by Steven Walker (Nos. 1, 2, 5). Numerous versions 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 Gardemann ■ for keyboards by H. Smit ■ for electric organ by Paul Natte ■ for accordion by Coen van Orsouw ■ for two violins, violoncello, wind instrument and piano by Hans-Joachim Rogoll ■ for wind quintet by André Waignein ■ for wind orchestra by Norbert Studnitzky, by Gert Buitenhuis, by F. Laube, by Hans-Joachim Rogoll, by René Thévenaz, by Rainer Bostelmann, by André Waignein and by Jean-Pierre Bourquin ■ for small orchestra (1.1.1.2alto sax.2ten sax.bar sax – 0.3.3.0 – perc. guit. piano. acc. 3 violins. db) by Hans-Joachim Rogoll.

CHRONOLOGICAL LIST OF WORKS

CONCERTO FOR PIANO

January - 5 February 1957

AND ORCHESTRA NO. 2 in F major, Op. 102

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: 18'

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)

Originally published as Op. 101. **ARRANGEMENTS:** for piano and wind orchestra by Harrie Janssen ■ for piano and brass band instruments by Elgar Howarth.

SYMPHONY NO. 11 in G minor, 'The Year 1905', Op. 103

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). cel. 2-4 harps. 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 (Nos. 3 and 4) by Fernando Sánchez Manzaneque.

CHRONOLOGICAL LIST OF WORKS

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, written for the fortieth anniversary of the October Revolution, seem to be lost.

ELEVEN VARIATIONS ON A THEME BY GLINKA

1957

for piano

Homage to Mikhail Glinka on the occasion of the centenary of Glinka's death

Jointly composed by Eugen Kapp (No. 1), Visarion 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

Moscow, 1957

for mixed choir a cappella

Words: Traditional

1. Returning Winds (*Sderzhanno, netoropivo*) [*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 D.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'.

CHRONOLOGICAL LIST OF WORKS

MOSCOW CHERYOMUSHKI, Op. 105

Moscow, 1957 - 1958

Musical Comedy in three acts (Overture and 39 numbers)

Libretto by Vladimir Mass and Mikhail Chervinsky, German translation by Ulrike Patow

1. Overture – Prologue (*Allegretto*)

Act I

Tableau 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 (*Andantino*)
6. Boris' Serenade (*Allegretto*)
7. Lidochka's Song (*Allegro non troppo*)
8. A Drive through Moscow (*Allegretto*)
9. Duet of Vava and Drebniov (*Andantino – Presto*)
10. End of the Drive through Moscow

Tableau 2 'Write down the Address!'

11. Reunion of Tenants (*Allegretto*)
12. Glushkov'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 (*Allegretto*)

Act II

19. Barabashkin's Couplet (*Allegretto*)

Tableau 3 'Airborne Landing'

20. Duet of Lidochka and Boris (*Andante*)
21. Duet of Lyusya and Sergey (*Moderato non troppo*)
22. Barabashkin's and Drebednyov's Couplets (*Allegretto*)
23. Duet of Lidochka and Boris (*Moderato*)
24. Scene (Lidochka, Baburov, Barabashkin, Drebenyov) (*Allegretto*)
25. Song of Lyusya and the Construction Workers (*Allegretto*)

Tableau 4 'An Alarming Knock at the Door'

26. Duet of Masha and Bubentsov (*Allegretto*)
27. Polka (*Allegretto*)
28. Song about Cheryomushki (*Allegretto*)
29. Ballet (*Andantino*)
30. Apotheosis (*Presto*)
31. Finale of Act II (*Moderato*)

Act III

32. Entr'acte (*Allegretto*)
33. Scene (*Allegretto*)

CHRONOLOGICAL LIST OF WORKS

MOSCOW CHERYOMUSHKI, Op. 105 (continued)

Tableau 5 'The Magic Hours'

34. Lidochka's Song (*Moderato*)
35. Waltz 'Flowers' (*Allegretto*)
36. Barabashkin's Ditty (*Allegretto*)
37. Duet of Lidochka and Boris (*Allegretto*)
38. Glushkov's Ditty (*Moderato non troppo*)
39. Barabashkin's Scene (*Allegretto*)
40. Finale (*Allegretto*)

DRAMATIS PERSONAE: Alexander Petrovich Bubentsov (baritone) – Masha, his wife (soprano) – Semyon Semyonovich Baburov (tenor) – Lidochka, his daughter (soprano) – Boris Koretsky (baritone) – Sergey Glushkov, Drebednyov's chauffeur (tenor) – Lyusya (soprano) – Fyodor Mikhailovich Drebednyov (baritone) – Vava, his wife (soprano) – Afanasy Ivanovich Barabashkin (baritone)

Kurochkin – Kurochkina – Mylkin – Mylkina – Nervous lady – Husband – Wife – A neighbour – A neighbour lady – Workers and new tenants (choir)

3(picc).3.3.2 – 4.3.3.1 – timp. perc (tgl, cast, tamb, side dr, bass dr, cym, tam-t, glsp). harp. strings

Duration: 105'

