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Shostakovich 2025

DISCOVERIES AND PROGRAMMING IDEAS
FOR THE SHOSTAKOVICH YEAR

Discoveries and Programming Ideas for the Shostakovich Year

Dmitri Shostakovich (1906–1975) has long been recognised and established as one of the most important and most frequently performed composers of the twentieth century. Hardly a day goes by without his music being performed in some corner of the world. Nevertheless, there are also works that are yet to fully establish themselves in the repertoire.

In this brochure, we would like to call your attention to some rarities that are especially suited to rediscovery during 2025's 50th anniversary of the composer's death. Works stemming from Shostakovich's adolescent

years are included alongside avant-garde ballets and incidental music, as well as music for children.

Moreover, we introduce interesting orchestral arrangements of Shostakovich's compositions as well as a selection of pieces from our catalogue by other composers that relate directly to him.

We hope this brochure proves to be intriguing!

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During the intermission of a rehearsal, September 1961

The unknown Shostakovich

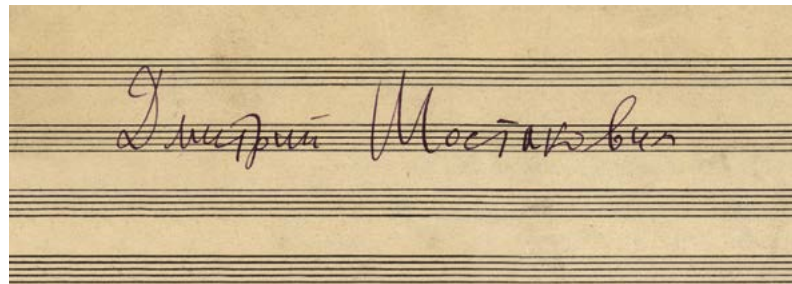
Hidden treasures

With his symphonies and chamber music works, Dmitri Shostakovich has been at home in the concert halls of the world for decades. And the catchy tune of the Waltz No. 2 from the *Suite for Variety Orchestra* shows that he could also entertain better than most others. Yet, there is still so much more to discover in his works. His film scores furnished evergreen themes, while his operetta *Moscow Cheryomushki* was for decades the New Year's Eve hit on Russian television – and under the title *Alle helfen Lidotschka* no less popular in East Germany.

Shostakovich displayed wonderful irony, especially in his works most intended to entertain. *The Procession of the Ghouls* from the music to the cartoon *The Tale of the Priest and his Servant Balda* is hilarious, and caricatures like *The Bureaucrat* from the ballet *The Bolt* still hit the bull's eye today. Unfortunately, his satirical operas *Orango* and *The Great Lightning* remained fragments, but the parodies of western popular dances contained within are first-rate! Like Beethoven, Shostakovich also enjoyed arranging folk songs, be they English, American, Spanish, or Finnish.

Almost entirely unknown are Shostakovich's songs: with Gustav Mahler, we already know the connections between the symphonies and the songs. With Shostakovich, they are still to be discovered. Mahler's 'sermon to the fishes' allows us to understand the Scherzo of his Second Symphony – when Shostakovich quotes in his Ninth his song *McPherson's Farewell* from the *Six Romances on Verses by Raleigh, Burns and Shakespeare*, one understands the gallows humour of this symphony. How important his songs were to him is shown by the fact that he also published several song cycles in orchestral versions.

In Rudolf Barshai's chamber symphony arrangement, Shostakovich's autobiographical Eighth String Quartet made its way around the world. But Barshai also arranged the Quartets Nos. 1, 3, 4, and 10 for chamber or string orchestra, and further quartets have been newly arranged by other composers. Shostakovich was himself an enthusiastic arranger of the scores of his colleagues, be they operas by Moussorgsky or works by Schumann, Strauss, Scarlatti, or Dressel. But surely closest to his heart was the completion of the opera



Rothschild's Violin by his pupil Veniamin Fleishman, who was killed defending Leningrad during the siege by the Germans.

The internal and external violence unleashed by totalitarianism was abhorrent to Shostakovich – whether it came from the Nazis or from the communists. He was not allowed to say this in words, but he communicated it through his music. For the forms in which he expressed himself were those of the mutual European tradition, within which he felt himself first and foremost to be a European and only then a Russian.

DR. BERND FEUCHTNER

President of the German Shostakovich Society

Discoveries and Programming Ideas



Helsinki, October 1958

Symphonic miniatures

Whether encores or concert openers, Shostakovich's short orchestral works are the ideal introduction to his cosmos. The early works additionally offer exciting glimpses into his musical development.

SCHERZO NO. 1

in F sharp minor, Op. 1 (1920) | 5 min.

3(III=picc).2.2.2-4.2.3.1-timp.perc-strings

At the age of only 13, Shostakovich was accepted at the Petrograd Conservatory. His earliest preserved orchestral piece is a wonderful sample of his talent and reflects his roots in the Russian classical tradition.

THEME WITH VARIATIONS

in B flat major, Op. 3 (1921-1922) | 16 min.

3(III=picc).2.2.2-4.3.3.1-timp.perc-cel(ad lib)-pft
(ad lib.)-strings

These charming variations on his own theme show the 15-year-old's remarkable mastery of the orchestra. At the same time, they contain several surprises that must have shocked his conservative teacher.

SCHERZO NO. 2

in E flat major, Op. 7 (1924) | 4 min.

2.picc.2.2.2-4.2.3.1-timp.perc-pft-strings

The first orchestral work of the young composer that actually sounds like Shostakovich. As a witty and cheeky miniature, it is an ideal encore piece with a spectacular solo part for piano in which Shostakovich's work as silent movie pianist can be discerned.

FIVE FRAGMENTS

Op. 42 (1935) | 9 min.

1.picc.1.corA.3(II=Ebcl,III=bcl).2(II=dbn)-2.1.1.1-
perc-harp-strings

These five little orchestral sketches number among the most mysterious and unknown of Shostakovich's orchestral works. Written around the time of the Fourth Symphony, they are influenced by its gloomy and tragic soundscape.



1925

Symphonic avant-garde

Most of Shostakovich's symphonies are performed frequently. However, two of the most remarkable and surprising are rarely heard: the Second and the Third Symphonies. They bear testimony to the experimental spirit of optimism of the young Soviet avant-garde era, which manifested itself in all the arts.

SYMPHONY NO. 2

in B major 'To October – A Symphonic Dedication',
Op. 14 (1927) | 20 min.

for chorus and orchestra

Text: Alexander Bezymensky

3(III=picc).2.2.2-4.3.3.1-timp.perc-strings

It is astonishing that one of Shostakovich's earliest 'official' scores, which was composed for a special concert in honour of the tenth anniversary of the 1917 Bolshevik Revolution, is also among his most original and modern scores. The glaring colours and wild experimental textures of this one-movement symphony, its avant-garde dissonances and dashes of colour, which blend with the ardent late-romantic harmonies, make it one of the most unusual choral and orchestral works of the early twentieth century.

SYMPHONY NO. 3

in E flat major 'The First of May',
Op. 20 (1929) | 30 min.

for chorus and orchestra

Text: Semyon Kirsanov

3(III=picc).2.2.2-4.3.3.1-timp.perc-strings

The Third Symphony extols the revolutionary holiday of 1 May with a triumphant chorus. However, beneath the dazzling festival atmosphere, its haunting melodies, broken marches, and satiric moments allude to the familiar language of Shostakovich's later symphonies.

Shot from the film *Concert Waltz*, 1940



Light music

Throughout his life, Shostakovich wrote light music for radio, popular concerts, and variety shows. He never disdained this work, and often also re-used ideas from his light music in new contexts. Amusing individual numbers, such as waltzes and polkas, are suitable for New Year's concerts or as encores.

DECLARED DEAD (HYPOTHETICALLY MURDERED)

Music to a music-hall show by Vsevolod Voyevodin and Evgeni Riss, Op. 31 (1931) | 39 min.

2(II=picc).1.1.ssax.asax.tsax.1-2.2.1.1-perc-banjo-pft-strings(4.4.2.2.2)

In 1931 Shostakovich wrote a full-length score for a show in which many of the leading entertainers of the time were involved. The plot of this hilarious combination of satire and agitprop, as crazy as it is lightweight, unfolds against the backdrop of an air-raid drill in which a number of participants play the victims of an air strike ('declared dead', so to speak). It is obvious that the official censors understood this depiction of an important political matter as mockery. The scandalous show was cancelled after only one performance – and the score disappeared. The suite put together by Gerard McBurney from 21 reconstructed orchestral numbers includes galops, cheeky polkas, marches, and spirited waltzes.

SUITE FOR JAZZ ORCHESTRA NO. 1 (1934) | 7 min.

0.0.ssax(=asax).asax.tsax.0-0.2.1.0-perc-banjo-Hawaiian gtr-pft-vln.db

Jazz – or rather swing – was very popular in the Soviet Union of the 1930s, although this music was viewed as 'western' and 'decadent' by the authorities. Shostakovich was greatly interested in it and wrote his own delightful and melodious *Jazz Suite No. 1* in a style that combines echoes of Kurt Weill and Jewish dance music with American influences.

SUITE FOR JAZZ ORCHESTRA NO. 2

original version (1938) | 8 Min.

0.0.2asax.2tsax.barsax.0-0.4.2.1-perc(2)-3gtr-3banjos-pft-strings(6.0.0.0.2)

In 1938 Shostakovich wrote a second *Jazz Suite* for a larger band. Although it was frequently performed before the war, the score disappeared in the late 1940s. The piano reduction was rediscovered in 1999, and Gerard McBurney prepared a performing version with Shostakovich's original orchestration. Besides a soulful lullaby and a Spanish-sounding serenade, there is a scherzo that was partially reused in the Eighth Symphony. The work is not to be confused with the *Suite for Variety Orchestra*.

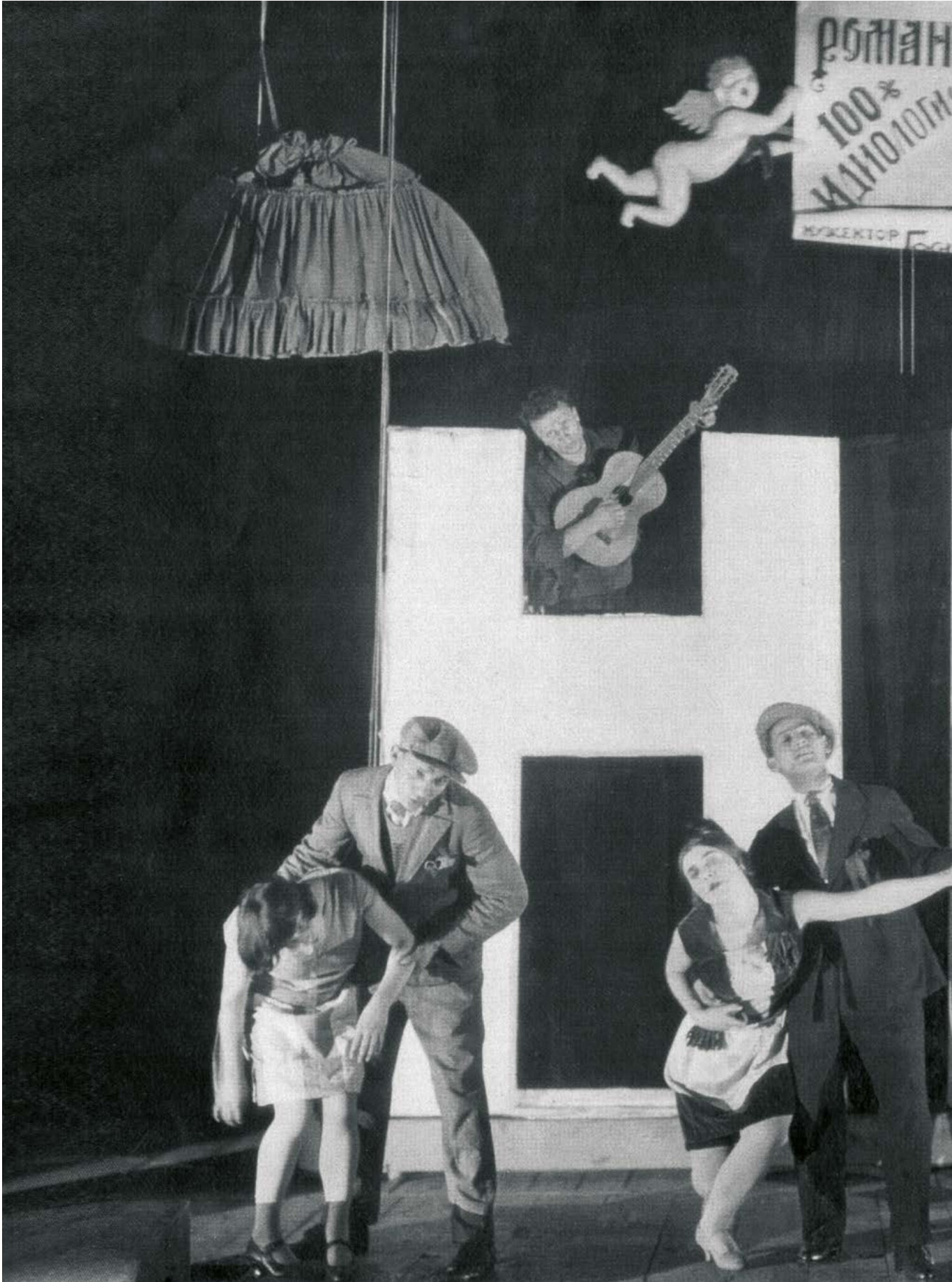
SUITE FOR VARIETY ORCHESTRA

(formerly known as **Suite for Jazz Orchestra No. 2**)
(after 1956) | 20 min.

2(II=picc).1.2.2asax.2tsax(I=ssax).1-3.3.3.1-timp.perc-gtr-harp-cel-2pft-acc-strings

This charming eight-movement suite was made in the late 1950s from Shostakovich's film and stage scores. For a long time, it was mistakenly identified as the *Suite for Jazz Orchestra No. 2*. The seventh number from the suite, the famous Waltz No. 2, became particularly popular.

Next spread:
Scene from the play *The Gunshot*, 1929





Opera

The Nose and *Lady Macbeth of Mtsensk* have found a place in the repertoire of international opera houses. But among his unfinished operas there are also rarities that complete the picture of Shostakovich as a genuine musical dramatist – with music that is always worth being played and heard.

THE GAMBLERS

(1941–1942) | 50 / 136 min.

Opera fragment (Act I) and completion by Krzysztof Meyer (Act II), libretto by the composer after Nikolai Gogol's play

3T,2Bar,4B; 3(II=picc,III=af).3(II=corA).4(III=Ebcl,IV=bcl).3(III=dbn)–4.3.3.1–timp.perc-bass balalaika–2harp–pft–strings

All his life, after *Lady Macbeth of Mtsensk*, Shostakovich dreamt of writing another full-length opera. At the beginning of World War II, he believed to have found the appropriate text: Gogol's satirical comedy about a sinister group of card sharks. He decided to set every word of Gogol's text, but soon realised that his opera would be too long, and so he abandoned it.

Preserved is the first act, a dark and bitter drama about a group of shady characters who want to outsmart each other. This fragment was successfully staged but it would also be an impressive concert piece, providing a fascinating glimpse into Shostakovich's world of ideas in the period between the Seventh and Eighth Symphonies.

In addition to the fragment in eight tableaux left behind by Shostakovich, since 1981 there is a version available in 22 tableaux, including a second act completed by Krzysztof Meyer. It transforms the piece into a full-length, rounded-off version for the stage.

ORANGO

(1932) | 32 Min.

Unfinished satirical opera, libretto by Alexei Tolstoy and Alexander Starchakov

S,A,5T,Bar,2B, mixed chorus, ballerina, corps de ballet; 2.picc.2.corA.2.Ebcl.ssax.asax.2.dbn–6.3.3.1–perc–banjo–strings

Within the framework of the celebrations for the fifteenth anniversary of the October Revolution, Moscow's Bolshoi Theatre planned an opera, finally agreeing upon a libretto that combined criticism of capitalism, science fiction, dance, and music hall entertainment. This resulted in a wild story about Orango, the half-man, half-monkey who turns into a ruthless capitalist and communist-hater and, after a series of bizarre adventures, ends up behind the bars of a Moscow zoo. For unknown reasons, the project was cancelled in its initial phase, and Shostakovich put aside the already composed prologue. In 2006 musicologist Olga Digoskaya discovered the complete piano reduction of the prologue in the archives of the Shostakovich family. Gerard McBurney orchestrated the piano reduction and translated the text into English.