First performance: 24 January 1959, Moscow, Operetta Theatre

V. Chekarov (Bubentsov) – N. Kuralesina (Masha) – M. Kachalov (Baburov) – T. Shmyga (Lidochka) – Nikolai Ruban (Koretsky) – A. Steputenko (Glushkov) – A. Kotova (Lyusya) – A. Tkachenko (Drebednyov) – N. Krylova (Vava) – S. Anikev (Barabashkin) – B. Vityukhov (Kurochkin) – A. Frameyeva (Kurochkina) – P. Semkov (Mylkin) – F. Smolenskaya (Mylkina) – G. Saichkin, K. Kuzmina, I. Leongarov, A. Stepanova (Four Neighbours) – Vladimir Kandelaki (direction) – Grigori Kigel (design) – 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)

A number of melodies of urban songs, songs by Soviet composers and Shostakovich's own works are quoted throughout the score. The melody of 'Song of Cheryomushki', originally based on the urban song 'There Used to be Merry Days', which had previously been utilized by Shostakovich in 'The Golden Mountains', Op. 30, appears at the beginning of the Overture, in Nos. 14, 18, 40 and other episodes. Nos. 7 and 23 make use of 'Song about the Counterplan' from Op. 33. For further details see editor's note in Vol. 24 of Muzyka Collected Works. Numerous **ARRANGEMENTS** of songs and instrumental pieces by different hands. Musical version adapted and arranged by Gerard McBurney (1994, with English translation by David Pountney): 1(picc).0.1(*E♭* cl).2sax.0 – 0.2.1.0 – perc. 2 vl. vc. db ■ full orchestra suite by Andrew Cornall ■ for wind instruments, harp and percussion ('Waltz', 'Polka-Gallop', 'A Drive through Moscow') by Harrie Janssen.

CHRONOLOGICAL LIST OF WORKS

MOSCOW CHERYOMUSHKI, Op. 105a

1962

Music to the film (based on the musical 'Moscow Cheryomushki')

Produced by Lenfilm – Vladimir Mass and Mikhail Chervinsky (scenario) – Gerbert Rappaport (director). First showing: 30 December 1962

Even though the Musical Comedy and the Film Music were given different opus numbers no essential divergences between the scores are conceivable. ►►See also 'Moscow Cheryomushki', 1958.

KHOVANSCHCHINA (MODEST MUSORGSKY), Op. 106

Moscow,

March 1958 - 26 April 1959

Edition and orchestration by Shostakovich

Originally for a film version produced by Mosfilm – Vera Stroyeva, Alexander Abramov, Dmitri Shostakovich (scenario) – Vera Stroyeva (direction) – Yevgeni Svetlanov (conductor). First showing: 23 May 1959

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, glsp). 2-4 harps. cel. piano. strings – additional band (not specified number of horns, trumpets and trombones)

First stage performance: 25 November 1960, Leningrad, Kirov Theatre
Leonid Baratov (director) – Fyodor Fyodorovsky (designer) – Sergei Yeltsin (conductor)

The closing section of the second act as well as the epilogue of the opera were newly composed by Shostakovich.

CONCERTO FOR VIOLONCELLO

Komarovo,

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

20 July - 1 September 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: 4 October 1959, Leningrad, Philharmonic Hall

Mstislav Rostropovich (violoncello) – Leningrad Philharmonic Orchestra – Yevgeni 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)

Violoncello part edited by Mstislav Rostropovich. **ARRANGEMENT** of the violoncello part for viola by Vadim Borisovsky.

CHRONOLOGICAL LIST OF WORKS

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 Quartet (Dmitri Tsyganov, Vasili Shirinsky, Vadim Borisovsky, Sergei Shirinsky)

► Muzyka Collected Works: Vol. 35

► DSCH New Collected Works: Vol. 102

ARRANGEMENTS: for piano four hands by Anatoli Dmitriev ■ for saxophone quartet by Arno Bornkamp ■ for wind octet (0.2.2.2 – 2.0.0.0) and double bass by Dmitri Smirnov ■ for brass ensemble by Paul Archibald ■ for string orchestra by Alexander Raskatov ■ for chamber orchestra by Jordan Dafov.

SATIRES (PICTURES OF THE PAST), Op. 109 [Satiri (Kartinki Proshlovo)]

19 June 1960

Five romances for soprano and piano

Texts by Sasha Chorny (pen-name of Alexander Glikberg)

Dedicated to Galina Pavlovna Vishnevskaya

1. To a Critic (*Moderato*)
2. Spring Awakening (*Moderato – Allegro*)
3. Descendants (*Moderato – Allegro molto*)
4. Misunderstanding (*Moderato*)
5. Kreutzer Sonata (*Adagio – Allegretto*)

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

‘Kreutzer Sonata’ (No. 5) shows references to Beethovens 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. **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.

CHRONOLOGICAL LIST OF WORKS

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
2. Allegro molto
3. Allegretto
4. Largo
5. Largo

Duration: 19'

First performance: 2 October 1960, Leningrad, Glinka Concert Hall

Beethoven 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 Tchaikovsky's Symphony No. 6, Op. 74 (first movement) and the Funeral March from Wagner's 'Götterdämmerung' are cited. **ARRANGEMENTS:** for piano four hands by Anatoli Dmitriev ■ 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, Abram Stasevich, Lazar Gozman, Mats Liljefors, Rudolf Baumgartner, Yuri Tsiryuk, Jordan Dafov and Lucas Drew.