THE GREAT LIGHTNING

Unfinished comic opera, libretto by Nikolai Aseyev (1932) | 16 Min.

S,4T,Bar,3B, mixed chorus; 2.picc.2.corA.2.Ebcl. ssax.2.dbn-4.3.3.1-timp.perc-harp-strings

Popular music was always an important element of Shostakovich's work. In 1932 he decided to try his hand at a comic opera. The project *The Great Lightning* was abandoned shortly after it was started, and all that survives are nine numbers from the first act. They show that this was to be a lively and satirical piece about the visit of a Soviet delegation to a corrupt capitalist country.

The music that has come down to us displays the young Shostakovich in his most light-hearted mood. It is full of witty parodies and catchy melodies with echoes of the popular songs and dances of the 1920s and '30s. The last, purely instrumental number is a procession of dancing models on the catwalk of a fashion show. The whole sequence lasts about a quarter of an hour and can enrich concert programmes in a very entertaining manner.

POOR COLUMBUS

Two orchestral pieces for insertion in Erwin Dressel's opera 'Armer Columbus' (1929) | 7 min.

mixed chorus; 3(II,III=picc).3(III=corA).4(III=Ebcl, IV=bcl).4(IV=dbn)-4.4.3.1-timp.perc-strings

During the preparations for *The Nose*, Shostakovich was invited by Leningrad's Maly Theater to expand the opera *Poor Columbus* by German composer Erwin Dressel. Dressel's opera is about a modern Columbus, a poor European, who sets off to discover the rich capitalist America of the 1920s. Shostakovich's contribution was to underscore the communist perspective. To this end, he composed two of his most whimsical early orchestral pieces. The energetic overture is followed by a cheeky finale with American dance music.

THE TALE OF THE PRIEST AND HIS SERVANT BALDA

Opera in 2 acts after a tale by Alexander Pushkin arranged by Sofia Khentova (1980) | 75 min.

S,2M,2T,3B, minor roles, mixed chorus with soloists, ballet; 4(II,III=picc).3(III=corA).4(II=Ebcl,III=bcl). 2ssax.2tsax.3(III=dbn) -4.3.barhn.3.1-timp.perc-harp-acc-bayan-gtr-balalaika-strings

To arrange this operatic version, Sofia Khentova authored a libretto after Pushkin's story, used Shostakovich's music to the eponymous unfinished cartoon op. 33, and supplemented it with material from the ballet *The Limpid Stream* and *Ten Russian Folksongs*.

The servant Balda seeks work, the Priest a servant. As wages for a year, the servant demands to be allowed to give his master three sharp blows to the nose. The Priest and Balda come to an agreement. The year goes by, the servant eats for four, works for seven, and always remains in good spirits. As the end of the year approaches, the Priest sends his servant to the Devil to claim the refused tribute, knowing full well that no-one ever returns. However, Balda succeeds in outwitting the Devil and brings the due tribute back to the Priest. At the end, the Priest receives the three overdue blows to his nose, the effect of which is stupendous.

Ballet

In his ballet music, Shostakovich's special talent for thrilling dance elements, combining bold contrasts and vital drive, is wonderfully apparent. Some of the most effective numbers are compiled into entertaining suites.

SUITE FROM THE BALLETT THE GOLDEN AGE

Op.22a (1930) | 16 min.

1.picc.1.corA.1.Ebcl.bcl.ssax.1.dbn-4.barhn.3.3.1-timp.perc-bayan-strings

In 1930 Shostakovich himself put together this 'ever-green' suite from his first ballet, which also contains the most popular number of the whole work, the Polka from the third act.

THE BOLT

Ballet in 3 acts (7 scenes) to a libretto by Vladimir Smirnov and Fyodor Lopukhov, Op. 27 (1930-1931) | 147 min.

2(II=picc).picc.2.corA.2.Ebcl(=bcl).2.dbn-6.3.3.1-timp.perc-strings-banda

Shostakovich's second ballet is likewise a piece of brightly colored Soviet propaganda, which moves with the speed and the absurdity of a cartoon. The entertaining numbers are also well-suited for programming in the concert hall.

The story of *The Bolt* is set in a new Soviet factory and depicts the struggle between the heroic figures of the new working class and an array of shady counter-revolutionary figures. Its playful choreographic style as well as Shostakovich's ironic, droll music stood in blatant contradiction to the politically correct content of the ballet. Receiving harsh criticism from the authorities, the piece disappeared from the repertoire after only one performance.

SUITE FROM THE BALLETT THE BOLT

Op. 27a (1931/1934) 27 min.

Compiled by Alexander Gauk

3(II,III=picc).3(III=corA).3(III=Ebcl).3(III=dbn)-6.3.3.1-timp.perc-strings-banda

In the early 1930s music from *The Bolt* was frequently performed and in 1936 the score was prepared for publication. After the blatant failure of the ballet, Shostakovich used the opportunity to supply the numbers of the suite with neutral titles, which did not allude directly to the content of the ballet. However, once again, the music of *The Bolt* did not have any luck. The project was terminated at the last minute – apparently due to the infamous *Pravda* editorial about Shostakovich's opera *Lady Macbeth of Mtsensk* – and the suite fell into oblivion for many years.

“

The saying 'music must strike fire from the heart' often comes to my mind.

DMITRI SHOSTAKOVICH

”



In his office in front of a painting by Pjotr Williams called *Nana*, 1957

THE LIMPID STREAM

Comedy Ballet in 3 acts (4 scenes) to a libretto by Fyodor Lopukhov and Adrian Piotrovsky, Op. 39 (1934–1935) | 120 min.

2.picc.2.corA.2.Ebcl.bcl.3(III=dbn)–6.3.3.1–timp.perc–harp–strings–banda

Shostakovich's third and last ballet is again a typical propaganda piece of this era, full of colourful and often satirical music. There are moments that surprisingly sound like famous numbers from ballets of the nineteenth century, and others that echo folklore and the optimistic film music of the time. *The Limpid Stream* counts among Shostakovich's least well-known theatre scores. As with the first two ballets, each of the three acts can be performed on its own.

This cheerful, revue-like piece is set on a kolkhoz. When an itinerant troupe of dancers stop there in order to give a performance, the agronomist Pjotr falls in love with the ballerina. However, he does not know that his wife was a dancer earlier in her life and has long been friends with the artist from the city. With amusing intrigues, the two women bring him back to his senses.

SUITE FROM THE BALLET THE LIMPID STREAM

Op. 39a (1935) | 18 min.

3(III=picc).3(III=corA).3(III=Ebcl).3(III=dbn)–4.3.3.1–timp.perc–harp–strings

After the performance of the ballet *The Limpid Stream* in 1935, a six-movement suite was made from the score, apparently by the composer himself. This charming series of orchestral tableaux begins with a catchy waltz, which is better known as the opening movement of the *Suite for Jazz Orchestra No. 1*.

The fourth number, the Adagio, contains an artful cello solo that affectionately parodies the style of a Tchaikovsky ballet.

Incidental music

Shostakovich's superlative theatrical instinct finds expression also in his contributions to stage productions: from the early experimental pieces to the powerful music for Shakespeare's *King Lear*.

THE BEDBUG

Incidental music to Vladimir Mayakovsky's comedy, Op. 19 (1929) | 29 min.

2.0.2.2ssax.0-1.2.1.1-3saxhn-perc-balalaika-gtr-strings

Shostakovich wrote his first incidental music for Vsevolod Meyerhold's notorious avantgarde production of *The Bedbug*. The story plays in a paradisiacal future in which all communist ideals have been realised. At the climax, within the framework of a museum exhibition, two living specimens of the bourgeois way of life are presented: a bedbug and a 'bourgeois'.

Mayakovsky is supposed to have expressly requested that the young composer should make the music sound preferably like a fire brigade band. The colourful result is a cross between Kurt Weill and an American marching band.

RULE, BRITANNIA!

Incidental music to Adrian Piotrovsky's play, Op. 28 (1931) | 10 min.

chorus; 1(=picc).0.0.bcl.1-1.2.1.1-timp.perc-pft-strings

The young Shostakovich wrote a number of scores for political theatre pieces, often for performance by amateurs. In this piece, the subject is apparently the class struggle in the despicable capitalistic West (to judge by the title, presumably in Great Britain). The five buoyant movements that have survived resemble the colourful political posters of the time. They are composed for small orchestra and include a simple choral movement that contributes two well-known revolutionary songs, including *The Internationale*.