CHRONOLOGICAL LIST OF WORKS

NOVOROSSIIISK CHIMES [Novorossiyskiye 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 to be 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 choir and orchestra (the piano score of this version by G. Kovalyov with lyrics by Kira Alemasova is printed in Vol. 34 of Muzyka Collected Works) ■ for piano four hands by the composer ■ for trumpet and piano by Sergei Bolotin. ►► See also 'My Native Land', 1970.

CHRONOLOGICAL LIST OF WORKS

FIVE DAYS – FIVE NIGHTS, Op. 111 [Pyat dnei – Pyat nochei] **Moscow/Dresden, 1960**

Music to the film

Produced by Mosfilm in collaboration with DEFA (GDR) – Lev Arnshtam, W. Ebeling (scenario) – Lev Arnshtam (direction). First showing: 23 November 1961

1. Introduction
2. [without title]
3. Meeting with the Liberators on the Road
4. 'It was Nearly Half an Hour Ago'
6. [without title]
7. [without title]
8. Paul's Soliloquy (*Adagio*)
9. Madonna
11. Flight in the Loft
12. Meeting of Katerine and Paul (*Allegro*)
13. Night Scene (*Andante*)
14. Katrin's Dream (*Moderato*)
15. Solitude
16. Frau Rank's Parting with the Pictures – Alarm
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

► DSCH New Collected Works: Vol. 141 (complete 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 D. C. Hulme. Vol. 42 of *Muzyka Collected Works* (its editor's note states that the first showing took place on 27 February 1961) prints No. 6 in a version 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.

CHRONOLOGICAL LIST OF WORKS

SUITE FROM 'FIVE DAYS – FIVE NIGHTS', Op. 111a

compiled by Levon Atovmian (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 Khachaturian (conductor)

No. 3 ('Liberated Dresden') is concluded by a quotation of the 'Ode an die Freude (Ode to Joy)' theme from Beethoven's Symphony No. 9 in D minor, Op. 125

SYMPHONY NO. 12 in D minor, 'The Year 1917', Op. 112

Dedicated to the memory of Vladimir Ilyich Lenin

Moscow,
1960 - 22 August 1961

1. Revolutionary Petrograd (*Moderato – Allegro*)
2. Razliv (*Allegro – Adagio*)
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 – Yevgeni 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'.

CHRONOLOGICAL LIST OF WORKS

SYMPHONY NO. 13 in B flat minor, 'Babi Yar', Op. 113

March - 20 July 1962

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

Texts by Yevgeni Yevtushenko

1. Babi Yar (*Adagio*)
2. Humour (*Allegretto*)
3. In the Store (*Adagio*)
4. Fears (*Largo*)
5. A Career (*Allegretto*)

3(picc).3(cor anglais).3.3(db bn) – 4.3.3.1 – timp. perc (tgl, cast, whip, wood bl, tamb, side dr, bass dr, cym, bells, tam-t, glsp, xyl). 2-4 harps. cel. piano. strings (16-18/14-18/12-16/12-16/10-14)

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 – Kirill Kondrashin (conductor)

► Muzyka Collected Works: Vol. 7 (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 Yevtushenko's 'Babi Yar'. After its completion on 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 Yevtushenko'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. Shostakovich revised Op. 113 in spring 1962 at Minsk and on 20 September 1965 at Moscow. **ARRANGEMENT** for two pianos by the composer. English translation by Valeria Vlazinskaya and by Andrew Hugh, German version by Jörg Morgener.

CHRONOLOGICAL LIST OF WORKS

SONGS AND DANCES OF DEATH (MODEST MUSORGSKY)

Solotcho (near Ryazan),
31 July 1962

Orchestration of Musorgsky's song cycle

Text by Count Arseni Golenishchev-Kutuzov

Dedicated to Galina Pavlovna Vishnevskaya

1. Lullaby (*Lento doloroso*)
2. Serenade (*Moderato*)
3. Trepak (*Lento assai tranquillo*)
4. The Field Marchal (*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])

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 *tesitura* 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.

CHRONOLOGICAL LIST OF WORKS

KATERINA IZMAILOVA, Op. 114

Moscow, 1956 -
31 January 1963

Opera in four acts (9 *tableaux*)

Revised version of 'Lady Macbeth of the Mtsensk District', Op. 29

Dedicated to Nina Vasilievna Shostakovich

3(2picc, alto fl).3(cor anglais).4(E♭ cl).3(db bn) – 4.3.3.1 – timp. perc (tgl, wood bl, tamb, side dr, bass dr, cym, tam-t, glsp, xyl). cel. 2 harps. strings (16-18/14-16/12-14/12-14/10-12) – stage band: 4 cornets, 2 trumpets, 2 alto horns, 2 tenor horns, 2 baritone horns, 2 tubas

Duration: 165'

First performance: 8 January 1963, Moscow, Stanislavsky and Nemirovich-Danchenko Theatre

Eduard Bulavin (Boris Timofeyevich Izmailov) – M. Shchavinsky (Zinovi Borisovich Izmailov) – Eleonora Andreyevna (Katerina Lvovna Izmailova) – Gennadi Yefimov (Sergei) – Lev Yeliseyev (A poor worker) – Olga Borisova (Axinya) – Y. Belokrinkin (Worker at the mill) – Mikhail Tyuremnov (Administrator) – Vasili Shtef-tsa, N. Kozlov (Two workers) – Matvei Matveyev (Nihilist) – Yevgeni Maximenko (Pope) – Vladimir Generalov (Police chief) – Vyacheslav Fyodorkin (Policeman) – Vladimir Popov (Sergeant) – Yevgeni Korenev (Guard) – Nina Isakova (Sonetka) – Georgi Dudarev (Old prisoner) – Y. Senkova (Female prisoner) – Lev Mikhailov (director) – Iosif Sumbatashvili (designer) – 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)

DRAMATIS PERSONAE: as in 'Lady Macbeth of the Mtsensk District'. 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 onomatopoeic 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. English translations by Edward Downes, H. B. Partridge and Julius Rudel, translations into German by Enns Fried and into Danish by Holger Boland. A film version of the opera, produced by Lenfilm and directed by Mikhail Shapiro (with the Ukrainian Opera and Ballet Company, Kiev, conducted by Konstantin Simeonov), was released in 1966. 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]').

CHRONOLOGICAL LIST OF WORKS

FIVE ENTR'ACTES FROM 'KATERINA IZMAILOVA', Op. 114a

1963 (?)

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(*E♭* 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, 2 alto horns, 2 tenor horns, 2 baritone horns, 2 tubas

Duration: 24'

► DSCH New Collected Works: Vol. 69 (score)

Originally the Suite Op. 114a was conceived as a four movement cycle without the *entr'acte* between scenes 4 and 5. These 'Four Entr'actes' (1956 ?) were performed for the first time (before the première of the opera as in the case of 'The Nose', Op. 15) on 4 September 1962 in Edinburgh by the Edinburgh Philharmonic Orchestra under the baton of Gennadi Rozhdestvensky. There is also a version of the *entr'acte* between scene 6 and 7 written for the composer's son Maxim in the mid-1960s which is held at the Shostakovich Archives. This version, printed in Vol. 69 of DSCH New Collected Works, shows substantial alterations of the instrumentation: the brass band was omitted and a *piccolo* trumpet was introduced instead.

CONCERTO FOR VIOLONCELLO

Dilizhan, July 1963

AND ORCHESTRA in A minor (ROBERT SCHUMANN), Op. 125

Reorchestration by Shostakovich

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)

Shostakovich adopted Schuman's opus number (125) for this arrangement.

CHRONOLOGICAL LIST OF WORKS

TWO CHORUSES (ALEXANDER DAVIDENKO), Op. 124

Moscow, August 1963

Arrangement for mixed choir and orchestra by Shostakovich of two of Davidenko's songs from the 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

3.3(cor anglais).3.3(db bn) – 4.3.3.1 – timp. perc (tgl, side dr, cym, tam-t).
strings

Duration: 10'

First performance: 24 February 1964, Moscow, Large Hall of the Conservatoire
Moscow Radio Symphony Orchestra – RSFSR Academic Russian Choir – Alexander Yurlov (conductor)

►DSCH New Collected Works: Vol. 150

These orchestrations were originally published without an opus number.

OVERTURE ON RUSSIAN

Repino, October 1963

AND KIRGHIZ FOLK THEMES in C major, Op. 115

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, 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 'Op Maida' (thresher's song), both Kirghiz songs from Viktor Vinogradov's collection.

CHRONOLOGICAL LIST OF WORKS

HAMLET, Op. 116

Moscow/Gorki,
1963 - 1964

Music to the film in two parts

William Shakespeare's tragedy in Boris Pasternak's translation

Produced by Lenfilm – Grigori Kozintsev (scenario and direction) – Leningrad Philharmonic Orchestra – Nikolai Rabinovich (conductor). First showing: 24 April 1964

1. Overture (*Largo*)
2. [Decree of the King]
3. Military Music (*Allegro*) [No. 2 in Vol. 42 of Muzyka Collected Works, marked 'Wind Music – *Allegretto*']
4. Royal Fanfare [No. 3 in Vol. 42]
5. Ball at the Palace
6. Story of Horatio and the Ghost (*Adagio*)
7. [Dance of Ophelia]
8. The Ball (*Allegretto*)
9. The Ghost
10. Hamlet's parting with Ophelia (*Andante*)
11. [Hamlet in thought or Court Music] (*Moderato*)
12. Hamlet's monologue: 'What a piece of work is man!'
13. Arrival of the Players
14. Hamlet's soliloquy: 'Fie upon't! foh! About my brain' (*Moderato non troppo*)
15. The Presentation
16. Hamlet's soliloquy: 'To be, or not to be' (*Adagio*)
17. [Preparation for the spectacle]
18. [Royal Fanfare]
19. In the Garden (Court procession)
20. Booth Fanfare (*Allegro*)
21. Scene of Poisoning
22. Flutes (*Presto*)
23. Conscience
24. Hamlet and Gertrude (The Ghost in the Queen's presence)
25. Hamlet's soliloquy and scene on board the ship
26. Song of Ophelia (*Andantino*)
27. The Madness of Ophelia (*Adagio*)
28. Death of Ophelia
29. [Song of the Gravedigger] (*Moderato non troppo*)
30. [Hamlet's monologue: 'Alas, poor Yorick!'] (*Largo*)
31. War March
32. Duel between Hamlet and Laertes
33. Death of Hamlet ('the rest is silence')
34. Funeral of Hamlet

CHRONOLOGICAL LIST OF WORKS

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

► Muzyka Collected Works: Vol. 42 (score)

► DSCH New Collected Works: Vol. 142 (complete 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 containing 34 numbers is preserved at the Shostakovich family archives. The above listing is adopted from D. 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 Krzysztof Meyer and Malcolm MacDonald the first showing of 'Hamlet' took place as early as 19 April 1964. ►► See also the incidental music 'Hamlet', Op. 32.