Scene from *The Bedbug*, costumes and set by Alexander Rodchenko, 1929

HAMLET

Incidental music to William Shakespeare's tragedy, Op. 32 | (1931–1932) 45 min.

S, M, bass chorus; 2.picc.1.1.1–2.2.1.1–timp.perc–strings

For an avant-garde *Hamlet* staging by director Nikolai Akimov, Shostakovich created a score that congenially reflects the intentions of an unusual Moscow production. This *Hamlet* was not a noble tragedy, but rather a dark, absurd satire.

Shostakovich's incidental music consists of 50 individual musical numbers – a rich score with reminiscences of Offenbach and cabaret music, but also with moments of surprising and true pathos. At the time he was working on this theatre music, Shostakovich also wrote his opera *Lady Macbeth of Mtsensk*, and he used *Hamlet* in order to try out many of the new dramatic ideas and techniques which were to be so important in the opera. *Hamlet* can be performed either complete, with voices that sing and speak Shakespeare's text, or as the brilliant **Suite from the Incidental Music to *Hamlet*** op. 32a (20 min.), which the composer put together in the year of the premiere.

THE HUMAN COMEDY

Incidental music to Pavel Sukhotkin's play adapted from Honoré de Balzac, Op. 37 (1933–1934) | 23 min.

1.1.1.1–2.2.barhn.1.1–timp.perc–pft–strings

This is one of Shostakovich's most attractive and catchy theatre scores, composed for small orchestra. It sparkles with French melodies and is full of mellow neoclassical elements that are reminiscent of the music of the young Prokofieff or Poulenc. Thus, this Balzac staging arguably anticipated the spirit of Marcel Carné's famous movie *Les Enfants du Paradis* (*Children of Paradise*). The charming main melody, which symbolises the city of Paris, proves to be a tender imitation of a typical French chanson from the period between the wars.

SALUTE TO SPAIN

Incidental music to Alexander Afinogenov's play, Op. 44 (1936) | 9 min.

2.2.2.2–4.4.3.1–timp.perc–strings

Shostakovich's incidental music for this drama about the Spanish Civil War came into being during one of the darkest periods of his life: between the composition of the Fourth and Fifth Symphonies, when he lived under a politically threatening sword of Damocles. The largest part of this score was lost. Preserved are five movements, including two dark-heroic marches, which look ahead to the weighty, popular style of the Fifth Symphony, and to the nostalgic and quasi-Hispanic *Song of Rosita*.

KING LEAR

Incidental music to William Shakespeare's tragedy, Op. 58a (1940) | 25 min.

M, B; 1.picc.1.1.2–2.2.1.1–timp.perc–pft–strings

The sombre music for *King Lear*, written in 1940 for a stage production by the famous film director Grigori Kozintsev, differs distinctly from the parody and irony of the earlier music for *Hamlet*. In its severity and dark drama, it perhaps reflects Shostakovich's recent experience with the re-orchestration of Moussorgsky's opera *Boris Godunov*.

Besides a number of orchestral pieces, this suite also contains two vocal numbers. Cordelia's ballade for mezzo-soprano and orchestra forms the second part of the opening prelude. Since the vocal line is doubled throughout by wind instruments, it can also be performed without voice. The little cycle of *Ten Songs of the Fool* for bass and orchestra has established itself as an independent concert piece (9 min.) In these bittersweet *Songs of the Fool*, Shostakovich surprisingly quotes *Jingle Bells*.

Film music

Between 1929 and 1970, Shostakovich created over 35 original movie scores. This work as a film composer kept Shostakovich economically afloat, not only in times of crisis when his position was highly precarious. His works for film were a large field of experimentation on which he could time and again try out new compositional ideas. Thus, these scores are characterised by an astonishing variety of forms: from brilliant and catchy film music through to experimental compositions.

In addition to the film music suites for concert use, there are a series of movie projects in which the music can be played live from the orchestra pit to accompany a screening of the film. We are happy to provide information concerning the provision of the appropriate film materials.

NEW BABYLON

Music to the silent film by Grigori Kozintsev and Leonid Trauberg, Op. 18 (1928–1929) | 85 min.

1.1.1.1–2.1.1.0–perc(3)–pft–strings

New Babylon was not only Shostakovich's first attempt at a complete film score, but also his only full-length live accompaniment to a silent film. Written for small orchestra, the work was first heard accompanying a movie screening in Moscow.

The experimental melodrama about class conflicts in Paris during the Commune of 1871 was filmed by two young, later very famous directors: Grigori Kozintsev and Leonid Trauberg. The film combined Eisenstein's revolutionary film techniques with Meyerhold's avant-garde acting styles. First screenings with this daring score caused a scandal. Today, *New Babylon* is considered a pioneering work, above all due to the satirical manner in which the music plays with the pictures on the screen.

Shostakovich's score is full of references to the music of the nineteenth century, in particular to the cancons, galops, and folksy melodies of Offenbach.

In 2007, Frank Strobel completed an adaption of the film music, intended to accompany screenings of the original version of the film. Mark Fitz-Gerald, too, has prepared a version that makes it possible to show the unabridged original version of the film with live music.

SUITE FROM NEW BABYLON

Op. 18a | 50 min. (Rozhdestvensky)

1.1.1.1–2.1.1.0–perc(3)–pft–strings

Each of the six numbers has a duration of about seven or eight minutes, so that a selection can be assembled to make up a small suite of about 15 or 20 minutes.



Shot from *New Babylon*, 1929

ALONE

Music to the silent film by Grigori Kozintsev and Leonid Trauberg, Op. 26 (1930–1931) | 150 min.

chorus with soloists (S, M, T); 3(III=picc).3(III=corA).
4(III=Ebcl,IV=bcl).3(III=dbn)–4.2.3.1–timp.perc–
theremin–harp–harm–org–strings–banda

Shostakovich's second film score likewise came into being for Kozintsev and Trauberg. As with *New Babylon*, *Alone* was initially planned as a silent film. However, in the middle of the production, sound recording was invented, and Shostakovich's elaborate orchestral music could be recorded in the studio.

The film tells the story of a young teacher, who goes to a remote mountain region in Siberia in order to work in a traditional village. It is her duty to bring modern Soviet civilization to this place, in which superstition, illiteracy, and old customs dominate. She finds herself up against the Bey, a rich peasant and big landowner, who adheres to the old customs.

This powerful score shows the young Shostakovich at the transition point between his early modern style and a new, symphonic manner, which is simultaneously passionate and epic, and was soon to lead to his Fourth Symphony. Virtuoso solos for the various wind instruments conjure up the vastness of the

steppe and the ancient culture of the tribes living there. Sonorous orchestral outbreaks suggest the struggle and the loneliness of the young woman alone in a foreign land.

Mark Fitz-Gerald created an adaption of the score that can be played live with the screening of the film.

SUITE(S) FROM ALONE

Op. 26a (2001) | 26 min. (McBurney/Smirnov)

McBurney: T; 2.picc.2(II=corA).3(II=Ebcl,III=bcl).
2.dbn–4.2.3.1–timp.perc–harp–strings