SUITE FROM 'HAMLET', Op. 116a

compiled by Levon Atovmian (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

There is also a concert scenario, 'Hamlet', by Gennadi Rozhdestvensky, a compilation of sixteen items taken from Op. 32 and Op. 116 with inserted fanfares from Alexander Varlamov's 1837 incidental music to 'Hamlet'. **ARRANGEMENT** for piano of Nos. 4-6 by Zinaida Vitkind.

CHRONOLOGICAL LIST OF WORKS

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 Quartet (Dmitri Tsyganov, Vasili Shirinsky, Vadim Borisovsky, Sergei Shirinsky)

- Muzyka Collected Works: Vol. 36
- DSCH New Collected Works: Vol. 102

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 Vainberg

1. Andante
2. Allegretto furioso
3. Adagio
4. Allegretto

Duration: 22'

First performance: 20 November 1964, Moscow, Small Hall of the Conservatoire
The Beethoven Quartet (Dmitri Tsyganov, Vasili Shirinsky, Vadim Borisovsky, Sergei Shirinsky)

- Muzyka Collected Works: Vol. 36
- DSCH New Collected Works: Vol. 103

ARRANGEMENT for piano, four hands by Anatoli Dmitriev ■ for string orchestra
'Symphony for Strings', Op. 118a by Rudolf Barshai.

CHRONOLOGICAL LIST OF WORKS

THE EXECUTION OF STEPAN RAZIN, Op. 119

July - 14 September 1964

[Kazn Stepana Razina]

Vocal-symphonic poem for bass, mixed choir and orchestra

Text by Yevgeni Yevtushenko (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)

'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.

A YEAR IS LIKE A LIFETIME, Op. 120 [God kak zhizn]

Moscow, June 1965

Music to the film

Produced by Mosfilm – Galina Serebryakova and Grigori Roshal (scenario after Serebryakova's novel 'Pokhishchenie ognia') – Grigori Roshal (direction). First showing: 1965

► DSCH New Collected Works: Vol. 143 (complete score)

The place of preservation of the manuscript score is not known. The film is sometimes referred to as 'Karl Marx'.

SUITE FROM 'A YEAR IS LIKE A LIFETIME', Op. 120a

compiled by Levon Atovmian (1969)

1. Overture (*Allegro non troppo*)
2. The Barricades (*Moderato non troppo*)
3. Intermezzo (*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: 22'

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

CHRONOLOGICAL LIST OF WORKS

FIVE ROMANCES ON TEXTS

4 September 1965

FROM 'KROKODIL' MAGAZINE, Op. 121

for bass and piano

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

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

Duration: 10'

First performance: 28 May 1966, Leningrad, Glinka Concert Hall

Yevgeni 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 Morge-
ner. **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

Moscow, 30 January 1966

Dedicated to the memory of Vasili Petrovich Shirinsky

1. Introduction (*Andantino*)
2. Scherzo (*Allegretto*)
3. Recitative (*Adagio*)
4. Etude (*Allegro*)
5. Humoresque (*Allegro*)
6. Elegy (*Adagio*)
7. Finale (*Moderato*)

Duration: 15'

First performance: 28 May 1966, Leningrad, Glinka Concert Hall

The Beethoven Quartet (Dmitri Tsyganov, Nikolai Zabavnikov, Fyodor Druzhinin,
Sergei Shirinsky)

► Muzyka Collected Works: Vol. 36

► DSCH New Collected Works: Vol. 103

According to D. 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 Quartet and were replaced by Nikolai Zabavnikov and Fyodor Druzhinin. **ARRANGEMENT** for piano four hands by Anatoli Dmitriev.

CHRONOLOGICAL LIST OF WORKS

PREFACE TO THE COMPLETE EDITION OF MY WORKS

AND A BRIEF REFLECTION APROPOS OF THIS PREFACE, Op. 123

**Repino,
2 March 1966**

for bass and piano

Text by Dmitri Shostakovich, paraphrasing Alexander Pushkin's epigram 'History of a Versifier' in its first four lines

One movement: Allegretto

Duration: 2'

First performance: 28 May 1966, Leningrad, Glinka Concert Hall

Yevgeni 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 chamber orchestra (2.2.2.2 – 0.0.0.0 – 2 perc. piano. strings) by Walter Mnatsakanov

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

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 – Yevgeni 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.

CHRONOLOGICAL LIST OF WORKS

SEVEN ROMANCES

3 February 1967

ON POEMS OF ALEXANDER BLOK, Op. 127

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*)
2. Gamayun, the Bird of Prophecy
(inspired by Viktor Vasnetsov's painting) (*Adagio*)
3. We were together (That Troubled Night) (*Allegretto*)
4. The City Sleeps (Deep in Sleep) (*Largo*)
5. The Storm (*Allegro*)
6. Secret Signs (*Largo*)
7. Music (*Largo*)

Duration: 25'

First performance: 23. October 1967, Moscow, Small Hall of the Conservatoire
Galina Vishnevskaya (soprano) – David Oistrakh (violin) – Mstislav Rostropovich (violoncello) – Moisei Vainberg (piano)

► Muzyka Collected Works: Vol. 33

► DSCH New Collected Works: Vol. 91

Translations: into English by Myron Morris, Cynthia Jolly and Per Skans, into German by Manfred Koerth and into Czech by Zdeňka Půstková.

SPRING, SPRING, Op. 128 [Vyesna, Vyesna]

1967

Song for bass and piano

Text by Alexander Pushkin (from 'Yevgeni Onegin')

(*Andante*)

Duration: 2'

First performance: November 1979, Leningrad

Yevgeni Nesterenko (bass) – Yevgeni 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 D. 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.

CHRONOLOGICAL LIST OF WORKS

CONCERTO FOR VIOLIN

Repino, 18 May 1967

AND ORCHESTRA NO. 2 in C sharp minor, Op. 129

Dedicated to David Fyodorovich Oistrakh

1. Moderato

2. Adagio

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 October 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). ►► See Sonata Op. 134.

FUNERAL-TRIUMPHAL PRELUDE, Op. 130

1967

[Traurno-Triumfalnaya Prel'yudya pamyati geroyev 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 – brass band (2-4 cornets, 3-6 trumpets, 2-4 alto horns, 2-4 tenor horns, 2-4 baritone horns, 2-4 tubas)

Duration: 2'

First performance: 24 October 1967, Moscow

USSR State Symphony Orchestra – Yevgeni Svetlanov (conductor)

► Muzyka Collected Works: Vol. 11 (score)

► DSCH New Collected Works: Vol. 36 (score)

According to D. C. Hulme the first performance took place in October 1967 in Volgograd (Stalingrad). Also known as 'Poem of Mourning and Triumph' and 'Prelude – Stalingrad'. The context of the origins of Op. 130 is similar to the one of 'Novorossiisk Chimes', 1961.

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 'Vолоchayevka Days', Op. 48. **ARRANGEMENTS:** for piano four hands by the composer ■ for band by Daniil Braslavsky.

SOFIA PEROVSKAYA, Op. 132

November 1967

Music to the film

Produced by Mosfilm – Yevgeni Gabrilovich, Lev Arnshtam (scenario) – Lev Arnshtam (direction). First showing: 6 May 1968

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*)
14. [No. 13] The Dream (*Adagio*)
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 – two-part female choir – 8 horns (2 alto, 2 tenor, 2 bari-
tone, 2 bass)

►Muzyka Collected Works: Vol. 42 (score)

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

Hulme gives January 1968 for the first showing. The autograph score comprising 18 numbers 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 of 16 items.

CHRONOLOGICAL LIST OF WORKS

STRING QUARTET NO. 12 in D flat major, Op. 133

Repino, 11 March 1968

Dedicated to Dmitri Mikhailovich Tsyganov

1. Moderato
2. Allegretto – Adagio – Allegretto

Duration: 27'

First performance: 14 September 1968, Moscow, Small Hall of the Conservatoire
The Beethoven 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 in the Moscow USSR Composers' Club. **ARRANGEMENTS:** for piano four hands by Anatoli Dmitriev ■ for two pianos by Dmitri Tsyganov.

SONATA in G major, Op. 134

for violin and piano

**Repino/Shukovka,
26 August - 23 October 1968**

Dedicated to David Fyodorovich Oistrakh

1. Andante
2. Allegretto
3. 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. **ARRANGEMENT** 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).

CHRONOLOGICAL LIST OF WORKS

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 I. Tynyanova (No. 1), Anatoli Geleskul (No. 2), Mikhail Kudinov (Nos.3-8) and T. Silman (Nos. 10-11)

Dedicated to Benjamin Britten

1. De Profundis (*Adagio*)
2. Malagueña (*Allegretto*)
3. Lorelei (*Allegro molto*)
4. The Suicide (*Adagio*)
5. On Watch (*Allegretto*)
6. Madam, look! (*Adagio*)
7. In Prison (*Adagio*)
8. The Zaporozhian Cossacks' Reply to the Sultan of Constantinople (*Allegro*)
9. O Delvig, Delvig! (*Andante*)
10. The Death of the Poet (*Largo*)
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) – Yevgeni 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 the bass soloist of the first performance was Mark Reshetin. The première 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 Waltraut Levine and Jörg Morgener. A version of Op. 135 with poems in their original languages, prepared by Jörg Morgener on behalf of Dietrich Fischer-Dieskau, was approved by the composer in 1971.

CHRONOLOGICAL LIST OF WORKS

CONCERTO FOR VIOLONCELLO AND ORCHESTRA (BORIS TISHCHENKO)

1969

Reorchestration by Shostakovich

3.2.2.2 – 0.0.0.0 – perc. bells – strings

Duration: 26'

► DSCH New Collected Works: Vol. 147 (score)

Tishchenko's Concerto from 1963 was originally orchestrated for 17 wind instruments, percussion and harmonium.

LOYALTY, Op. 136 [Vyernost]

Repino, 13 February 1970

Eight ballads for male choir a cappella

Texts by Yevgeni Dolmatovsky

Dedicated to Gustav Gustavovich Ernesaks

1. As From Time Immemorial [Kak v nesapamyatnom gody] (*Moderato*)
2. The People Believed in a Flame [Lyudi verili v plamy] (*Allegretto*)
3. The Great Name [Velikoe imya] (*Allegretto*)
4. The Banner of the Revolution [Revoluyutsii snamy] (*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 yunyh pokolenniy] (*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.