Smirnov: 1(=picc).2(II=corA).2(II=bcl).asax.2(II=dbn)–
2.1.1.0–perc–db

SUITE FROM GOLDEN MOUNTAINS

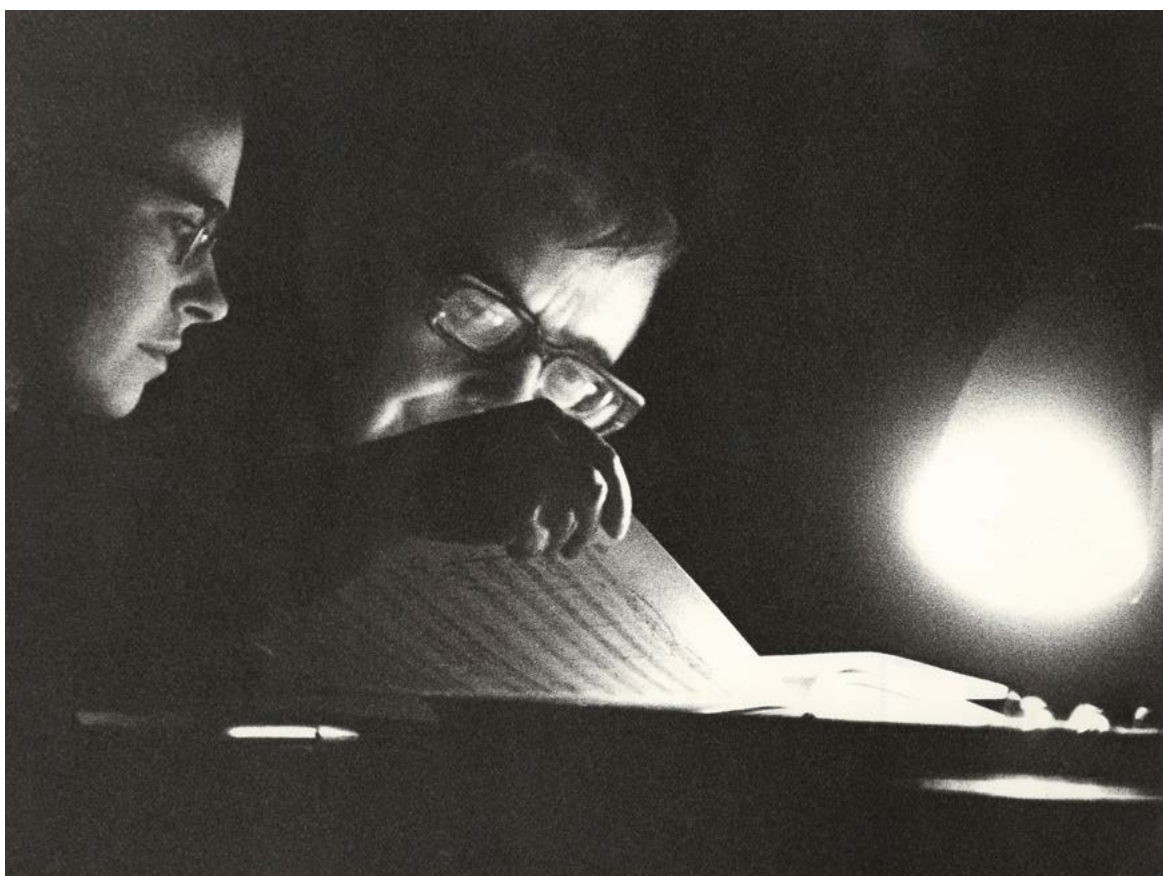
Op. 30a (1931) | 24 min.

3(III=picc).3(III=corA).3(III=bcl).ssax.asax.
tsax.3(III=dbn)-8.4.4.2-timp-Hawaiian.gtr-2harp-
org-strings

Shostakovich wrote his third film score for the epic *Golden Mountains* by Sergei Yutkevich. An uncultivated Russian peasant moves from the countryside to the city, where he finds work helping the industrialists break factory strikes. However, his experience with the appalling living conditions of the working class opens his eyes and turns him into a revolutionary, who ultimately leads a strike himself.

Shostakovich created this marvellous suite from his score, taking six numbers from the film music and attaching the final measures of his Third Symphony at the end in order to make a more effective climax. This music, with its brilliant orchestral technique, is not unlike the Hollywood scores of the time.

The work is conceived for a lavish orchestration, which includes an organ, two harps, and the reedy-singing tone of a Hawaiian guitar. The Fugue for organ and orchestra is perhaps the most remarkable movement: an intense, dense carpet of sound, almost in the style of Charles Ives. The Waltz attained great popularity.



With his wife Irina Shostakovich during a rehearsal, Berlin State Opera, 1973

THREE FRAGMENTS FROM ENCOUNTER

Op. 33 (1932) | 10 min.

3(III=picc).2.2.3(III=dbn)–4.3.3.1–timp.perc–2harp–strings

Encounter (directed by Lev Arnshtam, Friedrich Ermler, and Sergei Yutkevich), a cheerful-romantic story about the heroic deployment of young workers in a Soviet turbine factory, brought forth one of Shostakovich's most brilliant scores. Its dance rhythms and catchy melodies combine to suit the tastes of a broad film audience.

One of these melodies, the film's title melody *The Song of the Counterplan*, actually travelled around the world in an arrangement by Leopold Stokowski: it was inserted into American musicals, sung in the 1940s as *The United Nations March*, played by brass bands, and even used as a wedding march.

The original version of this catchy melody forms the festive conclusion of this little suite, which also includes one of the most romantic slow movements to emerge from Shostakovich's pen.

SUITE FROM THE MAXIM TRILOGY

Op. 50a (1961) | 28 min.

mixed chorus; 2.picc.2.corA.Ebcl.2.bcl.2.dbn–4.3.3.1–timp.perc–2harp–strings–banda

Shostakovich's friend Lev Atovmyan arranged this suite from the scores of the popular Maxim films (*Maxim's Youth*, *Maxim's Return*, and *The Viborg Side*). It includes music from a time that encompassed the most difficult and defining period of Shostakovich's life. *Maxim's Youth* came into being shortly before the composition of the Fourth Symphony. *Maxim's Return* stems from the dark time between the Fourth and Fifth Symphonies, when Shostakovich stood under intense political pressure and his orchestral style was transitioning to the great simplicity of his middle period. On the other hand, *The Viborg Side* (or *The Viborg District*) was written in a more relaxed time, shortly before the creation of the Sixth Symphony. In grand symphonic style and with a powerful patriotic chorus, this suite tells the story of the factory worker Maxim, who as a young man became an anti-Tsarist resistance fighter in 1910 and ultimately joined the Red Army.

SUITE FROM THE UNFORGETTABLE YEAR 1919

Op. 89a (1954) | 24 min.

3(III=picc).3.3.3(III=dbn)–4.3.3.1–timp.perc–cel(=pft)–strings–banda

In 1954 Lev Atovmyan put together a suite from this film music composed four years earlier. Monumental sections with heroic revolutionary pomp alternate with moments of tender lyrical intimacy. The fifth movement, *Attack on Krasnaja Gora*, proves to be the driving force of the whole suite, which has also become known as *piano concerto en miniature*: a successful parody on the bombastic piano concerto style of the late nineteenth century, which is uncoincidentally sometimes reminiscent of Rachmaninoff.

THE MAN WITH A GUN

Music to the film by Nikolai Pogodin and Sergei Yutkevich, Op. 53 (1938) | 14 min.

2.picc.2.2.2.dbn–4.3.3.1–timp.perc–strings–banda

After the triumphal success of his Fifth Symphony, Shostakovich continued to earn his livelihood as a composer of film music, writing numerous scores for historical movies. The epic drama *The Man with a Gun* is set during the 1917 October Revolution in Smolny, the building in which Lenin had established his headquarters at that time.

The first movement of the five surviving fragments, *Overture*, is based on the popular revolutionary song *Clouds Hang Heavy o'er the City*, and allusions to other revolutionary songs are also to be found in the other movements. This is Shostakovich on a grand scale, which would eventually lead to the impressive summits of the *Leningrad Symphony*.

SUITE FROM THE ADVENTURES OF KORZINKINA

Op. 59 (1940) | 10 min.

mixed chorus; 2.picc.2.2.Ebcl.2–4.2.1.1–timp.perc–harp–pft(2)–strings

At the centre of Klimenti Mints's comic film from 1940 is the beautiful railway conductor Yanya Korzinkina, who is always ready to help anybody. Naturally, she is loved by all – also by a young singer, who is on his way to a vocal competition. When he loses his voice during his performance, she jumps on stage, kisses him passionately, and his voice miraculously returns.

This featherweight comedy inspired Shostakovich to one of his most charming and cheerful scores that sparkles with humour. Several famous melodies from the nineteenth century turn up unexpectedly, and in one place Shostakovich allows his earlier experiences as silent film pianist to come to life again in a delightful galop for piano duet. At the end, a small chorus extols Yanya's kindness and beauty in a quasi-operatic apotheosis.

Only six numbers from the score of *The Adventures of Korzinkina* have survived. Gennady Rozhdestvensky compiled this material into a ten-minute-long suite, one of the most frolicsome that we know from Shostakovich.

SUITE FROM ZOYA

Op. 64a | 32 min.

mixed chorus; 2.picc.3.3(III=bcl).Ebcl.2.dbn–4.5.5.2–timp.perc–2hp–strings

Shostakovich wrote only a single film score during the war. *Zoya* (1944, directed by Lev Arnshtam) is based on the true story of the 18-year-old partisan Zoya Kosmodemyanskaya, who fought against the Germans during the first months of the Nazi invasion, was taken captive, and was finally murdered.