CHRONOLOGICAL LIST OF WORKS

KING LEAR, Op. 137

Moscow/Leningrad/Repino, April - 27 July 1970

Music to the film in two parts

Produced by Lenfilm – Grigori Kozintsev (scenario, after Boris Pasternak's translation of William Shakespeare's play, and direction) – Leningrad Philharmonic Orchestra – Dzhemal-Eddin Dalgat and Nikolai Rabinovich (conductors). First showing: 4 February 1971

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 Bell (*Allegretto*)
8. [No. 8] The Fool's Shawm (*Moderato*)
9. [No. 9] Hunting Horns (*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] Meal with Gonerill (*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

- Muzyka Collected Works: Vol. 42 ([incomplete] score)
- DSCH New Collected Works: Vol. 144 ([complete] 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' 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.

CHRONOLOGICAL LIST OF WORKS

STRING QUARTET NO. 13 in B flat minor, Op. 138

Dedicated to Vadim Vasilievich Borisovsky

**10 August 1969-
Kurgan, 10 August 1970**

One movement: Adagio – Doppio movimento – Tempo I

Duration: 18'

First performance: 13 December 1970, Leningrad, Glinka Concert Hall
The Beethoven 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 Maeyer 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

Moscow, October 1970

for military band

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: 9 November 1970, Moscow
Orchestra of the Soviet Militia – N. Solotaryov (conductor)

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

According to the composer's son Maxim Op. 139 was dedicated to Mikhail Mikhailovich Zoshchenko. The work was awarded the First Prize of the All-Union's Literature and Arts Contest in 1970.

INTERVISION

Moscow, 1971

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)

CHRONOLOGICAL LIST OF WORKS

SIX ROMANCES ON TEXTS OF W. RALEIGH, R. BURNS, AND W. SHAKESPEARE, Op. 140

1971

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

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: 13'

First performance: 30 November 1973, Moscow, Large Hall of the Conservatoire Yevgeni 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 (16/14/12/12/10)

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 galop 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/celesta and percussion by Viktor Derevyanko.

CHRONOLOGICAL LIST OF WORKS

SERENADE (GAETANO BRAGA)

September 1972

Arrangement of the 'Leggenda da Valacca' (Angel's Serenade) for soprano, mezzo-soprano, violin and piano

Text: M. Marcello, translated by Alexandra Gorchakova

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

This piece is apparently a sketch for a projected opera 'The Black Monk' after Anton Chekhov.

STRING QUARTET NO. 14 in F sharp major, Op. 142

Repino/Moscow, 23 March -
23 April 1973

Dedicated to Sergei Petrovich Shirinsky

1. Allegretto
2. Adagio
3. Allegretto

Duration: 27'

First performance: 12 November 1973, Leningrad, Glinka Concert Hall

The Beethoven 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.

CHRONOLOGICAL LIST OF WORKS

SIX POEMS OF MARINA TSVETAYEVA, Op. 143

Suite for contralto and piano

Dedicated to Irina Petrovna Bogachova

Pyarn (Estonia), 31 July -
7 August 1973

1. My Poetry (*Largo*)
2. Whence Comes this Tenderness? (*Allegretto*)
3. Hamlet's Dialogue with His Conscience (*Largo*)
4. Poet and Tsar (*Moderato*)
5. No, Sounded the Drum ... (*Allegretto*)
6. To Anna Akhmatova (*Largo*)

Duration: 18'

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

K. Meyer states that the first performance took place on 27 December whereas D. C. Hulme gives 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.

SIX POEMS OF MARINA TSVETAYEVA, Op. 143a

version for contralto and small orchestra

Repino, 9 January 1974

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)

CHRONOLOGICAL LIST OF WORKS

STRING QUARTET NO. 15 in E flat minor, Op. 144

Repino/Moscow, 17 May 1974

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

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 Sergey Shirinsky, the cellist of the Beethoven Quartet, on 18 October 1974 Shostakovich invited the Taneyev Quartet to premiere his Fifteenth String Quartet. The Moscow première was given by the Beethoven Quartet on 11 January 1975 with the replacement cellist Yevgeni Atman. **ARRANGEMENTS:** for piano four hands by Anatoli Dmitriev ■ for string orchestra 'Requiem for Strings' by Misha Rachlevsky, 'Epilogue for Strings' by Lev Markiz and by Hartmut Haenchen.

SUITE ON VERSES OF MICHELANGELO BUONARROTI, Op. 145

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
Yevgeni Nesterenko (bass) – Yevgeni Shenderovich (piano)

- Muzyka Collected Works: Vol. 33
- DSCH New Collected Works: Vol. 96

CHRONOLOGICAL LIST OF WORKS

SUITE ON VERSES OF MICHELANGELO BUONARROTI, Op. 145 (continued)

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. In No. 10 a fragment from the tenth movement of Symphony No. 14 is quoted and No. 11 makes use of a theme from the opera 'The Gypsies' ►►see *Juvenilia*. **ARRANGEMENT** for bass and organ by Hans Peter Eisenmann.