Zoya undoubtedly numbers among Shostakovich's most patriotic scores. It is, however, a very unusual piece. Composed shortly after the Eighth Symphony, this composition is not a hymn of praise to Stalin or to communism, but rather an emotional appeal to humanity in a musical language reminiscent of Tchaikovsky.

Lev Atovmyan's concert suite skilfully rearranges a greater part of this expressive film music into five movements. It begins with an almost Wagnerian

passage that includes a heavenly choir, and works its way through marches, landscapes, elegies, and tender music of love, to end with Shostakovich's arrangement of one of the most famous melodies in Russian music: the noble *Slava!* from the finale of Glinka's opera *A Life for the Tzar*.

BATTLESHIP POTESKIN

Music to the silent film by Sergei Eisenstein (1925) | 70 min.

Compiled by Frank Strobel from Symphonies Nos. 4, Op. 43; 5, Op. 47; 8, Op. 65; 10, Op. 93 and 11 "The Year 1905", Op. 103

3(II,III=2picc).3(III=corA),4(III=bcl,IV=ebcl).3(III=dbn)–4.4.3.1–timp.perc–cel–2harp–strings(14.12.10.8.6)

In his masterwork from 1925, Sergei Eisenstein tells of the mutiny on the Tzarist warship *Potemkin*, a central event of the 1905 Revolution. The newly developed editing technique with its powerful and dynamic rhythm created great suspense and emotional impact. With his films *Battleship Potemkin*, *October*, and *Ivan the Terrible*, Eisenstein is numbered even today among the most pioneering directors in film history.

In 2009, Frank Strobel compiled from Shostakovich's Symphonies Nos. 4, 5, 8, 10, and 11 a soundtrack for the silent film, which convincingly harmonises and congenially interprets and enriches Eisenstein's imagery. Through this artistic synthesis, a film presentation of great power and forcefulness came into being.



Shot from *Battleship Potemkin*, 1925

GIRLFRIENDS

Music to the film by Lev Arnshtam Op. 41a (1934–1935) | 47 min.

Reconstruction

Male chorus, 3 female voices; 3(III=picc).2.2(II=Ebc I).3(III=dbn)-4.3.3.1-timp.perc-harp-org-theremin-strings-string quartet-banda

Soya, Natasha, and Asya are already inseparable friends since childhood days in pre-revolutionary Petrograd and quickly become aware of the glaring social injustice that reigns in their city. During the Russian Civil War, the girls volunteer for the medical service in order to contribute to the defence of Petrograd against the attack of the White Guard.

The movie, dedicated to the French socialist Romain Rolland, was Lev Arnshtam's first autonomous attempt as director. It was premiered on 19 February 1936 – only a few weeks after the appearance of the *Pravda* article *Muddle Instead of Music* directed against Shostakovich. Simultaneously with the Russian premiere,

the film also opened in movie houses in the USA, under the title *Three Women*. On the occasion of the film's restoration in 1960, Shostakovich made a few musical modifications, and the orchestral introductory music was replaced by the Moderato movement of his First String Quartet. Since only eight of the 23 numbers of the predominantly chamber music score have survived, Mark Fitz-Gerald reconstructed the 15 remaining numbers by ear. He thus created a version of the soundtrack that corresponds exactly to the final version of the restored movie, and it unfurls a colourful sonority with full vibrancy during live performances of the film.

Voice and orchestra

Shostakovich wrote orchestral song cycles throughout his entire life. Later cycles, such as the Fourteenth Symphony and the *Suite on Verses of Michelangelo Buonarroti*, are world-famous. However, the less-known early cycles likewise deserve to be performed. They reflect an abundance of different musical approaches and a fascinatingly broad range of texts.

TWO FABLES OF KRYLOV

for mezzo-soprano (no. 1), female choir (no. 2) and orchestra, Op. 4 (1922) | 15 min.

3(III=picc).2.2.3(III=dbn)-4.3.3.1-timp.perc-cel-harp-strings

Shostakovich was still emerging from childhood when he composed these enchanting and somewhat acerbic orchestral songs on texts by the author Ivan Andreyevich Krylov (1769–1844). The writer penned over 200 fables which entered the canon of Russian literature. Everything began with Krylov's translation of a handful of fables by La Fontaine and Aesop, which then led to a real frenzy of creativity – and even today, his fables, which earned him the nickname of the 'Russian La Fontaine', are familiar to every Russian child. This was also the case for the then 16-year-old Shostakovich, who for his Opus 4 selected two poems: one compares the industrious ant with the lazy but beautiful dragonfly, the other the bellowing of a donkey with the song of a nightingale.

SIX ROMANCES ON WORDS BY JAPANESE POETS

for tenor and orchestra, Op. 21 (1928–1932) | 13 min.

2(II=picc).2.4(III=Ebcl,IV=bcl).3(III=dbn)-4.3.3.1-timp.perc-2harp-strings

These evocative and ethereal songs on Russian translations of Japanese poetry are among the strangest and most fragile pieces in Shostakovich's oeuvre and have nothing in common with the powerful and famous song cycles of his later years.

Taking the form of miniatures, dedicated to Nina Varzar, the composer's first wife, they are at the same time modernistic and wistful, rough and haunting. In their short span, they make great demands on the

singer, who from phrase to phrase must capture a variety of moods. The delicate orchestral accompaniment is handled with almost impressionistic subtlety.

FOUR ROMANCES ON POEMS BY ALEXANDER PUSHKIN

for bass and chamber orchestra, Op. 46a (1936) | 12 min.

cl(=bcl)-harp-strings

These songs were almost the first serious music that Shostakovich wrote after the devastating political attacks on him in 1936 and the prohibited publication of his Fourth Symphony. They set the moving words of the greatest of all Russian poets and reflect in a fascinating manner both his dark personal situation as well as his struggle for a new and simpler musical style. Immediately after the composition of these songs, Shostakovich began work on his Fifth Symphony, in the last movement of which he actually quotes from this cycle, achieving a strong linked effect.

After his death, this transparent orchestration, for clarinet, harp, and strings, of the first three songs of the cycle was found in Shostakovich's estate. Gerard McBurney added an orchestration of the last song in order to complete the cycle.

These songs are suitable for both a contemplative concert as well as for an intriguing prelude to a performance of the Fifth Symphony.



Wearing his Oxford robes, 1958

SUITE ON FINNISH THEMES

Seven arrangements of Finnish folk songs for soprano, tenor and chamber orchestra (1939) | 12 min.

1.1.1.0-0.1.0.0.0-perc-pft-strings

This suite was commissioned directly by the political directorate of the Leningrad Military District. The cycle was to be first heard at a ceremony as soon as the Russian army had captured the capital city of Helsinki in the war against Finland. Since Helsinki was never taken by the Russians, this song cycle was never performed and fell into oblivion. Shostakovich never revisited the arrangement in his lifetime – only 60 years later, in 2001, was this very appealing work given its premiere in Finland.

EIGHT BRITISH AND AMERICAN FOLKSONGS

for low voice and orchestra (1943) | 18 min.

2.2(II=corA).2.2-4.1.0.0-timp.perc-harp-strings

This little-known cycle of British and American folk songs was compiled during World War II, apparently as a gesture of solidarity with the Allied nations. In the framework of programming a concert – which may

have nothing at all to do with Russian music – this collection of songs could be a rewarding surprise. Among the melodies selected by Shostakovich are several very well-known tunes, including *Blow the wind southerly* (No. 1), *Billy Boy* (No. 3), and *Come, lasses and lads* (No. 7).

ANNIE LAURIE (Lady John Scott)

Arrangement of a Scottish song for voice and chamber orchestra (1944) | 4 min.

2.0.2.0-4.0.0.0-strings

A collection of British songs, which was published in 1942 by Nazari Raisy, served Shostakovich as the basis for this arrangement. The style of the orchestration is strongly reminiscent of the *Eight British and American Folksongs* from 1943, with which this very rarely performed arrangement could be readily combined.

SIX ROMANCES ON WORDS BY RALEIGH, BURNS AND SHAKESPEARE

for bass and large orchestra, Op. 62a (1943) or bass and chamber orchestra, Op. 140 (1971) | 14 min.