SUITE ON VERSES OF MICHELANGELO BUONARROTI, Op. 145a 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: 12 October 1975, Moscow, Large Hall of the Conservatoire Yevgeni 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

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 Yevgeni Nesterenko (bass) – Yevgeni 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.

CHRONOLOGICAL LIST OF WORKS

SONG OF THE FLEA (LUDWIG VAN BEETHOVEN)

January 1975

Arrangement for bass and orchestra from Beethovens 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

Yevgeni Nesterenko (bass) – Leningrad Philharmonic Orchestra – Yuri Kochnev
(conductor)

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

Autograph score preserved at the Shostakovich archives. English translation by
Joan Pemberton Smith.

SONATA in C major, Op. 147, for viola and piano

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, strings and celesta by Vladimir Mendelssohn ■ for viola, wind octet (0.2.2.2 – 2.0.0.0) and double bass by Dmitri Smirnov.

LOST, UNFINISHED AND DOUBTFUL WORKS

EIGHT PRELUDES, Op. 2

for piano (manuscript lost)

Petrograd, 1918 - 1920

►►for details see CHRONOLOGICAL LIST OF WORKS

THREE PIECES, Op. 9

for violoncello and piano (lost)

Petrograd, Autumn 1923 - March 1924

►►for details see CHRONOLOGICAL LIST OF WORKS

SONATA in B flat minor

for piano (destroyed by the composer)

Petrograd, 1923/1924 (?)

VIRGIN SOIL, Op. 25 [Tselina]

Leningrad, April 1930

Incidental music to the play by Arkadi Gorbenko and Nikolai Lvov (lost)

First performance: 9 May 1930, Leningrad, Young Workers' Theatre

Mikhail Sokolovsky and Nikolai Lebedev (directors)

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

The play is sometimes referred to by the variant title 'Virgin Land'. Some sources mention that Gorbenko's and Lvov's play is based on the novel by Mikhail Sholokhov – according to D. C. Hulme it is not. **ARRANGEMENTS** for piano of 'Evening Landscape' and 'Encounter with the Accordionist'.

GOLDEN MOUNTAINS, Op. 30 [Zlatye gory]

Leningrad, 1931

Music to the film (lost)

►►for details see CHRONOLOGICAL LIST OF WORKS

OVERTURE TO 'THE GREEN COMPANY' (IVAN DZERZHINSKY)

1931

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'

FROM KARL MARX TO OUR OWN DAYS

1932

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

Text by Nikolai Aseyev

In February 1932 Shostakovich announced that he was at work 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.

LOST, UNFINISHED AND DOUBTFUL WORKS

THE GREAT LIGHTNING [Bolshaya molniya]

1933

Comic opera (unfinished, probably only sketched)

►►for details see CHRONOLOGICAL LIST OF WORKS

THE TALE OF THE PRIEST

Leningrad, 6 March 1933 -

AND HIS SERVANT BALDA, Op. 36

5 November 1934

[Skazka o pope i o rabotnike ego Balde]

Music to an animated cartoon film by Mikhail Tsekhanovsky, after a story by Alexander Pushkin (unfinished)

►►for details see CHRONOLOGICAL LIST OF WORKS

THE TWELVE CHAIRS

Leningrad, 1938

Operetta (unfinished)

Libretto by Yevgeni Petrov after the story by Ilya Ilf and Yevgeni Petrov

Most likely Shostakovich only sketched a few portions of the work.

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'.

ROMANCE

1938 or 1941

for voice and piano (lost)

Text by Heinrich Heine

THREE PIECES

Leningrad, 1940

for solo violin (lost)

1. Prelude
2. Gavotte
3. Waltz

Originally Op. 59.

LOST, UNFINISHED AND DOUBTFUL WORKS

KATYUSHA MASLOVA

Opera

Libretto by Anatoli Mariengov after Lev Tolstoy's novel 'Resurrection'

Leningrad,
Spring 1941

Sketches only. The opera was originally commissioned by the Kirov Theatre in 1940. By March 1941 Mariengov completed the libretto, but a few weeks later it was banned by Glavrepertkom, the agency in charge of theatre censorship in Moscow.

THE GAMBLERS [Igroski]

Opera after a story by Nikolai Gogol (unfinished)

Kuibyshev,
28 December 1941 - June 1942

►► for details see CHRONOLOGICAL LIST OF WORKS

SONATA FOR VIOLIN AND PIANO (unfinished)

1945

► DSCH New Collected Works: Vol. 107

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'.

ST. PETERSBURG DAYS [Peterburgskie dni]

1973

Music to the film (unfinished)

Grigori Kozintsev (direction) – scenario after Gogol

Work on this score came to an end as a result of Kozintsev's death.

SYMPHONY NO. 16

late 1975 (?)

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 Yevgeni 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.

LOST, UNFINISHED AND DOUBTFUL WORKS

SYMPHONY NO. 10 (GUSTAV MAHLER)

undated

Arrangement for piano four hands of the second movement (Andante) by Shostakovich (unfinished)

► DSCH New Collected Works: Vol. 115

Two undated copies are preserved at the Glinka Museum.

GERMAN MARCH

undated

for woodwind and percussion

4(2picc).0.1.0 – 0.0.0.0 – perc (tamb, 6 small drums, 4 large drums)

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

The 'German March' was composed for the film 'The Warmongers' (Podzhigateli voyny). An undated manuscript copy is held at the Music Library of the USSR Cinematography Symphony Orchestra.