Large orchestra: 3(III=picc).3(III=corA).4(III=Ebcl,IV=bcl).3(III=dbn)-4.3.3.1-timp.perc-2harp-strings

Chamber orchestra: 1.0.0.1-2.0.0.0-timp-tgl-cel-strings(5.5.4.3.2)

These settings of English and Scottish poetry came into being at the beginning of World War II. Shostakovich himself loved this cycle. He chose the texts with great care in order to reflect private and public feelings during one of the most desolate times of the war, and he dedicated each song to one of his closest friends. He frequently quoted from this music in his other works and orchestrated the whole cycle twice. The first orchestration, op. 62a for large orchestra, stems from 1943. The second, op. 140 for chamber orchestra, came into being in 1971, towards the end of his life.

It is a dark, angry, sometimes vulgar, sometimes violent piece, permeated by irony, derision, and wrath. A charismatic singer can make an overwhelming impression with this powerful music.

For children

Although Shostakovich composed only a single work expressly intended for children – the *Children's Notebook* for piano op. 69, which he wrote for his daughter Galina – the world of musical literature for children cannot be imagined without Shostakovich's music. Numerous teachers discovered early on his music's clearly comprehensible form and richness of charming melodies. Numerous arrangements of pieces from his ballets, incidental scores, and films have been made for piano, violin, bayan, woodwinds, etc., and occupy a permanent place in the pedagogical literature. Besides works for teaching, there also exist larger-scale scores that can give special pleasure to a young audience.



With his children Galina and Maxim

THE STORY OF A SILLY LITTLE MOUSE

Op. 56 (1939) | 16 min.

Originally music to an animated cartoon by Mikhail Tsekhanovsky

2S, M, A, T, B, speaking role, mute part, narrator; 2(II=picc).2(II=corA).2(II=bcl).2(II=dbn)-4.2.2.0-timp. perc-harp-cel-strings(2.2.2.2.2)

This miniature opera, suitable for children between the ages of four and ten, is based on a well-known story by Samuil Marshak, one of the most popular authors of Russian children's books. The Silly Little Mouse will not go to sleep. Mother Mouse therefore asks her neighbours – the Duck, the Pig, the Toad, the Horse, and the Pike – for help. Nobody has success. Finally, the Cat succeeds in singing the Silly Little Mouse to sleep. The next morning, however, it is discovered that the Cat has run away with the Silly Little Mouse. Led by the Dog, the other figures are able to save the little Mouse from the Cat, who is just about to eat it.

Shostakovich originally wrote this charming, through-composed opera full of folksongs and nursery rhymes for a cartoon film. However, it can just as readily be performed in the theatre or on the concert stage, where it would be an ideal companion piece to Prokofieff's *Peter and the Wolf*.

SUITE FROM THE TALE OF THE PRIEST AND HIS SERVANT BALDA

Op. 36a (1978) | 20 min.

2.picc.3(III=corA).2(II=bcl).Ebcl.tsax.2.dbn-4.3.barhn.3.1-perc-gtr-harp-strings

Compilation by Gennadi Rozhdestvensky

This attractive score was originally intended for a full-length cartoon by Mikhail Tsekhanovsky but remained unfinished. It was based on a comic fairy tale by Alexander Pushkin.

A stupid village priest hires the good-hearted Balda as his servant for little money, and treats him badly. Balda takes revenge by unleashing, albeit unintentionally, some extremely vicious devils. The amorous fantasies of the priest's daughter provide some comic relief.

This short concert suite displays a lot of wit and high-spirited melodies (including snoring sounds from the trombones and bassoons) and also features a wonderful parody of a sentimental romance in the fourth movement.



Man remains the same whether he lives on earth for thirty or a hundred years. He just gets older, he gains more experience.

DMITRI SHOSTAKOVICH



Shostakovich as arranger

Time and again, and often for his own pleasure, Shostakovich occupied himself with the music of other composers and made numerous arrangements. Aside from the piano arrangements that came into being within the framework of his teaching activities at the Moscow Conservatory for his composition class and his orchestration class – including such prominent works as Arthur Honegger’s *Symphony No. 3 ‘The Liturgical’* (for two pianos) and Gustav Mahler’s *Tenth Symphony* (for piano four hands) – he wrote substantial arrangements for orchestra. Here are some rarely performed examples, which could encourage new themes and combinations in opera and concert programmes.

ROTHSCHILD’S VIOLIN

(Veniamin Fleishman)

Opera in 1 act, completed and partly orchestrated by Shostakovich (1944) | 42 min.

Libretto by the composer after Anton Chekhov

M,2T,B,male chorus (6-8 voices); 3(III=picc).3(III=corA).3(III=Ebcl).3(III=dbn)–4.3.3.1–timp.perc–harp–strings

Immediately before the outbreak of World War II, Veniamin Fleishman, a pupil of Shostakovich, began work on a one-act opera. It was based on Chekhov’s short story about Bronze, a Russian coffin maker and violinist, and his strained relationship to the Jewish musicians in his village.

Before he could complete the work, Fleishman was killed in active service in September 1941 during the German siege of Leningrad. In remembrance of his talented student, Shostakovich recovered the manuscript from the besieged city, completed and orchestrated it. The result is a lyrical and poignant score that tells a very touching story. It is full of bittersweet Jewish melodies, which Shostakovich himself was very fond of and that crop up in a number of his most famous works, including the Second Piano Trio, the Second Violin Concerto, and the song cycle *From Jewish Folk Poetry*.

Although this opera was not performed for a long time, it has been staged occasionally in recent years, performed in concert, recorded and even filmed. In its

moving simplicity and its moments of true greatness, this is a work that inevitably touches listeners.

BORIS GODUNOV

(Modest Moussorgsky)

Opera in 4 acts with prologue (10 scenes) edited and orchestrated by Shostakovich op. 58 (1939–1940) | 200 min.

3(III=picc).3(III=corA).2.Ebcl.bcl.3(III=dbn)–4.3.3.1–timp.perc–2-4harp–pft–cel–strings–banda on stage

Shostakovich completed this version of *Boris Godunov* on the basis of Pavel Lamm’s piano reduction. Except for a few cuts in the Poland act, Shostakovich undertook few compositional alterations and also adopted sizeable portions of Rimsky-Korsakov’s instrumentation. Even though this version, thanks to its sensitive approximation to Moussorgsky’s musical style and its inner cohesion, is one of the most successful versions among the numerous arrangements, it remains relatively rarely used in the opera house.

TWO SCARLATTI PIECES

(Domenico Scarlatti)

Orchestration of Sonatas D minor L413/K9 and E flat major L375/K20 for wind band op. 17 (1928) | 7 min.

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

As the basis for these original 'finger exercises', Shostakovich used Carl Tausig's arrangements of Scarlatti's sonatas, borrowing both titles, *Pastorale* and *Capriccio*, from this great Polish pianist.

CONCERTO FOR CELLO AND ORCHESTRA

(Robert Schumann)

Reorchestration op. 125 (1963) | 21 min.

1.picc.2.2.2-4.2.0.0-timp-harp-strings

At the suggestion of Mstislav Rostropovich, Shostakovich made a new orchestration of Schumann's Cello Concerto op. 129 in 1963. Shostakovich dedicated the arrangement to his friend Rostropovich, who premiered it that same year. While the opening of the arrangement still moves entirely in Schumann's world of sound, Shostakovich's touch becomes increasingly evident during the course of the piece. The listener finds him/herself in a strange world in which Schumann's notes are mixed with Shostakovich's sounds. Exposed woodwind parts and cheeky trumpets lend the rather gloomy first movement a distinctly colourful accent. In the second movement, the use of the harp provides a new dimension of depth, and the final movement clearly benefits in its liveliness from Shostakovich's vibrant timbres.

EXCURSION TRAIN POLKA

(Johann Strauss)

Reorchestration (1940) | 3 min.

2(II=picc).2.2.2-4.2.3.0-timp.perc-strings

Shostakovich made the very witty new instrumentation of this polka-galop in 1940 as an interlude for the new production of Strauss's *Gypsy Baron* at Leningrad's Maly Theatre.

TAHITI-TROT

(Vincent Youmans)

Arrangement of the song *Tea for Two* from the musical *No, No, Nanette*, Op. 16 (1927) | 4 min.

2(II=picc).2.1.1-4.2.1.0-timp.perc-cel-harp-strings

Especially in the 1920s, Shostakovich was very interested in popular music and particularly in jazz. His friend, the conductor Nikolai Malko, with whom he had heard *Tea for Two* at the Meyerhold Theatre, proposed the following bet: if he was as brilliant as everybody claimed, he should write down the song from memory and orchestrate it within an hour – he, Malko, would then immediately perform it. Shostakovich finished the task in the adjoining room within three quarters of an hour, won the bet, and dedicated his Opus 16 on the spot, with best wishes, to his friend Malko. At the request of Alexander Gauk, the *Tahiti-Trot* – in slightly altered form – was taken over as an intermezzo in the third act of the ballet *The Age of Gold*.

SONG OF THE FLEA

(Ludwig van Beethoven)

Arrangement for bass and orchestra (1975) | 3 min.

3(III=picc).2.2.2-2.0.0.0-strings

In the year of his death, Shostakovich made this instrumentation of the third piece from Beethoven's song cycle op. 75. The text stems from Goethe's *Faust*, where it was sung in Auerbach's Cellar to entertain the students. The content has to do with the satirical denunciation of cronyism – a subject on which Shostakovich had much to say.

ADAGIO CANTABILE

(Ludwig van Beethoven)

Orchestration of the second movement of the Piano Sonata in C minor, Op. 13 "Pathétique" (1921-1922) | 6 min.

2.2.2.2-2.0.0.0-Str

While still a student at the Petrograd Conservatory, Shostakovich orchestrated one of the most popular movements of Beethoven's sonatas for small orchestra. The result is a delicate and beautiful-sounding version of this famous piece, which is particularly suitable as a connecting element in a wide variety of programmes.

Orchestral arrangements of chamber music

The arrangements of chamber music pieces listed here open the cosmos of Shostakovich's works also to smaller formations. Significant works from Shostakovich's oeuvre appear here in a reduced orchestral guise. They form an ideal connecting link for the programming and combining of Shostakovich's symphonic works and his chamber music.

ADAGIO · ALLEGRETTO

for string orchestra

Arrangement of Two Pieces for String Quartet (1931) | 8 min. (C. Sikorski)

TWENTY-FOUR PRELUDES

for chamber ensemble

Arrangement of Twenty-Four Preludes for piano, Op. 34 (1933) | 28 min. (Trommer)

1(=picc).1.1.2(II=dbn)-1.1.0.0-xyl-cel-pft-strings

TWENTY-FOUR PRELUDES

for string orchestra

Arrangement of Twenty-Four Preludes for piano, Op. 34 (1933) | 28 min. (Korchmar)

TEN PRELUDES

for orchestra

Arrangement of Nos. 1, 6, 8, 10, 13–16, 19 and 22 from Twenty-Four Preludes for piano, Op. 34 (1934) | 14 min. (de Boer)

3.2.2.3-2.2.2.1-timp.perc-cel-strings

SIX PRELUDES

for string orchestra

Arrangement of Nos. 6, 10, 13, 14, 17 and 24 from Twenty-Four Preludes for piano, Op. 34 (1934) | 10 min. (Poltorazki)

CHAMBER SYMPHONY Op. 49a

Arrangement of String Quartet No. 1 in C major, Op. 49 (1938) | 15 min. (Barshai)

CHAMBER SYMPHONY Op. 73a

Arrangement of String Quartet No. 3 in F major, Op. 73 (1946) | 33 min. (Barshai)

1.2.1.1-0.0.0.0-harp-strings

SYMPHONY FOR STRINGS

Arrangement of String Quartet No. 3 in F major, Op. 73 (1946) | 33 min. (Sitkovetsky)

CHAMBER SYMPHONY Op. 83a

Arrangement of String Quartet No. 4 in D major, Op. 83 (1949) | 25 min. (Barshai)

1.2(II=corA).2(II=bcl).1-2.1.0.0-timp.perc-cel-strings

SYMPHONY FOR STRINGS

Arrangement of String Quartet No. 4 in D major, Op. 83 (1949) | 25 min. (Schmalenberg)

TWO PRELUDES AND FUGUES

Arrangement of Nos. 4 and 6 from Twenty-Four Preludes and Fugues, Op. 87 (1951) | 15 min. (Scharitsch)

2.3(III=corA).3(III=bcl).3-4.3.3.1-timp-SD-harp-pft-strings

STRING QUARTET NO. 7

Arrangement for string orchestra of String Quartet No. 7 in F sharp minor, Op. 108 (1960) | 13 min. (Raskatov)

QUARTET NO. 7

Arrangement for wind octet and double bass of String Quartet No. 7 in F sharp minor, Op. 108 (1960) | 13 min. (Smirnov)

0.2.2.2-2.0.0.0-db



At his work desk in Moscow, 1947

QUARTET NO. 8

Arrangement for wind octet and double bass of String Quartet No. 8 in C minor, Op. 110 (1960) 19 min. (Smirnov)

0.2.2.2–2.0.0.0–db

CHAMBER SYMPHONY

for string orchestra, Op. 110a

Arrangement of String Quartet No. 8 in C minor, Op. 110 (1960) | 19 min. (Barshai)

SINFONIETTA

for string orchestra and timpani

Arrangement of String Quartet No. 8 in C minor, Op. 110 (1960) | 19 min. (Stasevich)

CHAMBER SYMPHONY

for strings, Op. 118a

Arrangement of String Quartet No. 10 in A flat major, Op. 118 (1964) | 23 min. (Barshai)

SONATA FOR VIOLIN AND ORCHESTRA

Arrangement of Sonata for Violin and Piano in G major, Op. 134 (1968) | 28 min. (Meyer, Op. 86)

2(II=picc).2.2(II=bcl).2(II=dbn)–2.0.0.0–perc–harp–strings

SINFONIA

for viola and string orchestra

Arrangement of String Quartet No. 13 in B flat minor, Op. 138 (1970) | 20 min. (A. Tchaikovsky)

REQUIEM FOR STRING ORCHESTRA

Arrangement of String Quartet No. 15 in E flat minor, Op. 144a (1974) | 34 min. (Rakhlevsky)

SONATA FOR VIOLA AND STRING ORCHESTRA

Arrangement of Sonata for Viola and Piano in C major, Op. 147 (1975) | 30 min. (V. Mendelssohn)

CHAMBER SYMPHONY

for viola, piano, strings and percussion

Arrangement of Sonata for Viola and Piano in C major, Op. 147 (1975) | 30 min. (Kugel)

VIOLA SONATA

for viola, wind octet and double bass

Arrangement of Sonata for Viola and Piano in C major, Op. 147 (1975) | 30 min. (Smirnov)

0.2.2.2–2.0.0.0–db



Near Leningrad, 1963

Orchestral works by other composers with reference to Dmitri Shostakovich



Elena Firsova

THE GARDEN OF DREAMS

Hommage à Shostakovich

for orchestra, Op. 111 (2004) | 12 min.

3(III=picc).3.3(III=bcl).3(III=dbn)-4.3.3.1-perc-harp-cel-strings

Created in memory of Shostakovich, *The Garden of Dreams* unfolds as a surrealist dream of a richly flowering garden. As a motto, Shostakovich's name sign, the sequence of notes D-S-C-H, emerges ever more clearly and combines with the material from his 7th String Quartet.



Veniamin Basner

KATERINA ISMAILOVA

Symphony for large orchestra based on Shostakovich's opera (1958) | 48 min.

2(II=picc,af).picc.2.corA.2.bcl.2.dbn-4.3.3.1-timp.perc-cel-2harp-strings

Shostakovich had originally planned to write a symphonic work from the musical material of his opera, but ultimately delegated the task to his pupil and friend Veniamin Basner.



Mieczysław Weinberg

THE IDIOT

Opera in 4 acts after Fyodor Dostoyevsky's novel (1986-1989) | 210 min.

(Dedicated to Dmitri Shostakovich)

3S,M,A,3T,2Bar,2B,3mute roles; 3(III=picc).3(III=corA).4(III=Ebcl,IV=bcl).3(III=dbn)-4.3.3.1-timp.perc(3-4)-harp-cel-pft-strings

SYMPHONY NO. 12

(1976) | 60 min.

(Dedicated to Dmitri Shostakovich)

3(III=picc).3(III=corA).4(III=Ebcl,IV=bcl).3(III=dbn)-4.4.3.1-timp.perc-harp-cel-strings

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Boosey & Hawkes Music Publishers Limited
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Phone: +44 (0)20 7054 7200
E-mail: composers.uk@boosey.com

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